

Spring 2001, Volume 15, Number 1

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# WARP

## 51

The Official Newsletter of the Montreal Science Fiction & Fantasy Association (MonSFFA)



**In This Issue: Arthur C. Clarke: Grand Master of Science Fiction, Interview with a Dragon, Chicon VI Worldcon Review, Perry Rhodan modelbuilding, and more...**

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**Sebastien Mineau**  
Vice-President

**Sylvain St-Pierre**  
Treasurer

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PR, Membership

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Membership

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**COVER UP:**

This issue's cover is a tribute to author Arthur C. Clarke's and filmmaker Stanley Kubrik's *2001: A Space Odyssey* in an artwork by Berny Reischl.

**2000 MonSFFA EVENTS SCHEDULE**

**ALL MonSFFA MEETINGS HELD SUNDAY  
AFTERNOONS, 1:00PM TO 5:00PM (SOME  
MEETINGS INCLUDE MORNING ACTIVITIES,  
WHICH BEGIN AT 10:30 AM), IN THE  
ST-FRANCOIS ROOM OF THE DAYS INN, 1005  
GUY STREET (CORNER RENÉ LÉVESQUE),  
DOWNTOWN MONTREAL**

**2001 EVENT PROGRAMMING\***

**June 10 - Get Ready for Convention Season**

**10:30am:** Con\*Cept 2001 concom meeting.  
**1:00pm:** Tribute to the late author Douglas Adams.  
**2:00pm:** Convention Primer: what to expect at a convention.  
**3:00pm:** Creating your Costume.

**July - Summer Break - No Meeting**

**August 19 - Making Movies**

**1:00pm:** Game: Now Showing: Movie posters in a minute.  
**3:00pm:** Homemade Movies; Shoestring SPFX.

**September 16 - Collisions in Space**

**1:00pm:** Real Meteorites: tentative guest speaker Gaetan Cormier.  
**3:00pm:** Hollywood Meteorites: how collisions are portrayed in the movies.

**October 20- Con•Cept 2001**

The annual SF/F convention returns as a one day event.

**October 21- Open Meeting**

**1:00pm:** No scheduled programming. Join us for a post-Con•Cept get-together; or in fannish terms, a "dead dog" party.

**November 18 - Sci-Fi 'Who Wants to be a Millionaire?'**

**1:00pm:** Considering our budget, make that 'Who Wants to Win a T-Shirt?'

**December 8 - MonSFFA Christmas Party**

**7:30pm: Saturday.** Place to be announced.

\*All programming is tentative, and scheduling is subject to change.

JANUARY
21
FEBRUARY
18
MARCH
25
APRIL
22
MAY
6
JUNE
10
AUGUST
19
SEPTEMBER
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DECEMBER
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*Warp* is published about four times a year by the Montreal Science Fiction and Fantasy Association (MonSFFA). Address all correspondence to: *Warp*, c/o MonSFFA, P.O. Box 1186, Place du Parc, Montreal, Quebec, Canada, H2W 2P4. A subscription to *Warp* is a benefit of membership in MonSFFA. MonSFFA is a not-for-profit organization dedicated to the enjoyment and promotion of science fiction and fantasy literature, film and television, comics, fanzines, art, music, costuming, model-making, gaming, etc. The opinions expressed in *Warp* are solely those of the individual writers and do not necessarily reflect the opinions of *Warp* or MonSFFA. The use of copyrighted material in this newsletter is—yes, we know—verboten, but is not intended to seriously infringe upon any of the rights of the copyright holders. Come on, people...*lighten up!* This is an amateur publication intended for enjoyment only. "If they offer you a penny for your thoughts, and you put in your two cents worth, who gets the other penny?"

**MonSFFA's Address:** P.O. Box 1186, Place du Parc, Montreal, Quebec, Canada, H2W 2P4  
**MonSFFA's Web Site:** <http://www.monsffa.com>



# FROM THE editors' chair



*Warp 51* is the Spring 2001 issue in our new quarterly format. Yes, it's June 10th as I write this, but technically it's still spring. Summer doesn't officially start until June 21st. Yes, this issue was supposed to go out to you earlier in the spring, but the rather sudden death of my grandmother left any fannish plans not happening. I would also like to express my condolences to former MonSFFA V.P. Stephen Toy for the loss of his sister to cancer. This year has not started out well.

The summer issue of *Warp* will probably go out late as well. I am planning it for August, but it may be September. The summer movie season is starting, as is the convention and the model competition season. If you participate in any interesting SF/F activities, please share the experience with us by writing an article about it or a review, and don't forget to take some photos.

The photographic material in this issue has come from a wider variety of sources than ever before. People have sent prints, CD-ROMS, video grabs, digital art, and website downloads. I've worked with a mix of TIFFs, GIFs, JPEGs, and EPS. If the quality varies from page-to-page, you'll understand why. I hope that I didn't get the images mixed up this time. Last issue I mistakenly credited Daniel P. Kenney for the *Merlin 2000* video project production photos used on the cover and in Josée Bellemare's "Behind The Scenes of *Merlin 2000*" article. This excellent photography was instead done by Nicola Stoeckert. My apologies, Nicola.

I hope to feature Toronto Trek in the next issue of *Warp*. Many MonSFFen are regulars at this convention, and have been for several years. This will be the first year that MonSFFA has a club table at T-Trek, a more visible presence than ever before. I hope it will be a success. I also hope that several of you will write reviews and take photos for *Warp*. See you there... Enjoy!

Lynda Pelley,  
Editor



**MonSFFA and Warp welcome letters of comment and inquiry. Mail letters to:**

**P.O. Box 1186, Place du Parc,  
Montreal, Quebec, Canada,  
H2W 2P4.**

**Unless otherwise indicated, we assume all letters are intended for publication. Warp reserves the right to edit letters where deemed necessary.**

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Dear MonSFFen:

Congratulations on reaching 50 issues of *Warp*! It's never easy with fandom's easily swayed interests to reach that plateau. I'll crack the cover and make some comments on the contents.

I regret, but understand, the decision to postpone this year's Con\*Cept, but I did hear that Boreal did well in a reduced format. I hope that the committee will set the hotel and guests as early as possible, and announce the con as early as possible to get the largest registration you can. Send a package of flyers to me, and I'll go to all the conventions I usually go to, and drop them on the flyer table. When it comes to getting enough dealers, you may have to find new ones. Go to craft stores, and craft shows to see if there's anything with an SF or fantasy content. Seeing that Nebula was forced to close their store, perhaps they may still be interested in tables. Maybe there are dealers as far away as Ottawa and Quebec City who might like to come to sell. An information package about what your room policies are, such as hours, level of security provided, estimated attendance, any possible price breaks for incentive, size of tables, number of chairs, etc. can help. If you are looking for American dealers, information about ways to easily get merchandise across the border and information about GST and Customs are very useful.

Yvonne and I have not only rejoined the Ad Astra committee, but we're now working on their marketing committee, and will be coordinating flyer distribution. We can send a package of flyers for distribution at future meetings, plus insertion into a future *Warp*. Also, if Marc Nadeau can send me his address, I can make sure that SF Vortex also gets a package of flyers. The guest of honour list now includes Connie Willis, David G. Hartwell, Rick Green, Urban Tapestry (filkers Alison Durno, Jody Krangle and Debbie Ohi) and Robert J. Sawyer as our toastmaster.

The debate over a club with a paper zine and regular meetings and a totally on-line club continues. Lionel Wagner, the president of OSFS in Ottawa has stated that he will not run for re-election, and will not even renew his membership in the club unless the club goes totally on-line: zine, meetings, and everything. BCSFA in Vancouver continues with meetings and paper zines, but offers the option of a .pdf version of the zine to save money on printing and postage, and an extensive web site. I think the BCSFA mode is the way to go. Social contact is just too important, but the web is quite important, too. A combination of electronic and personal contacts will give a modern edge to the club without throwing away the personal contact and activities aspect to the club, which is what most people want, perhaps even more than the SF.

The movies we were to be involved with simply did not happen. The film shoot in Chicago didn't happen because the two principals in producing the film couldn't go to the con. And, the final screenplay of the movie version of Rob Sawyer's *Illegal Alien* had to trim the novel so much for a short enough shooting script, the character of Dr. Penney had to be cut out. That's show biz, I guess...

New stuff coming up...just this past weekend on November 18, Yvonne and I ran registration for Who Party 12, the latest incarnation of the irregular series of *Doctor Who* conventions in Toronto and area. (The previous con had been more than 3 1/2 years ago.) Upcoming is Astronomicon 2001 in Rochester in

February, Ad Astra 2001, also in February (come on down!), and FilKONtario 11 in Mississauga in March (we'll be running their con suite). We've also agreed to run the green room at the 2001 World Fantasy Convention in Montreal next November.

I don't know how many of you have checked out Don Bassie's Made in Canada SF website ([www.geocities.com/canadian\\_sf](http://www.geocities.com/canadian_sf)), but I now have a Canadian convention list on that site. Once information about Con\*Cept, and ConJuration, and Concinnity and CanCon in Ottawa are available, this is a major list to add them to. Also, I'll be doing a similar list for the new *Realms Magazine*, which is being distributed all over North America. Check out [www.realmsmagazine.com](http://www.realmsmagazine.com).

And that is probably it. Given the publishing schedule, I doubt the next issue will be out until after the New Year, so I hope everyone has a great Christmas, Hanukkah, Kwanzaa, Solstice and any other December celebration, and see you all next millennium!

Yours,

**Lloyd Penney  
Etobicoke, ON**

*Hi Lloyd:*

*It looks like you're having a very busy convention season. We hope Ad Astra went well. We received your flyers and distributed them at one of our meetings. Unfortunately, the Spring 2001 issue of Warp is going out a bit too late to advertise the February and March conventions.*

*Thanks for your advice, and your offer to help distribute Con\*Cept advertising. Con\*Cept will return, however, it is shaping up to be in the form of a one-day relaxacon, similar to the Transwarp event that used to take place here in Montreal. If the new downsized Con\*Cept is successful, perhaps it can eventually return as a full-fledged convention in a few years.*

*MonSFFA, too, is feeling the pull of the internet and its effects on traditional fandom. Any changes to MonSFFA will be approached slowly and carefully, and hopefully with level heads prevailing, so that the club can survive them intact.—Ed*

# MonSFFAandom

**"ALL THE CLUB NEWS THAT FITS, WE'LL PRINT!"**

As long-time readers will know, "MonSFFAandom" is the title we have given to the column that covers club news and reports on our activities. With the revival of our monthly news bulletin, *Impulse*, last September, we have shifted "MonSFFAandom" to this monthly publication in order to insure that club news of importance and interest to our members reaches them in a timely manner. *Warp*, now publishing as much as possible on a quarterly schedule, is no longer geared to doing that job. *Warp* is, however, the perfect vehicle to provide MonSFFA with a sort of diary or scrapbook (as one member described it) of the club.

