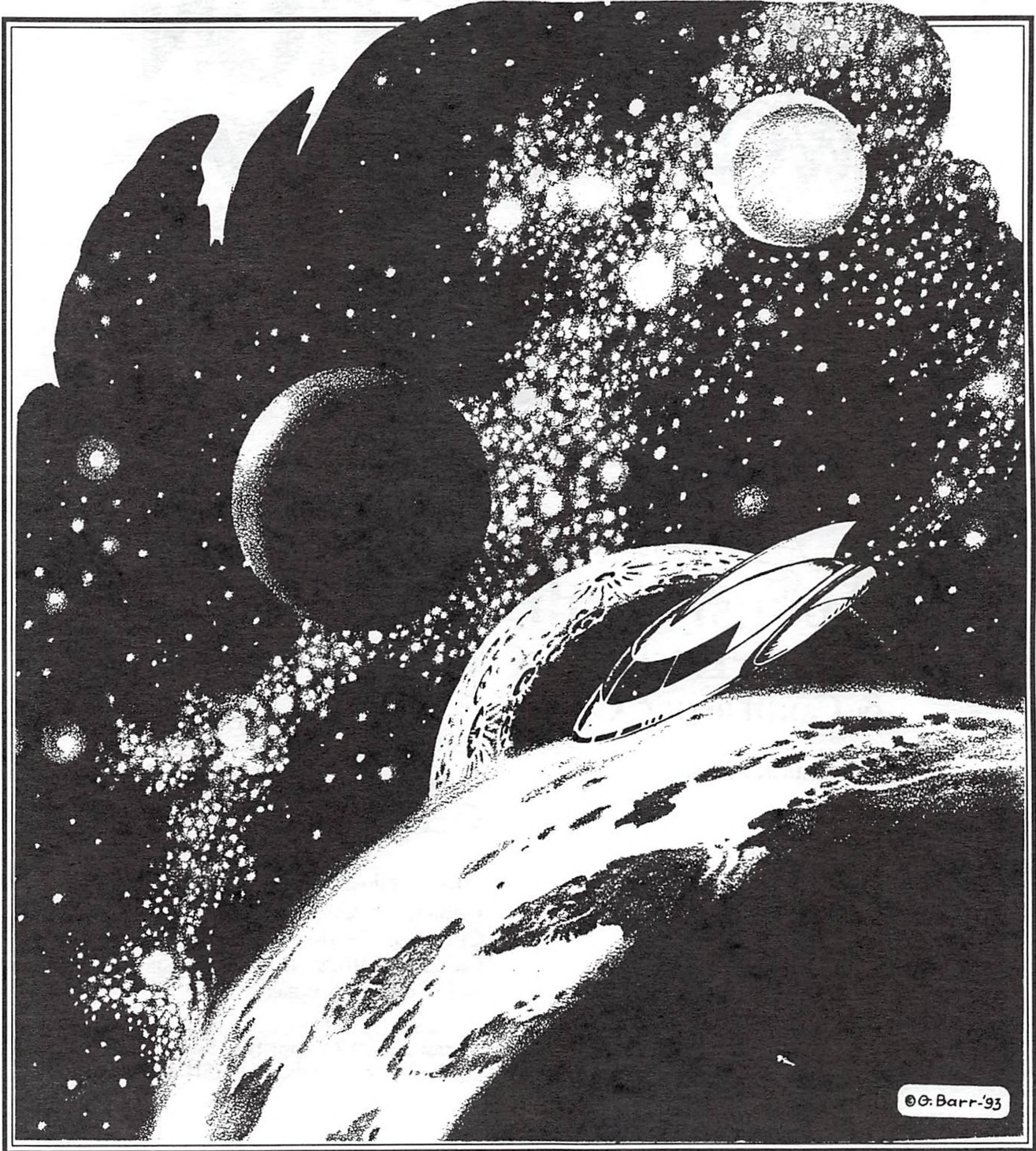




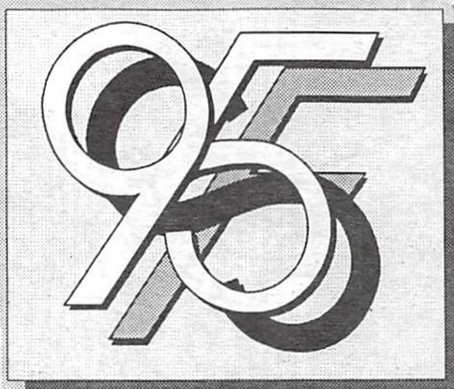
CONADIAN

Progress Report 4, Fall - Winter 1993



© G. Barr '93

INTERSECTION WORLDCON '95



AUGUST 24TH - 28TH 1995
**SCOTTISH EXHIBITION
& CONFERENCE CENTRE**
GLASGOW

GUESTS OF HONOUR:

SAMUEL R. DELANY
GERRY ANDERSON

INTERSECTION - The Scottish WorldCon

Name:

Address:

PostCode: Country:

BadgeName:

E-Mail:

I enclose £50/\$85 attending, \$15/\$25 supporting
(delete as appropriate)

Please send me more details on Intersection ☐
I agree to my information being stored on computer

121 Cape Hill, Smethwick, Warley, West Mids, B66 4SH, UK
P.O. Box 15430, Washington D.C., 20003-0430 USA

Talks, Films, Panels, Videos,
Comics, Quizzes, Artwork,
Costumes, Science, Music, Silly
Games, Dealer's Room, Authors
and much, much more!

INTERSECTION: 121 Cape Hill, Smethwick,
Warley, West Mids, B66 4SH, UK



Conadian - Worldcon 1994, Winnipeg Canada Progress Report 3 Summer 1993

The 52nd World Science Fiction Convention

ConAdian

September 1- September 5, 1994 in Winnipeg, Manitoba

With Guests:

Author

Anne McCaffrey

Artist

George Barr

Toastmaster

Barry B. Longyear

Fan

Robert Runté

CONADIAN - Post Office Box 2430, Winnipeg MB, R3C 4A7 Canada

United Kingdom: Klm Campbell, 69 Lincoln St., Leeman Rd., York, UK, YO24VP

USA: Conadian, P.O. Box 7111, Fargo ND 58109 USA

Europe: Kees van Toorn, Postbus 3114, 3003 AK Rotterdam, Netherlands



Editor Notes

Terry Fowler

1421 West Albion,
Chicago, IL, 60626.



Phone is 312-743-4760 and the
fax/modem is 312-743-4767.
CIS ID 76620,3557. Internet:
76620.3557@compuserve.com

This progress report was pro-
duced on a Macintosh Classic,
using MS Word 4.0, Aldus
PageMaker 4.0 and print-out on
a HP LaserWriter III.

If you have a contribution
for the next PR, please send a
disc/ hardcopy/e-mail/fax to
me and we'll do bytes, if not
lunch. Please send by Decem-
ber 15, or else my obligatory
mistake count goes beyond my
religious requirements. (My
god/ess prohibits perfection)

Terry Fowler



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Business name of Conadian A
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From the Chair



In this issue we present you
with the latest update concerning
membership, advertising, news
about programming, art shows and
dealers. The completion of
ConFrancisco is just one of the
many signs that a year from now
we will be holding a convention we
started dreaming and working on
in 1987!

Dreams that started then, be-
came written proposals, action
plans and after additions, subtrac-
tions and other changes, these plans
continue to be worked on. They are
coalescing into a great convention,
all due to the many fans, new and
old who are joining and helping.

The next PR already has been
sketched in with details on travel,
hotels (with booking forms) and
the forms for site selections and
(dare we say it) the 1994 Hugo
Nominations.

While those of us on the
Convention committee continue to
plough on towards putting on the
best con ever, we have glimpsed
the light at the end of the tunnel.

Keeping In Touch

To Contact ConAdian, please use:

Genie:	J.MANSFIELD4
COMPUSERVE:	Linda Ross Mansfield 70324,2252
INTERNET:	J.MANSFIELD4@GENIE.GEIS.COM
FAX:	(204) 944-1998
PHONE:	(204) 942-9494
ADDRESS CDN	P.O. Box 2430, Winnipeg MB, R3C 4A7
ADDRESS US	P.O. Box 7111, Fargo ND 58109 USA

Membership Rates

Membership Type	Attending	Supporting	Conversion Fee
1 January to 30 Sept 1993	US \$85 Cd \$95	\$25 \$30	\$60 \$65
1 October to 31 December 93	US \$95 Cd \$125	\$25 \$30	\$70 \$95
Children 12 and under	US \$30 Cdn\$35		
sold at any time prior to the con; age taken for the first day of the con			



WELCOME TO THE CONADIAN PROGRAM

by Bruce Farr,
Program Division Head

ConAdian will be a tad bit unusual... the main Program will be all on a single level of the Convention Centre in one large, contiguous block of rooms. We won't have to tell people that their favorite main Program item is in the other hotel, floor, multiverse, or what-have-you.

