

The Canadian Fancyclopedia: S – Version 2 (June 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,
Foreign items in blue.**

(AM) = Added Material.
(NT) = New Topic.

S

SACRED TRUST / **THE SAME TO YOU** / **SAMIZDAT** / **SANSEVIERIA** / **SAPPHIRE DREAMS** / **SAPPHIRE MARMALADE** / **THE SASQUATCH SASKATCHEWANIAN** / **SCHMAGG** / **SCHMAGG MONTHLY** / **SCICON** (AM) / **SCIENCEERS** / **SCIENCE-FANTASY** / **SCIENCE FICTION** / **THE SCIENCE FICTION COLLECTOR** / **SCIENCE FICTION LEAGUE** / **SCIENCE FICTION STUDIES** / **SCIENTIFIC FICTION** / **SCIENTIFICTION** / **SCIENTILLO** / **SCIFFY - SKIFFY** / **SCI-FI** / **SCUM** / **SCUTTLE BUTT** / **SECOND FANDOM** / **SECOND TRANSITION** / **THE SENATORS OF FANDOM** / **SERCON** / **SERCON POPCULT LITCRIT FANMAG** / **SERENDIPITY** / **SERIOUS CONSTRUCTIVE** (AM) / **SEVAGRAM** / **SF3 NEWSLETTER** / **SFA DIGEST** / **SFAV** / **SFEAR** / **SHADOWGUARD** / **SHAGGOTH 6** / **SHON'AI** / **SHORT TREKS** / **SHRDLU ETAOIN** / **SHUTTLE BUTT** / **SIDETREKKED** (AM) / **SIGH** / **SIGN OF THE DRUNKEN DRAGON** / **SILPING** / **THE SILVER APPLE BRANCH** / **SIMULACRUM** (AM) / **SING YE NOW PRAISES OF CORFLU** / **SMOTE** / **SMUT** / **SNEEOLOGY** / **"SOONEST"** / **SOOTLI** / **SOLARIS** / **SONO-DISCS** / **SON OF MACHIAVELLI** / **SPACE CADET** / **SPACED-OUT LIBRARY** (AM) / **SPACE OPERA** / **THE SPAYED GERBIL** / **THE SPECULATIVE FICTION SOCIETY OF MANITOBA YEARBOOK** / **SPINTRIAN** / **SPO** / **SPRINGTIME WILL NEVER BE THE SAME** / **1993 SPUZZUM** / **WORLDCON BID** / **SPWAO** / **SPWAO SHOWCASE** / **SPWSSTFM** / **STAGE ONE** / **STAPLE WAR (FIRST)** / **STAR BEGOTTEN** / **STARDATE** / **STARDOCK** / **STAR DUST** / **STAR FROG** / **STAROVER** / **STAR SONGS** / **STAR STONE** / **STATE OF THE ART** / **STELLAR FOUNDATION** (NT) / **STF** / **STILL NOT THE BCSFAZINE #100** / **STRANGE DISTOPIAS** / **SUPRAMUNDANE STORIES** / **SURREY FAN ASSOCIATION - SURREY FAN CONTINGENT** / **STYX** / **THE SWAMP GAS JOURNAL** / **SWILL** / **SYNAPSE** (AM)

SACRED TRUST

-- **Faned: Murray Moore.** Annual perzine pubbed out of Midland, Ontario. (Detail to be added)

1994 - (#1 - Nov) - Introductory zine, Murray's return to fanzine fandom, with an article on how Murray wishes he was married to author John Irving, a review of Ad Astra 14, another article on going to a Neil Gaiman reading, and finally, letters from the editor to several of his new readers. (LP)

1995 - (#2 - Sept) Trip report on Ditto 7 in Ann Arbor, Michigan, plus a sizable letter column. (LP)

THE SAME TO YOU

-- One-shot produced for and at 'Ditto One' convention in Toronto, Ontario, in 1988. Contributors included: Bob Webber, Taral Wayne, S.S. Prince, Colin Hinz, Garth Danielson, Leslie Smith, Lloyd Penney, Keith Soltys, A. Burrows and Ken Rosser. (Detail to be added)

1988 - (#1 - Sep)

SAMIZDAT

-- **Faned: Philippe Gauthier & C.J. Pelletier.** Pubbed out of Laval, Quebec. French language fan newszine with SF fiction & criticism. Founded circa 1986. (GS) (Detail wanted!)

1986 - (#1 - ?) (#2 - Jun)

SANSEVIERIA

-- **Faned: Dale Speirs.** A one-sheet apazine appearing mostly in FAPA but also in CANFAPA. (Detail to be added)

1996 - (#1 - Dec)

1997 - (#2 - Jan) (#3 - Mar) (#4 - Jun) (#5 - Jul) (#6 - Aug) (#7 - Oct)

1998 - (#8 - Jan) (#9 - Mar)- in CANFAPA #2. (#10 - Apr) (#11 - Jun)- in CANFAPA #3. (#12 - Jul) (#13 - Aug)- in CANFANDOM #4.

199? - (#14 - ?) (#15 - ?) (#16 - ?)

1999 - (#17 - Mar)- in CANFANDOM #5.

No doubt many more issues past the turn of the century.

[See FAPA & CANFAPA]

SAPPHIRE DREAMS

-- **Faned: Lawrence Severs.** Apazine contribution for CANADAPA pubbed out of Hamstead, Quebec, in the 1970s. (Detail to be added)

197? - (#1 - ?) to (#8 - ?)

1977 - (#9 - Oct) (#10 - Dec)

1978 - (#11 - Feb) (#12 - Apr) (#? - Jun) (# - Sep) (#? - Nov)

1979 - (#15? - Feb) (#16? - Dec)

[See CANADAPA]

SAPPHIRE MARMALADE

-- **Faned: Andrew C. Murdoch.** One-sheet apazine for CANFAPA & CANFANDOM. (Detail to be added)

1998 - (#1 - Jul)- in CANFAPA #3.

1999 - (#2 - Jan)- in CANFANDOM #4. (#3 - Mar)- in CANFANDOM #5.

THE SASQUATCH SASKATCHEWANIAN

-- **Faned: Leland Sapiro.** (Formerly the Saskatchewan Sasquatchian.) Somehow connected to a sasquatch society in New Jersey. Ads for FanFair II in Toronto, Sapiro's RIVERSIDE QUARTERLY, Agacon '70 in Atlanta, GA and the Wascana Student Housing Co-op in Regina. (LP)

1972 - (#1 - Feb)

1973 - (#2 - Apr)

SCHMAGG

-- **Faned: Michael Hall.** Genzine pubbed by BeFlatte Publications out of Winnipeg, Manitoba circa 1977 (approved by Decadent Winnipeg Fandom). 2 issues, then revived in 1984 as an apazine for MINNEAPA.

1977 - (#1 -Dec) - 17 pages.

1978 - (#2 - Dec) - 40 pages. The cover was by Winnipeg artist Roldo, depicting a freshly conjured (out of the shower, apparently) nude demon covering itself up and yelling "SCHMAGG!" on appearing before a startled wizard. Articles include: "What Makes Winnipeg Decadent?" by David M. Vereschagin, a VCON 6 review by Hall (with photos by Jon Gustafson), and an interview with Garth Danielson (Faned of BOOWATT). This issue was a nominee for "Worst Fanzine Title' in the Hogu Awards of 1979.

[See **DECADENT WINNIPEG FANDOM, SCHMAGG MONTHLY, HOGU & BOOWATT**]

SCHMAGG MONTHLY

-- **Faned: Michael Hall.** A revived SCHMAGG, this time as a diaryzine for MINNEAPA.

1984 - (#1 - May) - 5 pages.

- (#1A - May) - 7 pages. Michael natters on about President Ronald Regan in China, the TV movie 'Special Bulletin', ending first year in University, joining the FINAL FRONTIER APA, and communicating with Taral Wayne about the prospect of setting up a definitive list of Canadian fanzines! (RGC)

[See **SCHMAGG**]

SCICON (AM)

-- **Faned: Taral.** Genzine to do with conventions? Nope. Taral explains: "*Scicon Nothing to do with conventions. It was my very first zine, two issues, and both fan fiction and articles on science. I hadn't even found fandom when I started work on the first issue.*"

1972 - (#1 - Jun)

1974 - (#2? - Jan)

SCIENCEERS

-- Though not the first fannish organization (which was the ISA), SCIENCEERS is widely considered to be the first true sf fan club. Founded in 1930 in New York, meetings were held in the Harlem home of club President James Fitzgerald, the first black sf fan prominent in sf fandom. Club Librarian Allen Glasser became editor of their clubzine, THE PLANET, which I believe to be the first true sf fanzine.

No less than 35 members attended a lecture by prozine WONDER STORIES staff and authors arranged by Hugo Gernsback just for SCIENCEERS. Unfortunately Gernsback neglected to pay the room rental, the SCIENCEERS were stuck with the bill, and the club fell apart from the resulting acrimony, circa 1932/1933. The first fan club, the first fanzine, and the first fan catastrophe. Quite the record! (SM)

[See **FIRST FANZINE, ISA, GERNSBACK**]

SCIENCE-FANTASY

-- You would think this would be the logical sub-genre title to use by those who first began to differentiate what we now call science fiction from other types of fantasy like 'pure' fantasy, or 'weird' fantasy, but in fact this term didn't come into widespread use until the 1950s when it came to refer to -- not fantasy with science fiction elements -- but rather the opposite: science fiction with fantasy elements, sometimes combined with horror aspects.

'Sword and Sorcery' would be considered a type of science fantasy, but swords and magic are not essential; basically any underlying premise *not* based on science is enough to qualify the work in question as science-fantasy. Of course, if there is no 'science', why call it 'science fantasy'? Because, if it takes place on an alien planet for instance, it's still considered a type of science fiction, even though there's no 'science' involved. You could say that most science fiction today is actually science-fantasy, and that 'real' science fiction is now called 'hard' science fiction, but why bother? The term science-fantasy has mostly fallen out of use.

[See **SCIENCE FICTION. SCIENTIFIC FICTION, SCIENTIFICTION, SCI -FI, SCIFFY, STF**]

SCIENCE FICTION

-- Believe it or not, the science fiction works of Edgar Allen Poe, Jules Verne, and H.G. Wells (they wrote other stuff by the way) were never called Science Fiction at the time of publication, since the term did not yet exist. All three were considered writers of fantasy, which was the original catch-all title of anything considered imaginative literature, such as Gothic Romance novels like Shelly's FRANKENSTEIN. In time critics began to differentiate between 'pure' fantasy, 'weird' fantasy (like Lovecraft, who considered himself the last of the Gothic Romance writers) and fantasy incorporating modern science or pseudo-science.

Gernsback in his magazines preferred to emphasize the science aspect of the fantasy he published, and, in 1923 came up with the term 'Scientific Fiction' (or 'Scientifiction' for short). During the 1930s this was supplanted by the term 'Science Fiction' which struck people as clearer in concept and easier to say.

Today 'Science Fiction' is a genre now firmly separated from fantasy, which is ironic because, unlike Gernsback's original concept of 'Scientifiction' as fiction purely devoted to scientific concepts

(however far fetched), most contemporary science fiction is 'soft' Sci-Fi at best, frequently incorporating many fantasy elements, perhaps to the point of being considered more science-fantasy than science fiction..

Sadly, the genre being separated from 'fantasy' is now a bit of a handicap, as 'pure' fantasy outsells science fiction (even science-fantasy) by far. On the other hand, science fiction movies, at least of the adventure shoot-em-up type, remain as popular as ever. I suppose you could say that media sci-Fi true to its pulp roots still sells, but anything more thoughtful is risky.

For now, science fiction as a genre continues to exist, but for how long?

[See **SCIENCE-FANTASY, SCIENTIFIC FICTION, SCIENTIFCTION, SCI -FI, SCIFFY, STF]**

THE SCIENCE FICTION COLLECTOR

-- **Faned: J. Grant Thiessen**, a used-book dealer and sf specialist. First 6 issues pubbed out of Calgary, Alberta, remainder out of Altona, Manitoba. Known for checklists and bibliographies, as well as in-depth coverage of such Cdn. sf as Harlequin Books and Canpuls.

I once had a theory: title possibly derived from or in homage to THE SCIENCE FICTION COLLECTOR, originally an obscure American zine by Morris Scott Dollens circa 1936, but under the subsequent direction of John V. Baltadonis the zine most responsible for reviving moribund fandom circa late 1937.

However, Grant informs me: *"I had little knowledge of fandom and fan publications, so your inference on where the title comes from lacks any substance."...* So much for the intrepid fhistorian! He further states: *"The pressures of my growing mail-order business as Pandora's Books left me little time for fan activity, and I terminated the magazine for that reason. My subsequent fan activity was confined to contributing to books written or compiled by others, and the publication of The Tanelorn Archives (1981), a bibliography of Michael Moorcock, written by Richard Bilyeu. (I first met Richard at one of the VCONs.)"*

NOTE: All of the issues are still available for sale through Pandora's Books.
(<http://www.pandora.ca>)

1976 - (#1 - Oct) - Contains an index (based on his own collection) by JGT of Ace SF, fantasy & horror books from 1953 to 1968, a time when Ace prefixed their book numbers with a letter code to identify the price of the book. The A- D- F- G- H-N- S- M- and K- series are listed, including all Ace Doubles of the period. Also includes many marginal works, and works in other fields by authors associated with the science fiction field. With cover reproductions.

- (**#2 - Dec**) - Contains additions and errata to the Ace index published in #1, an appreciation and bibliography of Fredric Brown, and a book review and bibliography of John Russell Fearn's Golden Amazon series (published by Harlequin Books), as well as locs, an article on how to catalogue your SF collection, some interesting and early attempts (prior to any of the paperback price guides), to identify the science fiction and other fantastic literature published by Avon Fantasy Novels, Bantam of L.A., Bart House, Bond-Charteris, Century, Double-Action, Handi-Books, Harlequin, Hillman, Lion, Merit, Permabooks, Prize, Thriller Novel Classics, and Toby Press. With cover reproductions.

1977 - (#3 - Feb) - Gene Marshall, Carl F. Waedt and Paul C. Allen contribute articles made indexing the Robert A. W. Lowndes' Health Knowledge Magazines of the 60's and 70's, which included Bizarre

Fantasy Tales, Famous Science Fiction, Magazine of Horror, Startling Mystery Stories, Weird Terror Tales, and the non-fantastic magazines Thrilling Western Magazine and World Wide Adventure. Plus a list of the issues announced but never released. J. Grant Thiessen and Stuart W. Wells III co-wrote a Galaxy Novels annotated index. With cover reproductions.

- (#4 - Jul) Book reviews, including one for William Goldman's "The Princess Bride". Kenneth R. Johnson contributes a checklist of books published in the adult pornography fields which also qualified as science fiction, fantasy, or horror. Ian Covell has checklists of the works of Kenneth Bulmer, Laurence James, and Angus Wells, authors who often shared pen-names with each other. Ronald W. Spitzer contributes a Vega Books SF checklist. A one-page Tarzan story by Robert Buhr goes with a checklist of Tarzan imitators prepared by Thiessen. Thiessen also contributes a checklist of the 'Best of..' phenomena, a piece of verse made up mostly of science fiction titles, and an index to the Canadian magazine Super Science Stories, which continued after the demise of its American namesake. Also included are letters, a question box, reviews, and cover reproductions.

- (#5 - Sep) - Thiessen adds commentary to a checklist of the Ace Science Fiction Specials contributed by William Trojan. Stuart W. Wells III, Richard Spelman, and Thiessen present a checklist of Avalon Books. David S. Bratman provides a listing of books about J. R. R. Tolkien and his works. Paul Whitney contributes a Philip Jose Farmer bibliography, to which Grant Thiessen added an appreciation. Additional articles and checklists included Doctor Who, Forgotten Fantasy, Greenberg Books, and more porn SF. Plus Letters, reviews, updates, and cover reproductions. Last issue of SFC to be published on newsprint.

1978 - (#6 - May) - Entire 48 page issue is an index of Ballantine Books SF, F & Horror novels, 1953-1976 (after which the del Rey imprint was adopted for their SF novels), with some book covers, year published, and index of authors. Compiled by Portland, Oregon dealer Carl Bennett; the checklist includes the Ballantine imprints Bal-Hi and Beagle. Also the printings published under each book number, and the original cover price of each book. Plus the Ballantine Adult Fantasy series are all identified, as well as those issued simultaneously or subsequently in a hardback edition.

1979 - (#7 - Sep) - This issue is entirely taken up by Michael Ashley's annotated E. C. Tubb bibliography covering 120 books and 60 pseudonyms. Each item is annotated with a brief plot summary, including the short stories, and many cover reproductions.

- (#8 - Oct) - Thiessen contributes an interview with A. E. Van Vogt, together with a checklist of his books and short fiction. The noted Philip Stephenson-Payne contributes a John Wyndham checklist. Plus book reviews and letters from readers, including Robert A. W. Lowndes' comments on his magazines which were indexed in SFC 3.

1980 - (#9 - June) - "Michael Cook, publisher of a fanzine Age of the Unicorn, was publishing somewhat similar material to my mag, and was in ill-health. With the 9th issue of SFC, his fanzine was merged with mine, and, while this magazine has the Science-fiction Collector name on it, the cover also states that it is combined with Age of the Unicorn, and a further note that it is *'Now Combined as Megavore The Journal of Popular Fiction'*." (JGT)

Collectable Books combines with Megavore, a fanzine on popular fiction, scarce early pulp and paperback history mag, Contains Richard Grant's Avram Davidson bibliography, an interview with John Nanovic (the editor of the pulps Doc Savage and the Shadow) by Albert Tonik, and an article on Michael Collins' Dan Fortune--Private Eye, by John Edwards. Dana Martin Batory also contributes an article on Arthur Conan Doyle's 'The Story of the Man with the Watches', and Tom Johnson an article on Michael Avallone, illustrated by Frank Hamilton. Plus an index to Uncanny Tales (Cdn) by Dennis

Lien, reviews and comments by Thiessen, and, for the first time, a centre section containing advertisements.

Under the name: MEGAVORE:

Issues 10 through 13 were published as Megavore (the name was a suggestion of Michael Avallone, one of the subscribers).

- (#10 - Aug) - Feature article in this issue is a checklist of Lancer science fiction and fantasy, by William J. Denholm III. Tom Johnson contributes an article on the Corinth/Regency pulp hero reprints, and Darrell Schweitzer an index to the 'Not at Night' series. Nick Carr has an article about Dusty Ayres and his Battle Aces, entitled the Emperor of the World.

- (#11 - Oct) - Arthur D. Hlavaty contributes a long article about Robert A. Heinlein. Dana Martin Batory an interesting theory about Sherlock Holmes--that he spent the missing years in his chronology in James Hilton's Lost Horizon Shangri-La. Andy Biegel Jr. contribute a long article on the Thugs of India. James R. McCahery interviews Jonathan Latimer, includes a bibliography and filmography. Richard Bilyeu and Keith Justice write on the fine points of identifying printings of modern books. Problems at the printers resulted in this issue having the lowest print run of this magazine, making it relatively scarce.

- (#12 - Dec) - Pulp articles this issue include articles about the Skipper (by Link Hullar & Will Murray), Dr. Yen Sin (by Nick Carr), Doc Savage (by Dafydd Neal Dyar), and the Phantom (by Melville C. Hill). Ralph Roberts writes about writing. Bibliographies of James H. Schmitz and John Varley are included, along with the usual cover reproductions, reviews, letters and features.

1981 - (#13 - Mar) - For the final issue under the Megavore name, Will Murray conducted a survey on the top 10 Spider novels, with contributions from notable fans, including Bob Sampson, Michael Avallone, and Robert Weinberg. Joseph A. Willis contributes an article on Jack Williamson, with a bibliography prepared by Uwe Luserke. Keith L. Justice contributes a partial checklist of Robert Silverberg's soft-core porn writing under the pseudonym Don Elliott. Dana Martin Batory has another Sherlockian-related article, this one pointing out similarities between the life of Arthur Conan Doyle, and his fictional creation, Professor Challenger. The cover art, depicting Fu Manchu, is by Frank Hamilton.