In this spirit, *Warp* editor Lynda Pelley and *Impulse* editor Keith Braithwaite have worked out a coordinated approach to "MonSFFAandom." *Impulse* provides the quick, monthly coverage of the club's goings-on, while *Warp* offers a compilation of the *Impulse* material, illustrated with plenty of photos (something that *Impulse* cannot but in rare instance provide) and presented as an overview of the last few months worth of club activity.

## **MONSFFAACTIVITY: OCTOBER 2000-MARCH 2001**

*At about the time of Warp 50's release, October of last year, Impulse became available online. Surf to the following link and follow the directions provided:*

[http://www.monsffa.com/MonSFFA\\_PDFs.html](http://www.monsffa.com/MonSFFA_PDFs.html)

Also, news had just broken that Con•Cept/Boréal 2000 had been cancelled. Montreal's annual SF/F convention had seen marked declines in attendance numbers for the past few years. Organizers had struggled gamely against apathy, stagnation, downsized budgets, but despite some small

successes, the overall picture was getting worse every year. Ultimately, the con itself began to lose steam. Without sufficient organizational manpower to properly plan, promote, and run the con, Con•Cept/Boréal's fate was sealed. The con, which MonSFFA had founded in 1989 and run for its first few years, was all but dead.

The small, French-language Boréal component of the con did manage to hold a modest event on the weekend that would have seen Con•Cept/Boréal 2000 take place. The Con•Cept side hosted a Friday night wake, dubbed *Consolation*, in the bar of the con hotel.

The following report on *Consolation* ran in the November 2000 issue of *Impulse*.

## **CONSOLATION**

A room full of people, including many MonSFFA, gathered at the familiar Days Inn on Friday evening, October 13, for what had been dubbed *Consolation*. This infamous combination of day and date, the superstitious noted, would have seen Con•Cept/Boréal 2000's opening ceremonies take place. But the con was cancelled, as we all know, leaving Montreal fandom without its annual sci-fi party. And so, *Consolation*, at which we came together to console each other on the loss of our convention this year, analyze what went wrong, toast the con's revival next year and talk about how we might help make that happen. But mostly we just enjoyed the good company and quaffed a certain quantity of beer. All in all, a fine evening.

Soon after, the idea was floated of returning control of Con•Cept (now separate from Boréal) to MonSFFA. By Christmas, talks had been held and a tentative agreement had been reached. Approval by both MonSFFA's membership and Con•Cept's remaining concon was needed to finalize the deal. That approval was given and the

February 2001 issue of *Impulse* announced that "Con•Cept has come home."

## **CON•CEPT COMES HOME**

MonSFFA has assumed control of Con•Cept. All of the convention's monetary and physical assets were transferred to MonSFFA's stewardship last month, in accordance with a deal worked out between the two before Christmas.

Several years of declining attendance numbers and resulting financial losses, culminating in the cancellation of 2000's event, prompted Con•Cept's concon to throw in the towel. It was proposed that the con be handed over to MonSFFA in the hope that the club might better be able to make a go of it. Con•Cept has come home.

However, the con today is but a shadow of its former self and a Con•Cept 2001 is by no means a certainty. In the coming months, MonSFFA will take a good hard look at what's involved in restarting the con. Should we judge such a venture not to be feasible, the con's assets will be rolled into the club's and Con•Cept will cease to be. The hoped-for scenario, of course, is that of a reborn Con•Cept taking place sometime later this year, although given the limited resources available, such an event would almost certainly be a small, one-day relaxicon or some such.

Former MonSFFA president Cathy Palmer-Lister is set to spearhead the revival of Con•Cept.

*Those of you who have been reading your more recent issues of Impulse now know, of course, that Con•Cept will indeed be returning. Plans are well underway for Con•Cept to go back to its roots as a one-day relaxicon event on Saturday, October 20th, 2001. Check out the latest flyer on the following page. We hope to see you there!*

*Montreal fandom was at an ebb in*



SCIENCE  
FICTION  
& FANTASY  
CONVENTION

Saturday, October 20th, 2001 - Days Inn Midtown Hotel - Montreal, Quebec, Canada

### Confirmed Guests & Clubs

**Guest Speaker:**

**Marc Coté:** Visual Effects Supervisor  
*Camera-E-Motion*

Films include *The Bone Collector*, *Pluto Nash*

**Clubs: KAG/Kanada:** Canadian Klingon Club

**MonSFFA:** The Montreal Science Fiction and Fantasy Association

**SF Vortex:** SF Media Club

**The Echo Base:** Star Wars Club

### Programming

Dealers Rooms  
Video Room (Evening Only)  
Masquerade & Dance  
Display Area

Local Science Fiction & Fantasy Clubs  
Artisans  
Science Fiction & Fantasy Models  
Demonstrations

Science Fiction & Fantasy Costumes  
Workshops  
Science Fiction & Fantasy Art  
Panels & Presentations

### Registration

\$7.50 CDN - Days Events Only

\$5.00 CDN - Masquerade & Dance Events Only

\$10.00 CDN - Entire Event

\$20.00 CDN - Friend of Con\*Cept 2001\*

Note: Tickets for partial memberships (i.e.: for only the panels or only the dance) will be sold at the door.

### Location: Days Inn Hotel Midtown

1005 Guy Street, (Corner of René-Lévesque & Guy)  
Montreal, Quebec, Canada, H3H 2K4  
(Near the Guy or Lucien L'Allier Metro Stations)  
Tel: (514) 938-4611 / Fax: (514) 938-8718  
Toll-free: 1-800-567-0880  
<http://www.daysinn.qc.ca>

Tentative Room Rates:

\$85.00 (single)

\$95.00 (double)

Note: For reservations, contact the hotel directly and remember to mention the Con\*Cept 2001 Convention when making your room reservations.

### Convention Services

**Mobility Access** - If you have any special needs, please contact our Convention Operations Coordinator ([conceptops@monsffa.com](mailto:conceptops@monsffa.com) or write to MonSFFA at the address below) who will do their best to help you out before and during the convention. Please inform them of your special requirements well in advance of the convention.

**Volunteers Needed!** - If you are interested in volunteering for Con\*Cept 2001, please contact the Convention Operations Coordinator ([conceptops@monsffa.com](mailto:conceptops@monsffa.com) OR write to MonSFFA at the address below) and mention if you've had any previous related experience, or experience in a particular domain.

### Con\*Cept 2001 Contact Information

Con\*Cept 2001 Chairperson: Email: [cathypl@sympatico.ca](mailto:cathypl@sympatico.ca)

Visit our web site: [www.monsffa.com/concept2001.html](http://www.monsffa.com/concept2001.html)

### Membership Pre-Registration Form

To register, print and fill out one copy of this form for EACH membership required (please print your info clearly). Send the completed form, along with your check or money order, payable to **MonSFFA**, to the following address:

**MonSFFA**

Attention: Con\*Cept 2001 Registration  
P.O. Box 1186, Place du Parc  
Montreal, Quebec, Canada, H2W 2P4

Full Membership - \$10.00  Days Events Only - \$7.50  Masquerade & Dance Only - \$5.00  Friend of Con\*Cept 2001\* - \$20.00

Last name: \_\_\_\_\_ First Name: \_\_\_\_\_

Name as you wish it to appear on your convention badge: \_\_\_\_\_

Street Address: \_\_\_\_\_

City: \_\_\_\_\_ Province/State: \_\_\_\_\_ Postal/Zip Code: \_\_\_\_\_

Country: \_\_\_\_\_ Telephone: (\_\_\_\_\_) \_\_\_\_\_

Email: \_\_\_\_\_

\*Friends of Con\*Cept 2001 will receive admission to the entire event, acknowledgement in our pocket program & on special signage throughout the convention area AND a very special THANK YOU package.

2000. *Fanac* was down and we took two big hits: the aforementioned cancellation of *Con•Cept/Boréal 2000*, and the closing of *Nebula Books*, Montreal's finest sci-fi specialty bookshop and a strong supporter of local fandom.

Through all of this, *MonSFFA* remained in reasonably good shape, but was experiencing a decline in membership, resulting in a bit of a cash crunch as the year drew to a close. Treasurer Sylvain St-Pierre reported that the club was running at a deficit and warned that action had to be taken to increase revenues, lest the club run dry of its cash reserves a year or so down the road. Several costly projects were immediately put on hold, annual membership fees were increased from \$20 to \$25, recruitment efforts stepped up, and a fund-raiser held in November. It proved to be our most successful ever.

The December 2000 *Impulse* led with the good news:

#### NOVEMBER 19 FUND-RAISER CLUB'S MOST SUCCESSFUL EVER!

*MonSFFA*'s meeting of November 19 was given over to our annual Sci-Fi Garage Sale, a fund-raising event at which we put up for sale, raffle, or auction many genre books, comics, magazines, videos, posters, toys, collectibles, etc., all proceeds to benefit the club. Just shy of \$800 was raised this year, the most ever netted at a *MonSFFA* fund-

raiser.

We received a veritable bounty of donations for the garage sale this year, largely courtesy of our members. We note that several donators were exceptionally generous. Paul Bennett, for example, who sent along a couple of large boxes worth of toys, collectibles, and books; John Dupuis, whose sci-fi books and magazines easily covered a table top, and Linda Huntoon, who pitched in with a tall stack of videos. Others offered interesting or unusual items, like the Marvin the Martian souvenirs Sylvain St-Pierre picked up during a recent Las Vegas vacation, or the vintage portable tube tester—looks like some kind of Buck Rogers rocketship control panel—brought in by Georges Dodds. To all those who donated items to the cause, whether a few or boxes full, *MonSFFA* thanks you a hundred times over.

And we thank equally, of course, those winning bidders at auction, those who bought raffle tickets, and those who availed themselves of the many bargains to be had on our sales table. Wayne Glover, Ernst-Udo Peters, David James, and Dominique Durocher were among our big spenders. Georges Dodds and Joséé Bellemare engaged in one of the afternoon's most dramatic bidding wars, over a fluffy toy bunny like the one used in the club's *FedEx Files* vignette "The Rabbit Kicked the

Bucket." The modelers in the room battled repeatedly over the many cool skiffy kits up for grabs. And everyone had fun bidding Keith Braithwaite up on a fashion magazine that included a Gillian Anderson photo spread.

