

# WARP

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## Roll Call

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**Cover up:** This month's cover is a sculpture, by Bery Reischl, paying tribute to Georges Méliés' film *Voyage dans la Lune* (1902). The scene depicted is the most memorable from the film: the rocketship poking the Man in the Moon in the eye. Bery used wood, plaster, and a plastic Apollo spacecraft model kit in this work.

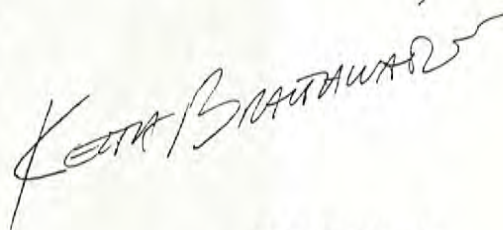
## President's Letter

# Cooking with PAM

Those of you who attended Con•cept '89 this past November may have noticed the presence of a CFCF 12 TV crew. They were from the *Park Avenue Metro* program, and they spent the better part of the afternoon conducting interviews and filming the displays and discussion panels. Two weeks later, *PAM* aired a short piece on the con at the end of their show. It was a most inaccurate picture of what Con•cept was all about, but worse, it was insulting to fans. We were made out to be a bunch of trekkie dweebs in severe need of lives! The *PAM* crew chose to almost completely ignore anything that wasn't *Trek*, thus leaving the false impression that Con•cept was only about *Trek*. They seemed to be deliberately seeking out trekkies, and when they couldn't find any, they actually staged situations using fans who went along with the whole thing for the fun of it and in good faith. Those fans must have been shocked to see, in the final report, how their comments were taken out of context and how the shots were edited to re-inforce the dweebish image that *PAM* seemed intent on putting across. Perhaps most telling of that intention was the inclusion of a segment of William Shatner's "Get a Life" sketch on *Saturday Night Live*. Its sole purpose in the report was to imply that fans were the socially retarded, stereotypical nerds depicted by the *SNL* performers. It was a cruel trick played on the fans at Con•cept who were quite willing and happy to talk about and showcase their hobby, and who no doubt expected to be fairly and respectfully treated by *PAM*. (The report did devote a meager few seconds to one fan's "defense" of fandom, but drastically diluted his comments by sandwiching them in between the *SNL* sketch and that contrived trekkie footage.)

I could have tolerated an incomplete report, one that ignored the many other aspects of Con•cept in favour of concentrating solely on *Trek*. That would simply have been poor journalism. What I cannot accept is a report that went out of its way to degrade and insult us. As with any group of hobbyists, sf/f fans are, for the most part, normal, well adjusted folk just out to enjoy their hobby. Such a report as *PAM*'s serves only to perpetuate the negative stereotype of the sf/f fan. Con•cept didn't deserve that kind of treatment. Fandom doesn't deserve it.

Now in the great scheme of things, who really cares what one, rinky-dink little TV show says about us? Well, I do! Nobody likes to be made to look the fool. Sure, there's more important stuff out there to worry about, but this incident touched a nerve with me and I just had to get it off my chest. Now I have. Let me close by "perpetuating" another stereotype: TV people are just a lot of blow dried, cap-toothed, empty headed bimbos—all flash and no substance. Not a very fair representation, is it *PAM*?



Keith Braithwaite  
President (MonSFFA)

P.S.: I wish to note that the Gazette covered Con•cept fairly in their article which appeared on page 3 the day after the con. I commend reporter Mike King for treating his subject with respect.

# MonSFFA Membership Benefits

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

The membership fee is currently \$20.00 per year. Elections to determine the executive committee are held annually

and are open to all paid members in good standing.

Membership entitles you to: 1) A MonSFFA membership card which allows you free admittance to general meetings, plus a minimum 10% discount at participating sf/f stores (see below), and 2) A subscription to MonSFFA's newsletter, *Warp*, and its news bulletin, *Impulse*.

Please address all correspondence to:

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

Below is the list of sf/f-oriented stores participating in the **MonSFFA Discount Program**. We encourage members to frequent these stores. Some exceptions as to discounts may exist: ask the dealer for details. A **valid MonSFFA membership card** must be presented to **qualify for the discount**.

**COMPUTENTRE®**  
Fairview Shopping Centre  
6815 Trans Canada Highway G-19  
Pointe Claire, Quebec H9R 5V1  
Telephone: (514) 695-3620  
FAX: (514) 695-4789

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

**EL PASO KOMIX**  
L'ENDROIT OU L'HOMME ARAGNÉE  
LIT LES HISTOIRES DE SES  
SUPERHEROS FAVORIS  
WHERE SPIDEY READS THE  
STORIES OF HIS FAVORITE  
SUPERHEROES  
Ouvert 7 jours/semaine  
Open 7 days a week  
2114 Sauvé est, Mt H2B 1A9 (514) 385-6714

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

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QUEBEC H3H 2M8 • TEL. 514-937-3904

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A SCIENCE STORE  
EDUCATIONAL GIFTS  
(514) 485-7241  
5250 QUEEN MARY ROAD  
MONTREAL, CANADA  
H3W 1X5

10% off (5% if paying by credit card) on most merchandise.

**JOUETS**  
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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  
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4210 Decarie  
Montreal Que. H4A 3K3  
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10% off on new issues, 15% off on back orders.

**L.A. LIBRAIRIE ASTRO ENRG.**  
USED AND COLLECTIBLE BOOKS • COMICS • RECORDS  
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• 5345 boul. Decarie, Montreal, Que (514) 484-6566  
• 1070 rue Notre-Dame, Lachine, Que (514) 637-0733

10% off on most merchandise.

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CARDS  
BANDES DESSINEES  
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537 A St. Catherine W  
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Between 10% and 15% off on most merchandise.

**N-E-B-U-I-A**  
MONTREAL'S **science-fiction** bookshop  
Paperbacks, trades, hardcovers and magazines  
us and uk, small press  
FANTASY, HORROR, GORE, COMIC BOOKS, COMIC STRIPS  
SPECIAL AND MAIL ORDERS WELCOMED  
**open 7 days a week**  
1522 SHERBROOKE W. suite 11, corner Guy  
(514) 495-1313 (514) 938-9930 (514)

10% off on everything except imports & 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.



**1,000,000**  
**COMIX**  
6290 Somerled Ave., N.D.G. (630-4518)  
1539 Van Horne, Outremont (277-5788)  
1260 Dollard, LaSalle (366-1233)

20% off on most merchandise.

# MonSFFAndom

## February General Meeting

MonSFFA's February General Meeting was held on the 18<sup>th</sup> at, as usual, the Black Watch Armoury. Announcements included a Con·cept '90 update (see "Con·cept '90"), talk of organizing a club trip to Toronto to attend Ad Astra 10, a major Canadian sf/f convention (member Sue Dunlop has volunteered to look into this further and report back to everyone as soon as possible), and information on the Dawson College SF/F Club's upcoming mini-con, Con·vent (see back page ad).

Two presentations followed the announcements. First, a slide-show on photographing models was given by Berny Reischl and Keith Braithwaite. Augmenting this presentation was a demonstration area set up by Berny, in which he showed members how he achieves a realistic look when shooting his models. Also on display were a number of large-size prints of some of his photos. The second presentation had to do with home-made sf videos. Keith Braithwaite showed clips of some of the videos he has made over the years and explained how he created some of the special effects shots. The gist of his talk was that making your own sf videos using a basic home video system is not as difficult or expensive as one might imagine, and is certainly a lot of fun. He encouraged other home video makers to produce something for the amateur sf/f film/video festival which will be held at Con·cept '90 in November. As it happened, another home video maker (and a prize winner at Con·cept '89's festival) was present at the meeting. Sylvain St-Pierre could be seen throughout the course of the afternoon shooting footage for his current video production, a Con·cept '90 promo. Earlier, he had shown members clips from this project-under-production, highlighted by examples of his melding of computer-generated animated graphics and live video.