Back under the name: THE SCIENCE FICTION COLLECTOR:

- (#14 - May) - With this issue, the name Megavore was abandoned, and the magazine became the Science Fiction Collector once more, the focus shifting back more heavily to science fiction. Bibliographies included the science fiction from Monarch Books (by Steve Woolfolk), Curtis Books (by Dennis Lien), and Charles L. Harness (by William D. Vernon). Darrell Schweitzer contributes an article on William Sloane. The pulp articles include Robert Sampson on A. E. Apple's Dr. Chang, Nick Carr on Ryerson Johnson (illustrated by the cover painting by Frank Hamilton), and a report on Pulpcon 9 by Albert Tonik. Robert Sampson and Nick Carr contribute a column on various pulp-related subjects.

- (#15 - Jul) - Includes a reprint of the first published fiction by movie director John Carpenter; bibliographies of Laser Books and Regency books, as well as Michael Ashley's bibliography of William Hope Hodgson; an article by Dana Martin Batory on how Arthur Conan Doyle influenced Edgar Rice Burroughs; and Nick Carr's article on how death was treated in the Operator 5 and G-8 pulps.

- (#15.5 - 1981) - Grant writes: *"Issue 15.5 was all advertising and catalog listings -- there was no other content, and I tend to not even think of this issue as part of the series."*

THE SCIENCE-FICTION COLLECTOR: BOUND EDITION

1980 - (Vol. 1) - Pubbed out of Altona, Manitoba by Pandora's Books. Edition of 3000 copies, bound, with blue cloth cover. Some editions signed by fanned J.G. Thiessen. Covers SFC #1 (1976) to #6 (1978).

1981 - (Vol. 2) - Pubbed out of Altona, Manitoba by Pandora's Books. Edition of 250 copies, bound, oversized hardcover. Covers SFC issues #7 (1979) to #10 (1980).

1981 - (Vol. 3) - Pubbed out of Altona, Manitoba by Pandora's Books. Edition of 250 copies, bound, oversized hardcover. Covers SFC issues #8 (1980) to #14 (1981).

"Issue #15 was published as a tabloid, and so was not able to be bound into hardcover."

SCIENCE FICTION LEAGUE

-- Arguably the single most important fannish organization of the 1930s. Important because "not only did it actually create the fan field as we know the latter today, but it gave the field something that it had never possessed before: realization of its own existence." (SM)

The SFL was nothing less than the first commercially sponsored club for sf fans. Founded by Charles D. Hornig in 1934, based on a concept of Hugo Gernsback and enjoying his full support, it offered fans, through the pages of Gernsback's WONDER STORIES, membership certificates, lapel buttons, club stationery, and most important of all, regular columns in all issues of WONDER STORIES which not only printed their heated, fervid fannish locs, but their names and addresses as well.

Fans not only poured out of the woodwork to join up, after seeing the addresses of fellow fans in their own town or city they contacted each other and formed local chapters of the SFL, which in turn began churning out clubzines, which in turn generated more correspondence, more contacts, more recruits. Suddenly fandom was an American nation-wide phenomenon. Chapters were everywhere: New York, Chicago, Los Angeles, Philadelphia, Lincoln, Lewiston & myriad other communities wherever WONDER STORIES was distributed. Even Leeds in England, a seminal influence on the growth of British fandom. Some chapters were tiny, others with dozens of members. Most of the BNF fans of the 1930s first appeared at this time. It was the birth of organized sf fandom, the true beginning.

All good things come to a premature end. Gernsback suffered one of his periodic financial crisis' in 1936 and legal control of the SFL passed to Standard Publications which basically let it die of neglect. Many chapters severed all ties with the SFL, some collapsed entirely. But by then the SFL was no longer needed. Fandom was up and running. It was now self-perpetuating. It was a thing alive.

SCIENCE FICTION STUDIES

-- **Faneds:** (For #22) **Marc Angenot & Darko Suvin** of McGill University, **Robert Philmus** of Concordia University, & **Charles Elkins** of Florida International University. Serconzine pubbed out of the SF studies dept., McGill University, Montreal, Quebec.

1981 - (#22 - ?) - *"..obviously no fanzine but rather a scholarly journal of SF criticism. Still, I think fans should be aware of publications such as this and this one is Canada's answer to EXTRAPOLATION, only better. Contents of this issue, for example, are: 'SF as Symbolic Communication', 'Making Culture into Nature; Or Who Put The 'Special' Into Special Effects?', 'SF Characterization & TVs Battle For The Stars', 'Symposium On Alien', 'The Rocky Horror Picture Show:*

More Than Lip Service', 'The Empire Strikes Back: Monsters From The Id', and a host of book reviews, review articles & letters. Absolutely great stuff, and highly recommended to anyone who would like to add something a shade heavier than, say THE MAKING OF STAR TREK, to their reading. (ok, a little sarcastic maybe -- but if we fans are supposed to be really into SF, I think we should be doing some serious reading on the topic, at least occasionally." - (RR)

SCIENTIFIC FICTION

-- Originally what we now call science fiction was lumped in with all 'other' forms of fantasy. Hugo Gernsback, who began publishing futuristic fiction in his magazine MODERN ELECTRICS (later known as ELECTRICAL EXPERIMENTER) circa 1910-20s, including his own 'RALPH 124C 41+', and later, a whole series of short stories in which Baron Munchausen visits Mars, preferred to avoid the fantasy concept all together and came up with the term 'Scientific Fiction' (in August 1923) to describe fiction devoted to futuristic science. He meant it to be applied strictly to fiction centred on scientific proposals, but by 1930 other people had evolved Scientific Fiction into 'Science Fiction' (as the genre is still known) and applied the concept much more loosely than Gernsback intended, everything from space opera to utopian fiction.

[See SCIENCE-FANTASY, SCIENCE FICTION. SCIENTIFUNCTION, SCIFFY, SCI -FI, STF]

SCIENTIFUNCTION

-- This is the short form of 'Scientific Fiction', a term coined in 1923 by Hugo Gernsback when attempting to remove all fantasy associations (what we call science fiction was originally considered a nameless sub-genre within the fantasy genre) from the type of fiction he occasionally published in his MODERN ELECTRICS magazine. In 1924 he began asking for subscriptions to his proposed all scientific fiction magazine, which he intended to title SCIENTIFUNCTION. Fortunately his business acumen gained the upper hand and by the time the first issue appeared in April 1926 he called it AMAZING STORIES, which had a far greater appeal to the general public. The letters column in this zine led to the creation of organized fandom, the members of which enthusiastically adopted the term 'Scientifunction' to describe their favourite genre till it was generally replaced by the term 'Science Fiction' in the 1930s.

[See SCIENCE-FANTASY, SCIENCE FICTION. SCIENTIFIC FICTION, SCIFFY, SCI -FI, STF]

SCIENTILLO

-- **Faneds: Ron Gallant & Willy don Rawn.** Superb sercon SF art zine with some fiction. Pubbed out of Winnipeg, Manitoba. So far as I know, only one issue in an edition of 230 copies. As Chester Cuthbert wrote to me: *"Only a few copies of Ron Gallant's SCIENTILLO were distributed, but I am able to enclose one for you."* So it seems that this magnificent effort was stillborn, it's first issue not even fully distributed. Gallant must have had doubts about this project, as he stated: *"Single copies are 50¢ postpaid. Please, no subscriptions for future issues as yet."*

I suspect he had few contacts in fandom which, combined with the moribund status of Canadian fandom at that time, meant he had no idea whom to send his ish to. Since there's no mention of the usual, it seems SCIENTILLO was available only for cash. So he was reliant on people hearing about his zine and ordering it. But if he didn't know where to advertise? In short, the classic scenario of an

eager neofan pubbing his ish without a clue as to where his potential readers were to be found. If this be true, it's a pity and a shame, because SCIENTILLO would have made quite a splash had fandom at large been exposed to it. (Detail to be added)

1961 - (#1 - Winter)

SCIFFY / SKIFFY

-- If you want to find out if the old phart fan you are talking to is a genuine (ie elitist) trufan, use the term 'Sci-Fi' in your conversation. If they screw up their face, turn up their nose, and say "*Oh, you mean SKIFFY*" with a very condescending tone of voice, you'll know you're in contact with one of the trufen who despise 'fakefans' (i.e. the majority of modern fen) who are (supposedly) hopelessly juvenile in nature and utterly without taste.

It all has to do with poor Forrest J Ackerman who invented the term 'Sci-Fi' in 1955. It was immediately attacked by traditionalists who insisted (to this very day) that the proper term is 'stf'. That Ackerman promoted his concept in the prozine FAMOUS MONSTERS OF FILMLAND a bit later, beginning circa 1959, that he was never forgiven for 'abandoning' fandom in order to earn money by 'exploiting' 14 year olds (the target readership of his magazine), and worst of all, that the popular press took up 'Sci-Fi' as a handy dandy short form for science fiction, one soon adopted by most fans, were annoyances which drove traditionalists into a virtual crusade against the term 'Sci-Fi' (though not against Ackerman himself so much, as he is still respected for his earlier contributions to fandom, such as printing Jack Speer's Fancyclopedia, and being the first to come in costume to a Worldcon -- the 1939 Worldcon in New York).

Someone, probably in the 1960s, decided that 'Sci-Fi' can only be pronounced as 'skif - eee' and therefore should be spelled 'skiffy' or 'sciffy', a term to describe the attitude of the majority of fans who just don't *get* true fandom, but this attempt to demean and downgrade 'Sci-Fi' has failed utterly, since no-one who hears it has any idea what the elitist fan is talking about. Thus it remains an obscure term employed by elitist-minded traditionalists to raise a smile among themselves when deriding 'them as not are us'.

Personally, I think 'Sci-Fi' (or 'sci-fi') is the perfect short form for science fiction. A stroke of brilliance on Ackerman's part. It's a wonder no one thought of it years earlier, methinks.

[See SCIENCE-FANTASY, SCIENCE FICTION, SCIENTIFIC FICTION, SCIENTIFICTION, SCI-FI, STF]

SCI-FI

-- stands for 'Science Fiction'. The term 'Sci-Fi' (or sci-fi) was coined by Forrest J. Ackerman in 1955 while driving down a California freeway listening to his car radio. The logic pattern went something like this: car radio - kind of tinny - too bad it's not a high fidelity setup - high fidelity = Hi-Fi = high quality listening, whereas high quality reading must = Sci-Fi!

Ackerman, one of the most prominent and well known fans of the 1930s, 40s & 50s, began to promote this concept immediately, with less than satisfactory results. As Dick Eney put it in his 1959 'Fancyclopedia 2': "(Ackerman) *4e is trying to popularize this expression as an equivalent for stf, i e a contraction for science-fiction. So far it has attached chiefly to several professional movie-magazines and other Hollywood level stuff.*"

This is a slightly condescending dig at Ackerman's recently acquired job as editor of James Warren's FAMOUS MONSTERS OF FILMLAND in which 'Sci-Fi' was heavily promoted. Alas, the concept of 'Sci-Fi', meant to imply that science fiction literature (or science fiction anything) was high quality came to be associated with a magazine aimed at 14 year olds. Despite Ackerman's best efforts, 'Sci-Fi' came to be considered, by the more serious fans of stf, a juvenile term only the ignorant use.

Pity, because I quite like it myself. Say "stf" to anyone, and they don't know what you are talking about (it's a contraction for 'Scientifiction', the ancestral term for what later became known as 'science fiction'). But say 'Sci-Fi' and *everyone* knows what you're talking about, it's so obvious. Consequently the term is in widespread use by critics, journalists, movie reviewers, advertisers, many fans, etc but, if only because of Sturgeon's law ("90% of science fiction is crap, but then 90% of *everything* is crap."), it is still often associated with poor quality popular media. Pity.

[See **SCIENCE-FANTASY, SCIENCE FICTION. SCIENTIFIC FICTION, SCIENTIFCTION, SCIFFY, STF**]

SCUM

-- **Faned: Neil Williams.** A not untypical fanzine, in that it was never published. Having produced at least 6 issues of SWILL in 1981, and then the oneshot DAUGHTER OF SWILL, MOTHER OF SCUM, in 1984, it seemed only natural to follow this up with SCUM. Neil put the first (and only) issue together in 1991. He wrote a number of essays on SF (though only one on fandom), as well as including a backlog of material for SWILL he had never used, plus reprints from SWILL, most notably Lester Rainsford's assault on Libertarian SF titled "A Gram Of Brains is Worth A Pound of Shit." But he never got around to sending it out. Sadly, all existing copies plus Neil's personal copies of SWILL were destroyed in a basement flood some years later.

1991 - (#1 - ?)

[See **DAUGHTER OF SWILL MOTHER OF SCUM, SCUM, BCSFAZine issues #108 to #120**]

SCUTTLE BUTT

-- **Faned: Garth Spencer.** Pubbed out of Victoria, B.C. with occasional subtitles like 'THE BLACK MARXIST LESBIAN QUARTERLY', 'THE PERFECT PAPER', & others. Described as an "*exterior to frame of reference humourzine*". Bernie Klassen, writing in 1985, commented: SCUTTLE BUTT "*ran news & views mostly of interest to Discordians & conspiracy freaks. Not a bad fanzine, just one that was rather opaque to non-Discordian/conspiracy freaks. SCUTTLE BUTT was simply & cleanly laid out, & for lack of art, Garth discovered the copy-right free illustration books at the local library. It became interesting to see 18th century woodcuts surrounded by bizarro text or titles.*"

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

- (#3 - Apr) - "*Sophomoric and/or sexist humour falls flat, but the reprints from OMNI and WORLD PRESS REVIEW may be interesting... has an excellent bacover, and the first installment of fanfiction by Garth...On the whole, I think Garth & associates would be better off waiting until they had something to say before trying to say it...*" - (RR)

- (#4 - May) (#5 - Jun) (#6 - Aug) (#7 - Sep) (#8 - Sep) Possibly further issues.

SECOND FANDOM

-- Period of Fandom history covering October 1937 to October 1938. For details:

[See **FANDOMS (Numbered Eras)**]

SECOND TRANSITION

-- Second period of change in fannish historical eras. Runs from October 1938 to September 1940. For details:

[See **FANDOMS (Numbered Eras)**]

THE SENATORS OF FANDOM

-- Term of respect used in the 1950s in reference to three pioneering 1940s Canadian faneds: Leslie A. Crouch of LIGHT, Fred Hurter of CENSORED, and Beak Taylor of CANADIAN FANDOM.

SERCON

-- Short for 'Serious Constructive'. The full term is rarely used, being somewhat awkward. 'Sercon' is the more commonly used term in fannish writings.

[See **SERIOUS CONSTRUCTIVE**]

SERCON POPCULT LITCRIT FANMAG

-- **Faned: Garth Spencer.** Wonderfully titled diary/perzine with a strong loccol pubbed out of Vancouver, B.C. in the 1990s. (Detail to be added)

1992 - (#1 - Spring) (#2 - Sep)

1993 - (#3 - Fall)

1994 - (#4 - Aug)

1995 - (#5 - Aug)

1996 - (#6 - Apr) (#7 - Aug) (#8 - Dec) Possibly further issues.

(Note: #5 to #8 were distributed as E-zines.)

SERENDIPITY

-- Monthly/bimonthly newsletter of the U.S.S. Discovery (a Starfleet Western Canada club) out of New Westminster, B.C., circa **1987**.

SERIOUS CONSTRUCTIVE (AM)

-- According to Taral, this term was invented in the 1950s by Canadian Fan Boyd Raeburn "*who was THE Big Name Fan in Canada for many years*". Generally speaking, it describes a serious minded approach to the history, theory and practice of fanac. It can be either a compliment, as in the case of a fan who's done a lot of good work to promote fandom, or a put-down, as in a self-appointed censor or a fugg-head out to 'improve' fandom for its own good. More often nowadays the term SERCON implies a bit of both, as in someone who undertakes useful research and/or activity but it's all rather dull & boring to fans who just want to have fun. (TW)

Rich Brown, in his list of Faan Terms, notes that the original fans of the late 1920s were Sercon fans. Certainly they were the Sercon TYPE of fan, but I don't think the term existed as such, since there was no need to distinguish themselves from other types of fans not yet in existence. I note that Sam Moskowitz (in his 'Immortal Storm' covering 30s fannish history) does not mention the term.

Brown then says: *"By the 1940s, the term came to be used derisively..."* Yet Jack Speer (in his 1944 Fancyclopedia 1) does not mention the term either. However, certainly by the 1940s, indeed as early as 1936 with the transition away from First Fandom, when fans began to abandon the sercon style of thinking exclusively in terms of pro-writing and the advancement of science, and began to pursue a more light-hearted interest to fandom in and of itself, the sercon approach to fandom began to fall out of favour. I don't think the term itself was yet in use, however.

Then Brown states: *"By the early 1970s...the term lost its derisive clout as newcomers missapplied it to works of serious and at least somewhat constructive criticism."* This is way too late. Harry Warner Jr, in his history of 50s fandom 'A Wealth of Fable' writes: *"Bob Tucker has estimated that it was around 1955 when 'sercon' which was originally intended as a mortal insult, equivalent to stodgy and overweening, began to be applied as a simple description of personality or area of fannish interests without overtones of judgment.."*

Getting back to Taral, in his intro to 'TORONTO THE GHOOO', his 1988 anthology of Toronto fan writing, he states: *"A Toronto fan enriched fanspeak with the word 'Sercon'."* He informed me via personal communication this was Boyd Raeburn. Now, did he mean Raeburn invented 'Sercon' i.e. 'Serious Constructive'? Or did he mean Raeburn took an already existing fan term, 'Serious Constructive', and came up with a catchy short version, 'Sercon'? If the latter, I suppose 'Serious Constructive' could date back to the 1940s after all.

However, in the Sept. 1954 issue #22 of CANFANDOM, under Fan Personalities #12, about Raeburn, it states that among his pet dislikes were "serious constructive fans". So at the very least, given that Taral claims Raeburn coined the use of the word 'Sercon', I believe Raeburn did so to make fun of the Serious Constructive type of fan, and while maybe not the first person to do this, was the first to employ the word 'Sercon' for that purpose.

This is confirmed by "A PROPOSED ENTRY FOR FANCYCYCLOPEDIA 3" found in BLAT #3 (Spring 1994) and probably written by US fan Ted White:

"SERCON – (Raeburn; Jacks) – Serious and Constructive. The term was coined (as "sercon") by Boyd Raeburn, in the early middle 1950's (ca. 1954), and spoken with a slight sneer, as "sercon". Sercon fans were the ones who wanted to have serious discussions of subjects like Whither Science Fiction in fanzines. They had no sense of humour, sometimes threw away copies of HYPHEN unopened, and ergo, weren't fannish."

"Later, "sercon" came to be an almost neutral descriptive term, applied to even the best of those fanzines which still occasionally discussed sf, e.g. the Geis fanzines of the seventies."

In 1981, Jerry Jacks began using "sercon" as a code word for getting high on marijuana, in his Denvention report in PONG #24. ("I spent most of my time with the various, usual and new, members of the 'Drugs in Science Fiction' panel which floated from room to room to reconvene and get real Sercon.") The new usage caught on, and one still sees occasional mentions of "getting sercon" at parties and conventions."

To sum up, I believe the practice of Serious Constructive fanac predates the descriptive term by many years, if not decades, that Boyd Raeburn invented the short form descriptive term to criticize or look down on the practice (given that HWJ states 'mortal insult' was the original meaning of 'Sercon'), and may have simultaneously invented the long form descriptive term as well (assuming Taral and Warner are using 'Sercon' & 'Serious Constructive' interchangeably),

This is an example of fhistorian confusion in action. (Oops! I mean diligent fhistorical research!) Further communication with Taral and uncovering further relevant material may well pin the matter down exactly. I will adjust this entry accordingly if and when I stand corrected.

SEVAGRAM

-- As in the phrase "*Here is the race that shall rule the sevagram*" which is the concluding line of A. E. Van Vogt's 1946 novel THE WEAPON MAKERS, a line uttered by visiting aliens commenting on the human race. Many fans applied the phrase to fandom at large as an example of the splendid promise of fan's inherent superiority over mere mundanes. Fandom surely was meant to prevail someday, ruling over everything, including whatever the heck the sevagram was.

