

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

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
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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.

(NT) = New Topic.

H

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HALCON SF & FANTASY SOCIETY

-- *"At the moment, Maritime fandom looks to be a pretty busy scene. Along with the hectic activity centering on this year's Halcon, there is an active SF&F Society meeting on the first Sunday of every month, showing slides, holding trivia contests, and just generally rapping about the field."* - Anne Marie Feetham, Dec 1984. (Detail to be added as research continues)

HALIFAX SF SOCIETY

-- An SF club founded in late 1948 in Halifax, Nova Scotia. Probably the first Maritime region SF club. Affiliated with the Canadian Science Fiction Association. I don't know if the HSFS published a newsletter or clubzine, but if it did, it would mean that BOREALIS was NOT the first fanzine pubbed out of Halifax. At the very least members were probably active in the exchange of correspondence which was one of the main attributes of the CSFA. However, when the Hamilton SF Society (which functioned as the CSFA executive) ceased publishing the CSFA newsletter, & then went belly up early in 1950, the Halifax SF Society collapsed as well. (JBR)

A few Halifax fans are listed in the CANADIAN FAN DIRECTORY published by the Canadian Science Fiction Association in 1952. Since the membership lists of the affiliated clubs past & present

formed the core of the directory, it is probable that most of the Halifax fans listed had belonged to the HALIFAX SF SOCIETY. They are:

Eraina K. Collins, Pearl Collins, Lionel R. Crocker, Alan Haris, Charles R. Johnston, W.B. McManus, William H. Murphy, Clarence J. Reeves, Bill Roscoe, Richard Tufts & Donald Ward.

[See **CANADIAN SF ASSOCIATION & BOREALIS**]

HARD LINES

-- **Faned: P. Howard Lyons.** An apazine. For FAPA? (Details wanted! Info requested!)

1955 - (#1 - Dec)

1956 - (#2 - Jun) (Supplement - Dec)

THE HAT GOES HOME

-- **Faned: Mike Glicksohn.** Conreport detailing Glicksohn's 1975 trip to Australia to attend the 33rd Worldcon in Melbourne as Co-Fan Guest of Honour (sharing the honour with Susan Wood). The title is appropriate, as he was renowned for his signature Australian-style bush hat he wore at conventions, and now he and his hat were going 'home' at last.

Numerous artists enliven the pages, including Taral, Phil Foglio, Sheryl Birkhead, Derek Carter, Bill Rotsler, Harry Bell, Tim Kirk, James Schull, Jackie Franke, Cathy Hill, Sam Long, and Barry Kent MacKay. I particularly liked MacKay's rendition of a Wombat wearing a propeller beanie. And Glicksohn's capsule description of a Wombat:

"The Wombat is the world's most delightful, endearing, charming and utterly stupid inhabitant. It would probably take at least three of them to be the equivalent to a Trekkie. They stand around in placid bewilderment radiating an air of stolid acceptance and I loved each and every one of them."

One thing which puzzles me are two comments concerning Ursula K. LeGuin. I will quote the first: *"Her joy and enthusiasm for what was, to her, a brand new experience – fandom – was obviously real and spread to those who were sharing the experiences with her."* The second comment also implies she was new to fandom. Why am I puzzled? Because she was Guest of Honour at VCON 1 here in Vancouver back in 1971, and I should think the local fans attending (including several from Oregon & Washington States) would constitute at least her initial introduction to fandom. VCON 1 (or the Vancouver SF Convention as it was then called) was in fact the very first SF con she ever attended. There must have been others between then and the 75 Worldcon?

But perhaps I quibble. This could well have been her first contact with legendary full-bore fandom, such as the likes of US Fan Bob Tucker who had been popular, infamous and mischievous from 1938 on. Glicksohn has occasion to tell several Tucker anecdotes born of this trip, including:

"...That was the sort of night it was. And when we all gathered in the con suite to see Bob Tucker awarded the coveted Golden Boob Award for sexism in science fiction fandom, well, it seemed like an appropriate place to quit, leaving Bob roaming through the halls of the Southern Cross desperately seeking the young lady from whose torso the definitely outstanding trophy had been cast..."

