

AMAZINE

WARP 55

Summer 2003

Volume 17 #2

100 cents

Tales of

AREA 649

*The Dragon & the
Rocket*

by Carl Phillips

TARZAN *Origins*

of a LEGEND



**THE OFFICIAL NEWSLETTER OF THE MONTREAL SCIENCE
FICTION AND FANTASY ASSOCIATION (MonSFFA)**

MonSFFA's Executive:

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Sébastien Mineau
Vice-President

Sylvain St-Pierre
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Wayne Glover & Steven Toy

Newsletter Editor
Cathy Palmer-Lister

Board of Advisors (BoA)
All members in good standing

On the Cover:

MonSFFA's famed rocket-riding dragon. Designed by Keith Braithwaite, based on concept by Capucine Plourde, adapted for the cover by cathypl.

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MonSFFA CALENDAR OF EVENTS

Except where noted, all MonSFFA meetings are held
Sundays 1:00 PM to 5:00 PM.
Days Inn, St. François Room
1005 Guy Street, Corner René Lévesque

Programming is subject to change.

August 17: Gaming

Introduction to Gaming ! Actual mini game tournaments

Sept. 14: Meeting of the BoA

11:00 AM Hotel Restaurant

Sept. 21: King Kong VS Godzilla

King Kong and Godzilla Tributes
At 11:30, Sneak Preview of short films to be shown
at Con*Cept

October 5: Horror

H.P. Lovecraft ! Stephen King



November 8

Con*Cept 2003

November 23: No Strings Attached

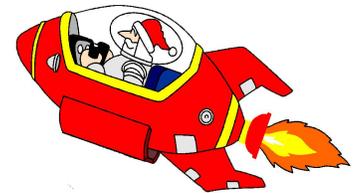
Gerry Anderson Tribute

December 6

MonSFFA Christmas Party

January 18

TBA



February 29

Alternate Universes

April 18

TBA

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The MonSFFA Sunshine Boy!

Do not adjust your sets, the wavy picture is due to...waves! Yes, this is indeed Mark Burakoff, and he is drinking beer at the bottom of Wayne's pool!

Thank you, Lynda, for bringing this MonSFFA moment to the masses.

(WARP received several submissions for this feature, all were of Mark; should we be worried about him??- editor)

For more on beer & SF, see Page 17.

TABLE OF CONTENTS

Features

- 7 COVER STORY:** The Dragon & the Rocket
- 12** Tales from Area 6/49
- 14** 17th century pulp fiction revived: on the trail of an apeman
- 17** Beer in Science Fiction

Departments

- 4** Letters to the Editor
- 10** Time Warp
- 18** It Came Out of the Box
- 24** Speaking our Minds, Struttin' our Stuff!
- 27** On the Road Again!
- 29** MonSFFandom
- 34** Classified Ads

Upcoming BoA Meeting

What is the BoA?

The Board of Advisors (BoA) is an informal gathering of MonSFFen brought together by the president to advise him/her.

Who is on the BoA?

All members of MonSFFA are members of the BoA. All you have to do is show up for a meeting!

What is discussed at a BoA meeting?

The future of the club! For instance, at the September meeting, we will be setting up the panel discussions for the next year and finalizing plans for the Christmas party. Your input is welcome!!

Many MonSFFen meet at the restaurant an hour before the meeting to enjoy brunch together. The hotel has a very nice buffet offering at a reasonable cost.

***Day's Inn Restaurant
September 14, 2003
11:00AM***



You've Got Mail!

May 31, 2003

Dear Cathy and MonSFFen:

Hello! and thank you for issue 54 of WARP. Many thanks to former editor Lynda, and all hail new editor Cathy! You knew the job was dangerous when you took it. Now for some comments.

The lack of submissions is a problem with all club newsletters and fanzines. I write letters to fanzines because I see it as a kind of natural reaction to what I see in their pages. However, I rarely write articles because I never know what to write about. When I was a journalism student, I needed an assignment editor to tell me what was needed in the pages of the school newspaper. Maybe that's what you need to do, and I see you've come up with a lot of it in your first editorial. Come up with a list of specific article topics, upcoming events, etc., and then ask for eager young reporters from the club's membership to write the article and take a few pictures. Maybe they just need an assignment editor to give them the direction they need.

I can give you the way to contact Ted White for his regular Fanzines column. BCSFAzine in Vancouver and OSFS in Ottawa run this column, which comes out about monthly. He'll do a review or one or two fanzines, and it's always a good read. Ted is a fan going back quite some ways, and he is also a former professional magazine editor and SF writer.

Great article by Barbara Silverman on Newgrange! I must wonder if there's some connection to Stonehenge. Both are a part of the mystery of British mythology going back to the Dark Ages, back to a world of mysticism, Robin Hood, King Arthur and a possible land of magic.

I am not a part of SCA in the Toronto area, but I do know of local fans who are. Participation in SCA is fairly quiet here, but every so often I hear of someone who saved their bucks to they could go to the Pennsic Wars. Coming up in December of this year is a big worldwide Tolkien event in Toronto to coincide with the premiere of the final Lord of the Rings movie, and we will be going. It should be quite the event for Tolkien fans and SCAdians alike. We're thinking of going.

Sylvain St-Pierre writes an interesting review of Ad Astra. In past years, around the late 80s and early 90s, Ad Astra almost hit 1000 people. When I chaired Ad Astra in 1993 and 1994, I thought our strength was in a set committee structure that covered all parts of the convention. I think we succeeded by not changing our structure, at least not radically, but different chairmen will try different structures. I hope Sylvain will send this review to the Ad Astra committee. I think there will be a new chairman in 2004, don't

know who, and that new chairman will need all the feedback s/he can get.

In March and April, Yvonne and I attended three conventions: Ad Astra, Eeriecon in Niagara Falls, NY, and FilKONtario. We were GoHs at Eeriecon, dealers at Ad Astra and committee at FilKONtario, had a great time at all of them, and as always, it's the people who attend who make those good times happen. A couple of weeks ago was Animé North, and if you were looking for us, we were hidden away in the convention's cash office, soiling our hands with filthy lucre. This con is now without doubt the biggest of Toronto's cons. Their connection with YTV ensured a huge attendance, estimated to be approximately 4800. Next for us will be Toronto Trek, and we will be panellists, and working with the Los Angeles in 2006 Worldcon bid, which will be decided upon at Torcon. If you are not already supporting this upcoming Worldcon bid, they will be at TT with a bid table and a great Saturday night party. And then comes Torcon 3.

I will make it official that Yvonne and I intend to go to Con*cept this year. We just need to get our memberships out to you, but money is a little tight right now. I'm on the job hunt again. However, we will get cheques out to you ASAP. It may be a one-day convention, but is there anything going on the Friday night beforehand? Is the con suite on the go Friday night, with just a good party going? We will leave for Montréal Friday morning, enjoy Saturday with you, and leave for home Sunday morning.

That's all for now, take care all, and if the deadline is August 1, I

guess the next time I'll see you will be at the Worldcon. Until then,

Yours,
Lloyd Penney

Dear Lloyd,

Always a pleasure to hear from you!

We will indeed be seeing you at Torcon. I think as many as ten MonSFFen are making the trip. Six of us are going in by train on Wednesday.

*We look forward to seeing you at Con*Cept, too! As you now know, the ConCom unanimously voted you a pair of complimentary passes to thank you and Yvonne for your generous support of the con even when you were unable to attend.*

We have talked of having pizzas sent in to feed the gang setting up for the convention on Friday evening, but other than that, nothing has yet been decided.

*Yours in fandom,
Cathy*

July 24, 2003

Greetings!!

Well BEAVRA went to G-FEST and was the BIGGEST HIT of the video show. Unfortunately, despite my best efforts, Beavera was unable to officially compete this year due to the fact that, unbeknownst to me, the deadline was the same weekend as Toronto Trek. HOWEVER, it was clearly the people's choice. The Fans and Staff are begging for it to return to G-FEST next year! Beavra received a hugely positive reaction and there was an avalanche of kudos for

MonSFFA's Canadian Kaiju Creation.

I'll do my best to pass along the video of the crowd reaction as soon as it becomes available to me. You'll be happy to know that Beavra was enjoyed by people from all over the world including Godzilla movie actor Robert Scott Field and Godzilla Director Yoshikazu Ishii. Mr Field actually asked for a second showing!

Congratulations to MonSFFA for putting Canada on the Kaiju map! Thank you for allowing me to be your ambassador while sharing the joy and jocularly of BEAVRA with kaijufans everywhere!

If you wish to enter Beavera in competition at G-FEST in '04 I'll be happy to once again be your Canadian Kaiju Connection. :)

Thank you for the opportunity to share BEAVRA with the attendees of G-FEST X.

Sincerely,
~Dawn McKechnie

Dear Dawn,

What a thrill! On behalf of the whole gang of us, I thank you so much for taking our monster beaver to G-Fest! Mr. Field asked for an encore??!

I'm sure you will be hearing from Keith concerning the G-Fest '04 competition. Already, we are being deluged with requests for copies; it may be our most successful video yet. We had a blast making it!

*Yours in fandom,
Cathy*

***“Whooaahhh....
Awesome Beaver!”***

That was one of the funniest things I've ever seen! It certainly could be shown on any kind of television comedy show, like SNL or Kids in the Hall, and not look the least bit out of place. For an "amateur" film, it was very professional. Anything that looked amateurish or cheap, looked intentionally so.

The best praise I can give it is that most homemade productions are too long. Audience members not involved in the making of an amateur film tend to get a little bored if a gag or effects shot goes on for awhile. "Beavra," despite being the longest film in the competition, never outstayed its welcome.

-Martin "madscie"

Hey BEAVRA was GREAT!
Besides presenting a unique picture of Canada's cross-cultural mosaic, it made G-Fans laugh and featured the Avro-Arrow!

What's not to like?
I really enjoyed it.

-Stan

Aw shucks, I missed it!

Mike O'Brien

I saw it! I WANT IT!!!!!!!
GRRRR! When are you going to get that tape back Dawn! The Beaver was kicking butt! The Beaver was like The Terminator. Canada's future was in it's paws! Great film! Make a sequel!

-Lenell B.

"The Beaver was kicking butt!...Canada's future was in its paws!"

-Lenell B.

"That was one of the funniest things I've ever seen!"

-Madscie



"The only way to describe it would be

Woahhh....awesome beaver!..."

-Michael McCants

Will Canada's Secret Weapon End the Terror?

BEAVRA!
Coming Soon!

www.monsffa.com

The Dragon and the Rocket

Evolution of the MonSFFA logo

Carl Philips

The image of a sword-wielding dragon hitching a ride on a 1950s-style space rocket has been familiar to MonSFFen for most of the club's history. MonSFFA's mission statement is encapsulated by this icon. The rocket represents science fiction, the dragon, fantasy, and science fiction and fantasy are what MonSFFA is all about.