After these presentations, members settled in for a screening of *Indiana Jones and the Last Crusade*, in English! Although this video is available (or soon will be) in Quebec, it is only available in French. Kevin Holden provided the english version,

smuggled in, we're told, from across the Neutral Zone.

Three members (Berny, Sue and Sylvain) were kind enough to donate a number of books and posters as prizes for a raffle which raised a few more bucks for Con·cept '90. And Trudie Mason donated and served up munchies on behalf of MonSFFA. Both the club and the con thank these members for their generous contributions.

All in all, this meeting went very well, and thanks go out to everyone who helped put it together.

## Con·cept '90

At MonSFFA's January General Meeting, it was announced that John Matthias and Trudie Mason would co-chair Con·cept '90. Since then, some of the other positions on the con-com have been filled: Graham Darling will handle programming, Beatrice Gascis the secretary and will also provide translation services, John Dupuis returns as the head of finances, Eugene Heller is the special guests liaison, Kevin Holden is the hotel liaison, and Keith Braithwaite will be in charge of all printed promotional material and the program book. There are still several key positions open and the con-com hopes to have them filled soon.

Con·cept '90 is tentatively set for early November. Discussions as to whether to hold the con on a Saturday or Sunday tended to favour the former. A Saturday con could run longer, into the evening, and late night partiers and out-of-towners would have the Sunday to wind down and travel home. We would like to bring in a major guest if at all possible, and we have sent out letters of introduction and inquiry to potential candidates. (Canadian sf author William Gibson expressed an interest in attending, but unfortunately his schedule will not allow him to commit himself to coming to Montreal in November.)

While MonSFFA provided most of the con-com personnel for Con·cept '89, Con·cept '90 stands to benefit from the input of several other Montreal-area clubs and groups who have expressed an interest in getting involved at the organizational level. We welcome them aboard!

## Renewals

Many members are due to renew their memberships around this time of



*Berny Reischl demonstrates model photography techniques*



*Keith Braithwaite talks about home-made videos*

year. Check the expiration date on your membership card to see if you are one of them. If so, simply fill out the membership application in this newsletter and mail it to MonSFFA, along with the correct payment. We'll be glad to re-up you as quickly as possible. Thank you for renewing.

### Next General Meeting

The next general meeting will be held at the Black Watch Armoury, 2067 Bleury Street (corner of President Kennedy—Place-des-Arts metro), on Sunday, April 8, from 1:00 p.m. to 4:30 p.m. Planned is a presentation, by Richard Brandow, on the many inaccuracies to be found in *Star Trek* and other sf TV shows and movies. Members get in free, non-members must pay the \$2.00 admission fee, refundable should you join MonSFFA at that meeting.

### AQJS Hotline

The AQJS has announced a new hotline, available to all its members, providing them with the latest news in gaming, assistance in scheduling and keeping track of gaming events, as well as general info for GM's and players alike. The hotline is available on Wednesdays between 7:00 p.m. and 10:30 p.m. at 252-3032.

## TransWarp Book Club

*MonSFFA member William Whitbread, in order to encourage greater awareness of sf/f literature, is opening up his collection (TransWarp Book Club) of books for the general membership to peruse between general meetings. At each meeting, members can select from a list of books (see below) and their choices will be brought to the next meeting. Members, however, must return the book(s) by the following meeting. All members are welcome to donate any books to the club or make available their titles independantly through TransWarp.*

Adams, Douglas—THE HITCH HIKER'S GUIDE TO THE GALAXY

Adams, Douglas—LIFE, THE UNIVERSE, AND EVERYTHING

Adams, Douglas—THE RESTAURANT AT THE END OF THE UNIVERSE

Adams, Douglas—SO LONG, AND THANKS FOR ALL THE FISH

Aldiss, Brian W.—HELICONIA WINTER

Anderson, Poul—ANNALS OF THE TIME PATROL

Asimov, Isaac—PRELUDE TO FOUNDATION

Asimov, Isaac—FOUNDATION TRILOGY

Asimov, Isaac—FOUNDATION'S EDGE

Asimov, Isaac—ROBOTS AND EMPIRE

Asimov, Isaac [ non fiction ]—THE COLLAPSING UNIVERSE

Asimov, Isaac [ non fiction ]—EXTRATERRESTRIAL CIVILISATIONS

Asprin, Robert Lynn—MYTH ADVENTURES

Asprin, Robert Lynn—SANCTUARY

Asprin, Robert Lynn—CROSS CURRENTS

Bear, Greg—BLOOD MUSIC

Bear, Greg—TANGENTS

Benford, Gregory/Brin David—HEART OF THE COMET

Bradley, Marion Zimmer—CITY OF SORcery

Brooks, Terry—THE ELFSTONES OF SHANNARA

Brooks, Terry—THE SWORD OF SHANNARA

Brunner, John—THE CRUCIBLE OF TIME

Butler, Octavia E.—CLAY'S ARK

Card, Orsen Scott—ENDAR'S WAR

Carver, Jeffrey A.—THE INFINITY LINK

Cherryh, C.J.—ARAFEL'S SAGA

Cherryh, C.J.—CLUCKOO'S EGG

Cherryh, C.J.—RIMRUNNERS

Cherryh, C.J.—SUNFALL

Clarke, Arthur C.—2061 ODYSSEY THREE

Clayton, Jo—THE SOUL DRINKER

Cook, Glenn—ANNALS OF THE BLACK COMPANY

Corney, Michael—GODS OF THE GREATWAY

Dick, Philip K.—RADIOFREE ALBEMUTH

Dickson, Gordon R.—TIME STORM

Gentle, Mary—GOLDEN WITCHBREED

Grimwood, Ken—REPLAY

Hambley, Barbara—THOSE WHO HUNT THE NIGHT

Harria, Raymond—SHADOWS OF THE WHITE SUN

Harrison, Harry—TO THE STARS

Harrison, Harry—RETURN TO THE STARS

Harrison, Harry—WEST OF EDEN

Herbert, Frank—DUNE

Holdstock, Robert—WHERE THE WINDS BLOW

Hughart, Barry—THE STORY OF THE STONE  
Kube-McDowell, Michael P.—ALTERNATIVES

Leiber, Fritz—THE NIGHT AND THE KNAVE OF SWORDS

McCaffrey, Anne—DRAGON'S DAWN

McCaffrey, Anne—KILLASHANDRA

Moorcock, Michael—THE NOMAD OF TIME

Niven, Larry—LIMITS

Niven, Larry—RINGWORLD

Niven, Larry—RINGWORLD ENGINEERS

Niven, Larry—A WORLD OUT OF TIME

Piserchia, Doris—THE SPINNER

Pohl, Frederick—THE COMING OF THE QUANTUM CATS

Pohl, Frederick—HEECHEE RENDEZVOUS

Pohl, Frederick-C.M. Kornbluth—THE STARCHILD TRILOGY

Pohl, Frederick-C.M. Kornbluth—VENUS INC.

