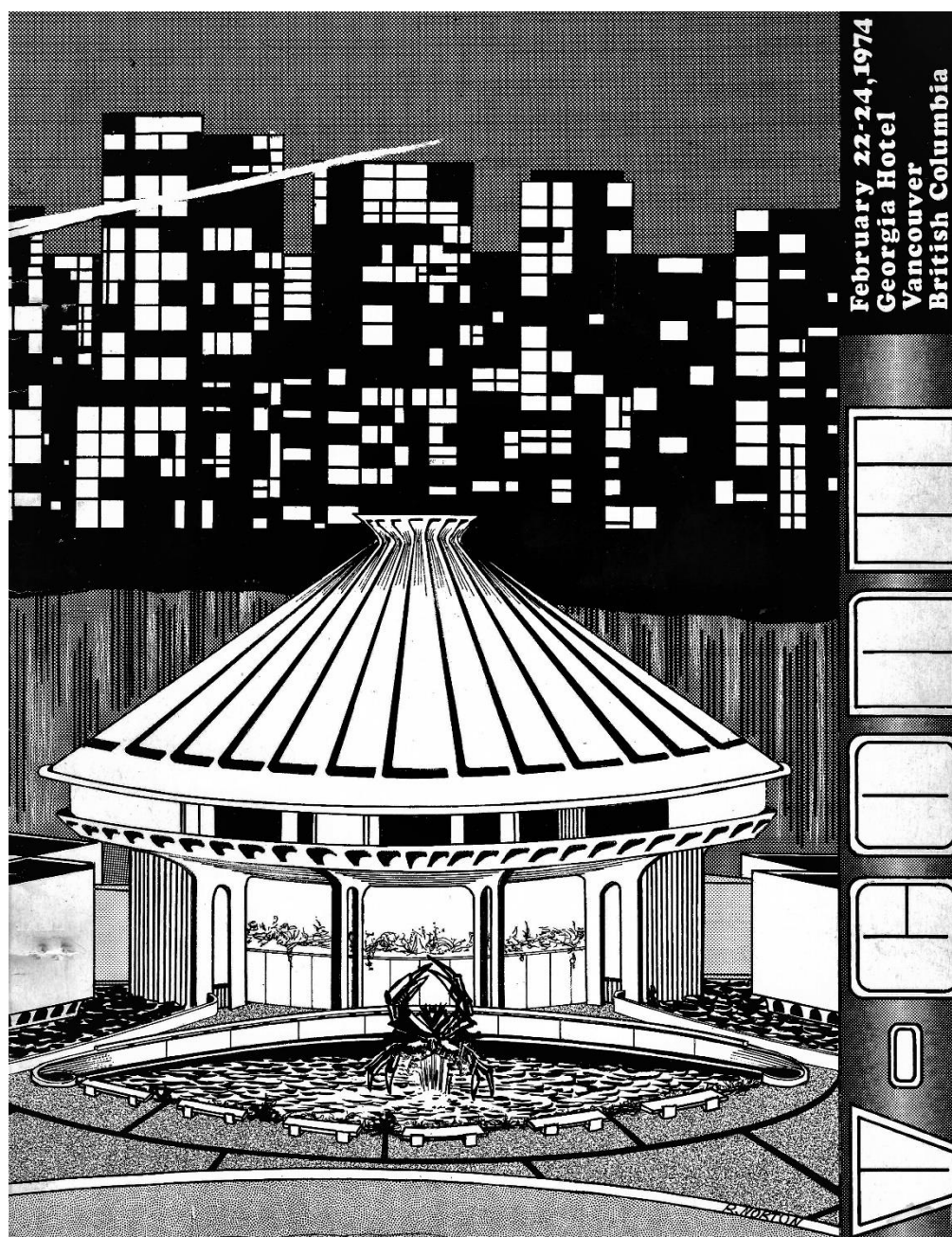


# BCSFAZINE

## Newsletter of the West Coast Science Fiction Association

(Formerly the Clubzine of the British Columbia Science Fiction Association, the Social Branch of WCSFA)

(Issue #553 – May 2023)



Cover of the VCON 3 Program Book 1974

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VCON Ambassador for Life: Steve Forty  
Keeper of the Book of F.R.E.D.: Ryan Hawe  
*Life-Time Members:*  
Tim Hammell  
Al Betz (deceased)  
Fran Skene  
Steve Forty

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## EDITORIAL: THE GOD-EDITOR SPEAKS!

Apologies for being late with this issue. It was supposed to be out the first or second day of the month, but mundane reality hit me hard last month and I still haven't fully recovered my equilibrium. At the best of times I can only concentrate on one task at a time. Recent events slowed my pace down considerably.

Further, my energy level is also low. There has been some fan-related news I should be reporting on, but attempting to do so would delay this issue even further.

I'm going to go with what I've got and reserve the rest of the month for putting together the June issue (among many other projects) with as many appropriate articles as I can manage.

In this issue I carry out my usual procedure of publishing mostly "Blasts from the past" in order to save the time I'd need to devote to writing fresh, new articles. There is method in this madness. I chose articles that promote the kind of fandom WCSFA is trying to revive, indicating what we should aim for, as well as articles extolling the virtues and silliness of historical fandom, perhaps with a hint of things revivalists should avoid. And then there are articles on topics pertaining to this or that aspect of fandom readers may find entertaining if it pertains to a particular interest of theirs. For example, as a B-Movie buff I welcome Felicity Walker's inaugural "Collecting VHS B-Movies" column as I always enjoy hearing about genre films I've not seen. Last but not least, news and information which some may find of practical interest.

I always hope to amuse and bemuse, and perhaps inspire, BCSFAzine readers. For this reason I leave out articles that may trigger negative or angry responses in readers. I can think of at least four major controversies raging in fandom at the moment but I'm not going to report on them, or even mention them. The world is depressing enough as it is. More than ever the role of science fiction as "escapism," read "a refuge from reality," is more important than ever.

Granted, Robert Runté's 1995 article on the life-cycle of SF Clubs may strike some as depressing, but I prefer to think of it as an intelligent and cogent study of an inevitable process that can nevertheless be studied for clues and insight as to how to delay the inevitable. After all, by stubbornly insisting on living our life day after day we are temporarily defeating entropy, and nothing is more powerful than entropy. That being our hidden super-power, surely we can revive Vancouver fandom as a going concern? I like to think so.

By the way, I understand the Aurora Awards ballot will be available real soon now. However, voting won't begin till June 19<sup>th</sup>, so not to worry. The June issue will contain full info on the ballot and the voting procedure.

Cheers! The Graeme, God-Editor.

To submit articles, artwork, or letters of comment, contact God-Editor R. Graeme Cameron at: < [the.graeme.bcsfazine@gmail.com](mailto:the.graeme.bcsfazine@gmail.com) >

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# THE LIFE CYCLE OF THE SCIENCE FICTION CLUB: A CASE STUDY OF ACTIVITY PATTERNS IN AVOCATIONAL SUBCULTURES

(Originally published in "Opuntia" #23, February 1995)

*By Robert Runté*

Garth Spencer's overview of Canadian fan history in *Opuntia* #20 [1994] describes the rise and fall of a number of Canadian SF clubs and conventions. He observes, for example, that Edmonton "was for a time the largest and most active Canadian fan group" but is now "in limbo." Similarly, VCON was Canada's oldest and most successful convention, but it has recently faltered and may well be gone forever.

[Edit: in fact the Vancouver convention scene revived and thrived until recently.]

Similar phenomenon can also be observed in the United States. In the 1970s, Minneapolis was the undisputed centre of fannish activity on the continent, but subsequently went into decline and was replaced by Seattle as the "fannish Mecca of the '80s." This raises the interesting question of why clubs rise and fall.

I have long argued that such changes represented the inevitable life cycle of any club. It seemed obvious to me that the synergism required for noteworthy output cannot be sustained indefinitely. Even if the legal identity of a club or convention remains unchanged for years, the actual level of activity within that structure will vary immensely from one fannish generation to the next. In this article then, I would like to outline the typical life cycle of an SF club, highlighting some of the key decision points.

## ***The Club Founding***

An SF club or convention is typically formed when a handful of proto-fans meet, rejoice in their discovery of like-minded individuals, and—assuming the necessary numbers to achieve critical mass—begin a flurry of fannish activity. Most of these groups will fail within 18 months because they are dependent on two or three founding members and cannot sustain themselves when these key players either burn out or leave. The Speculative Fiction Society of Regina, for example, appeared out of nowhere, put out 3 issues of its excellent clubzine, *Spintrian*; mounted *ConBine 0* in cooperation with the Saskatchewan Writers Guild; and then as abruptly collapsed following the departure of its chief instigator, Dave Panchyk.

Since SF fandom has traditionally appealed to a college-aged population, fans tend to be highly mobile. Given the constant departure of graduates, university-based clubs like the SFSR have the greatest difficulty sustaining a consistent level of activity; but all fan groups have to contend with rapid turnover as college-aged members move to other centres, become enmeshed in career or family obligations, or simply lose interest as they mature. Consequently, a fannish generation—defined as the period for which a membership list remains recognizable—is usually considered to be about two years.

There is some evidence that this rapid turnover has slowed somewhat in recent years as traditional fannish demographics have been disrupted by the baby boom population. Just as the general population now includes a higher than usual proportion of individuals in their forties, fandom has aged significantly in the 1980s. Older fans tend to be settled in their careers and homes, and so less mobile. This has not always translated into greater club longevity, however, since older fans are also more subject to burnout or competing priorities. The demands of family, career, and mortgage often leave older fans with less free time and disposable income than their college-aged colleagues, so it is rare for someone in this bracket to sustain their leading role for more than a couple of years. Even though these members may remain nominally involved for some years after, their reduced role will still create a leadership crisis, or at least a corresponding reduction in the group's national profile. Consequently, the problem of clubs failing with the departure of key players remains essentially the same.

Most fan groups, then, enjoy only a very brief burst of activity before dissipating. Occasionally a local club will give the appearance of greater longevity if new groups arise quickly enough to assume the vestiges of the previous cycle's formal organization. For example, the Edmonton Science Fiction and Comic Arts Society was founded by five individuals interested in trading comics and running a 16mm SF film series through the local art gallery. This group failed within 18 months as the President moved to Calgary, the VP turned his attention to his new comic store, and the Treasurer gafiated. As this film and comic book club collapsed, however, an essentially unrelated group of fanzine fans entered the scene and—not to put too fine a point on it—stole what was left of the club. Having transferred the ESFCAS treasury and legal status as a non-profit to themselves (without bothering with such bureaucratic niceties as elections) they put out three issues of their fanzine before experiencing their own falling out, and subsequently announced that they were folding the club. At this point the legendary John McBain arrived and essentially started the club over from scratch, and it is this version of ESFACAS which grew to dominate Canadian Fandom for the next decade.

### ***Sustainable Activity Through Member Involvement***

The obvious question, then, is why did John McBain's version of the club succeeded where the two previous versions had shortly failed?

The answer, I think, lies in leadership styles. Most clubs fail because the personality type and leadership style necessary to launch a club are often antithetical to those necessary for sustained growth. In both of the first two versions of ESFCAS the key players undertook to direct all the club's projects themselves, while the rest of the membership remained passive consumers of whatever the executive provided. Under such an arrangement a club remains viable only so long as these key individuals remained active.

McBain, however, insisted that everyone become actively involved, and placed great emphasis on the recruitment and training of new members. As McBain's chief lieutenant, I was all for recruiting admiring consumers of our various fannish projects, but McBain's delegation of minor tasks often struck me as more trouble than it was worth. I would often complain I would rather take care of the details myself, and it took some time for McBain to convince me that if I hogged all the responsibility, we risked making the membership both overly dependent and increasingly apathetic. By asking each member to assume some minor responsibility, McBain provided each member with a sense of ownership. Instead of two or three key players, ESFCAS quickly developed a reservoir of dozens of involved, reliable, and committed members.

McBain's policy of member involvement not only ensured a supply of qualified replacements as various members left or burned out but changed the entire dynamics of the club. Instead of waiting for the leadership to announce projects, individuals and groups within the club initiated their own, and it was these broadly based activities that put ESFCAS on the map.

### ***Sustainable Growth Through Recruitment***

The high level of individual commitment and initiative in ESFCAS not only meant more and better projects, but also more successful recruitment. The larger number and variety of projects attracted more recruits than would have a similarly sized club which limited itself to a few Executive-sanctioned projects. More member-initiated activities not only implied a larger net with which to ensnare the interests of potential recruits, but also held out the prospect of starting their own project if newcomers could find nothing of interest among the current offerings.



Furthermore, recruitment was greatly enhanced as the sense of ownership felt by the members translated into more enthusiastic—and therefore more effective—word of mouth. It was not uncommon for ESFCAS members to accost complete strangers with testimonials about the club whenever they spotted likely recruits standing in the SF section of bookstores or libraries, or just reading an SF book on the bus. (Nor did it hurt that a third of the city's used bookstores were staffed by ESFCAS members.) There is also a subtle but significant difference between someone telling a potential recruit, "They do this" or "The Club does that," and a member who feels a sense of ownership saying, "*We* are doing..." or "*we* are involved in..." In the first case the individual is merely informed of the existence of what is to them a disembodied, abstract organization; whereas in the second example, recruits feel they have received a personal invitation from one of the key organizers. Which, thanks to McBain's delegation of authority, was indeed the case.

The continual influx of new blood during the McBain era (which includes the years during which the club was run by the successors he helped to train and for which he then stepped aside) was the foundation of the ESFCAS's success and longevity. As new members contributed their labour, their dues, and their ideas to the club, its rapidly expanding reputation made it even more attractive. The more people recruited to the club, the more there were to contribute to further expansion and to recruit yet others in their turn. ESFCAS peaked at about 300, at a time when most local clubs would have considered one tenth of that an unusually heavy turnout.

[Edit: Following publication in 1995, Mary-Karen Reid sent me this observation:

I wonder if the fact that there were so many women in ESFCAS had something to do with the way the club worked, since women have a much different communication style than men, especially re: intimacy and self-disclosure. I have heard it commented that ESFCAS had the highest percentage of women in a science fiction club in North America.

A second factor might be the number of relationships which developed between club members—allowing a link between the women as a group and the men, also as a group.

MK is of course correct in identifying this major omission in my initial analysis.]



## ***The Reaction Against Continued Recruitment***

A fan group, then, can survive beyond the normal two-year life cycle only if it manages to recruit and actively involve new members faster than it loses old ones. While this may appear self-evident, it is often difficult to convince members of a currently successful club of the importance of continued recruitment.

In the beginning, of course, the club will have actively promoted recruitment to achieve the critical mass required to mount whatever projects initially motivated the club's founding. Once these projects are up and running, however, further recruitment begins to be seen as redundant—or even threatening.

First, enthused by current triumphs, most fans have difficulty imagining that they could ever lose interest and drift away, so the need to recruit and train successors is seldom recognized. Once *gafiation* (fannish slang = “getting away from it all”) begins, most fans either do not care what happens after they depart, or else deliberately disband their group so that the name is retired with them. Given that experienced fans are often reluctant to turn the operation of their beloved club or convention over to impetuous and untested youngsters (even when these are the only members left with the energy to actually do the work), the active recruitment and integration of the next generation into current operations is often resisted.

