

WARP

29

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

IN THIS ISSUE:

Latest *Trek* info,
including plots of *TNG*
series finale, and *TNG*
movie

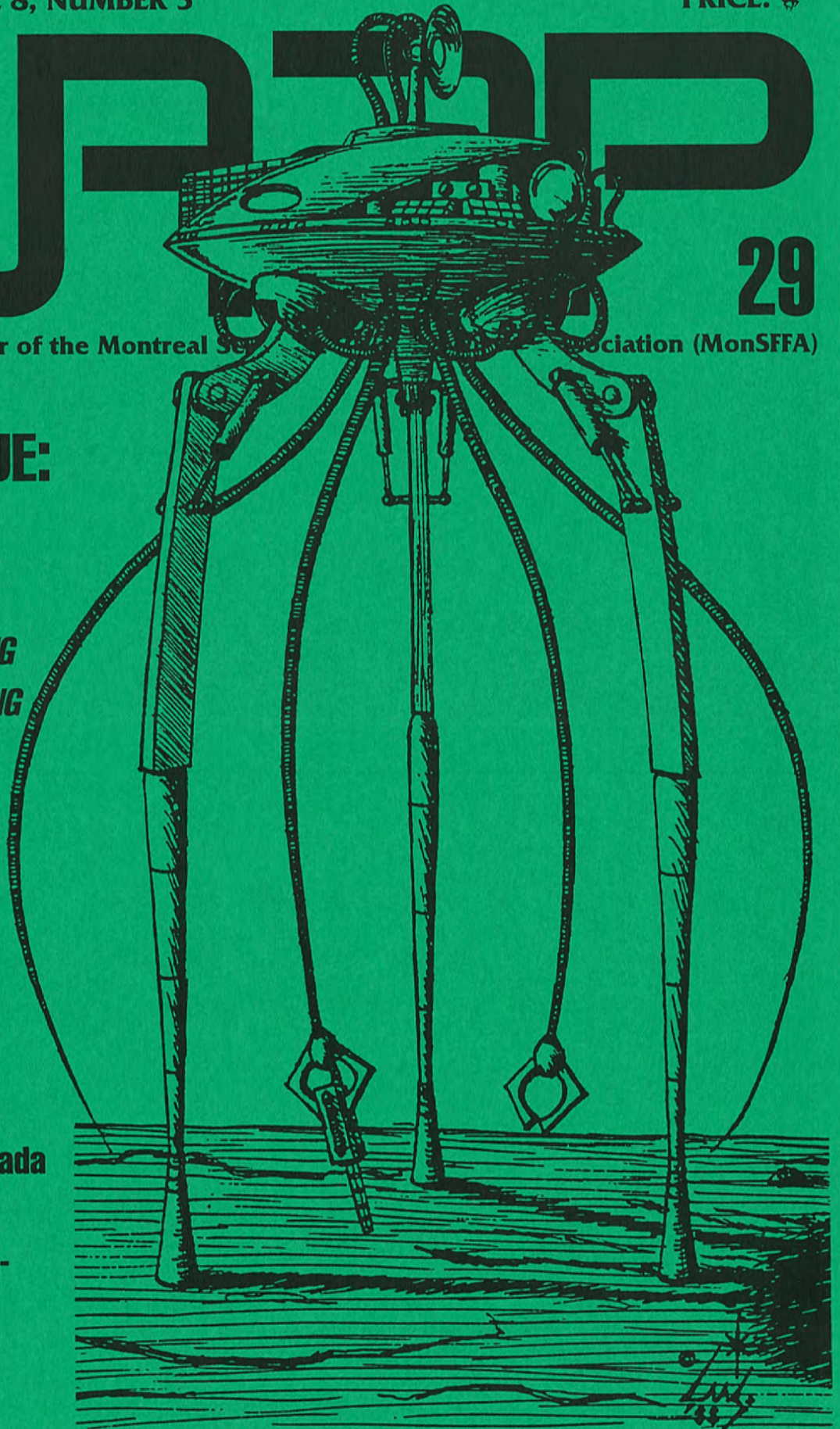
Glenn Grant on *TNG*

Cold Sci-Fi

Digital TV, Direct-to-
Home Satellite
Broadcasting in Canada

Graphic Story "Com-
puters Don't Think"

And More...



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Newsletter Staff:

Keith Braithwaite: Editing, Layout

Michael Masella: Typesetting, Word-Processing, Laser-Printing

Lynda Pelley: Word-Processing, Photo-Scans.

Berny Reischl: Non-Mac to Mac Computer File Translation

Murphy: Typos, Misspellings, and Other Errors

COVER-UP: The Martian war machine on this issue's cover was drawn by Larry "The Doctor" Stewart, who hails from Ottawa. Montreal SF/F fans know Larry well—he regularly MC's at several local conventions—and know one of his many talents to be that of artist. Faithful to the descriptions of the formidable Martian fighting machines depicted in the famous H.G. Wells novel, *The War of the Worlds*, Larry's design was originally featured in the program book of the 1988 Ottawa convention Pinekone I.

1994 MonSFFA MEETING SCHEDULE

ALL MEETINGS HELD SUNDAY AFTERNOONS, 1:00PM TO 4:00PM
(SOME MEETINGS INCLUDE MORNING ACTIVITIES, WHICH BEGIN AT
11:00AM) IN THE ARTIMON I ROOM OF THE MARITIME HOTEL, 1155
GUY STREET (CORNER RENÉ LÉVESQUE), DOWNTOWN MONTREAL

1994 MEETING PROGRAMMING (JUNE-SEPTEMBER)

Programming subject to rescheduling and/or change

JUNE 12: 11:00AM screening of film *When Worlds Collide*.
1:00PM, a look at the Shoemaker-Levy-9 comet's collision with
Jupiter, and "planetary collision" stories in SF.

SUMMER BREAK: MonSFFA takes a break during the
summer; there is no meeting in July.

AUGUST 14: Programming to be announced

SEPTEMBER 18: MonSFFA's annual SF/F Garage Sale
(tentative, details to follow)

JANUARY

16

FEBRUARY

13

MARCH

13

APRIL

17

MAY

15

JUNE

12

AUGUST

14

SEPTEMBER

18

NOVEMBER

20

DECEMBER

11

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. The use of copyrighted material in this newsletter is a no-no, but is not intended to infringe on any of the rights of the copyright holders. Come on people, lighten up. This is an amateur publication, intended for enjoyment only. Free advice is seldom cheap—*Ferengi Rule of Acquisition Number 59*

FROM THE CENTER SEAT

It's May and the big club event this month is TransWarp. This is the third year that some of the most prominent SF/F clubs in the Montreal area are getting together for this mega-meeting. I'm glad to see that inter-club co-operation is still strong in the Montreal SF/F fandom community.

TransWarp has been well publicized, so I hope we can entice a few new people to join us. I'm sure that there are lots of people out there who are interested in SF/F and who would like to join our club, but have not yet found their way into fandom. Some people don't even realize that all of these clubs even exist. It is for these people, especially, that MonSFFA makes an effort to attend as many conventions and displays as possible.

The most recent such event was on April 24th at the Best Western Hotel in St-Jerôme. MonSFFA sent seven representatives to this display, which was intended to introduce the idea of SF/F and its assorted clubs to that region. We knew this would be a small show, but sometimes its important just to be there. Part of the reason MonSFFA exists is to share our enjoyment of SF/F with others. I was unfortunately unable to attend the show due to mundane responsibilities, however, I would like to thank Sylvain St-Pierre, Cathy Palmer-Lister, Wayne Glover, Josée Bellemare, Yolande Rufiange, Dominique Durocher, and Marc Durocher for being MonSFFA's presence at this event.

One of our objectives this year is to make MonSFFA more visible as a club. To this end, we have made T-shirts with the triangular club logo printed on them. They will be available as of TransWarp (May 15th). Help make your club more visible by wearing a MonSFFA T-shirt. I especially encourage those members who routinely represent the club at the WCFE pledge drives, and those who usually help with the display tables at cons to purchase a MonSFFA T-shirt. All profits from the sale of these T-shirts will help support your club and its activities (newsletter printing, meeting room costs, club tables at shows, etc.). I would like to thank Keith Braithwaite for handling all of the arrangements for the T-shirts.

Coming up in June will be our "Planetary Collisions" meeting. This theme is in honour of the Shoemaker-Levy-9 comet collision with Jupiter. We will have a report on this real-life collision as well as a look at SF stories which depict similar events. Film at 11:00 (AM): *When Worlds Collide*.

The small writers' workshops that we organize in the mornings before the regular meetings are quite successful. This special interest group's current project is writing the script for the MonSFFA radio drama. During one of the club meetings later this year everyone may participate in the recording of this radio show. This will be an activity where everyone can get involved, and it sounds like it will be lots of fun.

Several people have requested model-building and costuming workshops. I hope to schedule these for later in the year. For those interested in model building, the Canadian Modeling Exposition (CME) is being held in Toronto on July 15-16, 1994. This is the biggest model display and competition in Canada this year. Guest

speakers include Shepard Paine and Mike Cuneo (who we all know as one of the model builders for *Star Trek: The Next Generation* and *Deep Space Nine*). I went to the IPMS National competition in Ottawa two years ago and it was great. I expect this show to be just as good. I plan to attend and have some extra flyers for the show; see me for further details about this event if you are interested.

If anyone has suggestions for activities, let us know. See you at the next meeting—until then, renew your membership, read your *Warp*, and wear your MonSFFA T-shirt!



Lynda Pelley
President, MonSFFA

A BRIEF WORD FROM THE EDITOR

Bit of a cock-up last issue (*Warp* 28, March '94); we quite unintentionally failed to credit MonSFFA's Berny Reischl for his help with the production of the issue. *Warp* regrets this unfortunate oversight. Berny translated non-Macintosh computer files to Mac format for us, as he has done for *this* issue, and others. Not wishing to bring his Klingon blood to a boil over such a "slight," I offer to make amends by diluting his blood—the first couple rounds of shooters at this year's Club Christmas party are on me, Berny.