WE NEED YOUR INPUT

The Program Division is brainstorming on Program ideas and possible participants. We can be contacted via:

ConAdian Programming
P. O. Box 27201
Tempe, Arizona 85285
USA

We can also be reached via GEnie:
M.Farr

We're especially interested in ideas which have a Canadian flavour, though we aren't working on a quota system or a Canadian track in the Program. We do intend to represent Canadian themes as well as Program participants in a

major way. There will also be a strong international theme to the convention.

Currently planned Program tracks include SF, fantasy, horror, special interests (including media areas and McCaffrey fandom), filking, gaming, costuming, and science and technology.

WE ALSO NEED YOUR HELP

Program is also looking for people who are interested in working with the Program staff in developing Program ideas (including specialists who wish to work on the individual tracks) and suggesting participants. While the core Program Development staff is located in Phoenix (yes, Phoenix - I'm a former Montrealer), we want to get people everywhere involved. Our staff includes Margaret Grady, Bruce Farr, and Mike Willmoth for Program Development, Lea Schultz for Comic topics, and Larry Warner for Filk topics.

Also recruited are Rana Yaworski and Nancy Taylor for Special Interest Groups, Diane

Walton as SF Canada Liaison, Dave Clement for Filking, Linda Proulx for Films, Ken Wolfe for Japanimation, Hugh Gregory for Video, and Kelly Sturch and Chuck Hainsworth for Gaming. In addition, we are building a team for Program Operations. This includes Val and Ron Ontell, Rick Katze, and Rick Foss. If you would like to work in a Program-related area, please contact us and let us know what area interests you.

Please note that we will have a Program meeting during ConFrancisco. This will be publicized at the ConAdian table and party at ConFrancisco. The purpose will be to discuss Program Operations policies and assist in netting additional people to work in Program Ops.

AND YOUR PARTICIPATION

Even though our Program Participant recruitment effort will not begin until the conclusion of the upcoming ConFrancisco Worldcon, we do have Program Progress Reports available for interested Program Participants. Please contact us by mail or GEnie for a copy.

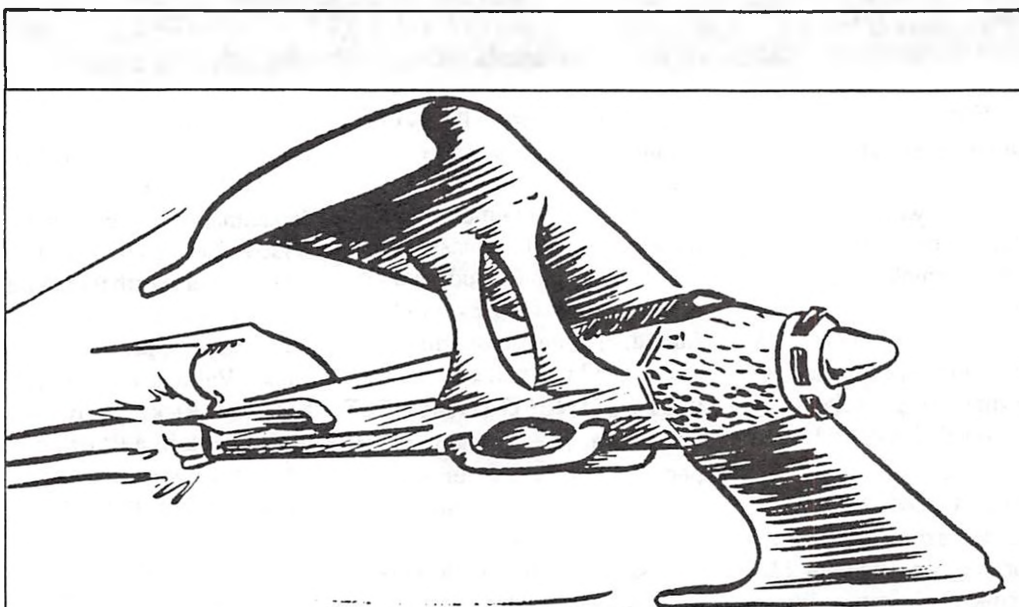
The Program will run during the official convention dates from Thursday afternoon through the following Monday afternoon. We plan up to 16 tracks in the main Program (all will be located on the ground floor of the convention centre). Note that due to the Rosh Hashannah holiday, Monday will be a light day for the Program. Gaming, video, and Japanimation will be at the nearby hotels. We will let you know which hotel for each in the next PR.

ATTENTION EASTERN EUROPEAN FANS!!

If you are planning to come to Winnipeg for ConAdian and require assistance, you may wish to contact us through our European agent Kees Van Toorn. Folkorama, Winnipeg's Festival of Nations, is interested in helping

put you in contact with members of your native community now living here in Winnipeg. They are interested in providing accommodations, etc during your visit in exchange for news, talks, etc from home.





The New Spirit of St. Louis

Not since NASA put men on the moon in 1969 has St. Louis been host to the SF world. We know we can do it; look at the World's Fair in 1904, Lindbergh's flight in 1927, or the World Series in 1982. -- OK, so it takes us a little time in between events to prepare -- but, can we put on a party when we try, or what?

Since they built an entire country around us, you have to expect the best of everything - a brand new convention center - brand new hotels (they promise to really build at least one more) - and an ever-enthusiastic committee.

So . . . see us at one of our parties - talk to the committee - sample a little mid-West hospitality - and catch the New Spirit of St. Louis in 97!!!

Presupporting memberships \$10 - Preopposing memberships \$15

ST. LOUIS IN '97 P.O. BOX 1058 ST. LOUIS, MO 63188 1-314-FAN-3026

Art (c) 1992 by John Sica

Robert Runté Fan Guest of Honour

By Christine L. Kulyk

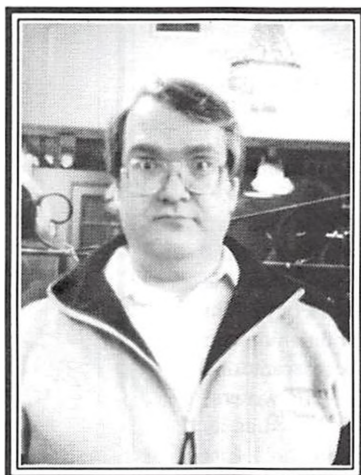
Who is Robert Runté? Well, if you've been a member of Canadian fandom for any length of time, the chances are very good that you already know the answer to that question. Quite a fair number of us can credit Robert with being the one who once gave us that little nudge that incites one to make the transition from SF reader to active fan. I count myself in that number, because my own first meeting with Robert, back in September of 1976, was a rather typical example.

Robert was seated behind a membership information table at the first Open House held by the Edmonton Science Fiction and Comic Arts Society (ESFCAS), trying to recruit more members. Thinking I would be able to escape after collecting some information and a flyer or two, I wandered over to the table to ask Robert a few questions about the recently formed group. My fate was sealed.

The following summer, thanks mainly to Robert's urging, I found myself attending Westercon 30 in Vancouver along with a sizable contingent of other bright-eyed Edmonton fans of various degrees of neo-ness. Robert brought with him several copies of a flyer announcing the planned publication of his first fanzine, to be called *WHATEVER*. The flyer consisted of fake quotes about the zine by various BNFs, such as "Sorry, I don't think I've ever seen it," ending with the comment (in fine print) that "All unanimously agreed that they couldn't" (then, in very LARGE print) "REALLY RECOMMEND THIS ZINE!" A clever approach. Unfortunately, on the very first day of the con, Robert discovered that there had already been a fanzine called *WHATEVER* pub-

lished by someone else—and so, with his usual tact and discretion (and a lot of wailing and gnashing of teeth), he decided he had better scrap those particular flyers—and find a new name for his zine.

Ultimately, Robert's *WHAT-EVER* did materialize, in a way—as



one half of a Westercon 30 conreport one-shot called *NOOTKA/REVETAHWA*, jointly published in 1978 by Robert with his longtime friend David Vereschagin.

Robert Runté thereafter could frequently be seen at ESFCAS meetings grinning contentedly from ear to ear or wearing a starry-eyed expression as he schemed and dreamed about what was yet to come. The 1977 Westercon was only the second SF con Robert had ever been to (his first was V-Con 5, also in Vancouver, in 1976). And though he still considered himself to be somewhat of a neofan at that time, he was already a great proselytizer and recruiter for Canadian fandom, and for Edmonton and Alberta

fandom in particular. Shortly after returning from the Vancouver Westercon, Robert found himself serving on the concom planning NonCon, the Alberta Regional Science Fiction Convention, held for the first time in Edmonton in 1978.