Alas, the true meaning of sevagram was a trifle deflating for fannish ambition when it was revealed. Vogt had taken the concept from a statement by Gandhi: "*And the sevagram -- the village -- is the universe.*" So, despite the fact that a village can be construed as a metaphor for the universe, really the sevagram is just another term for 'village'. Not so mighty then are them as rules the sevagram. (HWJ)

[See '[HERE IS THE RACE THAT SHALL RULE THE SEVAGRAM](#)']

SF3 NEWSLETTER

-- **Faned: Daniel Say.** A 'Les Recherches Daniel Say Cie' publication out of Burnaby, B.C., during the early 1970s. Say was an extremely active member of the UBC SFFEN and BCSFA in the late 1960s & early 1970s, and something of a Fhistorian as well. He also produced this newsletter for the Simon Fraser SF club. Early issues were short (2-6 dittoed pages) & their emphasis was on SF news. Later issues slowly expanded to include massive coverage of new books, the activities of 'Brand X' (Say's name for BCSFA), film reviews, locs, a section devoted to sf criticism publications, and articles by such contributors as John Park (on Project Daedalus), Jean Asselin (on 'SF in French'), Michael Walsh (a review of 'Unknown Worlds of SF'), & lengthy quotes from Asimov & Lem. The March 1974 issue is particularly useful for its detailed account of VCON 3. Say's acerbic wit could be quite annoying to Vancouver fans, as per example: "*Don't support Vancouver for Westercon. Vancouver doesn't deserve it.*" Densely packed with info, SF3 was a classic newsletter, one of the best. One odd note, though produced for the SFU SF club, there is no mention of any club activities!

In BCSFAzine #29 (Oct 1975), Fran Skene wrote: "*SF3 NEWSLETTER has a lot of information on upcoming books, professional zines, films, people, and 'Academia', and bookstores, mostly garnered from the various zines that Daniel reads.... The reproduction is sloppy but the most recent issue showed an improvement in this regard even though the staple came out and the pages (in two sizes) came apart about five minutes after I started looking at it. Typos are numerous and opinions even more so (especially the knee-jerk criticisms of the BCSFA). However, the zine, when it finally comes, does have a lot of stuff in it.*" (Details to be added)

Here are the release dates of 16 issues. There may have been more:

1971 - (Dec)

1973 - (May) (Oct) (Dec)

1974 - (Jan) (Feb) (Mar) (Jun) (Aug) (Dec)

1975 - (May) (Jul) (Sep)

1976 - (Mar) (May) (Oct)

SFA DIGEST

-- **Faneds: Jim Welch & Marg Galbraith-Hamilton.** Digest-sized mimeo genzine pubbed out of Surrey, B.C., by members of the "Surrey Contingent" of BCSFA who were otherwise known as The Surrey Fan Association (some of whom shared a slant shack called Shadowguard for three and a half years). Meant to be an alternative to BCSFAzine. Noted for its humour and sarcasm. (Detail to be added)

"Not precisely a club, its more of a conspiracy....unlike other fanzines which set out to be contentious, however, the SFA DIGEST often has something serious to say (eg, their straight-faced review of the non-existent VALLEY GIRLS OF GOR, or their now famous assault on 'grunge' fantasy) and is almost always interesting. The BCSFAZINE-style format may or may not be an attempt to supplant that publication as the BCSFA's clubzine, but the SFA DIGEST is certainly a showcase for Vancouver area fandom, complete with fanfic & conreports. I like it." (RR)

1982 - (#1 - ?) - The cover reads simply: *"Just When You Thought It Was Safe To Go Back Into Surrey... Dum-Dah, DumDah, Dum-Dah..."*

In his editorial Jim Welch explains that SFA DIGEST exists because a) *"the Surrey Contingent has been talking about doing their own fanzine for quite some time..."* (since 1976 in fact) and b) *"because the British Columbia Science Fiction Association... has, of late, gotten carried away with its bureaucracy"...* (that's why) *"the Surrey Fan Association was formed and this digest is the official propaganda of the SFA...It's being sent to all BCSFA members and interested parties..."*

Marg GH contributes an article 'Staying Sane Inside Insanity (or why be on a con com?)' and a hilarious article 'Helios And The Work Ethic' on how to make your dull job more exciting, eg: *"Come into the office 20 minutes late looking excited and flushed. Breathlessly explain to your boss about your encounter with a UFO...Tell your boss in minute detail everything that happened, the cosmic orgasm...This should be good for the rest of the day off."*

Jim Robinson writes 'A Short History of S2BSF' (later known as the Surrey Contingent), various people review movies like BLADE RUNNER, & THE WRATH OF KHAN, Jim Welch provides a short story entitled 'FANTASTIC' which is illustrated by Vaughn Fraser, and the 28 page issue concludes with a brief history of 'Space Opera', also by Welch. A very interesting zine, with a lively mixture of material.

(#2 - ?) - This is the Grunge Fantasy issue with cover "Bam Bam the Barbarian" by Vaughn Fraser. Faned Marg GH kicks off a debate over the threat fantasy offers SF, commenting: *"Bad fantasies are called Grunge Fantasy... SFA wishes for a return to SF. Instead of dwelling in the past, let's have a look at the future..."* Stuart Cooper comments: *"Most fantasy is mindless drivel on the same intellectual path as a Harlequin Romance...fantasy is anti-science.. relies on magic as an implausible escapist plot device..."* And Chris Nagari rebuts: *"...the worst of fantasy is no worse than the worst of SF -- the use of magic is as internally consistent in fantasy as science in SF..."*

This is followed by a scathing review by Jim Robinson of S.R. Donaldson's THOMAS COVENANT THE UNBELIEVER series of novels. *"Never before in the history of English literature has so much been written about such a hopeless protagonist who does so little....Things are bad and*

evil abounds. Only Covenant can help. He doesn't....400 pages of useless, mindless, witless, soul-searching & teeth clenching..."

This is rounded out by more by more book reviews, an anti-costuming diatribe, part 2 of the Space Opera history (here concentrating on E.R. Burroughs BARSOOM series), & an obscene illo of ET of all things (it's not only his finger which lights up).

1983 - (#3 - ?) This is 'the current state of SF sucks' themed issue. Faned Marg GH refers to *"this long drought of readable new SF"* and comments: *"there seems to be a general apathy running thru fandom."*

Steve Forty contributes a thoughtful article titled "Has SF lost its sense of wonder?" He states: *"factors in this loss are growing up (I have realized more and more that man is not anything like what the books project), science catching up with fiction (Venus is not a water planet), & many of the ideas are not new (Where do we go from here?).. I haven't seen anything really new in years..."*

There are plenty of book reviews, including a spoof review of VALLEY GIRLS OF GOR, and a work of fiction by Marg GH titled LABORATORIES ARE NOT REALITY. The protagonist defeats a race of mutant bunny rabbits only to unleash a worse enemy, giant cockroaches.

Jim Welch contributes a long essay ZEN AND THE ART OF THE INTERCEPTING LIGHT SABRE. *"Things like 'The Force' and 'Grokking' work best when they are vague...Lucas, in setting up the force, was incredibly vague, but at the same time based it on numerous religions & philosophies.. such as Japanese Zen-Bushido -- the way of the warrior, and the Yaqui way of knowledge in Castaneda's TEACHINGS OF DON JUAN..."* He concludes with the hope that the as yet unreleased RETURN OF THE JEDI *"will feature Hans Solo shooting Darth Vader dead and saying: "Hocus pocus religions and ancient religions are no match for a good blaster at your side."*

- (#4 - ?) - "This is the 'Nuke Everything!' issue. Jim Welch & Con Hiebner say they want to nuke... leaders of the world, paraquat sprayers...sci-fi fans. Ranier Light, Donny Osmond...union supporters in Canada who go & buy groceries in the states because there are no marketing boards there...trufen who insist on mimeo on twiltone... you get the idea." - (GS)

Cover depicts a nuclear reactor exploding. Jim Welch writes in his article FIGHTING MAD: *"Tolerance is ok , but the should be a limit. How far should one compromise one's beliefs? ... No more I'm ok, you're ok...This is what the Nuke Everything issue really comes down to...It's not what the SFA stands for but what it stands against.."* Con Hiebner spells it out, he's against: *"Needless lineups, punk music, scroats, scuzballs & greaseballs"* & pro *"Swiss & Belgium chocolate"* (Con was and is famous for his home-crafted chocolates).

Marg GH sounds off on one of the great scandals of SF fandom in NUKE GERM SWAP: *"Fandom for SF fans is basically an excuse to socialize with people... Unfortunately some people don't get to do it often enough. These types can become desperate for your attention or just lack the social graces...Meeting people (at club meetings & cons) can be an enjoyable event... Unfortunately you can also feel like you're running a sexual gauntlet... especially after a weekend of strangers coming on to you...I realize that traditionally in SF circles males outnumber the females 4 to 1... that does not permit folks to leap to the conclusion that all the females.. are willing to service all the males...That attitude is also one of the reasons that new single female club members rarely last long. They're immediately surrounded by men... many get pissed off before they get a chance to meet the more calm members.... I wish people wouldn't automatically assume you like them just because you talk with them...(or) that the main reason you go to a con is to get laid... I hate to break it to you boys, but it just ain't so..."*

1984 - (#5 - ?) - *"The 'Space Fascists' issue, with all that entails. Pretty unpleasant & low-brow, only redeemed by some artwork and Garth Spencer's written contributions. (After writing this I vaguely got the idea that SFA DIGEST's tone is a put-on." - (GS)*

Jim Welch comments; *"There is never a police-state around when you need one..."* He quotes Klaatu: *"There must be security for all or no one is secure. This does not mean giving up any freedom except the freedom to act irresponsibly."* Garth Spencer looks at the theme seriously : *"If modern nation-states tend to repeat the historical developments of classical states, why wouldn't a stellar civilization do the same?..(it)..could be just as wasteful and inefficient, just as prone to resource depletion and a boom-and-bust cycle, and just as politically unstable as any... so far we have survived, but every time that a madman became a king, or a fascist took power, it was because human beings acted like lemmings. Perhaps it is the same for any intelligent species as it is for us; we only see our mistakes too late."*

Jim Welch reviews 'fascist' comics, i.e. JUDGE DREDD *"...very clichéd and very violent (this seems to be a trend in British comics.) but at the same time it is quite tongue-in-cheek...."* and SAM SLADE, ROBOHUNTER: *"..rips off MAGNUS ROBOT FIGHTER: BLADERUNNER: and every hard-boiled private eye ever invented...Magnus was dated but innovative. Slade is a cliché..."*

And Jimbo Robinson rants a hard-nosed diatribe indeed: *"Big Brother isn't watching you carefully enough. The commies still figure you can get away with too much....the time has come to throw off the shackles imposed by the striking unions and welfare cases...The time has come for pay-as-you-go. Be it in education, healthcare, welfare, auto insurance or any other socialized program, the masses must cease supporting the wretched! If you cannot afford it, you cannot have it!....The opinions expressed... should in no way be misinterpreted as satirical or sarcastic."*

Marg GH responds to an article in the University of B.C.'s student paper stating that *"since 1926 women have been regarded either as property or reward"* in SF. Marg rebuts: *"Totally ignored is Wilma Deering, who fought side by side with Buck Rogers in 1928... she was a long way from being dependent on others for her thoughts and deeds."*

- (#6 - ?) - Starts with an interesting editorial by Jim Welch: *"When we first appeared it was because we felt BCSFA and BCSFAzine were not really fulfilling their purpose...I said I quit BCSFA....I am the new President of BCSFA...the club seemed in a little trouble so I decided to run...there's really no reason to continue publishing. I represent the club SFA was supposed to be an alternative to. BCSFAzine improved. The SFA DIGEST should cease. Except for one important thing. This is getting fun!"*

Steve wodz contributes "A Few Thoughts on Science Fiction.." such as: *"Why do so many fine and not-so-fine writers in the field insist on writing epics when something half as long would convey the story with so much more impact?"*

Add 2 short stories, multiple reviews (Frazetta and Bakshi's 'Fire And Ice' dismissed as "cartoon porn", tho Bakshi gets marks for *"finally learned to do rotoscoping"*, Hubbard's 'Battlefield Earth' novel called *"a very entertaining read"*), Welch contributes a humorous article 'Killer Rats Invade Surrey', and part 3 of 'History of Space Opera' describes the film success of the Flash Gordon serials.

1985 - (#7 - ?) - *"Notwithstanding that this issue is subtitled 'Toilets In Space', it's not a bad little fanzine. Articles and reviews by the Surrey contingent are generally interesting and occasionally even thought provoking." (RR)*

The idea of the theme is to write about everything "fecal" in Science Fiction. Marg GH complains about even big budget films throwing in rape scenes to prove that the bad guys are really bad. *"These*

scenes seem to be included for titillation, in its most negative form. When it becomes commonplace they'll have to show more. And society will become complacent."

Marg GH rips into cheap ripoffs of 'good films' like 'Dragonslayer' & 'The Road Warriors': *"But 'Battle Beyond The Stars' (also known as John Boy in space) had a few really obvious ships, one of which obviously had breasts. Any attempt at concentrating on the movie was thus destroyed."* A bit unfair, as that film was meant to be harmless fun, a kind of spoof, and the observation that such films lack intelligence sorta misses the point. However, a fun survey.

Fiction, reviews and locs round up the issue, hinting that the call for themed submissions had not produced much response. But then Welch (?) in his editorial commented that many SFA members had recently gafiated or gone on to school or work or other things, so the contribution pool had been much reduced. This helps explain why no further issues appeared.

[See **SURREY FAN ASSOCIATION, SHADOWGUARD, & SLAN SHACK**]

SFAV

-- The Science Fiction Association of Victoria. The main general-interest SF club of Victoria B.C. in the 1980s. Operated mainly as a social club. Held bi-weekly meetings, participated in local cons, and published a newsletter under varying titles: UP THE TUBE, PHOENIX, FROM THE ASHES, & FTA/PHOENIX. Membership included fanpubbers, gamers, comics fen, Trekkers, etc. (GS) (Detail to be added)

[See **UP THE TUBE, PHOENIX, FROM THE ASHES, & FTA/PHOENIX**]

SFEAR

-- **Faned: Steve George.** Perzine pubbed out of Winnipeg. A kind of revival of his earlier ZOSMA. At least two issues. (Detail wanted!)

"I'm in the process of putting together my own fanzine, after an absence from the field of about 2 years. SFEAR #1 should be out soon, I hope. Unfortunately I go through purges in my life periodically, and threw out all my files, including all copies of my own fanzines, all copies of other fanzines, all filed letters, all mailing list sheets, everything. It's taking a while to get back into things..." - (SG)

1985 - (#1 - Jan) - *"SFEAR #1 (which should be retitled 'The Return of Steve George').... The trappings of SFEAR are that of a reviewzine, as Steve rates various books & fanzines. But the true meat of the zine is Steve on Steve in his editorial piece entitled 'Fanzines, Personality, and Me.' Steve meditates on the auctorial voice and how it represents various aspects of his personality..."* - (BK)

Steve's editorial piece engendered quite a reaction in the letter column of #2. Chester Cuthbert wrote: *"I think it is a mistake to search with for clues to identity...I believe that only by achieving can we establish identity..."* Mike Nichols: *"Wanting to express yourself through your writing is a bit artsy-fartsy, don't you think?"* Lloyd Penney: *"Personal fanzines must be tougher to produce...The innermost self comes out...The average reader will have to care about you a whole lot to read it...certainly your personality will come out in your perzine, but you may have to edit out the really gritty and unhappy parts..."* Harry Warner Jr: *"I am quite capable of writing stuff in a nasty temper (but I always throw away the result...)"* Mike Daly: *"Your ability to write is not in question, but your ability to find a subject of interest to both you and your readers is..."* (RGC)

- (#2 - Dec) - Steve George comments on how horror is his first love, attending that year's Keycon in Winnipeg, a comparison of authors like Vonda McIntyre, John Varley, Ursula K. LeGuin and James Herbert. Also, how SF is like rugby, plus zine lists and locs. Steve also winds up the issue by saying that the date on SFEAR 1 should have been January 1985, not January 1984. (LP)

Cover depicts a Mohawked punk screaming in terror....The bulk of the 12 pages is a series of short essays entitled 'Thoughts From The Depths'...which are mostly intelligent and well thought-out book reviews... in one he reveals the guilty pleasure of Star Trek Novels: *"Star Trek novels are filled with characters I already know, whose voices I can hear, whose images are clear in my mind, and whom I generally like. There is no work in reading a Star Trek Novel. The characters are fully fleshed out the moment the cover is cracked, and the universe is one in which most readers feel comfortable....a home away from home."*

Tim Ender's article 'Science Fiction: Rugby of the Mind', is far-fetched: *"a lumbering assassin footed the ball and it arched skyward, just like the Rocket Ship Galileo on its voyage to the Moon in Heinlein's wonderful novel."* but is also a horrifying glimpse (to a non-sports fan like myself) of what it's like to play Rugby with genuine thugs.

No less than 15 fanzines are reviewed, 8 of them Canadian...followed by a solid loc column. Mandy Slater asks: *"Will you have another SFEAR soon? We must keep up production of Canadian fanzines."* ...I only wish there were that many produced nowadays... (RGC)

SHADOWGUARD

-- Perhaps the first Slan shack to exist in the Vancouver/Lower Mainland area. Also known as the Surrey Slan Shack, home to the Surrey Contingent. It was in existence from early 1980 to August 1983.

As member Jim Welch wrote: *"At a FRED meeting, Stuart Cooper mentioned that the people living in his parent's rental house were moving out. Was I interested in moving in and forming part of a slan shack?...It'll be great, we can hold parties and BCSFA meetings....The original intention of Shadowguard was to be exclusively Surrey Contingent. This was partly because we were all elitist in the S.C., and, also, because we knew each other well enough to know we were compatible..."*

"Despite my initial thoughts, coming up with a name was easier than I thought. V-Con 8 was the upcoming convention with Roger Zelazny as the Guest of Honour. Shadowguard is the name of Jack of Shadows' castle from Roger Zelazny's book JACK OF SHADOWS. I suggested the name to the others and it was accepted. Shadowguard was formed."

"Stuart Cooper, Gay Maddin, Marg Galbraith-Hamilton, and myself, Jim Welch, were the original members. Sometime later, Jerry Gallant would move in with Gay, and Marg and myself would move out."

"Shadowguard will be disbanding this month (August 1983). However, in the Surrey tradition, a big blow-out is being planned and anyone who has ever been to Shadowguard is invited." The many parties held at Shadowguard during its existence are fondly remembered by all who ever attended.

Among other activities, the inhabitants of Shadowguard produced the first three or four issues of the SFA DIGEST while they lived together, and the subsequent issues after Shadowguard was disbanded.

[See **SURREY FAN ASSOCIATION, SFA DIGEST, & SLAN SHACK**]

SHAI-BU

-- **Faned: Murray Moore.** Pubbed out of Norwich, Ontario.

1972 - (#1 - Dec)

1973 - (#2 - ?) (#3 - ?) (#4 - Jun)

- (#5 - Jun?) - Bound Ace Double style with first issue of Murray's FAZZ BAZZ.

[See **FAZZ BAZZ**]

SHAGGOTH 6

-- A very early fannish legend, which is to say, a silly event blown out of proportion and fondly remembered for decades. It seems that during the Third Eastern Science Fiction Convention, held in Philadelphia on the Halloween weekend in 1936, New York fans Frederik Pohl and Harry Dockweiler, said to be under the influence of "spiritus frumenti", somehow hijacked an elevator (in those days elevators were controlled by an onboard operator) and zoomed up and down chased by the Hotel Manager and one or more elevator operators in a second elevator. After 15 minutes of this the Manager finally caught them. I do not know the consequences, other than that the other congoers were impressed and the affair, written up by every faned as soon as they got home, quickly entered into fannish legend.

"Shaggoth 6" was the very Lovecraftian name Pohl & Dockweiler 'christened' the elevator, which was presumably #6 in the hotel. (By the way, did you ever see that Dutch Horror film, DAS LIFT (THE ELEVATOR)? About a man-eating elevator? Very creepy. Even the chase scenes. Fortunately for Pohl and Dockweiler that's not the sort of elevator they were in... one hopes...) (JS)

[See **FANNISH LEGENDS**]

SHOD UND PISTON

-- **Faned: Murray Moore.** A mimeo comics fanzine. Reviews of new comics, plus an obituary for artist Terry Austin. (LP)

1974 - (#1 - Aug)

SHON'AI

-- **Faned: Serge Mailloux.** Clubzine pubbed out of Scarborough, Ontario, circa 1987 on behalf of a C. J. Cherry fan club. A French-language zine with a format similar to SAMIZDAT. (GS)

[See **SAMIZDAT**]

SHORT TREKS

-- **Faned; Wayne Morris, Judy Zoltai, & Greg Young (among others).** Clubzine for Star Trek Winnipeg (Manitoba) in the **1980s**. Long-lived, continued into the **1990s**. (GS)

1984 - (V5#7 - Aug) – “*Reports on a picnic, a planetarium show and considerations involved in getting to LA; sick humour; and something that looks like a report from a space flight training centre in....Saskatchewan? Sometimes I think these zines come from an alternate universe...*” - (GS)

SHRDLU ETAOIN

-- **Faned: Bernie Klassen.** Hard to describe comics mini-APA one-shot pubbed out of Victoria, B.C.