Perhaps the greatest value of this trip report lies not so much in the description of the 33rd Worldcon but in Glicksohn's account of all the Australian fans he met, not just in Melbourne but in

Sydney, Canberra and other Australian cities & towns, for he moved about the country quite a bit. I was particularly gobsmacked by his description of Ron Graham's SF collection:

"How can one describe what is probably the greatest single collection of science fiction in the world? Forry may have a larger collection of sf memorabilia but even he was left breathless when he visited Ron's library. Practically every pulp, book, magazine known to sf fans is there, many of the rare old ones being represented not once but several times. Bound sets of all the pulps, two copies of FANCY 1, over 700 original Virgil Finlay drawings, many of them scattered in large piles on a desk top. More old fanzines than one fan could ever read, including the entire Donald Wollheim collection he sold to help start DAW Books..."

Great galloping Ghu! Donald Wollheim is the only fan on record as having seen and reviewed Canada's first fanzine, THE CANADIAN SCIENCE FICTION FAN, pubbed out of Vancouver circa early 1936 by faned unknown. No copy is known to exist. Could it be? Could Wollheim have kept it in his collection? Could it be among the items Ron Graham purchased? Could Glicksohn have stood within inches (or feet at least) of a copy of this mythic zine? Within reach of solving the mystery of the identity of Canada's first faned? I guess we'll never know. Can't help but wonder if Graham's collection is still intact, and where it might be housed. Can anybody tell me?

I'll leave off with what must have been one of Glicksohn's favourite moments:

"Or, best of all, standing talking to Bob Silverberg when a young fan holding a program book comes up and hangs around us for several minutes. Finally Bob takes the book and asks, "Would you like me to sign this?" and the boy takes it back, hands it to me and says, "Please autograph my book?"

"Of hundreds of such moments was my Aussiecon composed."

1976 - (#1 - Aug)

HAVE I MOVED? YET AGAIN

-- **Faned: Robert Runte.** Perzine out of Edmonton. (Detail to be added)

1993 - (#1 - Jun)

HEKTOGRAPHER'S HANDS (Hectographer's Hands)

-- Anyone doing hektography or dittoing is liable to wind up with the legendary purple ink blotched all over their hands and forearms and, depending how absentminded they are, on the tip of their nose, around their eyes, in their hair, and perhaps on the nape of their neck. Not to mention clothes and furniture. The Ditto company put out a less than successful soap specifically designed to remove hektograph ink but this was perilously close to false advertising. Hektographer's hands, a rare disease nowadays, was generally considered a badge of honour. One wonder's if experienced faneds didn't splash some on prior to a club meeting just to convey that active faned aura to the envious neofans.... (DE) (HWJ)

HEKTOGRAPHY (Hectography)

-- A simple, inexpensive form of offset reproduction which became popular in the mid 1930s (the very first fanzine to be hektographed was THE INTERNATIONAL SCIENCE FICTION GUILD'S BULLETIN pubbed out of Oakman, Alabama in May/June 1934. The first Canadian hektozine -- at

least in part -- was Frome's SUPRAMUNDANE STORIES #2 pubbed out of Fraser Mills, B.C. in February 1938.). The HEKTOGRAPH process is rather unusual.

First, hektographic dyes or pigments are typed or drawn on a master sheet consisting of a plain sheet of ordinary paper. Hektograph pencils were used to draw art directly on the master, and text was produced using a hektograph ribbon -- instead of the normal ink ribbon -- in one's typewriter, or more commonly, and possibly cheaper, by inserting a hektograph carbon between the striking keys and the master.

Then, or just prior to typing the master, a bed of gelatin was prepared in a hektograph pan (as far as I know, just using store-bought gelatin, and perhaps any pan would do).

Next, the master sheet was placed on top of the gelatin and firmly -- though not too firmly, we're talking about a jelly printing press here! -- smoothed flat in order to transfer the hektograph pigment on the master to the surface of the bed of gelatin, creating a mirror image of the content of the master.

And then , and this is the incredible part, a plain sheet of paper was laid down on the gelatin, smoothed flat to contact the pigment evenly, then lifted clear, taking some of the pigment or dye with it in the form of an exact -- if ever so slightly blurred -- duplicate of the content of the master sheet. Even better, up to 50 legible copies of a given page were virtually guaranteed, and with luck, maybe as many as 70 before the pigment on the surface of the gelatin became so depleted as to produce copies too faint to read.

This was a quantum leap forward compared to the labour-intensive carbonzines (cramming as many carbons under the keys as your typewriter could handle and laboriously typing the same pages over and over till you had enough copies) and contemporary mimeograph machines which were much more expensive to purchase and operate.

