

MARCH 1991, VOLUME 5, NUMBER 1

ONE DOLLAR

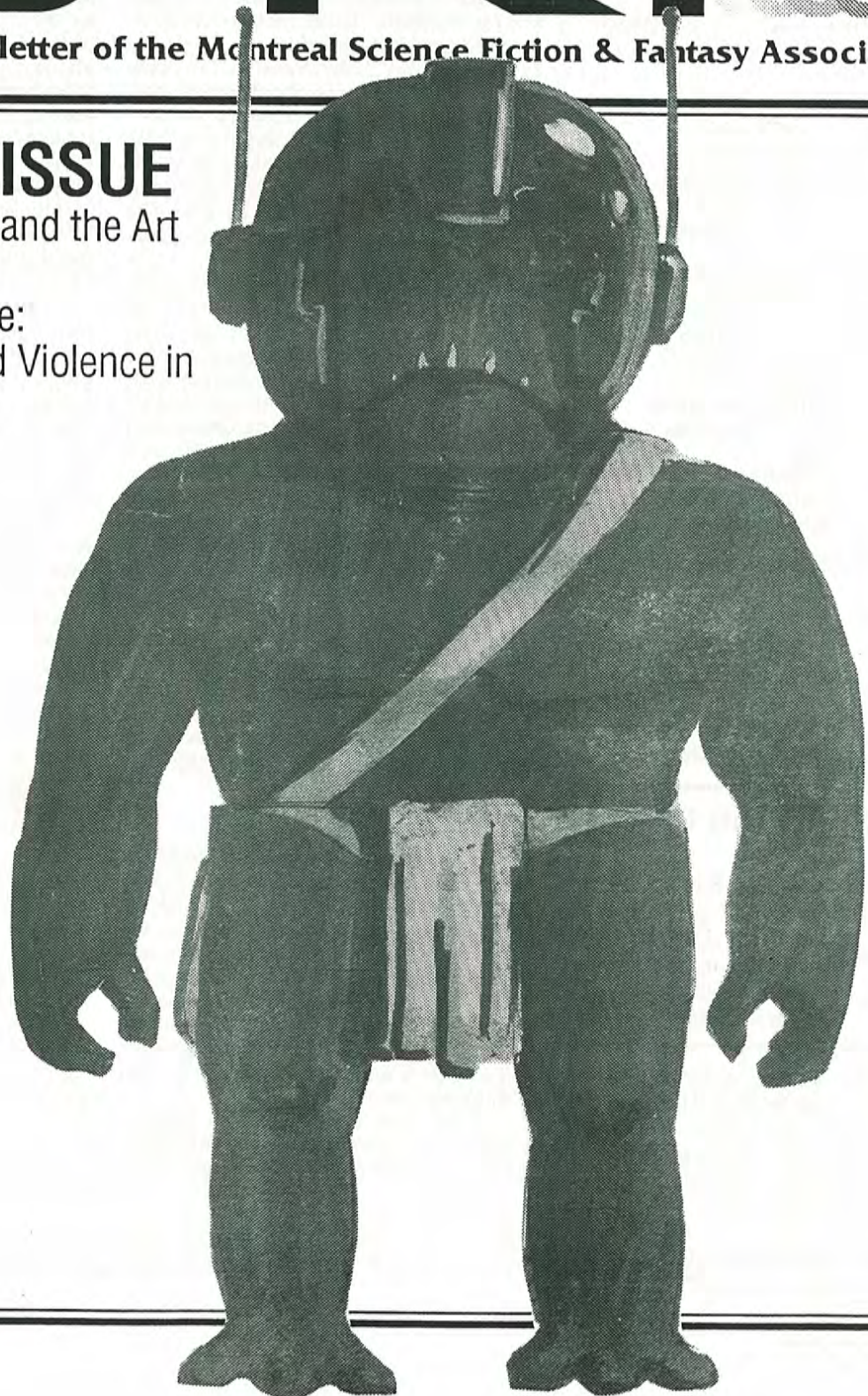
WARP

333

The Official Newsletter of the Montreal Science Fiction & Fantasy Association

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- Double Feature:
Classic SF and Violence in SF Movies



Roll Call

MonSFFA's Executive Committee

President
Keith G. Braithwaite

Vice-President
Kevin Holden

Treasurer
Sylvain St-Pierre

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Alain Carrier
Lou Israel
Kevin Holden

Secretary
Bryan Ekers

Membership
Sylvain St-Pierre

Mailing Manager
Colleen Magnussen

Public Relations and Advertising
John Matthias
Bernard Reischl

Munchie Maiden
Trudie Mason

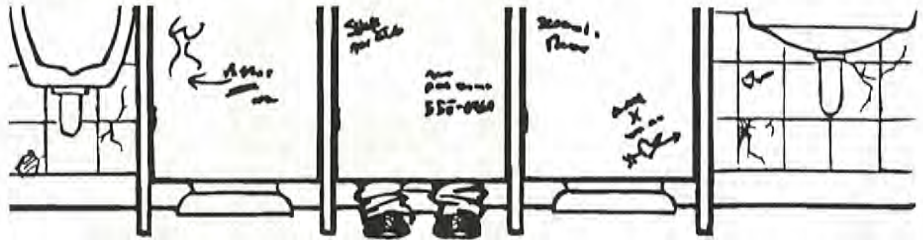
Advisors
Michael L. Masella
Nadim Khalidi
Graham Darling
Joseph Aspler

Newsletter Staff This Issue

Keith Braithwaite: Editing, Layout
Michael Masella: Word Processing,
Typesetting, Layout
Ed Tomlinson: Word Processing
Bernard Reischl: Laser-printing,
Photostats

Cover Up: The big, ugly brute on this month's issue, rendered in marker and pencil by Keith Braithwaite back in 1980, cannot, as you can plainly see, be contained by the flimsy graphic borders of our cover!

From the CENTER Seat



The language issue in Quebec stirs people up more effectively than a blender set at "mutilate." Trudie Mason wondered, at the outset of her editorial "Fandom's Two Solitudes" in the December 1990 issue of *Warp*, whether she should open "this can of worms." She decided she would.

She spoke of the old, familiar (at least to Quebecers) language issue and how it crept into, and prevented her from completely enjoying, her hobby, fandom. She was frustrated with the narrowmindedness, the us-and-them-English-versus-French attitudes she'd encountered in a few instances while working on *Con•cept* these past two years. She felt that fans, who should be amongst the most open-minded people going, were reduced, here in Quebec, to "mean-hearted sniping and insults."

As an English-speaking Quebecer, I am angered by things like laws 101 and 178. I am insulted when I see my language spray-painted out on stop signs; incredulous when I see Quebec nationalists in a fury over someone stomping the fleur-de-lis, yet ever so casual about the many instances of Canada's flag being trod upon or burned at some separatist rally. I am frustrated beyond belief when I hear that anglophones are "the best treated minority in Canada" (false, I think, and a red herring anyway) and I'm disheartened to hear politicians and opinion-makers dismissing my country, let alone my rights, so cavalierly.

Arrrrgh!

Don't get me started.

The situation here in la belle province, indeed in all of Canada, is far graver than many think, or want to admit. I think it's foolish to dismiss all of this as just the rantings of a vocal minority, a few secessionist hotheads. That is, clearly, not the case (at least not anymore). As Bobby Zimmerman said, "the times they are a-changing." Whether they're changing for the better is open to debate, but I tend to think not. Anyway...