The graphic story which appears on pages 20 and 21 was written and drawn by André Poliquin, a newcomer to MonSFFA. I mention this because André's name triggered a touch of déjà vu in me. Many moons ago, I was art-directing for a locally produced fanzine with aspirations to prodom called *Final Frontier*. Unfortunately, unscupulous fiddling with the 'zine's finances (unknown to we staffers) by *FF*'s editor ended up sinking the publication after only three issues. André had submitted his graphic story to *FF* and I had it slated for issue number four, which, or course, never saw the light of day. About a year later I dumped all of the *FF* files I was in possession of, but I kept André's comic. I'd been wanting to run it in *Warp* for years, but had no contact address or phone number for André and decided against publishing the work without the consent of its creator. So now, along comes André, joins MonSFFA, I recognize the name and meet the guy whose comic I've been holding onto all these years. André was pleased to give the go-ahead for us to publish his graphic story, and at the same time submitted a stack more, which you'll be seeing in future *Warps*. Just thought all of this was an interesting little tale.

Lastly, the promised editorial on Creation Entertainment and the future of *Trek* cons was not available at press time; we'll run it next issue.



Keith Braithwaite
Editor, *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 certain discounts at SF/F-oriented retailers participating in MonSFFA's discount program!

Monthly Events

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

Discount Program

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

Newsletter

You will receive a one-year subscription (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, opinion columns, short fiction and humour, artwork, etc! And, as a MonSFFA member, you are entitled to place (non-commercial) ads in Warp at no charge—sell your old SF book collection, announce that you're looking for gaming partners, or whatever!

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

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

The fee for a one-year membership in MonSFFA is currently \$20.00.

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

MonSFFA Discount Program

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

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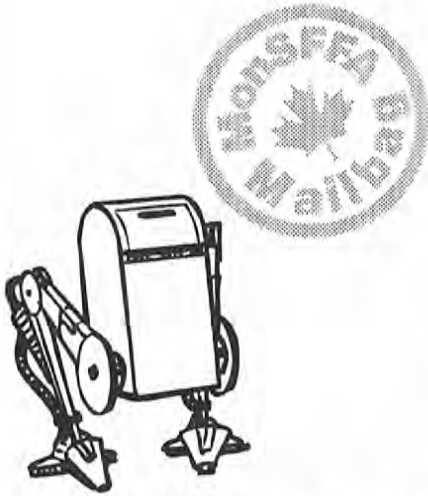
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MonSFFA and *Warp*, welcome letters of comment and inquiry. Mail letters to: P.O. Box 1186, Place du Parc, Montreal, Quebec, Canada, H2W 2P4. Unless otherwise instructed, we assume all letters are intended for publication. Published letters become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

Dear Keith and MonSFFen,

I've got *Warp* number 27 (February '94) in front of me and a letter of comment is due.

The Northern Exchange (in response to *Warp's* inquiry about Lloyd's knowledge of this newly formed Toronto SF club) is a club for both literary and media SF fans. However, I haven't been able to afford to join or explore what the club has to offer. I've heard very little else about the club so it is likely that it has already folded.

Odyssey Trek (March 18-20, '94, Niagara Falls, Ontario) had a change in guests. Siddig El Fadil (Bashir) canceled out due to other commitments (a more lucrative Creation con on the West Coast), so he was replaced with Mark Lenard (Sarek). Toronto Trek VIII (July 22-24, '94, Toronto, Ontario) has added Nana Visitor (Kira) to their guest list. A new convention, PriMedia, will take place the last weekend in October, unfortunately the same weekend as Concinnity in Ottawa. Also, I found that there is a *Trek* convention coming your way called Space: Dream and Reality, with John de Lancie (Q), Armin Shimerman (Quark), and the Okudas as guests. Any other information about this con?

Peter David has an annoying habit of stiffing conventions when it comes to personal appearances. Toronto Trek and Maplecon are just two cons who have put up with this kind of nonsense, as did Comicfest in Montreal (reported in "Sensors" column of *Warp* 27), yet other conventions, like PriMedia, are pursuing him.

New Ad Astra 14 literature is enclosed; that's it for now, see you next issue.

Lloyd Penney
Brampton, Ontario

Thanks for the letter, Lloyd, and the Toronto-area convention news. Space: Dream and Reality is a first-time effort being organized by a local entrepreneur, Productions M.B.D. Your list of S:D&R guests is accurate. The con will take place July 9 and 10, '94, at the Palais des Congrès (Montreal Convention Center), downtown Montreal. Access to the dealers'/exhibit room will be free; fans will pay \$15 per guest appearance, per guest. For info call (514) 761-6868, or fax (514) 765-0818. We've run the Ad Astra 14 flyer in this issue for the benefit of the many Montrealers who get down your way for AA, and enjoy themselves at the con. Thanks again.—Ed

We received the following two letters on the subject of Con•Cept. The first (which we understand has also been sent to several other Montreal fanzines) expresses concerns about the direction some talk suggests Con•Cept may be taking with its next con. The second letter, from Con•Cept '95's chairman, addresses those concerns, and provides us with the most recent information on Con•Cept. Warp is pleased to be able to pass this info on to our readership, many of whom, of course, are very much interested in what's happening with Con•Cept.—Ed

An Open Letter to the Organizing Committee for Con•Cept '95

Lately, I've found myself observing a conflict, more a series of heated discussions really, between two groups of friends. One of these groups is composed largely of people I've known for a fairly long time. The other consists of friends of more recent vintage. My particular

problem is that whenever the subject under dispute comes up, I end up agreeing with the latter group.

That subject is Con•Cept, specifically Con•Cept '93 and provisionally Con•Cept '95.

By now I've heard both sides of the Tale of the Bitch Panel (Con•Cept '93) so often that I think I can reconstruct it fairly accurately, even though physical exhaustion and my mundane work schedule conspired to keep me away from it. What seems to have happened is this: the bitches, with the notable exception of Keith Braithwaite, got so hung up on specifics, forcing the bitchees (the con-com) to reply with specific defenses, that the larger picture got lost in the scuffle. Everyone was so busy looking at their particular tree that only Keith saw the forest.

Nobody can argue the point that, locally, Con•Cept '93 was a bust. The hotel block was sufficiently filled to get a rebate on convention services, but local fans stayed away in droves. The very basic reason for this had little to do with the convention's very belated acquisition of both hotel and guests of honour, and nothing to do with the pieces written in their respective newsletters by Berny Reischl and Chris Chartier. Simply stated, Con•Cept '93 failed because it was a literary convention in a city where the local organized fan population is overwhelmingly electronically driven. When they finally saw the convention flyers, those fans went "Who?", decided there was nothing there for them and found other things to do that weekend.

Now, whenever I talk to a member of the committee for '95, which includes some friends I've known for most of my adult life, I get the impression that they seem to think they can regain the numbers from '91 and '92 with another lit-con. There are two small problems with this, and together they spell disaster.

I've already mentioned the first problem. At least 80% of the local ticket buyers for '91 and '92 are the same visually oriented fans who stayed away in '93, and will continue to stay away from any future exclusively literary convention. This effectively puts the '91 and '92 attendance figures out of reach of the

'95 convention. The hotel block will be filled because the committee's connections with other lit-cons like Ad Astra, Arisia, and Boskone are good, but, once again, the local fans, the base on which any convention should be built, will avoid it like the plague.

This brings me to problem number two. For '95, the committee is doing it *with someone else's money*. This basically means that if they don't factor the loss of the media contingent in their revenue projections, the bitchers at the next bitch panel won't be a bunch of disgruntled former con-com members with personal axes to grind. They'll be the people holding the convention's marker, exercising their right to demand that the entire committee strip to the waist and surrender their shirts. This will also, effectively, kill Con•Cept.

In conclusion, as I see it, the organizing committee for Con•Cept '95 is faced with three choices:

(A) Accommodate the media fans in this town (there are so many of them)

(B) Scale down drastically (i.e., back to the Maritime Hotel and not necessarily for two days)

(C) Commit seppuku, thus attaching some honour to the forced removal of their shirts (I personally would be happy—sorry—honoured to supply the swords and act as second)

Sincerely And With the Best Intentions,

Mark Durocher
A Very Concerned Former Con-Com
Member
Montreal, Quebec

Dear MonSFFA Members,

I hope you're all having a lovely spring. So far this year, the spring weather has been fairly nice, giving us some almost summer-like days that let us get out and shake off the cabin fever imposed by a long, cold winter.

Spring is the season of renewal, and what better time to discuss the renewal of Con•Cept, the convention that I have found myself

chairman of. As you all know, last October, Con•Cept fared poorly in attendance, though the consensus from those attending seemed to be that it was still lots of fun. That aside, though, many have wondered what will happen to Con•Cept in the future?

After six months of regrouping and reconsidering our options, Con•Cept can now be considered to be fully back on line. We have made several changes in how we intend to run the convention, all of which, we hope, will give you, the fans of Montreal (and outside of Montreal, for that matter!) a convention more in line with what you'd like to see a convention be.

The most radical change for us is a date change. After much consideration, we decided that the fall calendar for SF/F events in and around Montreal was just too busy, and that by forcing you to choose between events, not only would Con•Cept suffer, but the other events would suffer as well. We are moving to a spring date; at the moment, the planned date is from March 31st to April 2nd, 1995. At the time this letter is written, the hotel contract is still under negotiation, but it may well be signed before you actually read this.

As for guests, we can't say anything right now (mid-April), although we have several we are negotiating with, nothing has been confirmed, and rather than hint at names we have not yet contracted with, we'd rather wait and see. We will, however, know by the end of April, and intend to put out a progress report detailing who we've gotten. Unfortunately, we still don't have the kind of budget required to bring in an actor guest. However, there are enough other local events that do just that; we'll let them do what we can't, and we wish them the best.

Some people have expressed concerns about our financial status, and our ability to continue after last year's low attendance. While it is true that our bank account isn't as padded as we'd like it to be, we're not broke either. Yes, we need to raise funds. We have considered offers from outside sources for funding, but right now, those offers are just that, offers. We fully intend

to raise whatever money we need on our own. To accomplish this, we'll be running various fund raising events over the course of the next year. Watch for them, and we hope to see you there!

Many people have told us that Con•Cept last year didn't give them quite what they wanted from a convention. A large part of the problem, in our minds, is that we're so busy trying to get the convention running that we lose track of what you, the fans, want. Therefore, to put on a convention more in line with what you'd like to see, we intend to extend invitations to all the local clubs to help us with programming activities. If you have ideas or suggestions, feel free to write to us, or talk to con-com members at club meetings. We even intend to give the clubs some time at the convention specifically to run club-interest programming. We've decided to go back to our roots; Con•Cept may have grown away from local fans in the past, but we'd like to renew our ties. After all, *you* brought Con•Cept into being, and only *you* can keep us alive.