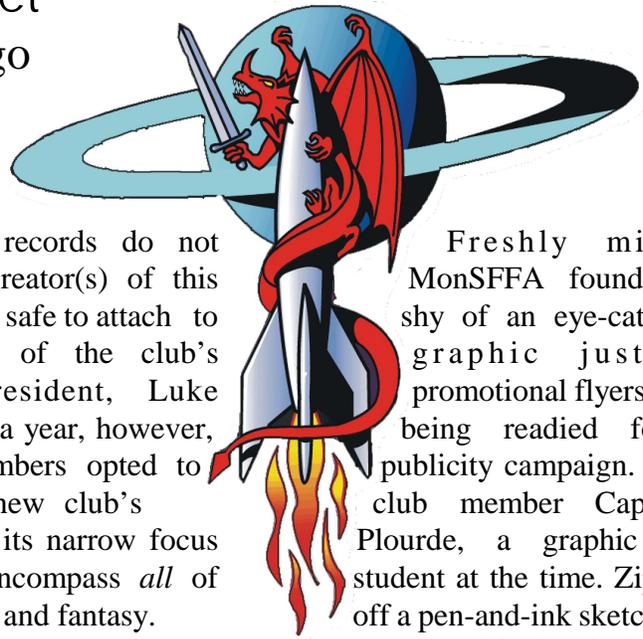
Through several reworkings, MonSFFA's logo has retained the dragon-and-rocket concept.

But MonSFFA began as MonSTA (Montreal Star Trek Association) and began signing up members at about the time of *Star Trek: The Next Generation's* premiere episode. MonSTA's logo, shown here as it appeared on the club's membership card, rather inventively made use of the *Star Trek* insignia to form a Canadian maple leaf.



Available records do not identify the creator(s) of this design, but it's safe to attach to it the name of the club's founding president, Luke Fallon. Within a year, however, MonSTA members opted to broaden the new club's scope beyond its narrow focus on *Trek* to encompass *all* of science fiction and fantasy.

And so, a new symbol was needed, one not tied so to a single part of that grand SF/F pantheon. The short-lived MonSTA maple leaf would presently give way to a dragon and a rocket.



Freshly minted MonSFFA found itself shy of an eye-catching graphic just as promotional flyers were being readied for a publicity campaign. Enter club member Capucine Plourde, a graphic arts student at the time. Zipping off a pen-and-ink sketch of a dragon, sword in hand, riding a sleek rocket across the face of a ringed planet, Capucine established the basic design components that convey at a glance MonSFFA's *raison d'être*. The club's archives, unfortunately, do not include the original work, nor a copy.



Artist Keith Braithwaite subsequently refined the dragon-and-rocket symbol, developing it into a logo by simplifying the drawing and sliding in a triangular backdrop. Capucine's pointillist-style planet remained untouched. Capucine and Keith are credited with the creation of this first MonSFFA logo, reproduced here, which served as the club's official emblem over the next few years.

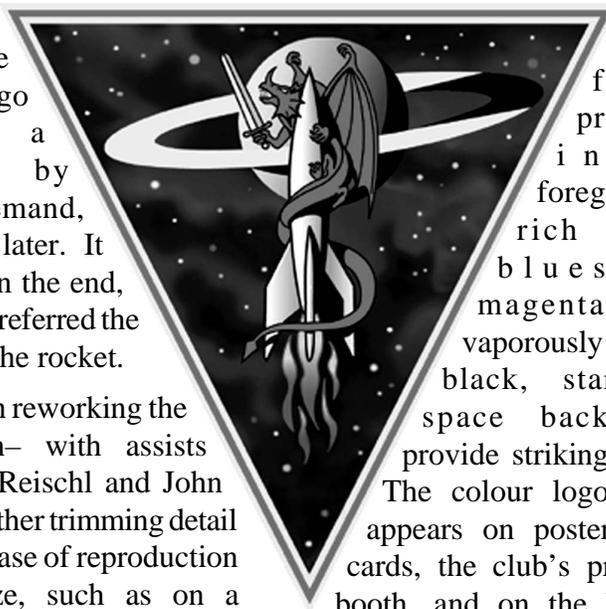
In 1991, seeking to involve MonSFFen in some kind of group project, the club held a contest to design a new logo.

Keith was among the half-dozen or so artists who submitted designs. He proposed a variation on the popular dragon-and-rocket, sitting a re-imagined dragon on a moonscape, illuminated by the rocket's exhaust as the craft lifted off into space. He kept the triangle shape, but upended it, and included a border which contained the name of the club in both English and French, an important element which the first logo lacked. Keith's design was selected by a vote of the membership, winning by a single ballot. Shown are Keith's rough sketch and the completed logo.



Keith's winning design, rough sketch shown on the left.

But the original logo made a comeback, by popular demand, some years later. It seems that, in the end, MonSFFA preferred the dragon *ride* the rocket.



Keith began reworking the image again— with assists from Berny Reischl and John Matthias—further trimming detail to facilitate ease of reproduction at small size, such as on a business card. Shown is Keith's fix-up of the central dragon-and-rocket drawing and the completed black and white version of the logo. Essentially, the club's third logo was a repeat of the first.

Of note was the creation of a full-colour version in addition to the black and white. Light blue

and bright red feature prominently in the foreground as rich purples, blues, and magentas blend vaporously with the black, star-speckled space backdrop to provide striking contrasts. The colour logo currently appears on posters, display cards, the club's promotional booth, and on the MonSFFA Web site.

Which brings us to the present, where a design contest was recently launched to come up with yet another MonSFFA logo. This fourth club logo is to be part of our planned revamping of MonSFFA's visual signature for 2004. So will we be looking at a dragon and a rocket next year, too? If history is any indicator, we just may!



Keith's fix-up of the central dragon-and-rocket drawing

Salon Médiéval

Josée Bellemare

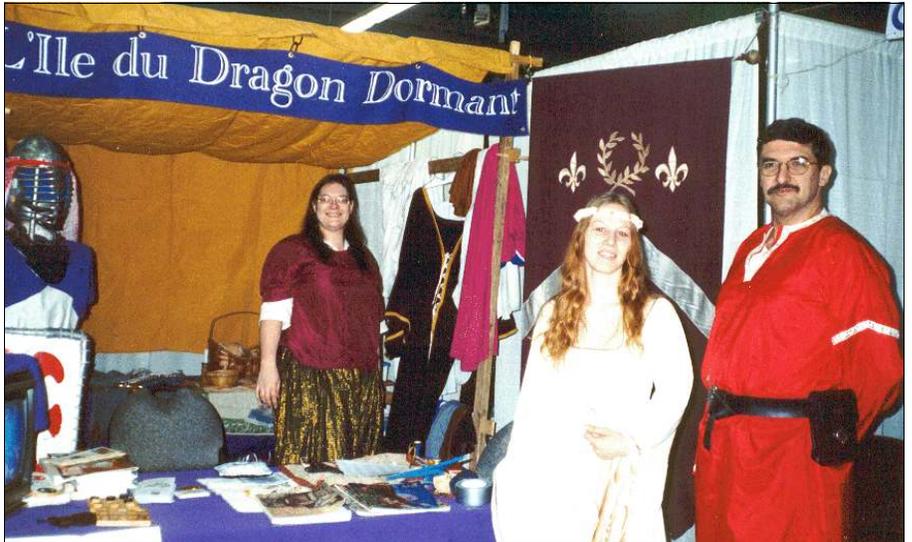
On the weekend of May 3rd & 4th the Montreal Hippodrome was host to the Salon Médiéval.

Held inside, the event proved to be very popular, with quite a few people showing up in costume, myself included.



This weekend, rank and social status didn't matter. The peasants mingled freely with the lords and ladies and the knights in shining armour side by side with the barbarian warriors. I even saw an elf!

I arrived early and was able to get a good look at all the clubs, businesses and venders. Various



Marc Durocher at the booth set up by our own local of the Society for Creative Anachronism.

clubs and role-playing groups were there to recruit new members, restaurants, cafés and theme shows trying to attract new customers and numerous merchants selling their wares.

If you own a castle or you want your home to look like one, this was the place to be. From goblets & utensils to furniture and stained glass windows and let us not forget a wide choice of costumes and



Scots, wha hae wi' Wallace bled, have descendants selling stained glass windows.

J. Bellemare

Image Not Available

Costumes and accessories for knights and ladies

accessories. And if you want the outside to look like a castle one vender had tents and awnings of all kinds, including one for your dog

One woman even bought her husband a sword for their wedding anniversary and presented him with it during the fashion show.



A dog's home is his castle.

There were short plays, fashion shows and demonstration of



Troubadours entertain the visiting lords and ladies.

various skills such as sword fighting, archery, table games and everyday life on medieval times.

Whether you are a serious enthusiast or just mildly curious, it would seem that interest in the medieval period is quite strong and there is something for everybody out there.

So whatever you're looking for, polish your sword or dust off your spell book, the quest is on.

(Photo credits: J. Bellemare)



Swords, shields, all that a young knight might need, can be found at the Salon Médiéval.



Gamers plot strategies



Knights in training.



Duelling warriors demonstrate the way of the warrior.



It doesn't change you except....

Tales from Area 6/49!

It Doesn't Change you, except...

Cathy's response to Steven Toy's challenge

She was disappointed somehow. She'd expected Area 6/49 to look more interesting, perhaps even wildly dangerous. She stared in dismay at a dusty field of unmown grass and weeds. An ordinary Frost fence, just a few feet taller than she, separated it from the rest of the wasteland.

And it *was* no more than an ordinary fence, she'd checked that right at the start. Everything she'd heard about Area 6/49 had lead her to expect a high security area. She'd come prepared with various detectors, all of them obsolete, of course, but the best she could afford. They would at least have picked up the inevitable EM emissions of even the most sophisticated security systems.

Was the whole thing a lie? Another urban myth? A cultural fad like UFO's?

But *everyone* knew about Area 6/49! The government didn't just deny its existence, it actively repressed knowledge of it, shutting down Internet sites, closing independent presses, keeping certain books off the library shelves – none of this was legal of course, and no one could prove anything, but *everybody* knew. Recently, the government had tried a new tactic and named a lottery after Area 6/49, trying to make a joke of it, but the public wasn't fooled.

The sun was rising higher in the sky, getting hotter by the minute. She swatted irritably at a small swarm of gnats, and wondered when the famed Canadian mosquitoes would make their appearance. She rummaged through her rucksack. There was bug spray in there somewhere, buried in odd bits of clothing and techno junk.

Her fingers closed on a rubber handled tool. She recognized the wire cutters and thoughtfully pulled them out. Well, why not? The worst that could happen was that her secondhand scanners were totally useless and the woods were indeed filled was armed cops. Likely she'd wake up in some sort of institution and be at least fed and clothed for the rest of her life. Probably, nothing would happen at all, and she'd be going back to Lubbock feeling foolish and a whole lot poorer than when she'd left it.

Or, there might be some truth to the stories. There were a lot of stories, some of them downright ridiculous, but all agreed that those who penetrated the defence perimeter were the lucky ones. Well, she was due some good luck. She started cutting through the wire mesh.

It took more effort than she had expected, a month and a half of eating junk food on the road hadn't done her body any good. She crawled through the opening, snapping at some gnats as she pulled herself up on the other side. She missed them; it seemed her luck hadn't changed yet, and a

sudden hunger pang reminded her that she hadn't eaten since yesterday noon. She hopped a few steps further into the weeds, and tentatively stretched her wings. No sirens, no cops. So far, so good.

A noisy flock swooped down from a towering Ranna tree. A cocky, young male brought her a beetle which she gratefully accepted to the obvious amusement of the others. They giggled and teased, but she knew this boisterous crowd welcomed her, and maybe, just maybe, she had found herself a real home at last.