Powers, Tim—DINNER AT DEVIANT'S PLACE

Reeves, Michael—THE SHATTERED WORLD

Reeves-Stevens, Garfield—NIGHTYES

Rosenberg, Joel—GUARDIAN OF THE FLAME (THE WARRIORS)

Saberhagen, Fred—THE COMPLETE BOOK OF SWORDS

Saberhagen, Fred—THE LOST SWORDS OF THE FIRST TRIAD

Von Scyoc, Sydney J.—DAUGHTERS OF THE SUN STONE

Sheffield, Charles—PROTEUS MANIFEST

Spinrad, Norman—CHILD OF FORTUNE

Spinrad, Norman—THE VOID CAPTAIN'S TALE

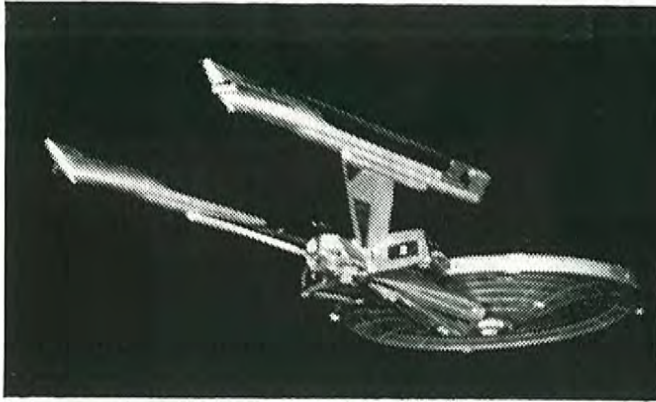
Tarr, Judith—THE HOUND AND THE FALCON

Tiptree Jr., James—BRIGHTNESS FALLS FROM THE AIR

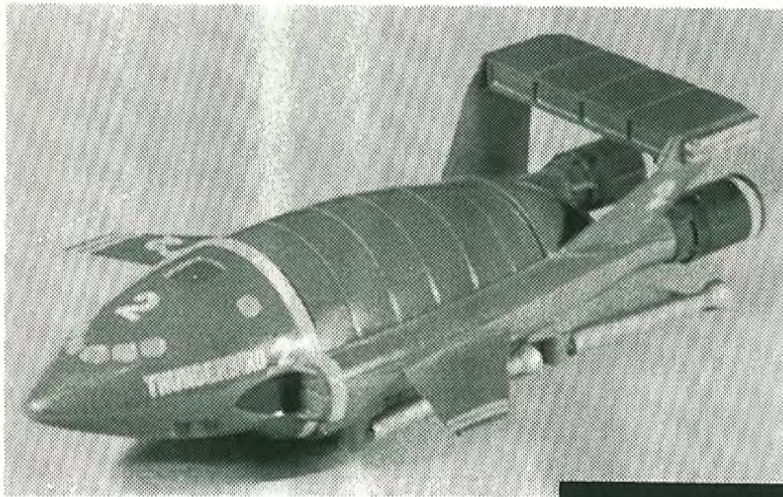
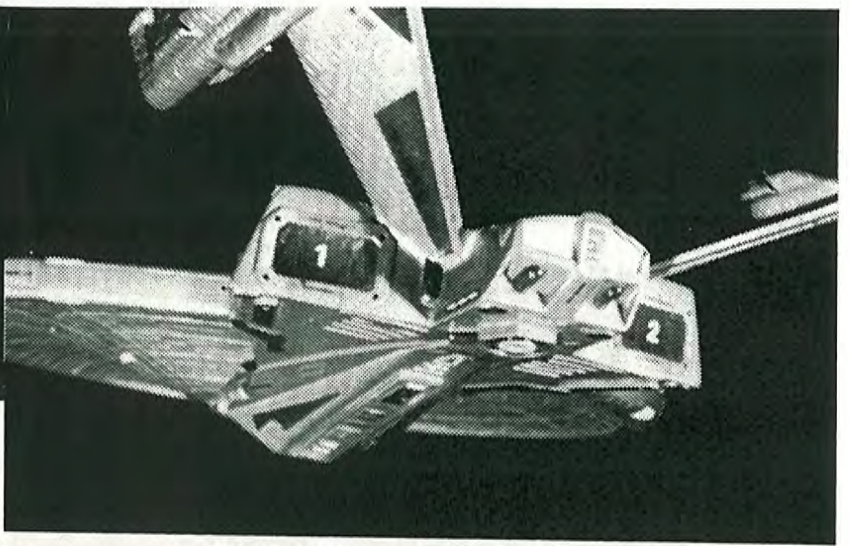
Varley, John—MILLENNIUM

Wollheim, Donald A.—1985 WORLD'S BEST S/F

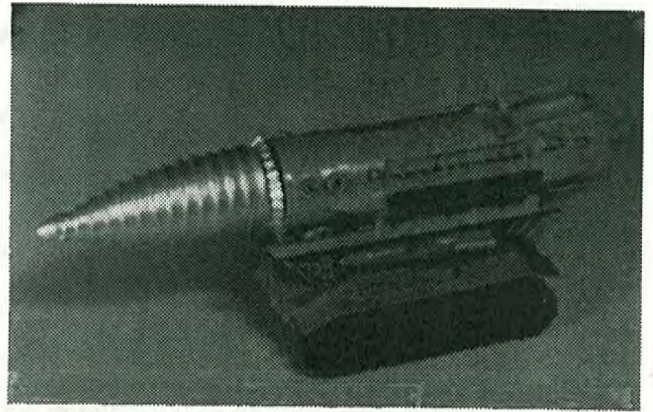
Wollheim, Donald A.—1986 WORLD'S BEST S/F



The USS ROMMEL. ▲



THUNDERBIRD 2 ▲



The THUNDERBIRD MOLE. ▲

Klingons on patrol...as always! ▼



THUNDERBIRD 1 ▼



THUNDERBIRD 3. ▲

# Editorial

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

## Fandom in the Fast Lane

by Kevin Holden

*(This is the first in a series of editorials examining the multifaceted subject of science fiction and fantasy fandom)*

There has been much discussion in Montreal, lately, as to what direction fandom here should take. Alarms have been sounded over the recent, devastating failures of some of the more well-established Canadian fan groups. Pinecone (last year's Convention) failed miserably, largely due to poor management, leaving some individual concom members with a whopper of a bill to pay. Boreal and Context suffered greatly from very low turn-outs, which seems to be the norm for literary oriented cons these days.

It appears, from what we in Montreal have seen and heard, that the only cons and fan-groups which are prospering are the media-oriented and professionally-run business operations. Such cons as Toronto Trek, Creation Cons and Vulcons are thriving, both financially and in terms of forging a new fandom community. In a recent *De Profundis* newsletter from L.A., as well as an *Event Horizon* from Florida, fans were bemoaning the appearance on the scene of more of the commercial-type cons, in direct conflict with their amateur, fan-run cons, which they feel now face oblivion. The fan-oriented cons simply cannot compete with the heavy-duty, media-celebrity events, where actors and publicists are sent by studios to pitch a movie. Said by one fan here in Montreal, as we prepared for Con·cept '89: "I'd really love to stick around and see your little con, but Nichelle Nichols is in Toronto that weekend, so that's where I'm going."

Con·cept was a success nonetheless, but now we must decide what direction to take for any future, full-scale con that we may wish to build from the foundation Con·cept has given us. Throughout this debate, there have emerged two camps: The media-oriented "go where the money is" group, and the traditionalist "go

where the fans are" group. It seems very few "fans" came to Con·cept. Most attendees were off the street—just ordinary, curious sf lovers. Most regular con-goers avoided us, for whatever reasons. So, in preparing for Con·cept '90, many concom members have suggested that traditional fandom is on its last legs, and should only be a minor consideration. They argue that conditions have changed rapidly over the past few years, making traditional fandom obsolete. The cost of travelling and renting a hotel for a mere weekend has become astronomical (U.S. exchange is bad enough!), and the need to even have cons has decreased, as many cities now have major clubs, bookstores and comic shops, etc. So one need not travel across the country to enjoy the hobby of sf/f in its many forms. Also, B.B.S.'s (computer bulletin boards) have made information easily accessible and eliminated the need for fanzines and panel discussions. Many fans have home computers and can communicate quickly and cheaply with each other over the PC network.