Here's Hoping that You Have a Great Spring,

John F. Zmrotchek
Chairman, Con•Cept '95
Montreal, Quebec

Con•Cept may be reached at the following address: Con•Cept '95, P.O. Box 405, Station H, Montreal, Quebec, H3G 2L1

Greetings,

This is to confirm that we have an official (fanzine) trade going (between *Morath Marching Orders*, *Strike Force Morath's 'zine*, and *Warp*). I am asking, as I have just received issue 28 (Volume 8, Number 2) of *Warp*, and the last one I received was issue 26 (Volume 7, Number 4). If we are trading, could you please fill in the blanks; if not, let me know.

Qapla,

Joe Casey
Strike Force Morath, KAG/Kanada
Ottawa, Ontario

We indeed do have a fanzine trade going. Regrettably, there was a foul-up with our processing of your address, and as a result, Warp 27 was not mailed to you. Unfortunately, our stock of Warp 27 back issues is sold out, so we'll be unable to forward you the issue you're missing. Sorry about that, chief! Hope you'll let us live.—Ed

Au club,

Je suis un fan de science-fiction (*Star Trek: The Next Generation*) et même si je ne suis pas un membre de votre club je voudrais vous communiquer un renseignement que j'ai obtenu d'un ami qui possède un emploi dans le domaine de l'organisation de conventions à Montréal.

Je vous envoie une page de publicité sur une convention *Star Trek* qui aura lieu au Palais des Congrès de Montréal les 9 et 10 juillet 1994. Selon mes sources, ce qui est spécial avec cette convention est qu'il s'agit de la première convention *Star Trek* entièrement conçue et réalisée au Québec par un Québécois et en accord avec Paramount Pictures (la preuve est d'ailleurs inscrite en bas de la page publicitaire).

J'aimerais bien que vous acceptiez de communiquer les renseignements contenus dans cette publicité à vos membres afin qu'ils soient eux aussi au courant de l'existence de cette nouvelle convention et que vous et vos membres puissiez pleinement en profiter.

Si vous voulez des renseignements supplémentaires, vous pouvez contacter l'organisateur de la convention en téléphonant au (514) 761-6868 (demandez Maurice B. Duplantis). En vous remerciant de votre attention,

Stéphane Thériault
(Adresse non publiée à la demande de l'auteur)

Merci, Stéphane, d'avoir envoyé l'information concernant la nouvelle convention "Star Trek" à Montréal. Nous avons déjà reçu et publié cette page de publicité dans notre numéro 28 de "Warp" (mars 1994) afin de mettre nos membres au courant de la convention.—Ed

Bulletin Board

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MonSFFA Androm

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

ARE YOU MOVING?

Montreal's traditional moving season will soon be upon us. Any MonSFFA member who will be moving on or about July 1st should be sure to send MonSFFA a change-of-address card so that we may update their membership file. Let us know of your new address in enough time so that we can begin mailing your issues of *Warp* to your new digs.

MonSFFA T-SHIRTS

Club T-shirts have been produced and will be available at club meetings and other events effective May 15 (TransWarp '94). A large MonSFFA logo is printed, in dark blue, on the front of these aqua-coloured, 100% cotton, short-sleeved shirts. They come in adult large and extra-large sizes and cost \$13 each.

All monies raised from the sale of our T-shirts goes to financing club activities. Members are encouraged to help support their club by buying a MonSFFA T-shirt and sporting it proudly at club events.

The club thanks Keith

Braithwaite for handling the production of MonSFFA's new T-shirts.

MARCH, APRIL MonSFFA MEETINGS

March's meeting took place on the 13th, April's on the 17th. Attendance at both was in and around 30 to 35.

The first part of our March meeting was devoted to a lively discussion on the state of science fiction today, and whether or not the genre has lived up to its promises. The second part saw members try out a board game of galactic conquest dreamed up by Keith Braithwaite.

Kevin Holden, Joe Aspler, John Dupuis, Graham Darling, and Andrew Weitzman were our discussion panelists, and they presented and defended their views on the subject while panel moderator Trudie Mason brought audience members into the debate. This debate captured the interest of many of the folks in attendance to the point of its being carried on after the allotted time had expired by pockets of

people in the corners of the room and out in the hallway.

Briefly, it was put forth that SF, at least in book form, is in a sorry state these days popularity-wise, losing ground to fantasy, and that the reason for SF's fall may have to do with its failure to live up to its promises. Where are all the flying cars, moon colonies, and benefits of technology that the SF of decades past said we'd have by now? People are turning away from SF, it was argued, because these promises have come up short, because SF has proven to be a lie (!).

Nonsense, came the response. First of all, the rise of fantasy's popularity probably has more to do with clever marketing than with any decrease in the popularity of SF. But that aside, SF *has* kept many of its promises in that a lot of the technological marvels predicted by SF have, in fact, come to pass, if not always in exactly the ways and forms it was thought they might. And in any case came another take on the matter, SF isn't really supposed to offer us a concrete measure of what the future will be like. It is, after all, primarily a



The March meeting's discussion panelists take a question from the audience (all "MonSFFA Androm" photos by Daniel P. Kenney, unless otherwise noted).



Conversation during a break at the March meeting.

medium in which to tell interesting stories (which usually have more to do with *contemporary*, rather than future, humanity, contrary to surface appearances). Certainly, one should be able to look at some of SF's props (time travel, faster-than-light spacecraft, *Star Trek's* transporters and holodecks) and see them as the literary devices (needed to further a story along) that they are, not so much as serious extrapolations of what will one day be reality. It would be unfair to say that SF has not lived up to its promises because most of those promises were never intended to be taken seriously.

One audience member noted that SF has been around for a while, now, and that the sense of wonder that was there when it was something fairly new has perhaps worn off a little with age, and with the mainstreaming of the genre. Another suggested that if SF is losing its audience, it may be because so much of the recent product is set in some grim, usually near-future urban hell hole (East L.A. magnified) where everything is hopelessly dark, bleak, and miserable. Consumers of SF aren't looking to be depressed by what they're reading (or watching)—for most of us, SF is something we're into in our leisure time, and we quite naturally want to feel positive after the experience.

And on went the discussion, with panelists and audience together exploring the topic's many different tangents.

Keith Braithwaite's board game of galactic conquest (which has yet to be given a name) was set up for the second part of the meeting. Keith wanted to give his game a test run, to see how it plays and iron out any wrinkles, and MonSFFA members were only too pleased to give it a whirl. Keith made note of suggestions from players as to how some of the rules might be modified to improve the game. He promises to test-run the game again, with these modifications in place, at a future club meeting.

April's meeting welcomed guest speaker Glenn Grant and featured Kevin Holden's presentation, "SF on Radio."

Glenn is the founder/editor of *Edge Detector* magazine, the author of several SF short stories (published in

Interzone magazine), and *The Montreal Gazette's* SF review columnist. He co-edited (with David Hartwell) the soon-to-be-released (September) first hard-cover anthology of Canadian science fiction, *Northern Stars*, and is working on his first novel, *Remote Sensing*.

Glenn began by telling us about *Edge Detector*, to date a semi-prozine (only a few issues have been published), and his plans to turn it into a professional magazine unlike any SF 'zine before. *ED* promises to be not so much a traditional SF 'zine, but a cutting-edge publication concerned with the future. All of this is contingent, of course, on a source of financing, which is what Glenn is working on obtaining at the moment. Should the 'zine fly, Glenn promises to come back to a MonSFFA meeting and show and tell us all about it. (We wish him success with *Edge Detector*.) He continued with the story of how he became involved in the *Northern Stars* project, read aloud his introduction to the book, and told the amusing tale of an editorial meeting at which potential names for the book that were kicked around included *SF, eh!* Further, Glenn reported that the cover art chosen (Glenn had no say in this) shows a rocket, emblazoned with Canadian flags, blasting off out of a pine forest, with a moose standing in the foreground! *Northern Stars'* publishers, as you may have guessed, are American.

The floor was opened to questions and Glenn responded to a few involving the subject of our March discussion panel. He didn't buy the argument that SF hasn't lived up to its promises, feeling that the genre isn't there to *predict* the future, although it can (and should) offer us sketches of our many potential futures, different views of what could be.

Glenn had been asked to bring along a list of what he'd say are SF's top ten short stories, and top ten novels. In alphabetical order by author, they are:

Short Stories

"Learning To Be Me," Greg Egan

"The Facts of Life," Christopher Evans



Members try out Keith Braithwaite's (standing, rear) game at the March meeting.



Member Heather Croft gives an oral book report at our March meeting.

"Fragments of a Hologram Rose,"
William Gibson

"Coming Attraction," Fritz Leiber

"Twenty Evocations," Bruce Sterling

"Slow Sculpture," Theodore
Sturgeon

"The Screwfly Solution," Raccoona
Sheldon

"Salvador," Lucius Shepard

"Houston, Houston, Do You
Read?," James Tiptree, Jr.

"Beatnik Bayou," John Varley

Novels

Stand on Zanzibar, John Brunner

The Sheep Look Up, John Brunner

Rendezvous With Rama, Arthur C.
Clarke

Nova, Samuel R. Delany

Dune, Frank Herbert

The Difference Engine, William Gibson
and Bruce Sterling

Gateway, Frederick Pohl

Unquenchable Fire, Rachel Pollack

The Child Garden, Geoff Ryman

The Gaea trilogy (*Titan*, *Wizard*, and
Demon), John Varley

The audience was soon chiming in with their own favourites: Ray Bradbury's "Come Into My Cellar," James Blish's *Cities In Flight*, John W. Campbell's Machine series, and Isaac Asimov's Foundation trilogy, to name just a few.

A round of applause thanked Glenn for guesting; Kevin Holden's presentation on the subject of SF as heard on radio (or audio tape) followed.

Before the advent of television, people gathered around their radios for an evening of entertainment. The SF radio dramas of the 1930s and '40s rocketed listeners off to exciting adventures on strange and

wonderful alien worlds each week, leaving it to them to visualize in their mind's eye the thrilling action they were hearing. Then along came TV, and now audiences could see the action unfold before them on their tiny screens. As a result, the popularity of radio dramas nose-dived and, eventually, such shows disappeared from the entertainment pantheon all together.

But today, Kevin sees radio drama making somewhat of a comeback. He speculated that because people just don't seem to have as much time anymore to read a book or even watch a TV show, radio plays (and audio-tape programs) are regaining their popularity. They allow today's harried citizen to get their fix of entertainment while sitting in traffic on the way to work, or while preparing dinner, or ironing a shirt, or what have you.