Even better, many colours were available in addition to the standard blue-purple carbons and ribbons, with 'extra' colours and shades of colour in pencil form. In the hands of a talented artist artwork of surpassing delicacy and subtlety was possible, as per example the wonderfully impressionistic works of Mae Strelkov who, working from her cattle farm in Argentina -- with 'fresh' gelatin she made rendering down beef bones -- produced entire portfolios of art right up till she passed away from old age around the turn of the century.

Even today, at VCON, Kathleen Moore-Freeman, a former faned of Edmonton's NEOLOGY, sometimes demonstrates the process to uncomprehending contemporary fans, usually in the form of a multi-coloured page of text as a one-shot hektograph zine. I recall they are hand lettered, which would suggest she is using hektograph pencils or some close modern substitute suitable to the process. Must remember to ask her next time I talk to her. (These are working notes, remember?)

The downside of hektography, apart from the limited number of copies and the need to prepare a fresh bed of gelatin for each page to be reproduced, is that the pigments fade with time. Exposure to light and air accelerate the process of decay. As a result, a vast number of early fanzines are gone forever, never to be retrieved.

Note: my earliest sources (Speer, Moskowitz, Eney) spell Hektograph with a k, but beginning possibly as early as the 1950s the letter 'c' is substituted for 'k'. My 1962 Award Illustrated Dictionary gives only the 'c' form. Possibly the original 'Hekto' was a brand name? Or a preferred fannish variant? I have no idea. But early fandom, 1930s fandom, embraced HEKTOGRAPHY as their salvation -- it was responsible for the first huge expansion of the number of fanzines -- and so I choose to use the 'k' form out of respect for our origins. (JS) (SM) (DE) (HWJ) (RB)

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

HEKTOZINE (Hectozone)

-- A fanzine printed by means of HEKTOGRAPHY.
[See **HEKTOGRAPHY, REPRODUCTION]**

HEN FLANDER SCHOOL OF EROTIC KISS...

-- **Faned: Tim Hammell.** An apazine, probably for BCAPA or VanAPA.

Tim Hammell is a prominent artist who began as fan & fan artist associated with the B.C. SF Association in its earliest days. Indeed the BCSFA logo of a Griffin flying over Lions Gate Bridge was created by him, as was the artwork for numerous covers of BCSFAzine, the club newsletter, in the 1970s and beyond.

Hen (Helene) Flanders was editor of 15 issues of BCSFAzine from #57 (Mar 1978) to #71 (May 1979). She was renowned for her extroverted, even exhilarating personality at VCON convention and BCSFA party events. Very popular with all who knew her. Also a very good fan editor.

1980 - (#1 - Jan)

HERKANOS

-- Pen name often employed by Nils Helmer Frome, Canada's second faned, when writing & contributing to other fanzines in the 1930s, 1940s & 1950s, especially when writing letters. As Sam Moskowitz wrote: *"I reproduced these letters in the Frome book, only in a much more readable form than his microscopic script in green and blue inks, which makes H.P. Lovecraft's notes look like large-type books."*

[See **FROME - NILS HELMER, SUPRAMUNDANE STORIES, & FANTASY PICTORIAL]**

"HERE IS THE RACE THAT SHALL RULE THE SEVAGRAM"

-- Beloved quote taken from THE WEAPON MAKERS by A.E. Van Vogt. Usually printed as an interlineation, with the understood implication that fans are the 'race', the only race, capable of ruling the Sevagram, thus justifying the fannish belief that "Fans are Slans" (also based on Van Vogt, namely his novel SLAN). Much depends, of course, on the meaning of the word 'Sevagram'.

[See **SEVAGRAM]**

HIBITED HAPPENINGS

-- **Faneds: Norman G. Browne & Frank Stephens.** Clubzine of the Vancouver SF Society, pubbed out of Vancouver B.C. in the early 1950s. Title refers to the informal 'nickname' of the club, 'The Hibited Men'.

1952 - (#1 - Mar) - Edited by Browne. Single sheet offset printed. 2 pages, probably club natter dealing with minutes, election results, upcoming meetings, and possibly containing references to other clubs & proposed affiliation with the Canadian SF Association.

- (#2 - Apr) (#3 - May) - Both edited by Browne, & both expanded to 4 mimeographed pages. This may possibly indicate the presence of locs by such as Chester Cuthbert who was active in the CSFA at the time.

- (#4 - ?) - Edited by Frank Stephens, taking over after Browne moved to Edmonton. Also 4 pages, probably mimeographed. The club continued into 1953 at least, so there may have been further issues

That the clubzine was so small indicates it was intended strictly as a club newsletter, all evidence of greater fannish ambition consisting entirely of member's contributions to Browne's perzine VANATIONS. He seems to have been the only one in the club interested in fanpubbing as such.