"I wonder how many people receiving (SHRDLU ETAOIN) will assume the title came from a Lovecraftian elder god, or some other fantasy source. Linotypes went out of use before a lot of today's fans were starting to read, and they've never seen those two words (in transposed form) appearing unexpectedly in a newspaper article. The computer terminals and word processors which are used for typesetting nowadays have letters arranged in the traditional typewriter manner, and the way they function, there would be no point in running fingers along the row of keys to fill out a line after making a mistake, the way a linotype operator needed to do." - (HWJ)

1983 - (#1 - Nov/Dec) - *"In this assemblage, Bernie meanders on about comics, correspondence, and why he is doing this. Part of the thing is titled DIRT SIDE; Bernie wrote it as two guys discussing how bad ALPHA FLIGHT is, and Dan Cawsey drew it as two superheroes battling their way through what looks like an oil refinery in Edmonton, or SMERSH headquarters in Kamloops, or something." - (GS)*

SHUTTLE BUTT

-- **Faneds: Chris Dias & Daniel Lansall.** Clubzine put out by the Shuttle Endeavour Star Trek Club of Prince George, B.C. in the **early 1990s**.

SIDETREKKED (AM)

-- **Faned: Tim Blahout.** Bimonthly newsletter of the Ontario Star Trek Club, pubbed out of London, Ontario, circa **1983**. Contained news and con reports. (GS)

1983 – (#16 – Jan) – “24 pages half legal Xerox. Newszine.” – (BEB)

SIGH

-- **Faned: Michael Vernon Mackay.** SF newszine pubbed out of the university of Guelph, Ontario. Possibly just the one issue. (Details to be added)

1983 - (#1 - ?)

SIGN OF THE DRUNKEN DRAGON

-- **Faned: Lorna Toolis.** APAzine.

1979 – (#1 - Feb) (#2 - Apr) (#3 - Jun) (#4 - Aug) (#5 - Sep)

1980 – (#6 - Jan) (#7 - Feb) (#8 - Apr) (#9 – Jun) (#10 - Jun) (#11 - Aug) (#12 - Oct) (#13 - Dec)

1981 - (#14 - Feb) (#15 - Apr) (#16 - Jun) (#17 - Sep) (#18 - Oct)

1982 – (#19 - Jan) (#20 - Apr)

1983 - (#21 - Apr)

SILPING

-- The art of drinking a 'Nuclear Fizz', as invented by Lee Jacobs, "who perfected and named the art." First referred to in Fannish writing in 1953 with Jacob's immortal words: "I silped my Nuclear Fizz in the insurgent manner." (BP) (DE)

[See Blog, The Bullfrog, The H.B. Piper Cocktail, Mead Bunny, Nuclear Fizz, Spayed Gerbil, Pan-Galactic Gargle Blaster, Fan Drinks, & Fannish Drinksh Book]

THE SILVER APPLE BRANCH

-- **Faned: Janet Reedman.** A Celtic-fantasy fictionzine proposed (?) pubbed (?) out of (?) circa 1986.

SIMULACRUM (AM)

-- **Faned: Victoria Vayne.** A superb genzine pubbed out of Toronto, Ontario, in the late 1970s. One of the best Canadian fanzines ever.

Writing for BCAPA in 1980, Vayne stated: *"I discovered fandom at Torcon II, the 1973 Worldcon in Toronto, & started joining in the OSFIC activities in early 1974. At that time the club was vital & the roots of the Toronto Derelicts lie here. I participated in a couple of one-shots edited by Taral and Janet Wilson (Small) in that year, and launched my own genzine, SIMULACRUM, in early 1975. It lasted 8 issues and I was never very happy with it, but it garnered annual FAAn nominations for Best Single Issue while it lasted, & some of the readers seemed to like it quite a lot. By the time SIM had folded I had learned to do mimeography in multi-colour & tight register."*

And earlier in NON-SEQUITOR #3 she wrote: *"Today SIMULACRUM is noted (more or less) for two things: one of the best-printed mimeo fanzines at the moment; and the only female-edited genzine begun in the latter half of the '70s that is not a feminist or feminist-oriented fanzine."* (Detail to be added)

Note: the first issue (WN1) was actually issued under the title 'VATI-CON III PROGRAM BOOK'.

1975 - (WN1 - Jan) (#1WN2 - Jun) (#2WN3 - Oct)

1976 - (#2aWN4 - Mar) (#2bWN5 - Aug) (#3WN6 - Oct)

1977 - (#7 - Sep) – Writing in October 1977 Taral commented: *"Next, there is Victoria Vayne's SIMULACRUM, a more eclectic and less editor dominated zine than mine (DELTA PSI). I don't think the artwork is as good, but the **writing** is of much more general interest, and the zine is materially a better buy for your money... 85 pages. The most recent issue is her best, and copies are still available, I believe, for \$2.50..."*

1978 - (#8 - Dec) - Cover by Toronto fan artist Barry Kent MacKay. *"On occasion, Barry's fanart could be very, very good, such as a pair of covers he did for the last issue of SIMULACRUM."* (TW)

SING YE NOW PRAISES OF CORFLU

-- **Faned: Patrick Nielsen Hayden.** APAzine.

1975 – (#1 - May) (#2 - May) (#3 - Jun) (#4 - Jun) (#5 - Nov)

1976 – (#6 - May)

SMOTE

-- Stands for the "Secret Masters of the Elrons". The Elron spoof awards have been awarded to deserving recipients since 1971. The presenters, the SMOTE, have been Mike Bailey, David George, Brent McLean, John Thomson, Ed Beauregard, Michael Walsh, and, since 1990, R. Graeme Cameron. The reason we are SMOTE is because, democratic "we seek suggestions from everybody" pretence to the contrary, the SMOTE is the final arbiter of the chosen winners. Our power is absolute, very much in the tradition of megalomaniacal fannish dictatorships, our chief protection from those who would oppose us -- or depose us -- being the most powerful force in fandom: fannish apathy. A SMOTE steps down only when he has gone on to lesser things.

[See **ELRON AWARDS**]

SMUT

-- **Faned: Paula Johanson.** Pubbed out of Victoria, B.C., on behalf of the United Federation of Canadian Star Trekkers. (Detail to be added)

1983 - (#1 - ?) - *"ST/SW sex-fanfiction which goes for the laughs and is heavily into in-jokes. I guess you had to be there. Plain brown paper wrapper."* (RR)

SNEEOLOGY

-- **Faned: Myles Bos** - First update publication of the 'Myles Boscon in 89' spoof Worldcon bid.

[See **MYLES BOSCON IN 89**]

"SOONEST"

-- A VERY common fannish expression, frequently used to imply something -- the next zine issue, a proposed one-shot, fanac of any sort -- will be achieved/finished/produced/published with all possible speed, urgency & sense of dispatch as remarkably soon as say... the next century. In other words, 'soonest' is fannish slang for the word 'eventually' with the added implication that the fan has every honest and idealistic intention to get it done in the immediate future ASAP, even though, realistically speaking, that's not going to happen. It won't get done till it gets done, Ghu alone knows when.

'Soonest' can imply something will be hours late, years late, decades late, or as in the case of a 'Daugherty Project', perpetually late -- in a state of limbo as it were. 'Soonest' is a wonderful word, it has all the soothing, heartfelt sincerity of a promise, yet automatically lowers expectations to the point where no-one minds if you never deliver on the promise, but will be deeply appreciative if by some miracle you do. 'Soonest' is such a practical, useful word I'm amazed it hasn't been picked up by the diplomatic community. Properly employed, it could ease a lot of international tension...prevent wars...

SOOTLI

-- **Faned: Robert Charles Wilson**, one of the mid 1970s Derelicts, now a published novelist. Started out as a perzine but after the first 2 issues evolved into an apazine. Pubbed out of Toronto, Ontario.

Taral Wayne wrote: *"Bob publishes a short, personal, sensawondazine called SOOTLI. Unexpectedly, Bob is a science fiction fan who still reads & talks about SF, even in his zine. In fact, books, just a little after Janet, are Bob's greatest love -- all kinds of books. The first issue of SOOTLI spends considerable time on children's literature."*

1976 - (#1 - Mar) (#2 - Aug)

SOLARIS

-- **Faned: Norbert Spehner** (#1-#52). Semi-prozine pubbed bi-monthly out of Longueuil, Quebec.

Founded by Norbert Spehner in 1974 and first issued under the title REQUIEM SF FANTASTIQUE. Originally the zine was quite fannish in nature. In 1979 the name was changed to SOLARIS. In 1980 'Le Prix Dagon', the literary competition initiated by Spehner in 1977, changed its title to 'Prix Solaris'. By this time SOLARIS had become a sercon fiction and review prozine.

#37 was devoted to comics, featuring some young Quebecois artists for their first publication. By #44 Canada Council gave yearly grants, and by #47, the Quebec Department of Cultural Affairs as well. This enabled Spehner to produce a polished prozine mere subscriptions could never have paid for. #50 was a special all-fiction issue. #52 was Spehner's last, the editorial burden being taken up by such as Luc Pomerleau, Joel Champetier & Elisabeth Vonarburg.

Luc Pomerleau wrote: *"SOLARIS was the prime mover of fandom here (in Quebec) and of all the tremendous activity that has ensued. Indeed, there would probably be far fewer sf books published here, if a crazy professor had not decided to launch REQUIEM in 1974."*

Robert Runte wrote (in 1985): *"I can't agree whether this is the best fanzine in Canada or the only prozine, but either way it is a 'must have'....It has always had the highest production values, professional printing, superb layout, classy illustrations, etc., and the contents have always reflected the best of Quebec sf&f criticism."*

Luc Pomerleau wrote (in 1985): *"Although we know our financial means cannot allow us to support a professional field of writers... we are working on three fronts to contribute to the establishment of such a viable market."*

"First, by allowing writers, artists & illustrators to publish somewhere, we try to get them to produce works that are of professional quality... it is important simply to be published, and we are one of the two or three regular magazines that do it in our province. We have to let them be known by readers, publishers and other markets, both here and in the rest of the francophone world..."

"Second, our very existence... means we can help promote SF&F as a valid genre for artistic & literary creation. We have no illusions, the work is slow-moving and the prejudice against SF exists here also... although, strangely perhaps for Anglophone readers, the francophone media accepts more readily SF in the form of 'bandes dessinees' (graphic art), rather than its written equivalent; when an artist like Mezieres or Bilial comes here you see him on every talk show and there are interviews in every major paper; bring an author, he'll get almost no exposure (of course, part of the success of bande dessinee authors is the efficiency of the distributors over here)..."

"Our third objective is to provide a forum of criticism, of analysis & discussion... Above all, what we hope to maintain is the pleasure of reading SF&F and of reading about it."

Note: #1 to #27 titled REQUIEM SF FANTASTIQUE.

1979 - **Norbert Spehner** as editor: (#28 - Sep) (#29 - Nov) (#30 - Dec)

1980 - (#31 - Feb) (#32 - Apr) (#33 - Jun) (#34 to #36 ?)

1981 - (#37 - Jan?) - *"Entirely in French. A very slick production! This issue features an overview of fantasy & SF in Quebec by C. Janelle, an article on juvenile SF, & the usual book & movie reviews. There is also a 4pp comicart spread. Recommended."* - (RR)

198? - (#38 to #49 - ?)

1983 - (#50 - Apr) (#51 - ?) (#52 - Sep) Then Elisabeth Vonarburg as editor: (#53 - Sep)

1984 - (#54 - Feb) (#55 - Mar) (#56 - Jul) (#57 - Oct) (#58 - Dec)

1985 - (#59 - Feb) - Edited by Elisabeth Vonarburg - *"The self-styled 'first magazine of SF in America really is. I've never seen a better zine.... The fiction is of the first water, some with a distinctively 'Canadian' quality (define it how you will)... the cartooning is amusing, but it is the art, fillos and even ads which are astounding. Since the printing is clear & sharp, delicate works by Steve Fox reproduce so clearly that I never want to see another photocopied zine again... The book reviews of English & French works are.... the best example of a cardinal quality of SOLARIS... I get an overwhelming impression of personality and of personal expression of the many contributors..."* - Paula Johanson.

- (#60 - Apr) (#61 - Jun)

- (#62 - Jul) - *"Still the flagship of Quebec Fandom, each issue has fiction, reviews, news, interviews, comics, and artwork, all presented in a slick format. (It occurs to me that one good reason for having a separate category for French language publications for the Canadian SF&F Awards may not only be that it's necessary to give the Francophones an even break in voting numbers, but to give Anglophone publications a shot at the competition; nothing in English Canada comes close to matching SOLARIS's production values.)"* (RR)

- (#63 - Sep/Oct) (#64 - Nov/Dec)

1986 - (#65 - Jan/Feb) (#66 - Mar/Apr) (#67 - May/June) (#68 - Jul/Aug) (#69 - Sep/Oct) (#70 - Nov/Dec)

1987 - (#71 - Jan/Feb) (#72 - Mar/Apr) (#73 - May/June) (#74 - Jul/Aug) (#75 - Sep/Oct) (#76 - Nov/Dec)

1988 - (#77 - Jan/Feb) (#78 - Mar/Apr) (#79 - May/June) (#80 - Jul/Aug) (#81 - Sep/Oct) (#82 - Nov/Dec)

1989 - (#83 - Jan/Feb) (#84 - Mar/Apr) (#85 - ?) (#86 - Sep) (#87 - Oct) (#88 - Nov/Dec)

1990 - (#89 - Jan/Feb) (#90 - Mar/Apr) (#91 - May/June) (#92 - Summer) (#93 - Sep/Oct) (#94 - Nov/Dec)

1991 - (#95 - Jan/Feb) (#96 - Spring) (#97 - May/June) (#98 - ?)

1992 - (#99 - Winter) (#100 - Spring) (#101 - Spring/Summer) (#102 - Summer) (#103 - Autumn)

1993 - (#104 - Winter) (#105 - Spring) (#106 - Summer) (#107 - Autumn)

1994 - (#108 - Winter) (#109 - Spring) (#110 - Summer) (#111 - Autumn)

1995 to 2000 - (#112 to ?)

[See **REQUIEM SF FANTASTIQUE**]

SON OF MACHIAVELLI

-- **Faned: Mike Bailey.** Title of #13 of his perzine pubbed out of Vancouver, B.C. in the early 1970s.

[See **THE LONG GOODBYE**]

SONO-DISCS

-- These were homemade records, ie: blank records which anyone with a record player could record at home. The practice became popular among American fans circa 1940, till the use of 'platters' was banned because it used material needed for the war effort. After the war this fannish fad started up again, and caught on in Canada, Great Britain & Australia. Sono-discs were not unique to the 1940s.

The Sept 13th, 1930 issue of 'Radio World' magazine, under the heading "Home Sound Recording Is All The Rage" depicts a Betty Boopish 'Flapper' singing into disc-shaped microphone mounted on a metal stand, a wire leading to a rectangular box with a volume control & three dials, from which another wire leads to a rather massive needle-pod resting on the arm of a record player. It's not clear to me if the record player is a standard type adapted to recording with additional equipment, or if it's a special recording player that is part of the Sono-disc system. Whichever, the outfit looks expensive! I suspect fans were late in making use of the possibilities of the Sono-disc because they probably waited until the price of the technology had dropped to a level they could afford.

Fans used Sono-discs for many purposes. Some were used as an audio form of a chainzine, others to record fannish plays written and performed by fans, largely in imitation of contemporary radio drama, and still others recorded the chaos and tumult of fannish parties, the quality of which no doubt depended on the quantity of bheer consumed. Walter Dougherty was noted for recording most of the panels at the 1941 Denvention Worldcon -- including Robert Heinlein's famous speech introducing the concept of 'timebinding' to fandom? I wonder who has them now, or if they even still exist?

At least one faned produced a one-shot zine on Sonodisc, advertising it as "*the only fanmag with round edges*". From the look of the technology described above, the Sono-disc system was strictly a direct-from-microphone-to-record set-up. So either the zine in question was a single disc chainzine, or a classic example of fanergy, with the faned making multiple copies by the simple expedient of reading the same text over and over again to produce as many disc-copies as he needed. Sort of an audio version of a carbonzine, except just one copy at a time. The kind of laborious fanac faneds will do at the drop of a propeller beanie.

Certainly by the early 1950s, if not earlier, other technologies supplanted the Sono-disc system, and in turn, each other: wire recordings, reel to reel tape recorders, Beta & VHS video, CDs, DVDs, the Internet Web, and whatever comes next....

[See **CHAINZINE, WIRE RECORDINGS, TAPERA**]

SPACE CADET

-- **Faned: R. Graeme Cameron.** Digest-sized irregular perzine, generally 32 pages, pubbed out of Vancouver, B.C. beginning in 1994. Sometimes titled: THE SPACE CADET GAZETTE. Always subtitled: 'THE AGING OLD FART NOSTALGIC TIME WASTER GAZETTE'.

I was 'God-Editor' of BCSFAzine from #193 (June 1989) to #268 (Sept 1995) but decided to switch from clubzine to perzine for a more leisurely pace.

1994 - (#1 - Dec) - Features a primitive piece of computer art on the cover, doodled by meself. Depicts rockets taking off from mountain peaks, a tall tower rising from one of the peaks, a circular spacecraft hanging in the sky.

In 'Confessions of an SF Addict' I describe my childhood influences: Tom Corbett books & viewmaster reels, Disney 'Man In Space' series, Shock Theatre release of Universal horror films, Sputnik, 'Twilight Zone' TV series, 'Men into Space' TV series, Classics illustrated comic books, 'The Red Planet' by Russ Winterbotham (my first pocketbook), 'The Three Stooges Meet Hercules' film (first movie I saw on my own), 'Famous Monsters of Filmland' magazine, 'Outer Limits' TV series, Ballantine Burroughs pocketbooks, and other deep, philosophical influences preying on the minds of kids in the late 50s & early 60s. Loved it all!

Part one of 'Marvin's Mighty Mayan Marathon', being an account of an actual University of BC course & trip to Mexico, Guatemala and Honduras under Professor Marvin Cohodas which I took in 1981. Purpose, to study various ancient cities. My impression of Mexico City: *"Looking at the buildings, it appears that paint peels rapidly in this climate, many shabby structures to be seen... notice thousands of hole-in-the-wall shops, just a few square feet, often serving fast food, haunches of meat on a rotating spit...suspect these are places to avoid.."*

Part one of my Grandfather's WWI memoirs (never published) titled: 'War! What of it?' Excerpts: *"To our amazement another German gas attack was on, but on a very restricted front and fortunately for us the wind carried the gas past our right...The wall of green and yellow gas seemed to silhouette the movement of the attacking and defending troops..."* And after he'd been injured: *"Bill was very considerate and attentive in those days except that he would on occasion carry me to the latrine and then leave me there indefinitely whilst he paid attention to the farmer's daughter."*

My major contribution is 'The Truth About Ed Wood's Flying Saucers'. I examined three different video releases of 'Plan 9 From Outer Space' and counted 51 saucer scenes in the film, of which 11 are possibly the legendary 'hubcaps' (no sign of the alleged paper plates though), but no less than 29 shots quite obviously used the Lindberg 'Flying Saucer' plastic model kit. My sources noted that Ed Wood had bought the three models from Reginald Denny's hobby shop, burned one of them for the 'dramatic' ending (NOT flaming paper plates as legend has it), and the other two still survive! They're owned by Bob Burns, a famous SF film prop collector.

And even though it's only my first issue, I already have locs included by Cdn fans like Karl Johanson, Lloyd Penney, & Andrew C. Murdoch, and American fans like Joseph T. Major & Michael W. Waite.

1995 - (#2 - Mar) - Cover by Sheryl Birkhead depicting 3 propellor beanie UFOs. Fillos inside by Brad Foster & Scott Patri.