Kevin's presentation included sample clips from some of the SF serials of the '30s and '40s (*Buck Rogers*, *Flash Gordon*, *Superman*), a portion of the famous Orson Welles *War of the Worlds* broadcast, a scene from National Public Radio's adaptation of *Star Wars*, and some of the recently released *Trek* audio adventure, *Transformations*, featuring George Takei as Captain Sulu.

A number of oral book reviews were given by a few members at both the March and April meetings, MonSFFA vice-president Cathy Palmer-Lister spearheading this new

piece of meeting programming. A book and magazine exchange has also been started whereby members can exchange reading material with each other. And, our snack table and raffle (meeting standards) were in place at both meetings and went very well.

MonSFFA thanks Kevin Holden, Joe Aspler, John Dupuis, Graham Darling, Andrew Weitzman, Trudie Mason, Keith Braithwaite, Cathy Palmer-Lister, and our April guest speaker Glenn Grant for their contributions to our two most recent meetings. Thanks also to those members who donated goodies to the snack table, and to those who donated raffle prizes, and to those who helped to run the meetings. Thanks, too, to all who attended.

MonSFFA's writers' group met the mornings of both the March and April meetings to work on scripting the MonSFFA radio play (see next item).

WRITERS' SIG

Watch for a *DS9* short story by Bryan Ekers (who authored the *TNG* story, "Prankster," serialized in *Warp* in '92/'93) in this newsletter in the coming months. Bryan's story, based on an idea by *Warp* editor Keith Braithwaite, came about as a result of a discussion on writing *Trek* which took place at one of the first writers' group meetings.

But after dabbling in the *Trek* universe as start-up, the Writers' SIG



April meeting guest speaker Glenn Grant reads his introduction to the anthology Northern Stars.



Glenn poses with MonSFFA president Lynda Pelley.



MonSFFA's team of phone volunteers pose for a group photo with WCFE's Marie-Anne Azar, seated, front row, photo courtesy Bill Strople.



PBS's Barney the Dinosaur chews on a muppet while getting a hug from a holographic MonSFFA president at WCFE's Red Dwarf Smegathon (photo, Bill Strople).

are now scripting original stories for a proposed radio play. The play will be a connected series of skits, and the writers' group will be looking for actors, sound-effects people, etc. from MonSFFA's ranks to bring their radio play to life. (Members interested in participating should talk to Dave Legault at a MonSFFA meeting about getting involved.) Plans are to record this MonSFFA radio play at a club meeting later this year (or, possibly, at a professional recording studio—this is being looked into). Stay tuned for more details.

RED DWARF SMEGATHON

About a dozen MonSFFen made their way down to Plattsburgh, N.Y., on Saturday evening, March 12, to staff the pledge phones at PBS station WCFE (Channel 57) during the station's airing of the complete sixth season of *Red Dwarf* (Smegathon!).

Upon arrival, our crew learned that pledges had been light throughout the day, and the tote board showed only about \$8000, well back of the \$20,000 goal set for that day. WCFE staff were not terribly optimistic about making their goal. But, by evening's end, over \$13,000 had been added to the day's take,

surpassing the goal!

While many would conclude that the incredible popularity of this wacky British sci-fi comedy is what brought in the loot above and beyond expectations, we, of course, know that it was (sarcasm mode:) *really* entirely because viewers clamoured for the prestigious honour of having their pledges taken by a MonSFFA volunteer!

Kudos to our team for a job well done, and thanks to the folks at WCFE for inviting us down to do our part in support of public broadcasting, and specifically of *Red Dwarf*.

ST-JERÔME SF/F EXHIBITION

A half-dozen MonSFFA members trucked out to St-Jerôme on Sunday, April 24, to promo the club at a one-day SF/F hobby exhibition organized by the same people who run Conv-iction. A small crowd of about 60 attended the event, most of them viewing organized fandom for the first time. Interest in our hobby was reported quite healthy.

Thanks go out to MonSFFA president Lynda Pelley and club treasurer Sylvain St-Pierre for arranging for our participation in this exhibition, to club V-P Cathy

Palmer-Lister for supervising our "away team," and to the members who made up that team. Their efforts on behalf of the club are much appreciated.

MEMBERSHIP RENEWALS

Have you enjoyed the regular MonSFFA meetings and other club events? Have you enjoyed reading your issues of *Warp*? Have you benefitted from the savings offered through the MonSFFA Discount Program? Do you like the camaraderie of SF/F fandom? If so, then be sure to renew your membership in MonSFFA *on time* when your time to renew comes along! This club—like any club—needs the regular flow of income generated by your membership fees in order to operate smoothly. So when it's time for you to renew, please do so *promptly*. It's important to the continued success of *your* club.

To renew, fill out the form you'll receive in the mail, or the membership application included in every issue of *Warp* (inside-back cover), and mail it in to us, along with your cheque or money order in the amount of \$20, *made out to MonSFFA*. Thank you for renewing.

OUT OF THE COLD

by Sylvain St-Pierre

With the winter we just went through, more than one fan must have wondered what had happened to *global warming*. Certainly, it felt more like an Ice Age! Actually, a return to a glacial period is a common theme in science fiction, and not a far-fetched one at that. After all, we know that there have been several such eras in the past.

There are plenty of stories set in past Ice Ages, like *Lords of Atlantis*, by Wallace West, in which we learn that the Atlanteans were really the returning descendants of a former Earth civilization that had gone to Mars to escape a previous glaciation. In Harry Harrison's *Eden* series, an Ice Age in an alternate universe wipes out the North American dinosaurs and allows the evolution of humans in an otherwise all-reptilian world.

But it has always been stories about upcoming freeze-overs that are the most impressive because they play on our fear of such scenarios actually coming true. In Fred Hoyle's *The Black Cloud*, an orbiting space cloud, by alternately cutting off and reflecting sunlight, brings upon Earth periods of severe cold and intense heat. (I wonder what kind of a summer we'll have this year?) Earth's Ice Ages took centuries to establish themselves, the winters getting a little longer each year until they were unending. This would probably leave us enough time to adapt, as in Robert Silverberg's *Time of the Great Freeze*, in which Northerners, prevented from migrating to sunnier climes by militarily strong Southerners, retreat to atomically heated underground cities, losing all interest in the outside world. The theme is similar in Robert Altman's 1979 movie, *Quintet*, which wasn't that great but

is fondly remembered by Montrealers because it was shot in the futuristic looking buildings left over from Expo '67. In "The Coming of the Ice," by G. Peyton Wertenbaker, humanity has become immortal and in so doing has forgotten about the past, so the return of the cold catches them unprepared. At the opposite end of the spectrum, in Arthur C. Clarke's *The Fountains of Paradise*, the Ice Age occurs at a time when humans are so advanced that, although they could easily warm up the planet, they choose to simply shrug it off and allow nature to take its course.

Far more dramatic are those stories in which the cooling period is much shorter, causing the collapse of civilization as we know it. Both *The Sixth Winter*, by Douglas Orgill and John Gribbin, and *The Long Winter*, by John Christopher, tell of Ice Ages coming down on us with a bang. While this catastrophe tends to unite the nations of the world in the first book, the still habitable Third World countries watch the fall of wealthy, northern states with glee in the second. In *Demain le froid*, by French authors J. and D. LeMay, the cold comes quickly but the nations of Earth are secretly helped by benevolent aliens. In David Redd's "Frozen Summer," however, space invaders find a glaciated Earth to be easy prey.

What would life be like in a big city under Ice Age conditions? Well, in Montreal, the ice sheet would probably cover Place Ville Marie! Michael Coney, in *Winter's Children*, describes small groups of survivors tunneling through the ice and living off of frozen food left in the supermarkets.

In recent years, it has been theorized that the dust raised by a nuclear war could trigger an Ice Age. In Michael Moorcock's *The Ice Schooner*, surviving Russian scientists based in Antarctica build ice skating windships and establish a new culture on the smooth South American pampas. A nuclear winter would probably be shorter in length than a full blown Ice Age, and could provide for some strange situations. Quebec author Suzanne Martel, in *Quatre Montréalais en l'an 3000*, mentions that the descendants of atomic-war survivors, coming out

from under Mount Royal in the middle of an ordinary Canadian winter, conclude that an Ice Age has started and quickly go back in for another few centuries!

And what about other planets? There are a lot of frozen worlds in sci-fi (Hoth, seen in *The Empire Strikes Back*, comes to mind), but it's stories of those planets which experience extreme seasons (by our standards) that make for the most interesting reading. Brian Aldiss' *Helliconia* (*Helliconia* series), where winter lasts for over three centuries, is one of the more well-known examples. Such worlds as *Eltanin* (*Planet of Exile*, by Ursula K. Le Guin), *Tiamat* (*The Snow Queen*, by Joan D. Vinge), and *Tran-Ky-Ky* (*Icerigger*, *Mission to Moulokin*, and *The Deluge Drivers*, by Alan Dean Foster) all have strange cultures adapted to wild climatic swings. On *Tran-Ky-Ky*, the natives even have ice skates growing on their feet.

Quite a few steps further, you have stories like "A Pail of Air," by Fritz Leiber, where the Earth is sent tumbling far away from the sun by a passing planet. The very air freezes and the only way to breathe it is to melt a bucketful of it by a fire. But for the ultimate in cold, I give you the classic "The Sky is Dead," by John W. Campbell, set a long, long, long time in the future, when not only Earth, but virtually the entire universe has fallen to entropy. Here, the atmosphere is frozen solid, and the few remaining stars are but dim embers that will soon go out (shiver).

Finally, the next time you complain when the thermometer drops too low for your comfort, you should remember that "cold" is a relative concept. In *Iceworld*, by Hal Clement, we meet a race of aliens who have a hard time understanding how there could be any life on a frozen place like Earth, where it's not even warm enough to melt lead!

We're out of the cold, now, and summer will soon be here. If we have a very hot summer, I promise to write an article covering the various stories in which the sun goes nova.

BOOK REVIEW

The Guns of the South

by Harry
Turtledove

Reviewed by Joe Aspler

Readers of *Warp* (Warped readers?) may have noticed that I like a good alternate history. Alternate histories provide your basic wish fulfilment. Imagine being able to correct some of history's bumps: American ships and airplanes ready and waiting for the Japanese at Pearl Harbour. Or convincing Neville Chamberlain that appeasement is not the way to go. On the other hand, imagine helping the Bad Guys win.

If the Hitler-victorious World War II alternate history is the most common theme, the U.S. Civil War alternate history must come second. Today's most prolific exponent of the art of the alternate history is Harry Turtledove, an American writer (trained as a historian) who has successfully developed several different universes. *The Guns of the South* is a Civil War alternate history with a twist.