Highly unlikely any copies of 'HIBITED HAPPENINGS' survive now, but there was sufficient widespread awareness of its existence in the 1950s to guarantee its inclusion in the 'H' section of the Pavlat/Evans Fanzine Index published in February 1958. Browne was proud of the contacts he had established with other clubs, and it is undoubtedly the act of trading HIBITED HAPPENINGS for other clubzines that brought it to the attention of Pavlat & Evans.

[See VANATIONS, VANCOUVER SF SOCIETY, PAPA, CONCUPISENT TALES, PAR, TORATIONS, DAMN!, FILLER, NORMAN G. BROWNE, THE HIBITED MEN, SEVENTH FANDOM & DOCTOR OF FANOLOGY]

THE HIBITED MEN

-- When Norman G. Browne founded the Vancouver SF Society in 1951, 'The Hibited Men' became the informal name of the club. 'Hibited' is the opposite of 'inhibited', so I guess this was a declaration that the Vancouver SF Society was not composed of introverts such as are usually found in SF clubs.

On the other hand, the term may well derive from a short story by L. Sprague de Camp, titled 'The Hibited Man', which appeared in THRILLING WONDER STORIES in Oct 1949. I've not read the story, but an illustration from it appears on pages 214/215 of THE VISUAL ENCYCLOPEDIA OF SCIENCE FICTION (Harmony Books 1977). It depicts 14 bare-breasted women, possibly showgirls in their dressing room, recoiling in horror from a man wielding a paint brush. This smacks of excessive prudery rather than lack of inhibition, so I'm at a loss to see how it relates to the Vancouver SF Society. If anyone knows why the club picked that 'nickname, or what the de Camp story was actually about, please let me know.

[See VANATIONS, VANCOUVER SF SOCIETY, PAPA, CONCUPISENT TALES, PAR, TORATIONS, DAMN!, FILLER, NORMAN G. BROWNE, HIBITED HAPPENINGS, SEVENTH FANDOM & DOCTOR OF FANOLOGY]

HISSY FIT

-- **Faned: Margot Dame.** Feminist/furturist perzine out of Vancouver, B.C. At least two issues. (Details to be added)

1996 - (#1 - ?) (#2 - ?)

HONQUE

-- **Faneds: Norm & Gina Clarke.** A perzine pubbed out of Ottawa, Ontario, in the mid 1960s. (Detail requested!)

Arnie Katz wrote in VEGAS FANDOM WEEKLY #99 (2007): "*Norm Clarke & Gina Ellis (Clarke) edited a fanzine that made up in non-stop hilarity what it may have lacked in refined and slick appearance. Norm's lurid tales of 'skree-honking' and the fine writing of both Gina & Boyd Raeburn guaranteed a good read, liberally punctuated by laughter.*"

1964 - (#1 - Fall)

1965 - (#2 - Winter/Spring) (#3 - Jul) (#4 - ?) (#5 - ?)

HOODOOCON PROGRAM BOOK

-- **Faneds: D. Walton-LeBlanc & R. LeBlanc.** Hoax convention program book, 12 pages of inventive humour.

1982 - (#1 - ?Sep)

HORIZONS SF

-- **Faneds: Various.** Fictionzine pubbed by the University of British Columbia SF Society, Vancouver, B.C., beginning in **1979**. Currently (year 2002) not being printed due to lack of funds & lack of editor. Therefore not open to submissions. But will undoubtedly be revived at some point in the future. (details to be added.)

Writing in 1985, Garth Spencer stated: "*HORIZONS SF now seems to be a biannual fictionzine featuring some 5 SF stories, up to 3000 words each per issue, 2 or more poems, science articles up to 2500 words, B&W art & SF cartoons.*"

Partial listing follows:

Under **Offer Kaban & I. Starwood** as **faneds:**

1980 – (#5 – Mar) (#6 – Apr) (#7 – Oct) (#8 – Nov) (#9 – Dec)

1981 – (#10 – Feb) (#11 – May)