I've come across many an instance which has caused me to, as Trudie put it, "throw my hands up in the air and scream

'you just can't win!'" But you know, I've never personally, first-hand, come across any such instance within the ranks of fandom. Never! In fact, all of the franco-phones I've ever met through fandom, even those who I know to be nationalist in their leanings, are pretty decent folk simply out to enjoy science fiction and fantasy the same as I am. And they usually do so in English, probably because the language of sf/f these days is, for the most part, English. (Or perhaps they're just polite enough to talk to me in the language that they sense I'm more comfortable with.)

Now, what conclusions can I draw from my experience? Well, not that fandom in Quebec is unaffected by the language tensions here—it is—or that there are no narrowminded language zealots or insensitive xenophobes in Quebec fandom. There are, on both sides of the issue. Trudie says she's dealt with a few and I've no reason to doubt her.

But maybe, just maybe, there aren't as many assholes out there in Quebec fandom as there are in la mundanie. Just maybe. Perhaps that's why I haven't had Trudie's experience. Maybe she just plain lucked out. My gut feeling is that there are substantially more fans out there who do not carry a language-chip on their shoulder than there are who do.

Trudie closed her editorial by asking for solutions, answers—she couldn't find any. I guess I don't have any either. Not really. I'm sorry that your experience was a negative one, Trudie, and I hope that future experiences will be as positive as mine have been. All I can offer is that if French and English fans concentrate on enjoying science fiction and fantasy instead of what language everyone should or shouldn't be speaking, maybe...

Just maybe.

Keith Braithwaite
President, MonSFFA

Warp is published 6 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, H2W 2P4. Subscription rate is \$10.00 per year, however the subscription fee is included in the annual membership to MonSFFA, which is \$20.00. MonSFFA is a non-profit organization dedicated to the enjoyment and promotion of science fiction and fantasy in literature, films and television, art, music, costuming, model-making, comics and fanzines, and gaming. The opinions expressed in *Warp* are solely those of the individual writers and do not necessarily reflect the opinions of *Warp* or MonSFFA. Original material used herein is copyrighted. The use of previously copyrighted material in this newsletter is a no-no, but is not intended to infringe on any rights held by the legitimate copyright holders, even though, technically, it does. This is an amateur publication intended for enjoyment only. Tolkien is hobbit-forming. -Graftiti

MonSFFA Membership Benefits

The Montreal Science Fiction and Fantasy Association (MonSFFA) is a Montreal area-based, non-profit organization dedicated to the enjoyment and promotion of all activities which support and compliment the interests of science fiction and fantasy fans.

The membership fee is currently \$20.00 per year. Executive committee members are elected annually. Any member in good standing may run for office.

Membership benefits include a MonSFFA membership card which allows you free admittance to General Meetings, plus a minimum 10% discount at participating sf/f-oriented retailers (see below); and a one-year subscription to MonSFFA's newsletter, *Warp*, and its news bulletin, *Impulse*.

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

Below is the list of sf/f-oriented retailers participating in the MonSFFA Discount Program. We encourage members to frequent these establishments. A valid MonSFFA membership card must be presented to take advantage of the discounts.

(Note: Certain exceptions with regard to this discount program may exist at some of these stores; ask the dealers for details.)

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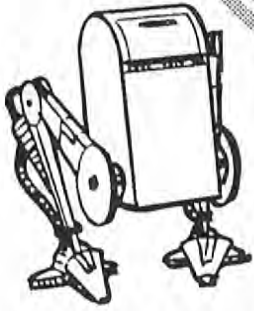
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MonSFFA, *Warp* and our club news bulletin, *Impulse*, welcome letters of comment and inquiry. Mail letters to: P.O. Box 1186, Place du Parc, Montreal, Quebec, Canada, H2W 2P4. Unless otherwise instructed, we assume all letters are intended for publication. Published letters become the property of MonSFFA. *Warp* and *Impulse* reserve the right to edit letters where they deem it necessary.

Dear MonSFFA,

While attending Con•cept '90, I noticed that you had created and were selling some pins. One of them was a large U.S.S. *Enterprise*. I am very interested in selling that pin in my store. Can you provide me with a price for it? How many would I have to buy to get a cheaper price? I look forward to your reply.

John Mansfield
Pendragon Games
Winnipeg, Manitoba

P.S.: I look forward to Con•cept '91.

We've passed your letter on to the person selling the Enterprise pin. He should be writing or calling you with the info you're after.-Ed

Dear MonSFFA,

Please find enclosed my entry for the "Logo Competition." I look forward to seeing the winning entry. I am from England, in Canada temporarily, but I am glad I joined. I find your newsletters, etc. very informative, really enjoyed Con•cept '90 and look forward to 1991's con with great anticipation. Keep up the good work.

Paul Cornhill
Dorval, Quebec

Thanks very much, Paul, for your encouraging words. We hope you are enjoying your time in Canada, we're glad you enjoyed Con•cept '90 and look forward to seeing you at Con•cept '91.-Ed

Dear MonSFFen,

I write this letter in answer to Trudie Mason's editorial in the December 1990 issue of *Warp*, "Fandom's Two Solitudes."

I have frequent contacts with Trudie and because I do know her, I suspect that she wrote that article in order to stir things up a little.

Yes Trudie, there are people in Quebec who would like to see the exclusive use of French become a reality. If you search hard enough, you would probably even find a few who would be in favour of sending you to a concentration camp and kicking everybody who cannot pass a language purity test out of the province.

Why, then, are anglophones not fleeing Quebec in droves? Maybe it has something to do with proportions. If there is one person among a hundred thousand who feels that way, then that person is a crackpot. Make it one among a hundred, and it's a minority opinion. One in ten and you have racial hatred and people fighting in the streets. Anything higher and it's civil war.

Fans, of all people, should know what it means to think in a way different from most others. I take administration classes in the evening. One of my management teachers is of the opinion that a supervisor should purposely cultivate conflicts among the staff in order to stimulate creativity. I never subscribed to that theory and I hope that other fen don't either—in Montreal or anywhere else.

I have spoken to fans from Belgium, which also has language problems, who marvel at how well our two linguistic communities get along. Lloyd Penney congratulated us for this in his coverage of Con•cept '90 (*Warp* 12, December 1990).

It is still far from perfection, I know, but look at the proportions; we must be doing *something* right!

Sylvain St-Pierre
Laval, Quebec

Far from being an attempt to "stir things up," my editorial was a plea for tolerance and understanding.

And as for anglophones not fleeing the province, I suspect Sylvain must have been sleepwalking through the past decade and a half. Quebec has lost hundreds of thousands of anglos since 1976.

The ones who've stayed by choice want nothing more than to live in peace. And that's what I want for fandom. Denying there is a problem won't make it go away.
-Trudie Mason

Dear MonSFFen,

Thanks for the copy of *Warp* 12 in the mail. In the latest issue of *Xenophile* (a Calgary-based 'zine), western fans comment highly on the quality of *Warp* and say it's the best looking publication to come out of eastern Canada.