AN AFTERNOON AT THE BIG BANG BURGER EMPORIUM

Josée Bellemare

It's Saturday morning, getting close to lunch and I'm getting hungry. I'd been shopping all morning and I needed a break.

I was in a part of town that I wasn't familiar with, driving along an empty stretch of road, looking for a place to eat, when a strange fog rolled in.

"What the hell's going on? It was sunny a minute ago."

Just as suddenly as it appeared, the fog is gone and I see a diner up ahead. As I pull in the parking lot it dawns on me that things aren't right.

For starters, the building looks like something from the 50s but there's a Starfleet shuttlecraft in the parking lot. I take a look at my car and see that it's now a 57

Chevy, candy apple red, with shark fins. My clothes have changed as well: I look like I stepped back in time 40 years.

Okay... Reality check will have to wait until later, for now I'm hungry. As I step out of my vehicle I realize that it's no longer a car but a sleek looking hovercraft.

The crowd around the diner is further cause for concern: an Andorian in a letterman sweater is trying to get a date with a Centaury female with a long ponytail, wearing a poodle skirt and an angora sweater.

They both look like teenagers and when I look at my own reflection in the window I am shocked to see I look about 20 years younger.

"I need to sit down and eat something."

I'm about to pull open the door when I see a poster for an upcoming concert. The group is called Josette and the Targs. They're all klingons: the three male backup singers are imperial but the female lead singer is human fusion. There's something familiar about them but I can't quite figure out what.

The crowd inside is just as strange: in one corner there's a bandstand with the band from Jabba the Hut's cave setting up their instruments, in the back there's a group of Bajoran girls in cheerleader uniforms and in a booth, a couple of Wookie

sweethearts are sharing a milkshake using two straws.

I sit down at a booth and the waitress comes over.

"Will that be human menu or do you want to take a chance on alien food?"

I look around the place, "Human menu, please."

"Just press the icon you want on the table."

I look over the menu and decide to stick with standards.

"I'll have a cheeseburger and chocolate milkshake."

While I'm waiting for my order I keep looking around the room and I keep asking myself what was in that fog. The waitress comes back with my food.

"First time here?"

"I beg your pardon?"

"First time here?"

"Yeah, I just discovered this restaurant."

"No, I mean first time in Area 6/49."

"Area 6/49?"

"Yeah, you came through a fog didn't you? Area 6/49, it doesn't change you except... Some people come only once in their lifetimes, others keep coming back without really knowing why.

The best advice I can give is not to ask how or why, just have fun while you're here.

You're in luck: the show is just about to start. Enjoy the food."

True enough, the musicians were ready and an announcer was coming on stage: he was a werewolf.

"Good afternoon folks and welcome to the Big Bang Burger Emporium. My name is Jack and I'll be introducing the bands. For the first set we have the Max Rebo Band so just sit back and enjoy the show."

Turns out the band had talent and my food was really good. When it came time to pay my bill the waitress waved her hand.

"It's always free for first timers."

When I get out into the parking lot I see a flying saucer coming up to the drive-through window. Inside are four Roswell greys. They're wearing matching jackets and each one had the suit from a deck of cards on his back. The logo on the side of the saucer said "The Four Aces".

I just shake my head, get back in my vehicle and drive off in the direction I came from. Sure enough, the fog is back and when I come out on the other side everything is back the way it was.

Or is it... On my windshield someone has left a flyer advertising the Big Bang Burger Emporium, exit 6/49 off the cosmic highway...

Next Issue:

More Tales from Area 6/49!

Be First in Line! Send in your stories today!

17th century pulp fiction revived; or, le sieur de Claireville comes to Nouvelle-France

By

Georges T. Dodds



You may have been wondering where I've been lately, and where my dues that used to line the MonSFFa coffers have gone. I've become involved in a publishing project which seeks to reprint a number of fictional and non-fictional literary precursors of/influences on Edgar Rice Burroughs' Tarzan of the Apes (All Story Magazine, 1912). A project which initially appeared small and well circumscribed has blossomed into a vast, multi-tentacled creature, including early works on the study of monkey language, a 12th century Moorish philosophical novel, previously unreprinted pre-WWI pulp novels, and an early 17th century witch-hunter's manual, amongst others. All this will perhaps be material for another article when publication becomes a bit closer to realization.

Much of the work that has gone into compiling this collection has been research into just what texts share plot elements or are otherwise thematically linked to Tarzan of the Apes. Burroughs himself claimed his primary influences to be the Roman myth of Romulus and Remus suckled by the she-wolf, rather than Rudyard Kipling's *The Jungle Book* (1894) and *The Second Jungle Book* (1895). He also suggested that he vaguely remembered reading the tale of a sailor shipwrecked on the African coast who had survived within an ape community. A number of Burroughs biographers and fans have speculated on the origins of the Tarzan story (1-6), and in doing so have proposed a number of works as being relevant to Tarzan's origins.

Among the most specifically targeted of the studies on the literary origins of Tarzan, and one to which Burroughs collaborated through correspondence with the author, was Rudolph Altrocchi's 1948 "The Origin of Tarzan" (1), in which he traced plot elements of Tarzan through literature and folk-tales, back as far as the 12th century C.E. Altrocchi, a professor of Italian studies at UC Berkeley, was unable, after two years of diligent search to find any story of a sailor shipwrecked on the coast of Africa and having lived amongst the apes. Others, however, have

managed to "discover" (i.e. create) shipwrecked sailor's journals to fit the story (7, 8). Altrocchi was, however, able to find a number of tales or portions of tales bearing thematic ties with Tarzan.

Altrocchi discovered a sequence of tales in which a shipwrecked or otherwise wandering human being is forced to father or bear children to an ape of the opposite sex. Upon the human attempting to escape, the ape throws the child to the ground or into the sea, where it dies. Altrocchi finds the story in oral tradition (1), in an early witch-hunting manual (9), in a Persian folktale (10), and in an early 17th century French adventure novel, *L'Amelinte* by the sieur de Claireville (11). It is this novel which we will digitize as part of our reprint project.

So who was Onésime Sommain, sieur de Claireville? Essentially a very minor French author of the early 17th century, whose works (11-16) were published between 1620 and 1637. Altrocchi discovered the Tarzan-related excerpt from de Claireville's *L'Amelinte* through a footnote in a book on 17th century French novels (17). Born in 1599, son of Claude Sommain de Claireville, a Calvinist minister in Loudon (near Le Mans), Onésime converted to Catholicism in 1620, the same year he published his first works, a tract (12) defending the basis of his conversion. A man-at-arms by trade, his date of death is unknown.

L'Amelinte was published in 1635, the year Samuel de Champlain died in Quebec City and when the population of Nouvelle-France did not exceed 200 individuals. The year before, in de Claireville's hometown of Loudon, Father Urbain Grandier, convicted of sorcery leading to the demonic possession of Loudon's Ursuline nuns, confessed his sins on the porch of the church of Saint-Pierre, then died in flames lit by his own exorcists.

The question was, where to get a copy -- this was not the sort of book likely to crop up in the local antiquarian bookstore, and given it's obscurity it hadn't been reprinted or stored on microfilm, though de Claireville's later satirical novel *Le Gascon extravagant. Histoire comique*

(1637) was reprinted in 1984 (16). Back in November 2002, when the search began, nothing came up on any Internet search engines, and only *Le Gascon extravagant* and *La methode Françoise...* came up on WorldCat, a search engine allowing access to 43 million bibliographic records worldwide (available through McGill Libraries).

A search of a printed bibliography of early 17th century French works (18) revealed that copies of de Claireville's *L'Amelinte* and *Les amours infidelles* were held by the Bibliothèque de l'Arsenal in Paris, unfortunately much of their catalogue is not available online, and only one of de Claireville's early works (12) comes up on a search of the Bibliothèque Nationale de France. Attempts to reach the Bibliothèque de l'Arsenal directly by e-mail, or through a contact at the Bibliothèque Nationale were fruitless.

Taking another look at Altrocchi's article, lo and behold, he had actually stated where he had read the book, the U.S. Library of Congress. A search of the catalogue revealed that indeed the library had the book, the legacy of some guy named Thomas Jefferson. As well, the LOC had another one of Altrocchi's early Tarzan precursors (19), a roughly 200 page Italian novel from 1574. Well, that was going to make the whole thing very simple, or so one might have thought. However, after a few months of getting the run-around, I finally got in touch with the right people and they sent a price quote (in U.S. dollars):

Retrieval fee:	\$ 12.00
Set-up fee:	\$ 3.00
Microfilming fee (\$0.90 per page) x approx. 1000 pages:	\$ 900.00
Roll of microfilm (\$70 per roll) x 2 rolls	\$ 140.00
Total:	\$1055.00

Yikes! Close to \$1500 Can., just a teensy tad over our budget. Further discussion established that if the books were to be copied in their entirety, this could only be done to microfilm, no exceptions. An offer to supply the LOC with the fully digitized text of the novel, in partial exchange for the copies, met with similar intransigence. Time to track down those people at the Bibliothèque de l'Arsenal -- well still no news from them.

While looking for yet another of Altrocchi's ancient tomes, I came across the Karlsruhe Virtual Catalog:

<http://www.ubka.uni-karlsruhe.de/hylib/en/kvk.html> which allows simultaneous searching of a number of European national and university libraries. Type in *L'Amelinte* and presto! a copy exists in Stuttgart, Germany, in the Wuerttembergische Landesbibliothek, but will they want some ridiculous sum of money for a copy of the book? I contact them and they're perfectly happy to make a microfiche copy for 62 Euro plus 6 Euro for postage and handling, or roughly \$110 Can. So, by September I should be in possession of a set of microfiches with the complete novel, and between a machine on the downtown campus of McGill which allows direct capture from microfiche to a digital format, and a good optical character recognition software, we should be well on our way to having a raw digital text by Halloween, OK, maybe Christmas at worst. Then comes the really tedious job of proofreading the digital version and making sure it's identical to the original (volunteers welcome).