The auction put up over 80 lots for bid. Average bid: about \$9. Highest bid: \$50. There were some 25 successful bidders. Meanwhile, 60 raffle tickets were sold, nine raffle prizes awarded. And by afternoon's end, a good many of the books, comics, and magazines on the sales table had been snapped up at bargain prices.

A power failure plunged us into darkness just as we were about to get things underway, but fortunately proved brief.

In closing we thank those *MonSFFA* members who ran our fund-raiser: Keith Braithwaite (auctioneer), Cathy Palmer-Lister (auction "runner," raffle ticket sales), Maureen Whitelaw (sales table supervisor), Sylvain St-Pierre and Georges Dodds (cashiers). And a nod, too, to those who helped with set-up, and those who saw to the snack table.

*Also in November came the official announcement from four-term club president Cathy Palmer-Lister that she would not seek the presidency again come the 2001 elections in January. Long-time MonSFFA member Berny Reischl would step up to the plate.*

*Below Left: Cathy Palmer-Lister acts as "runner" while Keith Braithwaite, in the background, auctions off this Star Wars model. Below Right: MonSFFA Treasurer Sylvain St-Pierre is auction cashier. Photos by Lynda Pelley.*



Impulse covered Cathy's "retirement" and Berny's selection as our fifth president.

## CLUB PRESIDENT TO STEP DOWN

Cathy Palmer-Lister has announced that she will step down from her position as MonSFFA's president upon completion of her current term in office on January 21, 2001, the date of MonSFFA's first meeting of the new year.

Cathy, the club's fourth president, has steered the club for the past four years, equalling the number of years served by her two predecessors, Lynda Pelley and Keith Braithwaite. Luke Fallon, a founder of the club and its first president, held office for one year.

After "directing traffic for four years," explains Cathy, "I am getting tired." She also cited as a reason for her stepping down her belief that it's not healthy for a club to be led by the same person for too many years. She had words of encouragement for whoever will succeed her, offering that MonSFFA's BoA (Board of Advisors) do much of the work when it comes to running the club, which makes the job of president not so daunting a prospect as it might seem. She also had praise for the sound fiscal management of long-time club treasurer Sylvain St-Pierre, who has held that post during the entirety of her presidency. "I've always relied on Sylvain's advice," she said, adding that she hopes Sylvain will return for another term as treasurer, and that the new president will be well served if he does.

Cathy plans to remain active in MonSFFA, taking part in our monthly meetings and involving herself in some of the club's Special Interest Groups, or SIGs.

MonSFFA offers much thanks to Cathy for her devoted service to the club.

## 2001 EXECUTIVE TAKES OFFICE

MonSFFA's Executive Committee for 2001 took office effective January 21st, the date of the club's first meeting of the new year. Berny Reischl, a member of the club since day one, received the



Moments after taking office: MonSFFA president Berny Reischl (left) and vice-president Sebastien Mineau (right). Photos by Lynda Pelley.

confidence of his fellow members as MonSFFA's fifth president with Sebastien Mineau, an enthusiastic newcomer to our ranks, backing him up as our new vice-president. Sylvain St-Pierre was returned to office as treasurer for yet another term, prompting some to suggest that so fine a job is he doing as our bean-counter that he simply be designated "Treasurer-for-Life."

We take this opportunity to congratulate our 2001 Executive Committee, and wish them well as they undertake their duties.

*Board of Advisors (BoA) meetings are capsulized in Impulse for the benefit of MonSFFen. These meetings serve to plan club activities, discuss and implement policy, and deal with the details of running MonSFFA. Two BoA meetings took place during the period we are covering, here.*

## BOA: NOVEMBER 5

The club's Board of Advisors met on November 5. Uppermost on the agenda was the selection of meeting dates and the planning of the club's monthly meetings for 2001. Also discussed was a proposal to have MonSFFA take Con•Cept's reins, which, it was argued, presented the best chance of survival for the struggling con (covered above).

Recent raffles have seen an abundance of treasures one month and a dearth the next. The BoA resolved to better allocate raffle prizes over the course of the year, so that each month's raffle feature an attractive selection of prize lots.

Approval was given to pricing so-called "piggyback" memberships at \$10 over the annual membership fee for up to three piggyback members. These are auxiliary members sponsored by a full member. They enjoy some but not all of the benefits enjoyed by a full member. This measure is aimed primarily at keeping yearly fees affordable for families. Any MonSFFAn may, for that extra \$10, piggyback on top of his or her club membership up to three family members.

It was agreed that a two-tier price list for MonSFFA merchandise (T-shirts, etc.) be established, offering our members a discount on the price we charge to non-members.

## BOA: FEBRUARY 11

The club's new president, Berny Reischl, convened the first BoA meeting of his administration on Sunday afternoon, February 11.

Discussed was MonSFFA's involvement in this year's World Fantasy Convention, which will take place in Montreal in November, 2001. We will offer the con volunteer help in exchange for promotional considerations for our club. It was noted that the WFC is a very pricey event geared almost exclusively to professional writers and publishing-industry types. Fans generally do not attend in large numbers as programming has little to offer them, not to mention ticket prices of well over \$100 for the weekend.

Also on the agenda was a proposal by our new vice-president,

Sebastien Mineau, to offer members of the *Star Wars* fan club, to which he also belongs, a special trial membership in MonSFFA. His hope is that by attending a few of our meetings or becoming involved in one of our projects, some of the *Star Wars* people will develop a taste for MonSFFA and end up joining our ranks at the end of the trial membership period. Sebastien put a \$10 price tag on his proposed special memberships. Details need to be discussed but the BoA were generally amenable to the idea.

Other topics on the table included the establishment of an online MonSFFA photo album, ongoing plans for our Web site and the registration of a domain name for the club, the club's finances, and our assuming control of Con•Cept.

Lastly, a trio of BoA meetings were scheduled for later in the year, all to be held Sunday afternoons at 1:00PM in the west end of the food court, Faubourg, downtown. MonSFFA members interested in becoming involved with the club at the organizational level are welcome to attend; mark the following dates in your calendars: April 8, June 3, October 14.

*Excluding Consolation and our November fund-raiser (covered above), in chronological order, following are Impulse's reports and brief notations on the club's monthly meetings and other activities of the past six months:*

## OCTOBER MONSFFA MEETING

Some 30 MonSFFA members were in attendance at our meeting of the 22nd. With Halloween almost upon us, our theme for the afternoon was frightfully appropriate.

Keith Braithwaite began with a presentation on the famous Orson Welles radio adaptation of H.G. Wells' *War of the Worlds*. Welles' broadcast aired on the evening of October 30, 1938, and set off a panic across America when listeners believed that the fictional "news" bulletins of the piece were the genuine article and that a formidable Martian invasion force was laying waste to the country. Playing excerpts from the broadcast, Keith illustrated how Welles and his Mercury Theatre on the Air set out to



*A dinner meeting at the Deli Planet: the first co-activity between MonSFFA and Sithclan, the Star Wars club to which vice-president Sebastien Mineau belongs, and hopes to introduce to MonSFFA. In addition to Sebastien, MonSFFA members in attendance included Cathy Palmer-Lister, Lynda Pelley, Dominique Durocher, Theresa Penalba, and David James. A couple of back issues of Warp with heavier Star Wars content were given to each member of Sithclan as a gesture of friendship and public relations. Photo by Sebastien Mineau.*

fool listeners into believing that what they were hearing was not a radio drama, but the real thing. They succeeded beyond all expectations, pulling off the greatest Halloween prank ever. Keith offered up behind-the-scenes details of the broadcast, and described the escalating incidents of hysteria that evening, as listeners heard unfolding what they believed was the end of the world.

During the second part of the

meeting, we screened some of the most memorably terrifying scenes from several decades worth of horror films. Discussion centered on what makes for a good scare on screen. Most were of the opinion that the hint of something horrifying, the monster in the shadows, if you will, gets the imagination going and gives one the most spine-tingling of scares. No rubber movie monster can equal what one's imagination can concoct

*Attack of the Killer Bunny! At the October meeting Keith Braithwaite (below) talks about what makes for a good scare on screen. Perhaps with atmospheric lighting, creepy music, and the right special effects, even a bunny could be scary...or maybe not. Photo by Lynda Pelley.*



when left to run wild, not that the special effects people haven't managed a few good frights over the years—*Alien*, and John Carpenter's *The Thing*, for example. The masterful work of Alfred Hitchcock was featured, of course, and it was noted that many of the genre's best crafted frights owe something to Hitchcock.

Readers were directed to Stephen King, H.P. Lovecraft, some of Ray Bradbury's work, Edgar Allan Poe. Literature, when seeking to scare, depends far more on creating a spooky atmosphere than in graphic descriptions of the gruesome and gory.

Keith gets a nod of thanks for putting this meeting's programming together, and we thank those MonSFFen who saw to our October raffle and snack table.

### SCIENCE FICTION FALL

MonSFFA was invited to participate in Science Fiction Fall, an event organized by the Pointe-Claire Public Library. The library dedicated the evening of Friday, October 27, to science fiction, bringing in local SF writers Donald Kingsbury and Daniel Sernine as featured speakers.

MonSFFA's contribution was multifaceted. A few of our costumers donned full regalia, providing the event with a little of the appropriate atmosphere. Additionally, static

displays of costumes were set up. Meanwhile, the club's scale modelers displayed a variety of their stuff. Our people hosted informal costuming and modeling workshops throughout the evening. Over in the lecture room, Keith Braithwaite reprised the slide show on motion picture special effects he had given at our September club meeting.

Our efforts were very much enjoyed and praised by the attending public, many of whom were eager to know more about our club. We made sure that everyone went home with an info flyer.

The library estimated that about 30 people attended at peak. Their small number was offset by their genuine appreciation and enthusiasm for SF, and for MonSFFA. It was our pleasure to have taken part.

We thank the folks at the Pointe-Claire Public Library for inviting us, particularly Céline Laperrière, who found us on the Web and got us involved. And we thank our crew for making MonSFFA look so good: Cathy Palmer-Lister, Wayne Glover, Keith Braithwaite, Dominique Durocher, Mark Burakoff, Nick Krimp, André Poliquin, JJ Sobey, Marc Durocher, David James, Josée Bellemare, Lindsay Brown, and John Matthias.

### PAINTBALL CHALLENGE

A number of MonSFFen enjoyed the October 28 paintball outing organized by KAG and we thank our Klingon friends for inviting us to take part.

