

MAY 1992, VOLUME 6, NUMBER 2

THREE DOLLARS

WARP

22220

The Official Newsletter of the Montreal Science Fiction & Fantasy Association



**MONSFFA'S
EXECUTIVE COMMITTEE**

PRESIDENT
Keith G. Braithwaite

VICE-PRESIDENT
Lynda Pelley

TREASURER
Sylvain St-Pierre

**MONSFFA'S
APPOINTED OFFICERS**

ACTIVITIES
Sue Dunlop

SECRETARY
Bryan Elkers

MEMBERSHIP
Sylvain St-Pierre

PR AND ADVERTISING
Kevin Holden

MAILING MANAGER
Colleen Magnussen

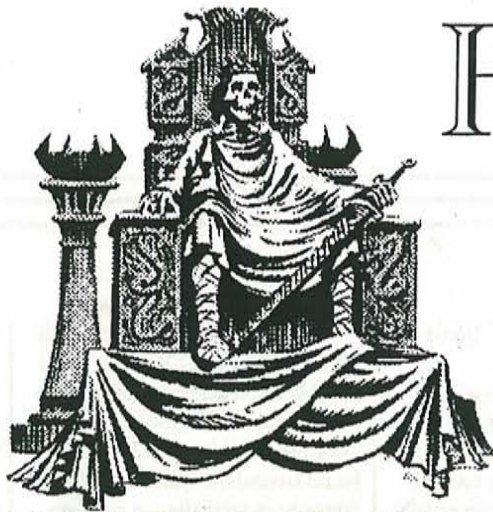
MUNCHIE MAIDEN
Trudie Mason

ADVISORS
Michael Masella, Joseph
Aspler, Kevin Holden,
Linda Huntoon, Andrew
Weitzman, Marc
Durocher, Zsuzsanna-
Lynda Bathory

WARP
John Matthias & Kevin
Holden, with help from
Mike Masella, Berny
Reischl and Bryan Elkers

COVER:
The 20th issue of *Warp* proudly features a painting by member Jean-Pierre Normand. Jean-Pierre is a professional *sff* illustrator based in Montreal and was Artist Guest of Honour at Con*cept '91. His work is often featured on the covers of *Solaris* and several paperback novels, as well as gracing the pages of *Amazing Stories* magazine.

Also interspersed on the pages of this and following issues are some exquisite drawings donated by Linda Michaels of Niagra Falls, NY.



From the High Chair

Sorry that the last issue (*Warp* 2, Volume 6, Number 1) got out late. The demands of "real life" kept me, and a couple of the others who work on the newsletter, from finishing it on schedule. Much the same impediments (post-Christmas flu, overtime at the office, vacations) also delayed the processing of new and renewing memberships, as I believe I mentioned in my February "Centre Seat." Anyway, we're all caught up now. Again, apologies for the delays.

That last issue listed the complete 1992 General Meeting Schedule, as does this issue, as well all '92 issues. Refer to any of them to check on meeting dates. Programming info on "next meetings" is/will be included whenever possible.

A good number of members have become actively involved in the programming of General Meetings of late. As a result, recent meetings have been amongst the most interesting and entertaining we've ever had. Also, many members are pursuing outside-of-General-Meeting activities — the video project group, for example — and member participation is up at such recent promotional ventures as our club table/flyer blitz at last month's Brent Spiner Creation Con. I've often stressed the importance of your participation in what is, after all, your club, as have other club officials. Remember, this club is driven by its members, and if you aren't stepping on the gas, the club ain't gonna go nowhere! We're pleased to see that you're stepping on the gas.

Beginning in May, we'll be booking a second room for our General Meetings. One of the problems with holding meetings in a single room is that only one programming item at a time can be run. This has limited our ability to, for example, screen more than about an hour of video at a typical meeting, or run any kind of gaming at all. Members who find that an afternoon's main program isn't quite

their cup of tea currently have no alternate programming option. As it now stands, a track of programming that proves to be particularly popular at a given meeting can't be extended without cutting something else out. But with a second room, we'll be able to get around such limitations. Alternate programming can be set up, more video can be run, gaming sessions and workshops of all kinds can be scheduled, special interest groups — like the modelers — can hold S.I.G. meetings within the context of the larger General Meetings. MonSFFen will be able to enjoy twice the programming options they now enjoy! Of course, it's up to you to make use of our second room. Members are encouraged to come up with ideas and develop them into activities — the club's officials stand ready to help anyone set-up activities for our second, and indeed our first, room. Go to it, people!

Lastly, a special nod of thanks to John Matthias and Kevin Holden, who, with technical support from veteran *Warp* staffer Mike Masella, have put this 20th edition of MonSFFA's newsletter together. John and Kevin planned to feature our first full-colour cover, and if all went well, the artwork of MonSFFA member Jean-Pierre Normand burst out at you in vibrant, living technicolour!

Keith Braithwaite
President, MonSFFA

Mucho Grazius

Special Thanks to Jack Gutman and Associates and Unison Metal Products for their Assistance in producing this newsletter.

Warp is published six 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. Subscription rate is \$12.00 per year, however, the subscription fee is included in the annual membership to MonSFFA, which is \$20.00 per year. 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. This is an amateur publication, intended for enjoyment only, damn it!



FEBRUARY AND MARCH GENERAL MEETINGS

February's meeting was held on the 16th, March's on the 15th, both at the "Y". Each meeting attracted between 30 and 35 people.

MonSFFA prez Keith Braithwaite introduced and showed a number of video clips—previews of upcoming movies, a few short Trek spoofs, and segments from an episode of the NBC sit-com *Nurses* involving a group of Trekkies admitted to the hospital with food poisoning after scoffing down some "Vulcan Surprise" at a convention (a hoot!).

Sue Dunlop then took the podium to moderate a discussion: "How Far Can You Acceptably Go When Writing a Story Using Someone Else's Characters?" Just about everyone in the room had an opinion to offer and the spirited debate ran well beyond the time intended. Most fell within either the "a writer can basically run rampant with somebody else's characters" camp, or the "integrity of the characters created by an author should be maintained by a second writer" camp.

Following the discussion, member Gilbert Martin screened a video of the Star Trek event put on by the Star Trek Canada club last summer at Toronto City Hall. Also, a raffle raised a few bucks for the club, and for Con-cept, prizes included Starlog's Next Generation Technical Manual, donated by Nebula Books, and a 1992 dinosaur calendar.

Sue Dunlop again moderated a discussion at the March meeting: "The Preponderance of Sequels in SF/F Literature and Film—Good or Bad?" Most in attendance agreed that sequels, both in literature and film, by and large, are not as good as

the originals. Some were careful to differentiate between a sequel and a series, the sequel being a story not written as part of the original, but as a shameless, commercially motivated follow-up designed to cash in on the popularity of the original, and the series being one story told in several chapters. A few lamented the preponderance of sequels as entertainment choices. At least one said that he'd rather reread a favourite book from days gone by, than get involved in one of today's seemingly endless series. A few commented that because s/f has now become so mainstream, the suits in marketing have taken over and creativity and originality have been compromised by the quest for dollars. A suggestion was made that we, as s/f fans, be more discriminating—perhaps we

Following the discussion, club Treasurer Sylvain St-Pierre stepped up and challenged members to help him construct a fanciful spaceship using assorted bits of junk he'd found around the house. Suggestions were thrown out as to what little bottle cap, wingnut or widget might make a good bridge, engine or antennae. Sylvain scotch-taped it all together while Keith Braithwaite drew the thing on the blackboard. One member described it as looking like some kind of kitchen aid out of a Ronco catalogue. The ship was immediately christened "U.S.S. Ronco." Other descriptions suggested an old Ford transmission, a gasoline-powered toilet plunger, and a Klingon toothbrush!

A raffle and auction raised over \$200, most of which was slated to paying for the colour cover gracing this issue. Items up for grabs

those who donated stuff to our fund-raisers, all who bought raffle tickets and bid at the auction, and all who attended.

MonSFFA at WCFE, Creation

The Weekend of March 20 - 22 was a full one for a number of MonSFFEn. On Friday evening about a dozen of us carpooled down to Plattsburgh, New York, to wo/man the phones as PBS station WCFE, channel 57, kicked off its fund-raising movie marathon. Montreal radio DJ Ric Peterson, who was hosting the marathon for WCFE, was kind enough to mention MonSFFA at least once every pledge break, and, consequently, we fielded a few inquiries about the club from people calling in their pledges.

On Saturday and Sunday, a bunch of us worked the Creation Con at the downtown Montreal Sheraton. In exchange for providing them with security people and helpers for their dealer tables, Creation have us a free table, from which we handed out some 2000 MonSFFA and ConΣcept '92 promo flyers, sold newsletters, signed up a new member, and talked up our club and con to many of the over 3000 fans in attendance (A review of the Creation Con appears elsewhere in this issue).

MonSFFA and ConΣcept thank the following for giving up part or all of their weekend for the cause: Sue Dunlop, Lynda Pelley, Keith Braithwaite, Colleen Magnussen, Kevin Holden, Trudie Mason, John Matthias, John Dupuis, John Zmrotchek, Berny Reischl, Marc Durocher, Beatrice Casc, Alain Essiembre, Daniel P. Kenney, Alan Reid, Louis Shapiro, Mark Burakoff, Linda Huntoon, Benoit Cliche and Rene Walling.



The MonSFFA gang at Wcf

shouldn't be so eager to run out and catch the latest flick or pick up the newest book. But one MonSFFAn stated that sequels were okay by her and that if she enjoyed the past work of a particular author or filmmaker, she was quite prepared to buy their new book or see their new movie, and base her judgement of its worth not on the fact that it's a sequel, but on its own merits.

included a number of books (donated by several members), an Enterprise poster (donated by Kevin Holden), a couple of superhero calendars (donated by Fantastique Fiction Fantaisie), and some original abstract art (donated by Leslie Perryon). MonSFFA thanks all of the members who helped out with both the February and March meetings, all

MonSFFA Andom

MonSFFA Artist GoH at Convention

MonSFFA member Capucine Plourde will be attending June '92's Convention as Artist Guest of Honour. Convention, the Canadian National SF/F Convention, is hosted this year by WilfCon, in Kitchener, Ontario.

Last issue we reported that MonSFFA President Keith Braithwaite had been asked if he'd be interested in attending Ottawa's Maplecon 13 as Fan Guest of Honour, and that he said he'd be happy to and awaited word. The word has been given, our Prez is Maplecon's Fan GoH. MonSFFA congratulates both Capucine and Keith on their respective honours.

UFO Photo Contest Deadline Extended

We've decided to extend the deadline for our "Faked UFO Photo Contest" until May 1, if you're mailing entries in, the May 10 General Meeting (UFO them), if you're dropping them off in person. To reiterate the rules:

1. The contest is open to all.
2. Entries must be either still photographs, home movies or videos, photo-copies or laser prints. Naturally, models or paintings may be incorporated into the shot to create the required illusion.
3. The UFO must be shown in relation to some recognizable object or landmark — no strictly outer space shots.
4. When submitting your entry, include your name, telephone number, and a brief description of how you achieved your UFO effect on each entry. You may submit as many entries as you wish. If you wish them returned after the contest, please enclose a SASE.
5. Judges will select the most convincing entry, the most

intentionally humorous, the most unintentionally humorous, and the weirdest. Prizes, yet to be determined, will be awarded to the winners, their entries published in *Warp*, and displayed at Con•cept '92. (In the case of movies or videos, frame enlargements will be published in this newsletter and screened at Con•cept.)

K.A.G. Hosts Planetarium Show

MonSFFA members were invited to a special show at the Dow Planetarium on Friday evening, March 27. The show was hosted by the Quemar Squadron (the local chapter of K.A.G. Canada) and dealt with locating the stars mentioned in *Star Trek* — Rigel, Altair, Arcturus, Pollux, all real stars explored by our favourite fictional space farers.

Naturally, the location of the Klingon Empire (beyond the constellation of Perseus) drew the loudest cheer from the KAGsters, a good many of them also MonSFFers (including Cathy Palmer-Lister, who arranged for the show and wrote its tongue-in-cheek narration). The special presentation was followed by the Planetarium's regular show "Planets, Stars and Galaxies," which took viewers on a fascinating exploratory trip through our own solar system, and to the edge of the known universe.

Quemar Commander Bemy Reischl reports 33 K.A.G. and MonSFFA members in attendance. Congratulations to the Quemar Squadron, and in particular to Cathy, on a most entertaining evening.

Video Project, Modeler's Club

MonSFFA's video project group began shooting on their s/f short-subject in mid-March. A

second took place earlier this month, and a third is tentatively slated for post-Easter.

The club's ex-VP, Kevin Holden, is talking about organizing MonSFFA's numerous model-making enthusiasts into a sort of small club within the larger. He proposes the modelers hold workshops/demonstrations in conjunction with some of MonSFFA's regular General Meetings, embark on group modeling projects, arrange "kit hunts," and co-ordinate the buying of kits and supplies in such a way as to be able to purchase in bulk and, possibly, get a few bucks off on orders.

Transwarp MegaMeeting

MonSFFA was one of five s/f clubs which sponsored the April 12 TransWarp MegaMeeting, held at the downtown YMCA. The clubs also included Kag, Warp 9, and the High Council of Galifrey. About 125 people attended, roughly half of them newcomers to the Montreal fan scene, or visitors from as far away as Toronto and Maine. A good time was had by all.