Second, in clubs where the executive attempts to direct the group's activities, and where the membership remains a passive audience for whatever the executive provides, newcomers with leadership potential are more likely to be viewed as competitors than as a useful resource. Thus, once minimum critical mass is achieved, or the labour and financial needs of the organizers satisfied, recruitment is replaced with *screening*. The inevitable result is the emergence of rival groups founded by rejected newcomers, often followed by a pattern of competitive recruitment in which the denigration of the original group is offered as the chief inducement to join newer ones.

Third, even with the most broadly based club leadership, members who joined earlier may resent the inevitable changes in the status quo as more recent recruits start making demands on the organization and attempt to take it in new directions. Friction between founders and successors over the nature of the club's mandate often discourages further recruitment.

Fourth, even if the recruit's interests match those of the founders, each new member changes the social interactions within the club. At first, new recruits are welcome because their presence can revitalize conversations that might otherwise

have become repetitive. Not only do new members introduce novel topics, ideas, and approaches, but these new stimuli can often call forth unexpected responses from those one has known for years, thus completely changing the group dynamic.

Eventually, however, the need to constantly re-establish the group's equilibrium becomes onerous. Comfortable routines, taken-for-granted friendships and the exchange of confidences are disrupted by the presence of outsiders trying to elbow their way into established conversations and cliques. Fans who remain unattached, for example, are more likely to favour active recruitment in the hopes of bringing in a satisfactory mate; but as the majority of members pair off, the interest in recruitment correspondingly declines. Indeed, further recruitment at this point threatens to disrupt established relations, and there may therefore be active sentiment against it.

Fifth, however effectively new recruits are integrated into the existing dynamic, there comes a point where the increased quantity of interactions necessarily implies a reduction in quality. As successful recruitment expands the possible permutations exponentially, members begin to leave the club meeting or convention disappointed that they missed the chance to speak with this person or that, even though the conversations they did have were perfectly satisfactory.

As members are forced to prioritize their encounters, identifiable cliques develop, and the club begins to break into competing factions. This phenomenon is most commonly articulated as a loss of "family feeling", and often leads to a resentment of, and resistance to, continued recruitment. Indeed, since their arrival will have indirectly triggered the emergence of splinter groups, the most recent recruits are often vilified as a destructive element, though the process really has little to do with them as individuals.

### ***The Emergence of Competing Factions***

The next crisis point then, is when the club's successful negotiation of the problems of member involvement and recruitment allows membership to approach the 200-person limit. Experience tells us that no avocational group can sustain the close-knit family feeling that marks a club's Golden Age beyond this limit. ESFCAS membership was hovering at 180 when a visiting fan from Minneapolis explained the 200-rule to me. I confess that I scoffed at the suggestion that it could happen here. ESFCAS was one big happy family, and it was completely inconceivable that I could become alienated from any of my fellow members, all of whom I considered close friends. Two months and 20 new members later, the club had split into the Gang of Four, the Old Guard and the Third World. The specific incidents or issues that split the club are immaterial; the fact is simply that certain people began to cluster around

particular projects or personalities, which inevitably implied that others would feel excluded.

In some cases, this fission is sufficiently acrimonious that the original organization dies and is replaced by two or more successor groups that then begin to repeat the entire cycle. In other cases, the original club continues to operate as an umbrella organization for a number of informal factions, as happened with ESFCAS. Leadership of the umbrella organization can either be left to one of the factions whose sole purpose is to maintain this shell and mediate the interactions between factions (Steve Forty of the BCSFA comes to mind) or can be shared on a rotating basis among the member cliques. ESFCAS and NonCon eventually settled into a pattern where instead of fighting over control, each group willingly surrendered the executive to any faction that could mount a fresh slate to relieve them, relay style.

A club that acts as an umbrella group can survive for many years as new recruits are directed to whichever faction seems most appropriate and as new factions form to replace those that gaffiate enmass. Activity within the club will then depend upon the rise and fall of particular groups, the dynamics of which obey the same general principles outlined above.

### ***The Numbers Game***

Recruitment, then, is the key to organizational success and longevity. Too rapid recruitment may overwhelm existing social relations, expanding existing factions beyond their ability to absorb the newcomers, leading to the splintering described above. Alternatively, an existing club or faction may resist recruitment and reject the inclusion of outsiders in their clique. Such cliquishness is always fatal over the long term. Understanding these principles can help club and convention leaderships prepare for each crisis point and to take appropriate action to ensure the organization's successful continuation.

Ultimately, however, the Brownian Motion of recruitment and gaffiation inevitably lead to a period when there is a net loss and the organization falls below critical mass.

### ***The Synergism of Mutual Personal Growth***

Upon further reflection, however, I now believe this traditional analysis to have been too simplistic. Although there are clearly definable minimum and maximum limits on club membership—below which activity cannot be sustained and above which clubs inevitably breakdown into smaller and more functional factions—this

quantitative analysis ignores an essential qualitative dimension. We can all think of examples of large clubs and conventions which nevertheless seem to lack that certain spark necessary to become memorable. However successful locally, these groups attract little outside attention.

I would therefore argue that a club's reputation for greatness in fan publishing, convention organizing, or partying is based less on numbers than on the *synergism of mutual personal growth*. Fannish activities are interesting only to the extent that they provide opportunities to learn something new. An editor who constantly repeated him or herself or a club that constantly debated the same issues would quickly gain a reputation as intolerably boring and fail. Only those clubs, conventions, and editors who consciously stretch themselves with each new venture gain the national recognition of an ESFCAS in its heyday. I am often nostalgic for the early days of ESFCAS, not just because it was the first time I really felt at ease in a social setting (that sense of "coming home" experienced by all new fans), but because I was able to connect with a group of individuals whose knowledge, skills and interests complemented my own in such a way that we greatly stimulated and accelerated each other's personal growth. This was particularly true of the six members of the Gang of Four who produced *The Monthly Monthly*. Even after over 20 [edit: now 50] years in academia, I have never again encountered a group that more thoroughly challenged my abilities, assumptions, and attitudes.

But just as veteran fans seldom attend convention programming on the grounds that they have seen it all before, there comes a point in every fan's life where they have learned all there is to learn from this particular hobby. (Some fans never seem to achieve significant personal growth, but these individuals are generally not the ones who contribute positively to a club or convention's reputation). As individuals and groups learn all they can and so "graduate" from fandom, the synergistic potential of that club or convention necessarily declines, and the remaining members are left wondering why they cannot recapture that elusive spark of the club's Golden Age. The problem is not just to replace these departing members with an equivalent number of newcomers, but to recreate the specific combination of complementary skills, knowledge and attitudes that generated the specific synergism of that particular period, project, or group. This is, of course, so improbable that we might as well concede it as impossible. New synergistic pockets may well be generated as newcomers begin interacting with each other, or with some of the old timers who may have been only peripheral in the original grouping, but these should really be considered distinct new developments, rather than a continuation of the old magic.

As each synergistic project or grouping is essentially a unique event, it is unlikely that they will rise and fall in any kind of coordinated sequence. Instead, synergistic

pockets will either develop simultaneously as overlapping factions within the same club or convention or will rise and fall with significant gaps between. To outsider observers, the simultaneous pockets exaggerate the amplitude of the organization's high points (and so lend greater contrast to the low points), while overlapping groups are likely to only partially obscure the essentially cyclical nature of these processes. In other words, even if membership remains relatively constant, the level of activity within a club will still vary dramatically over a period of years.

### ***The Life Cycle of the Subculture***

Indeed, the same analysis can be applied to fandom as a whole. Just as the level of activity and creativity within a particular club, convention, or publication may vary dramatically over time, there is good reason to expect that the popularity of fanzine publishing, convention-going, clubbing, etc. will also vary. Lay on top of this cyclical analysis the changing demographics of baby boom and bust—with all that implies for the number of potential recruits in the appropriate age bracket; the economic cycles of recession and growth that allow or discourage participation in recreational hobby activities; and the technological changes, such as Internet, that create competing modalities for fannish-like activity, and it is amazing that fandom retains any semblance of continuity.

Ironically, the same pundits who today decry the sudden collapse of fannish numbers (as evidenced, for example, by a halving of WorldCon attendance in the last five years) are the very individuals who in the seventies were complaining that fandom had lost its intimacy. While it is true that we may well have to become accustomed to fewer zines, cons and clubs than a decade ago, this retrenchment may result in a reconcentration of quality. These trends are a natural consequence of changing demographics, economics, and technologies, and of the inherently cyclical nature of all such social phenomenon. The attempt to attribute these contractions to a failure in leadership, or to assign blame to specific individuals or committees, simply misses the point. Just as the specific issue that splinters a club when it hits 200 members is immaterial to the inevitability of that split, the nearly universal decline in convention and club membership cannot be attributed to particular decisions, which can only accelerate or slow these processes.

### ***The Final Phase: The Return of the Son of Fandom***

There is, however, an important postscript to these cycles of boom and bust that is generally overlooked. I do not believe that we have told the complete history of a club, convention, or zine until we examine what happened to its alumni. Edmonton fandom, for example, did not so much fade away as turn professional. Two thirds of

those in the Gang of Four went on to related professional careers. David Vereschagin graduated from designing *The Monthly Monthly* to a career as a professional book designer; Christine Kulyk became a professional freelance editor; Mike Hall a professional journalist, ending up as the Editor-in-Chief of the Fort McMurray newspaper; Diane Walton went on to be managing editor of *On Spec* magazine; Catherine Girczyc a screenwriter/story editor; Sally McBride and Michael Skeet published novelists; Lorna Toolis head librarian of the Merrill collection of Speculative Fiction and Fantasy in Toronto; and so on. These professional projects now absorb the energies that used to go into ESFCAS.

So, it is not so much that fandom is in decline in Canada, as it is that Canadian prodrom is on the rise. As the concentration of capital in the publishing industry increasingly absorbs midlist publishers and drives out midlist authors, there are ironically increased opportunities for small specialty presses to fill the gap. As reading takes a poor fifth place to TV, movies, video games, and the information superhighway among the general population, the remaining readers are contracting into a fannish-style community. As desktop publishing increasingly blurs the line between amateur and professional publications, we may anticipate the redefinition of fandom as those individuals providing sweat equity to the small press. While few of those involved in SF Canada, *Tesseracts*, or *On Spec* think of themselves as fans any longer, I think they would be recognizable as such to our predecessors. We, like the Futurians before us, are fans who had to create the professional markets that allowed us to graduate from fandom.

### **2023 Postscript**

Looking back, it is clear I failed in 1995 to anticipate how completely club fandom and fanzines would be hollowed out by social media. In retrospect, this was inevitable. Social media provides instant feedback via likes and comments in contrast to the months between issues of fanzines or apas; random influencers produce more content than any potential fan could consume, filling the niche that fanzines once filled; and online groups have largely replaced the need for clubs. Interacting via social media is inherently cheaper than paying printing (especially color printing) and mailing costs, making online journals and groups more practical.

Conventions *may* still have a role to play; just as conventions used to be an opportunity for fanzine fans who had corresponded for years to finally meet, live events may still serve that important social function. On the other hand, the emergence of dating apps has perhaps undermined the hookup function which was for many fans a compelling feature of SF&F conventions. Years of pandemic isolation led to some conferences going online (with the benefits of no travel time or costs) but

ironically undermined the convention scene (a) because online panels were definitely *not* as intimate or energizing an experience as live-conventions, and (b) events became *too* accessible. Whereas one might attend three or four book launches a year when travel to other centers made attendance impractical, one now has no excuse *not* to attend this or that colleagues' launch or event online. Speaking for myself, once invitations started to pile up to two or three times a week, burnout quickly set in. Indeed, as many people Zoomed to work during pandemic isolation, or to keep in touch with family in other centers, there is little desire to go online yet again for fandom.

Certainly, in Western Canada, the two major conventions, VCON and When Words Collide, have both suffered burnout at the same moment and it remains to be seen if they can be revitalized. I remain somewhat hopeful.

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## FANNISH NEWS AND RESOURCES

*By Garth Spencer and R. Graeme Cameron*

### **Les Shewchuk passed away.**

VCON and BCSFA veterans remember his quiet enthusiasm and the splendid job he did co-chairing VCON 23 on 2-5 July 1998 with Paul Carpentier.

On April 3, 2023, the following was posted online:

*An important message from Les' aunt Paulette:*

*It is with deep sadness and a heavy heart that I tell you my nephew and your friend, Les Shewchuk, has passed away.*

*He had been in Cardiac ICU under the wonderful care and capable hands of the doctors, nurses and other staff at Royal Columbian Hospital since March 16th. On March 31st Les waited until all of us who had surrounded him with love and prayers that day to leave his side before passing peacefully away.*

*Rest in Peace, Dear Les! Memory Eternal!*

*In lieu of cards or flowers, a donation in memory of Les to the Royal Columbian Hospital Foundation, 330 East Columbia Street, New Westminster, BC or to your*



*favourite charity would be gratefully appreciated.*

*Funeral details will be posted here when they become available.*

VCON 23 had a theme of “Top Secret Infestation” inspired by Guest of Honour David Gerrold’s “Chtorr” series. The Concom Committee were listed as “The Light Brigade” with the following ranks: *Les Shewchuk* – General, *Paul Carpentier* – U.S. Advisor, *Cap. John C.H. Wong* – Publications, *Chelsea* – Camarilla Liaison, *Major D. Langtry* – Chief of Operations/MASH, *Dr. Don H. DeBrandt* – Debauchologist, *Merina Matthew* – Treasury/PR, *Peter Tupper* – Chief Programming Officer, *Rob Deary* – Recruitment officer, *Bob Furnell* – TASC Liaison, *Cpt. Lisa Geminio* – Quartermaster, *Bryce-Thing* – Illustrative Displays, *R. Graeme Cameron* – Surplus Sales, *Clayton Hamacher* – War Games, *Pauline Walsh* – Camouflage Specialist, *Garth Spencer* – Progress Reports, and *Andrew Brechin* – Civilian Attaché.

“General” Shewchuk was described thusly: “Known to his colleagues as ‘Old Plywood Sides,’ the general has assembled his crack team of professionals to help protect you from the slow and insidious onslaught that threatens to take over your daily life: cell phones, pagers, VCRs, personal computers, digital watches, and Jerry Springer. When not performing his official duties, he spends his time having staring contests with a computer monitor. He is convinced that one day the monitor will blink first.”

“More from Les” – Message from the Chair in the VCON 23 Program Book:

“I have to tell you, I can’t write, but I had to write this message. So, in a fit of desperation, I read through the “Message from the Chair” for the past few VCONs, looking for some material to steal. What I found was lists of thank-you’s, and praises for the guests. I’ll get to those in a moment. I’m going to start by handing out the blame to the people who have caused me to write this.

Palle Hoffstein, David W. (New) Andrien, Steve Forty, Adam Charlesworth, Paul Carpentier, and Delores Poirer, this is all your fault. Palle, David, Steve and Adam have been responsible for the last few Vancouver Conventions (three VCONS and a Non-Con) and served as my introduction to science fiction cons, which somehow convinced me to give it a try. Paul (who was willing to run VCON 23, but knew that living south of the border would make that impossible) who agreed to be my assistant chair. And finally, Dolores, who tried to talk me out of it (though not hard enough) and kept out of my way when I refused to be dissuaded.