### HOBBY SHOW

MonSFFA attended Expo-Train Modelisme in Laval on the weekend of November 11-12. Our showcase of sci-fi models stood out among the hobby show's model railroad exhibits and Wayne Glover, who arranged for the club to participate, reports much interest in our display.

### NEW FEDEX FILES PROJECT

A half-dozen MonSFFen met in mid November to kick around ideas for another *FedEx Files* movie project. Plans are to develop a story that gets away from the familiar space cabbages of previous adventures. A werewolf tale has begun to take shape and a story outline is currently being written. All interested MonSFFen are welcome to become involved in this project.

### CHRISTMAS PARTY 2000

2000 came to a close for MonSFFA with an evening of seasonal celebration at the Days Inn's restaurant/bar. 30-35 MonSFFen and their friends partied all night at the club's December 9 Christmas bash, enjoying food, drink, and conversation as DJ Michele Berry kept 'em dancin' to the beat. The evening's many raffle prizes, including a few *Star Wars* items and souvenirs of the 2000 WorldCon (Chicago), were displayed under Dominique Durocher's funky, fibre-optic Christmas tree, the undulating, colourful, star-like lights of which lent a certain sci-fi look to our decorations. Meanwhile, we collected a couple of large boxes worth of toys and non-perishable food items, which were donated to Sun Youth's Christmas Basket Drive. And we were pleased to welcome Toronto-area member Paul Bennett and his wife, Sue, who drove all the way up just for this event. Such dedication to partying earns them each the title of honorary Montrealer!

The club thanks Keith

*Science Fiction Fall: MonSFFA members share their love of SF/F and promote the club at the Pointe-Claire Public Library. Photo provided by Josée Bellemare.*



Braithwaite for setting up the party with the very accommodating folks at the Days Inn, and for seeing to our charity effort; Michele Berry for providing us with the sound system and spinning the tunes; Cathy Palmer-Lister for running our raffle; and Dominique Durocher for supplying that cool Christmas tree. Thanks also to those MonSFFen who helped out with decorations, the snack table, etc.

## JANUARY MONSFFA MEETING

Our first meeting of the new year took place on January 21. Some 35 MonSFFen were in attendance.

Arthur C. Clarke was the topic of our opening panel. Moderator Keith Braithwaite was joined by Leslie Lupien and Marc Durocher in discussion of Clarke's life, his major SF novels, non-fiction writing, and of the celebrated science fiction film, *2001: A Space Odyssey*, which was co-scripted by Clarke and based upon one of his short stories.

Credited with the invention of the geostationary satellite communications system (he outlined this concept in 1945, 25 years before the idea became reality), Clarke's strong interest in science and space as a young man carried into his SF writing. His early work was of the "hard science" variety. Clarke's vision was often one of technology as man's key to the stars. Later works, however, began to explore themes more metaphysical.

Our panelists drew up a recommended reading list that included the novels *Childhood's End*, *The City and the Stars*, *Rendezvous with Rama*, *Fountains of Paradise*, *2001* (Clarke's novelization of the film), and its sequel, *2010*. Highly recommended, too, was Clarke's non-fiction. A few audience members commented that his *Rama* sequels (written with Gentry Lee) were disappointing.

On the topic of *2001*, the film, opinion was mixed. While some praised it as an SF movie classic, others found it difficult to follow and slow moving. But its visuals, all agreed, get top marks.

Keith Braithwaite flew solo during the second half of the meeting, leading an animated discussion with the group on the



Above: DJ Michele Berry (left) with Dan Kenney and Lindsay Brown at the MonSFFA Christmas Party. Photo provided by Dan Kenney.

effect of such modern technologies as the Internet and satellite TV on sci-fi fandom.

Such technologies have vastly expanded the reach and quantity—though not necessarily the quality—of SF/F, it was posited. Once a niche interest shared by a relative few, SF/F today is mainstream stuff.

However, with the mainstreaming of the genre has come the decline of such staples of fandom as the convention and the fanzine. What cons, 'zines, and other fanac offer—discussion of SF/F, amateur fiction, art, the latest inside dope on sci-fi's next big thing—are now readily available on the Web. Not that long ago, we'd relish the

handful of genre television shows aired on a handful of networks. Today, specialty TV channels feed us sci-fi 24/7. And the VCR allows us to view it all at our convenience. In years past the B-fare of drive-ins, contemporary sci-fi movies are often among Hollywood's blockbusters. SF/F fans don't really *need* fandom anymore to enjoy their favourite genre.

Why then do we continue to be involved with clubs like MonSFFA? We like to spend time with our friends, came the reply, and we get a generally more substantial enjoyment of SF/F as part of a group strongly interested in and knowledgeable about the genre. Exploring a passion for sci-fi seated

Below: Panelists (l-r) Keith Braithwaite, Leslie Lupien, and Marc Durocher discuss the works of author Arthur C. Clarke at the January meeting. Photo by Lynda Pelley.



in front of a computer or TV screen is fine, but not nearly as satisfying or fun as doing so in a room full of real, live people.

The meeting also saw us select our Executive Committee for 2001.

Thanks to all who put this meeting together and made it work.

## MEDIEVAL BANQUETS

On two occasions, February 10 and 24, a small group of MonSFFen dressed up in period attire and enjoyed an authentic medieval feast courtesy of Cathy Palmer-Lister's sister, Judy, who specializes in this kind of thing. Judy hosted our people at her home in Chateaugay and received rave reviews for her cooking.

## FEBRUARY MONSFFA MEETING

Some 30 or so MonSFFen attended our February 18 club meeting, which, in honour of Valentine's Day, featured a panel discussion on romance in SF/F. Panelists Marquise Boies, Georges Dodds, Michele Berry, and Ernst-Udo Peters presided over a lively discussion that had audience members commenting on almost every point.

The consensus was that romance, generally, is not one of science fiction's strong suits. Science driven adventure tales, sprawling galactic political intrigues, space operas—this is the stuff of which SF is made. Aimed at a primarily young and male audience, SF focuses on “guy stuff,” leaving little room for any quality romantic plotlines. What romance there is often is quite clichéd. Heroic rocket boy meets beautiful astro girl, astro girl is captured by evil alien fiends, rocket boy rescues astro girl, astro girl swoons, rocket boy gets astro girl. That's pretty much the level of what passes for romance in your typical SF story.

Not that there aren't exceptions. The original *Star Trek* series served as a means of illustrating this. Most episodes featured Captain Kirk and some provocatively dressed space siren engaging in what used to be called heavy petting—pretty juvenile stuff, really. But then an episode like “City on the Edge of Forever” comes



Above: Judy Palmer (left), sister of Cathy Palmer-Lister, with MonSFFA members Yolande Rufiange and Chantal Brodeur costumed for the medieval dinner. Photo by Lynda Pelley.

along and renders a fine example of a romance (Kirk and Edith Keeler), even elevating the love story to primary importance as a plot element.

Many commented that such quality is a lot more commonplace in fantasy. Without a doubt, all agreed, fantasy handles romance better than does SF. Certainly, the courtly romance of Arthurian fantasy tales and the like provide much of the appeal of such stories. Love stories in fantasy are written with more of an adult flavour than the juvenile offerings of most SF.

The discussion wandered into the area of SF's portrayal of women, yesterday and today, and whether the genre is ahead of or behind the times in regard to the advances women have made, and continue to make, in modern society. Many of the women in the room put SF behind the times and noted that female characters, one, only get respect when they equal or best the men *and* fit nicely into a spandex or leather jumpsuit, and two, are judged by a different standard than male characters, anyway. To employ *Trek* again to illustrate, if Captain Janeway catted around as much as Kirk, she'd be labeled a slut, unlike space-age swinger James T., who is admired for his conquests. That *Voyager's* writers have given Janeway little in the way of romantic

action is an indication that the genre is not ready for a female Kirk. Some of the men in the room remained unconvinced and argued that contemporary SF has given us many engaging female characters who can be admired not so much for their physical attractiveness as for their

*Below: Is the Arthurian fantasy more suited to romance than SF? The February meeting asked this question. Dominique Durocher and Lynda Pelley pose for this photo taken by Josée Bellemare at the medieval dinner.*



intelligence and resourcefulness. *The X-Files'* Scully was cited as a prime example.

In a nutshell, the room concluded that while both genres can certainly be accused of clichéd portrayals of men and women, SF does not do romance nearly as well as does fantasy.

Such was interest in the topic that had time permitted, the discussion could have gone on all afternoon. But the meeting had scheduled a game of Sci-Fi Win, Lose, or Draw, an SF/F version of the parlour game Pictionary, and this followed the mid-meeting break.

Berny Reischl and Mark Burakoff hosted the game. Players had one minute to get across to teammates sci-fi movie titles, character names, etc. by providing clues in the form of marker drawings on an easel. Two teams were made up and the fun began. Frantic sketching elicited rapid-fire guesses yelled out in round after round. The score remained close until the final few rounds, when one team pulled ahead convincingly to win the game.

Each member of the winning team received a beautifully crafted lapel pin, depicting the helicopter *Airwolf*, made especially for the event by Berny and Mark in their incarnation as the Two Wacky Pin Guys, dealers in sci-fi pins and other

merchandise.

We thank Marquise, Georges, Michele, Ernst, Berny, and Mark for doing the programming thing this meeting, and all of the usual suspects who took care of the meeting's raffle and snack table.

#### VISIT TO MOUNTAIN LAKE PUBLIC BROADCASTING

On Saturday evening, March 10, a crew of MonSFFen drove down to Plattsburgh, New York, to help staff the pledge phones at Mountain Lake Public Broadcasting, Channel 57, the local PBS TV station. Airing that evening was probably the station's final *Red Dwarf* "smegathon," a collection of favourite episodes. The long-running British sci-fi comedy is apparently no longer in production, although a feature film is said to be in the works.

We thank those club members who made the trip and represented us well. MonSFFA has been doing pledge phone duty at Channel 57 for some 10 years, now, usually in conjunction with airings of *Red Dwarf*.

#### MONSFFA MERCHANDISE

*Below: The MonSFFA crew get green-screened onto a Red Dwarf background. Photo by WCFE.*

Both MonSFFA lapel pins and T-shirts are now available from the club store. Orders for pins and shirts will be taken at the club's monthly meetings, over the Net, or via our P.O. box. Make cheques or money orders payable to MonSFFA. Add \$1.50 shipping/handling per item. Allow about three weeks for your order to be filled.

The attractive lapel pins reproduce the club's logo in colour. They are priced at \$8, but discounted at \$6 for MonSFFA members.