The day-long event featured a track of discussion panels, a display room showcasing models, art costumes and collectibles brought in by members of the sponsoring clubs, a video room, and a well stocked snack-bar which was dubbed "10-Forward." Ottawa fan and Con•cept MC Larry "The Doctor" Stewart was in attendance, lending his infectious brand of humour to the proceedings, much to the delight of attendees. In tribute to Isaac Asimov, MonSFFA hosted a special tribute to the master SF writer. An SF/F collectibles auction was held, with half of the overall proceeds of the meeting going to Sun Youth Charity.

Meeting Schedule

Sundays,
1:00 - 4:30 p.m.
Downtown
YMCA
1450 Stanley
St., Room 307
(Across from the Peel
metro)

Next Meeting:
June 14

Slide Show on the Star
Trek exhibit at the
Smithsonian; Director's
cut of Allens, raffle, etc.

JUNE 14

AUGUST 16

SEPTEMBER 20

NOVEMBER 15

DECEMBER 13

Cancon

Market Square Inn, Ottawa, Ont.

Fantasy Golt: Guy Gabriel Kay, SF

Golt: Donald Kingsbury,

Fan Golt: Paul Valcour,

Special Guest: Jeff Green.

Adv. price: \$25.00.

Info: #2 - 45 Somerset St. West,
Ottawa, Ont. K2P 0H3

23rd Annual Science Fiction Research Association Conference

June 18 - 21
John Abbott
College

Guests include:

James Gunn
Bruce Sterling
Frederik Pohl
Elizabeth Vonarberg
Phyllis Gotlieb

Registration:

Before May 15:

\$90 reg./\$75 student

After May 15:

\$100 reg./\$85 student

Daily: \$35/\$30

For more info, contact:

Steve Lehman

Tel: (514) 457-6610

Fax: (514) 457-4730

Bonjour!

Après plusieurs années d'absence, je reviens à ma passion pour la science-fiction. J'y reviens par hasard: "Creation" en juillet 1991. Une convention de *Star Trek* Montréal? J'y fais, seule, un tour rapide (qui d'autre que moi s'intresse à la science-fiction à Montréal?). Eh bien, pas mal de monde, semble-t-il, surtout des amateurs de *Star Trek*. Premier événement du genre auquel j'assiste, je ne suis pas étonnée de la jeunesse et de l'enthousiasme de l'auditoire. Plus étonnant est la candeur et la chaleur des gens. J'ai l'impression que tout le monde se connaît à part moi et quelques exceptions, mais on ne nous tient pas à l'écart, au contraire, nous est invités à embarquer dans leur voyage fantastique. La salle commerciale (dealers' room) étale des marchandises de professionnels et d'amateurs. J'y rencontre le gars de Warp Nine, Chris Chartier, qui me convainc facilement de m'abonner à son fanzine. Le croyant unique à Montréal, j'optempère joyeusement. Un peu plus tard, tout en marchandant un roman de Blake 7, je rencontre Cathy Palmer-Leister avec qui je me découvre des affinités: science-fiction, littérature et Blakes 7. Deuxième étape: je suis en Angleterre à l'automne 1991 et j'entends parler d'une convention de science-fiction sur *Star Trek* (saviez-vous que ça faisait 25 ans en 1991?) avec des invités de séries britanniques dont Jacqueline Pearce (l'incontournable Servalan dans Blakes 7). Je ne peux y assister que du vendredi après-midi au samedi soir. Un peu étonnée de l'accueil (jeunesse et maturité se côtoient dans une retenue bien britannique), j'ai le plaisir d'entendre ma première actrice en personne, Jacqueline Pearce, et je rencontre les gens de "horizon," Diane, Nicola et Jacquie, le "Blakes 7 Appreciation Society," fan club bien britannique.

De retour à Montréal, j'assiste à la première réunion de Warp Nine en octobre: débridée, anarchique mais joyeuse, enthousiaste et énergique, un autre aspect de la science-fiction québécoise: une folie jeune et contagieuse. Un mois plus tard, le contraste. Cathy m'invite à une réunion de l'Association

Montréalaise de Science Fiction et de Fantastique (AMonSFF): organisée, disciplinée, les gens réussissent à faire beaucoup en peu de temps. Un invité de marque, Donald Kingsbury, donne un aperçu intéressant de son métier d'écrivain et du biais inusité d'écrire dans l'univers créé par quelqu'un d'autre, ici les Kzin de Larry Niven. Mais bien sûr, pour les amateurs de "fanzine," il n'y a rien d'inusité à écrire des nouvelles ou historiottes avec les caractères créés par d'autres. Les personnages de nos émissions et films favoris s'y retrouvent allègrement selon notre bon plaisir, sans que l'on respecte toujours scrupuleusement les "originaux." Mais après tout, ce n'est que pour le plaisir de relire sur Avon, M. Spock et le bon doctor...

Troisième étape: samedi le 8 février 1992, Conv-iction à Laval. Quelques heures seulement, le temps de saluer les copains de Warp Nine, de parler avec Keith et devenir une membre en règle de l'AMonSFF. Et la rencontre inattendue avec Claude J. Pelletier, éditeur professionnel et rédacteur d'une revue de science-fiction irrégulière mais bien intéressante: *Samizdat*. Egalement une longue conversation avec Francine Pelletier, écrivaine de science-fiction québécoise et représentante de *Solaris*. Tiens, la science-fiction québécoise francophone n'était pas morte, c'est moi qui l'avait perdue de vue. Elle existe toujours mais dans une formule différente des clubs anglophones dont j'aime les réunions plus ou moins formelles (les francophones y sont les bienvenus). Dans l'enthousiasme (parfois un peu teint de fanatisme) on y discute allègrement de nos intérêts communs ou particuliers, on disserte sur les valeurs, les apparences, les incongruités ou le pur plaisir du dernier film, de la dernière émission de *Star Trek* ou du dernier gag de *Red Dwarf*. On y retrouve des invités spéciaux (écrivains et autres), de jeux (trivia) et probablement bien d'autres choses que j'ignore encore. J'aimerais écrire régulièrement et j'apprécierais vos commentaires sur des rubriques en français. A bientôt!

Yolande Rufiange



GREAT BIRD OF GALAXY PLUCKED BY VULTURES

Gene Roddenberry may have left a legacy that Star Trek fans will cherish forever, but his survivors are more concerned with the financial remnants of the Trek mythology. Roddenberry's daughter from his first marriage is suing his estate, which is estimated at nearly \$25,000,000., for her share of the loot. Claiming that Roddenberry was a "drunkard" and not in control of his mental faculties when second wife Majel Barret, (who is also accused of being a lush), manipulated him into leaving her in charge of his estate. Gene's first wife is also suing for what she claims was her fair share of the Trek fortune. Countersuits are being prepared. Majel Barret dismisses the lawsuits as 'pure greed', and says she is concerned only that the slander will damage Gene's reputation with the fans.

SMEGHEADS LURE DWARF TO STATES

The fantastic British television series RED DWARF, which gets my vote as the best SF series currently in production, is about to be ruined by being moved to the United States with an all-American cast. This, knowing the way that American networks work, will necessitate that the scripts will have to be stripped of all wit and intelligence, and replaced with politically-correct demographically-centered bottom-line commercial pablum. (Can you tell I have little faith in American television?) NBC is supposed to be doing the series for fall of 92.

USS RODDENBERRY PROJECT

The fans who constructed the full-scale Enterprise-type bridge that was on display in Toronto last July at TTV are now aiming to build an ENTERPRISE-D (Next Gen) bridge. They hope to have it on

display for Trek VI. If not, they can just put some lights in the hotel lounge and it will look about the same.

GEORGE LUCAS HONOURED

George Lucas, writer/producer and director of many of the most popular movies of the last twenty years, was presented with the prestigious Irving Thalberg Award for his contributions to the cinematic arts. George is best known for his Star Wars trilogy, and the Indiana Jones adventures.

BLADE RUNNER REISSUED

Hollywood has found a new toy: *The Director's Cut*. This is a new release of an existing film, restored to the way the directors originally wanted it. Some films, such as ALIENS have been rereleased with almost a full half hour of previously unseen footage, whereas the Star Trek IV, *The Voyage Home* rerelease contains absolutely nothing but Leonard Nimoy's reminiscences. Ridley Scott is now recutting BLADE RUNNER with reportedly twenty or so minutes of footage he was forced to cut from the theatrical release. Amongst these scenes is a revelation that the Replicant-hunter Deckard (Harrison Ford) is himself, a replicant. Check Video stores this summer.

STEWART STORMS OFF TO OBLIVION

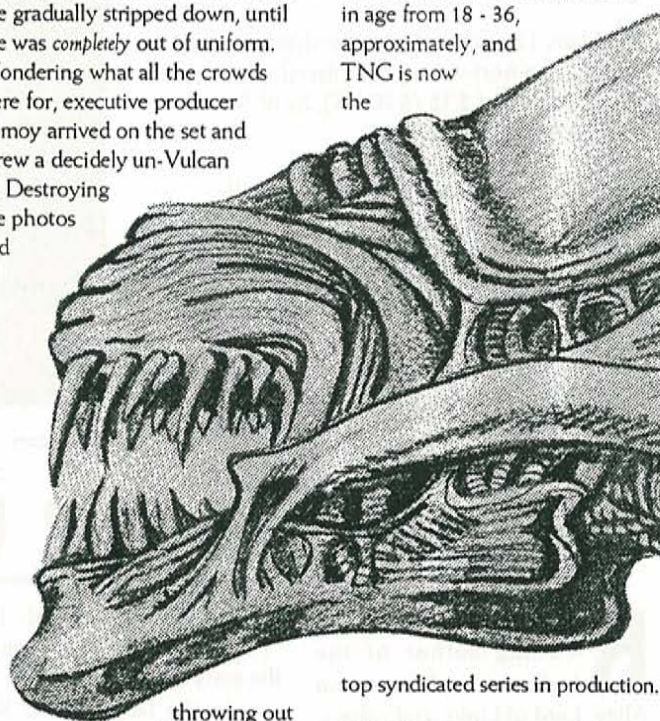
According to *SPY* magazine, Star Trek TNG actor Patrick Stewart was scheduled to appear on Good Morning America last month when he noticed a weatherman in a Spock outfit, replete with ears. Feeling he was being ridiculed, he stormed off the set before the interview could be conducted. Watching from the wings were the heads of the three big networks, who were awaiting their own interviews. One of them reportedly

turned to the other two and said, "So, it's agreed then, none of us will give Patrick Stewart any more work".

VOLUPTUOUS VULCAN VIXEN VALERIS or STARKERS TREK

Allegedly, the highly adventurous Kim Cattral, who played Valeris the Vulcan in Star Trek VI, *The Undiscovered Country*, used a break in the filming of TREK VI to have her personal photographer snap some shots of her on the bridge. Perhaps feeling *Porn Farrish*, she gradually stripped down, until she was *completely* out of uniform. Wondering what all the crowds were for, executive producer Nimoy arrived on the set and threw a decidedly un-Vulcan fit. Destroying the photos and

television stations. Apparently there is nothing new in the video that has not already circulated through the gossip mills, with the majority of visual graphics having been scarfed from previous Star Treks and other science fiction movies, covered with a starfield and distorted, to give the impression that the series is already shooting, which it is not. There are some interesting statistics mentioned, in the promotional material, however, TNG's audience is predominantly male (which explains my difficulty picking up girls at cons), ranging in age from 18 - 36, approximately, and TNG is now the



throwing out the photographer, Nimoy furiously forbade Cattral to speak of the incident again. We can only hope that somewhere, somehow, one of those photos survived.

DEEP SPACE HYPE

Paramount has been circulating promotional videos for *Star Trek: Deep Space Nine* (better known among fans as *Deep Six Nine* or *Deep Space 1999*) to prospective

top syndicated series in production.

ALIEN CUBED

ALIEN 3, which should be out REAL SOON NOW is said to be the sf film of the year, in terms of style and atmosphere. Script problems abounded during production, primarily due to an inexperienced director and a bunch of contractual obligations to various scriptwriters. Sigourney Weaver is said to be very pleased.

CONADIAN WINNIPEG IN '94 WORLDCON

Advance Registration Rates
Effective Mar 31/92 - Dec 31/92

Category 1

(Voted for the 1994 site selection)

- A. Presupported Conadian: \$55 (\$50 US)
- B. Non-presupporting: \$60 (\$55 US)

Category 2

(Did not vote for the 1994 site selection)

- A. Presupported Conadian:
 - Attending Memb: \$77 (\$70 US)
 - Supporting Memb: \$30 (\$25 US)
- B. Non-presupporting:
 - Attending Memb: \$85 (\$75 US)
 - Supporting memb: \$30 (\$25 US)

Children 12 and under, supervised, may purchase a non-voting membership at the reduced rate of \$35 (\$30 US), as of Sept. 1, 1994.

Fuzzy Toy Fund Raiser: Buy a reduced membership for your favourite fuzzy toy and help support the Humane Society.

Send all correspondence to:
Conadian
P.O. Box 2430
Winnipeg, Manitoba
Canada R3C 3A7

The End of an Era: Asimov dead at 72

Sf literary giant Isaac Asimov died in New York City on April 6 of heart and kidney failure. He was 72.