Robert successfully completed his Ph.D. in the Sociology of Education, in late 1992. By that time, Robert had already moved some miles south of Edmonton to take up a post as Assistant Professor in the Faculty of Education at the University of Lethbridge, Alberta.

Since 1977, he has produced countless apa contributions as a member of FAPA, CANADAPA, BCAPA, and C/RAPA, among others—including a long-running series titled "I'm Not Boring You, Am I?"

It was fanzines that initially brought him into the world of fandom. The first one he ever read was *THE RIVERSIDE QUARTERLY*, published in Regina, Saskatchewan, back in the late 1960s. But he didn't really become hooked by fandom until sometime in the early '70s, when he read Susan Wood's fan column in *AMAZING* and therein discovered the existence of the legendary zine called *THE SPANISH INQUISITION* published in New York by Suzanne Tompkins and Jerry Kaufman. Thence began Robert's steady accumulation of vast mounds of stapled twiltone—a fannish archive the extent of which can perhaps be truly appreciated only by folks such as the movers who had to shift all of those boxes of fanzines into Robert's recently acquired new home in Lethbridge.

From 1979 to 1981, I was privileged to be, with Robert, one of six co-



editors of the late, great fanzine called **THE MONTHLY MONTHLY** (later renamed **THE BIMONTHLY MONTHLY**).

Robert served a couple of stints as editor of the **ESFCAS** newsletter (1977 and 1980). He also produced several issues of a widely distributed zine called **NEW CANADIAN FANDOM**. But probably his best-known fannish publication to date has been **THE NCF GUIDE TO CANADIAN SCIENCE FICTION AND FANDOM**, the third edition of which (published in 1988) was honoured with a 1989 Canadian Science Fiction and Fantasy Award. In 1990, Robert capped this achievement with a second Canadian Science Fiction and Fantasy Award (now known as the **Aurora**) for his lifetime contributions to Canadian fandom.

B.C. fans have invited him as **Fan GoH** at several cons, including his recent appearance as the mysterious "Secret" Guest of Honour at **NonCon 15**, in Vancouver. In 1989, Robert was voted by Canadian fans as recipient of the Canadian Unity Fan Fund (**CUFF**), through which he attended **PineKone II/Convention 9** in Ottawa that year.

That was also the year that Robert joined some more groups — writers' groups this time. In 1989, his first piece of professionally published SF—a short story titled "The Luck of Charles Harcourt"—appeared in Edmonton's **ON SPEC** magazine. Since that year, he has been a member of both the **Writers Guild of Alberta** and **SF Canada** (formerly known as the **Speculative Writers Association of Canada**), as well as a number of writers' workshops. As with his previous fannish involvements, Robert jumped into this new arena with both feet (and at least four hands, one might deduce). As a founding member of a new Edmonton con called **ConText**, devoted to SF literature, Robert became one of the instigators of the national Canadian SF writers' organization now known as **SF Canada**. He served as its founding secretary, and in 1989-90, was the editor of its national newsletter. He promoted the **Aurora** awards for Canadian SF and fantasy writing, the annual **Convention**, **ConText**, **NonCon**, and **SF Canada**, encouraged the formation of a new Canadian SF artists' group, and handed out copies of **THE NCF GUIDE TO CANADIAN SCIENCE FICTION AND FANDOM** at every opportunity (he's currently at work on the fourth edition).

Most of all, through all the years I've known him, I've been continually impressed with Robert's endless eagerness to meet new people, whether it be at an SF con, on a university campus, or in any restaurant that keeps late hours and will serve spaghetti for breakfast on request. Robert Runté possesses the rare talent of being a true *listener*. He's eternally fascinated by what other people say and think and do. And there's nothing he loves more than the chance to introduce yet another bright-eyed prospect to the joy of fandom. A Worldcon in Winnipeg?— Ah, what bliss! — Right, Robert?



What could be more fun than this?

This!

© 1992
TEDDY HARVIA

Niagara Falls in '98

The Affordable WorldCon

Niagara Falls Science Fiction Association
Post Office Box 500
Bridge Station
Niagara Falls, New York 14305

NASFiC

NORTH AMERICAN SCIENCE FICTION CONVENTION

JULY 13 - 16, 1995

ATLANTA, GEORGIA

Guests of Honor:

BJO TRIMBLE

TIMOTHY ZAHN

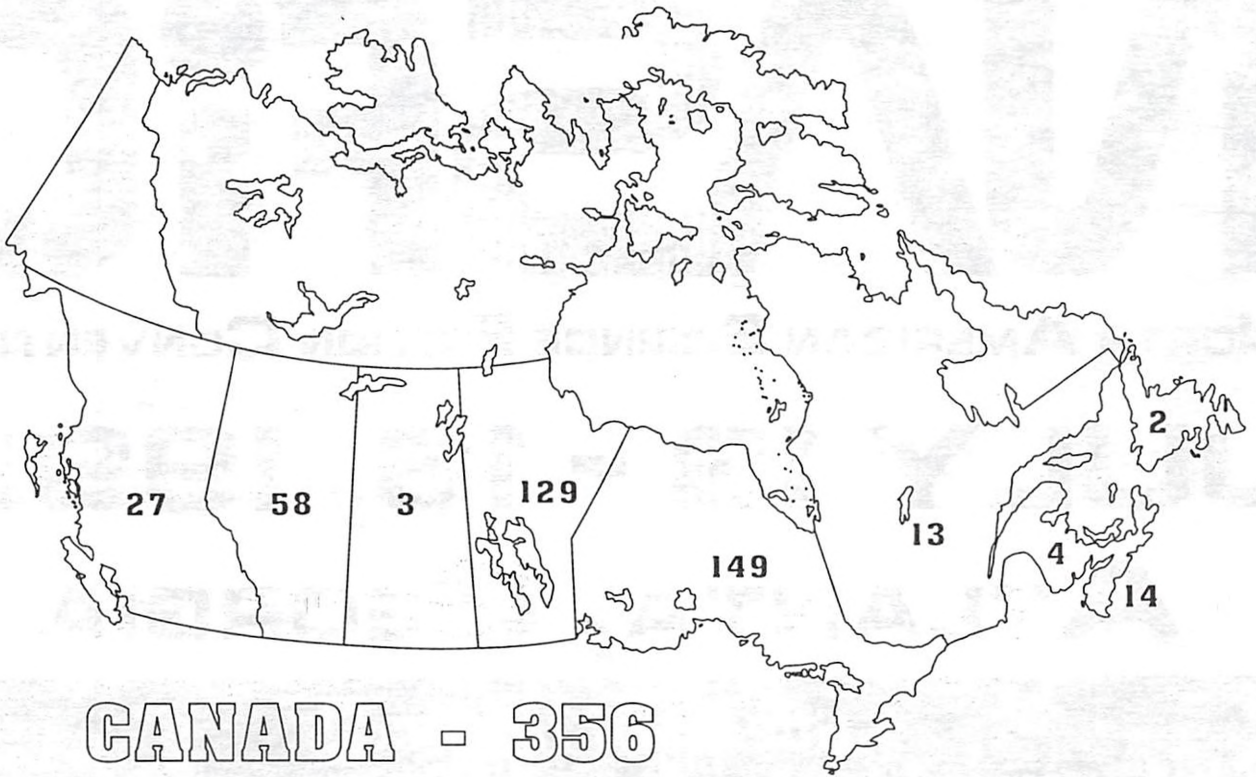
MICHAEL WHELAN

ORSON SCOTT CARD

GEORGE ALEC EFFINGER

Membership Rates:
\$25 to 3/15/93, \$30 to 9/15/93

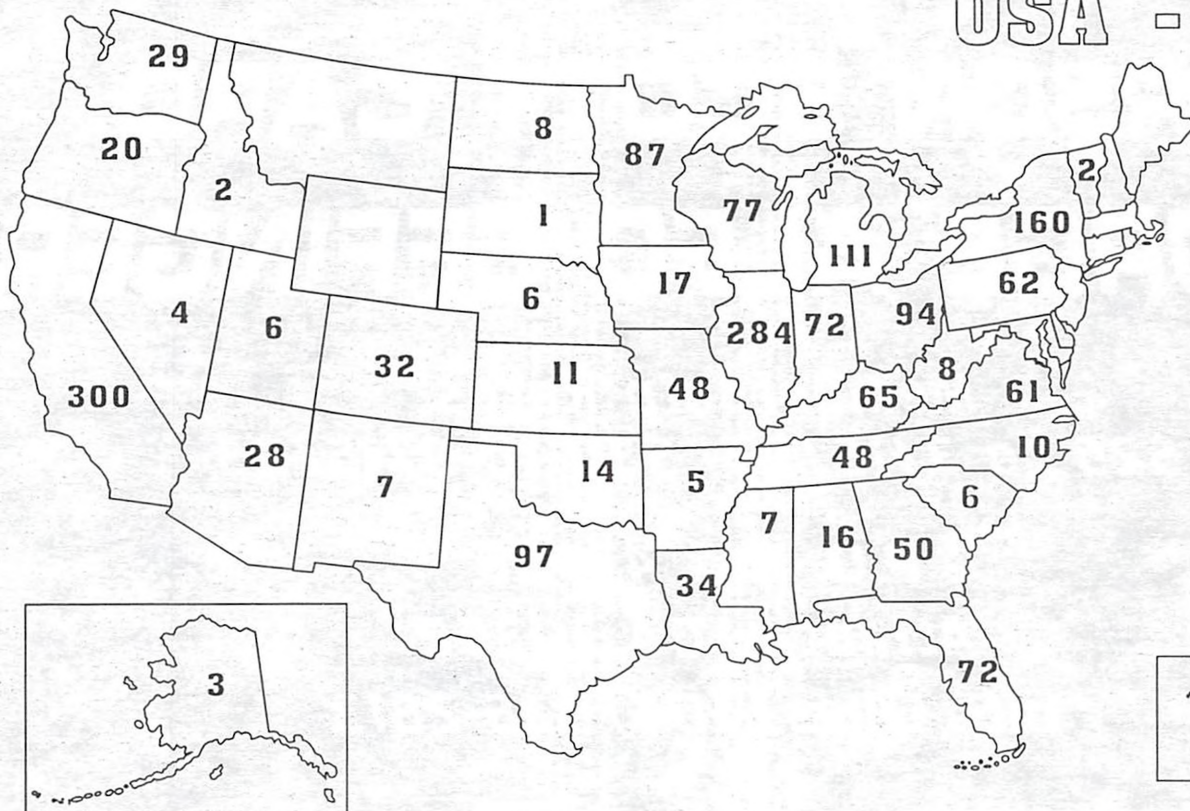
**P.O. Box 47696
Atlanta, GA 30362
Info Line: (404) 925-2813**



AUSTRALIA - 9	NETHERLANDS - 8	MEXICO - 1
FRANCE - 1	NORWAY - 2	NEW ZEALAND - 1
GERMANY - 13	SPAIN - 2	
ISRAEL - 1	SWEDEN - 1	LOST - 1
JAPAN - 13	UK - 42	

TOTAL
2826

USA - 2337



CT - 28
DC - 8
DE - 7
MA - 134
MD - 107
ME - 1
NH - 13
NJ - 62
RI - 6

New and Converting Memberships

New Members

A02857 Adkins Sue Ellen	A02796 Hoffman Linda	A02886 Rudolf Eva
A02880 Ames Ken	A02817 Hughes Marian	S00826 Rutledge Amy
A02840 Baird Alison	A02778 Hyltun Joey-Jayne	S00828 Rutledge Charles
A02866 Ball L Garth	A02823 Jarvis June A.	A02863 Ruzecki Tom
A02865 Ball Teresa	A02852 Jones Lance	A02859 Samuel Stephen
A02839 Barclay Alan	A02791 Katz Ken	A02884 Seney William F
A02828 Barnson Christine	S02827 Khalidi Nadim	A02818 Sharp Christopher
A02847 Beesley Marie-Louise	A02889 Kovac Chris	A02875 Shea Robert K
A02894 Berndtson Jan	A02891 Krebs Kathryn	A02800 Singleton Bram
A02833 Blais Eric G	A02783 Landry Paul	A02801 Singleton Chris
A02849 Bloom Michael	A02822 Leavell Jane A.	A02799 Singleton Jon
A02802 Boudreau Anna Marie	A02829 Lee Dylan	A02860 Smit Simone
A02835 Bowman Morva	A02779 Lettau Mike	A02797 Smith Laurie
A02821 Cairnes John W.	A02212 Liesemer Phillip	A02812 Smith Lisa
A02872 Cantrell Stephanie	S02895 Lund Rod	S02809 Smithers Jane
S02798 Cassano Renita	A02867 MacPherson Robert A	A02873 Sommers Tony
A02787 Chen Elsa	A02850 Marquez David S	A02862 Stansfield Rodney D.
A02815 Cohen Jack	A02804 Marzi Jurgen	A02878 Start Dale
A02877 Conroy Alison	A02794 McDonald Colin	S02824 Stokes Keith W.
A02892 Crain Merce	A02885 McEachern Blair	A02819 Thomassen Gunrun M.
S02864 Dalmas John	S02846 Melder Zane	A02803 Valdron Dennis
A02793 Dela Cruz Dawne	A02871 Metz Claire D	A02054 Van Winkle Lara
S02810 Dickson Iain	A02870 Metz Paul C	A02814 Van't Ent Jan
S02805 Digby Tom	A02876 Milljour Don	S02806 Webber Robert D.
A02853 Donovan Marc	A01805 Mittenshaw-Hodge Neal	A02811 Weston Peter
A02848 Doob Brian	A02213 Morlidge Arlene	A02781 White Kay
A02882 Dyck Craig	A02868 New David W	A02782 White Tara
A02881 Dyck Kathy	A02883 Omelusik Keith	S02825 Whitely Amanda
A02851 Embury Connie	A02830 Paige Paul	S02826 Whitely Neil
A00756 Farmer Dale	S02843 Payne Michael	S02785 Wicker Guy
A02792 Finch David M	A02861 Peters Yvonne	A02795 Wiebe Sheldon
S02808 Fine Colin	A02784 Phillips C.L. Chuck	A02790 Wildwind Kaliburn
A02820 Freeman Nancy L.	A02838 Pinkerton Renee	A02789 Wildwind Sharon
A02813 Garratt Peter	A02837 Pinkerton Thomas	A02869 Wilgosh Deborah
A02855 Giraud Lynn	A02834 Pollard Alan	A02842 Willenson Keith
A02780 Hagerty Beatrice E	C02836 Pollard Rhys	A02841 Willenson Kris
A02858 Hagstrom S	A02845 Price George W.	A02856 Worsfold Liana
A02874 Hamman Roswitha	A02893 Pyter Tom	A02879 Yeats Allan
A02832 Hayward David	A02890 Quillin James Michael	A02816 Yost Sarah
A02831 Hayward Gina	S02777 Reedy Robert R	A02888 Zimmerman Louis
A02786 Henderson Mike	A02854 Reid Sian	
A02844 Henley Ron	A02788 Roberts Jim	
A02887 Herrewynen Jody	A02807 Rogan Alanna	



Converted to "A"

A01961 Bramwell Bob
A00122 Geraud Barbara H.
A00510 Kmecak Paul
A00511 Kmecak Virginia
A00654 Low Danny
A00917 Neal M. Terri
A01011 Patton Elizabeth
A01208 Rubin Arthur L.
A01317 Shoji Joseph
A01500 Thornhill Ira M.
A01513 Torres Dinah D. L.
A01550 Van Asseldonk Bertie

Pascal P. Martyn
Phoenix AZ 85015-
Laura Lynne Modine
Phoenix AZ 85017
Debbie Ridpath Ohi
Orangeville ON L9W 2Y8
Jerome D. Scott
OTTAWA ON ? K1R 5T1

Yossie Silverman
SAN FRANCISCO CA
Darlene Waters
DES MOINES IA 50315
Charlotte Williams
Louisville TN ? 37777-
Michael N. Williams
ROYTOWN MO

Dealer Information

There are several tables remaining for ConAdian. To reserve tables, please send \$50.00 per table deposit to:

Greg Ketter,
Dreamhaven Books
1309 4th St. SE,
Minneapolis,
MN 55414

Information on customs and brokerage will appear at a later date due to various pending changes. We will offer as much help and guidance as possible to make entry into Canada as simple as possible.