Now that I have that off my chest, on to the “thank-you’s.” Thank you, Mr. David

Gerrald, for coming up from Los Angeles to be with us this weekend. I hope you enjoy your stay in Vancouver. Thank-you, Mike Jackson, for letting me show off your work. Thanks to the convention committee, for all their hard work and effort in making VCON 23. A big thank-you to all our guests, for their enthusiasm and participation. Thanks to the staff of the Surrey Inn, for putting up with us for a second year. Thanks to the artists and dealers, for showing their support. Thanks to my friends and past committee members, for their advice and help. Most of all, thank you, for coming to VCON. You're the real reason that VCON happens. Thank you to Paul's hat; it's cashmere. (Ok, I'll stop, we got enough of this during award show season.)

And now, the "Message from the Chair"... What, I'm out of space already?

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**2023 Faan Awards announced** at Coflu 40 in Belfast.

Best Genzine: Portable Storage

Best Personalzine: "This Here" by Nic Farey

Best Letter Hack: Jerry Kaufman

Best Fan Artist: Ulrika O'Brien

Best Fanzine Cover: "Beam" by Alan Whit

Best Fan Writer: Tie: Justin E.A. Busch & Nic Farey

Best Special Publication: "1957 The First British Worldcon"

Corflu Lifetime Achievement Award: Rob Hansen

2024 Corflu awarded to Las Vegas.

**Voter List:**

A) - David Aronovitz.

B) - Sandra Bond, William Breiding, Claire Briailey & Bill Burns.

C) - R Graeme Cameron, Cy Chauvin, Eli Cohen & Leigh Edmonds.

F) - Jen Farey, Nic Farey & Tommy Ferguson.

G) - Bruce Gillespie.

H) - JoHn Wesley Hardin, John Hertz & Andy Hooper.

J) - Rob Jackson, Steve Jeffery & Bob Jennings.

K) - Jerry Kaufman & Roy Kettle.

L) - David Langford, Guy H Lillian III, Mary Lu Lockhart & Rich Lynch.

M) - Gary Mattingly, Perry Middlemiss, Ian Millsted, & Jacqueline Monahan.

N) - Joseph Nicholas

O) - Ulrika O'Brien & Marc Ortlieb.

P) - Lloyd Penney, Mark Plummer & John Purcell.

R) - Heath Row.

S) - Alison Scott, Mike Sikes, Paul Skelton & Jon Swartz

V) - Pat Virzi.

T) - Taral Wayne

Forty-Two voters in all. Reads like a who's-who in the contemporary fanzine world. I suspect virtually all of them are completely unknown to the average SF fan who, after all, has never even heard of fanzine fandom.

Only three Canadians that I can identify: myself, Lloyd & Taral. That's about right, in terms of accurate proportion in numbers to US & UK fen.

I console myself that I got one vote for my perzine GREAT GALLOPING GHU! Of course, I'm the guy who cast the vote, but at least it merits me a mention in the final Award publication listing all the stats. I call it "free publicity."

The only other Canadians to receive votes?

Danny Sichel under "Best Genzine" for the MonSFa (Montreal SF Association) clubzine WARP.

Dale Speirs under "Best Perzine" for OPUNTIA.

Garth Spencer under "Best Perzine" for THE OBDURATE EYE.

Taral Wayne under “Best Fanwriting” for assorted articles in assorted zines, under “Best Fanartist,” and under “Best Fanzine Cover Art” for INCA 20.

Lloyd Penney under “Best Loc Hack” for his ubiquitous letters of comment (rivaling in numbers those of the legendary American fan Harry Warner Jr.).

At least Canadians are included among the American and British fan who make up the majority. Canadian fanzine fandom not quite dead yet!

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### **Reminder of upcoming CSFFA Aurora Award events**

**June 4:** CSFFA Annual General Meeting – Members vote on the administration of the Association. Voting on AGM motions takes place from May 20 to June 2.

**June-July:** Aurora Awards Voting period – Members can vote for the creators and works shortlisted during the nomination period.

**Voting begins: June 17 and close July 29 at 11:59 EDT**

**August:** Aurora Awards ceremony – Winning creators and works are revealed during the online Aurora Awards ceremony.

For info: go to [www.csffa.ca](http://www.csffa.ca)

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### **May WCSFA Meet-up**

The next WCSFA meeting is scheduled for May 21st, 2023, 1:00 pm, at the Pacific Centre mall food court. This is within walking distance of both the Granville Station and the Vancouver Centre Station of the Skytrain.

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## **THE WCSFA PAGE: WELCOME TO VCON 23**

(Originally published in VCON 23 Program Book May 1998.)

*By Lisa Gemino*

*[God-Ed Notes: By the time of VCON 23 (May 1998), BCSFA had become the social branch of WCSFA. Consequently, the normal procedure of having a BCSFA recruitment ad in the program book was not followed. Instead, an ad written by Lisa Gemino, then President of WCSFA, recruits for WCSFA/BCSFA in combination, albeit with due recognition of BCSFA's role in the past. Given that emphasis is once again being placed on WCSFA/BCSFA as a single entity, this ad accurately reflects what WCSFA/BCSFA was capable of twenty-five years ago. Perhaps we can return to those halcyon days?]*

I'm Lisa Gemino. The current President of WCSFA. You may also spot me in hospitality, grinning inanely and passing out chips. Up there, I'm a member of the ConCom only. Right here, I'm WCSFA, the erstwhile leader of one of the oldest still-functioning science fiction-themed social clubs in North America. (Now, that was a heck of a sentence, eh?

WCSFA was formed over thirty years in Vancouver under the name of the British Columbia Science Fiction Association (BCSFA, pronounced "bisfa" and still the traditional title of the club)' Author William Gibson, at that time a recent immigrant to Canada, was one of its early members and is responsible for naming the club newsletter BCSFAzine.

BCSFAzine and VCON are the only constants in the life of WCSFA; both have a long and illustrious career. BCSFAzine and several of its many editors have garnered multiple nominations for the Aurora awards, the Canadian Hugos. The 'zine's most recently retired editor, R. Graeme Cameron, is the latest winner of CUFF—the Canadian Unity Fan Fund. You can undoubtedly spot him at his table in the dealer's room. Each month, BCSFAzine offers an editorial (courtesy of current editor John Wong), various topical (or irrelevant) rants courtesy of tour's truly, letters to the editor, a media file, a rumour mill, lists of interesting web-sites, a calendar of club events... in other words, just about everything the well-informed fan needs to know.

VCON is also a club event, and one of WCSFA's main reasons for living. It functions as a gathering of minds and a fun social event, bringing together old members who haven't seen each other in a while as well as giving new arrivals a taste of the heady atmosphere of fandom. VCON (1971) is actually the oldest established SF convention in the Pacific Northwest (BC, Washington State, & Oregon State). In that region, large multi-drawing conventions like Norwescon (1978) and Orycon (1979) postdate the creation of VCON. Despite a few gaps (which caused this to be convention number 23 rather than 30 or 31) VCON has been a living, growing, changing entity for nearly as long as WCSFA (BCSFA) itself. VCON has a reputation as a fun, party-orientated convention—and that isn't likely to change soon. You should be able to see for yourself, after all; you're still here, aren't you?

There are other attractions to WCSFA: an officially affiliated Writers Group and at least one other more loosely-collected group, a weekly Friday night gathering at the Burrard Motor Inn (called F.R.E.D.—ask at the WCSFA table for an explanation of the acronym), a second gathering at Dakota's in Kits. We have an annual Christmas dinner and usually a Halloween party added into the mix.

WCSFA always welcomes new members—as part of your membership you automatically receive a year's subscription to BCSFAzine, for starters. Also in the works this summer:

**June 27**, 1998 – (The last Saturday in June): A theme-dance, as a small but much needed fund-raiser. This event will be open to the public at \$5 a ticket; for WCSFA members only the price will be \$3. Theme and exact location will be announced to all members after VCON.

**July**, 1998 – A barbecue party, preferably outdoors, under a warm summer sky. Good food and good conversation all 'round.

**August**, 1998—Several events, a few weeks apart. A group trip to one of Vancouver's IMAX theatres, an afternoon Science World jaunt, a tour of the new Pacific Science Centre, followed by a beach party or sipping of margarites on a shady patio.

Part of my plan for revitalizing WCSFA is to attract new members, with new ideas, and I welcome suggestions. Even if you aren't a member, I can be reached via e-mail at     @    . or by writing to WCSFA's address. But if you are a member, you get to tell me to my face or in print in BCSFAzine. At the end of it all—just enjoy the convention. It exists to be something special, an all-too-brief time for Vancouver fans to come together and get to know one another in an atmosphere of acceptance and camaraderie.

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## YOUR MONTHLY CORUSCATING CONUNDRUM

*By R. Graeme Cameron*

*Ms. BB, formally of Bellingham, WA, asks:*

ARE THERE ANY ADVANTAGES TO THE PHENOMENON OF GLOBAL WARMING?

**Mr. Guess-It-All:** Absolutely! The jets of Canadian methane released from our warming Muskeg that we are currently saturating the Martian atmosphere with is wiping out all the squelchy, squiddy horrors resident on the surface and is in fact sterilizing the entire planet, rendering it perfectly safe for our use once global warming has wiped out all life on Earth. The trick is to migrate before we die. Timing is critical.

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## A LOOK BACK AT VCON 3 – 1974

(Source: The Canfancyyclopedia)

*By R. Graeme Cameron*

**1974 - (Feb 22-24) - VCON 3:** ( First to be called VCON ).

**Guest of Honour: FRANK HERBERT.** Venue: Hotel Georgia, Vancouver.  
Attending: 425.

**CONCOM:** *Co-Chairmen* - Mike Bailey & David George; *Treasurer* - Mike Bailey; *Promotion* - Mike Bailey, David George & Allan Dickeson; *Registrar* - Pat Burrows; *Costume Ball* - Pat Burrows; *Displays* - Allan Dickeson; *Hotel Liaison* - David George; *Films* - Ed Hutchings; *Audio* - Al Betz; *Seattle Liaison* - Bubbles Broxon; *Program Book* - Diana Keswick; *Hucksters* - Robert Leung; *Art Show* - Ron Norton; *Elron Awards* - David George.

Sponsored by BCSFA, the British Columbia Science Fiction Association. Three days of single-track programming with separate rooms for an art show and hucksters/displays, also a hospitality suite. A computer terminal with "Fanweb" was on display.

**FIRST VCON** *to be recorded on electronic medium, namely reel to reel tape, courtesy of Al Betz, FIRST VCON with SCA participation, and FIRST VCON to last 3 days.*

**FRIDAY (Feb 22/74 – Vcon 3)** began with:

- Frank Herbert's KEYNOTE ADDRESS 'SCIENCE FICTION AND THE WORLD IN CRISIS'
- followed by a COSTUME PARTY and MEDIEVAL DANCE DEMONSTRATION given by the Society for Creative Anachronism.



**SATURDAY (Feb 23/74 – Vcon 3)** started with:

- Frank Herbert giving a talk on THINGS SCIENCE FICTION FAILED TO PREDICT;
- followed by an author's panel IS SEX NECESSARY?;
- then Crawford Kilian speaking on FACISM IN SCIENCE FICTION.
- Next came a CLARION WORKSHOP in which 3 stories printed in the program book ( written by Chuck Davis, Michael Walsh & John Parks ) were savaged by the panel and con members who'd read them.
- Then Prof. Mason Harris reprised his FEAR OF SEX AND FOREIGN RACES IN THE FANTASY OF H.P. LOVECRAFT talk from VCON 1 ( at one point H. Warner Munn stood up and declared "*I knew Lovecraft and the only thing he was afraid of was fish!*"). Next came the BANQUET,
- followed by the ELRON AWARDS as presented by David George.
- The day concluded with a showing of the film METROPOLIS after an introduction by Ed Hutchings.

**SUNDAY (Feb 24/74 – Vcon 3)** featured:

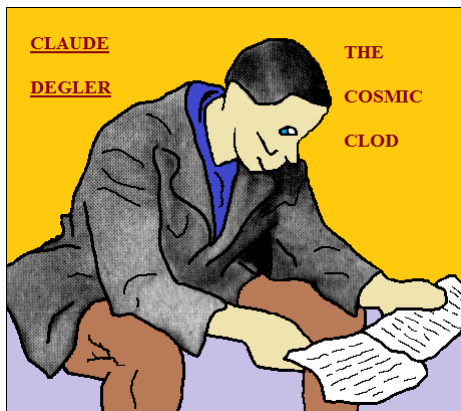
- a fan panel FANDOM REVEALED
- followed by a talk by Prof. Mason Harris. He was to lead a discussion on Philip K. Dick, but chose instead to give his own talk on FACISM IN SCIENCE FICTION in rebuttal to Kilian's lecture the day before. Convention ended at noon.

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## CLAUDE DEGLER—THE COSMIC CLOD

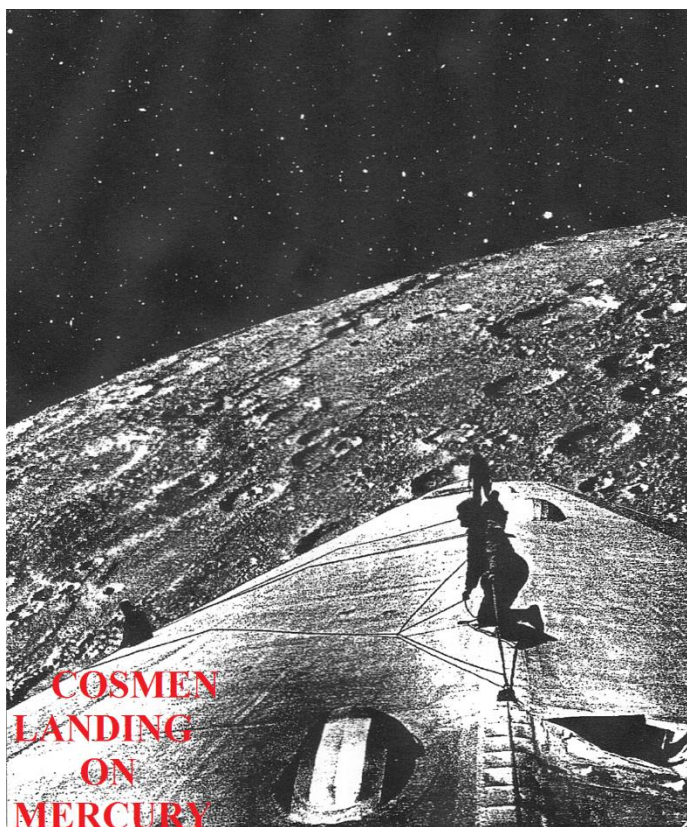
(Source: The Canfancyyclopedia)

*By R. Graeme Cameron*



Claude Degler is the ultimate example of a mentally disturbed individual who, taking advantage of fandom's traditional tolerance of unorthodox ideas, promotes a personal agenda so bizarre that prominent fans eventually unite to ostracize him in order to prevent fandom's reputation among mundanes from getting any worse than it already is. He is THE classic fugghead.

As a teenager, Degler spent the years 1936/1937 in the Indiana Hospital for the Insane and was released against the advice of his



doctors. Somehow he got involved with local fandom ( the Indiana Fantasy Association ) and helped Leonard Marlowe produce a fanzine titled INFINITE. In 1939 he hit upon “The Cosmic Concept”—that it was up to him to organize fandom into the “Cosmic Circle” of “Cosmen” who would selectively breed a race of super mutants who would eventually rule the Solar System—and he spent the rest of his fannish career proselytizing other fans. To that end, he began travelling across the States asking to stay with various fans whose addresses he’d picked up from the letter columns in the pro magazines. Virtually every fan he stayed with, whether willing or not, wound up being appointed head of the local state-wide SF society he created on

the spot, all of these “organizations” federated under his umbrella organization the “Planet Fantasy Federation.”