Asimov was born in Russia and, at age three, emigrated with his parents to the U.S.. An avid reader of sf magazines as a youth, he sold his first science fiction story to *Amazing Stories*, "Marooned off Vesta" appeared in a 1939 issue. *Astounding Stories* ran what would become a classic of the genre, "Nightfall," in 1940.

During World War II, Asimov and fellow sf writers Robert A. Heinlein and L. Sprague De Camp worked side by side at the U.S. Navy's Air Experimental Station in Philadelphia. In 1948, Asimov earned a Ph.D. in chemistry from Columbia University. He spent nine years as an Associate Professor of Biochemistry at Boston University's School of Medicine, turning out acclaimed sf stories all the while. He retired to a full-time writing career in 1959, but continued to hold his professorship in title.

With Heinlein and Arthur C. Clarke, Asimov was one of the three stars -- arguably the best of the three -- of science fiction's Golden Age. His output of sf (and science) books was phenomenal, with easily over 300 titles to his credit. His most famous work is, without question, the *Foundation* series. His robot stories (collected in *I, Robot* and *The Rest of the Robots*) are a close second. The Three Laws of Robotics which Asimov came up with have become a staple of sf literature, and have influenced the creators of many movie and tv robots as well (see Robby the Robot, *Forbidden Planet*). At the time of his death, Asimov was the executive editor of *Isaac Asimov's Science Fiction Magazine*.

Con•cept 1992 Update

Roger Zelazny, award-winning author of the Amber series, Damnation Alley, Lord of Light, and others, has confirmed that he will be attending Con•cept '92 as Guest of Honour.

Author Gregory Benford (In the Ocean at Night, The Stars in Shroud, Across the Sea of Suns) will also be attendance.

Illustrator Beni Wrightson has been approached as the potential Artist Guest of Honour; no word at this time on whether he can make it.

Already announced: Larry "The Doctor" Stewart will return as the con's MC.

In the last issue of *Warp*, (February '92), we reported that Con•cept would again take place at the Nouvel Hotel, but the concon have since been approached by another downtown hotel, who offered a better deal. The Ramada Renaissance du Parc, a nicer, larger hotel than the Nouvel, was initially looked into by the concon, but was booked on the con's weekend (October 17, 18). A cancellation has freed up the Ramada's convention facilities

and they have been offered to Con•cept at considerably less cost than Nouvel wants for its smaller space. The concon is accepting Ramada's offer and by the time you read this, all the paperwork will have been completed. So, Con•cept '92 will not take place at the Nouvel, but rather at the Ramada Renaissance du Parc, 3625 Avenue du Parc, corner of Prince Arthur.

Con•cept '92's advance registration rate will remain at the \$20 it was last year; the at-the-door rate also remains unchanged at \$23. Saturday-only admission,

\$15; Sunday-only, \$12. Of interest to clubs: a group membership package has been introduced this year. Any group of 20 or more, when registering in advance, can benefit from a 10% reduction on the regular pre-reg price. That boils down to an advance registration price of only \$18 per person! All in all, Con•cept is one of the best s/f/f convention values these days.

For more info, write: Con•cept '92, P.O. Box 405, Station H, Montreal, Quebec, Canada H3G 2L1.

Prankster (Part II)

Brian Ekers

F
I
C
T
I
O
N

"Captain's Log, supplemental. A second attack by our mysterious prankster has been made, this one against Commander Riker, while the Commander was enjoying a session on the holodeck. The man identified himself as Halder Wells, and I have ordered Lieutenant Worf to run a check through Records. Meanwhile, I will examine the scene of this latest incident and investigate."

Picard, Data, Laforge and Riker, now back in uniform, converged at the door of the holodeck where the attack had taken place. Data examined the holodeck computer terminal and addressed Picard.

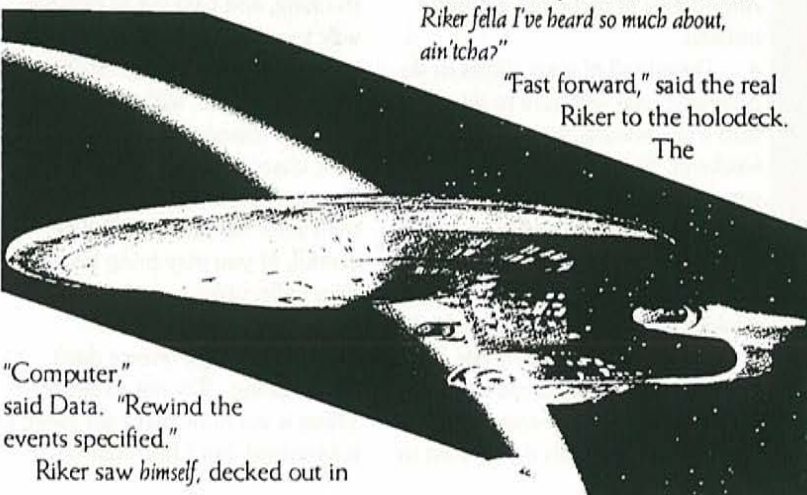
"Sir, it will be possible to play a recording of the assault. The computer automatically makes a record of events within the holodeck for its reference library. I have loaded the program and we can run it at any time."

Riker looked pained. "Must we?"

"I'm afraid so, Number One," answered Picard.

"Enter when ready," suggested the holodeck computer. The doors slid open.

Inside, the tavern setting was frozen exactly as Riker had left it. The group team moved off to one side.



"Computer," said Data. "Rewind the events specified."

Riker saw *himself*, decked out in

scruffy prospector gear and smeared with whipped cream, walk backwards from the holodeck door into the bar. He saw *himself* stare furiously at empty air and a few seconds later Halder Wells appeared directly in front, as if by transporter. Riker's image said something, incomprehensible by virtue of being pronounced backward, and a crumpled pie crust flew up from the floor and condensed perfectly over Riker's image's face. A second later, the pie was pulled off Riker's image's face by Halder Wells. The pie came away perfectly, leaving no stain or residue. Wells's image put the pie down on a barstool and froze like a statue. There was some backward conversation between Wells's image, the holodeck computer and Riker's image, in that order. Riker's image collapsed downward and back, and scrambled into the remains of a shattered table.

"Freeze," said Riker, the real one. The drama before him stopped dead. "Jump back to the moment the images of Riker and Wells first meet, and replay normally."

There was a pause and the scene shifted slightly. The image of Wells had his hand on Riker's image's left shoulder. The scene began.

"Say," said the Wells image in a broad, friendly voice. "You're that Riker fella I've heard so much about, ain'tcha?"

"Fast forward," said the real Riker to the holodeck. The

handshake and joy buzzer shock rushed by, as did the shove into the table. Riker shook his head when he saw the pie slap into his image's face. "Resume."

The recording assumed normal speed. Riker's image had wiped the pie from his face and glared at Wells. "Why, you—"

Wells smiled and touched his wrist.

"Freeze!" yelled the real Riker. "Immediately after this, he transported out."

Laforge stepped forward and examined the frozen image of Wells. The man was touching a device on his left wrist and Laforge examined it carefully. It was only barely adequate, a simple visual inspection of a recording could never compare to a detailed laboratory analysis, but only a few seconds passed before Laforge realized the device's origin, purpose and implications. He shook his head in admiration.

"This is a transporter override. He can seize control of any standard Federation transporter within range and beam himself to any preset location. I knew they were working on this, but I never expected to see it. It's supposed to remove the need for a transporter operator." He looked at Picard. "If he has one of these, he'll use our transporters whenever he wants, and there's nothing we can do about it."

Picard glanced at Riker, then back at Laforge. "What about a security lock?"

Laforge shrugged. "I don't think so. A device this sophisticated can override anything we install. It was supposed to be used only in emergencies, so it has priority over everything. Obviously he's modified it, since it no longer leaves a record

continued on page 21

Part II of a six part Trek story by MonSFFA member Brian Ekers. Part I appeared in Warp 2, Volume 6, Number 1.

A Short Guide to CONVENTION SURVIVAL

Convention season is finally upon us. So, you have saved on your lunch money, sold your old paperbacks, hoarded your pennies and done things you hope your mother will never learn about...

By doing all this, you have managed to gather enough money to fulfill that cherished dream: going to an out-of-town SciFi/Fantasy/Gaming convention. What is the next step?

What do you mean, "I don't know." Do you have any idea of what such an experience involves?! Just because you survived a one day Con•cept a few block away from home does not mean that you will come back unscathed from Ad Astra or Toronto Trek.

Here are a few tips that should help reduce the casualty rate amongst new conventioners.

1. Make a check list of things to do and things to bring. It need not be a four-colour computer generated output; purple crayon will do just fine. You are likely to be somewhat excited on departure day, and even the pros are prone to forget to pack

either their own or with friends. What will you do if car and/or friendship breaks down? Toronto is a long walk away! Every outside convention I have been to had at least one fan spending a good deal of his/her time trying to hitch a way back home. Bring enough money to take the bus, and hold on to it until you leave, no matter how tempting is that rare-first-issue-mint-condition thingamajig in the Dealer's Room.

3. A full weekend convention, especially your first one, is an exciting experience. So much so that you feel that you may forget to eat and drink. Don't. Forget, that is. Bring enough money to eat properly, ON TOP of your transportation fund, and don't spend it on that wowlookatthatisit-notamazing whatchamacallit in the Art Show Room, even if it is one of mine. You should also be aware that the Con Suite is there to provide fans who don't listen to this kind of advice with a cheap way of sustaining themselves. You will find that the food served there is generally more hearty than in the Con•cept Cantina, the basic idea being different. Do not assume that there will be a fast food outlet nearby, some hotels, in the Toronto Airport area in particular, are quite isolated.

4. Despite all of your efforts to do otherwise, you will have to sleep at least a few minutes during that weekend. Some do manage to snooze in the all-night video room, but I do not recommend it except as a last ditch option. A dozen fans to a room has become a well established fannish tradition (which is why the Con suite rarely has sauerkraut and garlic bread on its menu). Do bring a sleeping roll and basic cleaning utensils if you want to

make your stay comfortable. Access to a shower is well worth the few extra dollars a room will cost you.

5. The Dealers' Room. Unless you have a lot of will or no money at all, you are likely to leave with far more stuff than what you came with. This is perfectly normal and is part of the fun. But do bring an extra folding bag so you won't risk damage to that incredibly fragile crystal dragon by packing it with the miniature metal spaceship.

6. The Panels. A good convention will have anything between two to five tracks going on simultaneously. Try as you might, you will not be able to see everything. You should register even before checking-in., if at all possible, and spend some time in your room to recover from the trip and study the program book. Most of them offer a quick reference grid with a section where you can note the events that sound promising. Display areas where you can go during lulls are rare, but visitors have been so impressed with Con•cept's that Ad Astra is planning one for its 1992 convention.

7. Sex. There are some pretty wild tales on what goes on at conventions. Most of it is wishful thinking, and I am yet to find the way to a panel room blocked by an impromptu orgy (sigh). Still, when you pack a hotel with several hundred reasonably healthy nubile fans, chances of something happening are somewhat higher than zero. Be prepared and be careful, or you may bring back more than collectibles and pleasant memories.

8. Illegal drugs. Please don't.
9. Feuding. Try not to either. There is yet none that I am aware of it Montreal, but I hear that it is a

Veteran Con-goer Sylvain St. Pierre offers some insight and advice for convention neophytes at the onset of the convention season



A Goler gets some rest

their phaser in the final rush.
2. Plan on your return before you leave. Whichever way you choose to go to the con, have an alternate ready. Fans usually travel by car,

Alternate Histories

Joseph Aspler discusses the sf subgenre of alternate histories

India, 1947, German Field Marshall Walther Model accepts the surrender of all British forces, bringing an end to the British Empire. Mahatma Ghandi finds the technique of passive resistance does not work on India's new rulers. The Nazi response (to paraphrase Hobbes) is short, brutal and nasty.*

Of course the Nazis never reached India. The real Field Marshall Model shot himself in 1945 to avoid capture by the Americans. "German" India comes from a story by Harry Turtledove, THE LAST ARTICLE, first published in the Magazine of Fantasy and Science Fiction in 1988 and reprinted in WHAT MIGHT HAVE BEEN, edited by Gregory Benford and Martin Greenberg.

Another Turtledove story, set in the 21st century of apparently the same Nazi world, appeared in Isaac Asimov's Science Fiction magazine. (January 1992). IN THE PRESENCE OF MINE ENEMIES presents Hitler's 1000-year Reich at its zenith. An army bureaucrat and his family try to maintain their lives as secret Jews. The development of Turtledove's Nazi universe is logical, and just might have come to pass.

Isaac Asimov once defined science fiction as the literature that asks "What if...?" The what if of an alternate history deals with historical events; what if a particular hero had never been born, or had died at a different time? What if a particular battle or war had gone the other way? Popular themes include worlds where the British won the American Revolution, where the south won the civil war, and Hitler won World War II.

How can a history story be science fiction? If you develop a world that never existed, and could never possibly exist, that is science fiction. Where else could you read about George Washington, defeated rebel?

The best alternate histories are written with a real knowledge of the worlds being replaced, and the irony is in understanding what went wrong, or differently. Some writers cheat by using alternate histories simply as a framework for a story that could have been placed anywhere. And some writers have fun by putting famous (or infamous) persons in rather odd situations.