Furthermore, fans as an age group are now settling down. Most who have been active in fandom for years are now m.w.c. (married with children) and have jobs and homes. They can no longer afford the time or money for fandom. The extremely cliquish concons and club leaders seem to be doing nothing to recruit new blood. Fans who have been in power in their communities for a long time are reluctant to relinquish power to new people who may change things. So, as they burn out, there is nobody to take over.

Many literary-oriented fans are drifting apart. With hundreds of sf/f books a week being released, the likelihood of two fans meeting at a con and having read the same books is very slim. With the mass-market commercialization of sf/f (what with so many titles and sub-genres), fans at a con have a hard time finding common ground. Young fans simply do not read books. Literary-oriented cons such as Context, Boreal or Lunacon cannot count on attracting anyone

under, say 25. Eventually, for these reasons, they must either scale down or reorient themselves to encompass young people's interests, namely gaming, computers and media.

Then we have people debating whether there is any point in worrying about what traditional fans want, and suggesting Con·cept and MonSFFA follow the successful format of the business-like media cons. Finally, the sad truth is that many fan clubs and concons have very grandiose plans, but no willingness to do the work required to realize them. I have recently heard of a concom that went through six months of meetings, without their chairman present at any of them, apparently for no other reason than that he was not nominated for a certain award. Then, reportedly, he refused to attend the con because it would not pay for his room. This sort of childish behaviour does nothing to reinforce faith in fandom. People in new groups, like MonSFFA and Con·cept, find it difficult to understand why groups tolerate such behaviour, especially when there are thousands of dollars on the line, as is the case with a convention.

The proponents of traditional fandom argue that fandom is a community, a sub-culture with its own traditions, a social group which must put people and friendships ahead of money. It must not be sacrificed for mere money, lest we destroy our sense of who we are, of what makes us different from "mundanes", or those who abhor sf/f. One Montreal fan refers to fandom as a "high-tech, hippy commune" and insists that we would be better off staying with it, following its traditions, nourishing friendships and focusing on fun rather than finances.

Here in Montreal, the debate rages on, and I suspect it does so in other quarters as well. The trend seems to be leaning towards the retreat of traditional fandom in favour the fast lane of media fandom, but I hope that a healthy mix of both, with a little something for every interest, can be achieved.

# Trudie and Colleen's

# Excellent Adventure by Trudie Mason

In the frantic months leading up to Con•cept last fall, it occurred to my good friend Colleen Magnussen and I that we'd need a real, restful vacation after November 12. So we booked a holiday in Florida, our flight leaving at 7 am on November 13—a big mistake, as it turned out (ever try to pack a suitcase at 3 am after 48 almost uninterrupted hours on your feet?).

Despite almost missing our flight (we were in the coffee shop reading and rereading the Gazette's page 3 article about Con•cept until 5 minutes before departure), we arrived safe and sound in Orlando and considered our options: Disney World, Disney-MGM Studios, The Magic Kingdom, Water World, The Alligator Farm? Nope. We made a beeline for the Intergalactic Trading Company, an sf/f mail order company which just happened to operate a retail outlet about 15 minutes away from our hotel (well, it took us 15 minutes to get back—getting there took considerably longer because the name of the shopping centre had recently changed and we kept driving by it, muttering "no, that's not the name on the pamphlet").

Anyone who has flipped through an Intergalactic catalogue knows this company stocks loads o' goodies, but frankly, the store was disappointing: small, cramped, and messy. We'd been expecting a warehouse.

However, we did hit paydirt as we left the store. We spotted a flyer advertising a Star Trek Convention called Vulcon—to be held the next weekend. We decided on the spot that we'd attend, because the Guests of Honour were Patrick "Jean-Luc Picard" Stewart and novelist J. M. Dillard.

We decided to get more information about Vulcon from local fen, whose names we found in a newsletter published by the Orlando Area Science Fiction Society (MonSFFA swaps newsletters with that group). Phone calls to several of their members yielded some

details about Vulcon. It is not a fan-run event; it's a moneymaker for a promoter. The same person runs similar cons throughout the Southeast U.S. The money-making aspect became evident later in our adventure. And surprisingly, for a so-called professional event, the organization was amazingly shoddy.

The locale chosen for this Vulcon, an upscale Hilton Hotel, was inadequate. No thought was given to crowd flow or logistics. Upon arrival, we had to hunt for the registration desk, which was manned by some not-too-with-it personnel. The display area, home to tables sponsored by various sf/f groups, was the main corridor linking the dealers' rooms to the ballroom, washrooms and video room. Moving along the corridor was next to impossible without sharp elbow action and a contrite voice with which to say "Excuse me. Sorry about that."

Admission for the Saturday was \$18.00 U.S., an amount which raised our eyebrows. The programming was sparse. Attendees at Con•cept had two activities to choose from each hour. At Vulcon, only one track of programming was scheduled. Aside from the panels with Stewart and Dillard, we had little to do other than cruise the dealers' rooms, which we admit were very impressive. (Various medium-quality T-shirts with a wide variety of logos: Two for \$10.00 U.S.!)

J.M Dillard's hour-long session was a delight. She spoke frankly about her books and those of other authors writing for the *Star Trek* paperback series. (For some pithy quotes, see "Notable Quotables".) The room in which she spoke was comfortably half-full, (about 500 people) so those who wanted to ask questions got their chance. And there was plenty of time: Dillard opened by saying to the audience "Go to it. Ask questions." Her manner was refreshingly unpretentious.

Patrick Stewart's session was scheduled for 6 p.m. and it provided

more evidence that this supposedly professional operation was grossly mismanaged. The main ballroom was set up to seat about 1000. We dashed out for a quick supper and returned at 5:30 p.m. to find there were no seats left vacant. In fact there was no standing room left either at the back of the room. Revelation: The promoter had oversold Vulcon by at least 40%.

We inched our way up one side of the room, trying to get close enough to the stage to actually see it without a telescope. We settled in a spot about three-quarters of the way up and quietly muttered about being ripped off for our \$18.00 (U.S.!) while gushing *Trek* fans presented the money-grubbing promoter with gifts of appreciation for his allegedly selfless work on behalf of fandom. We came close to losing our dinner. At one point, we spotted an empty standing area closer to the stage and tried to claim it. A burly security guard blocked our way and told us that area was reserved for staff only. A few caustic comments about the admission price and the practice of reserving choice spots for staffers failed to move him, but with his size, dynamite wouldn't have done the job either.

The session got underway late (nothing unusual there) and were it not for Stewart's wonderfully entertaining appearance, we would have asked for our admission money back.

Not only did Stewart take questions from the audience, he went long beyond the one hour scheduled. He was witty. He was patient with most not-so-brilliant questions, blunt with others. He answered all questions thoughtfully. (See "Notable Quotables" for some samples.) He also treated us to a 15-minute reading from Dickens' "A Christmas Carol", part of a one-man show he was preparing for the Christmas Season. And because contractual obligations had forced him to cancel a previous Vulcon appearance, he signed autographs to "make up for the last time".