'Confessions of an SF Addict' is my affectionate review of 'The Red Planet' by Russ Winterbotham, the first pocketbook I ever purchased, way back in 1962 (still have it!). Sample quote: *"A small creature, a little larger than a St. Bernard, was approaching the Mars car. It looked like a dwarf camel, except that it was headless... it did have a mouth -- gaping, grinning, and full of pointed teeth. It had four legs and many arms -- long, sinuous and many-jointed with two fingers at the end -- growing like a fringe around that bump in the middle of the creature's back... 'Axel!' I screamed into my helmet transmitter. 'There's a Martian down here!'"*

'I Dream of 4E' is an account of a dream I had in which I visited Forrest J. Ackerman's famed Ackermansion: *"Happy as a clam, I ran for what seemed like miles through mist till finally I could make out rows of shelving ahead of me, hundreds of rows, thousands of shelves, each covered in*

chicken wire. Peering through the wire, I made out complete sets of Lon Chaner Sr. bubble gum cards, paintings by Bela Lugosi, statues sculpted by Boris Karloff, a complete model of the city in METROPOLIS, and other wonders strangely never mentioned in FAMOUS MONSTERS OF FILMLAND. Boy, was I excited!"

I review one of my favourite 'bad' films, WIZARD OF MARS: *"But Gal is brighter than Doc. She wonders if it is possible to breath the Martian atmosphere. Steve has a very weird answer, 'No, it's too thin. Not enough to sustain life. But it DOES contain oxygen. If we keep our suit pressure below the outside atmosphere, and crack our helmets, it will allow the outside oxygen to seep in, thus boosting our oxygen supply."* See if you can spot the flaw in this proposal.

Part 2 of MMMM: *"We're walking up the Paseo De La Reforma. Suddenly, near Ave. Juarez, the movie TROTSKY springs to life! Around a corner spills a horde of Mexican workers marching in step and waving enormous red banners that blaze in the sunlight. City policemen rend the air with shrill blasts of their whistles...'Oh my God,' I shout. 'There's going to be a riot. Let's get back to the hotel!'... 'Don't be silly,' says Mark. 'It's only the May Day celebration....government sponsored, you fool.'"*

I reprint my 'Why Frederik Pohl Thinks I'm a Lunatic' article which originally appeared in my 1986 one-shot perzine ENTROPY BLUES. Had to do with an unfortunate incident at VCON 14 involving Pohl, me, and an invisible bee (invisible to Pohl that is).

Part 2 of WWOI?: *"On the way along the trench one day I passed a handsome laddie who was whiling away the time firing at the Fritz line through a sniper's steel plate in the centre of the parapet...A few minutes later I returned to find him dead. The wily Bosch had lured him on, signalling misses to him with a shovel whilst a German sniper watched carefully and plugged him through the loop-hole of his steel sniping plate."*

My Loc column is now titled 'Ook, Ook, Slobber Drool' and features 27 locs by such luminaries as Harry Warner Jr, Buck Coulson, legendary Irish Fan Walt Willis, old time Cdn fans like Chester D. Cuthbert & Mike Glicksohn, & others. I is very pleased at the response I'm getting.

Conclude with an article decrying 'The Savage Ice-Rinks of Singapore' in which the blood sport of Japanese Snow Monkeys vs. Antarctic Ice-Rats takes place: *"Snow Monkeys cannot make snowballs out of rink ice. They have to wait until the ice around them begins to turn to slush (as the horrible ice-rats melt up from below) and quickly put together a snowball from the slush, pack it hard, then leap back as the ice-rats burst into the open while flinging the snowball down an ice-rat's gullet with great vigour. Not an easy thing to do. It's all a question of timing. What's more, ice-rats attack in packs. For this defense to work, the snow monkeys have to cluster together, then leap and throw in unison. This is referred to as 'The Dance of the Snow Monkeys'. Considered a beautiful thing to see, though I found the footage pathetic and sad."...* Needless to say, a spoof article, one inspired by the DISCOVER magazine April 95 April Fool's article on Ice-Rats.

- (#3 - Jun) - Cover by Sheryl Birkhead depicts Dinosaurs (?) with propeller beanies. She & Brad Foster contribute Fillos.

'Confessions of an SF Addict' sees me quoting childhood fiction of mine, which prompted my Grandfather's oft-repeated comment: *"What's wrong with this boy?"*, the revelation while doing Latin homework that writing SF would be the 'easiest' way to make a living, and samples of my teenage SF writings, with titles like 'Against the Maluii' and 'Torsan VI - Trouble Spot'. And David Buss contributes a short article on 'How Not to Write a Great Sci-Fi Novel'.

I review the classic film 'Slime People': "The next scene shows the announcer broadcasting from a live remote in the fog. *'Men are working to clear the fog.'* (You can hear the sound of men with shovels. How do you clear fog with shovels?)... *'Well', says the Colonel thoughtfully, 'the fog seems to have turned to stone all around the city.'*... *'What about the army?'*... *'They're on the other side of the wall now.'*..(Both men stare into space as they consider the implications.)"

Part 3 of WWOI?: *"Scarcely two hundred feet above the ground the German pilot...came on slowly and haltingly with every rifle and machine gun trained on him.. he crashed on our support line...Fritz evidently decided that for the good of all concerned the aeroplane must be destroyed. While it no doubt made excellent target practice for his artillery it added considerably to our discomfiture to have so many shells dropping around us. We would have volunteered to blow it up for him if he would only listen to reason.."*

Part 3 of MMMM: *"...an angry local who claims to be an official tour guide steps forward and complains Marvin is violating the law by taking employment away from a Mexican. If Marvin doesn't stop lecturing immediately the guide will have the museum police throw him out. Disappointed, Marvin instructs me to lecture the others on Coatlique (Aztec Earth Goddess) and wanders away...Turns out the 'guide' is unofficial, not union. Of course Marvin can lecture! Delighted, Marvin rushes back and corrects all my mistakes..."*

Concludes with my review of 15 zines I received in trade plus a lengthy loc column. Walt Willis writes: *"Thank you for SPACE CADET #2. It seems to be growing on me. I have the feeling that this is an unusually bright and congenial fanzine, from the straightforward and empathetic editorial to the Afterwords at the end, which says just enough."*

- (#4 - Sep) - Taral Wayne's delightful depiction of old and futuristic biplanes on an airfield graces the cover. Fillos inside by Brad Foster, Terry Jeeves and William Rotsler.

COASFA has a drawing by Franz H. Miklis of the last scene described in my 4E dream (SP #2), namely my disheveled body prostrate upon a flight of stairs having just been trampled by 500 naked farmer's daughters (I forgot to mention that part).

Longtime British fan Terry Jeeves begins a series titled 'First Issues', in this case about the first issue of ASTOUNDING STORIES OF SUPER SCIENCE published January 1930. Wonderful retro stuff.

I review the film ANGRY RED PLANET: *"Cut to Sam, the only sane person on the crew. He's reading a pulp mag, to wit: SUPER FANTASTIC SCIENCE FICTION STORIES with the subheading THE MONSTER AND THE MARTIAN MAID.... 'Mars, Martians, monsters,' he muses, then tosses the mag aside. 'I wonder if I'll ever get to read the next issue?' No, of course not. We already know he's going to be first to die."*

Part 4 of WWOI?: *"Our friends the rats were also forced to surface and it was considered a good evening's entertainment to put a piece of cheese on the end of a bayonet on the parapet and to fire when you got a nibble."*

Another ENTROPY BLUES Reprint, in this case my review of an Argosy magazine article (Aug 1969 issue) which was titled 'Flying Saucers are Canada's Secret Weapon!' I explain in detail how the author, Renato Vesco, got all his facts wrong, but had nevertheless stumbled upon the truth. *"No more prototypes! Mass production is underway! Canada's long term plan to rule the world by the year 2000 cannot be denied!"*

Part 4 of MMMM: *"To the Aztecs, Teotihuacan was a sacred city...The Aztecs held that the current universe, the age of the Fifth Sun, began here when a poor, disease-ridden God by the name of Nanahuatzin sacrificed himself by leaping into a sacred fire and was transformed into the life-giving sun we see today. For this reason the Aztec emperors made annual pilgrimages, and when they died, were buried beneath a pyramid here rather than in Tenochtitlan, the Aztec capital."*

Another lengthy loc column. Walt Willis comments: *"The review of SLIME PEOPLE leaves me wondering could there have really been a film like that or is the whole thing a gag?"* To which I reply: *"Believe me, it exists. Such is its popularity there are no less than 3 plastic models of the critters are available these days."*

1996 - (#5 - Mar) - Cover by Cumberland fan artist Scott Patri shows trufen Joe and Bosko on the Planet of the Trekkoids zapping the native Trekkies to death with a ray gun. (Scott really dislikes Startrek fandom.) Fillos by Teddy Harvia, Brad Foster, Terry Jeeves & William Rotsler.

COASFA this time subtitled 'How I Couldn't Find Ditto 8 Despite Staying in the Same Hotel!': *"Then we passed a sign reading: 'Vote Bart For Sheriff!' Aha! You don't see that in Canada! Now I knew I was in a foreign land... Checked into the Mayflower Park Hotel in Seattle...missed the fanzine activity in the green room, the hospitality suite on the second floor, the partying into the wee hours...couldn't find the convention!.. As I lay spread-eagled on my bed, it occurred to me that I'd traveled a couple of hundred miles deep into the most powerful nation on Earth in order to watch an hour-long documentary on Dung Beetles..."*

'First Issues' by Terry Jeeves describes the March 1939 issue of UNKNOWN edited by John W. Campbell *"who is reported to have launched the magazine because he wanted to run Eric Frank Russell's SINISTER BARRIER which wasn't suitable for ASTOUNDING."*

Part 5 of WWOI?: *"The ordinary run of trench mortars comes through the air fairly straight and we soon learned to watch and run sideways, but the inhuman wretch who invented the 'sausage' trench mortar should be boiled in oil. Owing to its sausage-like shape this trench mortar wobbled through the air, first going in one direction and then in another, with the result that the troops were left in horrible suspense until the last few seconds with little chance to duck."*

A reprint of my article FOUR RARE CANADIAN FILMS from BCSFAzine #203 (Apr 1990) in which I tell the reader three are genuine but one is fake, and I dare the reader to guess which one. They are: 1) THE RAPE OF THE SEA KING, starring Errol Flynn as Captain of a tug with a huge bow blade for killing Killer Whales, 2) JAP ATTACK! A wartime propaganda film depicting a Japanese invasion of the West Coast, suppressed after the war because of its racism, 3) DEATH ROCK, local landmark Siwash Rock comes to life & stalks teenagers, and 4) THE SURREY STRANGLER, with Sophia Loren, George Peppard & Robert Vaughn in a boring love triangle.

Part 5 of MMMM: *"So Marvin turns to me and says, 'Tell everyone the significance of the Pyramid of the Sun, and in particular the meaning of the platform at its base...Great. We're dripping with sweat (and we haven't even begun climbing yet), standing out in the open beneath a hot sun, and I'm supposed to deliver an impromptu lecture. This is what I get for writing a ten page essay on 'Astronomical Orientation at Teotihuacan'. The others stare at me. I can see the light of inspiration in their eyes, or is it exasperation?"*

I review 11 zines, then conclude with 9 pages of locs. Gary Farber writes: *"I'm impressed by your close analysis of PLAN NINE's flying saucers. Tho a fan of Ed Woods... this is not a task it ever occurred to me to undertake. I salute you."*

- (#6 - Sep) - Cover by Sheryl Birkhead depicts the 'Graemeicus fanscientificus majorum', a constellation in the form of my head wearing a propeller beanie. Fillos by Terry Jeeves, Taral, Brad Foster & William Rotsler.

COASFA: or How I Found Ditto 8 The Second Day I looked For It. *"I was particularly impressed with veteran fan Art Widner's zine receiving technique. He simply turned away to expose several large empty pockets on the back of his vest, into one of which I plunged my zine. A clever, practical fannish invention. No need to put down food or drink, the zine-devouring vest does your collecting for you." 'First Time Foom Runner' (or 'First Time Fanzine Room Runner') being an article about my running the fanzine room out of my own hotel room at VCON 21 in May, 1996. Hotel staff kept tearing down the signs I taped on the outside of my door. Went to OPS to complain. Turned out... "EVERY sign referring to room parties and/or events had been torn down, by decree of hotel management. Parties were to be advertised only INSIDE the parties, not in the halls, not on doors, and especially not on bulletin boards. All I could say was...AARRGH!" I called my room party 'Pubeteers One' which Andrew Murdoch in his V2#1 issue of ZINE EXPERIMENTAL later described as "...a fantastic opportunity to hoist a glass and look at some wonderful fanzines from days gone by..."*

Stan G. Hyde (world renowned Godzilla expert -- I'm not kidding) contributes 'Visit to an X-Files Workshop': *"The shop looked like a concentration camp for aliens -- a bunch of aliens from past shows lying in heaps with blue jeans and T-shirts... Charlie Grant pulled out the pig body and pig leg with the pulsating boils and worked them for us. Also hooked up some radio-controlled alien heads and played with them..."*

With Mr. Science's permission, I begin a series of reprints of his classic 'Ask Mr. Science' articles from BCSFAzine. In this installment, his answers to the questions: Why does sound not travel through a vacuum?, What is Electricity?, and Why are Rocks so hard? His reply to the latter begins: *"Although they may appear to be inanimate objects, rocks are in reality very slow moving, rather unintelligent animals with very thick skins...."*

Terry Jeeve's 'First Issues' describes the first issue of GALAXY Magazine which came out in October 1950. Included stories by Clifford Simak, Theodore Sturgeon, Richard Matheson, Fritz Leiber, Fredric Brown & Isaac Asimov. Wow!

'On Martian Microbes' by meself: *"Came home Tuesday night (June 6th, 1996)...feeling worn out and exhausted...turned on CTV National News...breaking away for commercials, quick teaser clip... 'When we come back, scientists to announce evidence for life on Mars'... I sat bolt upright. I was absolutely stunned. A chill shot up my spine. I nearly burst into tears from shock. I've waited all my life for this moment. What had they discovered? I sat thru the commercials with my heart racing...story turned out to be not quite so concrete...discovered what MIGHT be fossil microbes 3.6 billion years old in a meteorite from Mars... 8:40 AM, Aug 8th, I was interviewed on CBC radio Morning Show...I spent 2 hours doing research... needn't have bothered....Sandwiched between a case of welfare fraud & a report on corruption in Pakistan, I had all of 4 minutes to respond to questions about Mars... 'NOT true the Viking Landers in 1976 found no evidence of Life on Mars. All 3 life experiments aboard each tested positive! But a fourth experiment looking for organics in the soil couldn't find any. So the positive results were interpreted as negative'...."*

WWOI? Part 6: *"Two paces from where I sat one our men was sleeping in a half-sitting position, his face upturned to catch the heat of the sun, when a piece of shrapnel hit him above the heart. For five seconds he lived and emitted the weirdest scream I have ever heard, the cry of a soul passing on. Had he been hit when fully awake I would have bet my shirt he would have passed on without a murmur; he was that kind of fellow, but the surprise of awakening to know he was dead had upset him."*

I review the classic 1956 British film FIRE MAIDENS OF OUTER SPACE: *"They land. As soon as they touch down, the entire crew grin, stretch, and begin languidly puffing on cigarettes, for all the world as if they had just experienced simultaneous orgasm. Hmm, maybe they had. You know those method actors!"*

MMMM Part 6: *"Whoever commissioned the fresco decoration for the Palace of the Jaguars was obviously nuts about Jaguars. 'Nothing but Jaguars' he must have said to the artists. 'I want you to wig out on Jaguars. Go for broke. Every conceivable Jaguar. Here, have some drugs. It'll help you paint the niftiest Jaguars you can think of. Remember now, just Jaguars please. I'll pay you by the Jaguar...' etc., etc.*

In my 'Afterwords' I write: *"Well, time to fess up. Of the FOUR RARE CANADIAN FILMS I talked about last issue, every single one of them I made up! Hope you're not disappointed, I just wanted to see if I could invent a 'credible' bad film. I found your comments and best guesses fascinating. Hope you will forgive me."*

1997 - (#7 - Feb) - Cover by Teddy Harvia shows a cowpoke who'd been kidnapped by Aliens: *"The cows are alright but the aliens changed me into a 5-yr old kid."* Fillos by Terry Jeeves, William Rotsler, Brad Foster & Franz Miklis.

My editorial is a bit of a downer. I talk about my recently diagnosed heart condition and my mother's strokes & growing dementia. SF is a fine hobby interest to detract from the 'real' world, a necessary distraction at times.

COASFA - or Memoirs of a Toastmaster at VCON 21: Kim Stanley Robinson was GoH, William 'Bill' Gibson was Fan GoH (for his early years in fandom before turning pro), & I was Toastmaster: *"I'm just one of those idiots who's slightly famous for being slightly famous...I hung around fandom long enough to be awarded this perk by my friends in the hope that I would finally shut up...I turned to Bill and asked him if it was true that TEENAGERS FROM OUTER SPACE was his favourite film. 'One' of his favourites it turns out. Ah, a man who appreciates the classics..."*

I review the 1957 film THE GIANT CLAW: *"The film begins at the newly constructed D.E.W. line in Northern Canada where 'sensitive electronic instruments detect bombing planes and missiles, and rain clouds and homing pigeons..."* Homing pigeons? In Canada's frozen North? Seems unlikely...

'Ask Mr. Science' returns, and 'First Issues' by Terry Jeeves covering #1 of SCIENCE FICTION (Mar 1939) with stories by classic SF pulp writers of the era: Edmond Hamilton, Earl & Otto Binder, John Russell Fern & Raymond Z. Gallun.

WVOI? Part 7: *"...the kilt had its disadvantages in circumstances such as those we had recently passed through. We were mud up to the neck and as we slept the mud matted with the hair of our limbs, had dried up. It was too painful an operation to scrape the mud off.."*

MMM Part 7: *"In the tradition of blood-drenched sacrifice, the Plaza of the Three Cultures was the scene of a Mexican army slaughter of university students, if memory serves, some time in the late 60s. Wounded students taken away by the Red Cross were intercepted by soldiers and executed. A Professor of Marvin's acquaintance experienced one of her students dying in her arms as they waited for help that never came. I mention this just in case you've ever wondered why student unrest is so rare in Mexico."*

In 'Ook, Ook, Slobber, Drool' loc column Walt Willis writes: *"FIRST TIME FOOM RUNNER was also brilliant, and I'm proud to be present at the birth of a new word in the fannish language."* and

equally legendary fan Mae Strelkov writes: *"What wonderful young men they were who fought in that First World War! Your Grandfather's sense of humour was so delightful, and his story of the darker times so brave and matter-of-fact. I just felt so moved..."*

- (#8 - Aug) - Another cover by Cumberland fan artist Scott Patri, in which his characters Joe & Bosko are playing with a cute little critter on a lawn, said critter being a mere appendage of a large monster below the turf preparing to eat Joe & Bosko. Fillos by Sheryl Birkhead, Brad Foster, Terry Jeeves, Franz Miklis, William Rotsler & Taral. I really do have a wonderful stable of contributing fan artists. Pity the digest-sized scale of my zine means reproductions of their art are too small to do them justice. In my editorial I talk about the death of my Uncle Jack, an example of real life sorrow which helps explain why SPACE CADET is "unabashedly nostalgic", i.e. deliberate escapism, call it therapy if you will. On the plus side, I announce I am the 1997 CUFF winner.