I once described to an acquaintance an alternate history written by Winston Churchill, set in a world where the South had won the Civil War. My acquaintance sniffed something to the effect that a Confederate victory was what you would expect from Churchill. That was a good example of political correctness: confusing the message—historical speculation—with the belief that somehow, by describing a Confederate victory, you must be a bigot who wants a Confederate victory.

In *The Guns of the South*, Bad Guys supply Robert E. Lee with 20th century AK-47 sub-machine guns. In an age of single-shot, muzzle-loading muskets and rifles, the AK-47 is a devastating weapon, and the Confederacy defeats the North.

The strangers bringing these wondrous weapons have Dutch-sounding names, and Turtledove lets on early that these are white South Africans of our time, who have travelled back to the Civil War to guide the South to victory. I

leave it to your imagination how much today's far-right-wing in South Africa would have loved a Confederate victory. If you don't believe me, watch a TV interview with the most extreme Afrikaner leader, a bizarre individual with the unlikely name of Terre-Blanche. Aside from Russia's current lunatic, Zhirinovskiy, you would be hard-pressed to find a greater level of bigotry combined with bluster, threats, and intimidation than Terre-Blanche.

Most modern historians agree that Confederate General Robert E. Lee was an honourable man, fighting for a hopeless and dishonourable cause. In *The Guns of the South*, Turtledove portrays him as a man of great honour. And I'm sure that the Politically Correct types will be absolutely furious.

In *Guns*, the Confederates are the Good Guys, and the Afrikaners are the Bad Guys. But how can you allow slave-owners and slave-traders to be the Good Guys? The answer is that you can't, if you write the story as a resident of the late 20th century observing from on high.

I repeat that alternate history is speculation: posing the great "What if?" that defines science fiction. What if the South were given miraculous means of victory? What if that gift turned into a poisoned fruit? How would a victorious Confederacy have handled the question of slavery which, as the book points out, was not just a Confederate question, but a worldwide question. Turtledove has asked his "What if? 's," and has answered the questions with skill.

We can be sure that in the real world, the right side won the Civil War. But that's not the point of this book, or of any good alternate history. At the close of Turtledove's novel, you might think that his society would be able to avoid some of the problems of our 20th century. However, the book also implies that his world would have enough problems in other areas.

The Confederate characters are based on real individuals, from Robert E. Lee down to one Private Melvin Bean, who was in reality Mollie Bean. Perhaps having characters based on individuals taken from various American archives allowed Turtledove to give his characters far more life than the characters of the average SF novel.

In *The Guns of the South*, Turtledove has written a relative rarity: a well-researched novel that is both entertaining and thought-provoking. Highly recommended.

If the Hitler-victorious World War II alternate history is the most common theme, the U.S. Civil War alternate history must come second.

LYNDA

PELLEY

REVIEWS

THE NEW

STAR TREK

AUDIO

ADVENTURE

Transformations:

A Captain Sulu

Adventure

Most of the recent *Star Trek* novels are accompanied by a corresponding audio novel release. These "books-on-tape" seem to be very popular. *Transformations: A Captain Sulu Adventure* is an audio presentation, but there is no corresponding book. Here's a scary thought: suppose this is the first product of a new trend where the novels are no longer published. In the future, no one will need the books—a *Star Trek* celebrity will read the story to you on tape. This crossed my mind as I purchased *Transformations*—on compact disc, no less!

I wasn't quite sure what to expect of a product billed as "an original audio program." *Transformations* is more than just a reading, but less than a radio drama. Most audio novels are read from a third-person point of view by one voice. *Transformations* has three voices: George Takei as Sulu, Dana Ivey as Dr. Constance Allenwood, and Daniel Gerroll as Commander Flynn Konner. They all speak from a first-person point of view, but the

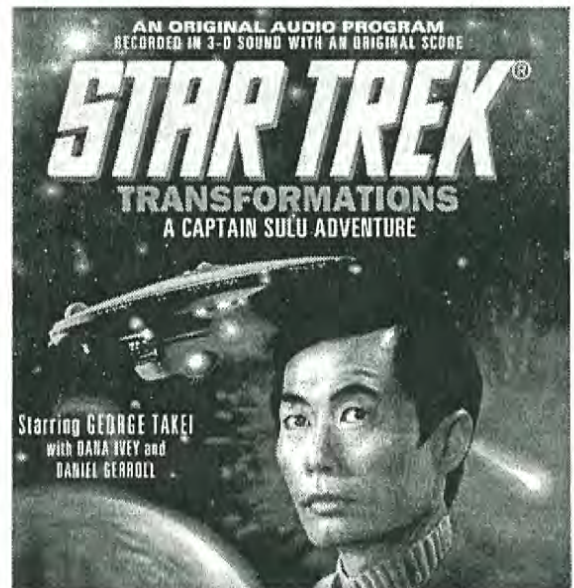
characters lack the type of interaction associated with radio dramas. Instead, the story is conveyed through a series of ships' logs and personal communications. The characters are all consciously speaking to recording devices instead of to each other. I prefer a more direct interaction, but it is a question of individual taste.

The story itself is relatively simple. Captain Sulu of the *U.S.S. Excelsior*, and his science officer, Commander Flynn Konner, once visited the long dead desert planet Sigma Cameron IV. There, they discovered a Katra belonging to the leader of an extinct alien race, the Shalakai, thought to possess the secret of eternal life. After Konner suffers severe mental damage from contact with the Katra, it is resealed in its vault below the surface. Throughout the story, Sulu recalls these events from the past via dreams and old log recordings, as

he races to prevent archeologist Dr. Constance Allenwood from releasing this decidedly evil Katra once again. The story seems to work in this format of log recordings and communications, once you get used to the style.

Technically, the recording of *Transformations* is superior to any of the audio novels I've listened to. It makes excellent use of both dynamic range and audio perspective. There are even a few interesting three-dimensional effects. The sound effects are minimal, but the audio program does provide an original score that sounds like it belongs in the *Star Trek* universe.

If you enjoy the *Star Trek* audio novels, you will probably also like *Transformations*. It is a new style to consider. If you are expecting a radio-type drama, full of sound effects and active conversation, you will be disappointed.



CONVENTION REVIEW

RELAPSE RELAXICON

OTTAWA; MARCH 26, 1994

Reviewed by Lynda Pelley

Relapse was a one-day relaxicon which took place in Ottawa on March 26, 1994. Rather than a hotel, the chosen location was the Churchill Firehall. This building was once a two-engine fire station but is now being used as a type of community centre.

The relaxicon was co-run by the Ottawa section of KAG/Kanada and the Science Fiction Model Builder's Association (SFMBAs). The attendees therefore consisted of a few uniformed Klingons, a few model builders, and a few of the usual convention rats who will attend any and every con that they can. The event was very small, but friendly.

MonSFFA members Wayne Glover, Dominique Durocher, and I attended this event mostly for the model competition and display, and the shopping possibilities. The model competition was small and we all came away with ribbons and prizes. I always welcome the opportunity to hang out in the model display/dealer room with Barry and Sheila Alder of New Frontier, who were there both as the founders of the SFMBAs and as model vendors.

The most popular activity at the

convention seemed to be watching videos. The video room was very much like a living room or family room, complete with comfortable sofas and easy chairs. The kitchen/con suite was right beside

the video room, which made for easy access to food during commercial breaks or tape changes. Eating in the TV room was allowed, just like at home.

There were panels scheduled, but I'm not sure if any of them actually happened. There seemed to be more panelists and convention organizers present than attendees. The special guest speaker for this event was KAG/Kanada's Angela Tchen. She apparently only showed up for about an hour, and we unfortunately missed her.

Wayne, Dom, and I decided to skip most of the panels and helped a friend of mine, Bill Campbell, do a flyer run for the Canadian Modeling Exposition (CME) instead. (The CME will be held in Toronto July 15-16 and will be Canada's biggest model event this year. It will be the equivalent of an IPMS National competition.) The flyer run was more appealing to us than the panels because it included stops at most of Ottawa's best hobby and SF stores, including Hobby House and the Silver Snail.

We returned to the Firehall in time for the wrap-up of the model competition and then stayed to watch *Star Trek: The Next Generation* and *Deep Space Nine* with the group. We had fun. It was an enjoyable day. Relapse was just what a relaxicon is supposed to be: more than a party, but less than a full convention.



MonSFFA president Lynda Pelley tries on a Ferengi headpiece at Relapse (photo by Dominique Durocher).



Some of the models on display at Relapse (photos by Dominique Durocher).

MONSFFA EXPLORES A STRANGE, NEW WORLD

by Cathy Palmer-Lister

I loaded "the table stuff" into the back of the van, picked up Yolande, Dominique, and Marc, and headed up the Laurentian Autoroute toward St-Jerôme. I was late, but at least I didn't get lost!

Wayne, Josée, and Sylvain had already staked our claim: three very long tables and a heck of a lot of prime wall space. We had to scrounge for tape and scissors, but in the end we had a great display of posters for space, animé, and movies. The tables were a little empty by our standards, but on the other hand the books, models, fanzines, dinosaurs, and what-not didn't look so cluttered.

The friends we've come to know as the "Conv-iction People" greeted us with their customary warmth and a huge coffee urn. Marc got us a big box of Tim-Bits to go with the coffee, and we settled in for the day. Our neighbours were a friendly lot, most of them familiar faces. Some had come all the way from Quebec City, so I won't complain about the long drive from Montreal. The crowds were thin, one fan at a time, or sometimes a couple, or more usually other exhibitors!

Still, I won't say it wasn't worth the trip. The 60-odd paying fans were really keen. The purpose of this exhibition was to introduce science fiction to people who miss out on fandom because they live outside the galactic hub. In this I'd say the presentation was successful. The atmosphere was warm and welcoming. The layout of the two rooms meant there was no need for security, nor were there any schedules since there were no panels. Movies were being shown in French in the video room, and these proved to be popular. Although the

exhibition didn't result in much business for MonSFFA, I think it did give the fans a very positive feeling toward fandom in general, and hopefully MonSFFA in particular. At the end of the day, when the Conv-iction People asked if we thought it worthwhile to continue this kind of activity, the response was favourable. The future will likely see us in a south-shore community, and perhaps Quebec City. We will have to rethink our *modus operandi* for these events, however.