Under **Offer Kaban** as **Faned:**

- (V2#5 - Spring?) - "*Particularly interesting is an article by Richard Clark on the belief in aliens, and a short piece by Andrew Benkovich (UBC SF Soc Pres) on Canada's participation in the European Space Agency (ESA). Richard Bartrop's DUCK ROGERS 3 page comic continues to amuse with a satire of SKYLARK OF SPACE (E.E. 'Doc' Smith) and/or THE EMPIRE STRIKES BACK. The rest of the issue is taken up by a senseofwonder editorial & some ok fanfiction. Definitely one of the best clubzines around.*" - (RR)

Under **Richard Clark** as **Faned:**

1982 - (V4#1 - Oct) - 22 pages. Cover by Norma Nikkel depicting interior of a futuristic treehouse. Richard Bartrop contributes illustrations to several stories, as well as his own 3 page cartoon strip 'Duck Rogers - the Wrath of Roarke'. Stories are: 'For Want of an Eighth' by N.S. Hetherington, 'No Two Ways About It' by Richard Clark, & 'Oedipia' by Alfredo Dammert.

"*It's interesting to note that two of our three pieces of fiction deal with the perhaps difficult relationship between computer technology and sex, though hopefully more by way of speculation than prophesy.*" - R. Clark.

Concludes with short reviews of 'The Beastmaster' & 'Revenge of the Jedi' by Norma Nikkel.

1983 – (V4#1 -?)

- (V4#2 - Feb) - 28 pages. Cover not credited, depicts a solar eclipse with a man's face superimposed such that his hair composes part of the solar corona flares.

Fiction: 'Severance Day' by Ed Kedzierski, & 'Angular Momentum' by Steve Wodz. Richard Bartrop contributes another episode of 'Duck Rogers' as well as a fullpage 'StarWars Cantina'-style scene with cool aliens. Andrew Benkovich writes about 'Third World Space Programmes' (India, Brazil, etc.), Danil U. Thibault discourses on space colonies, & Richard Clark chides SF authors for assuming the future Earth will be united under a benign world government: "...as unlikely now as it has been at any time since the fall of the Roman empire. It may make for good SF, but it's lousy fortune-telling."

Under **Kyle Robert Kirkwood** as **Faned**:

1983 - (V5#1 - ?)

1984 - (V5#2 - ?)

Under **Michael Dean Jackson** as **Faned**:

1985 - (V6#2 - Mar)

Under **Rod Lohin** as **Faned**:

- (V7#1 - Winter?) - "V7#1 will be *HORIZONS*' first theme issue, the theme being 'Pulp Forever'. Mss. will be accepted... on anything to do with 40s-50s pulps; fiction, poems, critiques, non-fiction. Some book reviews from this era would be appropriate."

"Managing editor Kyle Kirkwood writes that the new chief editor is Rod Lohin, who prefers a hard-science or interstellar bias to SF submissions, and will give lowest priority to sword & sorcery stories." - (GS)

HOW TO LOSE YOUR VIRGINITY WITHOUT...

-- **Faned: Michael S. Hall.** APAzine.

1978 - (#1 - Apr)

THE HOWL

-- **Faned: Michael Martin, Deej Barens.** Newsletter of the Starwolves Event Services Society pubbed out of Surrey, B.C., in the early 1990s. (Details to be added)

HOUYHMHMN

-- **Faned: Taral.** APAzine.

1979 - (#1 - Apr) (#2 - Jun)

1980 - (#3 - Apr)

HUBRIS

-- **Faned: Taral.** Perzine.

1977 - (#1 - Mar)

HUGIN & MUNIN

-- **Faned: Richard Labonte.** Perzine pubbed out of Ottawa, Ontario, in the late 1960s while Labonte was a student at Carleton University. Art contributed by Murray Long. Richard is noted for introducing Susan Wood to fandom (she was also studying at Carleton U. at that time). At least 7 issues.

Taral wrote: *"HUGIN & MUNIN... the sole vehicle for minor figure Murray Long. Long did several covers for HaM that were done in a bold style, probably by brush, but look a little as if they were tile cuts. They were not actually horrible, while his interior illos, drawn on stencil, were. Labonte said of Long that he was not a fan."*

1967? - (#1-3 - ?)