Amusingly enough, last week I searched Google once more for "Claireville" and "Amelinte," and lo and behold if a site at the University of Genoa (Italy) didn't pop-up with a excerpt from the book, albeit misdated to 1665.:

<http://www.francesistica-ge.it/equipe/bricco/incipitweb/textes/incipitromav.htm> (scroll down)

Furthermore, a search of the University of Genoa library catalog reveals that they too have a copy of *L'Amelinte* -- it's become almost as common as Stephen King paperbacks

So after all this searching, just what is *L'Amelinte* about? It is a lengthy (>700 pages over 2 vols.) romance-adventure which follows the adventures of three couples over land and sea. It was, by de Claireville's own account, addressed to a female readership, and bears elements of adventure, romance, and morality. The first paragraph of the novel, presented at the website above, seems to certainly kick-off the novel with a bang, having three of the main characters shipwrecked and at imminent risk of losing their lives. However, even Francophobe may have some trouble deciphering the text, particularly since the text posted maintains the original typesetting: I used for and j, v and u used interchangeably, accents omitted or added, and the tilde to replace n or m (têps for temps and gråd for grand). Consequently, a rough translation of the text into modern English follows:

The continuing storm surprised all on board, and the tempest became so violent that one finally saw death painted upon the face of even the most self-assured. Each of them drifted between safety and ruin, and Melicandre

who had never shown any fear was troubled, and, expecting to be shipwrecked, confessed her constancy to have been shaken. Fear altered the sailors' complexion, and even the most resolute yielded to the bad weather: impetuous waves that everywhere revealed abysses sapped their hope, and in this extremity they could not claim to being themselves. The sea, extraordinarily agitated, forced them to throw overboard a number of items which seemed to weight down the ship, and allowing themselves to drift at the mercy of the waves, they implored Heaven's assistance, which could deliver them from such a manifest danger. They had abandoned everything, and their greatest consolation was in their prayers, which they continued with an ardent fervor, when the Pilot spied-out the Spanish coast, about which they were somewhat relieved, and were very happy to see daylight once again, having spent the night in a most worrisome manner. The storm which had nevertheless not let up, still belabored them, and the boldest of them would not have dared to promise himself safe harbor. The wind pushed the ship so violently that in but a short time it traveled quite a ways, yet far from the path they had resolved to take. The astrolabe and compass were of no use to them, their experience was insufficient to resist the fury of the storm. When night fell, the weather, rather than calming down came to be so rough that the ship was, in one gust of wind, broken upon a rock fairly close to the coast. There the entire crew was lost, the sailors drowned, and Melicandre, Perimene and Leomenon alone saved themselves upon a rock where the waves had favorably thrown them. They had not been any more surprised than they were then: they saw themselves over a thousand feet from shore and knew not how to swim: Perimene had taken it up in the past, but it was so long ago that he could barely remember how. In this state, where the pleasures of life were outweighed by those of death, they complained of their misfortune, and made Heaven accomplice to their woes.

All in all, de Claireville's *L'Amelinte*, which Altrocchi states contains "a series of innumerable adventures" and which he qualifies as "probably a dime novel of the time," seems to have the potential to be a thoroughly entertaining read, if perhaps not a work of great literary merit. We shall see.

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Beer in Science Fiction

by Joe Aspler

In keeping with the summer season, this is an “article lite”. Cathy asked for picnic-related material, and I’m always glad to oblige. This is not an exhaustive listing of SF stories about beer. Traditional fannish misspellings such “bheer” are also excluded.

WARP readers in Quebec may be aware of a local (and potent!) micro-brew, Maudit. The label shows a canoe full of Voyageurs paddling through the sky, with the Devil looking down at them. This was based on the old French-Canadian folk tale, La Chasse Galerie. Like most folk tales, there are different versions, and the roots of the Quebec versions can be traced back to France and to the rest of Europe. When the beer came out, some uptight sorts (probably fundamentalists) complained about having the Devil on a beer label. It was pointed out that, aside from this being a traditional Quebec tale, the Catholic Church never had any problems with such stories, as long as either the Devil got his comeuppance at the end, or the people who dared to deal with the Devil got theirs!

Aside from the fantasy aspect, what's the connection to WARP? SF great Gordon Dickson once wrote a story, later expanded into a novel (The Forever Man) which started with a battered spaceship returning from battle - a century overdue, and apparently with the ghost of its French-Canadian pilot at the helm. The name of the ghost ship: La Chasse Galerie. It's a good book, out of print, but can be traced through the second hand section of amazon.ca.



La Chasse Galerie, by Henri Julien, from the Musée du Québec

CHORUS OF HOBBITS.

*If you want to know who we are,
We are gentlemen of the Shire;
In many an inn and bar,
By many an alehouse fire,
We dine on six meals a day;
Our attitude's bright and gay;
But we don't mean it that way, oh!
If you think we are cutesy-poo,
Like an Ewok or Jar-Jar Binks,
You don't know what we do:
When we don't smokes, we drinks!*

and Jazzica of the Boni Maroni. After settling on Doon (The Dessert Planet), they must tame the giant Sand Pretzels, to control the great pools of beer. After the Lady Jazzica samples the beer, the Freedmenmen proclaim, "She is potchkied."

If you have to ask what potchkied means, you're too young to be reading this.

Another beer-related story, in a much lighter vein, is Poul Anderson's short novel, A Bicycle Built For Brew, in which beer provides the thrust for a rather unique rocket. It could have been classed as an SF Tall Tale, except that the concept is technically feasible. Rather a waste of beer though. In the Introduction to the version that I have, Anderson stated his ambition: to write a scientifically plausible story about a spacecraft powered by oars. Now oars and beer— that's summer writing!

For Tolkien fans, there is The Hobbit, as Gilbert & Sullivan might have written it, which notes that the favourite activity of Hobbits of the Shire involves, well, beer. See:

<http://www.teemings.com/extras/lotr/g/gilbertandsullivan.html>

for more details and other Tolkien parodies.

Finally, I can't let pass the National Lampoon's Doon, the tale of Pall Agamemnidēs, son of Duke Lotto Agamemnidēs



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It Came

OUT OF THE BOX!

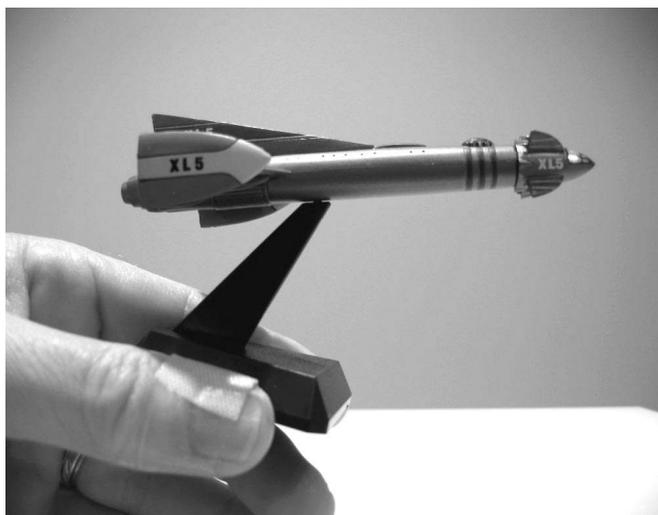
Once more, with feeling!

Paul Bennett

“This is Space Intruder Detector, new Anderson licensed product detected off the coast of Japan. anticipated landing site North east section of the Americas. Severe damage expected to collectors’ wallets and bank accounts. Fallout imminent. Have a nice day.” message ends.

So began my latest adventure in trying not to collect.

Just when you thought it was safe to cut back your collecting as you are getting disgruntled with the big toy companies, along comes a little Japanese company (OK maybe not that small) Konami. This company has produced a delightful line of miniature toys based on nearly all of Gerry Anderson's T.V. shows: Supercar, Fireball XL-5, Stingray, Thunderbirds, Captain Scarlet, UFO, Space 1999, Joe 90. These little toys were sold with candy in Japan and require a bit of assembly. The accuracy and the detail are amazing. The engraved lines and painting are incredible. Take a look at the picture of Fireball XL-5 relative to the size of my hand – the ship is 4 inches long.



1 - Fireball XL-5



2 - The whole Gerry Anderson collection on a coffee table.

Of course this line was an instant success over there. As you can see by the second picture, you can get the whole Gerry Anderson collection on a coffee table. This gentleman was selling a complete 30 piece set on Ebay for a mere \$350.00 US.



3 - The UFO set.

Picture three shows a close up of the UFO set. The only way to get the UFO is to buy the set of six, aghhh! Curse these swine dealers!



4 - Skydiver



5 - Sky1

Take a look at the close up of Sky1 and Skydiver!

This brings us to the next part, where to find them?

Alas, the best place is Ebay. With a bit of patience you can get the odd one at a good price. I got my XL-5 and S.I.D.– a two pack – for \$15.00, so rather than chase all of the toys just pick your favourite and pursue those.

If you have to have the whole set then you could mortgage the cat and “buy now” for only \$350.00. But wait, you’re still not finished!

You have to try and find the chase figures! Sorry, I stand corrected, *three* chase figures: Parker, Destiny Angel, and Lt. Gay Ellis and one chase vehicle, a very nice version of Supercar. (pic7) These will cost you even more. So I have my Fireball XL-5, SID went to a very good home and also the excellent Skydiver submarine. With this I am satisfied.....now if I can just find the Terror fish (pic 6) for a real good price, that's all I need. Then I can try and get.....

Aaaagh! its got me, the collecting monster, it's back! Get away, get away, get away!



6 - Terror Fish



7 – The Good Guys

picture credits: Paul B. and Ebay

Is That a Light at the End of the Tunnel? *(and not a blast from the Death Star)*

Models reviewed by
Dominique Durocher



I wrote in my last reviews that things were looking grim for the science fiction modeler. AMT/Ertl had dropped their licenses for both Star Wars and Star Trek. They even seem to have almost completely dropped plastic kits since having been taken over by Racing Champions, a die-cast car company.

Monogram has also dropped its Babylon 5 and Voyager licenses. We were relegated to resin kits, which are always hard to find, expensive, and often of dubious quality. The only bright spot had been Polar Lights, which released a few back-engineered models of old Aurora kits and a few new ones, like the Jupiter II and C-57D which were reviewed in past issues.

Now it seems we are getting a reprieve, but from across the Pacific. First into the fray was Fine Molds, a small Japanese model company (with less than a dozen staff) is producing a series of Star Wars kits. They started with the X-Wing and TIE fighter, both in 1/72. These were followed by the Jedi Starfighter and soon to be released Slave I in the same scale. There is so far no news on any further kits from them.

Bandai, the giant best known for their large assortment of mecha kits, is tackling Star Trek.

When they announced their first release, a movie Enterprise which is a snap together, lighted and pre-painted kit, the interest was incredible. They had planned on possibly releasing more if the sales were good. Pre orders must be exceptional as they have already shown prototypes for their next release, the Enterprise NCC-1701-E, due this fall.

The only problem with all these kits is that they are not intended for distribution outside of Japan, making them difficult to find and expensive. They have turned up in local stores, ordered online or through roundabout ways that boost already high prices.

Bandai's instructions are in both Japanese and English, so there may be larger plans in the works.

Polar Lights is also taking on Trek with their recent release of a

"classic" Enterprise and upcoming large-scale NX-01 from the latest entry in the franchise.

And now for the reviews.

X-Wing Fighter **by Fine Molds in 1/72 scale**

What a kit! It is small, about the same size as the old AMT snap-together kit, but the detail is better and more accurate than any other, even the light-and-sound Pro-Shop kit that is about 4 times larger.

The surface detail is very finely moulded and very sharp. Fit is also excellent, although I found a thin shim of plastic on either side of the cockpit tub necessary to get a tight fit. Optional parts for the engine nozzles are included for the various individual ships. There are also



parts for R2 and R5 units, both complete and heads for the ship. Both sitting and standing pilot figures are included. The wings are articulated to be positioned both open and closed, and stay in place unlike the AMT kit. It has been said that the wings can be installed after they and the fuselage are painted, but this is not quite exact as it would leave a visible seam in the fuselage. The landing gear can be removed and reinstalled after completion, but the doors fit so tightly that the process could damage the paint and I would recommend against it.