The "Centre Seat" editorial is so indicative of many clubs—lots of ideas and projects, but not enough people to get the work done. And it's the same people, too, who do it all. Hey, Montreal, you've got to get involved if you want the good times to keep rolling. People burn out, as evidenced by the number of active fans who have been announcing their departures from club activities and responsibilities over the past half-dozen issues of *Warp*.

The changes to the constitution (three elected positions only) sound good. An appointed board sounds like a government cabinet. The only drawback I can think of is that some may accuse the elected officers of creating a clique. But then, as I said above, it's tough to get people. I hope you can fill all the appointed positions with people who are interested in helping out.

I suspect that Trudie Mason's editorial ("Fandom's Two Solitudes") was partially inspired (if that's the right word) by some of the responses to some of the panels at Con•cept '90. Agreed, fandom is supposed to be fun, and it is, for the most part. There were some francophone fans at Con•cept who objected to some activities that most of the con-goers were enjoying and felt that we should all be discussing themes in specific books, or the philosophy of others, in a serious scholarly manner. That's fine for those who enjoy *that* kind of activity, but they seemed intolerant of other interests or other ways of enjoying science fiction. From my observations of their reaction to Con•cept, it wasn't their cup of tea, or thé, and they objected to all the frivolity. Two solitudes indeed. It appears that with the vast amount that

francophone sf writers in Quebec produce and the small amount anglophone writers write, there are two kinds of fandom in the province: one that is uniquely the creation of Quebec writers, serious in tone, and another that is spawned by the typical party-atmosphere of American fandom. Fortunately, for every francophone objection at Con•cept, there were dozens of francophones enjoying themselves and partying with everyone else. There shouldn't be linguistic divisions in something we all enjoy in our own way, but there are. I hope there is some way of addressing the problem and catering to both types of fandom within the structure of Con•cept, now that Boréal is gone.

Kevin's article is a good one, but it's dated now. The fuss over the Pinecone fiasco has been mostly solved and those fanzines who reported on it have tried to smooth over any ruffled feathers. Some western fans chose not to believe the Ottawa fans, or even Paul Valcour's version of events (Paul explained his side of things in a sizable letter published in a past issue of *Xenophile*), and decided to continue with their belief that Paul was martyred by the other people on the committee and by Ottawa fandom in general. They're entitled to believe their own fictions rather than what really happened, but eastern fans shouldn't have to suffer for it. The sooner we say case closed, the better.

Excellent article about the meshing of detective fiction and science fiction ("Down Those Mean Skies").

All I would add is that a professional writer (who shall remain nameless) confirms that Ron Goulart actually wrote *TekWar* and (its sequel) *TekLords* and that Bill Shatner bought the books outright to affix his name to them. Also, my favourite sf P.I. these days is Marid Audran—I've got to pick up the third book in the Audran series and we'll all be able to talk to author George Alec Effinger in Toronto in July (and Niagara Falls, NY, in September).

That's about it. How many Montreal fans are going to Chicago? We'll be there with bells on and will, in all likelihood, be staging "The Slightly Higher in Canada Party" once again. Thanks for another good 'zine and we'll see you whenever and wherever.

Lloyd Penney
Toronto, Ontario

P.S.: A note of correction—in *Warp 4* (April, 1990), you list Judy Segal's address in Pawling, New York as that of the Star Trek Welcommittee (STW). Judy is the *Welcommittee Directory* editor. If you want to send letters to the Welcommittee itself, write to the following address: Star Trek Welcommittee, Box 12, Saranac, MI, USA, 48881.

This is the general clearing-house-type address. Through the keeper of this box (Barbara Maiewski, daughter of STW chairperson Shirley Maiewski), general Star Trek queries can be answered. STW also has information sheets which direct you to the best sources of information for an answer.

I'm a Welcommittee member and my area of so-called expertise is *Trek* novels and assorted reference books. I can answer questions on *ST* books but I cannot provide a list—that's when you write to Judy, send along a few dollars and ask for the latest copy of the *Welcommittee Directory*.

Thanks for your comments, Lloyd; they are, as always, welcome. And thanks for setting us straight on the Welcommittee.-Ed

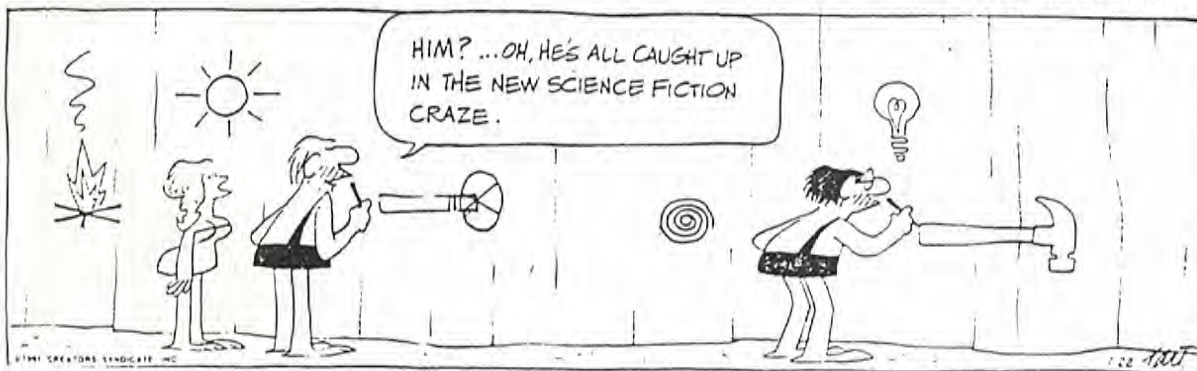
Dear MonSFFA,

There are no quick solutions to the dilemma presented to each and every one of us in Quebec. In response to Trudie Mason's editorial in *Warp 12* (December 1990), I believe there are a couple of simple actions that I think can help the situation. First, we should stop referring to people as anglophones and francophones. In my opinion, this tends to lead to an us-versus-them mentality, which is something that we do not want. And then, let's stop putting up walls! It is the idea that a person presents that is important, not that person's mother tongue. If that way of viewing the situation were to catch on, Quebec would be a more pleasant place in which to live. We actually can see this happening at affairs like Con•cept where both French and English get together to enjoy a common interest.

Ed Tomlinson
Dorval, Quebec

B.C.

By Johnny Hart



MonSFFAAndom

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

January General Meeting

Our first General Meeting of 1991 was held on Sunday, January 20th, at the Black Watch Armoury. About 30 members attended.

Sue Dunlop and Graham Darling started things off with talks on their favourite sf/f stories, themes and authors. Sue covered fantasy, Graham science fiction. They explained why they like what they like and suggested reading lists to the assembled members. Among the authors suggested by Sue and Graham were Ann McCaffrey, Katherine Kurtz, C. S. Lewis, and James Blish. Listeners then made comment, asked questions and threw in favourites of their own.

Club president Keith Braithwaite thanked Sue and Graham for their talks and then attended to a little club business. He announced, among other things, that MonSFFA had been invited to attend a *Trek* mini-con being put on in late February by the Laval-based Quebec *Trek* fan club (see "Colloque Trek"). He also spread out MonSFFA's collection of newsletters and fanzines (we swap newsletters with other sf/f organizations) on a table and encouraged members to peruse the 'zines during the course of the meeting to get an idea about what fandom is up to in other cities. (Note: retired MonSFFA Vice-President Mike Masella has volunteered to catalogue the collection and set up a lending library for interested members.) Keith closed the club-bizz part of the meeting by reminding members to renew their memberships on time, then introduced a few guests who had come up from Plattsburgh, New York.