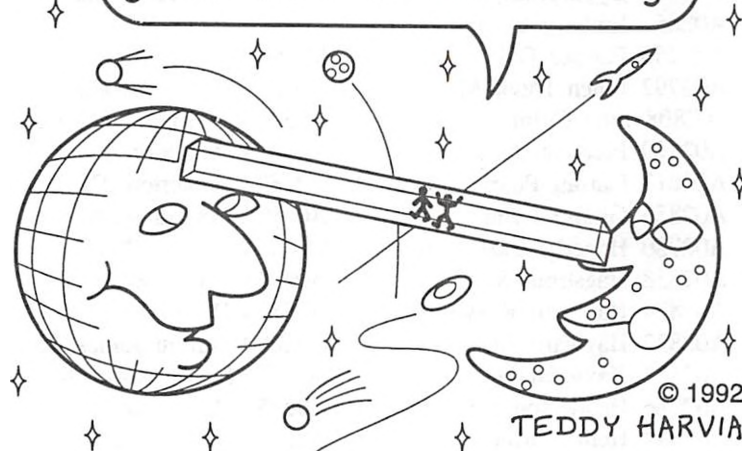


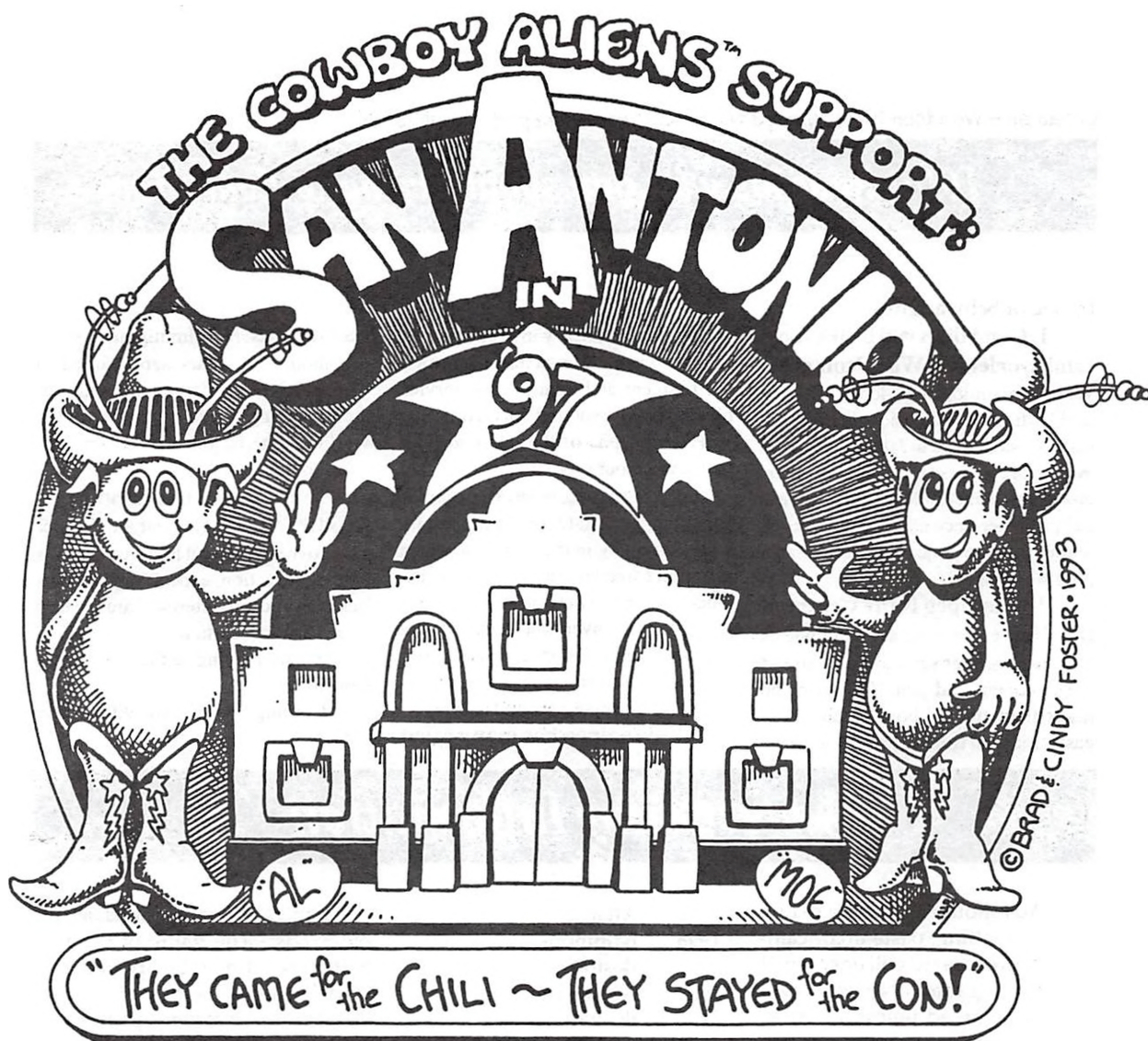
Problems...

Lost Souls

John Abbe
San Fransico CA
David Abzug
Chicago IL 60641-
Michelle DeLude
Los Angeles CA 90007
David Dewar
Calgary AB T3A 0X4
Jeffrey Dewar
CALGARY AB T3A 0X4
Frank Dyson
New York NY 09458-
Margaret Fowle
TORONTO ON M4L 1K1
Janet R. Gimblet
Irving TX 75060-3273
Charles Gregory
STRATFORD ON ? N5A 5P6
Dawn Grummett
Vancouver BC V6E 1Z4
John Hartling
Columbia TN
M Jackson
CHICAGO IL 60607
Jennifer Suzanne Levin
New Orleans LA 70114
Tammy Mahaffy
Evanston IL 60202

With the skywalk, we avoid the hazards of traffic, not to mention asteroids, space junk, and free-fall reentry.





How about you?

San Antonio: the home of the famous Alamo. An ideal site for a convention of this magnitude with the enormous Convention Center and gobs of hotels. Plus, the San Antonio International Airport is less than 15 minutes from the proposed site. And if the lure of a Texas-style Worldcon isn't enough, you can check out all of the other neato stuff in and around the River City. C'mon by one of our Bid Parties and we'll be more than glad to tell you all about it (while you're sampling chili, of course).

San Antonio in 1997
P.O. Box 291015
San Antonio TX 78229-1015

(Please send SASE for replies. Gracias!)

In case you thought we forgot to plug:

Pre-Supporting Members	\$8
Pre-Opposing Members	\$10
(Special Memberships for slightly more dinero.)	
T-Shirts (with our 'way cool Alamo logo)	\$10
Buttons (we got three kinds)	\$1 and \$2

How can you really help out? Vote for San Antonio in the 1994 Site Selection, that's how! All you need is a membership to Conadian, the 1994 Worldcon, either Attending or Supporting. Then vote! Ain't that simple?

1000 Reasons why you should come to ConAdian

by Victor Schwartzman

1. ConAdian will be the most family-oriented Worldcon ever!

We are planning a Kidcon, utilizing highly trained professional child care staff, special visits to facilities around Winnipeg, and even bringing in entertainment. Your children will have a unique experience all their own, even while you are enjoying ConAdian's programming.

2. Winnipeg is the Centre of the Universe; yes, as Winnipeg is located almost exactly in the centre of the continent and just 102 km or 60 miles from the US border, the city is easily reached from anywhere in North

America. We hope you will come by your own vehicle or sit back and enjoy the frequent and comfortable service offered by Greyhound Bus, Amtrack/ViaTrain or one of the many airlines that service our city.

3. Winnipeg is small. There is something to be said for a compact city where anything in the downtown area is within fifteen minutes' walking distance. All major hotels are a very easy walk to the Convention Center. There are two major shopping malls, connected by an enclosed skywalk system, also a couple of minutes away.

4. Winnipeg has many great

restaurants. New immigration starting about 15 years ago resulted in wonderful ethnic variations with authentic dining treats from all over the world. Name it, you can find it very close to the Con.

5. Winnipeg has great tourist attractions. Our outdoor/indoor zoo, covering several hundred acres, is a great attraction, especially for families. Of special interest are nearby pioneer villages where you can walk in the past after flying in the future with ConAdian.

Coming soon are 995 more reasons!

Advertising Information

Ads should be camera ready. Any typesetting, paste up or camera work requested will be charged at prevailing rates. No work will be done to an ad unless a written request is received with the ad. Bleeds, color, cover positions and any other special requests are extra.

Progress Reports will be published approximately twice a year with a print run of 3500-4000 copies.

Cheques for ad placement should be made out to ConAdian and must accompany the ad unless billing arrangements are made with Beverlee Ballon.

It is the policy of ConAdian to offer space of a half page ad to all legitimate bids for worldcons to be held in 1996, 1997, 1998 etc **FREE OF CHARGE.** The list of announced bids at the time of publication of PR 4 are:

1996 Los Angeles
1997 San Antonio
1997 St. Louis

1998 Atlanta
1998 Baltimore
1998 Boston
1998 Niagara Falls
2001 Boston

Ads are subject to the same

mechanical specifications as all other ads. The value of the free half-page ad may be applied as a credit against the cost of a larger ad. Please reserve by the published deadline.