When boredom struck near the end of the afternoon, Dominique started working on one of his models, and I started cutting up scrap paper for origami squares. It dawned on me, as I folded a Klingon cruiser based on Wayne's model, that we should have been doing this sort of thing from the start. Somehow, we had failed to pick up on the word "exhibition," and were expecting a small *convention*, when in fact, the fan clubs *were* the show. We should have been showing these people what kinds of things MonSFFA does.

A little more in the way of hands-on demonstrations would have been in order. And how impressed the fans would have been if, along with MonSFFA, KAG had been there, bumpy heads and all, or if The High Council of Gallifrey could have demonstrated how the inside of the TARDIS is bigger than the outside, or if Warp 9 could have extolled the joys (?) of putting on your own convention, or if the garners had started a space battle in the sunny atrium just by the door..

Montreal fans tend to forget how lucky we are. So much is right on our doorstep, but some of our visitors had never even seen a completed model, let alone a Klingon warrior, or a K-9. I think they liked what they saw, but I know how much they missed, and I'm not sure they got their money's worth.

By all means, let's take the 20 south, or wherever. There are fans out there who really need to know they're not alone, but this time let's be *doing* stuff rather than just carting stuff up and then carting it home.



A collection of Trek models at the St-Jerôme SF/F Hobby Exhibition (photo by Dominique Durocher).



DIGITAL TV IS HERE, NOW!

by Stephane Marcotte

Hold on to your hats, folks: digital TV is here! A lot of sceptics didn't think we'd see this new technology here in North America soon, but it is here, and operational *right now* in the U.S. (should be available in Canada within the year).

About five or so months ago, a satellite, DBS-1, was launched by Hughes Electronics (General Motors-owned). It didn't make the front pages of the newspapers, but, interested as I am in these things, I found out about it fast enough and knew then that TV viewing as we know it was about to change drastically. Direct-Broadcast Satellite (DBS) signals are already beamed to millions of homes in Europe and Japan, and the DBS-1 and a second satellite, DBS-2 (scheduled to be launched this fall), will see some 150 channels made available to North American subscribers.

The idea is simple: put a satellite up that is capable of transmitting a signal five times stronger than what is currently the standard. That's all there is to it. The only difference here is in the transmitting power of the satellite. The same Ku-band frequencies are going to be encoded and digitalized on the ground and sent up into space, so users of conventional satellite receivers will be able to use their existing equipment to pick up the digital signal, with only the addition to their systems of a digital decoder. (As such, the satellite can be used by the military, or in case of national emergency.)

People like me, who don't have TV Receive Only (TVRO) equipment, or who live in a city like mine

(Longueuil), which doesn't allow satellite dishes in residential areas, will like this latest development in television broadcasting. Those who live within 250 miles (about 400 kilometers) of the U.S. border will be able to pick up their signals using a dish measuring only 18 inches in diameter! Those living beyond that 250 miles will need a 24-incher. The system's decoder/tuner is about the size of a VCR, and we're talking digital-quality picture and sound, here. Thompson Consumer Electronics (TCE) will distribute the system under the RCA brand name. Cost: about \$700, U.S.

RCA has the exclusive contract to manufacture this system, called the Digital Satellite System (DSS), for a period of 18 months from the inception of service, or until the first one million units are sold, whichever comes first. Then Sony will join in as the second exclusive manufacturer, for about another six months. After that, DSS will be open to production by all equipment manufacturers.

Okay, DSS is the hardware, so what about the software? There are two companies that will broadcast signals to your box: DirecTv and United States Satellite Broadcasting (USSB). Some of the channels offered are exclusive to one company or the other.

DirecTv offers national networks, most cable channels, seven Encore movie channels, plus dozens of pay-per-view channels, featuring sporting and performance events, and movies. USSB offers a small selection of specialty channels, like MTV, plus lots of movie channels (all five HBOs, for example). *Neither offers local stations, as cable does.*

DirecTv offers two monthly subscription packages: \$21.95 or \$29.95. USSB offers a range of packages from \$7.95 to \$34.95. So, if you wanted to subscribe to both services at the premium levels, you'd be looking at about \$65, not including any pay-per-view charges you might run up. (All quotes here

are in U.S. funds.)

CF Cable (not a bad service, but not that good, either), Videotron (worse!), and other Canadian cable companies fear this little pizza-sized antenna (they're calling the DBS-1 "Death Star") because they're afraid that it will draw away some of their subscribers. I hope that it will force the cable industry to improve their signal quality and increase their choice of channels. Already, Toronto cable companies Maclean-Hunter and Rogers have added many new channels to their grids, like TBS, TNT, WSBK Boston, and WGN Chicago.

Here is some of what DirecTv offers: ABC, CBS, NBC, Fox, CNN and CNN International, The Cartoon Network, COLSTAR, Country Music TV, The Nashville Network (TNN), Court TV, C-SPANs 1 and 2, The Disney Channel, Walt Disney TV, The Discovery Channel, The Learning Channel, Arts and Entertainment (A&E), E! Entertainment, Encore, The Family Channel, ESPN, The Golf Channel, Music Choice, The Paramount Network, The Warner Bros. Network, The U.S.A. Network, The Playboy Channel, The Weather Channel, The Travel Channel, Turner Broadcasting System (TBS), Turner Television Network (TNT), American Movie Classics (AMC), WSBK Boston, WPIX New York, WGN Chicago, KTLA-KTVT Los Angeles, Universal Pay-TV, a number of pay-per-view channels, and of great interest to SF/F fans, *The Sci-Fi Channel*.

Three Canadian channels are in DirecTv's line-up, too: CBC, Newsworld, and a new entry called Best of Canada, which will feature Canada's top domestic product. These three channels are aboard as a result of negotiations with the Canadian Radio-television and Telecommunications Commission (CRTC), our nation's telecommunications regulator, to allow DSS into Canada.

Stephane sees several advantages in DSS over what we've got now, and only a couple of disadvantages:

ADVANTAGES

150 channels available (once second satellite operational)

Laserdisc-quality picture, CD-quality sound

Small-sized dish (can be mounted on backyard or apartment balcony)

Programming packages available

Like having a video store in your home!

DISADVANTAGES

The cost of the system: \$700 U.S. (about \$1000 Canadian)

System will not get you local TV channels



Pizza-sized satellite dish will bring in some 150 channels.

in Canada might be a legal one, in that the American firms offering the services don't have the Canadian broadcast rights for much of the programming they intend to beam into Canada. There are, apparently, several Canadian companies—like Tee-Com Electronics, of Milton, Ontario—planning to offer a home-grown alternative to the American services. Also, electronics magazines are full of articles, these days, about the coming of digital VCR systems, as soon as January '95, some say.)

As for USSB, I only know of a dozen or so channels they broadcast, including the five HBO channels, Cinemax 1, 2, and 3, NESN, SNS, VH-1, MTV, and a lot of pay-per-view channels. Until I get a chance to speak to a USSB representative, or get a hold of their channel listings, that's all I can tell you. As soon as I have more info, I'll pass it along.

Personally, I think DSS is a pretty good thing. Yes, it'll cost you an initial \$700 U.S. (a bit less than \$1000, Canadian funds), but your cable service now costs about \$30 a month, more if you've got Pay-TV (the cost of a cable decoder aside). I pay about \$55 a month for my cable service, so

two years worth, for me, would cover the cost of buying DSS. And, I figure the \$20 to \$40 monthly DSS subscription charge is worth it to get good programming, which the Montreal cable companies don't really provide.

DSS should be approved by the CRTC come fall, so we Canucks will have to wait a little bit longer than our American cousins to sign on. A.S.A.P., please!

That's it, until I have further info.

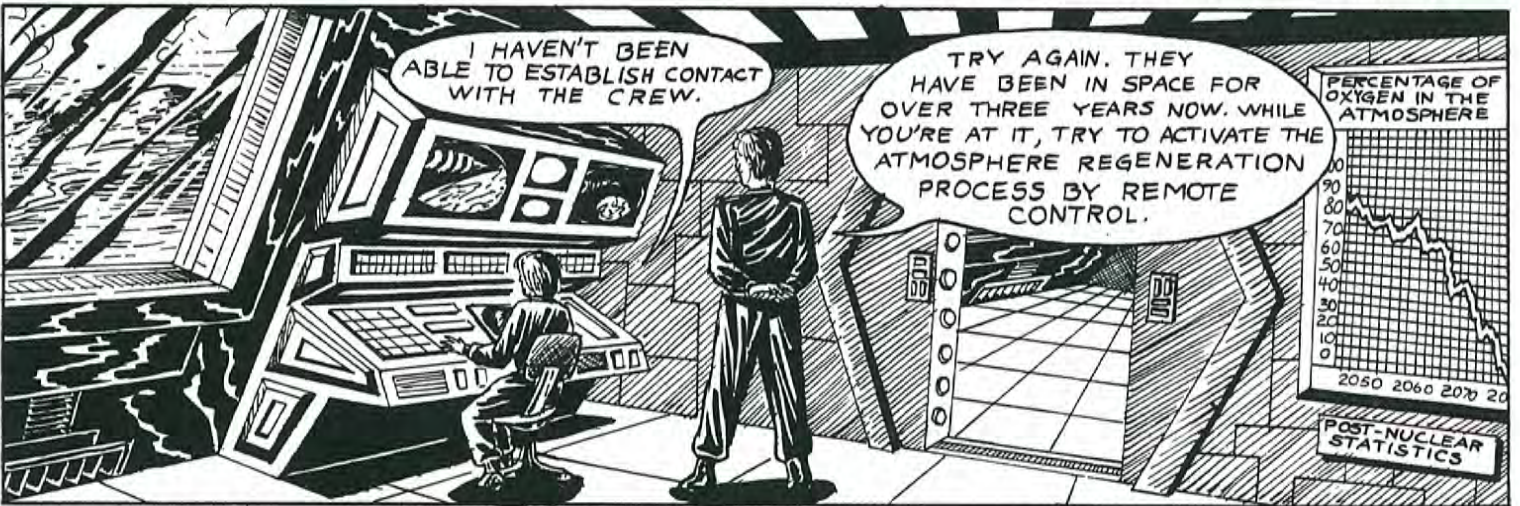
(Editor's Note: A recent *Gazette* article suggested that the biggest hitch for direct-to-home broadcasting



Real Life Adventures By Wise & Aldrich



COMPUTERS DON'T THINK





COLD DATA
- WARNING -
MALFUNCTION IN THE
LIFE SUPPORT SYSTEM,
IMPORTANT AIR LOSS IN
THE SHUTTLE'S OXYGEN
RESERVE. ADDITIONAL
AIR SUPPLY NECESSARY.
- IMPORTANT NOTICE -
NEW DATA
HAVE REACHED POINT
OF ARRIVAL. AWAITING
PROPER CODE ENTRY
TO START ATMOSPHERE
REGENERATION.
S.M.A.R.T. 3000 Z



REQUEST FOR
EXTRACTING OXYGEN
FROM AIR TANKERS HAS
BEEN DENIED FOLLOWING
SECURITY REGULATIONS OF
MAIN PROGRAM.
- WARNING -
SHUTTLE'S OXYGEN RESERVE
EMPTY. ADDITIONAL AIR
SUPPLY NECESSARY.
COLD DATA



The end

The following article appeared in *The New York Review of Science Fiction* and is reprinted here with the kind permission of the author, Glenn Grant. Glenn is a Montreal-based SF editor/writer/reviewer. He was guest speaker at MonSFFA's April 17 meeting.