COASFA in which The Graeme Discovers TV Land on Behalf of the Martians: *"Thursday, 3rd July, 1997...the phone rings...'Graeme? It's Sarah Dahling. I work for CBC TV now. They're landing on Mars tomorrow. Do you want to be on TV and talk about it?' Do I? YES!... You know, your brain turns to mush when the camera is activated... a second's hesitation seems like hours of dead air time, and too many words reveal you to be a babbling idiot. I felt like a rabbit transfixed by the headlights of an oncoming car...At one point I blurted out: 'Wait! I didn't mean that! Let me start over and say what I thought I was saying!'... later, I get to watch myself on TV...suddenly, there I was, complete with scraggly beard, stray hairs poking off my head in all directions, something glinting in my mouth (dental work?), one eyelid drooping low over my eye (hmm, never noticed that before, must have had a mini-stroke or something).. I thought I looked altogether too serious, in addition to insane and bizarrely evil...(Spider Robinson later commented that I looked avuncular).. 'We need a pithy ending. Say something pithy.' to which I responded: 'As for objective reasons to go to Mars, one of them, kind of a spiritual one, was said best by the Russian Scientist Tsiolkovsky: "The Earth is the cradle of mankind, but Man cannot live in the cradle forever." To which I add, the Earth is the birthplace of mankind, the stars are our birthright, and Mars is a good first step.'" Hmm, not bad.*

I review the 1966 TV movie MARS NEEDS WOMEN starring Tommy Kirk, former Mousketeer: *"But first they go to a local planetarium to see a show titled 'Trip To Mars'. They're alone, till a horde of screaming kids flood in. Doppler (the Martian) looks at them fondly, a poignant moment. No kids on Mars. That's what his mission is all about. Breeding. Kids. Hordes of screaming kids. Brawling, fighting, yelling kids. Before Doppler can pursue this line of thought further, (and perhaps lose faith in his mission), the show begins..."*

Well known British fan Joseph Nicholas contributes 'Bollocks To Ook Ook!' & tears me apart for not sorting locs into thematic groups.. *"Worse than this, you constantly interrupt the letters with your own point by point rejoinders, so reducing any argument their writers might be advancing to a shamble of disconnected non-sequiturs..."*

To which I reply *"Very perceptive. That's a good description of my state of mind... I compare my articles to panels one attends at cons...the readers must plow through them as diligently and patiently as congoers sit and listen to panels. My loccol, on the other hand, I compare to the room parties afterwards, where it's time to relax and sit in on myriad conversations. In short, my loccol is an opportunity to meet with the fans who've been attending my articles. That's the way I see it."*

Another article by Mr. Science, and a 'First Issues' by Terry Jeeves describing #1 of MARVEL SCIENCE STORIES of 1938: *"When this hit the newsstands it caused quite a fuss...the whole idea was to present spicy SF...the sex angle in these tales was very mild -- "pale globes of her breasts" and "a gleam of milky white thighs" being the limit, but... to mags such as WONDER, THRILLING WONDER,*

AMAZING and ASTOUNDING, sex didn't exist. Women in their stories were there to be ... menaced by aliens.. to be 'true bricks' or 'brave little things'. Little wonder that when MARVEL SCIENCE STORIES appeared, it caused a furor in fandom."

'A Word About The WCSFA Archives' details the nature of the club archives I'd been put in charge of in February of 1996, and how I'd organized it and added to it since then. Over 4,000 zines covering some 724 titles, the bulk of the 1970s ones (31% of the collection) having been donated to the club by the Susan Wood estate. I mention recent donations, such as a complete set of Norman G. Browne's VANATIONS presented by Chester D. Cuthbert, and talk up my idea for doing a Canadian Fancyclopedia based on info present in the archive (the beginning of this website you are reading today).

WWOI? part 8: *"We came across one of my men hammering away at a German trench mortar shell, it had been a dud and he was intent on finding out what its innards were made of. This was too much for me and I bawled him out..."*

MMMM part 8: *"...best of all is the six foot grey-stone statue of Ehecatl, the Wind God.. the actual cult statue that had been worshipped in the temple we'd visited.. portrayed as a standing man, naked except for a skimpy loincloth.. his head is bald, his ears large and protruding, his eyes stern yet serene.. he's wearing a Buccal mask...a set of beaks like a duck. Of course, being an Aztec deity, the particular species of duck he's identified with is said to be pretty aggressive (for a duck), but frankly, I think they're reaching for it..."*

After the loccol I conclude with fistiCUFFs Bulletin #1 in which I explain what CUFF is, how I won, and how I intend to function as administrator.

1998 - (#9 - Feb) - Special Canadian Unity Fan Fund history issue from CUFF origins in 1981 to the 1997/1998 CUFF campaign.

- (#10 - Oct) - Contains the Graeme's 1997 CUFF trip report.

2001 - (#11 - Mar) - After a long hiatus, an issue devoted to 'Our Wiccan Wedding' for the Graeme & Alyxandra J. Shaw. Alas, never distributed due to insufficient funds (but now posted with most of the above issues at efanzines.com).

[See **BCSFazine, ENTROPY BLUES, CUFF TRIP REPORTS**]

SPACED-OUT LIBRARY (AM)

-- Original name of what is now referred to as "The Merrill Collection of Science Fiction, Speculation and Fantasy" portion of the Toronto Public Library system. First located at 566 Palmerston Avenue on the 2nd floor of the Boys and Girls House, it began with a 5,000 SF book & magazine collection donated in 1970 by Judith Merill (who had moved to Canada in 1968, becoming a citizen in 1976). By 1980 it had reached the 20,000 title mark, at which time a group of supporters, known as 'The Friends of the Spaced-Out Library,' was created, headed by John Millard. In these early days members of OSFIC, the Ontario SF Club, often met there.

Writing in 1982, John Robert Columbo stated: *"The Spaced Out Library now possesses the Croutch Collection, which consists of a virtually complete run of Croutch's LIGHT, plus holograph, typescript, and other material by and associated with this prolific writer. For the donation of this valuable collection of Canadiana and SF-iana, let me thank Rex Croutch of Alliston, Ont., the youngest brother of the late writer..."*

For a fan historian like myself, this is justification enough to make a trip to Toronto a' researching. Assuming of course, that the collection is still intact and preserved. And there's more than just LIGHT in the library drawers, as Taral wrote in 1977:

"If anybody cares about club history, I suggest they drop in at the Spaced Out Library to study old OSFiC publications. The files are not kept particularly well in respect to OSFiC, so you might have to look up individual titles. Names to look out for are: OSFIC (magazine), OSFiComm, OSFiC QUARTERLY, NOR, SYNAPSE, OSFiC...EVENTUALLY, DISTAFF, VATI-CON 3 PROGRAM BOOK, NIT WIT... You might also look up Toronto's recent major (fan) publishers – myself, Victoria Vayne, Patrick Hayden, Susan Wood, and Minke Glicksohn – publishing under the titles: Delta PSI & SYNAPSE, SIMULACRUM, THANGORODRIM (and a lot of others), ASPIDISTRA & AMOR, and ENERGUMEN...."

SPACE OPERA

-- This is a well-known term employed by movie critics to describe broad-vision films like STAR WARS. In a positive sense, it suggests sweeping grandeur encompassing galaxy-wide political convulsions, multiple alien cultures, an expanding humanity among the stars, etc. In the negative sense it implies a film nothing more than a colossal collection of clichés.

Originally the term was negative more often than not, & used to describe a particular type of hackneyed SF story, the western in disguise. This type of story began when a number of hack western pulp fiction writers noticed the growing SF market in the 1930s & '40s, and simply converted their standard plots & devices to suit the market. The resulting stories were not really SF at all, but action westerns with rayguns instead of sixguns, bleep rustlers instead of cattle rustlers, a purple-skinned multi-armed Venusian sidekick instead of the standard halfbreed sidekick, green-skinned multi-tentacled Martians instead of Indian warriors, space vigilantes instead of.... well, you get the idea.

Not unnaturally many hardcore SF fans were offended by this trend, and it was a well-known fan of the day who actually invented the term 'Space Opera'. In the January 1941 issue of his fanzine LE ZOMBIE, legendary US fan Bob Tucker wrote:

"SUGGESTION DEPT: In these hectic days of phrase-coining, we offer one. Westerns are called 'horse operas,' the morning housewife tear-jerkers are called 'soap operas.' For the hacky, grinding, stinking, outworn space-ship yarn, or world-saving for that matter, we offer 'space opera.'" (RL)

THE SPAYED GERBIL

-- Invented by Author Joe Haldeman at Chambanacon in 1977, named by Andy Offutt, and first ordered by Canadian Fan Mike Glicksohn.

Haldeman version consists of: (2 jiggers gin / 1 jigger Campari ' splash of vermouth / stirred over ice / served with a twist of lemon).

Glicksohn version consists of: (4 parts gin / 1 part campari / stirred, not shaken over ice / served with a twist of lemon).

'The Spayed Glicksohn' variant invented by Linda Ann Moss uses Chivas instead of gin.

'The Real And True, Only Spayed Gerbil' is said to have been invented 2 months earlier in the Suncon SFWA suite at 5:00 AM by Liz Lynn & Charlie Grant. Consists of : (1-2 glugs of vodka in a tall glass / fill to brim with root beer / garnish with martini onion).

Note: *"The Spayed Gerbil is the drinking fan's perfect drink: it is the only drink known to fandom that may be ordered at a crowded con bar, left at a table filled with fans while its owner is occupied elsewhere, and will still be there untouched when its owner returns."* - Suzi Stefl.

[See Blog, The Bullfrog, The H. Beam Piper Cocktail, Mead Bunny, Nuclear Fizz, Pan-Galactic Gargle Blaster, Fannish Drinksh Book, Fan Drinks]

THE SPECULATIVE FICTION SOCIETY OF MANITOBA YEARBOOK

-- **Faned: Neil Summers, Jim Gillespie & Patrick Gunter.** (Details to be added)

1986 - (#1 - ?)

SPINTRIAN

-- **Faned: David Panchyk.** Sercon clubzine pubbed out of the University of Regina, Saskatchewan, in the late 1980s, on behalf of The Speculative Fiction Society. Subtitled 'Saskatchewan's Science Fiction Magazine'. (Detail to be added)

198? - (#1 - ?) (#2 - ?)

1989 - (#3 - Jun)

19?? - (#4/5 - ?) Last issue edited by Panchyk. Further issues to be edited by Andrew Quick. Unknown if any further issues produced.

SPO

-- Stands for the "Society of Pollyanas and Optimists", a spoof organization proposed by Canadian fan Leslie A. Croutch in #3 of THE VOICE (March 1946).

"Requirements are that you believe in the continued existence of the human race... concrete proof of your belief is plans for the future."

This leads into an essay in which Croutch insists: *"This abject terror of the future is darned dangerous... Cripes fellows, if you can't be optimistic, can't you be courageous?"* The essay was evidently triggered by a report by E.E. Evans of a Los Angeles SF Society meeting at which much doom & gloom had been expressed, the futility of any and all, what with the advent of the atomic bomb & such.

Wrote Croutch: *"I admit the coming of another war.... I am building up my little business. I'm building a dandy shop here that will also house a den when it is finished.... I don't excuse my stand... Maybe I am nuts... Everything might go smash tomorrow but if it doesn't then I will be a damned sight bigger fool for not having the plain unadulterated guts to take a chance and believe things might have been different. Now who else will join me and Evans in the S.P.O.?"*

SPRINGTIME WILL NEVER BE THE SAME

-- **Faned: Fran Skene.** APazine.

1978 – (#1 – Dec)

1979 – (#2 - Jan) (#3 - Mar) (#4 - ?) (#5 - Apr) (#6 - May) (#7 - Jul) (#8 - Aug) (#9 - Sep) (#10 - Oct)

1980 – (#11 - Jan) (#12 - Apr) (#13 - Aug) (#14 - Sep)

1981 – (#15 - Nov)

1993 SPUZZUM WORLDCON BID

-- One source of info on this is VANAPA 7 circa 1979. (It should be noted that SPUZZUM is a very tiny town in the interior of BC. The last time I passed by I saw less than a dozen buildings, but that was about the time of the VANAPA article. Spuzzum may have grown since then.)

Mike Dann writes: *"If you haven't run into any of the committee at VCON, you may not realize that the Spuzzum bid is actually a serious bid for a number of cons...a whimsical bid...and a serious bid..."* He then goes on to describe the Spuzzum Worldcon:

"Costume Bacchanal - This year's theme is 'Come as your favourite party snack'.

"Fan Guest of Honour - A Sears Kenmore Model 9300 air conditioner. It is cheaper and gives forth even more hot air than most big name fans."

"Film & Video Features - a MY FAVOURITE MARTIAN retrospective, THE CREATURE FROM LOST LAGOON MEETS HARLAN ELLISON"... (Lost Lagoon is a feature of Vancouver's renowned 1,000 acre Stanley Park.)

"PANELS - Sociological impact of MY MOTHER THE CAR, Fan Pubbing - Draft vs Bottled, Tetracycline and other antibiotic party favours..."

And here's a few items from the proposed Spuzzum Worldcon Banquet Menu:

"Swiss Spam Truffle, Iced Bovril, Braised Muskeg, Poached Spam with Maple Sauce, Escalope of Spam with Shredded Rye Krisp, Spammyssoise, & Creamed Blog..."

SPWAO

-- This is the 'Small Press Writers & Artists Organization' founded by Charles Saunders & Howard E. 'Gene' Day (Faned of DARK FANTASY). Basically an organization that encouraged the development of semi-pro magazines rather than genre fanzines (in order to open up markets for its members), and possibly North American in membership, it nevertheless included many Canadian artists & writers active in the SF fanzine field. Probably formed in the late 1970's and existed for a number of years into the 1980s, maybe longer. Offered a series of annual awards as part of its mandate.

[See DARK FANTASY]

SPWAO SHOWCASE

-- **Faned: Lari Davidson.** At least one issue out of Roberts Creek, B.C. (One or more out of Charlotte, N.C.) Annual (?) typeset publication. *"The Small Press Writers & Artists Organization (SPWAO) is an international association of writers, poets, artists & editors, & is a sort of fandom unto itself, though many prominent SF fans are also members of SPWAO. If you are interested in joining, write to John..... in Fargo, North Dakota..."* (RR)

1983 - (#? - ?) - *"This issue of the SPWAO SHOWCASE was edited by Lari Davidson, so it looks a lot like a digest-sized issue of POTBOILER. In other words it's pretty good. Again, if you are interested in fictionzines, this is well worth your \$3."*

[See **POTBOILER**]

SPWSSTFM

-- As they taught you in grade four, this stands for "The Society for the Prevention of Wire Staples in Scientific-Fiction Magazines". An outfit established by American fan Bob Tucker in 1934. This immediately prompted the First Staple War.

[See **STAPLE WAR (FIRST)**]

STAGE ONE

-- **Faned: Robert Bells.** One-shot pubbed out of the University of British Columbia in 1970 by the UBC SFFEN in Vancouver, B.C. Attempts to raise \$ for the purpose of funding this zine were so successful that BCSFA (British Columbia SF Association) was created off campus (in Jan of 1970) to hide surplus funds from the Alma Mater Society!

STAGE ONE was *"....published to prove to ourselves that we can produce just as professional a fanzine as the February 1970 GALAXY."* Well, not quite, but at 50 pages it was quite ambitious.

STAGE ONE included 12 poems, several short stories, a 17 page novel(ette) written by Mike Bailey titled: 'ONE BRIGHT DAY IN THE MORNING', about the youthful barbarian Graimon, who having robbed the wizard Haemon, and mercilessly ravaged the fair Praeskilla, is pursued by the savage Glem, etc. Ed Beauregard contributed an essay titled 'HEINLEIN IS A HARSH MASTER' in which he argued there was no contrast between 'STARSHIP TROOPERS' and 'STRANGER IN A STRANGE LAND'. And most infamously, 'Anonymous' contributed the story 'GONAD THE CONQUEROR: THE GREATEST SWORDSMAN' whose 'weapon' was, shall we say, so large as to be unwieldy.

As late as 1992 the UBC SF Society (the successor to UBC SFFEN) still had 20 copies of STAGE ONE preserved in their locker. (RGC)

1970 - (#1 - Mar)

[See **UBC SFFEN, BCSFA**]

STAPLE WAR (FIRST)

-- Ran from late 1934 to early 1936. One of the earliest spoof crusades fandom tends to produce from time to time. Began when Bob Tucker announced in BRASS TACKS -- ASTOUNDING's reader's column -- the founding of the SPWSSTFM (Society for the Prevention of Wire Staples in Scientific-Fiction Magazines). Its official organ was D'JOURNAL, published by the movement's 'Dictator', Tucker himself.

Other faneds leaped into the fray, especially Donald Wollheim who founded the IAOPUMUMSTFPUSA (International and Allied Organizations for the Purpose of Upholding and Maintaining the Use of Metallic Fasteners in Scientific-Fiction Publications in the United States of

America). He and Kenneth Sterling published an official organ of the society which was titled POLYMORPHNUCLEATED LEUCOCYTE.

Both groups were wont to award supporters with suitably pretentious titles, such as Grand High Cocolorum (Wollheim), Exalted Grand Booleywag (Sterling), Royal Pill Roller ('doc' Lowndes) & Lord High Bradder (Jack Speer, who had suggested using hand brads -- paper fasteners -- in lieu of staples.) Tucker himself advocated flavoured chewing gum as an alternative, and either he (SM) or Wollheim (DE) suggested the use of platinum staples which would have two possible uses: A) - being non-rusting, they would bind the promags securely together as long as its owner required, & B) - at some point the owner could remove them and sell them for more than the magazine cost in the first place, thus either recovering cost with a profit (short term) or at least being able to afford a new zine despite inflation (long term).

It wasn't long before more serious minded fans objected to what they considered an undue emphasis on 'Alphabet Societies'. Daniel McPhail as perhaps first to lead the counter-revolution, remarking in his SCIENCE FICTION NEWS that fans were growing tired of Alphabet Societies. This had the unfortunate consequence of inspiring fans to announce in BRASS TACKS the formation of numerous Anti-Alphabetical Alphabet Societies! In turn inspiring Tucker to submit a letter (published in the January 1936 issue of ASTOUNDING) pleading with fans to stick to either of the two original Alphabet Societies and not dilute the debate by belonging to the more spurious groups. Editor Tremaine took all this seriously and added a footnote asking readers to accept Tucker's challenge and 'work for unity'.

In the same issue appeared a letter from a certain Anne Smidley stating that Bob Tucker had died while unconscious in the course of a major operation. When contacted by fans, Tucker denied the rumour most vehemently. When it dawned on Tremaine that the Staple War was nothing more than a fannish spoof, he was somewhat embarrassed and deeply suspicious that Tucker himself was behind his 'death' hoax. As a result, Tucker was banned from appearing in BRASS TACKS for quite some time. In any case, Tucker's movement had already been tarnished when the second issue of D'JOURNAL appeared either (depending on the source) A) - stapled in the usual manner, with Tucker protesting he had clearly stated from the very start that he was only against staples in Promags, or B) - fastened in some alternate manner, but with pages randomly stapled in odd places, allegedly by saboteurs who had infiltrated the SPWSSTFM and been entrusted with the collating and mailing of D'JOURNAL.

Thus the STAPLE WAR (FIRST) faded out of fanac, but never out of Fannish consciousness, being a model of its kind. By the way, there never was a STAPLE WAR (SECOND). Just so you know. (JS) (SM) (DE)

STAR-BEGOTTEN

-- The title of a story by H.G.Wells, referring to abnormally intelligent and civilized human beings whose very existence could only be explained by a process of mutation brought about by Martians manipulating human evolution via judicious employment of cosmic rays, all in an effort to bring mankind up to their level. Such humans are often resented and misunderstood, despite being undeniably brilliant. Many fans took it for granted the same term could apply to them for similar reasons. The myth that fans are superior to mundanes is certainly of long standing, going back to Claude Degler's advocacy of 'Cosmen' and fan's identification with Vogt's concept of the 'Slan' in the early 1940s. Do we not all have a Cosmic Mind? Are we not Cosmen?

After World War II the concept of SF fans as being a superior breed apart was very much diluted by the growing popularity and acceptance of SF books and movies by the general public. Prior to the war SF was dismissed by the mundane world as having no bearing on the real world whatsoever (this changed with the advent of Sputnik & the atomic bomb) and it was a lot easier back then to fantasize that SF fandom was a genuine social movement that would ultimately lead to a more advanced and civilized world order led by fen, the natural elite.... (yeah, right!)

Hmmm, I wonder... could this be because most fen in those days were teenagers, ie. adult-wanabees with the usual self-conscious inferiority complex and natural arrogance of teenagehood? Hmm... there's a government research grant potential in there somewhere...

[See **CLAUDE DEGLER, COSMEN, COSMIC MIND, OZARK LOVE CAMPS, SLAN, SLAN SHACK**]

STARDATE

-- **Faned: David Gordon-MacDonald.** Irregular newsletter of the United Federation of Canadian Star Trekkers, pubbed out of Victoria, B.C., in the early 1980s.

"I believe it was David Gordon-MacDonald who told me of the end of STARDATE; I still have some of the first couple of issues and it was a good try for first-timers..." - (LP)

1981 - (#1 - Mar) (#2 - Apr) (#3 - Sep) (#4 - Nov)

1982 - (#5 - Apr)

- (#6 - ?) - *"Featuring club minutes, a serial story, & assorted lists of addresses."* - (GS)

STARDOCK

-- **Faned: Charles Saunders.** Ottawa SF Society fictionzine pubbed out of Ottawa, Ontario.