Deadlines for Progress Report 5

Space reservation: Nov 15, 1993. Camera Ready copy: Dec 15, 1993. For information about deadlines for future ad placement please write:

Beverlee Ballon, PR Ad Manager
c/o ConAdian, P.O. Box 2430
Winnipeg Manitoba, Canada R3C 4A7

Rates for Progress Report Ads

Page:	Full	1/2	1/4
pro:	\$200	\$150	\$100
fan:	\$80	\$60	\$40

Specifications for Mechanicals

Pages are 8.5" x 11". Image areas for ads:

Full Page:	6 x 9 inches
Half Page:	6 x 4.5 inches or 3 x 9 inches
Quarter:	3 x 4.5 inches or 6 x 2.25 inches



A large, stylized black and white floral border surrounds the central text. It features symmetrical, swirling leaf-like patterns that frame the content.

Extravaganza!

by
Kent Bloom, Division Head

Extravaganza is the division which runs the "major" celebrations which are a central part of a Worldcon. This includes the Hugo Awards Ceremonies, the Masquerade, Opening Ceremonies, Closing Ceremonies, and a party or two for the whole convention.

We are looking for your suggestions about how you would like to have us honor our guests, recognize our common interests in Science Fiction and Fantasy, and celebrate fandom at the 52nd Worldcon. Please send your suggestions, comments, and offers of help to one of the ConAdian boxes or post them to us on GEnie or CompuServe.

We expect to have a good time and put on a good show with your help. Please come and join us in our celebrations.

Canadian Speculative Fiction

by Robert Runte
and Christine Kulyk

Canadian speculative fiction¹ is in the midst of a renaissance. Since the early 1980s Canadian writers have gone from near invisibility in a genre dominated by American publishers, editors and writers, to a growing movement that is helping to redefine, and thereby revitalize, SF. Just as British writers in the late sixties suddenly found themselves at the forefront of the New Wave which invaded and enriched the genre of Gernsbach and Campbell, Canadian writers today are coalescing into a distinctive voice which is taking SF in new directions.

It is not just that the number of Canadians writing SF has increased dramatically — at least ten fold — in the last decade. Nor is it just that the SF community in Canada has now reached sufficient “critical mass” to see the formation of its own national convention (Canvention, founded 1979); its own national awards (the Auroras, founded 1979); its own national magazine (On Spec, founded 1989); and its own national writer’s associations (SF CANADA, founded 1989 and the Canadian region of SFWA, established 1992). Rather, it is that as each of these developments provided new opportunities for both writers and readers, Canadians have suddenly become aware that there is a distinct body of Canadian SF, that it differs from what has gone before, and that — in spite of Canadians’ traditional inferiority complex — it is pretty darn good.

The roots of the current renaissance in Canadian SF may be traced back to *Other Canadas: An Anthology of Science Fiction and Fantasy*, edited by John Robert Colombo (Toronto: McGraw-Hill Ryerson, 1979). This was the first anthology of Canadian science fiction, and provided an excellent overview of Canadian SF and fantasy, including a good deal of historical material unavailable elsewhere.

The same year, Colombo collaborated with Michael Richardson, John Bell, and Alexandre L. Amprimoz on a companion volume, *CDN SF & F* (Toronto: Houndslow Press, 1979), the first major bibliography of Canadian science fiction and fantasy. An 85 page trade paperback, it lists over 600 books.²

These two works provided ammunition for Canadian nationalists who argued that there was a distinctive Canadian science fiction. A bibliography with six hundred titles came as a major shock to most Canadians, who up until then would have been hard pressed to name even two Canadian SF authors. Most Canadian SF readers simply assumed that science fiction was something written by and about Americans.

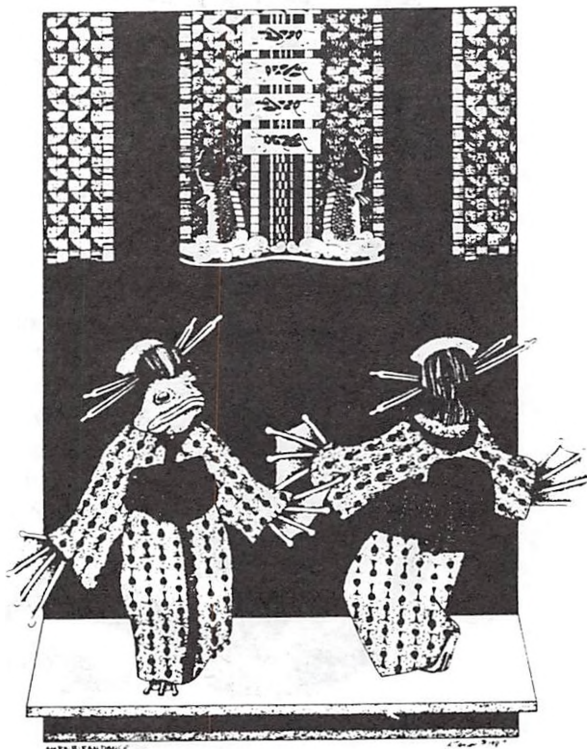
Furthermore, in analyzing the stories collected, Colombo argued that there was a distinctive flavour to

Canadian SF and identified four characteristics of Canadian speculative fiction in his preface to *Other Canadas*: (1) the “Polar World”; (2) the “National Disaster Scenario”; (3) the theme of the “Alienated Outsider”; and (4) the “prevalence of Fantasy over Science Fiction”.

Most critics today talk about “an awareness of the environment”. In some cases this is manifest as an explicit concern with environmental issues. Wayland Drew’s *The Erthring Cycle*, for example, was one of the first post-holocaust series where the fall of civilization was brought about by environmental collapse, rather than nuclear war. More commonly, however, this “awareness of the environment” refers to a characteristic emphasis on setting, and an acceptance that we are shaped by our physical environment. As Candace Jane Dorsey put it:

...in some cases, the protagonist’s relationship to the environment is the story, more so than the tendency in American SF for characters to collect “plot coupons” to get out of the story.³

From this perspective, even William Gibson’s cyberpunk novels may be seen as dealing with environmental themes, because they represent the urban environment in a new way.⁴ Canadians live in a country that is climatically and



geographically diverse, so Canadian writers tend to understand the importance of the environment in shaping regional cultures and the individuals that participate in them. Dave Duncan's *West of January*, in which humans have adapted both culturally and physiologically to their ecological niches, is a good example of the Canadian view that people are subordinate to nature. In Canadian SF, when one goes forth to challenge the elements (as in H. A. Hargreaves "Protected Environment"⁵) one invariably loses.

Canadians have never really believed that their improbable country could work, so the "National Disaster Scenario" is almost second nature: pieces of the country are always threatening to separate, running out of energy, being eaten by glaciers, or otherwise falling apart. These themes are not so much speculative fiction as they are a recap of the CBC nightly news. John Bell, for example, has identified over 40 English-language SF works on Quebec separatism,⁶ but given the recent breakdown in constitutional talks, future stories in this vein may have to be classed as "historical fiction". (Of course, from the francophone writers' view, the "national disaster" scenario refers to the future in which Quebec is still part of Canada.)⁷

Similarly, a significant proportion of Canadians still feel strong ties to other nations and cultural heritages. Whereas the American melting pot attempts to assimilate everyone into a single dynamic culture, the official Cana-

dian policy of multiculturalism attempts to preserve a mosaic of interacting but distinctive cultures. With practically every Canadian belonging to a minority group different from that of their neighbours, and with a national population too small to achieve a powerful voice in international affairs, the "Alienated Outsider" is all Canadian. Culturally, politically, and economically, Canadians feel themselves especially overwhelmed by their American neighbours, but this alienation from the mainstream is conditioned by the desire to remain outsiders.

What distinguishes Canadian fiction, then, is not simply the alienated outsider (a common enough theme in 20th century literature) but the desire to maintain this isolation. Take H. A. Hargreaves classic short story, "Dead To The World"⁸. A computer error lists the protagonist as dead, effectively cutting him off from access to the vast bureaucracy that is modern society. After a series of unsuccessful attempts to reestablish his identity and reenter the community, he eventually accommodates to his situation and achieves an inner peace which would have been impossible in his former role as participating citizen. In the end, he prefers to remain "dead".

The same holds true even for Canadian adventure writing. In two of Edward Llewellyn's novels (*Salvage And Destroy* and *Fugitive In Transit*, Daw Books, 1984 and 1985 respectively) for example, the characters are all so alienated from their own species that they find it easier to relate to each other than to their respective societies; and the protagonists ultimately defect to join their former enemies.

In this respect, Canadian speculative fiction shares some common ground with American *feminist* SF. The work of writers such as James Tiptree Jr., Ursula K. LeGuin, and C. J. Cherryh have demonstrated a similar approach to this theme of alienation or the presentation of the non-human (alien, mutant, android) point of view. Perhaps this is because women are more likely to know what it feels like to be considered as an outsider, as something less than fully "human", as not really endowed with equal societal status with men, or to a full share in societal power. Women know what it means to be on the outside looking in, to be always reading books (hearing songs, watching films) about concerns other than their own, and to have their concerns, ideas, and accomplishments devalued or made invisible.