At first his crusade had little impact on fandom, if only because most of the fans he was dealing with were not actively involved in fandom at large but simply had written a letter of comment to a prozine. Still, some took notice when he appeared at the 1941 World Convention in Denver and gave a speech he claimed had been written by Martians. And mundanes took notice when he had an illicit affair with a minor (evidently trying to get his breeding program underway) in his hometown of Newcastle, Indiana, some time in 1942. In 1943 he received a 4F classification from the military, which meant that—despite the voracious manpower demands of WWII—they did not want him serving in the armed forces, a clear sign that something was amiss.

Circa 1942 and into 1943, Degler settled down in Los Angeles and churned out weekly newssheets, courtesy of the Los Angeles Science Fantasy Society and its print room facilities, promoting his Cosmic Crusade. At first many in fandom found his efforts amusing, but it gradually dawned on fans that his relentless self-promotion was very bad public relations for fandom, for it left the impression that fans were not just juvenile idiots, but actual lunatics. Prominent fan T. Bruce Yerke did some investigation into Degler’s background and produced a report proving that the “200

member” Cosmic Circle Planet Fantasy Federation was largely a figment of Degler’s imagination, and that Degler had once been judged insane and probably still was. He demanded Degler “reform” and argued fandom should shun him if he refused to halt his activities. Yerke's report was co-signed by numerous prominent fans.

The final nail in the reputation of self-proclaimed “Superfan” Degler was the reaction of Prozone AMAZING STORIES editor Ray Palmer when he read an issue of the COSMIC CIRCLE COMMENTATOR, one of Degler’s publications. Concluding that organized Fandom had drifted into the realm of Nazi-like extremism, he threatened to ban said fans from the magazine’s letter column and cease all relations with Science Fiction conventions, no more freebies for fund-raising auctions, etc. Terrified that the other pulp SF zines would follow Palmer’s lead, prominent fans contacted him and explained that Degler was a one-man crusade with no followers, that his vast Cosmic Circle group did not in fact exist, and that Degler certainly and absolutely did not reflect the thinking of fandom at large.

And so Claude Degler was set adrift from fandom. In the late 1940s he tried to re-enter fandom with threats to publish zines with titles like WEIRD UNSOLVED MYSTERIES and MONSTER STORIES but was ignored. In 1950 he tried to join FAPA, but Secretary Treasurer Harry Warner JR. “decided two disasters were enough” (the first disaster being the resignation of two prominent fans) and chose to reject his application. The same year, Degler showed up at the Norwescon in Portland and presented a motion to the convention that it should officially denounce communism. The motion was defeated. Many assumed his intention was simply to annoy some of the left-leaning Big Name Fans who had driven him from fandom, and in that he succeeded.

Degler’s last known appearance was at the 1957 Oklacon, but he simply attended and made no effort to promote his ideas or attack his enemies.

The going of Claude Degler left fandom sadder but wiser, for it seemed he had proven that boundless energy and enthusiasm was not necessarily a good thing for fandom but could, in fact, be potentially dangerous to the cause. The Degler experience introduced a touch of realistic caution into the utopian dream worlds of fandom. Perhaps a worthwhile legacy.

I'll leave the final word to a quote from Harry Warner J.: *“In a left-handed way, Claude Degler is among the most influential fans in history. He was the ideal horrible example that put fandom onto its guard against all-out screwballs. His sponging resulted in complete revision of the unwritten laws of fan hospitality. His Cosmic Circle was an unintentional parody on all fan organizations, showing by exaggeration the*

*ways in which they are ridiculous. His insistence that fans are star-begotten and misunderstood but destined leaders of mankind was so startling that we no longer hear the old half-serious cry, 'Fans are Slans!'"*

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#### CIRCLE AMATEUR PUBLISHER'S ALLIANCE

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

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

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#### COLUMBIA SCIENCE FANTASY SOCIETY

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

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## COSMIC CAMP

The infamous “Love Camp” of the infamous Claude Degler where fans (already an advanced form of mutant he thought, whom he like to call Cosmen) were supposed to mate and produce a race of super mutants (Slans—Note: he did not originate the term) to rule the solar system. Hardly likely, since it was a bit of land in Arkansas owned by Degler’s mother and I doubt she would have approved of such goings on.

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

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## COSWORMS

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

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## THE MARTIAN MESSAGE

Late in the 1941 Denver World Convention Western union delivered a telegram sent by Martians. Considering it a lame hoax the conglom put it aside, but the infamous Claude Degler got a hold of it and insisted on reading it aloud to the congoers, arguing that it was most likely not a hoax since its *“unknown author had*



*put an enormous amount of work into it.*" This marks the first time Degler came to the attention of mainstream fandom.

The telegram claimed to be from Martians dwelling secretly among us Earthlings, the vanguard of a vast migration to take place when next the two planets were close in their orbits. It seemed the Martians were fond of Science Fiction fans because *"fans are evolved centuries beyond their times, at least in Neuron connections and areas of association mentality,"* and as a result the Martians felt *"most at home among these cosmic-minded creatures like yourselves."* Shades of Degler's Cosmic Concept! Except fans at the time put the blame on a fan by name of Dave Elder whom it was believed intended to spoof Heinlein's earlier speech on Timebinding. But the "Cosmic-minded" aspect is pure Degler, so I retain my suspicions.

At any rate, the Martians promised to show up in time to participate in the next World Convention, and also casually mentioned they planned to destroy Berlin, Rome, Madrid, and Tokyo. This would appear to indicate that the Martians were anti-imperialist, and hypocrites to boot, considering they were bent on taking over the Earth. In that latter respect their ambitions were rather less than Degler's.

**Sources:** Jack Speer, Dick Eney, Rich Brown & Harry Warner Jr.

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## THE ORIGIN OF THE GREAT FANNISH GOD GHU

(From the Canfancyclopedia.)

*by The Graeme*

### GHA

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

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

The creation legend of Gha was: *"Gha was born on the cover of GALAXY one day"*

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

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

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

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

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## **GHOD**

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

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## **GHOLY GHIBLE**

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

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## GHU / GHUGHU

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

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## GHUGHUISM

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

[Note added April 4<sup>th</sup>, 2023 – In 1935 Donald Wollheim took over the fanzine THE INTERNATIONAL SCIENCE FICTION GUILD BULLETIN from editor Wilson Shepherd and renamed it PHANTOGRAPH. Also, in 1935, he began corresponding with H.P. Lovecraft (the earliest known Wollheim letter to him, in the Hippocampus Press book H.P. LOVECRAFT: LETTERS TO ROBERT BLOCH AND OTHERS, is dated May, 1935.) and began printing articles by Lovecraft in PHANTOGRAPH. Further, he actually met Lovecraft in New York City in December 1935, and later, with John B. Michel, visited Lovecraft’s home and study shortly after Lovecraft passed away. Point is he knew Lovecraft from 1935 on. It was Lovecraft who introduced Wollheim to the concept of APAs which led him to the found FAPA, the oldest SF APA, still going strong.

Now, here’s the thing. By June of 1934, H.P. Lovecraft was, in his correspondence with his teenage friend Robert Barlow, who lived in Florida, addressing Barlow as “Lord Ghu.” That same month Barlow wrote a short story “The Fidelity of Ghu” which remained unpublished till the Hippocampus Press edition of EYES OF THE GOD, SELECTED WRITINGS BY R.H. BARLOW (Revised 2023 edition). It’s a brief, slight thing, about “*The Lord Ghu—last of the priests that served Krang in the days before the sudden and inexplicable pseudo-demise of that horrid monster...*” who goes on a pilgrimage to Krang’s tomb and winds up becoming the unwitting dupe of a minor god who wants to live in Krang’s palace.

I don’t know if Wollheim ever corresponded with Barlow, but Lovecraft was in the

habit of mentioning his correspondents, and his pet names for them, to all his friends. I suspect, but cannot prove, that Wollheim picked up the name “Ghu” for his proposed fannish God because he liked the sound of it when referenced by Lovecraft. Thus, I am inclined to believe it was Lovecraft who originally coined the name “Ghu.”]

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

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

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

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

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

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

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

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## **GHUGHUIST CALENDAR**

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

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## **GHUGHUIST TERRITORY**

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

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## **SCIENCE FICTION CONVENTIONS IN CANADA 1948-2008**

(Source: The Canfancyclopedia)

*By R. Graeme Cameron*

This is meant as a handy-dandy reference to when & where. It is no doubt an incompleat listing with many gaps, especially regarding Maritime and Quebec conventions.

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

I chose NOT to list the following types of Cons on the grounds that they are only marginally related to SF: Gaming Cons, Furry Cons, & Comic Cons.

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

Conventions put on by the usual Vancouver suspects, BCSFA/WCSFA fans, are shown in **red**.

Conventions, the travelling CSFFA conventions, wherein the Aurora awards are announced, always combined with a host convention, usually alternating yearly between sites East of Manitoba or West of Ontario, are shown in [blue](#).

**1948:**

**Toronto** - TORCON 1 - WORLDCON 6.

**1967:**

**Kingston** – KINGCON.

**1968:**

**Toronto** - TORONTO TRIPLE-FAN FAIR 1.

**1970:**

**Toronto** - FAN FAIR 2.

**Oromocto** – OROMOCTOCON.

**1971:**

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

**Calgary** - ALBERTA SCIENCE FICTION SOCIETY OPEN HOUSE 1.

**1972:**

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

**Calgary** - ALBERTA SCIENCE FICTION SOCIETY OPEN HOUSE 2.

**1973:**

**Toronto** - TORCON 2 - WORLDCON 31.

**1974:**

**Vancouver** - **VCON 3**.

**1975:**

**Vancouver** - **VCON 4**.

**Calgary** - UNIVERSITY OF CALGARY SCIENCE FICTION WEEK.

**Toronto** - FAN FAIR 3.

**1976:**

**Vancouver** - **VCON 5**.

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

**1977:**

**Vancouver** - WESTERCON 30.

**Toronto** - SUMMERCON (FAN FAIR 4).

**1978:**

**Vancouver** - VCON 6, RAIN 1.

**Edmonton** - NONCON 1.

**Winnipeg** - UNCON.

**Ottawa** - MAPLECON 1.

**Toronto** - OZYMANDIUS 1, PRUNECON, SCIENCE FICTION WEEKEND.

**Greenwood** - HALCON 1.

**1979:**

**Vancouver** - VCON 7, KULACON 1.

**Edmonton** - NONCON 2.

**Ottawa** - MAPLECON 2.

**Toronto** - BETA DRACONIS (?), NASFACON 1 (?), OZYMANDIUS 2.

**Chicoutimi** - BOREAL 1.

**Halifax** - HALCON 2 (?).

**1980:**

**Delta** - VCON 8.

**Vancouver** - RAIN TOO (2).

**Edmonton** - NONCON 3.

**Ottawa** - MAPLECON 3.

**Toronto** - GAMMA DRACONIS (?), NASFACON 2 (?), TORQUE 1.

**Montreal** - BOREAL 2 (?).

**Halifax** - HALCON 3 & CANVENTION 1.

**1981:**

**Victoria** - FAIR ISLE.

**Vancouver** - VCON 9 & CANVENTION 2, RAIN TREE (3).

**Calgary** - NONCON 4.

**Ottawa** - MAPLECON 4.

**Toronto** - AD ASTRA 1 (?), DELTA DRACONIS, TORQUE 2.

**Montreal** - BOREAL 3 (?).

**Halifax** - HALCON 4.

**1982:**

**Victoria** - IMAGINE.

**Vancouver** - VCON 10, RAIN FORE (4).

**Edmonton** - NONCON 5 & [CANVENTION 3](#).

**Ottawa** - GALLIFREY.

**Toronto** - AD ASTRA 2, EPISILON DRACONIS, NASFACON 3, TORQUE 3.

**Chicoutimi** - CHICOUTICON (BOREAL 4).

**Halifax** - HALCON 5.

### **1983:**

**Victoria** - CONSTELLATION.

**Richmond** - [VCON 11](#).

**Vancouver** - [RAIN CINQ \(5\)](#).

**Calgary** - NONCON 6.

**Ottawa** - MAPLECON 5 & [CANVENTION 4](#), INCOGNICON.

**Toronto** - AD ASTRA 3, MILLENIUM CON.

**Halifax** - HALCON 6.

### **1984:**

**Vancouver** - CONCENTRIC, [VCON 12](#), [RAIN FINALE \(6\)](#).

**Calgary** - CONVERSION 1.

**Edmonton** - NONCON 7.

**Winnipeg** - KEYCON 1.

**Ottawa** - MAPLECON 6, WORLD FANTASY CON.

**Toronto** - AD ASTRA 4, INCOGNICON.

**Waterloo** - WILFCON 1.

**Halifax** - HALCON 7.

### **1985:**

**Vancouver** - [VCON 13](#).

**Calgary** - CONVERSION 2, ONOCON 1.

**Red Deer** - NONCON 8.

**Edmonton** - MICRON 1.

**Winnipeg** - KEYCON 2.

**Ottawa** - MAPLECON 7.

**Toronto** - AD ASTRA 5, TORQUE 4.

**Oakville** - OPUSCON 1.

**Kitchener** - WHO PARTY 7.

**Quebec City** - BOREAL 7.

**Halifax** - HALCON 8 & [CANVENTION 5](#).

### **1986:**

**Vancouver** - [VCON 14](#) & [CANVENTION 6](#).

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

### **1987:**

**Vancouver** - **VCON 15**, UNICON.  
**Campbell river** - GENERIC CON 1.  
**Calgary** - CONVERSION 4 (& VIRUSCON 4), ONOCON 3 (&VIRUSCON 3).  
**Drumheller** - HOODOOCON 2.  
**Edmonton** - NONCON 10.  
**Winnipeg** - KEYCON 4.  
**Ottawa** - MAPLECON 9, OTTAWA SF FESTIVAL.  
**Toronto** - AD ASTRA 7 & **CANVENTION 7**, OPUSCON 3, TORONTO TREK CELEBRATION 1 (?), WHO PARTY 9.  
**London** - LONDON ANNUAL FANTASY MEDIA CONVENTION (?).  
**Waterloo** - WILFCON 3.  
**Montreal** - BOREAL 9.  
**Halifax** - HALCON 10.

### **1988:**

**Vancouver** - **VCON 16**.  
**Calgary** - CONVERSION 5, NONCON 11, STAR TREK CON 1988.  
**Edmonton** - 25 YEARS OF DR. WHO, NONOCON 1.  
**Winnipeg** - KEYCON 5 & **CANVENTION 8**.  
**Ottawa** - FESTIVAL OF SCIENCE FICTION, MAPLECON 10, PINEKONE 1.  
**Toronto** - AD ASTRA 8, DITTO 1, TORONTO TREK CELEBRATION 2.  
**Chicoutimi** - BOREAL 10.  
**Waterloo** - WILFCON 4.