They represented a newly-formed *Star Trek* fan club called Shuttle Valcour, part of the international Starfleet fan organization. They spoke of their particular group and its goals, which included a strong emphasis on community service, of Starfleet and answered the many questions we had for them. Keith, upon learning that many of the Valcour members are into film and video-making, told them about Con•cept's amateur video/film festi-

val. It was agreed that both of our clubs engage in exchanges and cooperative ventures and the respective executives agreed to keep in touch to that end.

Following the Valcour people was a showing of a humorous, Hugo Award-winning, fan-produced slide show about an oceanliner full of sf/f fans who are captured by aliens in the Bermuda triangle. "The Capture" was recorded on video by Sylvain St-Pierre while it was being shown at a convention and that tape is what he played for the assembled MonSFFen. Keith, meanwhile, introduced the idea of MonSFFA making a video and sat down with several other interested members to discuss the proposal. They worked out plans to write a story, prepare the production for a summer shoot and edit the thing in time for Con•cept's video/film festival in October. Also, Colleen Magnussen, Trudie Mason and Sue Dunlop ran a well received game of Taboo, a new word game which they adapted to reflect an sf/f theme. An abbreviated BOA meeting was held towards the end of the afternoon (because the General Meeting started late, time ran short), Con•cept held a raffle, raising about \$40.00 for the con, and Trudie's MonSFFA Munchies netted the club about \$15.00 in profit.

MonSFFA thanks our American visitors, everyone who helped to put the January meeting together and all the members who attended.

Con•cept 1991

Con•cept is going to expand in 1991. After lengthy discussion, the organizers decided to have a try at running a two-day con. Con•cept '91 is tentatively set for Saturday, October 5th and Sunday, the 6th, and will move to a larger hotel just down the street from last year's spot. The search for guests is underway and the con-com is about half full.

Beatrice Gasc, on the recommendation of '90's chairs John Matthias and Trudie Mason, is this year's Con-Chair. John Dupuis has agreed to take

on the position of Vice-Chair, at Bea's request, in addition to his familiar Treasurer's job. John Matthias will be concentrating on his Amateur Video/Film Festival this year and other Con•cept veterans back for another go include Bryan Ekers (Equipment Manager), Eugene Heller (Guest Liaison), Sue Dunlop (Con-Ops), Graham Darling (Writers' Competitions), Sylvain St-Pierre (Masquerade) and Berny Reischl (Model Makers Competition). And, several newcomers have stepped forward: Terry Fong (Programming), John Zmrotchek (Registration), Barry Tremaine (PR) and Lynda Pelley (Program Book). Kevin Holden, Keith Braithwaite, Colleen Magnussen, Trudie Mason, Emile Richard and William Whitbread, all of whom have worked on both Con•cept's '89 and 1990, have expressed a desire to step away and take a breather this year. Con•cept and MonSFFA thank them very much for all of their efforts on behalf of the con.

Persons interested in working on Con•cept '91 or desiring more information on the con should call (514) 453-9455 weekday evenings.



Con•cept '90 co-Chair Trudie Mason presented a cheque for \$290.00 to Sid Stevens of Sun Youth in January. The money was raised at Con•cept '90's Cantina, a practice that this year's Con-com intend to maintain.

Colloque Trek

MonSFFA attended a *Star Trek* mini-con put on by the Laval-based Quebec Trek fan club. The one-day event, called Colloque Trek, took place at Eglise Notre-Dame du Bon Pasteur in Laval-des-Rapides, on Sunday, February 24th. Always ready to promote fandom in and around Montreal and to support fan-run activities, MonSFFA was pleased to attend. We used the opportunity to promote our club and to make new contacts with other fan organizations. We'll have a full report on Colloque Trek in the next *Warp*.

MonSFFA Invited to Movie Marathon

The club has just received word that the folks at PBS station WCFE, Channel 57, would like us to come down again (we participated in one of their pledge drives last August) to answer phones and take pledges for them during their weekend movie marathon. They require us between 2:00PM and 5:30PM, Sunday, March 17th. We've indicated to them that we'd like to go down and participate and can, in all probability, muster eight or ten members to man (okay, *person*) the phones. If you're interested, call the club Info-Line and tell us you'd like to go.

Next General Meetings

As you are obviously aware, our February meeting didn't come off and we now have been informed that we can *no longer* meet at the Black Watch Armoury. The Vice-President of the Sergeant's Mess telephoned MonSFFA President Keith Braithwaite in late February and informed him that, regrettably, the club could no longer count on the Black Watch's facilities for its General Meetings. He explained that because of increased security brought about by the situation in the gulf (recently dubbed "the mother of all surrenders"), we could not meet in the Sergeant's Mess any more. Saddam shame, but that's the way it is!

Therefore, the club executive have booked room 307 at the downtown YMCA and scheduled a General Meeting on March 24. Subsequent meetings, at least for the short term, will also be held at the "Y".

In the meantime, we are looking into finding another free-of-charge meeting hall. Failing that, we hope to negotiate a more affordable price for room rental at the "Y"—they are currently charging \$50.00 a room.

Again, the next General Meeting will take place on Sunday, March 24, from 1:00PM to 4:30PM at the downtown YMCA, room 307. The "Y" 's address is 1450 Stanley Street (Peel metro); there is also an entrance at

1441 Drummond. The elevators to the third floor are at the Drummond side of the building. Planned for this meeting: Japanimation! The tentative dates for the April and May General Meetings are the 21st and 12th respectively.

MonSFFA wishes to thank the Black Watch for the almost two years during which they have made their facility available to us. In particular, we would like to thank Rick Hummel, who initially arranged for us to meet at the Armoury, and Jim Gordon, who booked our meetings for us. We also hope for the speedy return of Canadian soldiers serving in the gulf.

MonSFFA Info-Line

Members may call our Info-Line for information on club activities. A recorded message will give you all the latest dope. If you want to leave a message, please include your name and number so that we can call you back. The Info-Line number is (514) 363-1768.

Renewals

Check the expiry date on your membership card to see when you are due to renew. To renew, simply fill out the membership application on page 15 of this newsletter and mail it to us, along with your payment. Thank you for renewing.

NEXT GENERAL MEETING:

Sunday, March 24, 1991
1:00PM-4:30PM

Downtown YMCA
1450 Stanley Street

FOLLOWING MEETINGS:

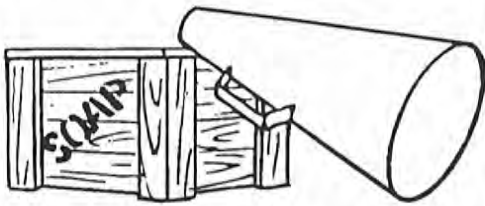
Sunday, April 21, 1991
Sunday, May 12, 1991
(Tentative dates)

See "Next General Meetings"
for details

Bulletin Board

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EDITORIAL

This column is open to any sentient being who has an opinion on anything at all to do with sf/f and fandom. Note that the opinions expressed herein do not necessarily reflect those of MonSFFA, or this newsletter. Please submit your editorials to Warp c/o MonSFFA.