The white, short-sleeve, pre-shrunk cotton shirts sport a full-colour MonSFFA logo on front and the "MonSFFA" and "AMonSFF" acronyms on one sleeve. Price per shirt: \$20 regular, \$18 for club members.

Please note: our shirt supplier advises us that an inventory problem has left size large shirts unavailable at this time. Small, medium, and extra-large are available. We hope to announce soon that large shirts have been added to our stock. Stay tuned.

MonSFFA thanks Berny Reischl, Mark Burakoff, and Cathy Palmer-Lister for setting us up with our lapel pins, and JJ Sobey and Michele Berry for seeing to our T-shirts.



# FANZINES

by Ted White

Fanzines are a basic part of science fiction fandom, having been in existence as long as fandom itself—the past 70 years.

Fanzines are a reflection of many fans, interest in the printed word, and amateur publishing. The publication you are reading this in is a fanzine, but a specialized one. A variety of other fanzines are also available—many of them by request—and this column will cover some of them each issue.

All fanzines are published as a hobby and lose money. Their editors appreciate money to defray their expenses and sometimes list single-copy or subscription prices, but they appreciate even more your written response—a Letter of Comment, or LoC. Feedback—better known in fandom as “egoboo”—is what fanzine publishing is all about.

Check out the fanzines below and broaden your participation in fandom.

## **ANSIBLE**

(Dave Langford, 94 London Rd, Reading, Berkshire, RG1 5AU, United Kingdom; ansible@cix.co.uk; monthly single sheet newsletter; available in the U.S. for a self-addressed, stamped envelope sent to U.S. agent Janice Murray, Box 75684, Seattle, WA 98126-0684)

*Ansible* has been appearing regularly for 20 years; the December issue is #161. Dave Langford writes and edits *Ansible* with clarity and wit, and has been winning Fan Writer Hugos for it with an almost monotonous consistency for years—if not decades. This is a newsletter with a British accent which covers both fan and pro events, cramming an amazing amount of wordage into its two double-columned pages. There is actually more real news in an issue of *Ansible* than can be found in most issues of *Locus*. Here's an example: “Stephen King suspended publication of his download free, pay on the honour system, serial ‘The Plant’ as of 9 November. His assistant Marsha DeFilippo first said this was because only 46% of readers

paid up (success beyond the wildest dreams of anyone else publishing in that way); in a later statement she insisted that reader response had nothing to do with it. Some think King grew tired of a project that in his terms never generated more than small change, supposedly around \$375,000.”

## **TRASH BARREL**

(Donald Franson, 6543 Babcock Ave., North Hollywood, CA 91606-2308; available “on request,” but a stamped, self-addressed envelope wouldn't hurt)

*Trash Barrel* typically runs only two-to-four pages of typewriter-typed double-columns, and although it's printed by Xerox copying, it has the look and feel of older-fashioned, mimeographed fanzines. This fanzine is devoted to nothing but listings (with a sentence or two of description) of fanzines. They are almost too brief to be called “reviews,” and they don't make exciting reading, but the latest issue (dated “Nov. 2000” and unnumbered) has 52 fanzines listed, in alphabetical order—making it a good place to find out about a wide variety of fanzines for anyone wishing to explore this aspect of fandom.

## **IDEA**

(Geri Sullivan, Toad Hall, 3444 Blaisdell Ave. S., Minneapolis, MN 55408-4315; idea@toad-hall.com; available for Letters of Comment; query about single-copy availability)

*Idea* falls at the opposite end of the fanzine spectrum from *Trash Barrel*. The new #12 runs 78 pages and is an ambitious “genzine” or general, unspecialized fanzine. Geri uses a high-tech mimeograph to produce this very attractive fanzine, but the text is all computer-set and looks virtually photo-copied. The front cover (both sides) is produced on a color inkjet printer and presents eight full-color photographs of such notable fans as British TAFF-winner Maureen Kincaid Speller. Inside are

articles by American TAFF-winner Ulrika O'Brien, Dave Langford, Martin Hoare (who often accepts Langford's Hugos at Worldcons for him), Rob Hansen, Jeff Schalles and Geri herself—and a 30-page letter column. Discussions fill the letter column and invite your responses (there's nothing like seeing your own letter in print!).

The 1998 CUFF Trip  
Report  
is now available!

## **PENNEYS UP THE RIVER and Other CUFF Tales**

by  
Lloyd and Yvonne Penney

A trip report in fanzine form, in the fine tradition of fan funds going back to the 1950s. Contains our trip report, plus an essay on CUFF by Linda Ross-Mansfield, a list of past and present CUFF winners, a financial statement, and a memorial to Hugo-winning fan artist, the late Joe Mayhew. There's something for CUFF supporters, fanzine fans, and fanhistorians alike. All copies are signed and numbered, limited supply. Cover art by Teddy Harvia and Brad Foster, and interior illustrations by Teddy Harvia.

How much is it? \$10...Canadian, American, Australian, don't care...all money raised from sales will go to CUFF, the Canadian Unity Fan Fund. We can accept Canadian and American dollar cheques, and cash is always good, too. If you are interested in purchasing a copy, send an e-mail with a message of your intentions to Lloyd and Yvonne Penney at penneys@netcom.ca, and then send \$10 ASAP to us at: 1706-24 Eva Rd., Etobicoke, ON M9C 2B2. Make cheques payable to Lloyd Penney.

# INTERVIEW WITH A DRAGON

by Josée Bellemare

*Warp* fanzine was fortunate enough to get an exclusive interview with Calypso the Dragon, who can be seen in the upcoming MonSFFilm *Merlin 2000*.

**Warp:** Originally, you're from Chicago. Tell us how you came to be part of the *Merlin 2000* project here in Montreal.

**Calypso:** My owner saw me at a convention and fell in love with me right away. She bought me and took me home with her to Montreal.

As for the video project, Cathy, my new owner, brought me to the September MonSFFA meeting. Everybody loved me there—people are often fascinated by dragons. In particular, one of the stars of the project, and it's principal writer, saw me and thought that I would be perfect for a small part in the video. She immediately asked my owner—now my agent as well—if I would be available. Cathy graciously accepted.

*Below: A knight out—Calypso attends the medieval dinner. Photo by Cathy Palmer-Lister.*



*Above: Portrait of a dragon—Calypso poses for a publicity shot. Could this be the beginning of a new acting career? Photo by Cathy Palmer-Lister.*

**Warp:** So for the next month you had a new owner?

**Calypso:** Yes. I was a little concerned about that at first. After all, there I was, a stranger in a new city; just arrived in my new home and already I was moving again.

Fortunately, my doubts were shortlived. The lady who was to be my temporary owner immediately took possession of me and for the rest of the meeting proved to be very affectionate. When we arrived at her home, she introduced me to her family and took excellent care of me for the entire month.

**Warp:** What about the actual filming on location?

**Calypso:** That Saturday was sunny and the temperature not too cold. I was carefully placed in the minivan for the trip to the cabin. When we got there, the equipment was unpacked, the humans ate lunch, got into costume, and we set out to the clearing to shoot the video. Throughout the afternoon we did one scene after another, working very hard and taking many publicity shots along the way. Eventually we ran out of battery power and sunlight. That's when everybody had dinner, packed up their things and went home.

**Warp:** What happened between the location shoot and the next MonSFFA meeting?

**Calypso:** Very little. Except for a couple of publicity pictures, I was able to relax. I was given a comfortable spot on top of the living room sofa and almost every day someone would give me a neck rub or a gentle scratch behind the ears or between the wings.

**Warp:** What are your plans now? Do you see yourself acting again after *Merlin 2000*?

**Calypso:** I don't know. It's been suggested that I become the MonSFFA Mascot and possibly take part in a publicity campaign using the MonSFFA logo, but nothing is definite at this point. Time will tell.

**Warp:** What are your impressions of the *Merlin 2000* project?

**Calypso:** It's a very different telling of the Camelot legend. I've had a lot of fun working on it.

*Warp* fanzine and the production team of *Merlin 2000* would like to take this opportunity to thank Calypso's owner and agent, Cathy Palmer-Lister, for her cooperation in this project.

As the year made mythic by venerable science fiction writer Arthur C. Clarke dawned, MonSFFA assembled a panel to discuss his life and work as part of the programming at the club's first meeting of the year, on January 21. The following overview of Clarke reflects in brief biographical and other information imparted to the meeting by our panelists.

## ARTHUR C. CLARKE: GRAND MASTER OF SCIENCE FICTION



Arthur C. Clarke is one of modern science fiction literature's so-called "big three," Isaac Asimov and Robert A. Heinlein (both deceased) being the other two of the genre's best known and most celebrated writers of the post-World War II era. Clarke, who has resided in Sri Lanka (formerly Ceylon) for over 40 years, contracted polio in 1962, recovered, but was diagnosed in 1988 as suffering from post-polio syndrome. He cannot walk unaided. He celebrated his 83rd birthday on December 16 last.

The British-born Clarke, an RAF veteran, twice chairman of the British Interplanetary Society (BIS), and an enthusiast of undersea exploration, is a multiple Hugo and Nebula award-winner and was named a Nebula Grand Master in 1986.

In 1945 he published "Extra-Terrestrial Relays," a paper outlining the principles of satellite communication using satellites in geostationary orbits. Some 25 years later his concept became reality. He has received numerous honours for his invention and today the 42,000-kilometer geostationary orbit is referred to as the Clarke Orbit, so named by the International Astronomical Union.

His major science fiction novels include *Childhood's End* (1950; expanded 1953), *The City and the Stars* (1953; expanded 1956), *The Deep Range* (1954; expanded 1957), *A Fall of Moondust* (1961), *Rendezvous With Rama* (1973), and *The Fountains of Paradise* (1979). He is probably most associated, however, with *2001: A Space Odyssey* (1968), the definitive SF film by Stanley Kubrick, which Clarke co-scripted with Kubrick, and which was based on Clarke's short story "The Sentinel" (1951). Clarke also novelized the film.

Says the *Encyclopedia of Science Fiction* (by John Clute and Peter Nicholls) of Clarke's prose: "Never a 'literary' author, he nonetheless writes always with lucidity and candour, often with grace, sometimes with a cold, sharp evocativeness that has produced some of the most memorable images in SF."