There is an extensive decal sheet allowing the ship to be finished as any of Red 1, Red 2 (Wedge), Red 4 (Biggs) and Red 5 (Luke), both with clean or weathered markings. It also includes the markings for the R2 units, five tiny decals for each one! Although the instructions are only in Japanese, an English version is available online as six individual images at

<http://www.hlj.com/images/fnm/xw01.jpg> through <http://www.hlj.com/images/fnm/xw06.jpg>

This model is an excellent buy. It is a little expensive for it's size at \$30-\$40, but is of excellent quality. It goes together unusually well for an SF kit and looks great once finished.

TIE Fighter

by Fine Molds in 1/72 scale

Another beautiful kit, and again somewhat small. It is in the same scale as the X-Wing, so it can be displayed



<http://www.hlj.com/index.html>

next to it. Surface detail is also quite sharp and well moulded. Fit is excellent, except for a few small gaps in the cockpit. This is also where I find the greatest inaccuracy, as there should be a hexagonal window in the rear bulkhead, but it is not present.

The window's outline is present on the hull however, to be painted as a black panel. The upper hatch part is entirely clear, which means there are no seams around those small windows. The solar panel wings are superbly engineered, with the finely detailed panels separate from the surrounding structure, so they can be painted separately before assembly. The stand is designed to look like the TIE's support structures, only from the bottom rather than the top. There is also a sitting figure of a TIE pilot, as well as a standing stormtrooper to display next to the ship.

Painting is simple as it is mostly two shades of gray with a little black. The decal sheet is less extensive than the X-Wing's, but there isn't much to this one's markings to begin with. There is a hexagonal marking I do not recall having seen, but may have been present in the original movie.

At around \$30-\$40, it may seem expensive for such a small model, but the quality is definitely in line with the price. Again, the instructions are only in Japanese, but I am working on a translation similar, although not as extensive, as the X-Wing's.

The finished model looks to be an excellent representation of the vessel. Although small, it has an impressive look and is definitely worth getting.

Jedi Starfighter by

Fine Molds in 1/72 scale

Two words for this one: superb and small. It's length is about four inches, with the hyperdrive ring about 5 inches in diameter. On the other hand, detail is just as good as the other two, maybe even a bit better.

The fit of the parts is once again excellent on the fighter, but a bit less so on the hyperdrive ring. A bit of care will be needed in assembling that segment to maintain proper alignment. Some small pieces of plastic sheet are needed to close off the front of the cockpit. Having seen the full-size shooting mockup up close, I can say the accuracy is impressive, although the piping on the rear may not be absolutely exact but more than close enough at that size.

The decal sheets are impressive. They are almost the



<http://www.hlj.com/index.html>

size of the box and include all the red, green and gray panels, leaving little left to paint. I do think these would be difficult to position with all the small surface detail, though. The smaller markings are also available separately for those who prefer to paint most of the colour. The red-brown also seems somewhat darker than it should be. Again, no English instructions, which I am working on correcting.

The kit includes two stands, so it is possible to display both segments together or separately.

Again, this smallest kit in the series is expensive for it's size, the most expensive so far reaching as much as \$65 in some stores, but should be more reasonable at \$35 to \$45. The quality is again proportional to the price and it is a good and impressive looking, if little, model.

NCC-1701 USS Enterprise movie refitted version by Bandai in 1/850 scale

Their first entry in the Star Trek family, this model is excellent. It is a snap-together kit, requiring no glue to assemble. It is also pre-decorated, so there is no painting or decals to apply. To top it off, it also comes with lights! No soldering is required, so anyone can put this one together.

It is also the most accurate kit available, but it is a bit small at about half the length of it's AMT cousin. It is

also quite expensive. I obtained one for \$100, but have seen it in stores for between \$110 and \$160.

One of the main problems with predecorated kits is damage to the paint when removing parts from the sprues and while hiding seams. Bandai has some experience in this, and has done their best to avoid the problem. They have located the connectors so they do not damage the finish when removed. It is not perfect and a few spots still show. They have also put quite a bit of effort into hiding the seams along panel lines, but the segments around the saucer dish leave very noticeable gaps. There are a few other spots where damage to the paint during construction was unavoidable.

There is so much inside the kit that it is very tightly packed. I had to go back and give the secondary hull a squeeze for a few days for it to finally close up properly. The pylons are also a tight fit, and a bit of trimming of their mounting tabs would be a good idea.



<http://www.hlj.com/index.html>

The lighting is quite simple to build, but one must cut the wires no longer than indicated, otherwise they will not fit inside the already very tight model. I had to bend a couple of the connectors in the stand to get a good contact, but otherwise had no modifications to do for the lights to work. I think the lights may be slightly underpowered with the three batteries that fit into the stand.

As mentioned before, the kit is predecorated so there is no painting to do and no decals to apply. There are only two thin foil stickers to hide the wires in the pylons. Apply these by pressing only along the edges and the wire troughs should not show. The base colour is a

somewhat darker gray than I'd like and the other colours seem too garish, although they are accurate for the shooting model, but should be toned down for what is seen on-screen. The markings are mostly accurate, with a few omissions and some of the text being too big. I expect there will be after-market decals available soon for those who want to hide the seams and repaint the kit.

It took me about 3 to 4 hours to build this one. The finished result is quite impressive. Again it is somewhat small for the price, but for those who want to build an Enterprise without having to do all the accurizing or adding lights to the AMT kit, this one can be quite amazing.

**NCC-1701 USS Enterprise,
classic TV version
by Polar Lights**



D. Durocher

A last minute entry in these reviews, as it was only released at the end of July. Again, it is a snap-together kit, but somewhat cruder than the previous one. It is smaller than the AMT kit of the same ship, but more accurate. It has optional parts to build it as the versions seen in the original pilot, "The Cage", the second pilot, "Where No Man has Gone Before", or the rest of the series. These parts include two bridge domes and two lower saucer domes, both clear; two shuttle bay doors, one solid and one segmented; two deflector dishes, one large and one small; and finally two complete nacelle sets with three different end caps.

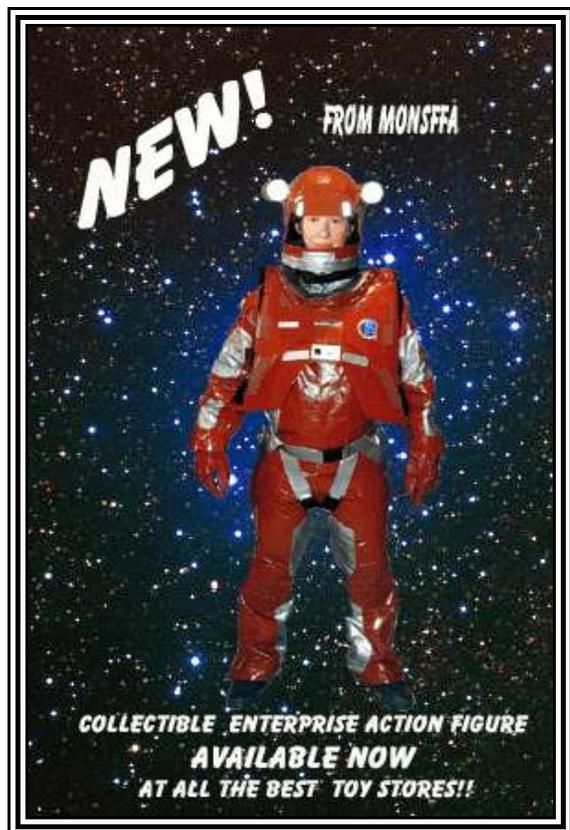
It also has the markings to do the three versions of the Enterprise as well as the Constitution, the Exeter and the Defiant. It also has the markings for the I.S.S. Enterprise

from the episode "Mirror, Mirror." These markings come as both peel-off stickers and waterslide decals, for those who prefer one or the other. While the box claims it to be a three-in-one, this actually makes it a four-in-one kit.

Assembly goes well, it took less than two hours, although I have had trouble with one of the nacelles not wanting to remain in place. Fit is pretty good for a snap-together, and may be better once one cuts off the pins to glue it. There will be large gaps though, including a very visible one between the two halves of the pylons. There is very little surface detail, as all the windows are included only on the decals.

Painting instructions are somewhat basic, as the kit is meant to be simple, but they seem accurate. The stickers and decals all have the same markings, which include all the windows, the pylon grilles, and the secondary markings for the different versions. There is already an after-market decal sheet available, produced by the same person who designed the kit, which contains markings for other ships mentioned in the series.

This is the least expensive kit reviewed in this issue, at about \$20, but the only one readily available in local stores. Built as-is and with a little paint, it can look quite good. With a little more work, it can be made into a nice little competition piece.



Speaking Our Minds, Struttin' Our Stuff!

Why do good SF stories end up as bad films?

By

Joseph Aspler

Several years ago, author Barry Longyear was a guest at ConCept. I asked him to autograph a copy of his Hugo and Nebula winning story, *Enemy Mine*. After signing the magazine cover and title page, he added wistfully, "One day, they may make a good movie out of it."

The joke was, of course, that they had made a movie out of *Enemy Mine*, starring Dennis Quaid as the Earthman and Louis Gossett as the hermaphroditic alien lizard. It wasn't a very good film. It wasn't horrible, but they took a great piece of literary SF, and turned it into another shoot-em-up, with little of the original message left.

In this article, I'm not going to discuss original scripts or films that arose directly from the mind of a George Lucas or a Steven Spielberg. I'm going to concentrate on the problem of getting literary SF transformed into celluloid.

On Labour Day Weekend 1983, I attended the Hugo Awards Banquet at the Baltimore Worldcon. *Blade Runner* won a well-deserved Hugo for Best Dramatic Presentation. The producer's representative went up to accept the award, and commented, "We made *Blade Runner* for you SF fans - and you're the only ones who saw it."

(Hopefully that has changed with home video, DVD, and the release of the "Director's Cut".)

Film producers have to look out for the Bottom Line. A book that sells a million copies is a huge success. But a film that sells only a million tickets is a flop. And so Hollywood feels that every film must suit the lowest common denominator - the possibly apocryphal and not very smart 11 year old.

One of the greatest SF films never made was Harlan Ellison's script of the Asimov classic, *I, Robot*. Was the film cancelled because (by his own admission), Ellison accused the producer of having the brains of an artichoke? Or was it cancelled because of the special effects budget? The script has been published, and there is no question but that it would have been a classic. Although the script was not a direct transcription of the stories, Asimov gave his full backing to Ellison's vision.

Another version of *I, Robot* is currently in production. A Hollywood blurb goes as follows: Inspired by the Isaac Asimov anthology series of the same name, this film features a robotophobic police detective investigating a crime where a robot appears to be

implicated in the murder of its owner. This does sound like one of Asimov's Robot novels, but it does not sound like *I, Robot*! The film is due for release in April 2004. I'm willing to put off judgement, but the site:

<http://www.starseeker.com/films/irobot.htm>

does not look promising. Will we have a classic SF film, or just another robot/cop story with mayhem and special effects? And don't get me started on another Asimov story, Hugo winning *The Bicentennial Man*, transformed into a Robin Williams vehicle.

Consider Kevin Costner's 1997 *The Postman*. With a budget of \$80 million and revenue of only \$27 million, it made the list of the top money-losing films of all time. I don't know how much Hugo winner David Brin (who wrote the short stories on which the film was based) was involved, but given Kevin Costner's track record, one suspects that this was a Costner vehicle from start to finish.