Harry Turtledove has developed

several different alternate universes. In another universe, homo sapiens never developed the new world. Instead the pre-human Australopithecus were the only intelligent life in the Americas. The interactions between homo-sapiens and the pre-humans provide the basis for a fine set of stories. In one story, the theory of evolution is developed in the diary of Samuel Pepys. In another story, the United States decides that Black Humans cannot be kept as slaves—but where does that leave the pre-humans?

Let's stretch a point. During the 1950s, life after world war III, (say around 1992) was a popular theme in science fiction. Obviously, those worlds never occurred. Still, a failed future history is a valuable alternate history.

WHAT MIGHT HAVE BEEN is a collection of short fiction under the headings ALTERNATE HEROES and ALTERNATE EMPIRES. What if



Alfred the Great had preserved England for Paganism rather than for Christ?

What if Charlemagne had become a Muslim?

What if Mohammed had become a Christian saint?

What if the crucifixion had never occurred?

Leaving early Christianity as a cause without a martyr?

What if the Persians had conquered ancient Athens?

Would that have destroyed the idea of democracy forever?

Two more volumes in this series have recently come out, ALTERNATE WARS and ALTERNATE PRESIDENTS.

IF IT HAD HAPPENED

OTHERWISE, edited by J. Squires, aka IF, or HISTORY REWRITTEN has been out of print for many years. I managed to find a copy through a second-hand bookshop. The invited contributors included writers and historians. Not surprisingly, for a book published in 1931, the themes were relevant to post world-war I Europe, and how that war might have been avoided by changes to 19th century history.

For example, Winston Churchill wrote from the point of view of a historian in the world where the south had won the Civil War, contemplating what the world might have been like had the south lost. The story is reprinted in Vol. 3 of the Greenberg-Benford WHAT MIGHT HAVE BEEN series.

Another future/alternate history is the REIGN OF KING GEORGE VI, 1900-1925, first published in the 1760's. McGill's McLennan Library has a reprinted copy. Written at a high point in British history—after the conquest of Canada and before the American Revolution—the author presented an early twentieth century Pax Britannica. Although the Americans are depicted as loyal Colonials, and the technology is no different than that of the writers time, the book makes an interesting period piece.

THE MAN IN THE HIGH CASTLE, by Philip K Dick is set in a 1960's USA where the axis had won World War II, and where the US is a neutral puppet. Axis agents try to find the author of a subversive book describing a world where the Allies had won the war.

If Hitler had given up politics in the 1920s and emigrated to America, would he have become a second rate science fiction writer? In the IRON DREAM, Norman Spinrad writes the hack novel that Hitler might have written. The book was banned for a time in Germany. The novel is amazingly unsubtle but is first-rate and is certainly one-of-a-kind.

TOO MANY MAGICIANS was set in the 1960s London by the late Randell Garrett. This is a world where magic is a science and science a mysterious art. Watch out for the science fiction writers and other well-known individuals hidden among the characters—like Sir James Le Lien, secret agent. The turning point in

rather serious problem in other cities. You will likely meet charming people from all factions, so just do your best to avoid being dragged into a conflict that might involve edged weapons. Rely on item 7 instead.

10. Health. Not everybody is perfect. If you are taking medications, bring a proper supply. When attending a convention in the U.S., you would be wise to inquire about local regulations; some drugs legal in Canada may not be available in the States. Your problem need not be life threatening for you to take precautions. I always carry an extra pair of glasses because I would literally not be able to see much of the con if I were to break mine.

11. Identification. Most states and provinces outside Quebec have tougher laws regarding the serving of alcohol. You will be requested to show proof of age when registering if you plan to drink at the con. When crossing the border into the U.S., keep in mind that although a driving license will generally be accepted of citizenship, a passport is much better and might save you a lot of hassle.

12. Fun. You will in all likelihood have plenty of it, so try not to ruin everybody else's. The average fan is a lot better behaved than a typical Shriner attending a similar event, but there are always a few rotten Kafferian Apples in the barrel. Do your best not to be the one who starts the fire alarm in the middle of a masquerade or is found drunk in the stairway, clutching a stolen Beauvais original.

The importance of preparing your trip in advance cannot be overstated. Last year several

Montreal fans, all of them experienced convention-goers, decided at the last minute to attend Ad Astra. They had money to share a room between them, but the hotel had none left for the Saturday night. They begged left and right to find a place to hold the Con•cept party and flopped where they could instead of recuperating to enjoy the following day of the convention. Their zombie-like stares would have looked great in the masquerade...

In recent years the proliferation of video cameras has also resulted in fierce competition for those few choice spots from which you can tape the masquerade and other such popular events. These spots now go to those who ask well in advance. You should keep this in mind when making your list of things to do.

Even something as basic as getting your membership should not be taken for granted: pre-registration is a must for out-of-towners, especially if the convention is a popular one; some cons are forced to cap their membership due to limited available space. A local fan can just shrug and walk back home: you will find it a lot more inconvenient if they close registration while you are still three feet away from the desk and thousand miles from where you live.

At some other time, if you are interested, we shall delve into the finer mysteries of specific events. Like the back rub panel, for instance...

Short Con Listing

- May 1-3** **Wizard Challenge**
Delta Regina, Regina, Saskatchewan.
15 Tournaments and 100 other games.
Info: 2101 Broad St., Regina, Saskatchewan S4P 1D6
- May 15-17** **Keycon 9**
International Inn, Winnipeg, Manitoba
GoH: Terry Pratchett, HG: Mercedes Lackey, Art: Kate Worley & Reed Waller, TM: Larry Stewart. Adv. memb: \$30.00.
Info: P.O. Box 3178, Winnipeg, Manitoba R3C 4E6
- May 22-24** **Cancon**
Market Square Inn, Ottawa, Ontario
Fantasy GoH: Guy Gabriel Kay, SF GoH: Donald Kingsbury, Fan GoH: Paul Valcour, Special Guest: Jeff Green. Adv. price: \$25.00.
Info: #2 - 45 Somerset St. West, Ottawa, Ont. K2P 0H3
- Relaxacon**
Relax Plaza Hotel, Richmond British Columbia
GoH: D.H. DeBrandt. Adv. membership: \$19.25. No dealers room.
Info: P.O. Box 48478, Bentrall Centre, Vancouver BC V7X 1A2
- May 23-24** **Western Canada Team Boardgaming Championship**
Room 205, Old Mac Hall, UofC, Calgary, Alberta
Swiss Cheese Tournament System to be used.
Info: 207 Bernard Dr. NW, Calgary, AB T3K 2B6
- May 29-31** **Migscon X111**
Holiday Inn, Hamilton, Ontario
Historical gaming con (min. & board), with Battletech added
Info: Apt. 8, 142 Caroline St. S., Hamilton, Ont. L8P 3K9
- June 5-7** **Ad Astra 12**
Sheraton Toronto East, Scarborough, Ontario
GoH: Katherine Kurtz, SpG: Lois McMaster Bujold, Toast: Wombat. Adv. memb: \$25.68.
Info: Box 7276, St. "A", Toronto, Ont, M5W 1X9
- June 18-21** **1992 SFRA Conference**
John Abbot College, Montreal, Quebec
Science Fiction Research Assoc.: Annual Pilgrim Awards.
Info: Steve Lehman, 2 - 4319 Esplanade St., Montreal, PQ. H2W 1T1
- June 27-28** **Convention 12/Wilfcon 8**
Wilfred Laurier Campus, Kitchener, Ontario
GoH: Andrew Weiner, ArtGoH: Capucine, FGoH: CUFF winner. Adv. memb: \$8.00.
Info: 6 - 69 Donald St., Kitchener, Ont. N2B 3G6

Baird on Books



Baird Searles is a columnist/reviewer for Isaac Asimov's Science Fiction Magazine, and author of Epic, and Science Fiction and Fantasy Films.

This time let's look at some of the excellent crop of reprints that have come along lately. I'm sorry to say that I find the current crop of readers woefully ignorant of the past classics of the field, and yes, you can find gold beyond the 'new releases' shelf.

You can even find platinum among the 'classics'. (SF is the only field I know with "classics" under 25 years old.) Some science fiction dates. A lot does not, and even some that does can be terrific if you allow for when it was written, and that the author may not be up on the latest paper on black holes, or may have been writing before the Venus probe showed us what was under the cloud cover. (Edgar Rice Burroughs' Mars and Venus books are still a lot of fun to read, even if time has transmuted them from SF to fantasy.)

In the latest issue, I mentioned the very welcome return of some of the novels of A. Merritt, master American Science-fantastist from between the wars. I'll cite them again in prime place, because they've been unavailable for so long, because they're not like all the clones being published today, and because I think they're wonderful. Dwellers in the Mirage and the Ship of Ishtar are currently available in paperback.

Then there's Clifford Simak's classic *City* (1952). Simak was one of the great authors gathered by John W. Campbell to remake science fiction, and *City* is Golden Age at its best. It tells, in a series of short stories and vignettes, of a mankind grown more and more

agorophobic, and of an Earth eventually deserted, left to faithful robots and intelligent dogs waiting millennia for the return of mankind. It is infinitely touching. (How long since you've been touched by an SF novel?) Fritz Leiber is probably the most unappreciated of all the older generations of SF writers. Where *CITY* has to do with dogs, Leibes *THE GREEN MILLENIUM* (1953) has to do with cats, also the mafia and friendly aliens that are just a little off the wall. It's fun.

Much more than fun is his short novel, *THE BIG TIME* (1953) one of the great works of SF built around one of the most original concepts produced in the field; All of time and space is a battleground for unimaginable alien creatures called, by the human participants in the war, 'snakes' and 'spiders'. The war is fought by changing reality, almost constantly, and only those selected few humans - 'doppelgangers' - remain unaffected by the 'change winds' which create and destroy entire worlds.

What's amazing is that the novel is not set in the thick of battle, but in R&R 'space' immune to the change winds, staffed by six humans who rehabilitate human and alien soldiers, and the entire concept is conveyed through this small segment. Now that's exposition! And what a movie it would make!

And finally for chess buffs, there's John Brunner's strange novel, *The Squares of the City* (1965), an intricate story of intrigue based entirely on a classic chess game.

this world, was the recovery by Richard the Lion Heart from the wound that killed him in our world. Not that it matters. The choice of this turning point is simply a convenience allowing the author to develop a supposedly free, yet semi-feudal world.

A TRANSATLANTIC TUNNEL, HURRAH, by Harry Harrison, aka **A TUNNEL THROUGH THE DEEPS** is as much SF satire as alternate history. The hero-a loyal British subject-is a direct descendant of George Washington, leader of the failed rebellion of 1776. Possessing all the virtues of SF pulp heroes, our hero physically unites the Old World and the New, despite bureaucratic opposition, a dark conspiracy, and love for his

boss' daughter. **PARATIME**, by H. Beam Piper, is a collection of short stories about parallel worlds, alternate histories that co-exist. The first history is the best known, set in early 19th century where the American Revolution had failed, and Napoleon was a loyal officer of King Louis of France.

LEST DARKNESS FALL, by L. Sprague de Camp. An American scholar walking through 1939 Rome is transported to 6th century Rome. A sort of Connecticut **YANKEE IN KING ARTHUR'S COURT**, faithful to **GIBBON'S DECLINE AND FALL OF THE ROMAN EMPIRE**...

until the hero starts to make a few innovations. **CASTAWAYS IN TIME**, by Robert

Adams, is set in the 17th century English civil war-but a different civil war than that of our own century. The first book in the series is ok, but the rest of the series is rubbish.

A MIDSUMMER TEMPEST, by Poul Anderson is also set in the 17th century English Civil war, sort of. In Anderson's world, Shakespeare was a historian recording true events. The Cavaliers (The forces loyal to the King) seeks help from certain of Shakespeare's magical characters against the Roundheads.

"There is a grain of reality in this. Just before World War II, Ghandi suggested to the Jews of Germany that they try passive resistance against Hitler!

FANDOM

Star Trek fans were delighted last year as newspapers across the country carried the announcement that a new Star Trek fan club was forming: one which would serve members from across Canada, and would enjoy the approval and support of Paramount pictures, the company which produces and owns the copyright to Star Trek. The organization would be operated out of Toronto and would publish a regular magazine for members, as

well as offer special merchandise and opportunities. When several representatives of the group appeared at last year's Creation event in Montreal, a number of fans jumped at the chance to join, lured by promises of glossy publications and efficient organization. The delight and optimism soon turned to cynicism and bitterness, as long-promised membership kits failed to arrive, and orders for merchandise and paraphernalia, paid for by members, failed to materialize. Further, accusations of unethical and possibly illegal activities persisted, alleging that STC clubs organizers had used their sanctioning from Paramount to intimidate and extort money from other clubs. Now, the clubs' fate is in limbo, its commitments unmet, its reputation devastated, and a class-action lawsuit brewing from displeased members who feel they have been fleeced.

Exactly what went wrong with the club, depends on who you ask. Star Trek groupies, especially from the Toronto area, are quick to join in feuds and bitter infighting if it profits their individual clubs (reportedly sixteen of them at last count).

Thus it is not easy to unravel the truth from the vast network of rumors, gossip and propaganda. WARP has contacted spokespersons from the various organizations that have crossed paths with STC, as well as STC club president Randy Ryborg, in Toronto. Ryborg, who has recently dispatched letters to members detailing Star Trek

Square. According to Ryborg, what had eventually started as a relatively small event, grew enormously under media attention.