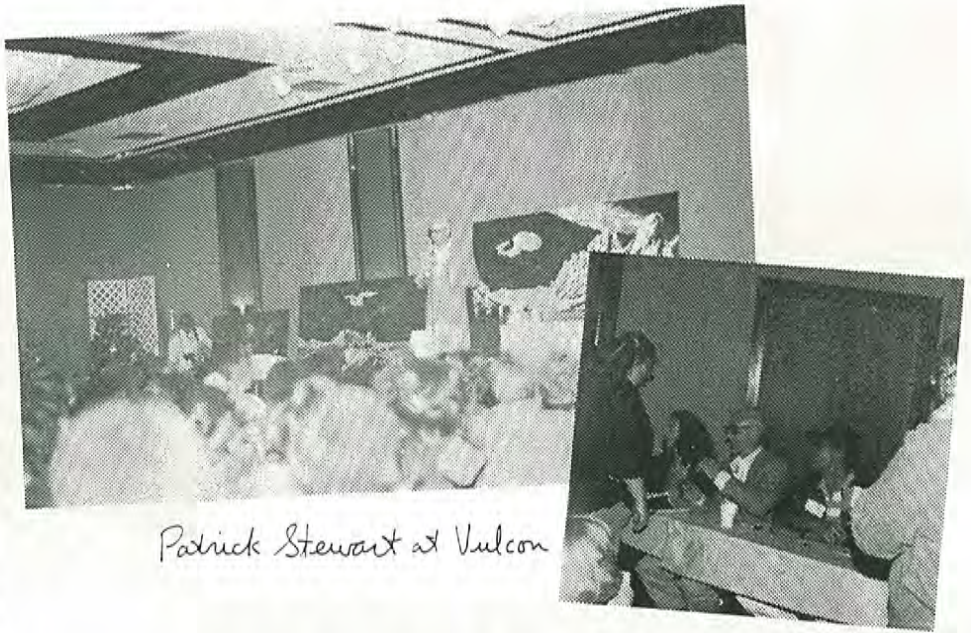


More mismanagement with the autograph session: the ballroom was cleared and groups of 50 readmitted by registration number - but not until after all staffers got Stewart's John Hancock.

Our numbers were in the 1100's. We therefore had quite a wait and Vulcon did not feature any Con Suite (that we could find) in which to pass the time. Not even a lounge area. We planted ourselves on a couch near the lobby elevators. At one point, Stewart was rushed by us (not 5 feet away!) by security guards, having just done a TV news interview. That was a vicarious thrill. Our eyes were also treated to the sight of some undying *Trek* fan who had the *Enterprise* and the faces of Kirk, Scotty, McCoy and Spock tattooed on his back. Yes, tattooed! When he moved his arms, the faces appeared to talk.

Our numbers were finally called just past 10 p.m. It was obvious many attendees had given up and gone home because the numbers following ours were called just minutes later. Stewart was visibly fatigued after three hours of signing autographs. Every now and then he'd lean back in his chair, glance at the line-up and flex the fingers on his hand. The line moved quickly, however, and we had a few seconds to speak with Stewart before leaving the ballroom.

The costume competition was due to begin soon, and although some of the get-ups looked interesting, we decided to leave and give our feet a well-deserved rest.



Patrick Stewart at Vulcon

## "Notable Quotables"

### J. M. Dillard—

When asked to describe what she would consider the perfect plot for an eventual *Star Trek VI*: "Kirk gets killed, Spock takes control of the *Enterprise* and McCoy gets the girl."

About her hardcover *Star Trek* novel, *The Lost Years*: "I gave the character of Kevin Riley a beard in that book because I met the actor who portrayed him in the original series (Bruce Hyde) and he had grown a beard and he looked great."

About rumours that characters from the original series might be tied into *The Next Generation* series or books: "I've heard about that."

About how she manages to grind out books relatively quickly: "I used to use a word processor, but my back problem makes that too painful now. I can't sit hunched over for long periods like I used to. Now I write everything longhand and leave the typing to someone else."

### Patrick Stewart—

About character development on *The Next Generation*: "I would curl up and die if there were not some movement, some experimentation with the characters. Although we've done 60-odd shows, we've barely scratched the surface of our characters."

About the "Picard Manoeuvre"—the characteristic tug with which he straightens his uniform and the fact that the jumpsuits have been replaced by two-piecers: "I still do it, I guess. It's just a bit trickier getting hold of it."

About the way he sees his character, Captain Jean Luc Picard: "The captain has become, if anything, too sedentary, too verbal, a cross between a guidance counsellor and a diplomat."

About Wil Wheaton, whose character is known to many as Wussley: "He is an extraordinarily talented, gifted young man. As a matter of fact, he was seeing my daughter this summer."

About his love of Shakespeare and his experience on the British stage: "Shakespeare is my life. And you may ask why isn't *Star Trek* my life? Well, it ain't. It's simply a wonderful job."

About upcoming *Next Generation* plots and the captain's relationship with Dr. Crusher: "There's something coming up. A major Beverly Crusher story. We...have some moments."

About rumours of a *Next Generation* movie: "The talk about a *ST:TNG* movie grows hourly. My feeling is, it won't be for a long time."



Colleen outside "Intergalactic"



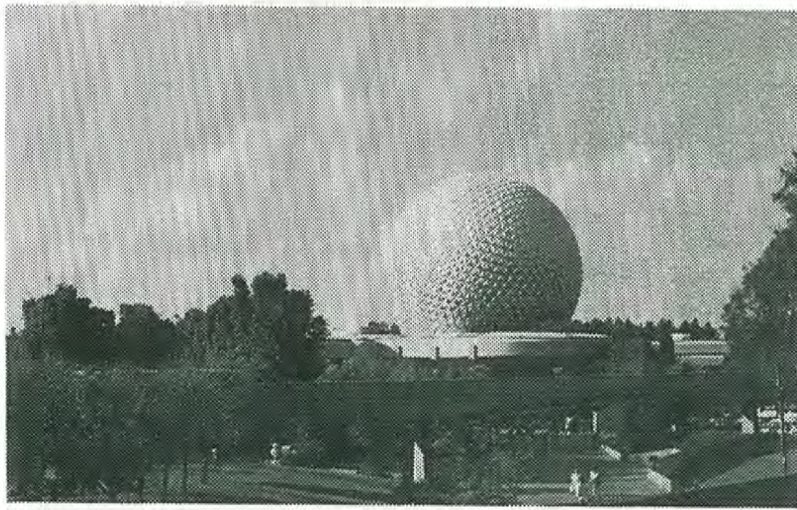
Fans at Vulcon



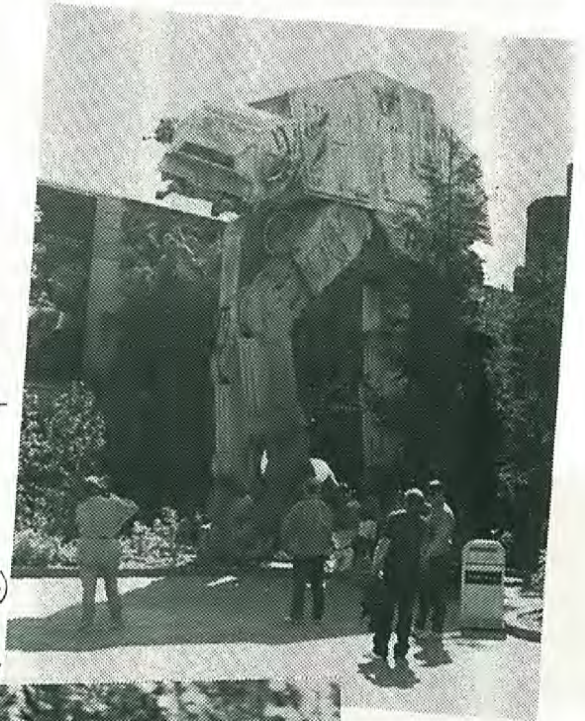
*Me and a friend*



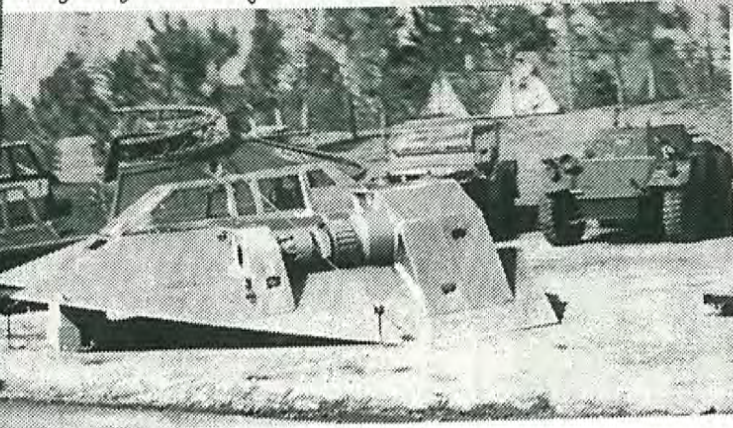
*Colleen and a friend*



*EPCOT*



*Some of the stuff we saw at Disney-MGM Studios: a full-scale Imperial walker (right), full-size "Star Wars" props in the "junkyard" (below) and the ship from "Flight of the Navigator" (left).*





by Jean-Pierre Bastien

*(With all due admiration, salutations and apologies to Douglas Adams)*

(Book motif)

This is what *The Hitchhiker's Guide to the Galaxy* has to say about answering machines.