CHANNELING HORNY JELLYFISH IN AN ANYON FIELD

by Glenn Grant

Star Trek: The Next Generation is no longer a science fiction show; rather, it has become "space fantasy." But I think that *Trek* actually constitutes a genre of its own, the bizarre mutant product of an unholy cross-breeding of Golden Age SF tropes and Californian religious mysticism. *Trek* has become the first example of a New Age TV Drama.

Consider: we have an FTL spacecraft powered by magic crystals. Half of the crew of this ship exhibit the kind of flat affect, dulled verbal expressiveness, and spaced-out eyes typical of Brainwashed New Age cult zombies. I think they're suffering karmic aftereffects of all that astral traveling they do (they call it "matter-energy transport"). If there are any ridiculous New Age beliefs which *Trek* has not yet attempted to recycle as "scientifically-plausible" pseudo-SF concepts, they will undoubtedly crop up soon.

Exactly what is it that the ship's Counselor is "sensing" when she looks through the main screen at a vast, vacuum-dwelling, alien jellyfish and says (with a straight face): "I sense...loneliness"? Perhaps by the 24th Century it will have been discovered that emotions are not in fact transmitted by neuropeptides, but by some previously unknown subatomic particle. The "lonelyon" and the "fearino," for instance. If so, how likely is it that Counselor Troi is

capable of interpreting the "emotion-field" of a giant, lonely space invertebrate (but not that of every second humanoid she encounters, as required by the plot)?

Call it what it is. Counselor Troi: you're doing an "aura reading"! You're reading the aura of a big, horny jellyfish. Dozens of present-day shysters are doing much the same thing down at your local shopping mall's Psychic Fair, only *they're* clever enough to charge money for the trick. You should consider yourself lucky that James Randi wasn't brought on board as chief science officer, or he'd have long since unmasked you as a charlatan. Imagine the look on Picard's face when he realizes he's been had.

At least Guinan is more circumspect. Down there on Ten-Forward—the bar without booze—she admits that she operates mostly on "Intuition" (now *there's* a popular New Age watchword), which in her case seems to extend beyond this world and into parallel realities. Nifty trick. It's the hat, of course: actually a satellite dish which picks up false "intuitino leakage" from across the Hilbert boundary. Or something.

Of course, no space-going Psychic Fair would be complete without "channelers." *Trek* is chock-full of channelers. The average crew member can expect to be possessed by alien thought-entities at least three or four times per season. (Worse, I hear that Star Fleet doesn't pay you for time spent AWOL from your body.) Future science has apparently learned that consciousness is a liquid, one which can be poured from one brain to another as easily as dumping vodka in a punch bowl. Every second week, someone starts speaking in alien tongues and tries to take over the ship, so you'd think they'd be pretty well used to it by now; but every time it happens the crew are shocked and stunned anew. To confuse matters, it's difficult to tell when Riker has become a flat-voiced automaton operated by unseen forces and when he's just being himself.

No New Age obsession is silly enough for *Trek* to forego. Some sort of nadir was reached last season,

when several crew members discovered "false memories" masking periods of "missing time" during which they were abducted and experimented upon by "gray aliens" straight out of Strieber. I'm surprised that nobody's discovered crop circles on the holodeck, or found Data's cat lying in a corridor, minus a few internal organs ...

Refreshingly, Data himself is fairly rational (for a *Trek* android), except when he starts having symbol-filled hallucinations of his creator, and is soon resorting to dream analysis as a guide to his actions in daily life. Next, he'll be drawing up astrological charts and casting hexagrams.

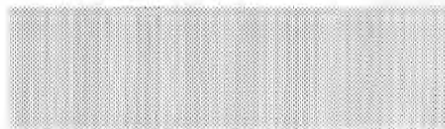
At least nobody can accuse Dr. Crusher of "faith healing," even though she's always curing people simply by waving strange fetish objects and blinking lights over their injuries, or readjusting her patients' misaligned "anyon energy fields."

Anyons! Don't forget those magical anyons: hypothetical particles proposed a few years ago in order to iron out certain wrinkles in unified field theory. The *Enterprise* is lousy with anyons; sometimes Geordie even has to "decontaminate" the ship of stray anyons, like some blind Feng Shui priest clearing the temple of bad spirits. Someone really should show him that article in *Scientific American* which reported the experimental failure of anyon theory. It might save him some headaches.

Back on the bridge, Picard has just been transformed into a young boy—so he can get in touch with his "inner child," I suppose. And the ship seems to have entered one of those (oddly common) tracts of space where everything you think about comes true. Better get to work on your visualization powers.

So let's visualize this: a television series that is real SF, rather than an exploitation of SF, maybe even a show that doesn't continually insult the viewer's intelligence. Meanwhile, we're stuck with *ST-TNAG: Star Trek: The New Age Generation*.

Gaia help us all.



SENSORS

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

Information for this column was culled primarily from *Entertainment Weekly* magazine, *Entertainment Tonight*, *The National Enquirer*, *The Montreal Gazette*, *BCSFazine*, *The OSFS Statement*, *The Disruptor!*, *Morath Marching Orders*, and fandom's grapevine, both spoken and electronic.

TREK

We've come across so many rumours and snippets of information on the subject of *Trek* lately that it's hard to know where to begin. How about we start with the *TNG* movie.

TNG Movie

It'll be the seventh *Trek* film, the first featuring the *TNG* cast, but it probably won't bear the prefix "*Star Trek VII*." Due to hit the theatres at the beginning of the American Thanksgiving weekend, the *TNG* movie is currently shooting under the title *Star Trek: Generations*. All of the *TNG* cast are aboard for this film. Early speculation had the entire original series cast involved, as well, but we now know that only William Shatner, James Doohan, and Walter Koenig have signed on. Leonard Nimoy was, apparently, offered the director's chair on top of his role as Spock, but turned producers down when they didn't want to make any of the script changes he had suggested. David Carson, who helmed the two-hour *DS9* premiere, is *ST:G*'s director.

Word is that there have been many script rewrites. Early drafts, say some *Trek* insiders, were pretty bad (worse than *Trek VI*!). Much of the action was set on a boat (!) and FX were to be kept to a minimum. The story was largely a Picard-Kirk thing, and Wesley Crusher was down, at one point, as a recent Starfleet graduate, in contradiction to his recent TV series story line. Later

drafts are said to have improved on things quite a bit, but we have no details on what changes have been made. We can repeat the basic story outline (we ran it in "*Sensors*," *Warp* 27), corrected to take into account the most recent information.

The movie opens with Captain Kirk's "death." He's aboard the *Enterprise* (this could be *Enterprise-B*, but we're not sure) taking part in a ceremonial cruise. A distress call comes in from a pair of transport ships (one of them, the *Lakul*) which are being whacked by an "energy ribbon." The *Enterprise's* captain orders her to the rescue and 47 crewmen, including Guinan and a mysterious character by the name of Doctor Soran (played by Malcolm McDowell), are saved before the transports are destroyed. But the *Enterprise* experiences the destructive force of the energy ribbon, too, as a large chunk of her hull is ripped out, taking Kirk with it. He is declared dead.

78 years later, Picard's *Enterprise* comes to the rescue of an observatory under Romulan attack. One of the observatory personnel turns out to be Soran, who explains that the Romulans were after a substance called trilithium, which would enable them to build a powerful weapon. Picard and crew soon discover that Soran is after some trilithium of his own, and that he's secretly working with Klingon sisters Lursa and B'Etora to acquire the stuff. The sisters want trilithium to help them regain the Klingon Empire, Soran wants it to help get him to a place known as "the Nexus." From Guinan, Picard learns that Soran, who is a bit wacko, once spent time in the Nexus and has been obsessed with returning there ever since. The Nexus, you see, is a place where no one ages. It is also at the heart of that energy ribbon.

Meanwhile, Geordi has inserted a computer chip into Data's noggin which allows the android to feel

emotions.

Soran takes off with a plan to build a trilithium warhead and launch it at a planet of some 200 million inhabitants. The resulting explosion, he has calculated, will push the energy ribbon in his direction and allow him to be drawn back into the Nexus. Picard and crew race to stop him, but Lursa and B'Etora are running interference for Soran and engage their ship in a battle with the *Enterprise*. Both vessels are severely damaged and the fight moves to the planet's surface, where our heroes square off against the nasties. At one point, Data is sent in to try and distract the Klingon sisters, only to be "seduced" and practically raped by them. His emotion chip allows for some interesting and comedic reactions on his part. But back to the main action. Picard chases after Soran, but is too late to stop him from launching his warhead. The planet explodes and the energy ribbon sucks both of them into the Nexus.

There, they find Kirk, alive and well! The two captains figure out that they can use the Nexus to travel in time, and team up to go back in time and prevent Soran from launching that warhead. This they succeed in doing, but Soran phasers Kirk before Picard can kill the mad doctor. Kirk dies in Picard's arms; his last words: "It was fun."

The *Enterprise*, meanwhile, is a write-off, and as the *TNG* crew mourn the loss of their ship, Picard tells Riker, "I doubt this will be the last ship to carry the name *Enterprise*."

The ending may be changed so that the *Enterprise* and Kirk survive. Shatner, it seems, doesn't like the idea of his signature character being killed off, and producers may want the popular starship intact for the inevitable sequels.

Also, there's reportedly been some griping on the set by some of the *TNG*ers over the fact that

Shatner's dressing trailer is bigger than everyone else's. And, Jonathan Frakes is a bit miffed that the Kirk role is a meatier one than the Riker role. (And they say it's fans who need to get a life!)