### **1989:**

**Vancouver** - MYTHCON 20, **VCON 17**.  
**Banff** - BANFF INTERNATIONAL 1 - NONCON 12.

**Calgary** - CANCON 2 (?), CONVERSION 6, STAR TREK CON 1989.  
**Edmonton** - CONTEXT 1989, FIRST CONTACT, NONOCON TOO (2).  
**Winnipeg** - KEYCON 6.  
**Ottawa** - BOREAL 11, MAPLECON 11, PINEKONE 2 & [CANVENTION 9](#).  
**Toronto** - AD ASTRA 9, TORONTO TREK CELEBRATION 3, SMOFCON 6.  
**Waterloo** - WILFCON 5.  
**Montreal** - CONCEPT 1 (?).

### **1990:**

**Victoria** - ICON 1.  
**Vancouver** - [VCON 18](#), WHO PARTY WEST.  
**Calgary** - CONVERSION 7 & [CANVENTION 10](#), NONCON 13, STAR TREK CON1990.  
**Edmonton** - NONOCON 3.  
**Winnipeg** - CREATION CON, KEYCON 7.  
**Regina** - COMBINE 0.  
**Ottawa** - CONVALESCENCE 1, PINEKONE 3.  
**Toronto** - AD ASTRA 10, CANCON 3, CREATION CON, TORONTO TREK CELEBRATION 4.  
**Waterloo** - WILFCON 6.  
**Montreal** - CONCEPT 2 (?).  
**Wolfville** - WOLFCON 1990.  
**Halifax** - NOVACON 4 (?).

### **1991:**

**Victoria** - ICON 2.  
**Richmond** - [VCON 18.5](#).  
**Vancouver** - CREATION CON, [VCON 19](#) & [WESTERCON 44](#).  
**Calgary** - CON-FEDERATION, CONVERSION 8, CREATION CON, STAR TREK CON 1991.  
**Edmonton** - CONTEXT 91 & [CANVENTION 11](#), CREATION CON, NONCON 14, 25 YEARS OF STAR TREK CON.  
**Hinton** - OUT OF CONTEXT.  
**Winnipeg** - KEYCON 8.  
**Brandon** - BEACON.  
**Ottawa** - CREATION CON, MAPLECON 11.5 - BIZARRE BAZAAR, O'CANADA: Downsized MAPLECON 12 ),  
**Toronto** - AD ASTRA 11, CREATION CON, TORONTO TREK 4.  
**Kitchener** - WILFCON 7.  
**London** - RHINO 1.  
**Mississauga** - FILKONTARIO 1.



**Montreal** - CREATION CON, CONCEPT 1991.

**Wolfville** - COMUNICON.

**Halifax** - NOVACON 5.

### **1992:**

**Victoria** - ICON 3.

**Richmond** - **VCON 19.5.**

**Vancouver** - CREATION CON, **NONCON 15.**

**Calgary** - CONVERSION 9, STAR TREK CON 1992.

**Edmonton** - CREATION CON.

**Winnipeg** - KEYCON 9.

**Ottawa** - CANCON, CREATION CON, MAPLECON 13.

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

**Kitchener** - WILFCON 8 & **CANVENTION 12.**

**London** - RHINOCON 2.

**Mississauga** - FILKONTARIO 2.

**Montreal** - CONVICTION, CREATION CON, TRANSWARP.

**Wolfville** - WOLFCON 5, COMUNICON 2.

**Halifax** - NOVACON 6.

### **1993:**

**Vancouver** - CREATION CON, **VCON 20.**

**Prince George** - SPRUCECON.

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

**Edmonton** - CREATION CON.

**Vulcan** - VULCON 1.

**Winnipeg** - KEYCON 10.

**Saskatoon** - CREATION CON.

**Ottawa** - CANCON 1993, CREATION CON, RELAPSE.

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

**Bellville** - CONSANITY.

**Kitchener** - WILFCON 9 (?).

**Mississauga** - FILKONTARIO 3.

**Oakwood** - PSEUDO-OPUSCON.

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

**Wolfville** - WOLFCON 6 & **CANVENTION 13.**

**Halifax** - NOVACON 7.

**St. John** - KINGCON.

### 1994:

**Vancouver** - CREATION CON, **SCIENCE OF MURDER**.

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

**Edmonton** - CREATION CON, NONCON 17, TERRACON 1994.

**Vulcan** - VULCON 2.

**Winnipeg** - CONADIAN WORLDCON & **CANVENTION 14**, KEYCON 11, KEYCLONE 1994.

**Ottawa** - CONCINNITY 1, CANCON 1994, RELAPSE.

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

**Brampton** - PRIMEDIA 1.

**Etobicoke** - FILKONTARIO 4.

**Waterloo** - WILFCON 10.

**Woodstock** - NOVA TREK.

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

**Laval** - CONVICTION 1994.

**Halifax** - TREK CON.

### 1995:

**Victoria** - PACIFICON 1995.

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

**Kamloops** - INTERCON 1995.

**Banff** - BANFFCON 2 - NONCON 18.

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

**Edmonton** - CREATION CON.

**Vulcan** - VULCON 3.

**Saskatoon** - STAR EXPO.

**Winnipeg** - KEYCON 12.

**Ottawa** - BOREAL 12 - CANCON 1995 & **CANVENTION 15**, CONCINNITY 2, QUADCON 6.

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

**Guelph** - FILKONTARIO 5.

**Montreal** - CREATION CON, CONCEPT 1995.

**Laval** - CONVICTION 1995.

**St. John** - KINGCON 1995.

### 1996:

**Richmond** - **VCON 21**.

**Calgary** - CONVERSION 13 & **CANVENTION 16**, STAR TREK CON 1996.

**Vulcan** - VULCON 4.  
**Winnipeg** - KEYCON 13 - NONCON 19, OURCON 1.  
**Saskatoon** - ECLIPSECON (?), BATCON (?).  
**Ottawa** - CANCON 1996, CONCINNITY 3.  
**Toronto** - AD ASTRA 16, FLEET ACADEMY NORTH, FILKONTARIO 6, PRIMEDIA 3 - EYE OF ORION 4, TORONTO TREK 10.  
**Brampton** - SCIENCE FICTION SATURDAY.  
**Hamilton** - STARBASE ENDEAVOUR.  
**London** - RHINOCON 3.  
**Montreal** - CONCEPT - BOREAL.  
**Wolfville** - WOLFCON 7.  
**Halifax** - FALCON 2 (?), MARITIME SF FESTIVAL 1, TREKCON 4 (?).  
**St. John** - KINGCON 1996.

### **1997:**

**Surrey** - **VCON 22**.  
**Calgary** - CONVERSION 14.  
**Lethbridge** - NONCON 20.  
**Winnipeg** - CONQUEST, KEYCON 14.  
**Ottawa** - CONCINNITY 4 (?).  
**Toronto** - AD ASTRA 17, ECLIPTICON (?), FILK ONTARIO 7, TORONTO TREK 11, PRIMEDIA 4 & **CANVENTION 17**.  
**Montreal** - CONCEPT 1997 - BOREAL 1997.  
**Wolfville** - WOLFCON 8.  
**Truro** - FIRST CONTACT.  
**Halifax** - FALCON 3.  
**St. John** - KINGCON 1997.

### **1998:**

**Surrey** - **VCON 23**.  
**Calgary** - CONVERSION 15.  
**Edmonton** - EARTHSTATION 1998.  
**Winnipeg** - KEYCON 15, OURCON 2.  
**Ottawa** - CONCINNITY 5 (?).  
**Toronto** - AD ASTRA 18, ANIME NORTH, FILKONTARIO 8, PRIMEDIA 5, TORONTO TREK 12.  
**Montreal** - CONCEPT 1998 - BOREAL 1998 & **CANVENTION 18**.  
**Dartmouth** - MARITIME SF FESTIVAL.  
**Halifax** - MARFEST 1998.  
**Fredericton** - INCONSEQUENTIAL.  
**St. John** - KINGCON 1998.

### 1999:

**Surrey** - [VCON 24](#).

**Calgary** - CONVERSION 16.

**Edmonton** - CONSPEC 1.

**Winnipeg** - KEYCON 16.

**Ottawa** - CONCINNITY 6 (?).

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

**Montreal** - CONCEPT 1999 - BOREAL 1999, EMPIRECON 1, EMPIRECON 2.

**Fredericton** - INCONSEQUENTIAL 2 & [CANVENTION 19](#).

### 2000:

**Surrey** - [VCON 25](#).

**Calgary** - CONVERSION 17.

**Edmonton** - CONSPEC 2K.

**Winnipeg** - KEYCON 17.

**Ottawa** - CONCINNITY 7 (?).

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

**Mississauga** - CON-MONALITY 2, FILKONTARIO 10.

**Montreal** - CONCEPT 2000 - BOREAL 2000.

### 2001:

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

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

**Burnaby** - [VCON 26](#) & [CANVENTION 21](#).

**Richmond** - GATECON 2001.

**Calgary** - CONVERSION 18, COSTUME CON 19.

**Edmonton** - ANIMETHON 8, CONFUSION, CONSPEC 3.

**Winnipeg** - KEYCON 18.

**Ottawa** - CANCON 2001.

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

**Mississauga** - FILKONTARIO 11.

**Montreal** - WORLD FANTASY CON 27.

### 2002:

**Vancouver** - GATECON 2002, [VCON 27](#).

**Calgary** - ANIMETHON 9, CONVERSION 19 & [CANVENTION 22](#).

**Winnipeg** - KEYCON 19.

**Toronto** - ANIME NORTH 2002, DITTO 15, FILKONTARIO 12, TORONTO TREK 16.  
**Mississauga** - CTHULHU CON.  
**Montreal** - CONCEPT 2002.

### **2003:**

**Vancouver** - **VCON 28**.  
**Burnaby** - ANIME EVOLUTION 2003.  
**Richmond** - GATECON 2003.  
**Calgary** - CONVERSION 20, OTAFEST.  
**Edmonton** - ANIMETHON 10.  
**Winnipeg** - KEYCON 20.  
**Toronto** - AD ASTRA 22, FILKONTARIO 13, TORCON 3 WORLDCON 61 & **CANVENTION 23**, TORONTO TREK 17.

### **2004:**

**Burnaby** - GATECON 2004, **VCON 29**.  
**Richmond** - ANIME EVOLUTION 2004.  
**Calgary** - CONVERSION 21, OTAFEST 2004.  
**Winnipeg** - AI-KON 2004, KEYCON 21.  
**Toronto** - AD ASTRA 23, ANIME NORTH 2004, FILKONTARIO 14, TORONTO ANIMECON, TORONTO SCI-FI CON.  
**Montreal** - BOREAL 2004 & **CANVENTION 24**.

### **2005:**

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

### **2006:**

**Victoria** - KEI-CON IV: A NEW HOPE, RIMCON VICTORIA.  
**Vancouver** - OFFICIAL STARGATE SG-1 & STARGATE ATLANTIS CONVENTION.  
**Richmond** - TIMELESS DESTINATIONS, **VCON 31**.  
**Burnaby** - ANIME EVOLUTION.  
**Calgary** - CON-VERSION 22, OTAFEST 06.  
**Edmonton** - ANIMETHON 13.  
**Winnipeg** - KEYCON 23.

**Toronto** - AD ASTRA 25, CORFLU 23, TORONTO TREK 20 & [CANVENTION 26](#).

**2007:**

**Richmond** – [VCON 32](#) & [CANVENTION 27](#), TIMELESS DESTINATIONS (STARGATE)

**Burnaby** – ANIME EVOLUTION.

**Calgary** – CON-VERSION 23.

**Edmonton** – PURE SPECULATION 3.

**Winnipeg** - KEYCON 24.

**Toronto** – WORLD HORROR CONVENTION 2007.

**Montreal** – CON\*CEPT 2007.

**St. John's** – SCI-FI ON THE ROCK 1.

**2008:**

**Surrey** – [VCON 33](#).

**Burnaby** – ANIME EVOLUTION.

**Calgary** – WORLD FANTASY CONVENTION 2008.

**Winnipeg** – KEYCON 25 & [CANVENTION 28](#).

**Toronto** – AD ASTRA 2008.

**St. John's** – SCI-FI ON THE ROCK 2.

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## A LOOK BACK AT ZORYANY SHLYAH SPEAKS!

(Published in BCSFAzine #209 October 1990)

*By Boris Sidyuk and Alexander Vasilkovsky*

(Reprinted in solidarity with the Ukrainians today resisting the Russian Invasion)

From: Alexander V. Vasilkovsky  
8Zankovestskaya St., Apt. 13  
252001, Kiev-1, Ukraine, USSR  
10 September, 1990

Dear Graeme, greetings,

Thank you for sending me BCSFAzine #207. I think, now, after receiving my two previous letters, you understand that those zines and books were not swallowed by the black hole of Soviet Customs service. Delay between sending and receiving of big and medium size packages is great and sometimes unbearable.

Your zine is delightful as always. The column by Stan G. Hyde was very interesting for me, because we expect to obtain the copies of BACK TO THE FUTURE II & III as well as TOTAL RECALL in the coming months. Mr. Hyde's suggestions on the films were useful to read to a fan who usually see no more than 10% of American SF films of recent times. From that point of view your own suggestions on old SF films in this issue as well as in previous issues are extremely interesting (and well-written). Mr. Hyde have mentioned in his column Ursula Le Guin's script of her LEFT HAND OF DARKNESS. Was that film ever shot? Who bought the script? I consider this novel as the best SF novel ever written and Mrs. Le Guin as one of five best SF writers, so it is natural for me to ask such questions.

Book reviews are also very good-written. And in general your zine is serious, and I always have fun reading it. Moreover, you all have a sense of humour and it's a great thing to have.

Preparations to our KIEVCON 90 (aka STARTREKCON) and our own zine absorb almost all of my vacant time, so I'm answering the letters at night and I want to be short. In a week I'll go to Bulgaria to rest from my home problems as well as to attend SocCon 90. You'll read my report about it in our zine. I have suggested its title. It is in old-slavonic, so to use it in English translation we have to translate it. And as it is a quotation from Apocalypse, I've got at least an English text of it, and I'll find corresponding English quotation. One can translate quotations from the bible this way only.

By the way, where is the continuation of the article about the Soviet Lunar mission? Its beginning was the best article in BCSFAzine #206. I'll look forward to read its conclusion in the coming issues.

Thank you for your zine and I hope to hear from you again.

All the best, Alexander

#### THE GOD-EDITOR REPLIES:

For comments on LEFT HAND OF DARKNESS, see Stan's Vituperator article this issue.

Hopefully you received BCSFAzine #208 where Sidney Trim's second instalment (carefully mis-labeled "part one" by me) of his article on the Soviet Lunar Mission plans appeared. Unfortunately, wiring problems in his house prevent him using his computer, and it may be some time before the 3<sup>rd</sup> instalment appears. It will be well

worth waiting for, though.

I have not yet sent the books I promised to send in the last issue but I will do so shortly.

We BCSFAns eagerly await the first issue of your English language zine. Undoubtedly, I will—with your permission—run excerpts from it in BCSFAzine. How often do you plan to publish your zine? Twice a year? Every three or four months? Anything ore frequent than that would be amazing, considering how difficult it must be both to gather enough material AND translate it into English. I shudder to think how long it would take me to produce an issue of BCSFAzine in Ukrainian! I have enough trouble just dealing with the English language material (oops, is the God-Ed revealing he is not worthy of being the God-Ed?... Nah, I'm just pretending not to be perfect. After all, I am a humble God-Ed.) In other words, I am truly impressed with what your club is striving to do.