1977 - (#1 - Jun)

- (#2 - Dec) - *"Much the same as ECLIPSE, a fanfic crudzine... but much better looking, and more mature. More pretentious also."* - (TW)

1978 - (#3 - Sep)

1979 - (#4 - Sep)

19?? - (#5 - ?)

1986 - (#6 - Fall?) - *"Stardock #6, the fictionzine of the Ottawa SF Society, 'due to the avarice of the Ontario Provincial Gruberment (sic), has had to cut its print run drastically, so get your order in soon."* This may have something to do with the Ontario Govt applying a sales tax to ANY magazine that carries ads (even free ads, trade ads, etc.)

"If it wants to save itself...STARDOCK had better introduce some new genes to the pool. While it does retain its adequate printing & binding, STARDOCK's content is hurting badly, we're sorry to say."

"Thankfully, there are a few bright stars...'A Conversation With John Brunner', though abominably short (more, more, more!) is excellent; for readers of Brunner, it gives a neat little look behind that mephistophelian goatee."

"Albert Manachino's 'Legal Dilemma' is short & sweet: a nursery rhyme for modern days. Gordon Derevanchuk's Ukrainian 'Jack Sprat & his wife of fat' tale, 'The Innkeeper's Wife' is a pleasant diversion..."

"We wonder if the (by now, ex-) editor realizes the trouble STARDOCK seems to be in, as he is leaving the post behind? Charles Saunders is a capable editor, strong-willed (too) and will undoubtedly feel happier editing DRAGONBANE from Triskell Press." (DH)

STAR DUST

-- **Faned: Forrest Fusco Jr.** Semi-pro fictionzine subtitled: 'Stardust Science Fiction Stories'. Billed itself as 'The Canadian SF Magazine'. Named after Perry Rhodan's Starship. Appeared irregularly out of Toronto, Ontario, in the late 1970s, published by Charisee Press, Ltd. Included: fiction, regular articles, science bits, reviews, a loccol, & puzzles "guaranteed to wear out your slide rule (or destroy the potency of your calculator batteries, as the case may be)". Paid one cent per word for both fiction & articles.

Writing in 1982: *"It features science fiction of a thoughtful type and runs reviews of current publications. Its illustrations are by well-known local high-tech artists. STARDUST has been accused of being a fanzine, but it is not a fanzine, though the taste of its editor rather resembles that of a fanzine editor.... STARDUST is the only prozine in English Canada.... Determination is there, but not yet direction or standards." (JRC)*

"STARDUST ... was not so much a semi-pro as a small prozine. The early issues were more fannish... STARDUST had only newsstand distribution & subs, and ran into capital problems. As well, the regular newsstand distributors aren't very tolerant of the irregularities of semi-pro publishing..." - (MS)

1975 - (V1#1 - Aug) - Contained "new stories by Adele Gormann & Christopher W. Hall."

1976 - (V1#2 - ?) (V1#3 - ?)

1977 - (V1#4 - ?) (V2#1 - ?)

- (V2#2 - ?) - *"STARDUST is quite good, featuring as it does, various bits of fiction, regular features, and a random sprinkling of science related tidbits: in this issue, these included topics on real bionic transplants, the Russian's belief in our 'Bigfoot', crater formation on the moon, etc. Interesting." "There is nothing special to distinguish this zine (it calls itself a magazine, we don't) from many others, unfortunately. And the colour cover doesn't help. The printing is clean & crisp; the layout is rather loose & unstructured; the typing would be better off offset."*

"We did say it was good, didn't we? Well, it is. Certainly worth the buck & a half. At least we can thank Om it's not a banner/flag waving 'Canadian' zine." (DH)

1978 - (V2#3 - ?)

1980 - (V3#1 - ?)

1981 - (V3#2 - Spring) - *"...featured a lead story by Phyllis Gotlieb... the story, 'Phantom Foot', was reprinted from 1959. John Robert Columbo's 'Four Hundred Years of Fantastic Literature In Canada', based on his talk delivered at The Harbourfront in Toronto, July 19, 1980(?) was also featured." - (RR)*

1982 - (V7#7 - ?) - Cover by Sean Leaning depicts the Earth as viewed from a spaceship cockpit. Huge leap in volume number here. I have no explanation. Can't even imagine one.

STAR FROG

-- **Faned: Paula Johanson?** (References to her zines SMUT & ATRAZINE make her the likeliest suspect.) One-shot with hectographed cover pubbed out of Victoria, B.C., circa **1984**. Described as an "Annivarserry Ishu". Devoted to 'Jorge Flukess' and his 'Star Warts' films. Evidently a spoof zine. (Detail to be added)

"Another gonzo production from the Nine Unknown Men; edited and produced by Paula Johanson...This is a ditto & mimeo pastiche of STARLOG, the unofficial Star Wars worshippers and George Lucas cult..." - (GS)

STAROVER

-- Newsletter of the Fredericton SF Society pubbed out of 536 Venus Street, Fredericton, New Brunswick, circa **1983**. Info wanted!

[See **FREDERICTON SF SOCIETY**]

STAR SONGS

-- **Faned: Dennis Mullin.** Irregular clubzine for WATSFIC (the university of Waterloo SF Club) pubbed out of Kitchener, Ontario, in the 1970s & 1980s. At least 69 issues, beginning with #1 in March 1976 (edited by **Mike Wallis**. All subsequent issues edited by Dennis Mullin) thru to #69 in 1988. Possibly further issues. WATSFIC also pubbed a bi-weekly newsletter called WATSNEW. (Detail to be added)

Wrote Dennis Mullin in 1985: *"In the beginning (1976), it was intended as a showcase for WATSFIC members (stories, artwork, comments)...When I revived it in 1982, it was with the original intention, even though WATSFIC was no longer financing it... I have been changing the concept...I want it to be a showcase for local Kitchener-Waterloo writers & artists. Which is one of the reasons I am publishing the winners of WATSFIC's short story contest. I hope to include the WLUSFC (Wilfred Laurier University SF Club) story contest winners as well... I want to keep K-W fans & clubs informed about each other. For years WATSFIC didn't know if there was a WLU SF club, and the two campuses are only one block apart!..."*

Commenting on issues #54 & #55 circa 1985, Robert Runte wrote: *"While generally thin & occasionally blurry, the issues contain photographic evidence that WATSFIC is alive & well -- perhaps the most active university club in Canada now that UBC's in decline. Book reviews, announcements, reprinted SF news, etc. Of primarily local interest."*

1976 - (#1 - Mar)

- (#2 - Jul) - News about the 1976 Mars landing, the announcement of a new Star Trek movie, a list of titles by Laser Books, a convention calendar, reviews of Trawnaccon and MidWestCon, plus one for Autoclave, May 28-30 in Detroit, and a loc from Mike Glicksohn.

- (#3 - ?) - Essays and poetry, an interview with Gene Wolfe, more Laser Books, plus locs.

1985 - (#62 - May/Jun) - Doings in Kitchener-Waterloo fandom, some fiction and Canadian involvement at the World Fantasy Convention.

- (#63 - Jul/Aug) - Local news, convention list, fiction, reviews of Ad Astra V and Who Party 7.

1986 - (#66 - Jan/Apr) - News from the SF clubs at both local universities, plus convention list.

- (#67 - May/June) - Article on the results of a thermonuclear explosion, convention list, fiction list of short stories in DAW anthologies, club news.

- (#68 - Jul/Sep) - News on that year's Hugos, fiction, club news, comic reviews, convention list, a DAW checklist.

1988 - (#69 - Aug) - List of Canadian SF, Casper Award results, an article on cyberpunk, club news and elections, con report on Conspiracy, the 1987 Worldcon in Brighton, England, on Contradiction VII in Niagara Falls, NY, and on Origins '87, a gaming convention in Baltimore. Also, book reviews and a convention list.

[See WATSNEW]

STAR STONE

-- **Faned: Don McCaskill.** Pubbed out of Victoria, B.C. "A rather interesting zine put out by a bunch of people who still can't drink legally anywhere in Canada.... STAR STONE claims on the first page to be SF/fantasy/comics oriented, but the only sfnal item is a rave over *Dune the Disgusting*. There are occasional enjoyable discoveries in zines like this, however. In this case, it is the art of Mason Markovich, a very talented young comic artist." - (KS)

On the other hand, E.B. Klassen stated: "Sixteen-year-old Donald McCaskell's STAR STONE is immensely better" (than Lum's THE CALL GOES OUT).

1985 - (#1 - Mar?) - Includes a story-writing contest (winners to be printed in #2) and a "White Death" article (possibly a comics review?).

- (#2 - Dec?) - Cover by Mason Markovitch, depicting in a crude but lively fashion four smiling fens above a sign "Welcome to the 1st Vice". Still pretty much a comic zine, with an article "In the Money with Funnies" by Markovitch advising beginning collectors to get a hold of the Overstreet Comic Book Price guide (amusing in light of the latter collapse of the comic collection bubble), an interview with Mike Grell (of 'Sable' fame), news of upcoming comics, and best of all, a retrospective review by Dan Cawsey of the Batman TV series:

"The Batman craze brought comic book fans all manner of new, temporary prestige. But the problem was that it was wholly irrelevant...When it became apparent the Batman show was a success, we all rationalized its failings....The producers of the series took great pleasure in deriding the hero concept..."

Cawsey also contributes 4 quite good Batman art pieces. Plus a really funny drawing of Superman tearing down a Spiderman poster while Spidy watches, fist clenched, from the wall above.

The fantasy element is represented by 4 short stories, two of them winners of last issue's contest. One, 'The Witch of Goth' by Ruth Yeo, suffers from the usual beginner's habit of description and plot details unnecessary to the storyline. All four have weak endings, are basically juvenilia, but exhibit promise.

The coolest thing about this issue is the inclusion of all 6 pages of SNEEOLOGY, the first publication of the 'Myles Boscon in 89' spoof Worldcon bid. Hilarious.

Note: Garth Spencer reported (in Oct 1986) that STARSTONE had folded. The late date suggests there was more than two issues before it ceased publication.

[See MYLES BOSCON IN 89]

STATE OF THE ART

-- **Faned: Taral Wayne.** Apazine pubbed out of Toronto, Ontario, in the late 1980s & early 1990s for ROWRBRAZZLE, an American comics APA (whose O.E. was Marc Schirmeister, one of the most amusing fanartists of the late 20th century, who "created the funny animal apa as a replacement for the underground comic apa Vootie"). (Detail to be added)

198? - (#1 to #7 - ?)

1986 - (#8 - May)

198? - (#9 to #12 - ?)

1987 - (#13 - Sep) (#14 - Dec)

1988 - (#15 - Feb) (#16 - Jun) (#17 - Sep) (#18 - Dec)

1989 - (#19 - Mar) (#20 - Dec) (#21 - Dec)

1990 - (#22 - ?) (#23 - ?)

1991 - (#23 - Mar) (#24 - Sep) Possibly further issues.

STELLAR FOUNDATION (NT)

-- An organization, or at least a concept, created by High School student Henry Argasinski circa 1976. In his own words, as revealed in a flyer titled COSMIC CIRCLE IS ALIVE AND WELL:

"Today's modern COSMIC CIRCLE, now known as the STELLAR FOUNDATION, is not unlike the original COSMIC CIRCLE started nearly forty years ago by Claude Degler; many of the goals are the same. It is, however, a bit closer to reality. STELLAR FOUNDATION has one of North American Fandom's most rapidly growing active memberships. Its annual budget spending amounts to nearly twice the combined amount spent in one year by both the Ontario Science Fiction Club and the British Columbia Science Fiction Association. But don't let this fool you; the main emphasis is to have a relaxed fannish club. A rundown of their activities looks like this:"

"COSMICON (COSMIC CIRCLE COMMENTATOR) is their monthly bulletin which usually averages a dozen pages. The STELLAR FOUNDATION also pubs zines CELESTIAL ALMANAC, TRANQUILUM, DOPPLEGANGER and GRIMALKIN, plus many PAPERCHIPS."

"TRAWNACON is their annual Relaxicon held in Southern Ontario; this year it's at Erindale College, June 18-20, featuring guests like Spider Robinson, Mike Glicksohn and Dennis Prophet."

"FANFEST, SF ERINDALE and FANCON are their one-day regional cons."

"TORONTO IS FREE FOR '83 is their Worldcon bid for 1983."

"NORTHERN FAN FUND (NorFF) sends one lucky fan from Midwest fandom to the Worldcon or Eurocon."

"COSMIC CITY DEVELOPMENT CORP. is designed to bring into existence a city for SF fans + convention center on Long Pt. in Lake Erie."

Not bad for a tiny high school club, except that some of the above were put on by entirely separate organizations, and the rest is pure fantasy. Henry Argasinski was a self-proclaimed heir to Claude Degler's Cosmic plans, and that seems about right. In fact he believed he was in touch with Degler himself who spurred him on, but the locs he was receiving from the great Cosmic Mind were actually written by Taral Wayne in a highly successful hoax. Apparently, when Taral revealed the truth about the authorship of the letters, Argasinski decided the only hoax was the 'revelation' and carried on as before in Degler's name. As far as I am aware, Argasinski is the only known fan to deliberately and consciously follow in Degler's footsteps. Well, at least he had fun.

[See **DEGLER, CLAUDE & PAPERCHIPS**]

STF

-- Three letters, pronounced 'Stef', being a short form of the term 'Science Fiction', in use since the late 1920s. According to tradition-minded fans 'Stf' is to be preferred to the more common contemporary Science Fiction contraction 'Sci-Fi'.

Wait a minute, you say. Stf? Stands for Science Fiction? Where does the 'T' come from?

Up to 1923 what we call science fiction was known as fantasy. Then Hugo Gernsback invented the term 'Scientific Fiction'. By 1926 he'd shortened it to 'Scientifiction'. Fans contracted it further by choosing the following letters (S)cien(T)i(F)iction or Stf. They continued using this contraction even after 'Science Fiction' began to replace 'Scientifiction' circa 1930.

[See **SCIENCE-FANTASY, SCIENCE FICTION. SCIENTIFIC FICTION, SCIENTIFCTION, SCIFFY, SCI-FI**]

STILL NOT THE BCSFAZINE #100

-- **Faned: Steve Forty**. A one-shot 'sequel' to the 'NOT THE BCSFAZINE #100' spoofzine which came out one month ahead of BCSFAzine #100, which was 8 months late. The sequel was pubbed out of Vancouver, B.C., a year after BCSFAzine #100. (Detail to be added)

1983 - (#1 - Jun)

[See **NOT THE BCSFAZINE #100**]

STRANGE DISTOPIAS

-- **Faned: Bill Brummer**. At least 3 issues pubbed out of Toronto, Ontario, as a perzine before it evolved into an apazine.

1976 - (#1 - Apr) (#2 - Jun)

1977 - (#3 - Jan)

SUPRAMUNDANE STORIES

-- **Faned: Nils Helmer Frome**. Two issues pubbed out of Fraser Mills, B.C., in 1936 & 1938. Of extreme importance, being the first Canadian SF fanzine to make a lasting impact (but not the first Canadian zine, that honour goes to THE CANADIAN SCIENCE FICTION FAN). To quote Harry

Warner Jr.: *"Frome was the first Canadian to publish a general circulation fanzine to make himself prominent."* Sam Moskowitz called Frome *"the leading Canadian fan of the day."*

SUPRAMUNDANE #1

1936 - (#1 - Oct) - 70 copies of 32 pages printed on a multigraph mimeo Frome had earlier purchased from San Francisco fan C. Hamilton Bloomer (who had used it to print the first American multigraphed zine TESSERACT). A multigraph has moveable type which has to be set by hand, which is very time consuming. Any illustrations have to be hand drawn for each copy, which in the case of SUPRAMUNDANE led to an unusual situation...

According to Sam Moskowitz: *"Another high quality periodical of the time... Frome illustrated it by hand, and although he possessed no little artistic ability, he showed a disquieting dislike for uniformity by illustrating every copy of the magazine differently. For the particular fan collector it would have been necessary to obtain every copy of the periodical in existence in order to own all the variations."* Moskowitz acquired no less than 6 copies!

As Moskowitz later wrote: *"I checked my files of SUPRAMUNDANE STORIES. There were two issues but I kept two copies of the first and at one time I had six in the files at the same time. Why? Because every copy was different. Different illustrations, different textual arrangements, even different text. I wanted to record proof that such was the case..."*

The R. D. Swisher checklist confirmed it wasn't just the art that was different with every issue. *"Probably one of the most unusual fanzines ever issued was the first issue of SUPRAMUNDANE STORIES... No two copies were identical. Each and every one contained different illustrations, articles, ads, set up of stories. Cover and illustrations done by hand. No two copies of this issue are identical. Some pages dated Oct, some Dec-Jan."*

Quoting Harry Warner: *"The best Swisher could do was to publish two separate descriptions of it, from varying descriptions given by Dick Wilson & Donald Wollheim."*

In a 1937 letter to Moskowitz Frome wrote: *"The explanation to why the variety of illustrations is I got bored doing the same drawing over many, many times, almost line for line. Try it yourself. I bet it will get under your skin, too."*

SUPRAMUNDANE's pages were stitched together on Frome's mother's sewing machine, which is a rather cool way to bind it. A wonder more people didn't think of that method.

Contents of SUPRAMUNDANE #1 include:

'The Cosmic Vampire' by Lionel Dilbeck, a Lovecraftian story about an airplane expedition to the North Magnetic pole which crashes in a storm. Everyone survives only to be picked off one by one by a gaseous being resembling *"a huge mass of what looked to be snow-flakes... Glittering whitely and pulsating rhythmically..."* which, once it envelopes a hapless human, sucks out his lifeforce.

The cover, by Frome himself, depicts an agonized man disintegrating within the embrace of 'The Cosmic Vampire' while another man flees down the snowy slope toward the wrecked aircraft.

Dilbeck also contributed a poem, 'Veiled Venus', which is rather coy.

"Oh fair& winsome lady
Far across the depths of space
Would that I could for a moment

Catch a glimpse of your sweet face
Must you always keep it hidden
by your clouds so fleecy white".... etc. etc.

Frome contributed two stories. The first, 'The Thought God Calls' is under the pen name Vacton Wells. It's about the first expedition to the outer planets. Here's a sample paragraph:

"Although acerb climes sent the hull barometer down to an abnormal extreme on the dark side, and horrentious heat on that side facing Titan, mighty machines murmuring in the Planeteer's pentrailia, rapidly reined and used them; so whereas Man with his huge shortcomings should swiftly have expired, but for the miracle of the advent of Brain, the two who stood looking into the drusy distance, mentated not too much on the possibility of anything going wrong in the three weeks old king of space, but trying to envisage the things to come."

His second story, under his own name, titled 'The Flaming Sword of Yucatan', is even less accessible to the reader. You might say he attempts to out-Lovecraft Lovecraft, as per this quote:

"Dawson understood. He came into reality, if the strange being and the effulgent object he held, vaguely like a sword but with an elusive, distant look that it might have been a star, was real."

Frome also contributes a poem under the pen name Lionel N. Dwight. It has what I think is a great title: 'All Cold', and is about the heat death of Luna. It ends: *"But the fire cooler grows in her inner great grotto / And she does not know."*

The standout item in the issue is the poem 'Written On A Bleak Asteroid' by J. Harvey Haggard, a professional author & poet "whose stories had appeared periodically in WONDER STORIES & ASTOUNDING STORIES... had several poems appear under the pen name 'The Planet Prince' in WONDER STORIES." (SM)

Outstanding in that it's by a 'filthy pro', but its style is too old-fashioned for modern tastes, tho no doubt ok back in the 1930s. It begins:

*"Ye who fate has led hitherto take heed
Upon this threshold other's feet have laid
Into yon abyss other's eyes have gazed
Those paths behind by other steps were mazed..."*

Actually it's bloody awful. Which is probably why it appeared in a fanzine. Suspect it had been rejected by the prozines.

At this stage in his life, Frome's grasp of English was good, but he tended towards an awkward syntax and a lust for run-on sentences. (He later wrote far more clearly.) Here is a quote from his editorial, titled 'The Editor's Word' in which he sets forth the purpose of SUPRAMUNDANE STORIES:

"If you really and truly are for prophetic, noetic literature and see something in short anecdotes, etc, to enhance the regular scientific fiction fare and occupy atween times, and short thought-provokers boiled down so as to insure against any tedium, articles about science, writing, illustrating, and reading fantastic stories and multifarious other features -- then this is your mag. For SUPRAMUNDANE STORIES will have more than any amateur magazine, including crossword puzzles... and model spaceship plans... Scientific fiction is a world apart; ordinary rules do not apply here; competition, certainly! If it can be yeleft so the fostering of a noetic lure that is amaranthine and may not be confined, extends infinitely as thought; no, SUPRAMUNDANE STORIES elbows no "rival" -- she makes the field more lively."