FANDOM AND THE MEDIA

by Carl Philips

I recently got into a discussion with a few other fans about how fandom is treated by the news media, TV in particular. There was much pontificating on the part of my co-fans about how superficially fandom is covered; how fans are made out to be weirdos in plastic Spock ears; how all of this is certainly *not* representative of fandom and how it's just not fair. No argument. No surprise, either.

The fact is, science fiction conventions (the most commonly covered events) just aren't that newsworthy, unless some crackpot sets off a bomb during the Masquerade or ventilates the con-com with an automatic rifle! We are fluff.

Reports on sf/f cons are put together in such a way as to focus on the strangest, most bizarre, most ridiculous aspects of fandom—the stuff that makes for good visuals or quotes. I've witnessed many a case of a reporter or TV crew spending a good many hours wandering about a convention talking

with people, photographing the various activities, even having a little fun with the whole thing—getting into fandom just a little bit, if you will. But watch the local news show that night or read the morning paper and all that is presented are the strangest, most bizarre, most ridiculous aspects of the whole thing. No mention of the eminent guest of honour, an award-winning writer or artist; not a clip from the interview with that guest; nada about the time, effort and skill it took someone to create a costume, build a model spaceship, or what have you; not one word on the finer points of your average sf con. Instead, we see trekkies running around in those silly ears; overweight girls in spandex space-babe suits; a skinny, pimply kid in a loin-cloth trying to come across like Conan; and two guys arguing over whether or not the new *Enterprise* can go faster than the old *Enterprise*. Simply put, we see the dweebs. Yes, dweebs! Fandom's got 'em, no doubt about it. Dweebs are the kind of thing that the fluff media wants. They don't care at all about the rest.

While I'm no fan of the media's

treatment of fandom, I recognize that we cut our own throats much of the time. The dweebs flock to the cameras. They are what the mundanes see as representative of sf fans.

That being said, I really don't care what the mundanes see us as, how the media handles us or what the dweebs do or don't do to the image of fandom. I just wanna have some fun. My co-fans seemed very concerned about the media thing, some to the point of suggesting that cons should appoint media liaisons and such.

Waste of time, boys. If fandom wishes to project a more "respectable," mainstream image, then it will have to either restrict media access to certain aspects of your basic con or remove all the dweebs from view when the cameras show up, replacing them with "politically correct" fen spouting the party line in an attempt to manipulate the media. Neither is a very attractive scenario. I say the hell with it. It just isn't worth the time and effort. Anyway, most con-coms have much more to concern themselves with on con-day than catering to the fluff merchants.



GLITTERING RAGS AND SPACED-OUT THREADS:

A Look At Masquerades And The Art Of Costuming (Part 1 of 3)

by Sylvain St-Pierre

The Con•cept '90 Masquerade is over (sigh of relief). You may be saying to yourself: "Hey, maybe I should enter this year!" or, if you were a participant last year, "I'll aim for the trophy in '91!" by all means, do! Not only will you get a kick out of it, whether you win or not, but you will contribute to a memorable evening of fun.

The question is, how do I do this right? Because conventions are new to our city, Montrealers lack practice in formal masquerading and have to get out of town to dress up (with some success, I might add). This article is the first in a series of three intended to supply a few hints to the aspiring costumer.

Registration

First, we will cover the information that you will be asked to provide when filling out the masquerade registration form. This may sound like putting the plough before the unicorn, but it will give you an idea of the various categories you can choose from and what kind of competition you will be up against.

MASQUERADE REGISTRATION
INSCRIPTION A LA MASQUE
PLEASE PRINT IN A LEGIBLE HAND
C. P. P. BUREAU

1 CHARACTER NAME(S):
NOM(S) DE VOTRE
(VOS) PERSONNAGE(S):

2 YOUR REAL NAME(S):
NOM(S) VÉRITABLE(S):

3 CATEGORY/
CATÉGORIE

4 COSTUME TYPE

5 SOURCE

2 years JUNIOR JUNIOR (moins de 12 ans)
not con NOVICE DEBUTANT (1er costume)
JOURNEYMAN PROGRESSIVE
ARTISAN

ORIGINAL CREATION
RE-CREATION
of
COMIC BOOK
MOVIE

Con•cept's Masquerade Registration Form

Neatly fill out the little boxes on the registration form. Not all forms are alike but most of them basically ask for the same things. If you are in doubt, ask at the registration desk. A messy registration form is a nightmare for the MC, who may not be able to introduce you or read your prepared text properly. Make sure that your character name is both readable and pronounceable. We will skip the matter of your own name, because we assume that you know it.

Do not wait until the last minute to register. Some people do this on purpose because they figure they will leave a stronger impression with the judges if they go on stage last. That, simply, is *not* true and is the major cause of premature balding among masquerade directors!

Classes

What class am I? Good question. Classes were established as masquerades started becoming popular enough to attract over twenty odd contestants. It was considered unfair that a newcomer should have to compete against a seasoned costumer because the latter would always win and the former would be quickly discouraged and leave the game altogether. (Con•cept is not yet large enough to use classes, but we are gearing up for the future.)

Juniors are those under twelve years of age. It is generally understood that adults have helped in the making of their costume, which is why this is a distinct class. Juniors are almost always presented at the beginning of the masquerade, so they won't miss their bedtime, and are judged separately, immediately afterwards. Do not patronize them; I have seen plenty of Juniors fare better than some of their elders.

A Novice is a person entering a



An award-winning Junior at Maplecon 7, 1985

costume for the very first time. Obviously, you can be a Novice only once. At Con•cept '90, two of the four winning entries were Novices. You *can* get it right the first time.

A Journeyman is what you become after having lost your costuming virginity, regardless of whether you won or not. Most entries in a masquerade that has been running on a regular basis are Journeymen. Remember, you are a Journeyman the second time you enter *any* masquerade, even if you wear the same costume again.

Artisan is a relatively new term of still uncertain meaning; only a few of the larger masquerades currently use it. It generally refers to a Journeyman who has won three or more awards. Everybody *hates* to follow an Artisan's presentation, including me.

A Master is somebody (or something!) who has won three awards at a WorldCon. Masters are easy to spot as they are usually visible from low orbit! You need not really worry about them; they seldom appear at smaller conventions, except for demonstration pur-

poses. They are usually far too busy building their next costume.

Themes

Science Fiction or Fantasy? These are, with Horror, the main thematic categories. Until the 1960's, you could achieve a "high-tech" look with a few old radio tubes and pieces of clear plastic. Today, this is considerably more difficult; to make a believable alien involves the use of materials that were themselves part of science fiction years ago, like fast drying resins and mouldable polymers. A convincing fantasy costume, however, can be made by copying almost any garment actually worn in the last three thousand years or so and adding a few sequins. This is probably why the fantasy genre dominates most masquerades.



Fantasy tends to dominate

Source

Original or Re-creation? To recreate a costume from a movie, TV show or comic book, you must be good with your hands. A *Star Trek* uniform is probably the easiest to do because there are plenty of ready-made patterns and insignae on the commercial market. You will not get many points for originality though, unless you add a little something, as Berny Reischl did at Con•cept '89. He made his *Trek* movie uniform black and presented himself as being from Star Fleet Intelligence. If you choose, instead, to come as a four-armed green Martian and can actually build the thing, then you hardly need any help from this article. A suggestion: if you are recreating an obscure

character, you would do well to supply the judges with a bio. An extract out of a book or a photocopy from that favourite alternate comic of yours could do wonders. Remember that fandom covers a lot of ground and, as astonishing as it might seem to you, there may be people who have never even heard of the Amazing Radioactive Alien Warthog!