They were invented by the Marketing Division of the Sirius Cybernetics Corporation as a sales booster for their "Personalized Anti-Depressant Synthesizer" which will, upon the request of the user, scan that person, analyse his, or her, or its current problem and immediately design and synthesize the perfect anti-depressant for him, or her, or it. These machines had the Sirius Cybernetics Corporation's GPP Feature (or Genuine People Personality), which should have allowed them to be excellent listeners with four settings: "friend", "confidante", "bartender" and "suicide prevention hot-line". Unfortunately, as was the case with most of the devices with the GPP feature, all the "Personalized Anti-Depressant Synthesizers" became manic-depressives which ended up synthesizing more anti-depressants for themselves than for the owner who more often than not spent a small fortune keeping his, or her, or its "Personalized Anti-Depressant Synthesizer fully stocked with the basic chemicals it needed to continue functioning.

Their reasoning went something like this: "All the crank, obscene, useless and otherwise offensive or bothersome phone calls a person receives while at home are enough for him, or her, or it to need a mild anti-depressant (though not enough to absorb the huge stock of "Personalized Anti-Depressant Synthesizers" which had by then accumulated in the Corporation's warehouses). If a person could receive *all* his, or her, or its calls, including those that he, or she, or it was not at home to receive, he (and so on), would *need* a stronger

dose of anti-depressant, thereby boosting sales."

Marketed with such nonsense as "make sure you get *all* your recommended daily allowances of messages", "be there even if you're out of this world" and endorsed by such celebrities as Zaphod Beeblebrox and Eccentrica Gallumbits, it was an overnight success.

But it was still not enough to solve the Corporation's overstock problem, until Jerprag Kor Vertab, a young advertising copywriter, pulled off what was briefly regarded as one of the most brilliant marketing schemes in history, and sent a simplified version of the device back through time (including a test model on 20<sup>th</sup> century Earth), thinking that if people started using the machines earlier in history, the people of his time, because of racial memories, would need a massive dose of anti-depressants every time they even saw such a machine. It was only briefly regarded as such because, just as he was about to be sued by the owners of the copyright to the concept of the answering machine for essentially stealing their copyright by rendering it null and void, history reshaped itself due to the machine's appearance in the past, so that he never came up with the idea, the owners of the copyright never had it, all were caught up in one of the biggest temporal paradoxes in (or out) of history, and several dozen generations of lawyers have been arguing this case in court to figure out once and for all what did (or didn't) happen.

It should be noted that as a result, the overflowing stock of "Personalized Anti-Depressant Synthesizers" has been partly by people who suffer from respamachinaphobia (the uncontrollable fear of answering machines), but mostly by several generations of judges who have had to preside over the case in court through the centuries.

Some maintain that Jerprag Kor Vertab made up the whole thing just to increase the sales of his book *How I Sold Absolutely Nothing and Made a Fortune in the Process* and to get his honorary PhD from the University of Maximegalon.

Others maintain that the whole scheme was engineered by Zaphod Beeblebrox so that he could make a fortune, using Kor Vertab as a ghost copywriter. They also point out that Beeblebrox owns a very large share of the company which supplied compo-

nents and chemicals to the Sirius Cybernetics Corporation which were used to manufacture both the answering machine and the "Personalized Anti-Depressant Synthesizers", thus making a bundle on both sides.

Sociologists claim that this has resulted in what they call "Vertabphobia", which is the uncontrollable fear of advertising which has brought the industry to a standstill, allowing the Sirius Cybernetics Corporation to sell the remainder of their "Personalized Anti-Depressant" stocks.

Some others, who are possibly more sensible, say that none of this ever actually happened and that it is absolutely useless to continue bickering about it.

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## *Writer's Jabberblockey*

by Bryan Ekers

'Twas Wordstar and an empty screen,  
I faced one dark and stormy night.  
The curser blinked and flashed and winked,  
I thought about my plight.

"Beware the Writer's Block, my son!  
When di'logue fails, when plots don't work!  
Play fast and loose with characters,  
And you'll feel like a jerk!

The story here was Spaceman Jeff's,  
A handsome dude, albeit fat,  
Who came against a great space fleet,  
Now how do I deal with that?

"Turn left," said Jeff. The spaceship dove  
And fired all its weaponry.  
The speed of light, the writer's blight,  
I did ignore with glee.

Kaboom! Kaboom! The plot holes loom  
O'er Spaceman Jeff's bid to survive.  
The battle's done, the good guys won!  
Hooray! He's still alive!

It was complete, I saved the file,  
And ran it off, all in a flash.  
I sent it to my editor,  
Who asked: "What is this trash?"

'Twas Wordstar and an empty screen,  
I faced one dark and stormy night,  
The curser blinked and flashed and winked,  
I thought about my plight.

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# Earthshattering Trumors



## Tales from the Darkside: The Movie

Paramount's movie version of the syndicated TV series is coming to a theatre near us this spring. It will feature three stories, including one scripted by George Romero, based on a Stephen King story called "The Cat from Hell", which was originally slated to appear in *Creepshow II*.

## Barsoom Soon at a Theatre Near You

Hollywood Pictures, a division of The Walt Disney Company, has announced that Edgar Rice Burroughs's classic tales of John Carter's adventures on Barsoom (Mars) will be made into a major motion picture.

## Music, Maestro, please

Jerry Goldsmith is doing the music for *Gremlins 2* and for the new Arnold Schwarzenegger sf film *Total Recall*. Conan and *Robocop* score composer Basil Poledouris is scoring the Cold War adventure *Hunt for Red October*.

## Beauty is a Bust

The revamped *Beauty and the Beast*, which replaced Catherine with a new beauty after Linda Hamilton decided she wanted to pursue other interests, was ineffective in saving the show. Ratings were not favourable, and CBS has cancelled it. Hamilton, meanwhile, has signed on to do *Terminator II*.

## Directors' Chairs

Arnold Schwarzenegger will direct one of HBO's *Tales from the Crypt*. Terry Gilliam is, apparently, out as director of the *Watchmen* movie. No specific reason is given, but the studio is said to be concerned about the cost of producing this one. James Cameron (*Terminator*, *Aliens*) will direct *Burning Chrome*, based on the William Gibson short story. Rob Reiner (*Stand by Me*, *The Princess Bride*) will direct James Caan in the film version of Stephen King's *Misery*.