A month preceding the event, however, Ryborg was informed that his license was canceled because he had been over-zealous and had demanded too many photos, and that there wasn't a need for such a club in Canada. They lost the right

to call themselves "Official". Ryborg decided to go ahead

with the fan club anyway, because of the active interest in it from across the country.

By this time they had already booked Nathan Phillips Square (which would seem to be a strangely grandiose place for a 'small gathering') and made deposits to the Star Trek actors. The corporate sponsorship they had gathered, however, withdrew when it became clear that Star Trek Canada was no longer officially sanctioned.

Still, Ryborg went ahead with his plans, counting on a massive influx of new memberships and the sale of merchandise to help pay for the enormous debts already incurred.

The money failed to materialize, as, according to Ryborg, many people who attended forgot to pay, and as it was an outdoor event organizers could not do much about it. Ryborg and his wife started their new marriage in debt to the tune of \$120,000.00. The show itself had cost \$160,000.00, during which only \$40,000.00 had been raised.

In the meantime Mr. Ryborg is pursuing legal action against Border Productions, who, according to

"I feel ripped off!"

Canada's current situation and how they came to be in their current predicament. It also promises that all responsibilities to its members will be honoured, though with regrettable time delays.

According to Ryborg, he was the victim of a scam by Border Productions, the then representatives of Paramount in Canada.

Ryborg used to belong to Star Trek Fan Club known as the USS Confederation. Facing what he described as 'harrasment' from other clubs who despised competition, he contacted the Canadian Paramount representatives to insure that his newsletter did not violate copyright law, and was told that it did. However, the Paramount rep was impressed by the quality of the newsletter and offered him the chance to run the official Canadian Star Trek Fan Club, if he was willing to pay for the license. Mr. Ryborg paid the money and was informed that he was now the official Canadian fan club. That was in June, 1991.

Not long after was the Star Trek 25th Anniversary Celebration on Sept. 8th at Nathan Philips

Star Trek Canada burst onto the scene almost a year ago with a lot of enthusiasm and promises. Shortly after things started to go very wrong, both for its organizers and a thousand paying ST fans

Star Trek Canada sets course to Oblivion

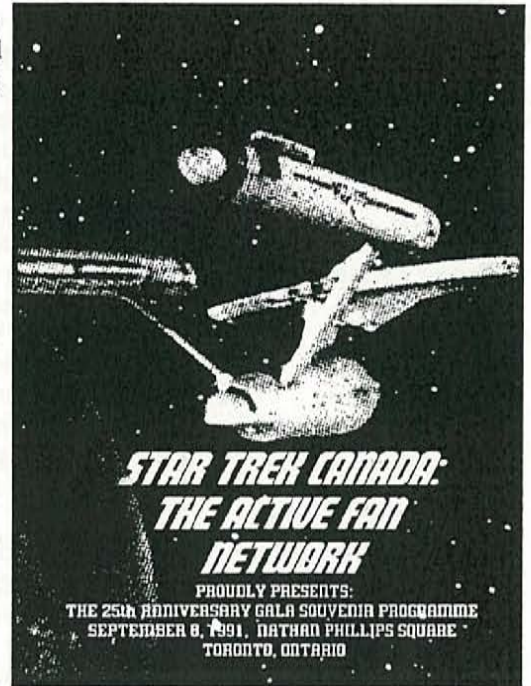
Ryborg, have skipped town. Warp attempted to contact Border Productions, but their line has been disconnected with no forwarding number.

Meanwhile some 1000 STC members are still waiting for what was promised them, and it is impossible to say how long they will continue to wait. For now, as finances permit, they are simply receiving letters of explanation and a request for patience. While some fans are understanding and willing to maintain support for the club, many others are less understanding. "I feel ripped off!" claimed one Montreal area club member, complaining that she did not even receive the glossy newsletter issue and membership certificate that some members were sent.

One of the complaints was that Ryborg was attempting to extort money from other clubs under threat of 'turning them in' to Paramount for violation of copyright. WARP 9 president Chris Cartier was initially a supporter of Ryborg, until an

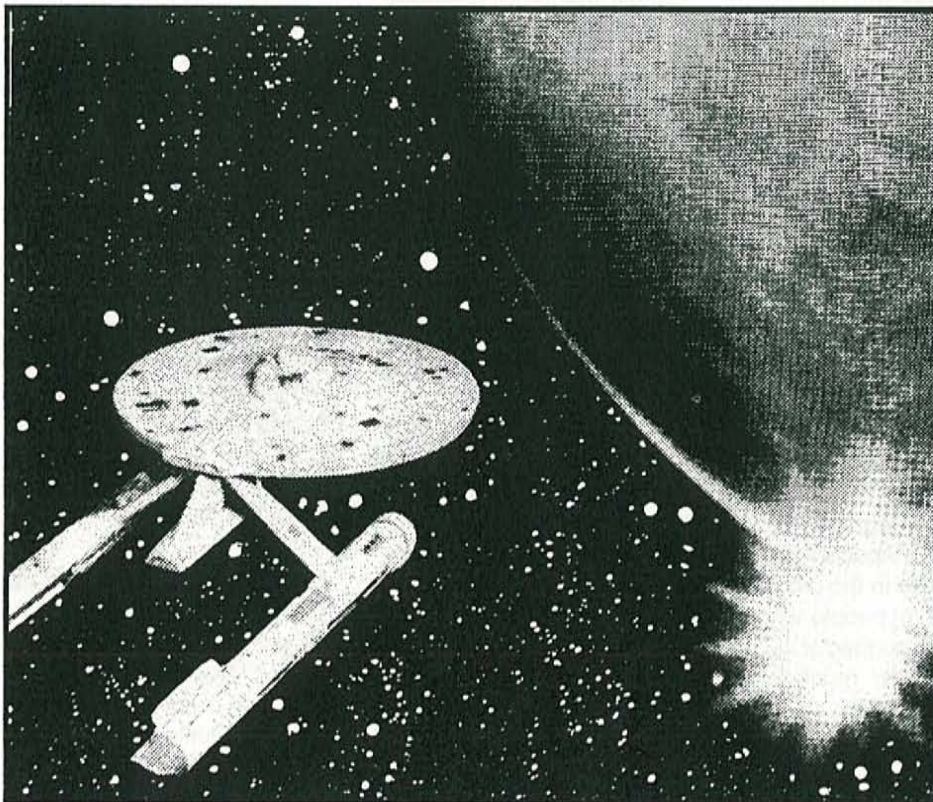
incident at Creation in Montreal, where, according to Cartier, Ryborg approached the WARP 9 table and demanded almost 50% of the money Chris raised through newsletter sales and memberships. "I'm official, you're not", Ryborg is alleged to have said as justification of the demands. WARP 9 ignored Ryborg's demand, but rumors continue that some clubs were intimidated into surrendering money to Ryborg. Ryborg dismisses these allegations as 'personality differences' although Star Trek Canada reportedly received a letter from Paramount instructing them to desist from 'bothering' WARP 9 anymore.

At last contact, Ryborg claimed that his organization was on the verge of falling apart and several of his colleagues were no longer even speaking to him. Although he insists that he will endeavour to fulfill his obligations to members, last word indicated bankruptcy was imminent. In an emotionally charged



letter to members, Ryborg explained his position to the membership, stating he was going to continue to work for the club. Some members were so touched by the letter, they forwarded money, although Ryborg insists that this was not his intent in the distribution of the statement. Some members have likened the letter to Jimmy Swaggart's crocodile tears, and are formulating a class-action suit for the general membership and those who spent hundreds of dollars on merchandise they did not receive. The conflict and bitterness that this incident has generated will doubtless trickle down for many years to come.

How this development will affect Star Trek fandom in Canada and Toronto remains to be seen. Trek fans will probably dust themselves off, write off their investments and go on creating new clubs. Groups like STC have failed before, and will likely fail again, but hopefully without such extensive financial loss to innocent members.



WARP

Sci-Fi on Video

by Kevin Holden, Brian Ekers and Szuzanne Bathory

Ratings System

A classic that should have gotten more notice. See this or turn in your decoder ring.

Mediocre overall, but good bits make it worth watching on fast forward.

**

Embarrassing, okay to watch as long as your friends don't catch you.

*

Total excrement. Not even the most diehard fan could sit through this.

MOON 44 **

German-made film. Bunch of misfit pilots go to distant moon to defend corporate interests from rival raiders. Undercover cop hunts traitor in ranks. Subplot deals with relationship between macho pilots and wimpy young flight controllers. Film can't decide between plot and subplot. Outstanding sets and miniatures stolen from ALIENS. Same special effects used too often. Some violence. No sex unless you count rape in shower.

MOONTRAP **

Walter Koenig sheds his Russian accent to fly a Space Shuttle to the moon. Encounters a bunch of nifty robots and a space babe who never talks but spreads like butter. Throwback to the 50's CAT WOMEN OF THE MOON type space opera. Outstanding model work and miniatures. Totally insipid story. No explanation of why anything happens. Pathetic setup for a sequel.

RADIOACTIVE DREAMS ***

Post-nuke story about two kids left in a bunker during World War III with nothing but 1930's gangster movies and books. Emerge into 80's style-punker-mutant Rock and Roll cannibal High-School type scenario. It's Bogart and Cagney of the Apocalypse. I saw this at five in the morning with a bunch of people who cheered and laughed a lot, so I don't remember much but they said it was fun.

ROBOTJOX ***

Held up after completion due to legal wrangling, finally released on video. Robot version of WWF Wrestling. Insipid plot is nothing but an excuse to stage battles between giant robots. These parts of the film works extremely well, and the effects are quite amazing. Shame they didn't bother to make a film to wrap around them. Plot, acting, costumes, direction and all non-robot aspects of film are absolute garbage. If they had put any effort into the rest of the elements they would have had a much better flick.

AKIRA ****

Even if, like me, you aren't really into Japanese animation you will love AKIRA because of its incredibly high production values. The producers who created this have an artisans love for the craft and the material, and it shows on the screen. Plot centers around group of delinquent kids in futuristic Tokyo who discover the growing strength of a psychic force which may threaten their world. Incredible action, color, design and pacing make it a visual treat. Very violent and some nudity (!) Too intense for the kiddies (so they have probably already seen it anyway).

SLIPSTREAM ****

Bet you never heard of it huh? This extremely lavish production was made by the producers of Raiders and stars Mark Hamil. Never found an American distributor.

Futuristic story of a cop (Hamil) who flies through the horrific winds of a post-nuke world in a glider in pursuit of his quarry, an escaped android. Film met with mixed reviews in England where it was made. Plot gets distracted by a plodding romance between robot and obligatory babe. Keeps stopping to dwell on Victorian drawing-room crowd out of Masterpiece

Theater. Part of the problem is that the apocalyptic wasteland scenario keeps stopping to reassure the (British) audience that even after the world ends, Jeeves will still serve the tea on time. Otherwise, its pretty good. High production values and satisfactory conclusion make it worthwhile.

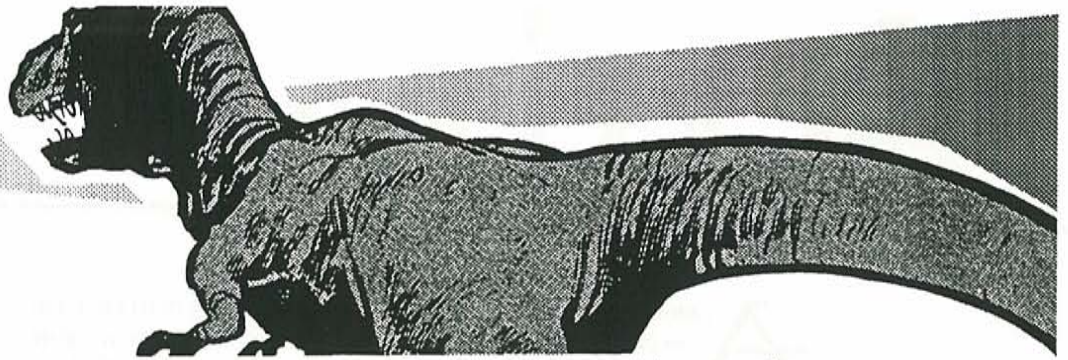
THE HIDDEN **

Okay, apparently this flick is rated according to gender. Guys I talked to love it because it is unnecessarily and excessively violent. Women think its stupid, they're probably right, but the production values are very high so nyah. Agent Cooper is from space, (Arrakis, I believe) and is pursuing a slimy guy who uses human bodies to disguise himself and party very hard. Effects minimal but well done. Ending intensely hokey.

KILLER KLOWNS FROM OUTER SPACE ***

Ya gotta love it just for the clowns. This ridiculous flick is a drive-in classic. Small American town full of lovable rubes is invaded by





extraterrestrial psycho clowns. These guys are full-size animatronic puppets, very appealing. Heroic dudes try to stop clowns before they can wrap entire population in acidic cotton candy. Film understands its concept, and doesn't take itself too seriously, but just enough to work.

Effects are very good, especially giant clown-king. Just silly enough to be funny.

CLASS OF 1999 *

Pure drek. Terminator robots teach high school and waste students. Bad acting, effects, direction, casting (Stacy Keach and Malcom McDowell are tragically wasted), story, everything sucks. Producers made the mistake of taking the ludicrous idea too seriously, tried to make Degrassi High with Uzi's. Forget it.