Clarke's earliest work was of the "hard SF" variety, that is, based solidly in science and technology. He had taken a strong interest in science and space as a young man and was an optimist about the future, seeing technology as mankind's key to the stars. Subsequent works, beginning with "The Sentinel," would introduce

elements of the metaphysical. Taking inspiration from W. Olaf Stapledon, whose works he greatly admired, Clarke developed in such novels as *Childhood's End*, *The City and the Stars*, and *Rendezvous With Rama*, themes of cosmic perspective and near-religious mythology—humanity's child-like incomprehension of the unfathomable wisdom of ancient and mysterious alien races, mankind's transcendence to a higher plane of existence, the search for God. TV producer Gene Roddenberry took some of his inspiration for *Star Trek* from Clarke.

Clarke's output slowed in the 1980s and early '90s as his advancing age and illness took their toll. He nevertheless remained fairly productive, penning sequels to *2001*, and with Gentry Lee, sequels to *Rendezvous with Rama*. His recollection of a literary life, *Astounding Days: A Science Fictional Autobiography*, was released in 1989, followed in 1990 by an interesting tale of attempts to raise the *Titanic* in the 21st century, *The Ghost from the Grand Banks*.

Clarke was among the first to predict reusable space vehicles, the millennium bug, and the proliferation of the mobile phone. The space travel depicted in the film *2001* has yet to be achieved, as does the development of a HAL-like supercomputer, but both are well on their way to realization. Clarke speculates that by 2030 we will have made contact with an extraterrestrial civilization, and that agriculture and animal husbandry will come to an end as we become able to synthesize all of our food. The 21st century will see the development of some kind of new energy source—"Cold fusion, hot fission, goodness knows what," says Clarke. We'll also see space tourism, complete with domed hotels on the moon. And people will travel into orbit via the space elevator he envisioned in *The Fountains of Paradise*.

Recent news stories announced that DNA extracted from strands of Clarke's hair will be shot into space as part of a "cosmic message in a bottle." A project organized by Houston-based Encounter 2001 LLC proposes to launch a space age time capsule of humanity into the cosmos for any extraterrestrials who may be interested. Clarke is one of 55,000 people signed up to take part. Along with his DNA, Clarke included a photograph of himself and a brief handwritten note: "Fare well my clone!"

## BRIEF CHRONOLOGY OF LIFE AND TIMES OF ARTHUR C. CLARKE

**1917**

Arthur C. Clarke born December 16 in Minehead, Somerset, England.

**1927**

Takes first flight, with mother, in biplane.

**1928**

November: Reads his first science fiction magazine, *Amazing Stories*; becomes avid collector of pulps.

**1930**

July: Publication of W. Olaf Stapledon's *Last and First Men*, a book that will profoundly influence Clarke's writing.

**1931**

- Father dies.
- Discovers *The Conquest of Space*, by David Lasser, first book in English to review work of early rocket pioneers and discuss possibility of interplanetary space flight. (Lasser had founded American Interplanetary Society previous year.) Clarke becomes devoted "space cadet."

**Early-1930s**

Throughout his teens constructs telescopes to observe Moon; builds several homemade rockets. Builds a

light-beam transmitter, which uses light to transmit sound; his uncle, an engineer, supplies parts and teaches him how to build wireless crystal sets.

**1934**

Joins fledgling British Interplanetary Society (BIS).

**1936**

Leaves home for civil service job in London.

**1938**

July: Moves into flat a few blocks from British Museum with fellow science fiction writer Bill Temple; their flat becomes BIS headquarters.

**1939**

- BIS spaceship design featured in *Time* magazine and on cover of *Practical Mechanics*.
- September 3: Britain declares war on Germany.

**1941**

Joins Royal Air Force (RAF); selected to train in radio direction finding (radar).

**1945**

Publishes "Extra-Terrestrial Relays," paper outlining principles of satellite communication using

satellites in geostationary orbits, which becomes reality quarter-century later. Will be honoured many times for his invention, including 1982 Marconi International Fellowship; Gold Medal, Franklin Institute; Vikram Sarabhai Professorship, Physical Research Laboratory, Ahmedabad; Lindbergh Award; Fellowship, King's College, London.

**1946**

- "Rescue Party," written March 1945, first story sold, for \$180. First professionally published story, "Loophole," appears April issue of *Astounding Science Fiction*; "Rescue Party" follows in May.
- June 21: Demobilized from RAF.
- October 7: Enrolls King's College, London; pursues Bachelor of Science General Degree, Physics, Pure and Applied Mathematics.
- Becomes chairman of BIS, recruits many new members, including George Bernard Shaw.
- Meets C.S. Lewis, J.R.R. Tolkien in Oxford.

**1947**

Writes first novel, *Prelude to Space*; published 1951.

**1948**

- Graduates King's College with honours; enrolls University College



for year of post-graduate studies in astronomy.

- Writes short story "The Sentinel," published 1951; will become basis for film *2001: A Space Odyssey*.

**1949**

Contracted to write non-fiction work on space flight, *Interplanetary Flight*, published 1950; first English-language book to present basic theory of space flight, including technical details. Influences Carl Sagan.

- Becomes science and plot adviser for *Dan Dare* comic strip in *The Eagle*.

**1950**

First TV appearance, 20-minute talk on *The Fourth Dimension*.

**1951**

September: Chairs Second International Congress on Astronautics in London, organized by BIS; attracts 63 delegates from 10 countries, including German rocket pioneer Hermann Oberth. Clarke: "Space flight is likely to be the next major technical achievement of our species."

**1952**

- April: Boards *Queen Mary* at Southampton bound for New York.
- June: His non-fiction *The Exploration of Space* (1951) selected by Book-of-the-Month Club. Appears on *Today Show*. Attends Midwestcon in Ohio; meets many other writers, including Robert Bloch, E.E. "Doc"



Smith, 18-year-old Harlan Ellison. Later meets Robert A. Heinlein.

- July: Visits White Sands Proving Grounds, New Mexico; meets many space enthusiasts, including Clyde Tombaugh, who discovered Pluto in 1930. Visits Mount Palomar, Mount Wilson observatories in California. Meets Ray Bradbury. Visits set of film *The War of the Worlds*; meets director George Pal.

- August 1: Returns to England.

**1953**

- June 15: Marries Marilyn Mayfield, whom he met on Florida scuba diving trip; marriage over by Christmas.

- August: U.S. release of *Childhood's End* is immediate success; first printing of 210,000 copies sells out in less than two months.

- Meets Wernher von Braun.

**1954-1956**

Interest in undersea exploration prompts expedition to Australia's Great Barrier Reef, later to Ceylon (which will become Sri Lanka), where he decides to make his home.

**1956**

Guest of Honour at World Science Fiction Convention, New York; first non-American GoH.

**1957**

October 4: Launch of Russian

*Sputnik 1*, world's first man-made satellite.

**1958**

January-March: Lecture tour of 15 U.S. states.

**1959**

February: Spends weekend in Boston with Jacques Cousteau.

**1961**

- May 25: President John F. Kennedy commits U.S. to landing man on moon.

- August: Meets Hugo Gernsback, pioneer editor and publisher of science fiction, in New York.

- September: Attends 12th International Astronautical Congress in Washington, D.C.; delivers speech in which he says: "Communication satellites will enable us, in effect, to move almost instantaneously to any part of the world. ...by the end of this century, all terrestrial calls may be local calls and may be billed at a flat standard rate."

- December 6: Brief audience with Yuri Gagarin while Russian astronaut visits Ceylon. Will later receive inscribed copy of Gagarin's autobiography.

**1962**

February: Polio confines Clarke to bed for months; recovers but will be



afflicted with post-polio syndrome in later life.

#### 1964

April 22: First meeting with Stanley Kubrick, in New York, to discuss project that will become *2001: A Space Odyssey*.

#### 1965

December 29: Filming of *2001* begins at Shepperton Studios, England.

#### 1968

*2001* premieres.

#### 1969

- *Intelsat III* begins service over Indian Ocean, completing global communications system envisioned by Clarke in 1945.
- 27 March: Attends World Science Fiction Symposium and Film Festival, Rio de Janeiro, Brazil; among those present are writers Brian Aldiss, J.G. Ballard, filmmakers Fritz Lang, George Pal.
- Lectures on astronomy in Arizona; audience includes Gene Roddenberry, creator of TV's *Star Trek*.

- July: *Apollo 11* moon mission; co-anchors CBS news coverage with Walter Cronkite and astronaut Wally Schirra. Will repeat assignment for *Apollo 12* and *15*.

#### 1971

November 12: Attends conference at Jet Propulsion Laboratory, Pasadena, California, on occasion of *Mariner 9* encounter with Mars; Ray Bradbury, Carl Sagan also present.

#### 1972

- Ceylon becomes Sri Lanka.
- March 14: Addresses Goddard Spaceflight Institute dinner in Washington, D.C., telling audience "wiring of the global electronic village is now complete."

#### 1973-1974

*Rendezvous with Rama* wins Nebula, Hugo, John W. Campbell Memorial, and British Science Fiction awards.

#### 1975

- July: Covers historic *Apollo-Soyuz* link-up for CBS.
- August: Receives gift of satellite dish from Indian government, for "demonstration purposes"; first private home to be so equipped.

Clarke's television set is only one on island of Sri Lanka.

#### 1976

March: Attends celebrations marking 100th anniversary of telephone; meets artificial intelligence pioneer Marvin Minsky, Dr. Edwin Land, inventor of Polaroid camera.

#### 1980

- February: Mother dies.
- September: Shoots ads, directed by Ridley Scott, for launch of science fiction/fact magazine *Omni*.

#### 1981

- April 12: Launch of first space shuttle.

#### 1982

- March: Completes *2010: Odyssey Two*, which he began writing previous July.
- June: First visit to Soviet Union.
- August: Is Sri Lankan delegate to the Second United Nations

## CLARKE'S LAWS

### FIRST LAW

When a distinguished but elderly scientist states that something is possible, he is almost certainly right. When he states that something is impossible, he is very probably wrong.

### SECOND LAW

The only way to discover the limits of the possible is to venture beyond them into the impossible.

### THIRD LAW

Any significantly advanced technology is indistinguishable from magic.

Conference on the Exploration and Peaceful Uses of Outer Space (UNISPACE '82), in Vienna.

- August 31: Delivers address to U.N. Committee on Disarmament in Geneva, opposing technology and deployment of "Star Wars" weaponry.

#### 1983

- May: Visited in Sri Lanka by Steven Spielberg, Harrison Ford, who have just finished shooting part of *Indiana Jones and the Temple of Doom* on island nation.
- May 17: Gives keynote address at United Nations on World Telecommunications Day; his theme, "Beyond the Global Village."
- November 25: Official inauguration ceremony of Arthur C. Clarke Centre, University of Moratuwa, Sri Lanka.