It wasn't a horrible film, but it weighed in at just under three hours. As I watched scene after scene of padded exposition, I muttered to myself, "give me a pair of scissors and I'll reduce this thing to size." An hour shorter: the difference between a money-losing turkey and a good film.

Let's look at well-made SF films based on literary SF: *2001: A Space Odyssey*, *Dune* (1984), and *Contact*. In each case, the author

was deeply involved. The film version of Ursula Leguin's *Lathe of Heaven* was a classic and classy SF adaptation. I saw it at the 1980 Worldcon, but then the film disappeared for 20 years. Low budget and no big egos - was that the reason for its success? Or for its disappearance

Now, let's look at some turkeys: *Starship Troopers*, and the aforementioned *Postman and Enemy Mine*. *Starship Troopers* was made after Heinlein's death, while for the other two films, major author participation/control was doubtful. Then there was that stinker that I mentioned in the last issue of WARP, the "adaptation" of Poul Anderson's *The High Crusade*. *Battlefield Earth* is in a class of its own, since the film showed the same level of literary and artistic merit as L. Ron Hubbard's book.

One of the finest transformations of an SF story to film is *Charly*, based on Daniel Keyes's *Flowers for Algernon* (Hugo award for the original short story; Nebula award for the full-length novel). Cliff Robertson won the 1968 Best

Actor Oscar for his portrayal of the title role, a severely retarded young man temporarily raised to genius status by a medical experiment. This is a film to look for. *Charly* was not really marketed as science fiction - is that how the producer got to make both a classic film and a commercial success?

Some SF films may be great despite the misgivings of the original writer. The story of Harlan Ellison and *Star Trek's City on the Edge of Forever* is famous. The version that we all saw is considered to be *ST's* greatest. But Ellison's original script also won an award, and Ellison himself makes no secret of which version he prefers.

Ray Bradbury's *Fahrenheit 451* was a good film when it was made in 1966, although it could have been better. Here is what Bradbury had to say last year about Hollywood in general and *Fahrenheit 451* in particular:

"I'm riding herd on five motion pictures right now, and all the people at all the studios are stupid. They're so goddamned dumb, I can't believe it. They've all gone to

college, and they think they know how to write. They haven't even been to kindergarten.

"Mel Gibson has owned the rights to do a new version of *Fahrenheit 451* for 6 years. There have been 10 screenplays. Jesus Christ, shoot the book! It's a screenplay, look at the goddamned thing!"

On the other hand, Jules Verne and H.G. Wells have done reasonably well on the screen. *The Lord of the Rings* is a literary property that the filmmakers didn't dare abuse (not that Peter Jackson would have). And in the case of *Harry Potter*, J.K. Rowling has clout that the vast majority of writers only dream of.

Is major author participation/control a requirement for making a good literary SF film? Is it a matter of keeping the film out of the hands of Hollywood's egos and Big Stars? Or is it that only the bravest producer will attempt to make classic SF first and let the sacred Bottom Line take care of itself?



The League of Extraordinary Gentlemen reviewed by Sylvain St-Pierre

The date is 1899. What if all the great action/fantasy/science fiction literary figures of the 19th Century had actually been living people? Imagine Allan Quatermain, Captain Nemo, Dorian Gray, the Invisible Man, Doctor Jekyll (and Mister Hyde), Tom Sawyer and Mina Murray (of *Dracula* fame) getting together to fight an equally famous villain! Would it not be great?

Well, there was already a comic book based on that very premise. Now there is movie, but - in my opinion - it has been sadly botched. Sean Connery gives a good performance as Quatermain, but Sawyer as a secret agent was obviously thrown in only to gain the favour of the American viewers.

I tend to be very forgiving when

it comes to plot holes and inconsistencies in genre movies, but this one definitely has too many for my tastes. Yes, there are some very clever ideas, but not enough to redeem the bad stuff that has been thrown in. The car chase scene in the middle of the collapsing city, to mention one, is about the most ridiculous thing I have seen yet.

As for the Computer Generated

effects, while still impressive here and there, they are quite below standard compared to the most recent benchmark productions. The superbly designed Nautilus, for instance, looks quite laughable as it navigates in the narrow canals of Venice.

Perhaps I was expecting too much of this movie because I happen to love steampunk, but I know that I came out of this one rather disappointed. It may be worth renting if you like, but I do not recommend buying the DVD when it comes out.

The Columbia Tragedy

Maureen Whitelaw

The loss of the Columbia touched us all. Maureen Whitelaw recorded her thoughts as the news was broadcast to the world...

Clear blue skies above Texas. A single contrail bloomed into 3 white dots.

Then 5.

Then 12 more.

Twin sonic booms.....

It disintegrated just 16 minutes from Florida.

Debris was found in northeastern Texas and into Louisiana and Arkansas and in a farmer's field.

Remains... People saw some of it in pastures, woods and swamps.... Some saw falling debris the size of a compact car...

A charred torso, thigh bone, and skull, bits of machinery, pieces of meta, tiles, and other shuttle debris...

Ilan Ramon: He was Israel's first astronaut, a hero to his people. A stamp is made to commemorate

him.

Rick Husband: He really wanted to fly. Then he was promoted to NASA's elite astronaut corps.

Michael Anderson: He was mission specialist and served as Columbia payload commander. The son of an air force officer, science caught his attention.

Laurel Clark: She was Columbia's mission specialist. Her first flight...

William McCool: USA Navy commander and test pilot....

Kalpna Chawla: She was their flight engineer. India's Worthy daughter, their martyr...

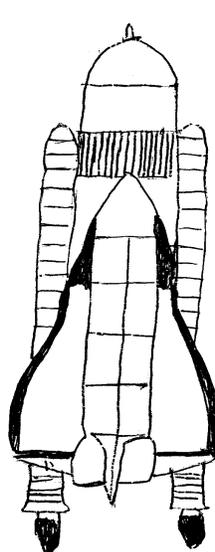
The US shuttle is grounded indefinitely. The impact may be felt soon by the Canadian Space Agency as jobs are postponed.

Questions are raised:

Was Columbia felled by something that could be easily fixed?

Did NASA make poor decisions that left the Columbia crew no chance to survive

Should NASA divide its budget between robotic spac flight and riskier astronaut missions?



Maureen Whitehead

Can the nation afford a Space Station and the cost of replacing the aging shuttles



The crew of the Columbia

From a NASA Bulletin:

The final crew of the Space Shuttle Columbia was memorialized in the cosmos as seven asteroids orbiting the sun between Mars and Jupiter were named in their honour today. The names, proposed by NASA's Jet Propulsion Laboratory (JPL), Pasadena, Calif., were recently approved by the International Astronomical Union. The official clearinghouse of asteroid data, the Smithsonian Astrophysical Observatory's Minor Planet Center, released the dedication today.

"Asteroids have been around for billions of years and will remain for billions more," said Dean Ranetkins. Raymond Bambery, Principal Investigator of JPL's Near-Earth Asteroid Tracking Project. "I like to think that in the years, decades and millennia ahead people will look to the heavens, locate these seven celestial sentinels and remember the sacrifice made by the Columbia astronauts," he said.

Thanks go to Charles Mohapel for bringing this news to my attention.

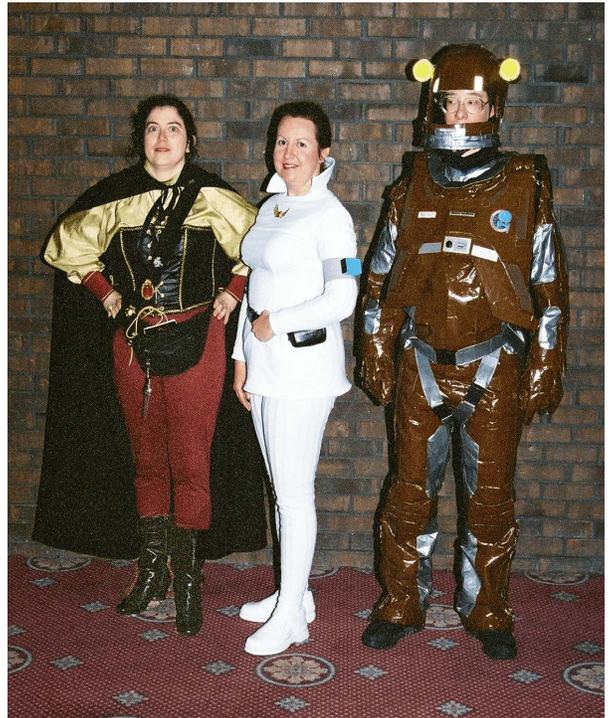
-CPL

On the road again!



D. Durocher

Lynda Pelley won a bronze medal in the Science-Fiction Vehicles & Equipment category for her Naboo Royal Starship at the IPMS Regional Competition Noreastcon 2003 held in Buffalo, NY on May 2-3.



D. Durocher

MonFFen in the Toronto Trek Masquerade: Josée Bellemare, Lynda Pelley, & Teresa Penalba



MonsFFen meet up with old friends no matter where they may roam!



The Asplers, Joe and his son John, at Mme. Tussaud's in London, England

Fun, fun, fun, in the sun, sun, sun.....

The MonSFFA BBQ in Parc Angrignon

Bernard Reischl arrived at 10:00am. And waited. And waited. Charles Mohapel arrived at 11:30am, and others soon followed as the sun made a few feeble efforts to break through the cloud cover. The brothers Burakoff brought a propane grill which wasn't needed, as expected multitudes failed to show. Cathy brought a UFO frisbee which was tempting to drop on the BBQ grill as it looked like a Jiffy Pop Popcorn container. No other females arrived as they were afraid of ruining their hair or melting in the rain (of which there was very little of!)

Mark had prepared games, but we decided to eat, drink and bitch about the lack of women at the BBQ instead. Dave Legault brought his chain mail gear but Cathy forgot to bring the wire. (She also got lost in the park, but that's another story.)

Chips, condiments, sliced cheese and other items shared by everyone. Sylvain, as usual, looked like he was catering as he brought wonderful home-made chicken sandwiches.

Mother Nature decided we needed water games, and dutifully provided the water. While some of the Monsffen huddled under a tree, others debated the likelihood of a lightening strike.

The party broke up around 4:30. Mark didn't want the water bombs to go to waste, so he made good use of

Wayne's Pool Party in St-Eustache

Once again, Wayne Glover invited the whole gang to his home for a BBQ and pool party. The GoH was being coy again, we didn't see much of Mr. Sun! But at least his cousin, Sudden Downpour, failed to show.

Josée Bellemare, Warp 54's Sunshine Girl, was first on the scene. At one point, 16 people were cooking, eating, drinking or splashing. In spite of much kicking and screaming, Lindsey Brown's son got a well-deserved dunking, clothes and all!

Just about everyone contributed something to the feast. Mrs. Glover's potato salad won lots of praise as



From left to right: Ernst-Udo Peters, Wayne Glover, Sylvain St-Pierre, Marc Durocher, Mark Burakoff, Charles Mohapel, Bryan Ekers, Keith Braithwaite, Leslie Perrion, Dave Legault. Not shown: Bernard Reischl (behind the camera), Dave Burakoff, & Cathy Palmer-Lister (lost in the park)

them in the parking lot. Geez, just when you think the party's over, but hey, you know Mark! Always has to have one last fling!

Will we do this again next year?