HIGHLANDER II: THE QUICKENING *

Highlander II, the Sickening. Just forget it, and forgive Sean, he needed the money to buy Scotland back from the British.

MORONS FROM OUTER SPACE ****

Hilarious spoof from British comedy team that produced hit BBC series Alas Smith and Jones. Idiots from wrong side of the lunar tracks accidentally land on Earth and become (natch!) Rock Stars and Media Gods. Hapless castaway tries to find them so he can retrieve rented space buggy. Amazingly high production values and effects. If you like Red Dwarf - type comedy, you'll love this.

NIGHTFALL *

Yet another film based on the work of a reputable author; this time it's Asimov who gets blasted. David Birney is some sort of civic leader on a multi-sunned planet which has never known darkness. Somebody must have forgotten to pay the light bill, though., because the suns are doing a fadeout. Different factions attempt to lead the people through this impending terror. Why? I don't know because they never really

explain

who these people are or why we should care. If you like mediocre production values with some fairly unimpressive actors and absolutely no plot of consequence, avoid this movie because it's even worse. Watch for Birney's long hair, and Sarah Douglas (from Superman II) as his estranged ex-wife (sort-of, it's never made clear). Watch, if you must, in private. The shame is too great to share.

THEY LIVE ***

Rowdy Roddy Piper hangs up his wrestling kilt and turns in a very credible performance as a man who stumbles across an alien plot to take over Earth. If the aliens had been commies, this would have been another hokey 'fifties sci-fi fiasco, but these guys are Reaganite yuppies in disguise, and are steadily running Earth's economy into the ground (gee, truth in fiction!). Meg Foster (of The Osterman Weekend) acts as Piper's sometime hostage, sometime love interest. Definitely worth

renting.

CIRCUITRY MAN **

An occasionally kinky, occasionally funny, but mostly stilted movie set in, you guessed it, post-apocalyptic Los Angeles. Interesting premise about computer chip drug trade, pretty well destroyed by really bad acting and dialogue (exception: "Let me put it this way, I'm sick'a eating leeches.") There is a nice soundtrack, and a cool airlock scene, but add on a twist ending that makes no sense and you've successfully killed (by slow torture) two hours.

RETURN OF THE KILLER TOMATOES ****

Hilarious spoof, considerably better than the original, featuring John Astin (tv's The Addams Family) as a mad scientist who can turn tomatoes in luscious babes or hulking warriors. Full of sight gags and a great scene ridiculing corporate name-dropping in the movies.

OH, GREAT ALTAR OF PASSIVE ENTERTAINMENT...



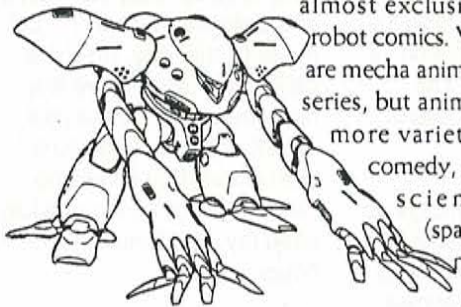
BESTOW UPON ME THY DISCORDANT IMAGES AT SUCH SPEED AS TO RENDER LINEAR THOUGHT IMPOSSIBLE!



Anime

Anime is the term used to describe Japanese animation.

Since I am an anime fan, I have been asked to write a short introduction on the subject. Animation has for long had the reputation of being aimed strictly at kids. Since most of what can be seen is either on Saturday morning or Disney productions, this can be understood up to a point. On top of that, Japanese animation is also seen almost exclusively as giant robot comics. Well yes, there are mecha animations and kid series, but anime has A LOT more variety. There are comedy, fantasy, soaps, science-fiction (space, cyberpunk, mecha), horror, parody and even erotic animations.



In North America, there have been very few animations available. The first contact most people have realized is anime was the ROBOTECH series that ran between 1985 and 1987. There has also been Captain Harlock (Albator in Quebec and Europe), Battle of the Planets (a butchered Science Ninja Team Gatchaman), Lord of the Jungle (Lo le lion), Capitaine Flam, and a few others.

Animation, and Japanese Animation in particular, is an increasingly popular genre. Dominique Durocher, an artist and contributor to several anime mags, offers an introductory tour of Anime.

Anime can usually be found in three forms. The first is television series. These are the most difficult to find and not necessarily the best. Then there are theatrical movie releases. These are usually considerably better and have deeper storylines. The last, and most recent are Original Animation Videos (OAVs or OVAs). These are similar in format to movies or TV series and mini-series, but are released exclusively on video and laser-

disc. This is now the most common form of anime and the quality varies greatly. The most popular in the U.S. and Canada are usually very action-packed releases, since at least that can transcend the language barrier.

The main subjects (at least the most numerous) of anime seem to be teenage school soaps, fantasy and science-fiction. The soaps revolve around a few school kids, usually one with special talents or powers, and their misadventures. Unlike U.S. TV soaps, these are more comedic than dramatic. Although one might think that this premise is limited, one series called Urusei Yatsura has run into the multi-hundred episodes. One that I have seen (a dozen of the forty-eight episodes I can get my hands on) is Kimagure Orange Road. It started as a television series, spawned a couple of movies and some OAVs. I find it quite good, which is saying a lot since I hate soaps. Of course, it helps to have a subtitled copy because a bunch of people talking can get quite boring and the punch of the action is lost without the text.

In the fantasy genre, there is a wide variety. There is the OAV series Record of Lodoss War, which can be aptly described as a Dungeons & Dragons campaign. It is very interesting and has a good story, great characters and fine action. A must to see is also anything by Hayao Miyazaki. Miyazaki is a storyteller and his animations have been called "terminally cute" (any cuter definitely would kill). One great

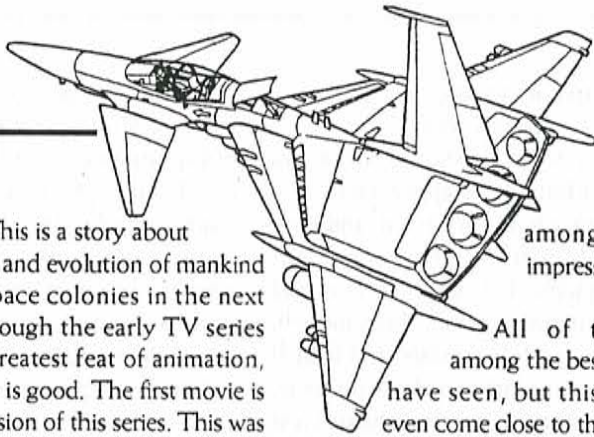
classic of his is Nausicaa of the Valley of the Wind. It is on the line between science-fiction and fantasy and is one of the greatest animations I have ever seen. It has been released in English under the name Warriors of the Wind, with some of the names changed and the best parts cut out. It is still quite good. He has also written Laputa: Castle in the Sky which is fantastic, Kiki's Delivery Service and My neighbor Totoro. All of these are highly enjoyable.

Science-fiction is also a very prolific anime source. There are the recent Sol Bianca releases. Two exciting and entertaining space adventures. Another Great choice is Wings of Honneamise. A classic written by Hiroyuki Sadamoto about the first man launched into space. And, of course, there is Akira. Katsuhiro Otomo's dark story of the psychic evolution of mankind in a post-nuclear Tokyo that many have called the greatest Animation ever. It is great, but the hype might have been slightly overdone. It is not possible to talk about SF anime without bringing up

mecha (those giant robots). Among these the best known is certainly Macross, or in its English form, the first thirty-six ROBOTECH episodes. Since it is a little old, the animation is not quite up to par with more recent releases, but it is quite good. There will soon be a 6-part OAV sequel. Another great series is Yoshiyuki Tomino's Mobile Suit GUNDAM, with three TV series, three theatrical releases and two OAV



Dominique Durocher



series so far. This is a story about the expansion and evolution of mankind in orbiting space colonies in the next century. Although the early TV series was not the greatest feat of animation, the basic story is good. The first movie is a re-edited version of this series. This was soon followed by two other TV series that make the whole universe very confusing. The second movie, titled Char's Counter-Attack, is great both for the story and action. The latest movie is good, but has a dorky ending. The two OAV series are excellent. The first six-part series, 0080: War in the Pocket, has a great story centered more around the characters than the mecha action, which is still great. And the latest, 0083: Stardust Memory, is also very good so far (it's twelve parts have not all been released yet).

A classic of the mecha genre is Five Star Stories, a theatrical adaptation of Mamoru Nagano's vast graphic novel series by the same name. The drawing style is different and the story excellent. It also has one of the best mecha ever, the Knight of Gold, but it only shows up in the last ten minutes.

Patlabor, by the design group Headgear, started out as an OAV series, then became a TV series, a movie and finally another OAV series. It is centered around police used patrol labors, or Patlabors and their crews. The series and OAVs are quite action-packed, and not always in the mecha. The stories are great and varied. The movie has an incredibly well thought out story about the investigation into a programmer and the virus he put into the mecha operating system making them go berserk. This leads to a battle between the police and hordes of out-of-control work Labors. The OAVs also introduce the Griffon, a virtual-reality cockpit mecha that is

among the most impressive so far.

All of these are among the best of what I have seen, but this does not even come close to the tip of the iceberg, so vast is the quantity in existence. But where can all these be found? That is not so easy. For one thing it is all in Japanese, which makes it rather hard to understand. Another is that almost none of it is actually imported by anyone. There are a few companies like Books Nippan in San Francisco and New York or Lasermedia that do import some anime videos and laser disks. But the best source would be fan clubs. There are some all over the Canada and States. There are some that even offer the possibility of getting subtitled copies at no charge. This helps break the language barrier. There are also a few companies that produce subtitled and dubbed anime releases. Harmony Gold, the producers of Robotech, are gradually releasing that series on videocassette. There is also US

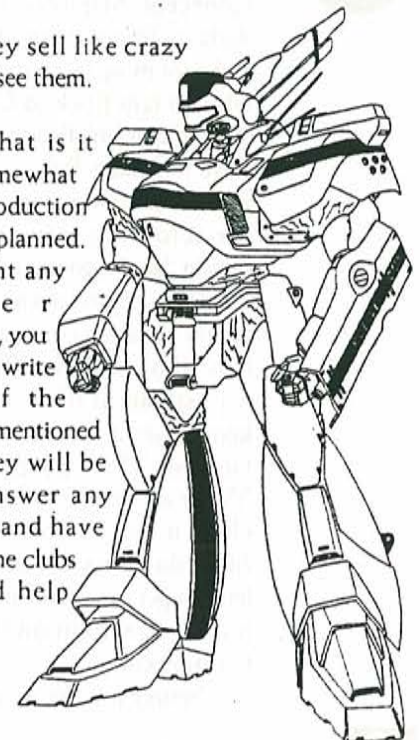
Renditions that has released many dubbed titles, as well as U.S. Manga Corps and AnimEigo. The latter has been releasing the Bubblegum Crisis OAV series, an action-packed story of four women fighting the crooked heads of a giant corporation and their bio-mechanical soldiers. There is also Akira, Riding Bean, a great car chase adventure; Gunbuster, more girls in combat mecha; Madrox-01, a mecha parody and a very recent release, Project A-ko, that parodies EVERYTHING in anime. It even has a cameo appearance by Superman and Wonder Woman (their child is the star, imagine the devastation!). These are all commercially available on videocassette, although they might be a little hard to find. Comics stores that carry some translated manga are a good place to start. Streamline pictures also

carries a number of theatrical titles, including Akira.

As for manga, Japanese comics, some have been translated and available for a while now, but don't look towards the big guys like D.C. and Marvel. It's smaller publishers like Epic Comics with Akira, Eclipse that published the Appleseed (and Outlanders) manga, Studio Proteus and Viz, who are publishing Silent Mobius and 2001 Nights. (I am not sure whether this one started out as a manga, but there is now an animation of it.) There are also some manga-like products from the States and Canada, including Chaser Platoon, Ninja High School and the upcoming Cybersuit Arkadyne, as well as adaptations of Robotech and Captain Harlock among others. A few magazines are also available. The main ones are Protoculture Addicts, Mecha Press (I can't help plugging myself) and Animag. These should usually be found in the same places as any other comics. If not, you can always ask your dealer to order

some. They sell like crazy wherever I see them.

That is it for this somewhat longer introduction than I had planned. If you want any other information, you can always write to any of the magazines mentioned above, they will be glad to answer any questions and have lists of anime clubs that could help you.



Creation Entertainment returned to Montreal on March 21 and 22, this time with *ST:TNG* star, Brent Spiner. Creation's first foray into our city came in July '91 (Palais de Congres, Nichelle Nichols) and attracted some 2000 fans. Mr. Data brought in 3000.

There's no mistaking Creation cons for anything but the commercially driven events that they are. Their formula is simple: bring in a big-name personality (almost always a Trek actor) who will attract a lot of people, and make sure those people spend a lot of money buying Creation's merchandise while they wait to see the star. Now, there's nothing fundamentally wrong with that, business is business, after all, and Creation is a business. It's just that Creation is so ruthlessly commercial, they're more interested in turning a buck than giving value for that buck. They're akin to those travelling carnivals we've all had come to our town and set up in the parking lot of the local mall: roll into town, soak people for their money, get out of town.