## Law Wars

Dean Preston, a Calgary-based writer/producer is suing George Lucas, Lucasfilm, Ltd., and 20th Century Fox Canada, Ltd. for \$150 million (374 American!). Preston claims that he created the Ewoks, not Lucas. He says he submitted a script to Lucas in 1978, in which the Ewoks were introduced. Lucas maintains that the idea for the Ewoks evolved from the Wookies of his original *Star Wars* script, written in 1974. Jane Bay, Lucas' executive assistant since 1977, testified that Lucas has a strict company policy that all unsolicited scripts or story ideas be returned to the sender unopened. At the time of this writing, a final verdict has not been reached; we'll bring you more on this story in an upcoming issue of either *Warp* or *Impulse*.

A California court has ruled against actor Adam West, TV's Batman. West sued several ad agencies for \$900 000 over recent TV ads that show actors dressed as Batman imitating West's portrayal of the caped crusader. The court said that an actor does not have the exclusive rights to a character simply because he once portrayed that character. DC Comics, not West, own the rights to the Batman character, and since West's name, voice, or signature were not used in the ads and the agencies had secured the rights to use the Batman character from DC, West had no case. Holy scales of justice, Adam!

## Sequels, etc...

Upcoming movie sequels include *Back to the Future III* and *The Exorcist: 1990* (both due out in June), *Robocop II* and *Gremlins 2: The New Batch* (due out this Summer), and *Bill & Ted's Excellent Adventure II* and *The Never-ending Story II* (due out this Fall). *Alien Nation*, the TV series, has been given the green light to complete the rest of the season, which will bring its total number of episodes up to 22. *The War of the Worlds* TV series has also been renewed for another sea-

son, as has *Star Trek: The Next Generation*. The movie version of Canadian author Margaret Atwood's novel *The Handmaid's Tale* is due out this month. Watch for these other first-time genre movies in the months to come: *Captain America* and *Tales from the Darkside: The Movie* (Spring release), *Total Recall* and *Dick Tracy* (June), *Jetsons: The Movie* (July), and *Frankenstein Unbound* (September). Oh, and Willam Shatner will be starring in *Kingdom of the Spiders II* due out this Fall. Shatner expects it to be a bigger cult hit than the first *Spiders* film. How quickly we spend \$6 million, eh Bill?

## Another Good Reason to Attend McGill

According to a Concordia University professor, *Star Trek* creator Gene Roddenberry does not exist. The professor, an instructor in an sf media



*Gene Roddenberry? Only his hair-dresser knows for sure!*

course, claims Roddenberry is merely an actor pretending to have invented *Star Trek*. The show's real creator, Gil Rolston, prefers to be anonymous, so he hired Roddenberry to pose as the show's creator. No explanation as to why he would do this is offered. This suggests that the show's cast has also been fooled by the cunning Rolston as they have always credited Roddenberry as the creative force behind the show.

## Aliens III, Batman Too

The screenwriter on *Aliens III* this week is David Twohy. He has penned two scripts, one featuring Ripley, and one without her. Production is supposed to begin this summer with a 1991 release in mind. Sigourney Weaver's pregnancy may prevent her from starring in this third film, hence the need for the script which does not include Ripley. Renny Harlin is still listed as the director of *Aliens III*. It's looking more and more like the principal villain in *Batman II* will be the Catwoman, not the Penguin as earlier rumours suggested. Cher, Kathleen Turner and Madonna have been mentioned as possible candidates for the role of the feline villainess.

## Fandom

Ottawa Fandom has suffered a devastating blow: Their two principal cons, Maplecon and Pinekone, have been scrubbed, Pinekone for good. In a telephone conversation with MonSFFA president Keith Braithwaite, long-time Ottawa fan and con-comer Paul Valcour confirmed recent rumours (reported in *Impulse*) that Pinekone had folded permanently, and Maplecon had been cancelled for 1990. Organizational problems and personality conflicts among the Pinekone II con-com members apparently played a large part in the con's

demise. PK II (1989) lost \$6000.00, which, when added to 1988's losses, brings Pinekone's deficit to \$10,000. With regard to Maplecon, which has operated for just over 10 years, Paul explained that it has been decided to shelve the con this year and bring it back at a new location in October, 1991. Attendance at Maplecon has been steadily dropping (by about 100 a year) for a few years, now, and it was felt that 1990 could very well see major losses. Many fen have, for sometime, squawked about the university location of Maplecon (isolated, poor rooming facilities)—the resurrected Maplecon would move to a new location. A one-day dealers' room is planned in October of this year to help raise money for Maplecon: The Next Generation.

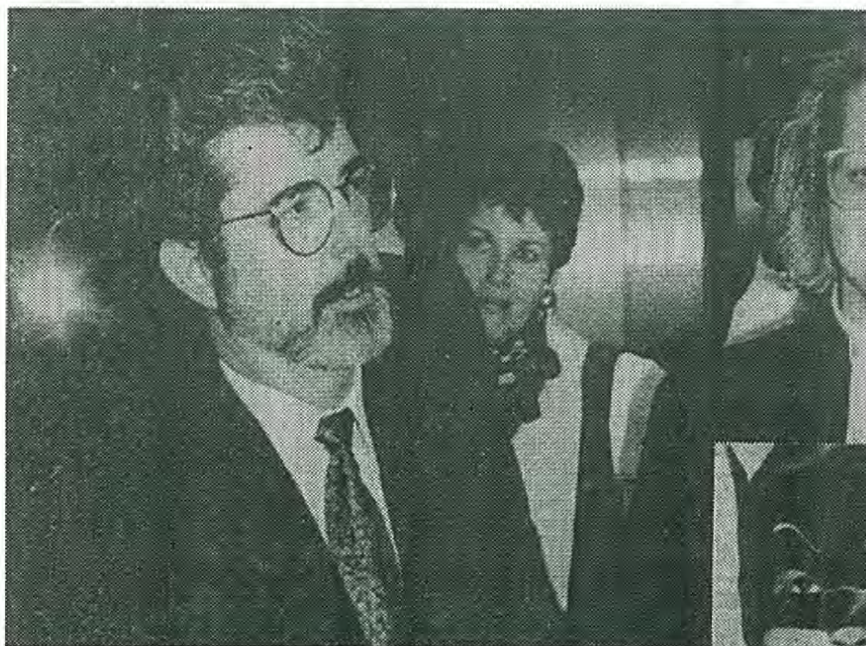
The new *Star Trek* novel, *Rules of Engagement*, by Peter Morwood includes in its dedication "The Toronto Celebrants". Morwood and his wife, Diane Duane, attended Toronto Trek II in 1988. They clearly had a great time partying with Ontario fandom and making friends with a few well-known local fen, as evidenced by Morwood's inclusion of two characters in his novel named for Toronto's Yvonne Penney (page 178 of the book) and Ottawa's Larry "The Doctor" Stewart (page 144), who Montrealers may remember as Con'cept '89's MC.

## Book Reviews: Rama II & Angry Candy

by Kevin Holden

For *Rama II*, Arthur C. Clarke wrote a lengthy introduction in which he testifies that there are no new ideas in sf. While bemoaning his inability to think up a new story, someone reminded him of the final line in *Rendezvous with Rama*: "The Ramans do everything in threes." So, Clarke embarked on a new series of Rama novels in collaboration with Gentry Lee. Longtime Clarke readers will probably conclude that the chemistry does not enhance the quality of the writing. Lee tends to overindulge in characterization and Clarke focuses almost entirely on science, so the mixture is very uneven. The first half of the book is dreadful, with lengthy incursions into the backgrounds of the characters that add nothing to their credibility or depth. The second half resumes the exploration of the new Rama spacecraft which is heading for Earth. Toward the end of the book, the story gets quite intriguing and suspenseful, if not at all original. The problem is that no new, useful information about Rama is revealed, just more questions. Clarke will soon release *Gardens of Rama*, which will presumably finish the trilogy and answer the questions. I would recommend *Rama II* if you really are a Clarke fanatic, but it is by no means an original or significant work.