The "prevalence of fantasy over science fiction" in Canadian SF is similarly explained by the fact that, unlike the nation of pragmatic technocrats to their south, Canadians tend to be more concerned with preserving their past — their separate cultural ties and heritages — than with their somewhat dubious future. "Hard" science fiction is essentially the literature of an expanding economic empire, an America confident that the future belongs to it. It is more difficult for an author from Quebec, for example, to seriously believe the people staffing the space station fifty years from now will be named Jacques-Yves and Marie-Claude.⁹

Similarly, Canadians live in a country that is physically overwhelming. Large areas are virtually uninhabitable and

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population centres are separated by vast distances. Flying up north or driving across the prairies at night may not be a perfect parallel to space travel, but at least it reminds us what "distance" really *means*. Perhaps one reason Canadians tend *not* to write about vast interstellar empires is because they know how hard it is for Ottawa to relate to conditions in Halifax or Victoria, let alone to someone on Alpha Centauri.

The quintessential story in John W. Campbell's *Analog* (for over 30 years the dominant American publisher) had an engineer land on a planet, be confronted with a technological problem, solve it, and thus make space safe for America. Canadians, on the other hand, are often distrustful of technology, and are more likely to complain about what the engineers are doing to us than laud them. Candas Jane Dorsey's award-winning story, "Sleeping In A Box" is a typical example of Canadian hard SF, where people come to hate the space environment. This attitude can be related back to the concern with environmental themes prevalent in Canadian SF — technological progress seen as an enemy of the environment.

Few SF readers were aware of Canadian SF, since it was seldom marketed as such. Until the publication of *Other Canadas* brought several of these stories together in one volume, they languished in various Canadian small press literary magazines and on dusty library shelves. The upside was that Canadian SF included a higher proportion of "respectable literature", being written by the likes of Margaret Atwood, Frederick P. Grove, Phyllis Gotlieb, William Kinsella, Margaret Laurence, Hugh MacLennan, Leon Rooke, Robin Skelton, Steven Scobie, Michel Tremblay, and Michael Yates.

This literary tradition is also seen in the stylistic elements characteristic of Canadian speculative fiction. Whereas American fiction can be characterized as generally having happy endings, and the British New Wave SF of the late sixties as having unhappy endings, Canadian endings are almost always ambiguous. As Lorna Toolis said,

American stories tend to be very problem-oriented. The viewpoint character is presented with a clearly defined problem and he solves it. ...[In] Canadian literature...problems are vaguely perceived, messily resolved, and one is left with the impression that the characters' lives keep going even after the curtain comes down on this particular scene.¹⁰

In Canadian literature, change does not inevitably equal growth, and the major character is likely no better off, and sometimes worse off at the end of the story than at the beginning. Although there is usually a resolution of the story crisis, it may involve the protagonist's death.

Indeed, even the concept of "hero" in Canadian literature is different from the traditional image of heroism in SF. Canadian books tend to concentrate more on ordinary people muddling through ordinary lives, rather than on heroes of the all-capable, aggressive and conquering type. This may

be because Canadians are accustomed to feeling like the underdog, whether in international politics, the world of art, or in international athletic competition. Canadians tend to see their "heroes" as victims, or losers with occasional wins; any victories which such a character achieves will be hard won and indecisive, since s/he is always at the mercy of time, the elements, and other such universal foes, as well as the specific enemies in the individual stories. Even in the rare examples of heroic adventure, such as Dave Duncan's *West of January*, the hero's self-image remains one of cowardice and inadequacy, for all that he ends up conquering/saving the world.¹¹

Consequently, Canadian SF tends towards introspective character studies rather than action adventure. This approach tends to give a very bleak aspect to much Canadian fiction, an aspect which is enhanced by the tendency to slow-paced action, and thought-oriented stories. There is little of the "space opera" tradition in Canadian speculative fiction. The space opera genre is primarily an American motif, out of the stories of the Old West by way of the war story, although writers of other nations have borrowed from or added to it. The rip-roaring, supercharged fun of Star Wars is alien to the Canadian tradition.

Even when Canadians attempt to write space opera, it

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Chapter 98

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often acquires a uniquely Canadian spin. Leslie Gadallah's *Cat's Pawn*, for example, appears at first glance to be a typical space opera, complete with spacer bars and pirates, but on closer analysis one recognizes the typically Canadian traits of a bungling hero and an ambiguous ending: our hero has been manipulated the whole time by the real protagonist (who has been offstage for most of the book); and while both of them win all their individual battles, these turn out to have been the wrong struggles, and the war is lost. Both the protagonists survive, but are forced to live out their lives in dreary exile, knowing that the next generation of their species is doomed.¹²

Similarly, in Gadallah's *Loremasters* our hero-the-spy is arrested almost as soon as he arrives in town; his girlfriend back home gets so caught up in mobilizing the bureaucracy to send a rescue party that she eventually gives him up for a life in politics; the rescue party, when it finally does arrive, breaks into the wrong jail; our hero's one bungled attempt at escape proves his guilt just when his jailers were about to let him go; the local woman who falls in love with him, finds herself marrying somebody else in the end; and the bad guys are even more incompetent than our side— thus providing us with a happy ending — nobody ended up with what they thought they had wanted at the beginning.¹³

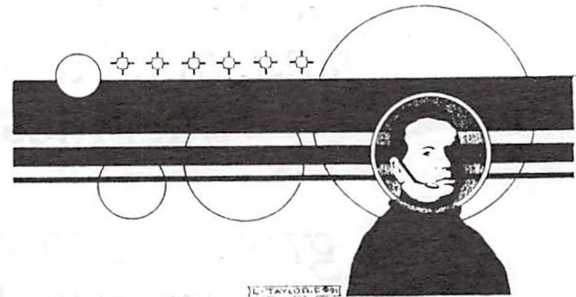
Thus, even in these lightweight actioners written for the American mass market, one can detect typical Canadian themes and styles. Perhaps journalist Francine Pelletier best captured the essence of the Canadian mythos (and therefore of our literature) when she said:

I like the idea that this country is something of a tribute to the underdog and the underbrush.... Let's face it, sheer adversity and diversity are what make this country worthwhile, not historical exploits.¹⁴

THE TESSERACTS ERA

The second major push in the current Canadian SF boom was the publication of the first *Tesseracts* in 1985 (Victoria: Press Porcepic.) This original anthology edited by Judith Merrill contained short works by 30 Canadian authors. Not only did it make Canadians aware of how many writers they had working in the genre, it struck a responsive chord in many Canadian readers: this was SF as it reflected their culture, their issues and themes, their consciousness. Who but a Canadian, steeped in the ideology of "multiculturalism", the theories of Marshall McLuhan, and a distrust of (but nevertheless reliance on) bureaucratic intervention, could have come up with David Kirkpatrick's hilarious "The Effect of Terminal Cancer on Potential Astronauts"? A critical success, *Tesseracts* was a Canadian best seller and was re-issued as a mass market paperback in 1989.

The second volume, *Tesseracts2*, edited by Phyllis Gottlieb and Doug Barbour, came out in 1987 with another 20 stories and 4 poems. By the third volume (edited by Candace Jane Dorsey and Gerry Truscott) the biannual publication was attracting well over 400 submissions each



volume — not bad for a country with less than a dozen SF writers only a decade before! The fourth and most recent volume (edited by Lorna Toolis and Michael Skeet) appeared in 1992. Though not well known outside of Canada, the *Tesseracts* anthologies launched the careers of many of Canada's best new SF writers, and remain "must reads".

Encouraged by this success, Press Porcepic (now Beach Holme Press) announced a new SF line in 1989, which has been responsible for a number of important Canadian projects, such as undertaking the English translation of Quebec author Elisabeth Vonarburg's award winning novel, *Le Silence de la Cité* (now also available from Bantam in the US and New Women's Press in England), collecting the work of otherwise hard to find authors, such as Candace Jane Dorsey's short story collection, *Machine Sex*, and discovering new authors such as the recent publication of Sean Stewart's award-winning *Passion Play* (available in the US this fall from Ace).

July 1989 also saw the appearance of a new English-language speculative fiction magazine, *On Spec*, publishing out of Edmonton¹⁵ to complement the French-language periodicals — *Solaris*¹⁶ and *Imagine* already operating in Quebec. Penguin Canada briefly initiated a Canadian SF line, but only one book (Guy Kay's *Tigana*) came out before the Conservative government's new tax on books killed it.