Yup, and hopefully the women will show some backbone next year!

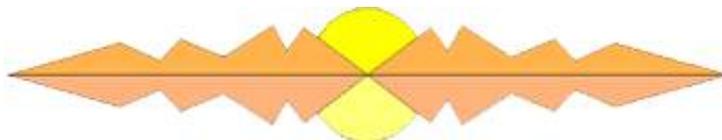
Thank you, Berny & Mark!

usual, and for once we were able to thank her in person. Sylvain St-Pierre, always the classy guy, brought wine and a wonderful shrimp ring.

The evening was spent watching a DVD of the classic, TRON.

Mark Burakoff and Josée Bellemare took photos, so look forward to future installments of Sunshine MonSFFen!

Thanks for a great party, Wayne!



MonSFFAndom: March-July 2003

by

Keith Braithwaite

In each issue of Warp, under the “MonSFFAndom” banner, we reprint, in abridged form, several month’s worth of reports on club activities collected from the pages of *Impulse*, MonSFFA’s monthly news bulletin. Covered this issue are MonSFFActivities, March-July 2003. We’ll begin with our outside-of-meeting activities before covering the club’s monthly gatherings.

*The April 2003 issue of Impulse led with news that Con*Cept 2003 (coming later in the year<Saturday, November 8) had added a good many guests to its line-up:*

Con*Cept Adds to 2003 Guest Roster

Con*Cept 2003 is pleased to announce the addition of actor **Michael Sheard** (*Star Wars’* Admiral Ozzel; *Doctor Who*, *Space: 1999*) to the convention’s guest list. Joining us as well are **Jöel Champetier** and **Patrick Sénécal**, writers of, respectively, the Quebec-produced genre films *La peau blanche* and *Sur le seuil...* And **Claude Legault**, a GoH last year, returns with exciting news for fans of his sci-fi comedy series *Dans une galaxie près de chez vous*. We also welcome noted Tolkien illustrator **Ted Nasmith** to the con as a second Artist Guest of Honour, and comic book illustrator **Jean-Marc Saint-Denis** as our French-language Artist GoH....

With local ISP Videotron having settled long-running labour difficulties and resumed regular and reliable Internet service, the club announced that it would cease the temporarily instituted measure of mailing paper copies of Impulse to e-Impulse recipients“ just to be

sure they received their news bulletins on time.” Many club members are Videotron subscribers.

May’s Impulse covered the beginnings of the club’s newest video-film project:

Beavra!



Beavra attacks Toronto in composite photo created for film by writer/director Keith Braithwaite; later used as promotional image.

The club’s film division, MonSFFilms, has set to work on the production of a short subject, which we hope to enter in this year’s Toronto Trek Video Contest (July 11-13). Our project involves the creation of a trailer for a fictional, *very* Canadian *Godzilla*-like monster movie entitled Beavra!, about a giant beaver that attacks Canada!

Keith Braithwaite has written a script treatment, replete with Canadian references and gags, and at MonSFFA’s April 27 meeting,

the group discussed the fabrication of sets and props, costuming requirements, special effects, etc. Recognizing that time may not permit us to finish this rather ambitious project in time for Toronto Trek’s contest, we nevertheless intend to try, and at the very least, complete Beavra! in time for a screening at the Toronto WorldCon or Con*Cept this fall...

Over the next couple months, the MonSFFilms company succeeded in completing a rough cut of Beavra! just in time to send to Toronto, where it garnered rave reviews and won the contest. A “Special Beavra! Issue” of Impulse was later produced and released with the regular July issue, detailing the whole project. We’ll jump ahead for a minute and offer that report in full:

Beavra! is Contest Winner!

Fresh from having attended Toronto Trek 17 (July 11-13), MonSFFA president Berny Reischl reports that the club’s recent video-film production, Beavra!, took top prize in the convention’s video contest. We thank the contest judges for this wonderful award and congratulate our MonSFFilms team, who, against a



Set-up for filming of miniature submarine; mounted on skateboard, model was shot "dry" behind bow. Of water and against projected backdrop.



Actor Dominique Durocher also served as production's chief model-maker; here, he applies finishing touches to Arrow in preparation for filming.

near-impossible deadline, successfully shot *Beavra* and managed to edit and deliver a copy to Toronto with just hours to spare. Hastily produced over the past two months or so – actual working days, about a week's worth – *Beavra!*'s success in Toronto is even more impressive considering that what was entered in the contest was not a final cut! A preliminary version that exceeded by twice or more the contest's maximum permitted running time, coupled with a rough sound mix, was all that we had had time to put together before deadline. But still, this inchoate edit of *Beavra!* was enthusiastically received by the audience and got the nod from judges. Berny adds that post-TT17, our tape made its way to Chicago for G-Fest, North America's major *Godzilla* convention!

From Spec to Screen

A couple of years ago, several short-subjects were proposed as fodder for MonSFFA's amateur-film production group, MonSFFilms. One of these was *Beavra*, conceived as a trailer for a cheesy, 1950s-style *Godzilla*-like monster movie, decidedly Canadian in flavour – it's about a giant beaver that attacks Canada! Fast-forward to March of this year: we learn that the Toronto Trek SF/F convention's annual video contest

has challenged filmmakers to create their own "trailer for a 'B'-movie." This presents us with an opportunity to take *Beavra!* off the shelf.

But time is short and the production ambitious – large cast, numerous locations, many costumes, props, and special effects. In order to meet the contest deadline, the entire thing must be scripted, prepped, shot, and edited within 10-12 weeks, out of which cast and crew will be able to get together on only a few weekends and evenings. Long are the odds of completing the project in time. We take those odds. A script (more of an outline, really) is ready by the end of April. It will several times be revised on the fly before shooting is complete. Over the next couple of weeks casting begins, costumes are prepared, the fabrication of sets gets under way, scale models are constructed, and special effects shots are designed. Many of the effects techniques we intend to employ – rear-projection, forced-perspective, miniatures – are largely untried. And with no time to test things out, we are depending on the theory translating easily to the practical.

Cameras first roll early in June with casting yet to be completed and shooting schedules yet to be finalized. We are flying by the seat of our pants, minus any significant

pre-production, working things out as we go and praying that it all runs smoothly. For the most part, it does. We find ways around the obstacles we encounter and by the first week of July, we have everything in the can.

With only days left until our sand runs out, we begin editing in earnest. Several late nights yield a close-to-final cut. But we're considerably over the maximum running time contest rules allow, and before we can trim a few minutes off, fine-tune our sound mix, and overlay a music track, we suffer a really inconvenient software failure. Fortunately, we are able to export to tape what we have completed up to that point. We manage to add music using a VCR equipped with SAP (second audio program) capabilities, but our sound mix remains unpolished and we can do nothing this close to deadline about the lengthy running time.

Having come this far, gotten so close to the finish line, we decide to enter our film as is, "out of competition," if necessary, just so that we can get it on screen at the con. *Beavra!* is sent to Toronto with our hopes that the contest people are cool with an *extended* trailer.

***Beavra!* Premieres to Much Praise**

The TT17 screening serves as *Beavra!*'s public premiere. The titular monster, a giant, prehistoric beaver frozen in glacial ice millions of years ago and now unleashed from its frosty repose by global warming, rampages across Canada. The populace flees in panic while the military battles the beast. Canadian content abounds and as our rating advisory states, the situations, references, and gags "may only be understood by Canadians."

Audience reaction is tremendously positive. Our monster beaver's roaring first appearance gets a big laugh as everyone recognizes that we've dubbed the distinctive voice of Godzilla. *Beavra!*'s toppling of the CN Tower plays well before the home-town crowd and the many Canadian gags in the piece get the guffaws they were intended to get. Cheers erupt at the appearance of the Avro Arrow, resurrected to combat *Beavra!* Post-screening, MonSFFA's people are deluged with requests for copies of the tape.

Beavra to be Released on VHS

VHS copies of *Beavra!* will be made available as soon as possible. We plan to sit down at the editing table again in the coming weeks to work on our final cut, which we expect to have ready for Torcon 3 (this year's WorldCon) Labour Day weekend, or certainly for our own Con*Cept in November. Sale copies of *Beavra!* will include both the contest-winning version and the final cut, and perhaps a blooper reel.

Thanks!

Beavra!'s cast and crew came through big-time, working purposefully and with great dedication against the ticking clock to get the project done. It was frantic, but fun. And fun² is why we do these kinds of things. We've

always held that one of MonSFFA's strengths is that it offers its members the opportunity to have just exactly the kind of fun that was had on *Beavra*. The club thanks cast and crew for their tireless work on the project.

And, of course, we greatly appreciate the glowing reviews we've received from the premiere audience in Toronto; thanks for the kudos.

Back to the May Impulse, now, and welcome news of club 'zine Warp's return to a regular publication schedule after a lengthy absence:

Warp Returns!

Warp published issue number 54 last month. Members enthusiastically welcomed the first issue of the club's fanzine in about a year. We congratulate Warp's new editor, Cathy Palmer-Lister, on a job well done...

Also mentioned in the May issue was the club's distribution of promotional flyers to a variety of Montreal-area genre stores and locales, part of a drive to increase MonSFFA's profile and membership.

*Impulse did not publish in June (the 'Beavra' issue soon filled that hole), which brings us to July's issue, and unfortunate news re Con*Cept 2003:*

Claudia Christian Cancels!

We are disappointed to have received word from Babylon 5 star Claudia Christian that she must, regrettably, cancel her scheduled appearance at Con*Cept 2003, having landed a role in a film that will be shooting in October-November. We send our best wishes to Ms. Christian and hope to have opportunity to invite her to Montreal some other time.

We can't help but note that this

makes two years running that Con*Cept's headlining media guest has had to cancel. We trust this does not represent a trend!

With three months to go before con-day, Con*Cept's organizers are looking at possible replacements; watch this space for further news.

(As we go to press, it seems fairly certain that our Media GoH will be Teryl Rothery, of Stargate SG-1. - CPL)

Even without Ms. Christian, however, the guest roster remains strong. *Star Wars/Doctor Who/Space: 1999* actor **Michael Sheard** is booked, along with award-winning SF/F author **Dave Duncan**, acclaimed *Lord of the Rings* artist **Ted Nasmith**, local surrealist illustrator **Heidi Taillefer**, and perennial favourite, MC **Larry Stewart**. French-language guests include headliner **Frédéric Ouellet**, creator of the new Radio-Canada sci-fi TV series *La Grande Ourse*; genre authors/ screenwriters **Jöel Champetier** and **Patrick Sénécal**; filmmaker **Éric Tessier**; comic book artist **Jean-Marc Saint-Denis**; TV personality **Pascal Forget** (back as our French MC); and returning for a visit after his GoH stint at last year's ConoCept, TV writer/actor **Claude Legault** (*Dans une galaxie près de chez vous*). Certainly, a varied and most interesting line-up!...

The July Impulse continued with a brief outline of contingency plans re club mailings should a threatened postal strike occur and a reminder to members to advise the club of any recent address changes.

Lastly, in chronological order, we reprint Impulse's reports on the club's monthly meetings, March-June 2003:

March MonSFFA Meeting

Our March 23 meeting focused on SF/F art. Presented were slideshows on the work of award-winning painters **Bob Eggleton**, **Vincent Di Fate**, and **Robert McCall**, respectively, and a fourth, following the mid-meeting break, on the history of sci-fi movie posters.