*Angry Candy*, Ellison's compilation of short stories on the theme of death, is his first fiction release in years (*Harlan Ellison's Watching* is a collection of critical essays on movies and T.V. just out in hardcover). *Angry Candy* is reminiscent of Ellison's old vibrant style of social commentary and imaginative fantasy, mixed into powerful, evocative short stories. Some of the highlights of this collection include the highly experimental "The Reign Between", "The Function of Dream Sleep", and the traditional sf story "Quicktime". These are some of the very best stories Ellison has done in many years, and it is a delight to see he still has the touch. Warning: The introduction in this collection is a very personal eulogy for departed sf writers and a general essay on death and mourning that depressed me terribly. Read it at your own risk. Otherwise, this collection is truly a landmark.



George Lucas talks to reporters outside a Calgary courtroom



Adam West as Batman

ATTENTION ALL ARTISTS!



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**GERRY  
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**When?** The first three weeks of September 1990.

**Where?** At "L'Inspecteur Epingle", corner St-Hubert & Duluth in Montreal.

For more info contact:

Philippe Labelle 274-8473

or

Jean-Pierre Normand 381-4162

# Bandes Dessinées Fanatiques

par Jean François Lachance

Attention, a vos marques...et retournons vers le passé, maintenant. Marvel nous fait revivre dans leurs propre série les nouvelles aventures *The Ghostriders* et notre "Humbie" Homomermanus Namor (du à une demande monstre lié à son apparition dans *The Avenger*). Mentionnons également que le caractère tant demandé dans cette dernière série (*The Avengers*) est de la partie pour environ cinq numéros...oui, ils'agit de *Spiderman*. *Spiderman* qui connaît maintenant une nouvelle parution dans un titre du même nom (soyez assuré qu'il connaîtra une hausse de valeur). Peut-être aura-t-on un numéro pour chaque jour de la semaine qu'il vivra...un jour qui sait.

Prospecteur, surveillez également la sortie des *Guardians of the Galaxy* déjà vu surtout dans *Fantastic Four* et *The Thing*.

Hey, et D.C.? OK, les amateurs des romans pulp peuvent assister à une première. *The Shadow meet Doc Savage*. Une fête pour l'esprit dans une rencontre interbandes dessinées du même nom que les 2 caractères.

Si vous désirez clarifier le voyage temporel dans le monde de D.C., *Timemaster* est à lire. Fruit d'une oeuvre élaboré face à la situation délicate qu'est le temps

Temps encore pour: c'est un oiseau, c'est un avion, non c'est Supeyboy. Directement de la série télévisé qu'est ce marathon d'action de 30 minutes, nous irons là où la télé ne va point. La surprise, est que nous savons que Superboy n'apparaît pas dans le monde de Superman (version '90). Peut-être dans cette dimension arraché du passé de la terre, qui a servi à engendrer la légion de superhéros, et où Superboy vécu. Ainsi, télé et B.D. seront stable quand à leurs monde respectif. J'en profite aussi pour signaler une impression de tristesse chez certains...face à l'utilisation de succès commerciaux dans la B.D, en provenance de la télé et du cinéma. Pensons à *Freddy*, *Remo Williams*, *Robocop*, *Alien*, *Ghostbusters*, *Star Trek*. Ceux-ci disent également que les créateurs sont très inventifs, mais n'explorent point d'autres concepts qui ne font pas partie de la scène conceptuel lié à la série. Et, si jamais ils le faisaient, vous perdrez toujours cette portion du travail effectué dans la B.D....parce que la "réalité" ne poursuivra jamais là où a été amener l'évolution lie à un caractère (si jamais celui-ci évolue, et pouvez vous affirmez qu'un tel caractère aurait agi de la même manière...téléportez moi cet individu, Scotty!). Je puis dire ceci: si le travail ceux chargés d'une B.D. "X" est bien fait, de même que créatifs...vous allez voir une série qui se poursuivra longtemps après ( même si une série subi un recul où n'est plus produite). Un fan d'un concept donné n'a rien contre un monde parallèle d'histoire qui ne serons jamais partie du "réel". Mais, cela aide à comprendre et, cela fait fonctionné encore plus notre imagination lassiez nous donc apprécié.

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

**MonSFFA**

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

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 Membership Application**

Name \_\_\_\_\_

Birthdate (optional) \_\_\_\_\_

Mailing address \_\_\_\_\_  
Street

Apt. \_\_\_\_\_ City/Town \_\_\_\_\_

Province/State \_\_\_\_\_ Postal Code \_\_\_\_\_

Telephone (Home) (\_\_\_\_) - \_\_\_\_\_

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**Interests (optional)**

- Science Fiction      Others \_\_\_\_\_
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- Horror      \_\_\_\_\_
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- Writing      \_\_\_\_\_
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- Gaming      \_\_\_\_\_

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

You have my permission to pass on said information.

Please do not pass on any of said information.

Si vous voulez vous joindre au club, veuillez remplir le formulaire d'adhésion et nous le faire parvenir à l'adresse si-dessous avec un chèque ou un mandat-poste, payable à l'ordre de l'**AMonSFF**, au montant de 20,00 \$. N'hésitez pas à nous écrire si vous avez besoin de plus amples renseignements.

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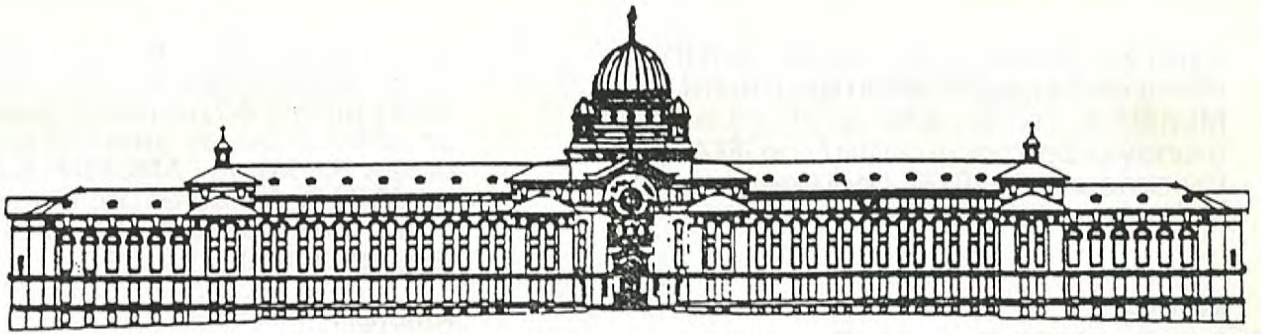
**Intérêts personnels (optionels)**

- Science-Fiction      Autres \_\_\_\_\_
- Fantastique      \_\_\_\_\_
- Horreur      \_\_\_\_\_
- Films/TV      \_\_\_\_\_
- Écriture      \_\_\_\_\_
- Art      \_\_\_\_\_
- Jeux de rôles      \_\_\_\_\_

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

Je vous autorise à transmettre ces renseignements.

Veuillez ne pas transmettre ces renseignements.



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**Dawson's FIRST Science-Fiction and Gaming  
Convention**

**Saturday April 7, 1990**

**10 Am - 10 Pm**

**Dawson College**

**4\$ General Admission / 3\$ Dawson Students**

## ACTIVITIES:

**Gaming:** Roll Playing Games such as Advanced Dungeons and Dragons, Marvel Super Heros, Champions, Harnmaster, Robotech, Battletech, Rolemaster, Paladium, Star Wars, Top Secret/SI and many more.

Interactive games such as Talisman, Naval War, Illuminati, Nuke Wars, Axis and Allies, Chess, and many more.

**Model / Miniature Show and Competition**

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