An original costume, on the other hand, leaves you free to make anything you can imagine; nobody will say that it should look otherwise. Of course, to come up with a really original idea requires a serious stirring up of the ol' grey matter, but this is something fans are supposed to be good at!

Between the straight copy (which may not be as easy as you think) and the wild creation (which can too easily get out of hand) you can try to create your own rendering of a costume only vaguely described in a book. Unless a literary character has been given a well-defined appearance, by a book cover or such, you usually have a lot of leeway. A word of advice: be very careful if you plan to come as a character out of a novel by the Guest of Honour of the convention. You may expect that he or she will be one of the judges (and that is likely), but if you think the author will be flattered, you may be disappointed. I have seen several such instances where the costumer was greeted with a frown because the author, of course, has his or her own impression of what that character looks like!

Technical Support

Not everybody needs it, but it's nice to know that technical support is available. Do you need a microphone? There may not be one. Some masquerades, Ad Astra's among them, will actually bar contestants from using a microphone—too much danger of tripping on the wire. To be safe, do not plan on a presentation that absolutely requires voice amplification. Practice speaking loudly instead or record your speech in advance so that you can use a tape player.

The idea of pre-recording background music, sound effects and speeches has been around for a few years. It has gained popularity because it is an effective way to enhance a presentation—no risk of forgetting your lines and no more nervous stuttering. If you time it right, you can

have a thunderclap sound as you raise your magic wand. The danger, of course, is that all this puts you at the mercy of the technical crew and the equipment. (At the last Con•cept we had some technical problems, for which I apologize. I promise that we shall test more thoroughly next time.) Please cue your tape in advance and label it. Also, do not hand it over five minutes before the start of the event!

Help. Do not be afraid to ask for it. You may have a cumbersome costume or one that affords poor visibility. You may need somebody just to show you where the stage is! It could be that you may need a prop handed to you at a given moment or that your presentation calls for an off-stage response at a particular spot. Keep in mind that the more complex your act becomes, the more likely it is that Murphy will strike and something will go wrong.

The MC

The MC will read the information you have supplied (on your registration form) to the judges and audience. It is to your advantage to write neatly. Good MC's, like Larry Stewart, will check the forms with the contestants before they go on stage, but this is not always possible. In addition to basic information, the MC can also read a prepared text. Some costumers have turned this into their entire presentation. Remember the Mad Chef? He did not say a single word and still won second prize at Con•cept '90.

It is important not to get discouraged just because you did not win the Judges' Choice on your first try. I had to go through half a dozen costumes over a six year period before I got my first ribbon, a second place. No, I'm not bitter; my early costumes were lousy. But I watched what the winners were doing and I did not stop trying. I now have five awards, including one from a WorldCon. It pays to persevere.

In the next issue, we will cover the do's and don't's of costuming.



DOUBLE FEATURE

Warp is pleased to present (trumpet fanfare!) the following two feature articles:

Classic SF or "Yes, There Was Life Before *Star Trek*"

by Joe Aspler

Someone once congratulated *Starlog* for being the best science fiction magazine of all time. What he meant was that *Starlog* was the best—and perhaps only—science fiction magazine he had ever read.

The Pulp

Long before *Starlog*, sf magazines lived up to their billing (more or less). The "pulp," so called because of the cheap wood pulp used in their production, were the home of the young Asimov, Heinlein and many others. (To be fair, they were also the home of an awesome amount of rubbish.)

Until the early 1950's, there was virtually no hardcover sf—little sf at all, in fact—outside the magazines. Some of the greatest sf classics, such as Asimov's *Foundation* trilogy, were first published as monthly serials. Even now, the magazine format favours short fiction, so you'll find the short story alive and well in various contemporary science fiction magazines.

Magazines to look out for: *Analog*, the traditional home of "hard science" sf; *Isaac Asimov's Science Fiction Magazine*, which has a reputation for discovering new writers (such as Con • cept '90's Guest of Honour, Barry B. Longyear) and publishes on a wide range of mainstream sf themes; and *The Magazine of Fantasy and Science Fiction*, which publishes the widest range of genre stories, including traditional sf, fantasy and horror.

Ballantyne Books' "Best of..." Series

Some years ago, Ballantyne Books put out a series of about twenty "Best of..." books. The authors were the stars of science fiction from the 1930's to the 1970's—Hal Clement, Fred Pohl,

Edmund Hamilton, C.L. Moore and so on. (I suspect that the publishers deliberately went for these stars without going for the superstars—Asimov, Heinlein, Bradbury and Clarke.) These books have been in and out of print for some time. The Ballantyne Book editions were noteworthy for their high quality cover art, the work of several leading sf artists. The series was also issued by the Science Fiction Book Club in cheap hardcover form—watch for these in second-hand book shops. Without going into the styles of twenty very different writers, if you see these books, *buy them!* You'll enjoy about 10,000 pages of some of the best short science fiction of the last fifty years.

Science Fiction Book Club

For someone trying to build up a library at relatively low cost, I recommend the Science Fiction Book Club. You can get all the details on the SFBC from the back of any sf magazine or from another SFBC member. The deal is typical of most books clubs: once a month, you'll receive a newsletter highlighting the various selections available; you then have another month in which to turn down the club's selections, otherwise the books are shipped automatically. The SFBC puts out relatively low-cost hardcover editions, printed on rather cheap paper and cheaply bound. Prices are competitive, however, when compared to today's over-priced paperbacks. (I'd prefer to pay \$7.95 for a low quality hardcover book rather than \$5.95 for a paperback.)

In addition to current novels, SFBC also puts out editions that you're not likely to see in the stores—massive short story collections, trilogies collected into single volumes and so on. For real bargains, look for SFBC editions in second-hand stores.

I've briefly outlined, here, what I believe to be the most promising options for someone looking to travel beyond the likes of the *Starlog*-type magazines so prevalent on today's newsstands.

Happy reading.

Sci-Fi Flix Make Boffo Bux With Mega Mayhem!!

by Kevin Holden

Coming soon to a theatre near you: *2021: Odyssey Three!* HAL the computer is back and this time it's war! This time he's going to win! They've pushed him too far and now he's pumped and ready to kick butt! This time he's not going to settle for just a few of them; this time there's no limit on the body count!! And he's not dealing with any pansy astronauts either; this time he's after a crack squad of crack dealers! Objective: Termination! And HE'S NOT GONNA READ 'EM THEIR RIGHTS!!!

A lot of people I've talked to in the past couple of years have commented on how sf movies have become so prolific of late. There are literally dozens produced every year by major and minor studios. Most go straight to video; only a few, like *Terminators*, *Predators* and *Total Recalls*, become household words.

The problem is that they become words associated with carnage and sadism. Almost all of these films are *exceedingly* violent, featuring machine guns, decapitations and the like as their selling points. Okay, fine, millions of people pay hundreds of millions of dollars to watch them (including me!) and I've no problem with that.