Veteran con-goers will tell you that fan-run events (like our own Con•cept, Maplecon in Ottawa, Ad Astra in Toronto) are a far better deal, and a lot more interesting and fun. So why do fans flock to Creation cons? Well, Creation's financial clout allows them to feature Trek actors, something which few fan-run cons can afford, and the actors are very popular with a certain, large segment of contemporary fandom. Also, many people who attend Creation cons are "casual fans," fans who watch Star Trek, catch the mainstream sf films, but have little knowledge of, or interest in, organized fandom. These people see an ad on TV for a Creation event and decide to check it out, just to see what it's like. Many do not return the next time. But let's not get too deeply into all that right now, let's zero in on this particular Creation con.

Simply put, Spiner was a hit, but as

for the rest of the con, even gauged by Creation standards: not!

Spiner was on stage for about an hour for both of his appearances. He was at ease with the crowd, and they reacted warmly to him, not unexpectedly. He joked with fans, told a few interesting stories about himself, praised his *TNG* co-stars, and fielded questions, if a little guardedly on some, with genuine respect for the interest that the room full of people had in him, and in *Trek*. He handled the inevitable few awkward and/or stupid questions diplomatically and with wit. The chemistry, then, between star and fans was a good chemistry.

The rest of the con, however, left many cold. One of the MonSFFA volunteers working behind our table Saturday described the scene at



Registration as "a zoo." Indeed, disorganization was rampant.

Registration and the Dealers' Room were in the basement of the

hotel, the Program Room on the fourth floor. Certainly not the best layout going for a con, but the hotel is the hotel and I suppose Creation had to work with what they had. Trouble is, they made no real effort to point people in the right direction. No signs were posted anywhere. The program schedule being handed out gave no indication of the location of any of the activities. People, having paid their admission, didn't know where to go and had to ask the Creation crew, who seemed more interested in collecting admissions than in providing even the slightest information about the show their customers were paying good money to see.

Also, people holding tickets bought in advance found themselves waiting in the same line as those buying tickets at the door. And, with the Ticketron service charges and taxes added to the \$17.00 advance-ticket price, fans ended up paying \$1.89 more than the at-the-door price! Buying tickets in advance, it turned out, didn't get you in any faster and cost you more! (Spiner also appeared at the Creation show in Toronto that weekend, and apparently, with the hall filled to capacity, people holding advance-tickets were among those turned away at the door!)

One MonSFFAn, who had bought "reserved seating" (guaranteed front-row seats) tickets hadn't received her tickets by the showdates and found that Creation had overcharged her credit card. Armed with her Mastercard statement on Saturday morning, she managed to get it all straightened out. During the week following the con, she received her tickets. They were postmarked the day before the con! Creation had not allowed a reasonable few days for the tickets to reach her by mail.

Because he was appearing in Toronto late Sunday afternoon, Spiner was on stage here in Montreal at 1:00 p.m., on the plane to TO. by, say, 2:30. People arriving after Spiner had

departed were charged the full admission fee, but not told that the star attraction had left the building. Understandably, these people were livid when they found out and complained vociferously. Creation's people, however, were too busy with other matters to take their complaints.

Many fans were disappointed to find out that Spiner would not be signing autographs (perhaps because Nichols had signed at last year's Creation, they anticipated that Spiner would as well). Others complained that the Dealers' Room was smaller than at last year's con, the selection less varied, and some of the prices way too high. Video buyers, in particular, found most of the product on sale to be

premium-priced, low-quality bootlegs. The term "rip-off" was used more than once by dissatisfied fans. A local radio personality, who station had given out free passes to the show and promoted it during the week previous, was chastised by one of the Creation people for giving someone waiting in line a pass she had left over. She later described Creation's people as "pit bulls."

Behind the scenes, the lack of

organization was very much evident. The Warp Nine club (a local sf media fan club) arrived Saturday morning only to find that the table they had arranged for wasn't there. The club had contacted Creation only days before and was told that everything was in order, and that there'd be a table for them in



exchange for their platoon of volunteer help with the con). Warp Nine's president was ticked and has vowed to stay away from Creation from now on.

Creation gave little or no direction to its volunteers, and if it weren't that the volunteers had experience with last year's con, they wouldn't have known what they were supposed to do.

The club tables, and a couple of dealers,

were situated in an open foyer outside the Program Room. We discovered, during the course of the first day, that no arrangements had been made for overnight security. The stuff on everyone's tables would be left out, unattended, in a public area of a hotel! Creation suggested that we pack our stuff

away and set it up again the next morning. The dealer next to MonSFFA's table was none too pleased upon hearing all this. In the end, the hotel provided security.

All in all, it's fair to say that Creation treated many of their customers rudely and didn't seem to care about anything other than getting the dollars out of people's pockets. Creation has a nasty reputation, in certain fannish circles, for being money-grubbing bastards, and this con certainly reinforced that rep.

Ad Astra 12

June 5-7

Sheraton Toronto East, Scarborough, Ont.

Guest of Honour: Katherine Kurtz,

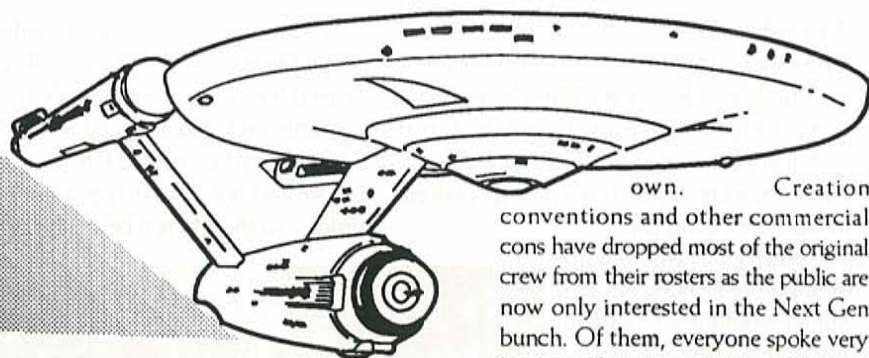
Special Guest: Lois McMaster Bujold, Toast: Wombat.

Adv. memb: \$25.68.

Info: Box 7276, St. "A", Toronto, Ont., M5W 1X9

TREK Convention in Vermont

by Kevin Holden
and Trudie Mason



"WARP 3 KIPTIN..."

K&L Productions STAR TREK CELEBRATION held in Burlington Vermont on the 25, 26 of April, was the first Trek convention I had been to in years with the exception of the Creation conventions. So jaded and bitter was I over the way that we had been treated by Creation that I braced myself for more cattle-car shoving and grubbing.

I could not have been more mistaken.

The con was a delight, both in its organization and in the friendly atmosphere generated by the volunteers and guests. Walter Koenig, Grace Lee Whitney and Next Gen star Eric Menyuk were readily accessible to the fans, and gave of themselves quite graciously. The dealers room was surprisingly large and all-too intriguing.

The video schedule and panels were superior to many others I've seen, (strictly Trek of course) but interestingly hardly anybody attended them. This makes me wonder if videos at any convention are still necessary given that anybody can obtain any video at a con and watch it at home. (Trek VI was a big seller this weekend) However, if fans were ignoring the videos and many of the panels, it might well have been because the celebs who were in attendance were just so darn friendly. Koenig was omnipresent in the dealers room, meeting fans and chatting with them at length. Grace Lee Whitney was fresh from having revealed her personal anguish and battle with substance abuse on *Entertainment Tonight* the previous week. She spoke candidly about how she first started using amphetamines to keep her weight down while lensing ST and how that addiction got her kicked off the show. Getting such an unceremonious boot started her spiralling toward skid row, where she ended up in the late 1970s. She now

devotes herself full-time to helping other addicts recover at a Project New Start halfway house on the seedy side of L.A.. Grace lived up to her name on stage, fielding questions about her personal life, her spiritual beliefs that got her through her ordeal, and even lip-synced her way through a musical number. Since baring her soul on *Entertainment Tonight*, she has signed for appearances on *Donahue*, *Geraldo* and the *Maury Povich Show*. (Believe it or

own. Creation conventions and other commercial cons have dropped most of the original crew from their rosters as the public are now only interested in the Next Gen bunch. Of them, everyone spoke very highly, Koenig going so far as to openly state his envy of the cohesiveness and comradery of the Next Gen cast, as opposed to the aloofness and tier system the old crew endured under the "big three".

Koenig even wrote a Next Gen treatment, which everyone on the staff loved, except Gene, which is why it was not produced.

Eric Menyuk (the traveller) was his famous jovial high-energy self, doing schtick and telling jokes throughout the day, seeming to revel

"Paramount doesn't care about us anymore"

not, Grace Lee Whitney is a grandmother at a very well-preserved 62. Her sons, now 33 and 35, were featured in the episode "Miri". They were the brats who stole the crew's communicators. One can also be seen in *ST:TMP*, standing beside James Doohan's two sons in a rec room scene, all three dressed as medics.)

Whitney let slip that there is a slim possibility of another cross-over episode of *The Next Generation*. The plot line would resolve around Captain Sulu and Communications Officer Rand of the *Excelsior*. They somehow get lost in time and space and end up on the Next Gen's *Enterprise*.

Koenig indulged in his trademark rant against Shatner and Paramount whom he claims have abandoned the classic cast. "Paramount doesn't care about us anymore", he told me while signing photos for MonSFFA. "They doesn't even bother to forward the fans' mail to us. We aren't making money for them so they don't give us the time of day". Walter believes that the original crew will no longer be featured in films, nor will George Takei be able to sustain a new film on his

in the attention and taking the occasional dweeb in stride. The convention was a home-coming of sorts for Menyuk. His first-ever professional job in theatre was a role in a summer stock production in Burlington. "The Traveller's" day job now is director of a theatre in Santa Monica, California. He also does commercials: look for him as the uptight executive in the Miller Beer ad which features a skier racing down the side of a building. He will also be featured in the soon-to-be-aired television movie "Overruled".

The geek factor was surprisingly low at this con, a definite plus. The local press gave relatively pleasant coverage, and the company is going on to present more cons in the New England area in future. One downer, the con was held at the extremely comfortable Sheraton, the design of which blew everyone away, unfortunately the food of which put WARP 9 away, sending several of them to hospital with food poisoning. MonSFFA did not have a presentation at this con.

of his transporters."

"What's his effective range?" asked Riker.

Laforge replied grimly: "The same as the transporters, sir, about forty thousand kilometres. It's easy to see how he came aboard, he just beamed in, probably at the last Starbase we visited."

"Sir," said Data. "If we cannot stop his override, it is best if we stop the transporters."

Picard considered briefly. "Agreed." He tapped his communicator badge. "Computer, shut down all transporter systems."

Laforge came back to the group. "I'm afraid that still won't work, Captain. Wells must be on emergency standby all the time. He can turn the transporters on and off at will. What we can do, though, is physically take all the transporters off line. With Chief O'Brien's and Data's help, I can have that done in under an hour. We'll have to have the transporter rooms guarded afterward, so Wells can't sneak in and put them back on line, but Worf can arrange that through Security."

Picard considered again, and slowly nodded his head. "Make it so, but it seems like a great deal of effort to go to stop a man whose only damage has been some wounded pride. We'll be at Starbase 149 in two days, and we'll need the transporters back on line by then. Number One, do you feel confident that you and Mister Worf can catch our prankster in that time?"

Riker grinned and cracked his knuckles. "It will be a pleasure, sir."

"One minor point, sir," said Data.

"Wells has established a pattern. It is possible that his next target will be myself. I am third in command."

Riker smiled faintly. "I wonder how you'll look with a cream pie in the face."

Data replied in all calmness. "I shall do my best to avoid such a fate, sir."

A whispered conversation abruptly stopped when Commander Riker entered Ten-Forward, the main crew lounge. He glanced at the silenced patrons coldly and walked up to the bar. The mysterious bartender, Guinan, calmly approached him. He regarded her for a moment, then asked:

"Does everybody know?"

"About the holodeck incident?" she said mildly. "I think so, but we could take a poll"

"No! Sorry, I'm a little sensitive about it."

"Obviously. But we can talk about something else."

"Good." He paused. "Like what?"

Guinan started to answer when a soft voice behind Riker interrupted. "Don't bother, Guinan. I can sense there's nothing else on his mind."

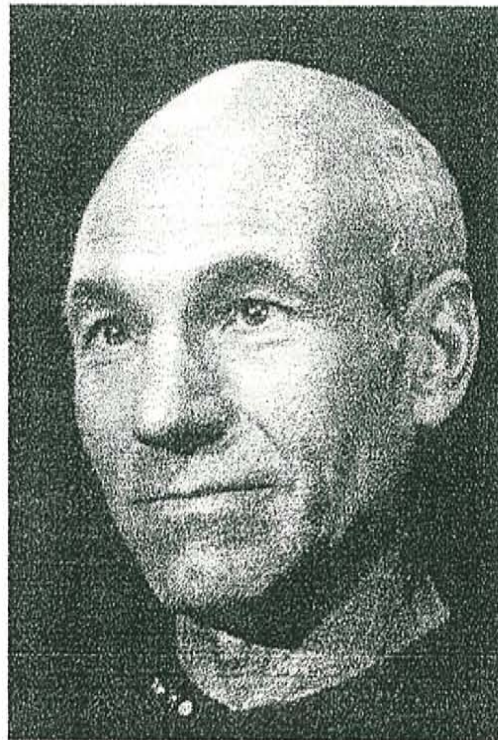
Riker turned and saw Deanna Troi. He smiled to her and gestured to the seat beside him. She sat down.