Working from a presentation that Cathy Palmer-Lister (absent that day) had put together, Berny Reischl covered the career of Bob Eggleton, noting style, palette, and relaying the artist's comments on specific paintings. Dragons feature prominently in Eggleton's work.

Vincent Di Fate and Robert McCall, two veteran masters of the field, were next, Berny now working from his own notes. Di Fate's grand scale and painterly style mark his exceptional work and Berny pointed out certain elements of McCall's space race-era illustrations that have influenced other artists and contemporary SF filmmakers.

Keith Braithwaite took the dais for the afternoon's final presentation, on the topic of sci-fi movie posters. Offering a brief history of the art form, he compared the wild compositions and garishly colourful action scenes depicted in 1950s examples with the concept- or star-focused renderings of the modern cinema poster, which rely, more often than not, on photography rather than illustration. Many of today's movie posters prominently feature the film's stars whereas those of earlier decades packed in a lot of thrills and dramatic action, selling a movie as spectacle, not as a star-vehicle.

Berny took a few minutes at the beginning of the meeting to launch our MonSFFA Logo Contest....

The scheduled morning-session

meeting of the club's writers' group was cancelled and will be rescheduled.

We thank the usual suspects for putting this one together, and give a special nod to Stephen Toy, who supplied us with a multi-media projector, as he so often does and for which the club is exceedingly grateful.

April MonSFFA Meeting Visits Galaxy Far, Far Away

The club visited that galaxy far, far away on April 27, courtesy Lynda Pelley, Dominique Durocher, and Sebastien Mineau, who allowed their fellow MonSFFen to vicariously live the experience of last year's big *Star Wars Celebration* convention in the U.S. The three of them were among some 27,000 fans in attendance at this ultimate *Star Wars* fan extravaganza.

Screening slides they'd snapped at the show, our three presenters described the numerous exhibits of authentic costumes, props, models, and full-scale set pieces (the Jedi starfighter flown by Obi-Wan in *Attack of the Clones*, for example) on site. Their encounters with *Star Wars* fan organizations (one group builds SW icons out of Lego blocks, another makes full-sized, fully operational R2-D2 units) afforded many an interesting anecdote, while recountings of the various guest appearances (Carrie'Leia² Fisher, Hayden'Anakin² Christensen, among them) gave us a bit of a feel for the stars of *Star Wars*.

Most of one's time at such a huge event is spent standing in line for the various exhibits and appearances. In a few cases, recalled our presenters, their patience was tested as they were required to, first, spend hours in

line for tickets to some special event, then stand in line for another couple hours to get in to the event! Be prepared to spend a lot of time standing in line at any big *Star Wars* convention, they cautioned.

Visiting the U.S. in this post-9/11 era proved an amusing experience for our travellers, who were carrying suitcases full of *Star Wars* costumes and props. Airport customs agents questioned them on their lightsabres, asking (we kid you not!) if the devices were props or the real thing!

Raffle prizes handed out during the mid-meeting break included a set of X-2 movie posters, and following the break, Keith Braithwaite joined Sebastien and Dominique for a discussion of the design of the *Star Wars* universe.

The conceptual paintings of Ralph McQuarrie, employed to sell the idea of *Star Wars* to 20th Century Fox, were highlighted as the visual plan upon which others built that galaxy far, far away imagined by George Lucas. Doug Chiang is the Ralph McQuarrie of the current productions. Other *Star Wars* artists of note include Joe Johnston, Ryan Church, Erik Tiemens, and comics and book illustrator Dave Dorman.

Driving the design of the first *Star Wars* film was Lucas' idea of a sci-fi universe that looked weathered, worn, grimy, and lived-in, as if it were a real place, not the smooth and shiny, chrome-accented setting of so many SF films that had come before. *Star Wars* in 1977 established much of the look of modern SF cinema, and continues to influence sci-fi film design over 25 years later.

Familiar action sequences from the vaults of cinema serve as the templates for *Star Wars* action. The spaceship battles of the original film are patterned on dogfight

footage from various World War II movies. And it is no accident that the images of gunships touching down and off-loading Jedi warriors amid the climatic battle which closes *Attack of the Clones* look an awful lot like news footage of helicopters landing combat troops in Vietnam.

The designs of the aliens, costumes, spaceships, etc. in *Star Wars* signal the audience, directly or subliminally, as to who are the good guys and who are the bad guys. Cute, cuddly Ewoks: good guys. Repulsive, insect-like Geonosians: bad guys. Vader, dressed in black and masked under a Nazi-like helmet, is unmistakably a villain. In their beige and brown robes, the formidably skilled Jedi remind us of the peaceful yet martial arts-trained monks often featured in kung fu movies. Note that young Anakin's uniform is a few shades darker than those of his fellow Jedi, suggesting that he has something of a nasty streak. And the white, airplane-like X-Wings, which echo the familiar design of modern fighter jets, are flown by the good guys while the dark grey, oddly shaped and alien-looking T.I.E. fighters categorically unfamiliar are piloted by the bad guys. Through both up-front and subtle visual cues, *Star Wars'* designers educe the desired emotional reaction from audiences.

We took about 20 minutes at the beginning of the meeting to outline plans for the production of the clubs latest video project, *Beavra!*.

MonSFFA thanks panellists Lynda Pelley, Dominique Durocher, Sebastien Mineau, and Keith Braithwaite, as well as all who helped to plan and run the April meeting.

May MonSFFA Meeting

As part of our exploration of sci-fi Web sites, we welcomed guest Marc Richard, one of the administrators of the *Five-Minute Voyager site*, to our May 25 meeting. 5MV, Marc explained, began as a forum for the

e-publication of *Star Trek: Voyager* episode parodies. The site has expanded over the three years since its inception to encompass all of the other *Trek* series, as well as other SF/F franchises. 5MV features a stable of regular writers, but welcomes submissions from new fanfic authors. Guidelines limit each submission to no more than five minutes reading-time in length. The goal of 5MV's staff is to post parodies of every episode from all the *Trek* series, and of each of the movies. They are well on their way to reaching that goal. Marc treated the group to a couple of readings, as a sample of what the site offers.

Members had been asked to earlier submit the URLs of a few of their favourite fan-made SF/F Web sites to club president Berny Reischl, who downloaded a cross-section to his laptop. We were then able to put these up on our projection screen for everyone's perusal. We enjoyed sites devoted to particular SF/F authors, artists, and works, in addition to just plain fun sites that focused on everything from toy ray guns to size comparisons of well-known sci-fi spacecraft.

Following the mid-meeting break, we sat down to work out plans for the production of our MonSFFilms video-film project, *Beavra*.

Our morning session hosted a workshop by Dave Legault on fabricating home-made chain mail re medieval or fantasy costuming.

Thanks to all who planned and ran this meeting.

June MonSFFA Meeting

To avoid conflict with holidays later in the month, June's meeting was held on the 8th, just two weeks after May's get-together.

Terry Fong, representing Torcon 3 (Toronto, August 28-September 1, 2003), was invited to update MonSFFen on the latest re this 61st

edition of the World Science Fiction Convention, and join our panellists, Sylvain St-Pierre and Cathy Palmer-Lister, on the subject of WorldCons. (*Note: we take this opportunity to correct an oversight; panellist Charles Mohapel's name was mistakenly omitted from this report as it appeared in Impulse.*)

A brief history of sci-fi fandom's annual "big event" was given, followed by recommendations on what to see and do at a WorldCon. Typically, a WorldCon's dealers' room (expect to spend a lot of money!) and masquerade are not to be missed, agreed our panellists. The many panels and parties offer ample occasion to meet one's favourite author. And, of course, the prestigious Hugo Awards are a highlight of any WorldCon. With a Canadian city playing host this year, Canada's annual SF/F honours, the Auroras, will be among the many prizes handed out along with the Hugos.

In his capacity as Torcon 3's head of programming, Terry provided specific information on the convention's scheduled events. And, he fielded the inevitable questions on how Toronto's SARS scare is impacting the con (a few cancellations, but little else).

Capping the topic was a primer on Torcon 3's headlining guests...

As was the morning session, the remainder of the afternoon was devoted to filming on *Beavra*. Writer/director Keith Braithwaite oversaw the busy shoot, involving some two dozen cast and crew, and numerous costumes, props, and sets. The shoot stretched well into the evening and by the time it wrapped, Keith was happy to have completed all of the 30 or so separate shots that he had hoped to complete that day.

MonSFFA appreciates Terry Fong having visited, and we thank all those who helped to put together and run our June meeting.

Slightly Warped Classified Ads

101/For Sale or Rent

FOR SALE Victorian time machine, used only once, mint condition. P.O. Box 1899, London.

FOR SALE Domsday device. Brand new, used only once. Phone Dr. Strangelove after 7:00 PM, (666) 666-3666.

FOR SALE Giant beaver manure, excellent tree fertilizer. By the ton. Contact MonSFFA.

FOR SALE Used, rare superweapon prototype. Used once only, only one previous owner. Low mileage, some assembly required. Contact Watto and Descendants Ltd. MosEspa, Tatooine, Holonet 1501.

102/Employment Opportunities

HELP NEEDED Eccentric physician looking for laboratory assistant. Experience in exhumation a plus. Preference given to dorsally challenged. Warp Box 3.1416.

HELP NEEDED Slightly demented scientist searching for devoted toady. Experience in high voltage equipment required. Preference given to persons named Igor. Warp Box 42G.

HELP NEEDED Evil Overlord is currently hiring palace guards, minions, harem dancers, and grand vizier. Standard industry

incentives (you grovel well, you don't get thrown into the monster pit). Heroes in disguise and relatives of former victims need not apply. Send resumé to Dark Tower of Night, Mountain of Fear, Land of Terror.

WANTED Human male ca. 35 years old. must be in prime condition, Federation Grade A meat, To whip Klingon mistress into shape for military adventure. Previous experience not required. You WILL learn. K'ronos 1294

WANTED factory workers for assembly line, experience with toys an asset but not necessary.

Skilled workers with experience in:

! video game design and programming

! electronics

! assembly, and stuffing of plush toys

! wood working

! design and sewing of miniature clothing

All applicants must be willing to relocate to cold climate.

Transportation, food, lodging and uniforms provided.

Send C.V. to Human Resources dept. at kkringle@santa.com

HELP WANTED Vict, um, Volunteers, to assist at running of convention. Contact Marc Durocher.

103/For Hire

FOR HIRE Very Large rodent, suitable for lumber industry. Contact MonSFFA.

104/Lost & Found

FOUND M.I.B. notebook. Contact.....

LOST Devoted family pet. Four tentacles, five bloody eyes, razor sharp fangs. Answers to the name of Cuddles. Contact H. Lovecraft, Markham, Massachusett.

FOUND 8 lightsabers, 3 white helmets, a brown robe, and a lot of Wookiee fur. P.O. Box 457, Indianapolis.

LOST MonSFFA female, middle aged, short hair, blue eyes. Last seen in Angrignon Park. Call 555-5555.

105/Personals

FOR A GOOD TIME Call Eccentrica Gallumbits, the triple-breasted whore of Eroticon Six. You deserve nothing but the best! Special prices for MonSFFAns (double the usual rate). Warp Box 69.

ET: Phone Home.