What *does* worry me is whether or not the overwhelming success of these ultra-violent epics will have any inhibiting effect on the production of non-violent sf films. Would a studio exec looking for a summer blockbuster pause to consider a thoughtful, innovative and original science fiction story if it didn't have an automatic weapon as it's star? Or worse, would a producer cater to the sf crowd but "update" a story by turning it into another super-violent war movie. (The original Philip K. Dick story upon which *Total Recall* is based did not feature exploding heads.) Will every writer who manages to sell a science fiction screenplay expect to have his idea "dumbed down" to ac-

commodate a producer who could care less about sf, but loves high-tech weapons? Looking at the genre film output of the past few years, one suspects so.

There have been a few, good, non-violent flicks at the theatres in the past decade or so: *Millenium*, based on John Varley's novel and which he was "about 75% pleased with;" *2010: Odyssey Two*, based on Clarke's novel; *Enemy Mine*, based on Barry B. Longyear's short story; *Blade Runner*, a relatively non-violent flick; *Dune, E.T.*, and the *Trek* flicks. These and others have occasionally brightened the scene. But for every idea-oriented film, there are two or three violent outings to grab the everyone's attention.

It may get to the point where sf becomes synonymous with violence. Already, the covers of many sf books prominently boast heroic figures with huge guns at the ready, even if these weapons are not actually in the story. Sure, there have been a few non-violent sf films (like the ones mentioned above; ones in which the body count is below one hundred and mutilations are kept to a minimum!). But if these more sedate movies don't do "boffo box at the box office," they get buried under the avalanche of summer flicks that *do* make money, invariably the violent ones.

My concern here is that as competition gets more ferocious and production budgets skyrocket, studios will produce fewer and fewer "overall" films. If science fiction is too readily associated with violence and psychotic behavior, those will be the only kinds of sf films that will be made.

Optimistically speaking, many studios are taking to the terms "sci-fi/action" or "adventure" to describe violent sf, which means that idea-oriented films can still carry the monicker "science fiction" and not have to worry about bullets per minute. Hopefully, as the industry churns out more *Terminator IV's*, *Aliens IX's* and *Total Recall 21's*, at least a few, good sf idea-movies will also be made along the way. Or we may be faced with:

There may be time enough for love, but that time isn't now! Now's the time for *payback*!! Lazarus Long is out to teach punks a lesson and school is in! He's short on brains, long on firepower and he's coming after *you*, this summer, in 70mm Dolby. You bring the popcorn, we'll bring the body-bags!

SHORT FICTION

Necessary Evil

by Bryan Ekers

"We've no choice, Mister President. The attack is inevitable."

The President stared at his aide for a full thirty seconds before replying. "No hope for a treaty, then."

"No, sir. The Galen ships are massing. Within three days, at the most, they'll strike for Earth orbit."

The President stared idly at one of his fingernails. It needed cleaning. "Give me details."

"Tranquility Base reports at least forty Galen warships within lunar orbit, and more arriving. Ganymede's spotted ten others in the Jupiter sphere. Titan says the same about Saturn. The Martian colony at Olympus Mons reports a single Galen cruiser. They've got every human population centre covered, Mister President. It's just a matter of time before they attack."

"I see. Then, as you say, we've no choice."

"Yes sir."

"Let the WOLF out."

"Yes sir."

An order was flashed to a secret chamber located beneath the Smithsonian Institution in Washington. The codes, all fifteen of them, were given in the proper order. Some machinery hummed to life. A light came on.

The stasis field began to fade. The WOLF was awakening.

By 2130 A.D., and not a moment too soon, the last war on Earth was concluded by treaty. With a population holding steady at three billion, man at last put away his sword and replaced it with a telescope. The solar system awaited. The cost of, say, a twenty-first century laser satellite would now pay for, say, a ten-person colony vessel to Mars. From Mars to Ganymede. From Ganymede to Titan. From Titan to...

Well, who knows?

Governments, no longer needing or wanting their armies, disbanded them.

Man returned to the Garden of Eden.

Galen contact was made in the year 2256. Communication between

the two races was not nearly as difficult as used to be the case between Earth nations. There was very little to be done in the way of trade. The Galens were too far from their home system to maintain supply routes. Mostly, they talked and learned.

The Galens learned how easy it would be to eliminate weapon-less humans. The humans learned enough about advanced biology to take certain steps.

By 2263, the WOLF project began. The result: a human bred and trained for war, a strategic genius, a blood-thirsty killer, a sadistic brute. He was, properly, the *WORLD'S LAST FIGHTER*.

He was dangerous.

He was vicious.

He was necessary.

They popped him in stasis, hoping they'd never need him.

They needed him now.

The WOLF filled his lungs with cool air. Everything about him had been frozen for six years, including the bruises they inflicted on him when he resisted being put in stasis in the first place. Now, six years later, his bruises began to heal.

He looked around. The chamber was empty of people, full of machines. War machines, capable of activating long-quiescent weapons. Grinning, the WOLF sat down at the main console. At the push of a button, he got a full war report: the locations of all the Galen ships, their probable strength and their probable attack plans. The WOLF cared nothing for the protection of his race. His job was killing. He did it well.

The weapon systems responded only to his genetic code. Once he placed the palm of his hand on a scanner for analysis, the entire war machine was his to control as he chose. Smiling, the WOLF ordered the opening of missile silos in Kansas, the activation of laser satellites in orbit, nuclear cannons near Tranquility Base, fusion blasters on Mars, Ganymede and Titan—all weapons that had been silent for over a century and hidden or camouflaged.

The solar system was now fully armed, on the brink of what could be the final war.

The activating button was under

the WOLF's right index finger. He waited, savouring the moment.

And then he cut loose. The fire-power under his control struck at the Galens like a billion tons of death. They never knew what hit them.

"That's all, Mister President. What's left of the Galen fleet is now being mopped up by killer drone ships."

The President winced. "Is it necessary to kill *all* of them?"

"I don't know, sir. I wish it wasn't, but the WOLF's in control of the operation. We can't stop him until he feels the crisis is over."

The crisis was over not long after. The WOLF did not deactivate the weapon systems. Leering with blood-lust, he vaporised one part of the Ganymede colony and prepared to sight on another.

"Mister President, the WOLF's turning on us."

"As expected. Let the SHEPHERD out."

"Yes sir."

The SHEPHERD's stasis field dissolved in a chamber next to that of the WOLF. A similar man stepped forth. The first thing he did was press his palm to a scanner. The system recognised his genetic code and shut down the entire war machine. The SHEPHERD then stepped into the WOLF's chamber.

The WOLF was frantic. None of the weapons would respond to his commands. He couldn't kill anymore. He'd been muzzled.

The SHEPHERD tapped him on the shoulder.

The WOLF whirled as though shot, recognised the SHEPHERD, lunged at him. The SHEPHERD easily countered with a powerful blow to the temple. Stunned, the WOLF collapsed.

With perfect calm, the SHEPHERD guided the WOLF back to his stasis chamber and put him in. The field was activated and the WOLF was again removed from the world of sheep.

The SHEPHERD walked back to his own chamber, spoke briefly into a microphone and reentered his own stasis tank.

"Mister President, SHEPHERD reports the WOLF neutralized; no further threat."

"Good. Any word from Titan about the rest of the Galens?"