Looking forward to further communication. – RGC

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From: Boris Sidyuk,  
Kurchatov Street,18-287,  
Kiev 252156, USSR

Dear God and Editor and God-Editor,

I have not words to say how I'm glad. I've read BCSFAzine from #192 to #206 except #200. Then I read again, and again, and again. It seems tome I've become a small part of British Columbia fandom. When I was reading your zines I was living in it. I went to the Conventions, took part in the minutes. It was a true pleasure. Thank you for your wonderful work.

As the Editor-in-chief of our fanzine-not-having-a-name-yet, I now write an article that's named WE SAY TO EAST GERMAN FANDOM GOODBYE. I've yet written THE NOTES OF OUTSIDER. There will be a lot of my materials between covers of our zine. What about them? It's a secret until you have them.

Well, I congratulate you on the third Canadian state language that is Ukrainian.

Also,I want to hope that Vancouver and Kiev fandom will be friends.



Good SF&F to you!

Boris Sidyuk, Chairman of the Zoryany Shlyah SF Club.

#### THE GOD-EDITOR REPLIES:

It is a pleasure to read how much you enjoy reading BCSFAzine (Have you taken note of this, fellow BCSFAns? I expect my salary to be raised. From \$0.00 to \$00.00 at the very least!). In truth, I must point out the virtues of BCSFAzine are entirely due to the many people who contribute to it (well, maybe not entirely, there's a certain element of random mutation involved, courtesy of my typing. I usually manage to destroy the point of an article by cleverly inserting a typing mistake just when least expected.)

Your articles sound most interesting. Can't wait to read them. How I used to wish as a child to see an article with some such title as WE SAY TO MARTIAN FANDOM, HELLO! Unfortunately, modern science has indicated not much chance of that. I'm still holding out for microscopic lifeforms under the polar icecaps of Mars, though hardly worth communicating with, alas.

Thank you for sending the bundle of magazines. "Welcome Danger" was fascinating., the artwork very good. And the cartoons in the zine with the Hippo-God (?) on the cover were a lot of fun. However, the meaning of the text escaped us since none of us are capable of reading Ukrainian. I would suggest you just send us just pictorial/visual material and English text stuff only, as it is a bit of a wasted expense on your part to send zines we are unable to read. But thank you for thinking of us.

As for Ukrainian being the 3<sup>rd</sup> state language, in some parts of Canada it might be called the first state language. I am not much good with languages. Our school system devoted 12 years to teaching me French and failed. In a letter I will explain my disastrous attempts to speak Spanish in Mexico and Guatemala. ("Dear soldier, please excuse my head for being in the way of the butt of your rifle What fluffy white tassels from it hang.")

Above all, welcome to British Columbia fandom! We are glad you and Alexander are in touch with us, and we look forward to hearing from you again, and from the other members of your club. - RGC

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# RAWHEAD REX (1986) – MOVIE REVIEW, OR WHY “GIVE ME THAT OLD TIME RELIGION” SHOULD NOT BE SUNG IN IRELAND

(Originally published in BCSFAzine #180, May 1988)

*By R. Graeme Cameron*

Some people are renowned because of the number of chicken wings they consume while pubbing. Old Rawhead Rex is the undisputed King of raw human head connoisseurs, but you'd expect this from a Celtic God freed from underneath a Dolmen who goes around killing people till they stop him. Taken from the short story by Clive Baxter. What does he think of the film?

“Rawhead Rex is a bad picture. I did the first draft, and somebody else rewrote it. I was never allowed on the set.”

Aha! Typical writer's complaint, it being implied the story is, of course, much better than the film. Despite the film's flaws, it is my opinion whomever rewrote the script did Barker a favour. The story is fun, but there's little in the way of character motivation and the film does a better job of pacing and development, provides more clues for the viewer.

For example: The Irish actor portraying the Verger Declan gives a standout performance, the best in the film, as a mad pagan revivalist Christian cleric who's utterly enthralled by the imminent return of the God with bad breath (it's a meat-eating predator, after all) to the point when asked “What will your God do to you when he's through with you?” he replies “Kill me, I hope!” Consequently, his eventual confrontation with Rex, a rather rude baptism scene, comes as no surprise, whereas in the story it comes from nowhere. Incidentally, this method of baptism is employed by biker gangs as part of the initiation ritual. Appropriately pagan, if unhygienic.

Another example: In the story, the main character, a visiting Yuppie, attempts to convince the police the murderer they are seeking isn't human, something they're already aware of because they've witnessed it in action. In the film, the MC, a visiting Professor, attempts, etc., but is dismissed as an idiot. This is less redundant and more believable, if rather standard for a monster film.

In the story, a carving depicting the local legend of the previous burying of Rawhead is hidden beneath an altar cloth. In the film it's one of the church's stained-glass windows. This helps set the mood of the not-so-secret fear-ridden local legend all the better.

One last example: in the story Rawhead REX spares a woman (she manages to die anyway) because he smells her menstrual blood. In the film, he recoils from her pregnant belly, which is a much better tie-in to his final confrontation with, as a Latin inscription in the window has it, "Death fears only that which he cannot do or be."

I dare state that the film, as opposed to the story, is a more carefully thought-out conflict with a rival pagan religion, which in its treatment of pagan survival at times approaches *THE WICKER MAN* in mood and feeling.

But let's not get carried away. The most frustrating thing about this film is it could have been better, tighter; it reeks of a potential barely met. Even when viewed as a mere monster movie it's not quite consistent enough to suspend disbelief. It just misses the mark somehow. A pity.

"Must have been a gang of perpetrators," muses one constable, staring at the tooth and claw marks evident in a farmer's wrecked house. And what a police force this small Irish village has! Eight constables, four squad cars, riot gear, and machine guns aplenty. But perhaps this is typical of any community living in daily fear of a visit by Glaswegian soccer fans.

What finally convinces the police there's a monster on the loose (apart from gnawed bits of people strewn about the countryside) is the fact the main character's inept drawing of a punk needing a shave matches that of a child witness. Proof enough, Boyo! Get out the guns!

And Rawhead's hypnotic powers are pretty stupid, totally unnecessary to the plot. Here, I must admit, the film is worse than the story. How the heck would an old Celtic War God recognise a police Superintendent in civilian clothes as a figure of authority? Answer: because the scriptwriter needed a hypnotised human to sneak up unquestioned to a line of police and set their cars on fire. At least in the story Rex is afraid of cars until he learns how prettily they burn, and then HE uses petrol to set fire to the village in order to flush out fresh meat. A neat touch. Too bad the film ruined it.

I actually like the scene in the caravan park when Rex overturns a trailer. Reminds me of a car-flipping scene in *THE CREATURE WALKS AMONG US*, the first sequel to *THE CREATURE FROM THE BLACK LAGOON*. Like those two earlier films, the monster is shown openly under good lighting, but with less success. The prosthetic mask looks suitably capable of biting people's heads off but lacks mobility. So, the actor beneath the costume sometimes relies on gestures typical of Godzilla in

one of his wresting moods to convey a sense of threat. This doesn't help the film's credibility at all.

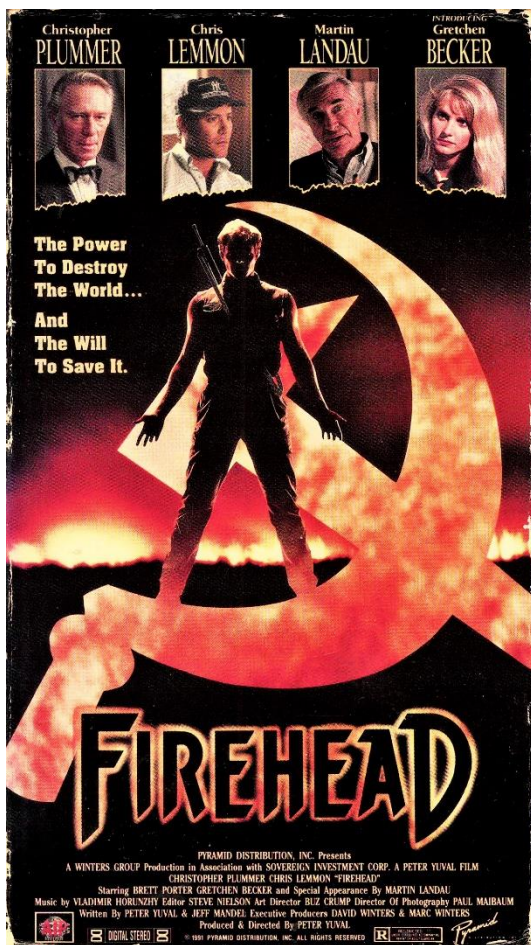
The ending, while visually reminiscent of a dozen other movies, is at least stronger than the climax of the story where poor Rawhead Rex is simply beaten to death by an angry mob of what's left of the village population.

Still, overall, despite frustrating flaws, RAWHEAD REX is a delightful throwback to the classic monster movies of the 1950s. But, by all the Weirds, I'm glad Celtic paganism is dead... or is it? Hmmm.

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## COLLECTING VHS B-MOVIES: FIREHEAD

*By Felicity Walker*



- \* Directed by Peter Yuval
- \* Written by Peter Yuval and Jeffrey Mandel
- \* Starring
  - \* Christopher Plummer
  - \* Chris Lemmon
  - \* Brett Porter
  - \* Martin Landau

Pyrokinetic Russian soldier Ivan Tigor (Brett Porter) refuses an order to use his powers against peaceful Estonian protestors. He promptly escapes to America, where he embarks on a campaign to destroy American weapons factories. A cabal led by DOD Chief Garland Vaughn (Christopher Plummer) decides to secretly allow these attacks in order to worsen relations between the USA and Russia, thereby increasing defense industry profits, even to the point of starting World War III. Meanwhile, to give at least the ostensible appearance of stopping Tigor, Vaughn recruits NIH chemist and Tigor's old friend Warren Hart (Chris Lemmon) to bring him in.



Also working for one side or the other are Secretary of Defense Fullbright (George Elliot), retired Admiral Pendleton (Martin Landau), CIA assassin Meila Buchanan (Gretchen Becker), and child prodigy Agent Smith (Lauren Levy). Surprisingly, Pendleton's key-card still works and gets Hart into high-security buildings and computers. (The computers are even generous enough to have the name of Vaughn's secret society listed next to all its members! Then

much later, the computers alert Vaughn to "Pendleton's" unauthorised access.) Smith seems to have a cover identity as a normal twelve-year-old girl, but there are agents on duty at her house and she can drive a car by herself! Tigor's powers are sporadic, sometimes weakening him so that he needs to recharge, which is convenient.



What we have here is an action/science-fiction hybrid film, which means there's more action than science fiction. The title character doesn't get to do very much with his powers, and the movie seems more interested in his unfunny comic-relief sidekick, Hart. In addition to Hart's lame wisecracking, he has romantic interludes with Buchanan and some male-bonding scenes with Tigor. None of this works. I felt sorry for Lemmon because his

performance was cringeworthy, but I refuse to believe he's untalented. I remember him being good in other things, like the sitcom /Duet/ (1987). Critics have always made unfair comparisons between Lemmon and his famous father.



The best parts of the movie are the scenes with the defense-contractor conspirators. They meet in a shadowy boardroom decorated with a pyramid/circle logo and sepia-toned portraits of military officers. At the meetings they wear uniforms consisting of turtlenecks and dark blazers with the pyramid on the breast. They toast each other in Latin. Plummer is a ham but in a professional, enjoyable way. Theatrical, like his Shakespearean Klingon in /Star Trek VI/ (1991), but more absurd. He looked like he was having fun.





I can't actively recommend that you watch /Firehead/. However, if you do decide to watch it, it won't be too bad. There are good parts to compensate for the bad parts. Even the soundtrack (Vladimir Horunzhy) is better than usual for a straight-to-video B-movie. I was disappointed that they didn't find a way to use the song "Firehead" by Dio, but I guess I'll have to forgive them on the technicality that the song wouldn't come out for two more years.



You may notice that there's an "A.I.P." logo on the cover. However this isn't Roger Corman's American International Pictures. It's Action International Pictures, an unrelated company that produced /Space Mutiny/ (1988), /Night of the Kickfighters/ (1988), /Future Force/ (1989), /Elves/ (1989), and /Robo-C.H.I.C./ (1990). If you've acquired a taste for B-movies, you'll find that Action International

Pictures makes reasonably good shlock. You just have to know going in that the movies are going to be uneven. But then, everything is.

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## **BLAZING AMAZING:**

(Source: Amazing Stories (online) Magazine – October 04, 2013)

*By R. Graeme Cameron*

### **HOW NOT TO BE A COSMIC CLOD OR: THE COSMIC CIRCLE COMPLETE**

Claude Degler is to American fandom what Jack Bowie-Reid is to Canadian Fandom, a singularly powerful organizer and motivational leader, whose innovational practices continue to inspire us even now.

Bowie-Reid created a dozen SF clubs in the late 1940s, drawing them out of the muskeg with ease, but nothing compared to Degler, who half a decade earlier fashioned multiple dozens out of the Ether itself!

Bowie-Reid, being Canadian, was laid-back and practical; he named his super-organization: "The Canadian Science Fiction Association." No sex involved.

Degler, being American, reached for the stars, his wide-ranging vision igniting a veritable constellation of Satrapies known collectively as "The Cosmic Circle." Loyal followers, being possessed of "Cosmic Minds," were deemed "Cosmen," and told to breed with "Coswomen" at the "Cosmic Camp" and spawn a race of "Super-Slan Cosmen" (mutants superior even to the mutants in van Vogt's novel SLAN) who would rule the Earth and conquer the Solar System (from whom? Always wondered about that...). Lots of sex promised.

What a splendid vision! (Especially the bit about the love camp in the Ozarks.) But sadly, a tiny minority of fans feared the general public might find his "Cosmic Concept" peculiar and begin to look with disfavour upon SF fen everywhere, so fen began to look upon HIM with disfavour, calling him a "Cosmic Clod," and his devoted followers "Cosworms." Besides, as they never tired of pointing out, "real" fans were virgins. Not that they advocated this, they were merely pointing out the obvious (as the situation was for teenage fans back in the 1940s) to bring the fans down to Earth (a terrible thing to do to a SF fan).

Nevertheless, Degler remains highly respected and universally praised. Why? Because he was the first fan to make SF fandom itself science fictional! He never let reality stand in way of his crusade to transform the Human race. Never!

He traveled ceaselessly across the States, staying with numerous fen overnight (and being kicked out the next morning), judging their character, and months later anointing them (without telling them) glorious leaders of his latest "Cosmic Club," outfits with delightful names like "The Circle of Azor," "The Muncie Mutants," and "The Future Fantasy French" (the latter a Quebec branch based in Montreal).

Claude Degler, the antidote to fannish apathy.

But was he not, really, the spirit within us all? The Ur-vacuum which aspires to make something out of itself, i.e. something out of nothing?

Take me as an example. I started off as an innocent, ignorant fan who considered myself a fan simply because I liked anything to do with science fiction: comics, toys, films, books, etc.

Slowly I became aware other fans existed. Imperceptibly I was drawn into the orbit of organized fandom yet remained blissfully ignorant of Trufandom. Then, one day, a conversation:

Fan: "You know there used to be a local SF club in the 1950s?"

Me: "Really? What was it called?"

Fan: "Dunno, but they used a language all their own. All fans did."

Me: "Really? Give me some examples."

Fan: "Dunno. I forget."

Me: "Where did you learn about this? Who told you?"

Fan: "Dunno. I forget."

The hook was in. The hunt was on. I never looked back.