#### 1984

February: Shooting begins on film *2010*. At same time, space shuttle *Challenger* is orbiting Earth; on February 7th, Bruce McCandless successfully completes first untethered space walk.

#### 1986

- January 28: Space shuttle *Challenger* explodes shortly after launch, killing crew.
- Made Nebula Grand Master by Science Fiction Writers of America (SFWA).

#### 1989

June 17: Awarded Companion of British Empire (CBE).

#### 1990

Arthur C. Clarke Centre officially begins to act as distributor for CNN in Sri Lanka.

#### 1998

Awarded knighthood.

#### 2000

December 16: Celebrates 83rd birthday.

#### 2001

Announced that DNA extracted from strands of Clarke's hair will be included in "cosmic message in a bottle," a time capsule of humanity to be shot into space.

—Keith Braithwaite



# Review: Chicon VI 2000 World Science Fiction Convention

by Sylvain St-Pierre

A few of us MonSFFen were lucky enough to attend the 60th World Science Fiction Convention last Labour Day: Cathy Palmer-Lister, Marquise Boise, Ann Methe, Jean-Pierre Normand and myself. We even managed to bump into each other occasionally... A lot of bumping certainly did occur at the central message board, as it was located in a hotel passageway bottleneck. It was hard to miss!

None of us apparently spent much time on the city proper. While there were a number of interesting non-con attractions, such as rather nice Art Deco skyscrapers from the '30s and a *Star Wars* exhibit at the Fields Museum, we were there for the Worldcon and there was a lot in it to keep us occupied.

Chicago is blessed with a complex of three large hotels close to each other, which are interconnected by a network of underground passages. This locale—the same as for the '91 Worldcon—is very convenient in case of bad weather; but this feature proved unnecessary this time, as it remained mostly sunny and warm. In fact, many people chose the above ground routes, as some of the passages are rather twisted and time-consuming.

Whoever was in charge must have taken this in consideration, for the schedule sensibly allowed a comfortable fifteen minute margin to get from one panel to another. The program listing was available on the Internet a couple of weeks before the actual con; which was a good thing because I was able to sort out in advance what I wanted to see, and managed to boil down sixty printed pages worth of panels into only twelve. I did not, of course, see all of that—being constantly side-tracked by a lot of interesting activities, and often confronted with a half-dozen mouth-watering events all scheduled at the same time. And, every once in

a while, I had to give in to certain various biological functions.

It was indeed, occasionally necessary to stop to eat, but the area is well provided with many restaurants in a wide range of prices, and offering a good variety of food, which is always welcome if you get tired of con suite fare. In addition, the con restaurant guide was quite comprehensive—a bit too much, in fact—it took forever to choose!

In another area of bodily needs,

it seems that the cliché of the “great unwashed fan” is not quite dead: the in-con newsletter felt it necessary to remind some participants to bathe once in a while...

*Moon Time* was published at least twice a day. Thanks to computer technology, it was technically superb, but the content somehow lacked the whimsical tang that I have come to associate with this sort of publication. It was interesting to compare it with the early mimeographed examples displayed in the fan lounge, alongside the venerable copying devices and the antique computers used by previous generations of fans.

One area where the latest technologies were put to good use was the dealers room: at least one merchant was using a plasma screen monitor to display his entire catalogue! A worldcon still remains the year's largest concentration of genre merchandise on the planet, but I could not help but feel that the variety has gone down in recent years. Am I getting jaded? I hope not! I did find a number of extremely good deals, especially for vintage pulps, and there were also plenty of books, comics, magazines, sculptures, jewellery, costumes, movies, pictures, posters, ray-guns, compact disks and positronic translinear pandimensional sprockets (batteries not included).

The opening ceremony was rather amusing, with a retrospective of the events leading to the bid, and interviews with fans who had actually attended the very first worldcon, in 1939. (Did you know that it is called the “world” con because it was supposed to be held at the New York World Fair?) People who had paid extra to be put in the “pre-opposing” category gained the right to throw cream pies in the face of selected members of the con committee... This makes you





*Forest J. Ackerman at the Hugo ceremonies, as seen from a television. Photo by Sylvain St-Pierre.*

wonder about the sanity of the kind of people that actually volunteer to hold such positions.

The art show proper was somewhat disappointing. Not only was it barely half the size of the one at Chicon V, but the general quality of the items displayed was not—in my opinion—worthy of the magnitude of the event. I have also been told that the administrative aspect was riddled with problems.

However, this was more than compensated by a separate special display, showing paintings and illustrations from the '50s. Great classics by illustrious artists were on loan from private collections, and it was fantastic to see the originals for many of the older paperback covers in my library. The exhibit included works by Emshiller and Frank Kelly Freas, two of my favourite artists. Chancing to meet the latter while touring the room, I complimented him on the fact that his art was still very popular after half a century. "You know, he chuckled, I do not even recall doing some of these..."

Knowing the popularity of the masquerade, I joined the queue an hour before starting time, only to find a very large crowd already waiting. People much ahead of me in the line were told that it was unlikely that they would get in, so I settled for watching the show on the hotel's closed-circuit TV. I am glad that I did, because many costumes and presentations were very forgettable for a worldcon, and the few good entries did not quite compensate for the overdone cow-theme running jokes that accounted for almost a third of the thirty-five contestants.

The organizers had arranged for

live broadcasting of the main events in all three major hotels, and that was an excellent idea. Unfortunately, the technical quality of the show left much to be desired in some instances. The sound for the Hugos, most particularly, was terrible. They had the very same problems nine years ago when they tried it last, which shows that some things do not improve with the passage of time. Still, it did allow many fans who would have otherwise missed them, to see the important ceremonies, even if there is no substitute for being there in person. In that regard, the hall costumes were much more enjoyable.

There were a couple of live plays and, for those who prefer canned entertainment, a comprehensive selection of movies—although I am at a loss to understand why the people who ran this last track insisted on showing movies that anybody can get at the corner video store. The Japanese animation rooms (two of them!) were much better in this regard, with plenty of fan-subtitled gems running around the clock.

Incidentally, Japan is now officially running for the 2007 worldcon. I wonder what their

program will be like if they do win the bid...

Re-reading the previous paragraphs, I realize that some might conclude that I did not enjoy the convention, but that would be quite inaccurate. This is my eighth worldcon, so I am beginning to have a good basis for comparisons. While it is true that some of the events could have been better, everything is relative. There were still a great many enjoyable things to see and do, and many of the panels were both entertaining and informative. The logistic aspect was better handled than usual for this kind of event, from the well-designed Pocket Program Book that you could hang from your belt to the prompt notification of any changes in the schedule.

Most people expected Toronto to win the bid for the 61st worldcon, and they did. The major surprise was the proportion of voters who chose Torcon III: a whopping 81%! The rest sided with the only other contestant, Cancun, expressed no preference, or voided their ballot. So, start packing folks; the Queen City is only a few hours from Montreal and Labour Day 2003 is not that far away...



*Masquerade entrants: Top Left - Galactic Liberate, Top Right - We'll Meet by Earthlight, Bottom Left - Mother-in-Law of Gor, Bottom Right - In Space No One Can Hear You Tap. Photos by Sylvain St-Pierre.*





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#### OTHER GUESTS

**Dr Bruce Ballou**

Writer, Call of Cthulhu RPG

**Stephanie Bedwell-Grime**

Author, Heartbeat

**Hilary Doda**

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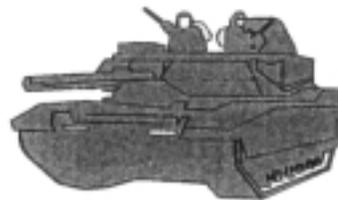
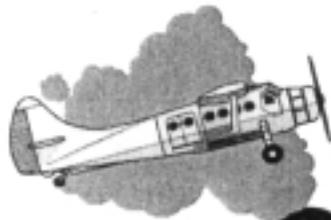
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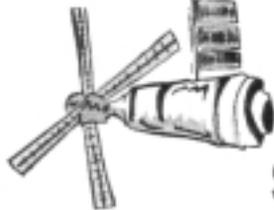
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Artwork by Berry Reischl.

# It Came From The Sci-Fi Modeler's Desk

**MODELS FROM PERRY RHODAN**  
REVIEWS BY DOMINIQUE DUROCHER

When these kits were first announced, I thought this would be different and cool, as they are the first mass-produced kits that I know of that come from a purely literary, rather than media, source. Perry Rhodan is a series of novels from Germany that started in 1961 and is still running. As far as I can find, there are no movies or TV series based on these novels. When first rumoured, there were to be four ships made into kits, but only three were shown in Revell-Germany's catalogue.

All of these kits are very well moulded with sharp detailing of average to very fine raised panel lines, very little flash, and few demould pin marks. While fit is overall quite good—better than most *Star Trek* kits—I still found it was necessary to use putty on just about every seam. The biggest problem is that many hangar bays are split between two parts, and this will make it difficult to get a good flat decal application later. The paint schemes are all very colourful, as are the many, many decals. These have so far settled down well and have good response to setting solutions.

The first kit is the *Marco Polo*, a 2.5 km-diameter ship that is one of the key Perry Rhodan vessels. It is made up of 20 segments for the central ring and 2 caps, as well as many gun turrets, and 30 landing legs! Obviously, achieving proper alignment of the segments is crucial to getting a good-looking model, and the segment fit is pretty good. I did find that cutting off the alignment tabs helped, as well as using lots of tape. Aligning the landing legs is the other tricky part. As the instructions mention, glue them on only a few at

a time and tape the whole assembly into position until they are dry. If done carefully, this will ensure that all of the legs touch the surface.

Next is the *Spaceship Sol*, an 8 km long, dumbbell-shaped ship that has been traveling the universe for 1300 years. This one is made up of a series of rings, with the two connecting cylindrical sections made up of four segments each. The fit of the rings is excellent, and the segments are again helped by trimming or cutting off the alignment tabs. I'm not sure how to mount this one yet, as it has no stand or landing gear, and will tend to roll off of any surface. I'm not even sure which side is the front yet.

The *Siganese Space Jet Glador* is a smaller vessel—saucer shaped with two projections on the front. Detail again is quite nice, with the finest panel lines of any kit in this

series, although some detail—possibly weapons and sensors—on the inside face of the front projections is somewhat soft and indistinct. The engines also seem somewhat bare.

The *Blue's Ship*, the unadvertised fourth of the series, is basically a sooped-up flying saucer; and the best looking one I've seen! It has great surface detail, fine panel lines, and a lot of decals. It is also the simplest kit to assemble, having only two hull halves, a few landing legs, nozzles, and turrets.