Guinan nodded politely to Troi, and turned back to Riker. "Would you like something to eat? I just had a new food synthesizer installed and I'd like to break it in."

Riker's eyes screwed up and his nose crinkled. "I don't know about being a test subject," he commented, tongue-in-cheek.

"Relax. What would you like?"

"Something as far from a cream pie as possible."



Guinan lips writhed momentarily. "There are some new Klingon delicacies programmed in."

Troi winced.

Riker reflected. "Nothing new, not tonight. I'll take some *gab*, though, lightly seasoned."

Guinan found this humorous. "Lightly seasoned? That's like asking for a low-power supernova." Unnoticed by the three, the door opened and a conservatively dressed man entered.

Riker, Troi and Guinan continued to make small talk, but Troi was the first to stop. She shuddered slightly and began looking the room over.

Riker noticed her reaction. "What is it?"

She seemed distracted. "Something unusual, something in this room." Her eyes lighted on the conservatively dressed man. Riker followed her gaze.

"Hey!" he yelled. "That's him!"

The man looked up at Riker expectantly. "Yes?"

Riker jumped from his seat and approached the man, Halder Wells. His fist clenched.

"You're dead," said Riker calmly.

"Oh?" said Wells. "Actually, that stench is your breath."

Riker lunged but Wells saw the move coming. He touched his wrist briefly and disappeared. Riker flew through empty air and crashed onto a table.

"Uh-oh," said a childish voice from across the room. "Riker fall down, go boom." Halder Wells had transported only a short distance this time. The crowd in the lounge seemed too confused to react. With a fast sweeping gesture of Wells's arms, two pistol-type weapons slid down his sleeves into his hands. He opened fire on the crowd, spraying water everywhere. There were sharp cries of protest from people hit by the annoying torrent.

"Whoa, look out!" warned Wells as he released a handful of loud but harmless firecrackers. The room began to fill with acrid smoke. There was more yelling and now some coughing. Wells tossed a small white ball, which struck a wall and exploded softly into a cloud of white dust. Immediately, hapless patrons caught in the fog were stricken with massive skin irritation, forcing them to scratch.

Wells laughed insanely and caught Riker neatly in the face with a tomato, even as the

Commander was preparing to lunge again. Riker knocked the vegetable away and continued his attack. Unconsciously, he hesitated for a moment, fearing another wild lunge would be as useless as before. This gave Wells a chance to disappear again.

Troi, watching the chaos with an expression of wonder, felt a tap on her shoulder. She turned and came face-to-face with Halder Wells.

"Is that Riker guy boring you? Why don't the two of us..." the sentence trailed off. Wells's expression blanked, his whole body seemed to clench momentarily.

"Betazoid," he hissed, as though he'd been caught by surprise. He touched his wrist and disappeared.

Troi was shocked by the man's behaviour, since she sensed it was at odds with his mindset. Around her the chaos was still underway, even though its instigator had left.

The door to Ten-Forward opened, and Commander Data paused in the corridor when confronted by the disarray inside the lounge. He examined the scene briefly before locking his gaze on Riker, who had returned to Troi's side.

"Sir," began the android, almost sermonizing. "With a few observations of social protocol, gatherings such as this would not degenerate to such a degree, and."

Troi and Riker glanced at each other quickly before looking back at Data. "Close!" they yelled simultaneously.

The door slammed shut in Data's face. His expression was one of confusion.

Over the next hour, various things happened:

Lieutenant Skinner watched as the ensigns took their seats. When he had their undivided attention, he glanced down at his podium and examined the viewer controls. The blue button would call up the first page of his radiation protocol lecture notes. He pressed it.

The reaction was astounding. The entire group of ensigns rose as one, shouting in surprise and pain. Skinner looked at them, his mouth hanging open in shock.

Ensign Merch pulled a small tool from his pocket and dug into the seat of his chair. He unearthed a small device, designed to

administer a painful electric shock.

Some ensigns were staring blankly at the viewer. Skinner recovered slightly and turned to look at the viewer himself.

Instead of the title page of his lecture notes, the message: "Halder Wells was here" was blazoned across the screen.

Technician First Class Goldman sighed. Once again, he had destroyed his uniform in the lab, this time with a dropped beaker of an experimental bleaching agent. He ambled back to his quarters, slipped out of his yellow uniform and examined it. The white blotches of bleached cloth were scattered all over the pants. He sighed again and fed the uniform into the disposal unit. Then he went over to the replicator unit and went through the familiar rigmarole.

"Standard duty uniform sized to my specifications, Technician First Class Alec Goldman, authorization five one six two one three zulu."

At once, a new and neatly folded uniform materialized. Goldman put it on without a second thought.

As he made his way back to the lab, he couldn't understand why people were giggling as he passed. He didn't waste too much thought on it, though.

Finally Technician Piedmont, who Goldman had always considered a galaxy-class jerk, ran up and firmly booted Goldman in the rear. Goldman spun around in fury. "What's the big idea?" he demanded.

Piedmont snickered and said: "Look at your back."

Frowning, Goldman turned his head as far as he could and saw nothing unusual. He backed toward one of the shiny black computer panels on the walls of the corridor, hoping to use it as a mirror. There was a pattern on the back of his uniform. In the reflection, it looked like:

KCIK
EM
DRAH

It took him several seconds to decode the message. When he succeeded, he angrily turned away from the still chuckling Piedmont and stalked back to his quarters.

The next ten uniforms he replicated had the same message printed indelibly on the back. The eleventh was different. It said:

HALDER WELLS
WAS HERE

Supply Technician Ross popped open the seals on the crate. He was expecting to find pressure suits. Instead, an old-style boxing glove on a powerful spring leaped out at him, catching him squarely in the face. He was stunned more by sheer surprise than the impact. A small label was sewn to the glove. On it was printed: "Halder Wells was here."

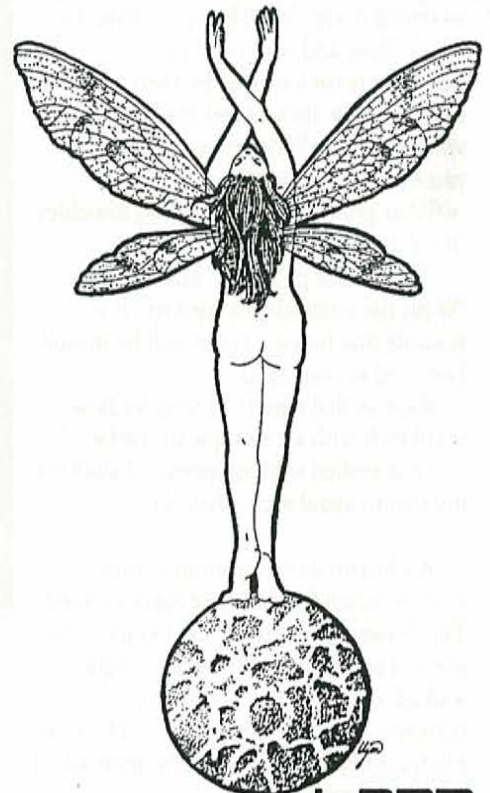
Ensign DePalma was having a nightmare. In her sleep, she became convinced the Angel of Death was sweeping down on her. She began to toss and turn. Her blanket was damp with her sweat.

She reached the border of consciousness, but found no escape. Her eyes snapped open. She saw the Angel of Death standing over her, beckoning gently with a skeletal hand.

She screamed.

Several minutes of heart-racing terror passed before she realized the "Angel of Death" was only a hologram. Printed on the sleeve of the illusion was a small message. It said: "Halder Wells was here."

And so it went...



WARP

MonSFFA Membership Benefits

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 a certain discount 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 (six 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, opinions, columns, short fictions and humour, artwork, etc.! And, as a MonSFFA member, you are entitled to place (non-commercial) ads in *Warp* at no charge -- sell you old sf books collection, announce that you're looking for gaming partners, or whatever!

MonSFFA Discount Program

Look for the MonSFFA Discount Program page within this issue, which

lists all of 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 being offered under this program. (Note: Certain exceptions with regard to the MonSFFA Discount Program may exist at some of the establishments. Conditions subject to change.

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 \$20.00.

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

Membership Application/Formulaire d'adhésion

If you would like to join MonSFFA, please fill in this membership application and mail it to MonSFFA, along with a cheque or money order made out to MonSFFA for the amount of \$20.00 (Cdn). Feel free to write us for more information.

Si vous voulez joindre à l'AMonSFF, veuillez remplir le formulaire d'adhésion et nous le faire parvenir à l'adresse ci-dessous avec un cheque 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

NAME/NOM: _____

INTERESTS/INTÉRÊTS: _____

ADDRESS/ADRESSE: _____

POSTAL CODE/CODE POSTAL: _____

MonSFFA has received from /
L'AMonSFF a reçu de _____

TELEPHONE/TÉLÉPHONE: _____

the amount of /
le montant _____

HOME/RÉSIDENCE: _____

OFFICE/TRAVAIL: _____

MonSFFA Representative _____

MonSFFA Discount Program

1,000,000
COMIX

- NEW AND OLD COMICS
- OPEN 7 DAYS A WEEK

3846 Jean Talon E.
Montreal, Qc., H2A 1Y4
(514) 725-1355

20% off on most merchandise.

GALAXY ENTERPRISES Paul Bennett

Box 17 R.R.2
Dunnville, Ont.
N1A 2W2, Canada
Tel: 416-774-8337

Importers of Fine
Sci-fi Model Kits,
Toys and Collectibles
Fax: 416-774-8495

10% off on most items (include your name, MonSFFA membership number and expiration date when ordering).

OAS

Fred Albert

OAS Rocketry Division,
Suite 606, 116 Albert Street,
Ottawa, Ontario, K1P 5G3
(613) 233-1159 - Fax (613) 830-5811

10% off on all orders (include your name, MonSFFA membership number and expiration date when ordering).

COMPUTERRE

Fairview Shopping Centre
6815 Trans Canada Highway G-19
Pointe Claire, Quebec H9R 5V1
Telephone: (514) 695 3620

10% off on computer game and video game software not otherwise on special. Fairview store only, see Mike Masella.

EL PASO KOMIX

L'ENDROIT OÙ L'HOMME ARAGNÉE
LIT LES HISTOIRES DE SES
SUPER-HÉROS FAVORIS

WHERE SPIDEY READS THE
STORIES OF HIS FAVORITE
SUPER-HEROES

Ouvert 7 jours/semaine
Open 7 days a week

2432 Sauvé E., Montreal (514) 385-6714

15% off on most merchandise; does not apply to "series discounts" already offered to customers of this establishment.

HOBBY INTERNATIONAL INC.

2100 GUY STREET, MONTREAL
QUEBEC H3H 2M8 • TEL. 514-937-3904

10% off (5% if paying by credit card) on most merchandise, \$10.00 minimum purchase.

The New Frontier
Science Fiction & Space Model Kits

Send \$1.00 for our latest catalogue

P.O. Box 26076, 62-64 Robertson Rd.,
Nepean, Ontario, K2H 9R0

10% off on most items, 15% at cons and shows (include your name, MonSFFA membership number and expiration date when ordering).

JOUETS

Kangourou
HOBBIES

10% off (5% if paying by credit card) on models and role playing games, \$10.00 minimum purchase. Applies to all locations.

Role Playing Games
New & Old Comics
Bags & Supplies
Retail & Wholesale

4210 Decarie
Montreal Que. H4A 3K3
489-4009

KOMICO
One Block South of Villa Maria Metro

10% off on new issues, 15% off on back orders.

L.A. LIBRAIRIE ASTRO ENRG
BOOKS USED AND COLLECTIBLE BOOKS • COMICS • RECORDS

- 1844 St. Catherine ouest, Montréal, Qué. (514) 932-1139
- 5345 boul. Décarie, Montréal, Qué. (514) 484-0666
- 1070 rue Notre-Dame, Lachine, Qué. (514) 637-0733

10% off on most merchandise.

MARS

COMICS BANDES DESSINÉES
RECORDS (IMPORTS) SCIENCE FICTION
COLLECTOR'S ITEMS CASSETTES VIDEOS
CARD'S POSTERS

537 A St-Catherine W
metro McGill 844-4329

Between 10% and 15% off on most merchandise.

BULA NEBULA NER

More than a SCIENCE FICTION
bookshop...
7 days/week

1452 St-Mathieu Montreal H3H 2H9
(metro Guy) (514) 932-3930

10% off on everything except imports and magazines.

METROPOLIS
comics cards

"Montreal's Finest Selection of Silver & Golden Age Comics"

1418 Pierce, Montreal, Qc H3H 2K2 989-9587

10% off on new issues and specialty books.

FANTASTIQUE FICTION FANTASIE

The place to find it
all comics (ou-vel)
role playing, books
and more

L'endroit où tout
trouver
B.D. fantastique
jeux de rôle,
romans, et plus

7190 St-Hubert, Montréal Joubert H2R 2N1 (514) 273-0081
METRO JEAN TALON

10% off on most merchandise. Does not apply to discounts already offered by this establishment.

1,000,000
COMIX

5164 Queen Mary Road
372 Sherbrooke Street W.

20% off on most merchandise.