Gene Roddenberry

An unflattering, unauthorized biography, by Joel Engel, paints *Star Trek's* creator as a demented, dictatorial, womanizing alcoholic drug user who fudged his war record, lied about his TV experience, and knew nothing about sci-fi. Look for *Gene Roddenberry: The Myth and the Man Behind Star Trek*. A far more flattering *authorized* bio, by David Alexander, is expected this summer.

Majel Barrett Roddenberry, Gene's widow, meanwhile, recently announced that her late husband's ashes were taken aboard one of the space shuttle flights by an unnamed astronaut in 1992.

Voyager

Lindsay Wagner (*The Bionic Woman*) will play the captain of the starship *Voyager* in this coming third *Trek* TV series (fourth if you count the animated series). It's expected in January '95.

TNG Series Finale

The two-hour grand finale of TV's *TNG* will air in our area on Saturday, May 28. It's called "All Good Things." Expect to see Denise "Tasha Yar" Crosby in a cameo, and Colm "O'Brien" Meaney back, as well. Less likely, but rumoured, are appearances by Leonard "Spock" Nimoy, DeForest "McCoy" Kelley, and James "Scotty" Doohan. Ensign Ro (Michelle Forbes) is also supposed to put in an appearance, it's said, as a Federation operative who goes undercover in Cardassian territory (don't know how reliable this rumour is, but it's floating around out there).

The *TNG* cast are, it seems, a bit ticked at Paramount for canceling the series. They don't understand why the studio wants to kill a ratings champion. But Paramount feels that a continuing *TNG* TV series would dilute the attraction of the planned *TNG* movie series, and regardless of

the solid profits the show has made for Paramount, movies make more money. Patrick Stewart is said to have been rather testy on the set during the shoot, blowing up once at an *Entertainment Tonight* camera crew (he later apologized). Spokespeople chalk it up to the tremendous pressure he'd been under—he's in just about every scene, endured lengthy make-up sessions (Picard will appear at three different ages), and worked 12- to 14-hour days throughout.

Story details are sketchy, but here's what we've been able to make out of the plot after compiling info from various sources:

And elderly Picard, stooped by age (this future Picard is 25 years older than the present Picard) and ravaged by disease, is taken on a trip through time by Q (John de Lancie) in a desperate bid to save humanity. But the past Picard visits is not the past that he remembers—history is changing. Picard deduces that whatever it is that's causing the trouble with the timestream is located out in deep space. Joined by his former shipmates Data, Geordi, Beverly Crusher, and Worf, he heads for deep space to set everything right. Picard has Data locate the source of the trouble using inverse tachyon pulses, and suddenly, Picard finds himself on a wild ride to *TNG's* past, present, and future. The pulses, Q reveals at one point, are the cause of the time trouble (!), and a rupture in space and time is wiping out all of history.

In the climactic sequence, Picard orders the *Enterprises* of the past, present, and future simultaneously into the rupture in an almost surely suicidal bid to save the day (the combined power of the starships is needed to do the trick). The ships zip through and the rupture begins to repair itself. Success! But wait; the past and present *Enterprises* suddenly explode and as Picard waits aboard his future *Enterprise*, sure of the same end, Q appears. "Goodbye, Jean-Luc," he says, and the screen goes white.

Then, Picard finds himself in Q's courtroom (remember the *TNG* premiere, in which Q put humanity on trial for barbarism), and Q confirms that Picard has, indeed, saved humanity. The whole seven

seasons of *TNG*, it's implied, have been some kind of a Q-inspired test of Picard. Picard hopes that this has been his last appearance in Q's court, but Q tells him, "The trial never ends."

Our visiting of *TNG's* future allows us to find out the fates of our *Next Gen* heroes. Picard ends up back on Earth, tending his family's vineyards. Geordi becomes a best-selling novelist. Data sits on the mathematics chair at Cambridge University. Doctor Crusher gets command of the hospital ship *Pasteur*. The romance between Troi and Worf blossoms but inaction on Worf's part at some critical juncture sees Troi killed! Riker holds Worf responsible for her death and Worf leaves Starfleet, becoming governor of some lowly Klingon outpost. Riker, an admiral, convinces Starfleet not to mothball ol' *Enterprise-D*, but give the ship to him instead. Starfleet agrees, and after all those years, Riker finally, actually takes command of a ship when it's given to him.



An elderly Picard as he appears in the *TNG* series grand finale.

An episode is being written for next season in which a Federation operative comes in out of the cold (Cardassian space) and lands on DS9. Might this operative be the Ro rumoured to be going undercover in the TNG series finale? Could be Ensign Sito (Shannon Fill), too, who disappeared on a covert mission into the Cardassian sector in the TNG episode "Lower Decks."

CANFANDOM

Fanzines

Two Canadian fanzines celebrated milestone issues recently. *BCSFazine* is the monthly newsletter of the British Columbia Science Fiction Association (BCSFA) and Canada's longest running fannish publication. In March, the 250th issue of *BCSFazine* was published. Closer to home, *The OSFS Statement*, put out (also monthly) by the Ottawa Science Fiction Society (OSFS) saw its 200th issue roll off the presses in February. Both of these are excellent club 'zines. Most fanzines never make it past 50 or so issues; kudos to these two for their longevity. MonSFFA sends its congratulations on a job well done to *BCSFazine* editor R. Graeme Cameron and *Statement* editor Lionel Wagner, and to all of their predecessors.

Klingon Fandom

John Gannon, KAG/Kanada's Admiral K'Tan, has relinquished the leadership of Canada's Klingon fan club. John, a member of the Canadian Armed Forces, will shortly be shipping out to serve as part of this nation's U.N. peacekeeping contingent in the former Yugoslavia. He has handed the KAG admiralty over to Montreal's own Berny Reischl, who, as K'Hack zantai-Krautt, kommands KAG's Quemar Squadron. Berny is also, of course, a long-time MonSFFA member.

MonSFFA joins (we're sure) all of Canadian fandom in wishing John Gannon Godspeed on his tour of duty. We await his safe return.

Congratulations to Berny and best of luck on the challenge before you of overseeing a national club.

Meanwhile, the editor of KAG/Kanada's fanzine, *The Disruptor!*, and a fleet captain, Angela "K'Lori-Ann" Tchen, has taken a leave of absence from the club. Her increasing university course load, not to mention a major case of "club burn-out," prompted this decision. The rest of *The Disruptor!*'s staff will fill in during her absence. The 'zine's subscription rates, we're told, have jumped to \$12 per year (four issues) as production costs catch up with KAG.

Conventions

Odyssey Trek '94 (Niagara Falls, Ontario; March 18-20) saw a last minute guest change as Siddig El Fadil (Bashir) canceled out—rumour has it to attend a more lucrative Creation con on the West Coast—to be replaced by Mark Lenard (Sarek). Attendance figures that we've heard hover around 1000 to 1100. We've heard conflicting reports as to the financial state of the con: it broke even, maybe lost a couple hundred bucks; or, it lost a lot of money. Whatever the case, feedback suggests that attendees had a good time, for the most part.

Ottawa's Relapse, a one-day relaxicon held March 26, drew a small crowd, to the disappointment of con chair Joe Casey, who felt that Ottawa fandom had not rallied to support the endeavour. Relapse was designed in part as a fund-raiser for cash-strapped Ottawa Fandom, Inc. (OFI), the group working to bring a full-scale convention back to Ottawa. Relapse managed to bring in some \$200 for OFI.

John Zmrotchek assumes the chairmanship of Con•Cept here in Montreal. The next Con•Cept is planned for late March-early April, '95. MonSFFA will recognize John as a long-time member of this club. He has been working on Con•Cept in various capacities for several years, now. MonSFFA wishes him all the best in his new position.

Space: Dream and Reality, a new Montreal Trek con set to go July 9 and 10, is expecting some 5000 attendees! Most of Montreal's seasoned con organizers are skeptical that any con, even heavyweight Creation, can attract those numbers in this city.

Creation will probably pull in

their usual 2000-2500 Trekkies when they return to Montreal August 27 and 28. Michael Dorn is the rumoured guest.

Having abandoned the full-scale V-Con convention (a financial albatross that resulted in high levels of burn-out on the part of organizers), BCSFA recently enjoyed great success with their staging of a mini-con. The one-day "Science of Murder" event (a murder mystery dinner theatre with an SF slant) drew about 85 people and turned a profit. Guest speakers included a City of Vancouver coroner, a pathologist, a private investigator, and a special FX technician, who gave a talk/slide-show on how murders are faked for the movies. Cool.

MONTREAL'S DINASAURIUM EXTINCT

Discussed in previous issues of *Warp*, this high-tech dinosaur theme park (featuring robotic replicas of the big lizards) isn't going to happen. Beset by problems and delays since its beginnings, it seems, the Dinasaorium finds itself buried in debt—to the tune of some \$1.7 million—only weeks before its scheduled June opening. The project's promoter, Barry Sendel, faces over \$600,000 in lawsuits leveled by creditors who haven't been paid for work done on the Dinasaorium. The attraction would have brought in about 800,000 visitors a year, estimates say, and would have created 277 jobs.

ATLANTIS FILMS TO PRODUCE TEKWAR TV SERIES

William Shatner will executive-produce a TV series spun off from the recent *TekWar* TV movies which starred Greg Evigan as P.I. of the future Jake Cardigan, and featured Shatner in a supporting role (detective-agency operator Walter Bascom). The series will be produced primarily by Toronto-based Atlantis Films and air on the CTV network beginning in the fall. Production will start in Toronto in July on the first of 24 planned episodes. Evigan and Shatner will reprise their movie roles. All of this sci-fi fun is based upon Shatner's *TekWar* book series.



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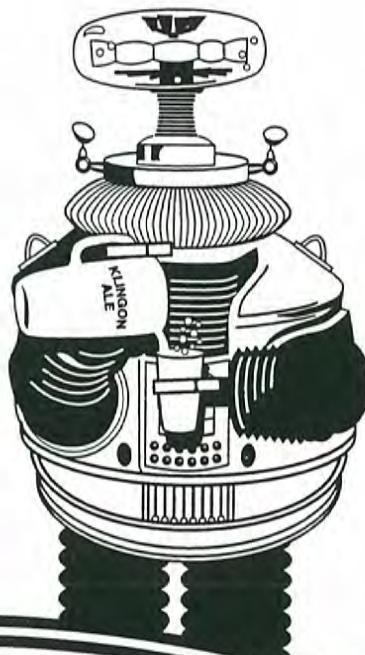
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