These kits are great! For one thing, they are very different from anything else, which is a nice change. They are very colourful, decently sized, and have nice potential for dioramas. For kits costing less than \$20, they are very good value and fun to put together.



*Top Left: the Marco Polo, Top Right: Siganese Space Jet Glador, Bottom Left: Spaceship Sol, and Bottom Right: the Blue's Ship.*





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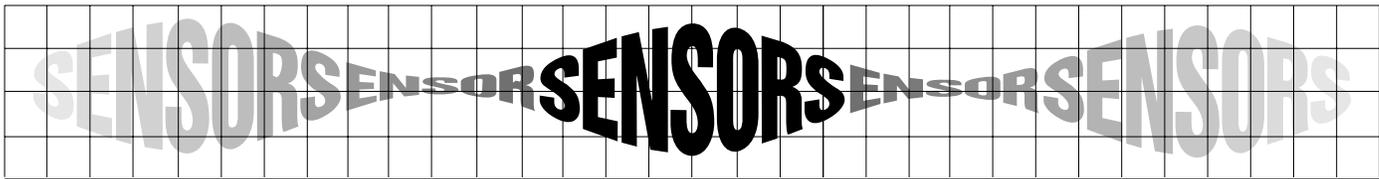


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## FACT, RUMOUR AND SPECULATION FROM AROUND SF/F-DOM

**Information for this column reaches from the inner mind to the outer limits.**

### OBITUARY: DOUGLAS ADAMS

Douglas Adams, author of the satirical SF novel *The Hitchhiker's Guide to the Galaxy* and its sequels, died unexpectedly May 11 of an apparent heart attack in Santa Barbara, CA. He was 49. British-born Adams reportedly collapsed while working out at a gym.

*The Hitchhiker's Guide*, which began as a BBC radio series in 1978, was turned into a book, which sold 14 million copies worldwide, and later into a television mini-series. The *Guide* is a satirical adventure about a group of interplanetary travelers, including Arthur Dent, Ford Prefect, Zaphod Beeblebrox, and Marvin the Paranoid Android.

*Guide* was followed by the sequels *The Restaurant at the End of the Universe*, *Life, the Universe, and Everything*, and *So Long, and Thanks for All the Fish*. Adams followed with several books about holistic detective Dirk Gently; *Last Chance to See*, a book about endangered species; and, with John Lloyd, the alternative dictionary *The Meaning of Life*. Adams also produced the *Starship Titanic* computer game and an online travel guide inspired by *Guide*. In recent years, Adams was working on bringing *Guide* to the big screen.

### BAKULA TO CAPTAIN TREK PREQUEL

Scott Bakula (*Quantum Leap*) is reportedly cast as the starship captain in the next *Star Trek* series, *Enterprise*, currently being readied to replace *Voyager*, which wraps for good this year. The new series is set 100 years before the events of the original series.

### CFCF-12 TO DROP STAR TREK AND STARGATE SG-1

CFCF 12 has been sold to CTV and starting in September they will most likely be carrying the complete CTV schedule, which does not include the new *Star Trek* series, *Enterprise*, nor *Stargate SG-1*.

Last year CFCF-12 decided to drop the final season of *Voyager*, but re-instated the show after numerous letters from devoted *Star Trek* fans were received. Perhaps this approach could work again. If not, at least the price of a satellite dish is more reasonable than it used to be.

### STAR WARS: THE PHANTOM EDIT

A mysterious new, re-edited version of *Star Wars: Episode 1 - The Phantom Menace* is starting to circulate around. Titled "The Phantom Edit", the film is a shorter version than the original by about 20 minutes. It is a sort of fan-made "special edition," created by an anonymous fan calling himself the Phantom Editor. This new cut of the movie removes scenes and dialogue that fans objected to when the original film debuted in May, 1999.

After the movie opens with its signature "A long time ago, in a galaxy far, far away..." audiences see a different scroll explaining the reasons behind this new edit:

"Anticipating the arrival of the newest *Star Wars* film, some fans, like myself, were extremely disappointed by the finished product. So being someone of the 'George Lucas Generation,' I have re-edited a standard VHS version of *The Phantom Menace*, into what I believe is a much stronger film by relieving the viewer of as much story redundancy, pointless Anakin actions and dialogue, and Jar Jar Binks, as possible."

The general consensus of fans on

the internet seems to be that the new edit is an improvement on the original version. For more information, and possibly some suggestions as to where fans might obtain a copy of The Phantom Edit, try the following web site: <http://members.onecenter.com/hollywood/phantomedit>.

### FIRST EPISODE II TRAILER AT DRAGONCON

Steve Sansweet, director of fan relations for Lucasfilm Ltd., will unspool a sneak peek of *Star Wars: Episode II* at the upcoming Dragoncon, taking place Labour Day weekend in Atlanta, GA. Sansweet will also discuss how the prequel fits into the overall *Star Wars* saga.

### NEW ZEALAND JEDI

"Jedi" will not become an officially recognized religion in New Zealand, the government says, no matter how many people wrote that word under "religion" on their census forms.

Somebody in New Zealand started an e-mail chain letter a week before the census stating that if at least 8000 people professed to follow the mystical *Star Wars* force, the government would have to list "Jedi" among recognized faiths. While a significant number of fans did this, the government is now saying that the new faith would only be listed if it really exists with meeting places and holy men or officials.

### "SOUND OF THUNDER" COMING TO BIG SCREEN

A Montreal-based producer is, apparently, behind the planned big-screen adaptation of Ray Bradbury's classic time travel tale "A Sound of Thunder." The story involves a big game hunter who travels back in time to hunt a dinosaur and

accidentally alters the future to which he must then return. Pierce "James Bond" Brosnan is set to star. The film was to have shot here in Montreal this summer, but pulled out as schedules were shuffled in order to avoid problems stemming from the looming Hollywood strike of writers and actors.

*Lower Left: Did they see any cabbages? The Montreal Gazette ran this article on the front page on Sunday, June 3rd, 2001.*

*Lower Right: We're invited to a party—a Star Wars party—that launches a play about camping out, waiting in line for Episode I.*

**CHINA**  
**Monster vegetables from space**

**MICHAEL SHERIDAN**  
*London Sunday Times*

LONDON - We can forget about little green men from outer space; it is the giant green vegetables from China that should concern us.

British and American scientists have been left perplexed by claims emanating from the world's most populated country that it has managed to grow extra-large marrows and peppers from seeds sent into orbit.

While Western scientists scoff and champion vegetable growers look on in disbelief, the Chinese claim they have achieved their feat by exposing seeds to high radiation levels and low gravity in space. The resulting vegetables, they say, easily outgrow their terrestrial counterparts.

The giant vegetables have started appearing in markets in Beijing and Shanghai. And Space Daily, a Chinese journal, reports that a tomato from one farm weighed in at 800 grams.

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The Montreal Science Fiction and Fantasy Association (MonSFFA) is a Montreal-based non-profit organization dedicated to the enjoyment and promotion of all activities which engage and support the interests of science fiction and fantasy fans. The benefits of membership in MonSFFA include:

## Membership Card

Your MonSFFA membership card identifies you as a MonSFFA member, allows you free admittance to the club's monthly events and entitles you to certain discounts at SF/F-oriented retailers participating in MonSFFA's discount program!

## Monthly Events

Attend MonSFFA's regularly scheduled events, held about every month (except during the summer), and meet other SF/F fans! Share interests, exchange ideas, view current and classic SF/F movies and TV shows, enjoy guest speakers and special presentations, participate in workshops and discussion panels, get involved in various club projects, and more!

## Discount Program

As a member of MonSFFA, you are in a position to save on your SF/F purchases, and your membership pays for itself within the year! If you buy an average of only \$4.00 worth of SF/F books, comics, collectibles, gaming and hobby items, etc. per week, your yearly MonSFFA membership will pay for itself in discount savings within the year! Full details of the discount program are printed in each issue of MonSFFA's newsletter.

## Newsletter

You will receive a one-year subscription (4 issues) to MonSFFA's newsletter, *Warp!* Produced by our

members

for our members, *Warp* keeps you up to date on club activities and brings you general news from around the greater SF/F community! *Warp* is also a forum for you, the members—we want your book and movie reviews, opinion columns, short fiction and humour, artwork, etc! And, as a MonSFFA member, you are entitled to place (non-commercial) ads in *Warp* at no charge—sell your old SF book collection, announce that you're looking for gaming partners, or whatever!

**As a MonSFFA member, you'll enjoy these benefits and more!**

MonSFFA is administered, on behalf of all of its members, by an executive committee, who are empowered to appoint officers and advisors to assist them with the operation of the club. Executive committee members are elected annually by vote of the general membership; any member in good standing may run for office.

The fee for a one-year membership in MonSFFA is currently \$25.00.

Please address all correspondence to: MonSFFA, P.O. Box 1186, Place du Parc, Montreal, Quebec, Canada, H2W 2P4.

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Listed on this and the next page are the SF/F-oriented retailers/dealers participating in the **MonSFFA Discount Program**. *We encourage members to frequent these establishments.* A valid MonSFFA membership card must be presented in order to take advantage of the discounts offered under this program. (Note: Certain exceptions with regard to the MonSFFA Discount Program may exist at some of these establishments. Conditions subject to change.)

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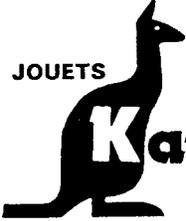
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If you would like to join, please fill in the membership application and mail it to **MonSFFA**, along with a cheque or money order made out to **MonSFFA** for the amount of \$25.00. Feel free to write us for more information.

**MonSFFA**

P.O. Box 1186, Place du Parc  
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**The Montreal Science Fiction  
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**Name** \_\_\_\_\_  
**Birthdate** (optional) \_\_\_\_\_  
**Mailing address** \_\_\_\_\_  
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**Interests**

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\_\_\_\_\_  
\_\_\_\_\_  
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We are sometimes approached by other organizations interested in soliciting our members. Please indicate whether or not you give your permission to pass on the information contained in this application to any such organizations.

You have my permission to pass on said information.  
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Si vous voulez vous joindre au club, veuillez remplir le formulaire d'adhésion et nous le faire parvenir à l'adresse si-dessous avec un chèque ou un mandat-poste, payable à l'ordre de l'**AMonSFF**, au montant de 25,00\$. N'hésitez pas à nous écrire si vous avez besoin de plus amples renseignements.

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**Intérêts personnels**

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 Films/TV \_\_\_\_\_  
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**Autres** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
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