1968 - (#4 - Feb) (#5 - Jun)

- (#6 - Sept) – Reviewed by UK fan Peter Roberts in CHECKPOINT #0, Dec 23rd, 1968. *"In his editorial Richard Labonte says 'a showcase of sorts for Canadian fandom.' A fair enough comment. The editorial itself, 'An Editor's Ravin's,' plus 'CSFiC: Testimonial or Requiem' by Mike Glicksohn, and 'Ah, ACUSFOOS' be Earl Schultz all help provide the uninformed about the about the current state of Canadian fandom."*

Roberts then commented on Mike Glicksohn's fanzine review column 'The Zinephobic,' basically calling it unbalanced because of too-high standards of criticism. For example, regarding Glicksohn's comments on Randy William's ECCO 4, Roberts says *"ECCO is not the best fanzine... but it is better than many, and nowhere near as bad as this review indicates."*

"On the fiction front, Ray Nelson provides a very readable story in 'Strange Mara.' This author appears to have a penchant for lost love story lines. Well worth reading."

"I'm afraid I cannot say the same for 'On Incongruity' by Colin Stafford. This short-short is based on a mathematical definition of the infinite. If this fact isn't appreciated than I don't think the story itself will be either. I didn't get it, and still don't, but I must admit to being rather poor at maths."

"Also present are in-depth film/book reviews of '2001: A Space Odyssey' and 'Rosemary's Baby', various assorted reviews in 'ExHellenations,' and a neat Sherlock Holmes & Forensic SF' article by Chris Redmond."

"Plus a name-dropping letter column, 'HaMlocs' which is enough to send most fan writers green with envy. LoCs from such worthies as Alexei Panshin, George W. Price (of Advent Publishers), and Isaac Asimov are included."

"to sum up... I feel able to recommend HaM as a fanzine worth looking at and deserving of your attention."

1969 - (#7 - Feb) - Cover by Derek Carter depicts a Wright Brothers style biplane head-on. The cowboy pilot with handlebar moustache sitting on the lower wing grips control sticks on either side of him. There is a telescope on the wing to his right, a wrought iron lamp dangling from the upper wing to his left, and an old-fashioned phone behind him. One bomb is suspended by string from the lower wing, and perched on the upper wing is a character sporting a top hat with a turkey feather, manning a Lewis gun. Very cool.

"Interior art by Alexis Gilliland & others. Book reviews by Susan Wood. A 3 page satire of 2001: A SPACE ODYSSEY. Also a letter from George Barr defending the film. Fanzine reviews, including one of TRUMPET #8 (a premier SF fanzine of the 1960s)."

HYDRA NORTH

-- A loose-knit unorganized social gathering of SF writers, editors & such to meet & discuss various aspects of their genre. Founded in 1984. Members included Judith Merrill, John Robert Columbo, Robert Sawyer (who was appointed sole exec at the first meeting), Bob Hadji & others.

Wrote John Robert Columbo in MAPLE LEAF RAG #9 (Oct 1984): *"It is a social group that brings together people interested in discussing... 'fantastic literature'. There is no programming. It was decided right from the beginning that as fans had their own scene, and con-goers their venue, writers & editors should have theirs, albeit in each other's homes. It is a centripetal group, meant to offset the centrifugal forces in a city the size of Toronto."*

In the same issue of MLR, Judith Merrill commented: *"Authors organize: by no means. Authors meet, yes.... Professional writers' group: no. Professional-level involvement in SF, yes: writers, artists, booksellers, teachers, librarians, editors, etc.... People invited to attend... included everyone I knew of at that time professionally involved in the field in the Toronto area... credit the idea of a social club for people with certain SF interests, a club with no power-game goals, and no plans to host, publish, or sway opinions. At this stage, at least, that is precisely what Hydra North is."*

HYPERSPACE

-- **Faned: Paul Young & J.D. Waryk.** Semi-pro quarterly to feature *"fiction, op/ed articles, and graphic & sequential art."* Proposed to begin publication out of Victoria, B.C., early **1986.**

Commenting on a listing in SCAVENGER'S NEWSLETTER #27 where HYPERSPACE is described as a product of West Coast Fan Publications, *"a nonprofit organization promoting illustrated fiction, literature & art, and providing services for writers & artists"*, Garth writes: *"I keep getting the feeling that either Paul or J.D. don't know whether HYPERSPACE is to be a fanzine, a semiprozine, or what; that they don't know what are requisite policies for each kind of periodical, and make up what they don't know."*

Finally, in MAPLE LEAF RAG 24/25 (Oct 1986), Garth Spencer wrote: *"HYPERSPACE has folded. Disagreements between Paul Young & J.D. Waryk have resulted in the suspension of HYPERSPACE before it appeared. To hear it from both sides, it appears that Paul saw J.D. blowing up everything to grandiose proportions, or getting carried away with projects that were still reaching the planning stages; and J.D. saw Paul changing plans around when he thought they were going full speed ahead. Oil & water."*