Today I am the proud host of the Canadian Science Fiction Fanzine Archive website, yet—in the back of my mind—a cosworm is creeping, for I have discovered that many of the fen who derided Degler were themselves guilty of assuming fen superior to non-fans. The very fact they call non-fans "mundanes" is a bit of a clue. Some fen claim the term is NOT pejorative, but try telling that to a mundane!

Then, in the late sixties, fen stopped deriding mundanes and turned on their fellow fans, on the newcomers. Not hard to see why. Back in the day, the average male fan was lucky to "borrow" his sister's Betty Boop doll for a quick peak under its cotton skirt, or to catch a glimpse of a Vargas calendar in a barber shop. Barren, frustrating, fruitless teenage years nothing like the coming of age for the Trekkies who became fans during the Hippie era, becoming media fans who were also weekend hippies, who gained—never mind knowledge—actual experience of sex. Great Galloping Ghu! How unfair is that? Trufen turned on Trekdom with a vengeance!

Canadian Trufen were particularly vicious. Why? Because Canada had been even more puritanical than America, so much so that visiting noted liberal (and hardly-at-



all English) bon vivant Aleister Crowley termed Canada “severely Scottish.” Back then it was illegal to sell an ankle-length tan-coloured raincoat to any male under the age of 21 unless he possessed a criminal record. Times were hard for the sex-obsessed. No wonder Trufen were jealous, come the Trekish end of days.

Today the situation is even worse. Frenzied teens sext each other from locker room to locker room, employing technology not even SF writers dreamed of back when the current curmudgeons were young. Born to the wrong generation! Bitter as hell!

Never mind the media fen population explosion (hardly surprising, with all that sex) which is driving SF into mainstream, the most heinous crime newfen commit is the fact they’re having fun, something Ur-fen could only dream of. Hence the ongoing debate within fandom:

FANS (mundanes masquerading as fans of SF) vs. FAANS (former fans of SF still masquerading as fans of SF).

I resolved to do something about it, to put an end once and for all to the endless circular arguments clogging the blogosphere, I would define fandom!

**First attempt:** Only three sub-sets exist within SF fandom:

FANDOM: Anybody who likes SF stuff.

ZINEDOM: Them as loves the art of publishing SF fanzines.

OLD FANDOM: Them as still cherish the lore and practices of early SF fandom.

Gave myself a pat on the back for explaining things so clearly. Till I started thinking about it. Wait a sec, don’t these sub-sets overlap? Isn’t this simplistic explanation overly complicated? I can do better!

**Second Attempt:** Only two sub-sets exist within SF fandom:

FANNISH FANS: Them as loves everything SF.

FAANISH FAANS: Them as hates them as loves everything SF.

Hmm, couldn’t quite put my finger on why, but maybe just a tad contentious... Besides, it wasn’t true, cause I’m a Faanish Faan and I loves EVERYTHING to do with

Sf.... Say what? Suddenly everything became clear, for I had experienced a fannish epiphany:

**Third and finally successful attempt:** Ain't no subsets in fandom:

FAN: Anybody who loves anything to do with SF. Period.

Son of a gun. Full circle. That's how I started out. It's what I've again become.

Am I now a traitor to Trufandom? An enemy of zinedom? A despoiler of tradition?

Fout no! I remain as fanatical as ever in my love of fannish legend and lore.

It is simply that now I feel free to cherish all the other aspects of multi-faceted SF fandom without any sense of slumming or guilt. Now I feel totally liberated.

They say you can't go home again. Not true.

Here, in the pages of *Amazing Stories*, a magazine devoted to all things and fans SF, I have found my way home.

(Which fits in neatly with my burgeoning second childhood...)

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## UPCOMING CONVENTIONS AND EVENTS

*By Garth Spencer*

### **MAY 2023**

May 12-14: **Sage Fen Maker Fest 1** at the Red Lion Hotel in Pasco, WA – see <https://sagefencon.org/>

May 13-14: **Bricks Cascade 11** at the Oregon Convention Center, Portland, OR - <https://www.brickscascade.com/>

May 13-14: **Renton City Retro** in Renton Pavilion Center, Renton, WA – see <https://www.rentoncityretro.com/>

May 19-21: **Otafest 2023** at the Calgary Telus Convention Centre, Calgary, AB – see <https://otafest.com/>

*May 21: **WCSFA/VCON Monthly Lunch Meetup** at 1:00 p.m., City Centre Mall Food Court at 12th & Cambie, (4-minute walk from the Broadway City Hall Canada Line Skytrain Station), **Vancouver**, B.C.*

*May 26-28: **Enfilade!** in Olympia Hotel at Capitol Lake, Olympia, WA – see <https://nhmgs.com/enfilade/>*

*May 26-28: **Furlandia 2023** at the Sheraton Portland Airport in Portland, OR – see <https://furlandia.org/2023/>*

*May 26-28: **Paizocon 2023** – online/virtual – see [https://www.reddit.com/r/Pathfinder2e/comments/yw7izf/paizocon\\_2023\\_will\\_be\\_on\\_memorial\\_day\\_weekend\\_may/](https://www.reddit.com/r/Pathfinder2e/comments/yw7izf/paizocon_2023_will_be_on_memorial_day_weekend_may/)*

## **JUNE 2023**

*June 2-4: **NW Pinball and Arcade Show** in Tacoma, WA – see <https://www.nwpinballshow.com/>*

*June 3-4: **Mid Valley Comic Art Expo 2023** at Oregon State Fairgrounds, Salem, OR – see <https://mvcae.com/>*

*June 16-18: **Brass Screw Consortium** in Pt. Townsend, WA – see <https://brass-screw.org/>*

*June 23-25: **Washington State Summer Con** - Puyallup, WA – see <https://www.wasummercon.com/>*

*June 24: **Vancouver Retro Gaming Expo**, a celebration of retro gaming, Anvil Centre, 777 Columbia St, **New Westminster**, BC. This all-ages licensed event celebrates retro gaming, complete with numerous vendors, tournaments, guests, music, panels, gaming, and more. We can be reached at [vancouvergamingexpo@gmail.com](mailto:vancouvergamingexpo@gmail.com). More information at <https://www.vancouvergamingexpo.com/>.*

*June 23-25: **Fairyblossom Festival: Midsummer Games** - Pe Ell, WA see <https://fairyblossomfestival.com/>*

*June 24-25: **All's Faire** (family-oriented medieval recreation) at Thurston County Fairgrounds, Lacey, WA – see <https://allsfaire.org/>*

## **JULY 2023**

*July 7-9: **KuroNekoCon** in Spokane, WA. See <https://kuronekocon.com/>*

July 20-23: **NASFiC 2023/Pemmi-Con** will be held in the Delta Hotels Winnipeg and the RBC Convention Centre, in Winnipeg, MB, since Worldcon is overseas. Guests of Honour will be Julie Czerneda, **Waubgeshig Rice** (an author and journalist originally from Wasauksing First Nation), **Nisi Shawl** (a writer, editor, and journalist, and author of the novel *Everfair* in 2016), John Mansfield (Fan Guest of Honour), Philip Currie (Canadian palaeontologist and museum curator), Lorna Toolis (Ghost Guest of Honour), **katherena Vermette** (a Red River Métis (Michif) writer who has worked in poetry, novels, children's literature, and film), and Toastmaster Tanya Huff. \* Contact via <https://main.pemmi-con.ca>; **Pemmi-Con**, 73 Worthington Ave, WINNIPEG, Manitoba, CANADA R2M 1R6, **US Agent**, Pemmi-Con, 11614 S Mulberry Lane, Jenks, OK 74037, USA.

## AUGUST 2023

Aug. 4-6: **When Words Collide 2023**, Calgary, AB – the **last** When Words Collide – see <https://www.whenwordscollide.org>

Aug. 11-13: **Everfree Northwest 2023** in Bellevue, WA. See <https://everfreenw.com/>

Aug. 12-13: **Ani-Medford 2023** at The Expo (Jackson County Fairgrounds), Central Point, OR (NEW LOCATION!); see [www.ani-medford.com](http://www.ani-medford.com), [www.facebook.com/animedford](https://www.facebook.com/animedford), or Instagram @ani\_medford

Aug. 18-20: **Anime Revolution** at the **Vancouver** Convention Centre. Anime convention. See <https://summer.animerevolution.ca/>

## SEPTEMBER 2023

September 15-17: **Edmonton Expo 2023** at the Edmonton Expo Centre, Edmonton, Alberta: [Edmonton Expo 2023](https://edmontonexpo2023.com)

## OCTOBER 2023

Oct. 7: **Meadowlark Comic Con** in Grants Pass, OR. See <https://www.eventbrite.com/e/meadowlark-comic-con-2023-tickets-474857480507>

Oct. 13-15: **Portland Retro Game Fest** in Portland, OR. See <https://retrogamingexpo.com/>

## NOVEMBER 2023

Nov. 10-12: **Orycon 43** returning to the Holiday Inn Portland-Columbia Riverfront; see <https://www.facebook.com/orycon/> (rather than [www.orycon.org](http://www.orycon.org))

## OOK! OOK! SLOBBER! DROOL! (LETTERS OF COMMENT)

**Note:** Annoying comments by God-Editor *[ are in brackets ]* immediately after introduction of topic in question. This, a feeble attempt to create the illusion of a conversation in a fanzine lounge or a hospitality suite in the interests of conviviality.

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From: **Elizabeth Buchan-Kimmerly** – (April 2, 2023)

I'm a newcomer to BC but I notice you don't seem to be very aware of Vancouver Island fandom.

*[ Very true. With the exception of a few fen I've known for years, I don't know of any contemporary fans or clubs on the Island. ]*

There is at least one comic con annually in Nanaimo, sponsored by Curious Comics, which has shops in Nanaimo, Langford and Victoria.

<https://curiouscomicon.com/>

*[ Yes, said comic con was held a few days ago at the comic store in a local mall. Publicity encouraged people in costume to attend. I believe there were tables and dealers in the mall concourse. The Guest of Honour was a former stunt double of Arnold Schwarzenegger. But I no longer collect comics and wasn't feeling well enough to attend. Only a twenty-minute bus ride away, but beyond my stamina that day. I needed rest. So, didn't go. ]*

And before the Plague there were some fan-run conventions in Sydney-by-the-Sea. I have no idea how to get in touch with the latter, but Barbara Gordon and her husband John were jewelry dealers at both VCON and the Sydney con, so that's a start.

There is/was also an Anime Con each February at UVic, which was well attended. <https://www.facebook.com/TsukinoCon/>

Which BC colleges and universities have SF/F clubs these days? Would the Student Councils know?

*[ UBC has a club. Don't know about SFU or other places. ]*

I attended both Creative Ink and VCON, but frankly the biggest problem for these in my opinion is that they are in Vancouver.

Have you considered finding a reasonable accessible and less expensive venue?

Victoria is out, obviously, but how about Duncan? Or Nelson? or Kamloops? The problem with Vancouver for me is that the taxi ride to the hotels, at \$100 each way, was more expensive than the return airfare. This was true for both cons.

*[ Vancouver fans complain about VCON when held in "faraway" Richmond or Surrey. Only a few would go to Duncan or Nelson, in my opinion. Barely enough for a Relaxacon. As for hotels being cheaper in smaller cities. Not by much, not anymore. I know that Nanaimo hotels are frequently full-up during tourist season, and some of them are surprisingly expensive. Then there's the cost of gas driving to out-of-town places.*

*Ultimately, I suspect VCON will have to focus on two types of fans, those who can afford humongous hotel bills and cab fares, and a ton of younger enthusiasts who ride the bus to and from home but can't afford to stay in the hotel. Those in between, especially out-of-towners on limited budgets, may simply have to give up coming to VCON. The solution? Something both creative and opportunistic, I guess. ]*

Oh, about Canadian Fandom. The list in that article left out Hugin & Munin, a fanzine of the Carleton University Science Fiction Club, edited by the late Richard Labonte in the 60s and 70s.

Elizabeth Buchan-Kimmerly

*[ Oh, Hugin & Munin I am familiar with, but it was left unmentioned because my article was focused on the early Canadian zines from the 1930s through the 1950s.*

*Here is what I wrote about Hugin & Munin in my Canfancyclopedia:*

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

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

*drawn on stencil, were. Labonte said of Long that he was not a fan."*

**1967? - (#1-3 - ? )**

**1968 - (#4 - Feb) (#5 - Jun) - (#6 - Sept)** – Reviewed by UK fan Peter Roberts in CHECKPOINT #0, Dec 23rd, 1968. "In his editorial Richard Labonte says 'a showcase of sorts for Canadian fandom.' A fair enough comment. The editorial itself, 'An Editor's Ravin's,' plus 'CSFiC: Testimonial or Requiem' by Mike Glicksohn, and 'Ah, ACUSFOOS' by Earl Schultz all help provide the uninformed about the about the current state of Canadian fandom."

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

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

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

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

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

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

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

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

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From: **Diane Walton** – (April 2, 2023)

Hi Graeme,

Thanks for sending me the latest BCSFAzine. I'm always interested in learning fan history. Good luck on the attempts of reviving BC fandom. I know we tried for nearly twelve years with Pure Speculation in Edmonton, only to find we were preaching to the choir, and not really attracting new folks, even when we changed the timing to warmer weather, or got fabulous guests like David Gerrold, or even MADE IT FREE TO ATTEND. Even social media didn't help us.

*[ There don't seem to be surefire solutions anymore. I find this frustrating. If only we could think of something new and exciting that would catch on like crazy. ]*

Sometimes I think that those mimeographed signs stuck to bookstore and university bulletin boards were a better way to attract people who were genuinely interested in meeting up with fellow fans. But we were different people then. I think there was a generation of Boomers in the '70's that had grown up being "the weird kid who read sci fi", and once they reached adulthood, they craved in-person acceptance from people who didn't judge. And I'm proud to still have many of them as friends.