Yeleft? A typo for..? Or a made-up word? It's fun reading Frome! (SM)

SUPRAMUNDANE #2

1938 - (#2 - Feb) - 100 copies of 24 pages. The cover & contents page, plus the last two pages bearing Frome's illustrations, were hektographed in purple by American fan William H. Miller Jr. on Frome's behalf. The rest of the zine was typeset on Frome's multigraph & contained no illustrations.

This issue contained two articles donated by H. P. Lovecraft before he died in March of 1937. The first is the short story 'Nyarlathotep' which Lovecraft wrote 18 years earlier and published previously in a couple of obscure amateur journals. It's very short, and has no plot, but it's awash in that famous lovecraftian imagery: *"We beheld around us the hellish moon-glitter of evil snows."*

The second article is non-fiction, titled: "Notes on Weird Fiction Writing -- the 'Why' and 'How'." This is very interesting indeed. In the space of 2&1/2 pages Lovecraft explains his motivation, his techniques, & his methods. For example: *"Atmosphere, not action, is the great desideratum of weird fiction... all that a wonder story can ever be is a vivid picture of a certain type of human mood. The moment it tries to be anything else it becomes cheap, puerile, and unconvincing."*

Oddly, the main blurb on the cover, and the cover art it self, is devoted -- not to Lovecraft's contributions -- but to a short story by Lionel Dilbeck titled: 'The Strange Case of William York'

SUPRAMUNDANE #3

(#3) was never published or even prepared. But Frome had acquired the short story 'WHAT THE MOON BRINGS' from H.P. Lovecraft for #3, and when his publishing plans collapsed, sent it to American fan James V. Taurisi for publication in the 3rd annish of his COSMIC TALES. (HWJ) & (SM) & (JRC)

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

SURREY FAN ASSOCIATION / SURREY FAN CONTINGENT

-- The group formed in a very traditional way circa 1975/1976, *"nine farsighted young men"* (i.e. High School students) *"discovering their similar basic views of mankind, began a series of secret meetings... Merrick Terry (a true Trekkie), Randy Lingenfelter (later to become a trade unionist), Mark Adams (a confirmed sexual deviate), Iain Clark (aeons ahead in beerdrinking), Stuart Cooper (what can I say?), Jim Welch, (a Woody Allen reject), Chris Nagati (the invisible fan), Jim Robinson (all round cool guy) and (?) did more toward the progress of science fiction than the Roman Empire."*

"At first, meeting only as a casual group, these men were driven to desperate measures by the almost overwhelming oppression they faced..." (i.e. being forced to read THE MARTIAN CHRONICLES in grade 11.) *"but school librarian Keray Rollins saw what was happening...decided to do something about it... He discovered our obscure noon hour discussion group and gave us a cause. It was actually he who first coined the term 'Students Seeking Better Science Fiction', thereby giving us an identity. Thus was born S2BSF, the nucleus of Surrey fandom."*

At the same time they first conceived of a fanzine, to be called SFAN, but it was stillborn. In the summer of 1976 Randy, Mark, Ian and (?) dropped away, but Merrick, Jim, Jim, Chris & Stuart carried on, among other activities making a science fiction home movie. In 1977 everyone graduated. *"...in mid-1978 the group made a miraculous recovery. We lost Merrick and admitted to our ranks... Jerry Gallant. From that point on, S2BSF - now known as the Surrey Contingent - proceeded ever*

onward... The members joined BCSFA, began attending cons regularly, en masse, and generally shifted the focus of fandom south of the Fraser river."

"In 1979 Marg Galbraith-Hamilton joined...in early 1980 we were joined by the illustrious Gay Maddin, swelling the ranks of the Surrey Contingent to an astounding 7 members....Although the group is based in Surrey, not all Surrey fans have the wherewithal to belong to the Surrey Contingent, and it is not absolutely necessary to live in Surrey to belong.... We strongly maintain the necessary cynical attitude : 'Surrey sucks, but we love it.'" - (Jim Robinson)

Also in 1980 some members of the group formed a slan shack they named SHADOWGUARD. "In the late summer period of Shadowguard... SFA was formed. The chief instigator this time was Jim Welch. For history buffs the momentous occasion occurred at Dave Wilson's place during a BCSFA meeting..." - (MGH)

Beginning in 1982 they put out 8 issues of a zine called SFA DIGEST as a kind of alternative to BCSFAzine, thus establishing a reputation as a bunch of BCSFAn renegades (as far as some other BCSFAns were concerned), but bear in mind they did not break away from BCSFA so much as act as a subversive subset of BCSFA. As part of this subversion, in protest of BCSFA policies, the Surrey Contingent started referring to themselves as the Surrey Fan Association (in contrast to the BCSF Association). This made for lively politics.

Note: In THE SFA DIGEST #4, Margaret Galbraith-Hamilton writes: "...SFA does NOT stand for Surrey Fan Association...Nothing so noble crossed our minds when choosing the title of the group. I won't print the name (I would hate to offend you) but I will tell you that while the A could be thought of as referring to a group it is not 'association'...." Elsewhere in the same issue an additional clue to the meaning of SFA is offered: "SFA has similarities to co-operative anarchy." Your guess is as good as mine.

[See SFA DIGEST, SLAN SHACK, FAN FILMS, & SHADOWGUARD]

STYX

-- Faned: **Joseph Krolik**. Sercon SF art/lit/fictionzine pubbed out of Winnipeg, Manitoba, in the early 1970s.

1970 - (#1 - Summer) - Contained a tribute to E.C. comics, as well as article and/or fiction by Chester Cuthbert.

1973 - (#2 - ?) Chester Cuthbert wrote: "This... was a glossy magazine which he (Krolik) retailed at \$1.25 per copy, but he claimed to have lost \$250.00 on the project." (Detail to be added)

THE SWAMP GAS JOURNAL

-- Faned: **Chris Rutkowski**. Pubbed out of Winnipeg, Manitoba, circa 1978 to 1985. Intelligent newsletter/fanzine covering primarily UFO phenomena, & secondarily SF fandom. At least 23 issues. "Manages to strike a nice balance between hopeful interest and skeptical disbelief. A typical issue reviews recent UFO books, UFO cartoons reprinted from other publications, and Chris' work as Chair of Project UFO, Canada.... Fascinating stuff without any hint of National Inquirer sensationalism." (RR) & (GS)

Stated Rutkowski in NEW CANADIAN FANDOM #1 (Apr/May 1981): "I'm not even a full-fledged fan; I'm actually a UFO researcher caught up in the UFO/SF interface. Yet, there's no

question that I can relate to fandom (SF), as it parallels UFO fandom almost exactly (cons, zines, & the like; we even have our equivalent of Trekkies)."

1978 - (V1#1 - ?) (V1#2 - Dec)

1979 - (V1#3 - ?) (V1#4 - ?) (V1#5 - ?)

1980 - (V1#6 - Jan) (V1#7 - Apr) (V1#8 - Jul) (V1#9 - Aug) (V1#10 - Nov)

198? - (V2#1 - ?)

1981 - (V2#2 - Apr) - *"..features comments by Rutkowski's associates, Wally Nilsson & Vladimir Simosko; a brief discussion of Hal Lindsey's book, 'THE 1980s: COUNTDOWN TO ARMAGEDDON' in which Lindsey claims UFOs are demons in disguise; and a review of Margaret Sachs' THE UFO ENCYCLOPEDIA. (Oops, I left out Guy Wescott's account of a UFO.) At 5 pages, TSGJ manages to keep its readers up on Ufology (especially the Canadian scene) without requiring any large investment of time or effort. Always a good read; recommended." - (RR)*

- (V2#3 - Jun)

1982 - (V2#4/5 - Jan) (V2#6/7 - Jun)

198? - (V2#8 - ?) (V2#9 - ?)

1983 - (V2#10 - May) - *"I gather Rutkowski keeps a foot in both SF fandom & UFO fandom... reviews Valley Con 8, some articles of interest, zines for sale & trade, and a letter." (GS)*

- (V3#1 - Aug) - *"...carries his own investigation of a UFO report, peregrinations about Eastern Canada, and 2 book reviews. Oddly laid out, I think, but good reprinted cartoons." (GS)*

"..Includes an account of Chris' personal investigation of a May 17th 1983 sighting in Winnipeg." (RR)

- (V3#2/3 - Dec)

1984 - (V3#4 - Jul) - *"...has a variety of stories, such as 'Conan The Librarian', which are mildly amusing."*

- (V3#5 - Oct) (V3#6 - Dec)

1985 - (V3#7/8 - Spring?) - *"This issue features Chris on tectonic strain theory, a sort of neo-Fortean explanation of everything; newspaper clippings including why we should use a pre-emptive nuclear strike against Halley's comet; an article linking psi with ufos; a bunch of cartoons; book reviews, etc. Chris packs a lot into his ten small pages, though at times the reduced type and blurry photocopy make you wish he didn't pack things quite so tightly. Chris never takes ufology or himself too seriously, but manages to provide a sort of overview of what's happening in the field in an entertaining package. I always enjoy each issue." (RR)*

"As far as I know, this is the only fanzine other than SFEAR being produced in Winnipeg.... Swamp Gas is a treat to read, and different from any other fanzine I get. It's nice to see a zine where the editor is enthusiastic and serious about his subject, yet not in the least bit pretentious. This is a UFO/unexplained phenomena zine, but Chris' interests range far and wide and include science fiction and fandom. Recommended." (SG)

SWILL

-- **Faned: Neil Williams.** A perzine pubbed by VileFen Press first out of Toronto, Ontario, & then Vancouver, B.C. circa 1981. What would normally be called a crudzine, but in this case it's not due to lack of ability but rather deliberate policy. Opinionated and rather rude, depending on 'shock' humour.

Lots of swearing. Agressive satire. At least at first. Became somewhat tame after the first 3 issues. Neil later became editor of BCSFAzine (#108 - May 1982 to #120 - May 1983) which was relatively toned down compared to SWILL, but put emphasis on a 'Clockwork Orange' persona. (RGC)

SWILL was born of the negative fannish response to a prank 'boycott' poster Neil & friends had distributed at Maplecon III in 1980. They thought it would be fun to produce a one-shot zine to tweak ruffled feathers further. This upset Toronto fandom so much Neil published more issues. After moving to Vancouver and getting more involved in the Peace movement & the anarchist community Neil lost interest in producing the zine. However, SWILL was reborn in 2001 when SWILL ONLINE was put on web.

1981 - (#1 - Feb) - 200 copies printed & available for \$1 each, though Neil handed them out free at fan gatherings. Contained an editorial by Neil, articles by Lester Rainsford and Andrew Hoyt (including something called 'Trrash & Trrekies), a 'fun & games' page, and a reprint of the 'Boycott flyer'. Cover apparently depicted "*..a semi-naked big-breasted woman posing in an unseemly manner with a dragon*".

- (#2 - Mar) - "*This time I enlisted the facilities of a friend in Guelph to print the magazine rather than use a printing company. The mimeograph was cheaper and gave swill that grunge look that so befitted it.*" A fellow York University student using the name Stephano joined as resident cartoonist. Included a notoriously insulting article on 'Fat Fans'.

- (#3 - Apr) - Cover, by Kevin Davies, depicts Darth Vader reading Swill while sitting on a toilet (in the death star? Lots of metal junk).

In his editorial Neil calls for a boycott of Del Rey Books, arguing that the classic reprints are overpriced and the new authors insipid & incompetent. Stephano contributes a cartoon strip 'The Saga of my Fame' artistically on a par with early Scott Patri but equally as pointed and personal.

An article "Fun & Games For Enlightened Couples", allegedly by 'Alicia Longspeak', has enough to offend everyone:

"sci-fi is a masculine-sexist, repressive organization... strike back at the arrogant puerile male sci-fi fan.... cons are merely an excuse for these deprived and depraved males to stage a wild orgy, complete with gang rapes of socks, rolled up programmes...If you have a good, healthy female body, go to the costume ball in a scanty costume. All the males, will, of course, lustfully ogle.. set off your large-size magnesium flare, and blow the little lecher's eyes to ratshit..."

The above is contrasted by "Femfan - the lurking danger" which warns: "*I have been greatly disturbed in recent years by the emergence of the weaker sex in fandom. I am not arguing the fact that some are needed to service the PROs and BNFs but when they start having panels about women in SF that's going too far... This lunacy is even creeping into the costume balls where some women are actually wearing outfits that conceal their breasts..."*

Lester Rainsford contributes "Pissing On An Old Pile Of Amazings" in which he argues that the old idea that "SF is a literature of ideas" is the ONLY idea SF has, and a poor one at that.:

"Have they anticipated the more enlightened things -- ERA, ecological consciousness, the individual's duty to society.. Ha!.. They are strikingly backward proponents of the way things were thirty or forty years ago... What striking new ideas are contained in Asimov? The Foundation Trilogy, his most famous work, is based wholesale on Gibbon's Decline & Fall of the Roman Empire.. it happens that Gibbon puts across all the ideas Asimov talks about, only more effectively..."

Throw in spoof book reviews, more or less fake locs, and an endnote editorial in which Neil denies the purpose of SWILL is to be nasty & obnoxious for the purpose of being nasty & obnoxious, but rather *"to criticize both science fiction & science fiction fandom... of course, some of our articles are meant as humour. We like to have fun too."*

- (#4 - May) - Last issue pubbed out of Toronto. In his editorial Neil comments that 1930/40s fans must be disappointed with the modern world. Their dreams *"of abolition of war, equal redistribution of resources, world government, and the conquest of space"* have not come to pass, except for the latter, and only partially: *"no space platform, no international effort, just a big, expendable, Earth-launched rocket and one nation lusting for fame."* Things have improved since. He concludes: *"If we want to give a fair shake to the majority of people on this planet, we should attempt to implement some of those ideals...the problem of the third world won't go away. It'll stay with us, and the longer it does, the larger and more dangerous that problem will become."*

Rainford contributes a dull essay on the Toronto Transit system, and Hoyt complains the sci-fi section of bookstores contains mostly movie tie-ins and little actual SF. Columnist Count Eric von Schicklegrubber (Neil?) defends Chemistry: *"Without chemistry...there would be no records, or TV (phosphorus doesn't grow on trees you know), or newspaper (ink is a polymer formula). In short, we would have a lousy life."*

Some board game reviews, spoof book reviews, spoof locs. Then Neil announces there will *"two editions of SWILL, an eastern and western edition.. I'm moving to ultra-wonderful British Columbia. Therefore Arne Hanover is going to take over the editorship of the Eastern edition.. he has been published in such magazines as Reticulum & Sirius, and is WONDERFUL..."* However, this twinning seems not to have ever taken place.

- (#5 - Aug) - First issue pubbed out of Vancouver (of interest to note that Neil considers the first 4 to be the best -- though I consider #4 rather staid given the intention of the zine). Probably the usual articles & art by the regular contributors.

Apparently (as described in #6), the editorial was devoted to arguing that the Worldcon should be called the American-con, in that the Worldcon had little to do with the world at large, only one had taken place in a non-English speaking country, the third world was represented by a very few attending fans, etc. Subsequently Neil went to the September 1981 Worldcon in Denver and handed out freebies of #5 of SWILL. Got a LOT of reaction, though not enough to change his mind.

- (#6 - Sep) - Cover by Vaughn Fraser depicts an alien sitting on a toilet & reaching for a roll of toilet paper, each section of which is labeled SWILL.

In his editorial Neil talks about how disappointed he was that MAPLECON III in Ottawa had been more comics con than SF con (which is why he drove the con committee nuts distributing the infamous 'Boycott' flyer -- reproduced on the back page of this issue), and how pleased he is to hear that MAPLECON IV will be strictly SF. He wishes them luck. (Amazing how the West coast mellows people...)

Rainsford's 'Pissing on a Pile of Old Amazings' column is still lost in the bowels of the Post Office, so not included. This issue only 8 pages, down from the previous issues. Moving to the west reducing contributors?

David White contributes a puerile column 'The Threat From Below' in which he asks SF fans to unite and exterminate *"the asinine cretins known as teenage fans"*, essentially because they annoy him in bookstores and on the bus with their chatter about Star Trek & Star Wars. For a columnist in a

somewhat anarchist zine, this smacks of elitism. ST & SW brought SF out of the ghetto into mainstream, producing much crap, but also saving the genre from extinction. Contemporary older fans seem not to have understood this at the time.

Andrew Hoyts list of what he hates about Star Wars is more entertaining: *"I hate the way people build robots that can only be understood by other robots...I hate the way spaceships have no toilets.. I hate light sabres that automatically end at a certain length...I love the (SW) movies."*

It strikes me, given the anti-splintering-of-fandom aspect of the zine, anti-Star Wars fandom, anti-Star Trek fandom, & anti-comics fandom, that Swill had become, not so much anarchist, as reactionary & backwards looking. Perhaps one of the reasons Neil lost interest in creating further issues?

[See **DAUGHTER OF SWILL MOTHER OF SCUM, SCUM, BCSFAZine issues #108 to #120**]

SYNAPSE (AM)

-- **Faned: Taral Wayne.** An incarnation of the OSFiC newsletter, pubbed out of Toronto, Ontario by the Ontario SF Club. The last issue of the previous incarnation, Phil Paine's NOR, appeared in July 1974. Taral followed up with SYNAPSE in Aug 1974. All issues were mimeoed, and ranged in size from 9 to 41 pages. Then Mike Harper took over the editorship in October 1975, and changed the name of the clubzine to NITWIT.

Taral writes: *"I used the cover meant for the last NOR as the cover of the first SYNAPSE, and largely followed his (Phil Paine's) format. In retrospect I regret changing the title. But nobody seemed to like 'NOR', least of all me. It unfortunately set a precedent of changing titles whenever there was a change of editor, making it virtually impossible to make sense of OSFiC's publishing history. (You either have to have all the issues, which no-one does, or a copy of the last list I published, which if not complete before 1975 at least doesn't miss any titles and has all the material in the right order.) I suppose I can blame that on Phil though. He could have left it called OSFiComm. I kick myself for not going back to it."*

1974 - (#1 - Aug) (#2 - Sep) (#3 - Oct) (#4 - Nov) (#5 - Dec)

1975 - (#6 - Jan) (#7 - Feb)

- (V4#6 – Mar) - Titled 'OSFiComm' & edited by Victoria Vayne. Taral explains: *"In March I was hospitalized to remove a kidney stone, and that month's newsletter was relinquished to Victoria Vayne. At the same time, Victoria and other friends had prepared a parody of Syn called Relapse. The hoax issue was begun before my stone, but the unfortunate choice of title had already been printed. I was much amused by the apologies."*

- (#8 - Apr) (#9 - May) (#10 - Jun) (#11 - Jul) (#13 - Aug) (#14 - Sep) (#12 – Oct)

NOTE: #12 did not appear till Oct 1975, the same month as Harper's first issue of NITWIT. #12 was not a clubzine for OSFiC, but a genzine distributed as Taral saw fit. It was only 8 pages long.

As Taral explains: *"Issue 12 was published without the club's imprint. A blow-up had occurred in OSFiC following FanFair III, and Syn 12 had been my farewell blast that was only mailed after number 14. After the last OSFiC issue, I published five more Synapses on my own. After that, Victoria and I started DNQ."*

NOTE: #14 was the last for OSFIC. All subsequent issues of SYNAPSE were perzine/letterzines ranging from 2 to 6 pages in length.

1976 - (#15 - Sep)

- (#16 - Nov) - is a single-sheeter. On one side, personal news and comments like "*Caution, not all Toronto fans are Derelicts*", & "*The end of this year marks the end of my fifth year in fandom...*" The other side is a spoof of the plaque attached to -- Voyager? Pioneer? One of them space probes gone beyond the Solar System -- by Carl Sagan, which depicted assorted scientific info as well as a drawing of a naked man & woman for alien voyeurs, er, I mean alien biologists. In Taral's spoof on-stencil drawing we see two naked elf-eared furries embracing.

1977 - (#17 - Mar) (#18 - Jun)

1978 - (#19 - Jun)

[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]