"Yes, sir. They've spotted a large number of vessels at a distance of 30,000

Astronomical Units and closing. It'll take them at least fifty years to get here. Ganymede reports three thousand casualties, all due to the WOLF's actions. Repairs are underway. All other bases and colonies report clear."

The President nodded, lit a cigar and put his feet up on his desk. "You know," he said, blowing a smoke ring, "there are those who say we've lost our fighting edge. They're wrong. We still have it, only we don't let it out unless we have to."

"A necessary evil, sir?"

"Yes. Yes, indeed. Put a sheep in charge of war or a wolf in charge of peace and you'll have disaster. Now, then, where were we before all this started?"

"The Ethiopian crop reports, sir. As you know, the net yield has exceeded last year's record growth..."

And the Garden was quiet once again.

CREDITS AND THANK-YOUS

The "MonSFFAandom" photo was shot by Kevin Holden.

The photos accompanying the "Glittering Rags..." feature are courtesy the author.

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We also wish to thank anyone we may have, quite unintentionally, neglected to thank!

Far Side

By Gary Larson



The crew of the Starship Enterprise encounters the floating head of Zsa Zsa Gabor.

SENSORS

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

Creation Conventions Come to Canada

Creation Conventions, an American, for-profit business which caters mostly to the *Star Trek* fan, has been testing the Canadian market over the past year or so and this year have scheduled cons in Vancouver, Edmonton, Calgary, Toronto, Ottawa and Montreal.

Creation Cons usually feature a *Star Trek* actor as their guest, a big dealers' room, but little else. Unlike most fan-run cons, which invite several guests from various fields of prof/f-dom and pack in as many things to see and do as possible, Creation focuses almost all their attention on the couple of hours during which their guest will be on, doing his/herschtick, fielding questions and signing autographs. Take note: If you're used to a full weekend of varied programming at a con, you may be disappointed with Creation—they're really just giving you two days of the same thing. This, and the fact that their primary motivation is to make a buck, is what differentiates Creation Cons from fan-run cons.

However, what Creation does provide, which, because of the costs involved, most fan cons cannot, is the chance to meet *Trek* actors. Also, a Creation dealers' room, consisting mostly of dealers who travel the Creation circuit, is usually pretty nicely stocked, although bargains are not always as plentiful as one might hope. (Note for local dealers: Creation table rates are quite high—\$225 to \$250 US.)

Patrick Stewart is the announced guest for the Creation Cons in Edmonton and Vancouver, set for March and April respectively. The cons scheduled to take place in Calgary, Toronto, Ottawa and Montreal have no confirmed guests at this time, however, we've heard that Nichelle Nichols is being considered for the Montreal con (set for July 20-21 at the Palais des Congrès).

Star Trek Rumours

In the January 1991 issue of *Im-*

pulse, we reported on some of the things Paramount publicist Richard Arnold had to say about the *Trek VI* story rumours and about *ST:TNG*. He dismissed the tabloid newspaper reports which suggested that Kirk would end up an intergalactic monk, Spock would marry and the rest of the crew (except McCoy, presumably) would die in a major-league space battle. He also deep-sixed the idea of any of the original crew appearing in *ST:TNG*.

But in the January 1991 issue of Toronto's *Trek Letter*, Arnold is quoted as saying, at a recent Creation Con, that "an old friend will visit the *Enterprise* next season" and that Nichelle Nichols might appear as either Guinan's mother or daughter in an upcoming episode. He also indicated that the Romulans are coming back in a big way, the Borg will be back, slightly changed since we saw them last, Geordi may marry and Wil Wheaton will return for a few episodes next season.

Meanwhile, Leonard Nimoy has suggested that *ST VI* would probably not be the last *Trek* movie, although it will be the last one featuring the original crew. A "grand exit" is planned for them, says Nimoy. The rumour that *ST:TNG* movies are planned is supported, somewhat, by Nimoy's statement.

Bottom line: we fans really don't know for sure what's going on and all of these contradictory rumours and ambiguous statements are probably designed to keep it that way. A cover-up, no doubt, by the elitist bourgeoisie over at Paramount who are out to subjugate the masses, raise ticket prices and control the sale of little, toy, rubber Vulcan ears everywhere!

Aliens III

Shooting on *Aliens III* has started under the directorship of one David Fincher. The script is by John Fazano and Larry Ferguson. Artist H.R. Giger is again supplying some of his trademark biomechanical designs to the production and Sigourney Weaver is, reportedly, getting \$5 million for her second encore as Ripley.

According to a tabloid report,

Ripley is raped and made pregnant by one of the aliens! In the end, she decides that the only way to prevent the birth of her alien "love-child" is to kill herself. Sounds like a pretty stupid story, if you ask us.

Meanwhile, Quebec-based artist Denis Beauvais is doing the comics adaptation of *Aliens III*.



Sigourney Weaver does her best! Sinead O'Conner in *Aliens III*. Next, she'll play Ilia's long lost sister in *Trek VI: To Boldly Go Where No One Has Gone Before!*

Sequels

Arnold Schwarzenegger is back as a cyborg in *Terminator II*. This time, however, he's a good guy. John Carpenter is involved in a remake of *Creature From the Black Lagoon*. Universal is behind this one. The *Ninja Turtles* will be back in a sequel to their hit movie. Originally called *The Secret of the Ooze*, it's now called *Turtle Recall*. Also, CBS is developing *Birds II*, a sequel to the Hitchcock classic, for TV. And, poor box-office receipts for *Predator 2* have probably killed plans for two sequels.

Tid-bits

CBS has granted *The Flash* another nine episodes, which will take the Scarlet Speedster to the end of this TV season and probably means renewal for next season.

Cinergi Productions are planning to make a film of Douglas Adams' *The Long Dark Tea-Time of the Soul*.

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 \$20.00. Feel free to write us for more information.

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 20,00\$. N'hésitez pas à nous écrire si vous avez besoin de plus amples renseignements.

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

AMonSFF
C.P. 1186, Place du Parc
Montréal (Québec)
Canada, H2W 2P4

The Montreal Science Fiction and Fantasy Association (MonSFFA): Membership Application

Formulaire d'adhésion à l'Association Montréalaise de Science-Fiction et de Fantastique (AMonSFF) :

Name _____
Birthdate (optional) _____
Mailing address _____
Apt. _____ City/Town _____
Province/State _____ Postal Code _____
Telephone (home) _____
(work) _____

Nom _____
Date de naissance (optionelle) _____
Adresse _____
App. _____ Ville _____
Province/État _____ Code Postal _____
Téléphone (rés.) _____
(trav.) _____

Interests (optional)
 Science Fiction _____
 Others _____
 Fantasy _____
 Horror _____
 Movies/TV _____
 Writing _____
 Art _____
 Gaming _____
Others _____

Intérêts personnels (optionels)
 Science-Fiction _____
 Autres _____
 Fantastique _____
 Horreur _____
 Films/TV _____
 Écriture _____
 Art _____
 Jeux de rôles _____
Autres _____

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.

Il arrive que d'autres organismes nous demandent la liste de nos membres afin de les contacter. Veuillez indiquer ci-dessous si vous nous autorisez à transmettre les renseignements inscrits sur ce formulaire à ces organismes.

- You have my permission to pass on said information.
- Please do not pass on any of said information.

- Je vous autorise à transmettre ces renseignements.
- Veuillez ne pas transmettre ces renseignements.

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