Good luck going forward,  
Diane

*[ Recently Garth Spencer wondered why young people aren't attracted to the concept of publishing fanzines. I've been thinking about that.*

*There persists the idea that traditional fandom is ideal for loners to meet people and socialise. Certainly, that's why the first clubs formed in the 1930s. And most fanzine publishers lived in small towns or out in the boondocks such that they didn't know anyone who shared their interests. Mailing out zines and letters of comment were literally their only means of communicating with like-minded people, and the replies were often weeks in coming.*



*For example, Les Croutch of Parry Sound, Ontario, was well known in North American fandom throughout the 1940s and '50s. Yet he never told his relatives or local friends about his fanzine LIGHT or his membership in FAPA or his widespread SF connections. Why? Because he knew they wouldn't be interested. SF fandom was his private hobby. To his neighbours he was just the radio repair guy who liked to go to movies twice a week. Nice guy. Solid citizen. They would have been astounded by the level of creativity he poured into fanzine fandom. A wonderful outlet for him. He knew revealing it to his townies might ruin his fun, take away his private joy. So, he never mentioned it.*

*Even today, the most popular fanzines, the majority of them distributed by email, only get a few responses despite email being infinitely easier than old-fashioned snail mail. The average young person today, in addition to whatever else they're doing, apparently spends hours utilizing their phones via texting (and/or laptops) to communicate with their peers. Many criticize them for not being out in the real-world socializing but, in truth, that's exactly what they're doing. They are constantly sharing their impressions, their thoughts, their feelings, their humour and whatever else makes up their personalities with all of their friends. Instant, intimate communication with their best buddies. I'm guessing the average teenager gets more personal responses in a single day than a modern fanzine editor gets in an entire year.*

*Inviting a young person to become a fanzine writer/editor/publisher is like inviting a sprint-runner into a tar pit. Who wants to be that slow? Might as well be dead.*

*I believe the secret of attracting newcomers, not just to traditional fandom but to SF clubs and conventions in general, is in offering a package that is not only hip and cool by today's standards, but also light, quick, sharp, highly interactive and immensely entertaining. At 71 years of age, that isn't something I can offer in my resume as easily as I used to.*

*However, when I think back to the early days of VCON and BCSFA, when practically everyone involved was in their early twenties and fresh out of university, the level of quick thinking and creative output was quite high. Almost nothing was accomplished on the basis of the way fans had done it in previous decades. We didn't even know about that stuff. There was NO baggage from the past. Everything was brand new. As far as most people knew we were trying stuff for the first time. Innovation, imagination, ego, and ambition fueled by youthful energy worked miracles. There were also disputes, clashes, and confrontations, typically human shenanigans galore, but overall, our desire to be cutting edge paved our way into the future. That's the spirit WCSFA needs!*

*I say “we.” Truth is I was pathologically shy in those days, more of a hanger-on hoping to share in the fun thought up by others than a useful contributor, but I sure did enjoy and appreciate the passion others brought to the task.*

*So, today, I genuinely believe old farts like myself need to stand aside and allow the current generation to enter the abandoned shell of VCON and make it their new home in the best hermit-crab tradition. Only then can the life of the reef carry on.*

*Stupid analogy, I know, but I’m famous for that sort of thing. Part of my image as an old fart curmudgeon. Still, I think there’s something to it. ]*

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From: **Felicity Walker** – (April 23, 2020)

Dear Graeme:

Letter of Comment on BCSFAzine #552

**Cover:** I like this program book cover too. Nice lettering! The Art-Deco-style masthead and the stencil lettering and the typewriter go well together.

Editorial: I’ll go ahead and keep being nostalgic, even if there’s no turning the clock back.

**Canadian Fandom Older Than You Think:** I remember some of these facts from the panel you did at a VCON a few years ago! (See, people did come to that panel!) Still interesting, too. I’d like to read “Notes on Weird Fiction Writing—The ‘Why’ and the ‘How.’ ”

**All About the 1948 Worldcon in Toronto:** I like that cover’s lettering too. It reminds me of the architecture on Bizarro World, in a good way.

**Fannish News and Resources: Writers Guild of America Statement on AI:** “They are moving to safeguard their profession with practical legislation. The glib may state ‘advancing tech destroys jobs and creates jobs so they shouldn’t complain and instead should set about acquiring skills to compete for the new jobs.’ I, however, applaud their pre-emptive strike”

Agreed. And not everyone is born with the right kind of brain to take the new jobs. Telling writers to learn to code isn’t helpful. So far AIs are like paint programs and desktop publishing programs were in the 1980s and 1990s: some people will

take them as a chance to save on the cost of hiring a professional by doing it themselves, but the quality won't be the same. That may change as AIs improve.

**Your Monthly Coruscating Conundrum:** Martian cows! As seen in the Mars series by Ben Bovine.

**The Ether Patrol vs. the God-Editor:** That was great. What is it about transcripts that make them so enjoyable? I wish I'd participated in more Ether Patrol. FWIW I think the director spelled his name "Stuart."

**Blazing Amazing: Why Frederik Pohl Thought I Was a Lunatic:** Had heard this story before, but still hilarious. :-)

**Ook! Ook! Slobber! Drool! (Letters of Comment):** You wrote: "It still bugs the hell out of me when people say to me 'Oh, you're a science fiction nut? Then you must believe in UFOs, too!' No. I don't." Sometimes there's some overlap—I'm interested in UFOs, paranormal stuff, etc.—but you're right that it's wrong of them to assume that.

I'm now at the end of *Surf Nazis Must Die* and the closing credits have a subtitle asking us to "Stay tuned for news on the Surf Nazis Must Die fashion wave!" This must be an ad for wearable merchandise—how very Full Moon VideoZone!

I was just kidding about "that crazy 'Buck Rogers' stuff" being © and TM The Dille Family Trust. A parody of the DFT's legal war over the creation and ownership of the Buck Rogers intellectual property. :-)

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From: **Garth Spencer** – (May 2, 2023)

Dear Graeme,

I will take your suggestions about current fanactivity and coordinate with other fan fund delegates coming to Pemmi-Con.

Just a little quibble about the locs – I see Felicity walker thought I discovered fanzines \*in\* university. Actually, the SF Association of Victoria was off-campus, and kept their fanzine library in an Oak Bay community centre. It was \*while\* I was attending university that I discovered their fanzines. The fanzines were only about a decade old, largely coming from Fabulous 1970s Edmonton Fandom; and yet their focus was on fannish fandom. The point being, it took me a long while to notice that

the fans around me were largely into gaming, costuming, *Star Trek* (or *Star Wars*), or just *not* into printed text.

Your revived *BCSFAzine* keeps recalling some fanhistory. There are moments when I wonder if I shouldn't leave the Canadian fanhistory I am wrestling with up to someone else. Then I remember there is no one else interested in this, and you have only too much to do already.

*[ I'm no longer a fannish historian. Did my bit. But I don't have time for it nowadays. Got other, more important things to do. Important in what sense? Important to me. Today I care more about publishing and promoting contemporary Canadian creators (writers, poets, artists, publishers), about the literary genre itself, than I do about what fans care about. I find it more rewarding.*

*Mind you, I still identify with loner fans of yore, people like Frome and Croutch. I mean, looking back at my childhood, despite having a couple of dozen friends at grade school and in the neighbourhood, I was the only kid I knew who watched Shock Theatre, Twilight Zone, and Outer Limits, the only kid making plastic model kits of any kind, the only kid reading science fiction comics instead of superhero comics, the only kid wargaming (by myself) with Airfix tanks and toy soldiers, the only kid going to see science fiction or monster movies, the only kid collecting Famous Monsters of Filmland. In terms of my preferred interests, I may have been living in Ottawa, our country's capital, but I might as well been living on an isolated farm. I'm used to that. I grew up being a loner.*

*Now that I'm the last living member of my immediate family, I know full well that sooner than I think fandom will have to get along without me. Might as well start immediately. At least in the sense that I no longer feel any duty or obligation to fandom. I won't allow fandom to be a burden. Am I being negative? Not at all. Since I don't know how much time remains to me, I'm determined to live life in the moment having as much fun as possible. That includes the aspects of fandom I still enjoy. Promoting WCSFA and VCON, and sharing information about the past, is all part of the fun. But I refuse to go beyond that, won't go beyond the research I've already done.*

*For example, my list of Canadian conventions begins in 1948 and ends in 2008. Shouldn't someone bring it up to date? Absolutely. Will it be me? Hell, no! Revising my latest attempt at a novel is infinitely more important to my bucket list than updating my fanhistorical research. That's something anyone with sufficient interest can accomplish. Only I can write whatever the heck it is my novel turns out to be. That's what I'm going to focus on. That's what will make me happy.*

*You should do what makes you happy. I suspect you are still passionately interested in the history of traditional SF fandom. In which case, carry on. You worry about whether anyone is interested? Of course such people exist. Evidence of interest surfaces repeatedly in contemporary fanzines. Whatever you publish, you will be read. Just take that for granted and don't worry about it.*

*Will anybody read my novel if I ever get it published? Maybe. Probably. I don't know how many. Two-digit figure if I'm lucky. Doesn't matter. I write it to please myself and the one person I envision out there who has tastes and interests similar to mine. Such a person will "get" my novel. Others might not. Doesn't matter. I'm not trying to set up a lifelong career that'll earn me big bucks. Too late for that. Instead, I intend to please and entertain what I call "my silent majority." If President Nixon could fantasize about a vast horde of supporters who never voiced their support, I can damn well visualize a horde of readers eager to buy my book if I can just figure out how to let them know it exists.*

*Or, to put it another way, if you're going to live under a delusion, pick a good one. For me, it's writing a novel. For you, researching fannish history. Both of us lucky. ]*

Your account of the Hibited Men actually rang some bells. I met one member, Victor Samoila, in Victoria in the 1980s, and he mentioned the 1950s Vancouver SF group, without much detail. Mainly I noticed his mention of Al Purdy, the poet. It would be amusing to recover his poem "The Condemnation of Vancouver" and see whether it's dated or still timely.

Of course we've been here before—trying to get people to point out their fandoms, so that we can cater to them, if that's our jam. (Putting it that way, it sounds like a strange use of our time, but I'll raise the question at the next WCSFA meeting.) I look forward with interest to the responses to Joe Bardsley's questionnaire.

Yours, Garth Spencer

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## CONTACT INFORMATION

**If you have any inquiries or questions on any club matter**, contact The Graeme at: < [wcsfa.bcsfa.vcon.information\(at\)gmail.com](mailto:wcsfa.bcsfa.vcon.information(at)gmail.com) > and I will pass the inquiry on to the appropriate Board Director for a response.

**To submit articles or letters of comment**, contact God-Editor R. Graeme Cameron at: < [The Graeme](#) >

**Interested in tons of back issues**, go to: < <https://efanzines.com/BCSFA/> > or to < <https://bcsciencefictionassociation.ca/> >

**For news about VCON** go to: < [VCON Facebook Page](#) > & < [Help Keep VCON Alive!](#) >

**For news about BCSFA** go to: < [BCSFA Facebook Page](#) >

**For news about WCSFA** go to: < [WCSFA Facebook Page](#) > but bear in mind it has been inactive since 2021. It may be revived soon.

**For the Discord site about VCON** go to: < [VCON Discord Page](#) > or < [The Ghost of VCON Discord Page](#) >

**For the Discord site about BCSFA** go to: < [BCSFA Discord Page](#) >

**For the Discord site about WCSFA** go to: < [WCSFA Discord Page](#) >

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## SHOOTING MY CUFFS #1

April 2023

From Garth Spencer  
email [garth.van.spencer\(at\)gmail.com](mailto:garth.van.spencer(at)gmail.com).

Hello! My name is Garth Spencer, and I'm a science fiction fan in Vancouver. I'm sending this newsletter to all the SF fans I can locate in western Canada, to tell them about the Canadian Unity Fan Fund in 2023.

Of course, some of you will have a few questions, which I will endeavour to answer below.

### “WHAT IS THIS CANADIAN UNITY FAN FUND?”

This means that the Canadian Unity Fan Fund delegate will receive funds to travel to an SF convention this year elsewhere in Canada. One of the delegate's duties is to represent their fan community to other fans. Another duty will be fundraising for the Canadian Unity Fan Fund, by a number of means.

This year, the CUFF delegate attends **Pemmi-Con**, the 15th North American Science Fiction Convention, which is happening in Winnipeg this July 20th through 23rd.

I am the 2023 Canadian Unity Fan Fund delegate. I think I should also promote other fan groups and events besides my Vancouver community, elsewhere in the West, to the people attending Pemmi-Con from far and wide.

For more information about CUFF, follow this link:

<https://www.facebook.com/groups/6119342503/>.

More of the chronology (and the several delegates' trip reports) can be found at

<https://www.cdnsfzinearchive.org/cuff-canadian-unity-fan-fund/cuff-trip-reports/>.

You can also learn about other fan funds at this link:

[https://fancyclopedia.org/Fan\\_Funds](https://fancyclopedia.org/Fan_Funds).

### **“WHAT ARE YOU OFFERING?”**

In order to raise funds for next year and beyond, I will offer several interesting and amusing fan publications for sale. These range from hardcopy editions of classic fanzines to hardcopy (and some digital) editions of current fanthologies, including *Confabulation*, a collection of fannish fanwriting, collected and edited by yours truly. Also, I will post a catalog of selected fanzines soon. I will accept payments in person, by cheque or money order at: 6960 Doman Street, Vancouver, BC V5S 3H7, or by Paypal at [garth.van.spencer\(at\)gmail.com](mailto:garth.van.spencer(at)gmail.com).

Also, at Pemmi-Con, I will be re-creating the previous CUFF administrator's popular Turkey Readings – readings of science fiction or fantasy so *bad*, no reputable publisher would issue them today – acted out by volunteers from the audience! Listeners get to bid on whether to continue, or cease! We've got some real stinkers (not all written by John Norman or Lionel Fanthorpe)!

### **“I'M INTERESTED IN THIS CONVENTION!”**

Pemmi-Con will be held July 20-23, 2023, in the Delta Hotels Winnipeg and the RBC Convention Centre, Winnipeg, Manitoba, Canada. Guests of Honour at Pemmi-Con will be Julie Czerneda, **Waubgeshig Rice** (an author and journalist originally from Wasauksing First Nation), **Nisi Shawl** (a writer, editor, and journalist, and author of the novel *Everfair* in 2016), John Mansfield (Fan Guest of Honour), Philip Currie (Canadian paleontologist and museum curator), Lorna Toolis (Ghost Guest of Honour), **katherena Vermette** (a Red River Métis [Michif] writer who has worked in poetry, novels, children's literature, and film), and Toastmaster Tanya Huff.

From the NASFiC website:

“...the heart of Winnipeg [is] well-served by public transit, and within easy walking distance of restaurants, brewpubs, shopping, museums, historic sites, gardens and parks with great public art. For further exploration, check out the [Winnipeg pages](#).

“Programme: Pemmi-Con will have an extensive programme, with a wide variety of talks, readings, workshops, and happenings.

“Exhibits: Pemmi-Con will have exhibits related to science fiction and fantasy creators and fannish culture, especially showcasing Canadian and local Winnipeg communities.

“Pemmi-Con will have an art show featuring art works from all over North America and maybe further.

“Pemmi-Con will have a dealer’s hall with rare and hard to find books, unique crafts and creations. It will have fan tables where you can find out about other fan groups and conventions.

“Land Acknowledgement: We acknowledge we are gathered on Treaty 1 Territory and that Manitoba is located on the Treaty Territories and ancestral lands of the Anishinaabeg, Anishinewuk, Dakota Oyate, Denesuline and Nehethowuk Nations.

“We acknowledge Manitoba is located on the Homeland of the Red River Métis.

“We acknowledge northern Manitoba includes lands that were and are the ancestral lands of the Inuit.

“We respect the spirit and intent of Treaties and Treaty Making and remain committed to working in partnership with First Nations, Inuit and Métis people in the spirit of truth, reconciliation and collaboration.”

Contact the convention via <https://main.pemmi-con.ca> or write **Pemmi-Con**, 73 Worthington Ave, WINNIPEG, Manitoba, CANADA R2M 1R6 (alternatively: **US Agent**, Pemmi-Con, 11614 S Mulberry Lane, Jenks, OK 74037, USA).

**“WHO ARE YOU, AND WHY ARE YOU SO SPECIAL?”**

Oh. I’m just this guy who got to be known in fandom for a while.



I entered fandom about 1980 in a small club in Victoria. Since then I have been involved in producing a number of clubzines and personalzines; running fanzine rooms and producing program books for SF conventions; producing a Canadian fan newszine for a few years, and incidentally establishing for everyone what the Canadian SF and Fantasy Award was. These days, I take part in four APAs (Amateur Publishing Associations) – eAPA, Apaplexy, N'APA, and Stipple-Apa – and I am the official editor of eAPA. I also plan to revise my personal website as a fannish resource site, and to put together a volume of Canadian fanhistory.

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