The Canadian Science Fiction and Fantasy Achievement Awards (Auroras) founded in 1979, are also an important indicator of the Canadian SF boom. By focusing attention on Canadian SF, the Auroras have contributed to the recognition of the large (but formerly invisible) Canadian contribution to the genre, and perhaps even to the actual growth of the Canadian presence. Today the Auroras have been expanded from one award to ten categories, and there is no shortage of quality material vying for nomination.¹⁷

THE COLD FRONT

On July 2, 1989, thirty-three writers from across Canada gathered at ConText '89 at the University of

Alberta in Edmonton, to found the first Canadian SF writers association. SF CANADA's six goals are to (1) foster a sense of community among Canadian writers of speculative fiction; (2) improve communications on issues of common interest; (3) to foster the growth of quality writing in Canadian speculative fiction; (4) to encourage the bilingual translation of Canadian speculative fiction; (5) lobby on behalf of Canadian SF writers, and (6) to promote positive social action. SF CANADA membership has grown steadily and now boasts over 60 speculative fiction professionals.¹⁸

The major significance of the founding of SFCANADA, however, lies in the intangible but nevertheless real emergence of a new artistic movement in the genre. Brought together, these writers suddenly realized that they shared many of the same themes and approaches; that they shared an overlapping vision; and that they shared the same frustration of years of rejection by a moribund SF establishment. As Elisabeth Vonarburg put it later, every letter to a Quebec author from an American publisher starts out, "This is an excellent, well written story, *but...*" Unfortunately, alienation, a distrust of technology, environmental themes, and an emphasis on character over ideas often failed to fit American formats and doomed Canadian speculative fiction to rejection or banishment to obscure literary magazines.

Recently, this has begun to change. The appearance of the Canadian markets described above has allowed Canadian readers access to a body of speculative fiction that addresses their culture, their concerns, and their needs. This in turn has encouraged Canadian writers to write more, to experiment more, and to find their own voice. This emerging synergism between writers, publishers and readers has created a sense of excitement, and a close knit community not seen since the Golden Age of American SF.

Furthermore, Canadian speculative fiction is starting to gain American and international acceptance. Partly, this is due to the recent maturity of Canadian SF as it becomes an identifiable and sustainable movement within the larger genre. Partly, speculative fiction as a whole has matured. As the baby-boomers push into their forty-somethings, the average age of the SF reader has also risen. Readers, and therefore a few of the more progressive editors, are today more prepared to accept thoughtful, slow-paced character studies than was the case a generation ago.

Thus, there is a genuine excitement in the Canadian speculative fiction community, a sense that Canadians represent the next major literary movement in SF, that they are the New Wave of the 1990s. The Canadian brand of bleak, ambiguous, alienated, environmentally aware character study, seems to be taking American SF by storm.

Given that there is a cold front sweeping in from Canada, the Winnipeg WorldCon is your opportunity to investigate this phenomenon at its source. The 1994 Aurora Awards will be presented at the WorldCon, SF CANADA will be holding its annual business meeting there, and there will be a fair amount of Canadian programming. The next PR will include a reading list of the Canadian authors readily

available outside Canada, and perhaps some of the titles you should look for while you are here. Dip into its contents, and we have a hunch that you'll be delighted by the experience.

Footnotes

(1) Portions of an earlier version of this paper were previously published in the *NCF Guide to Canadian Science Fiction and Fandom*, 3rd Edition (1988), and an earlier draft was presented at *WRITING: The Future*, the Saskatchewan Writers Guild Conference May 31, June 1 - 3, 1990.

(2) While these two books were pioneering works, readers interested in obtaining a more detailed critical overview of Canadian speculative fiction than provided by the current article are advised to start with David Ketterer's much more recent book, *Canadian Science Fiction and Fantasy* (Indiana University Press, 1992).

(3) "Canadian SF: Differences In The Tradition North of the Border", Panel Discussion *ConText '89*, July 1, 1989, as reported by Steve Pikov in *SubText* #1, pp 1-2.

(4) Michael Skeet, "Canadian SF: Differences In the Tradition North of the Border", *Op. Cit.*, p. 1.

(5) *North By 2000*. Toronto: Peter Martin Associates, 1975

(6) "Uneasy Union: A Checklist of English-Language SF Concerning Canadian Separatist Conflicts", in *Science Fiction Studies*, Vol. 1, #1, March, 1982.

(7) Jean-Louis Trudel, "Science Fiction In Francophone Canada, 1938-1989", *Sol Rising*, 1992.

(8) In *New Writings In SF II*, London: Dobson / Corgi, 1969; *New Writings In SF 8*, New York: Bantam 1971; and H. A. Hargreaves, *North By 2000*.

(9) Elisabeth Vonarburg, "Francophone SF", Panel Discussion, *PineKone II / Convention 9*, Oct. 15, 1989, as reported by Robert Runte in *I'm Not Boring You, Am I?* Vol.1., no.7, p. 18.

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continued from P. 21

(10) Lorna Toolis, "Francophone SF", Panel Discussion, *PineKone II/Convention 9*, Oct. 15, 1989, quoted in *I'm Not Boring You, Am I?* Vol. 1., no. 7, p. 17.

(11) Both Michael Skeet and H. A. Hargreaves commented "that Canadian male protagonists are rarely 'alpha males'; they bumble more, are self-effacing ('like the writers', said Hargreaves), and are traumatically affected by their actions when they behave as alpha males." ("Canadian SF: Differences In The Tradition North of the Border" *Op. Cit.*, p. 2.)

(12) In the sequel, *Cat's Gambit*, their descendants finally win the war, but the protagonists in that book all die in the process.

(13) *Lozemasters* was not well received by most American critics because they found the mismatch between goals and outcomes confused and confusing; but for Canadian readers, that's just life, and the book made perfect sense.

(14) *Faces of Canada* (Cross-Canada travelling photo exhibit), 1993.

(15) Write P.O. Box 4727, Edmonton, AB T6E 5G5 for subscription information.

(16) Write *Solaris*, C.P. 1589, Ville-Marie, QC, J0Z 3W0.

(17) It should also be noted that voting on the Auroras now exceeds, on a per capita basis, the percentage of voters for every other national SF award, including the Hugos.

(18) For information or newsletter subscriptions, write SF CANADA, c/o The WordWorks Bldg., 10523-100 Ave., Edmonton, Alberta, Canada, T5J 0A8. The even more recently established Canadian Region of SFWA has approximately 30 active members, and is focused primarily on legal and economic issues: (1) to protect the economic interests of Canadian SF writers both domestically and internationally; (2) to lobby Canadian government agencies for greater support of Canadian SF writing; and (3) to promote the work of Canadian SF authors. SF CANADA is primarily focused on issues related to writing, while the Canadian Region of the SFWA deals with issues related to selling.



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Art Show

by Elayne Pelz

Like all Art Displays at Science Fiction Conventions, the Art Show is a standing exhibit, which can be visited during the convention by any of its attendees. The year's best Artwork in the fields of Science Fiction, Fantasy, Science, Fandom, etc. is put on display and sale from artists all around the world.

The ConAdian Art Show will be an auction-based show, with sales going to either the highest bidder on the bid sheet or by voice during the auction.

We are currently working out the budget for the Art Show and expect to have all fees finalized by ConFrancisco. We will do our best to make the problem of Customs easy and expect to have no problem bringing in works for the show. Please write to me for complete rules and forms. These will be available after October 1, 1993.

Elayne Pelz, Art Show Dictator
15931 Kalisher St., Granada Hills, CA 91344

Scam Dept Awards Announcements

by Victor Schwartzman

ConAdian's Scam Department (a dept so secret none of the con comm knew about it) ran its First Annual Scam at Magicon. I promised in Orlando that the prize-winning scam entries would be published in a future PR, and here it is!

Here is how it worked. Randomly selected fans at Orlando were stopped in their fannish pursuits and informed that the Donald Trump Quality Language Company (DTQLC) (not to be confused with any person, place or thing of similar name or title, and any relationship to any person now living is purely coincidental) now owned the rights to certain words and phrases common to fandom. For example, a person using the word "SMOF" would be informed that it had been copyrighted by DTQLC. The fan now owed fifty cents. If the fan said "for crying out loud", that was seventy-five cents, as phrases are more expensive.

Fans were informed they had a choice: instead of coughing up the royalty payment, they could make a suggestion as to what the DTQLC should do with the royalty monies. These suggestions would be collected, and winners announced. Neos actually believed this.

No money was ever offered or accepted, but they did offer suggestions. Following are the winning entries, painstakingly winnowed from a surprising number of entries received. The prize is getting their names in this PR without having had to do any work.

Frederick Fuller provided "Computer virus for the DTQLC computer." Great idea Fred, even if totally illegal and, of course, not sanctioned by this department. **Leroy Berven** offered to create an ugly art showpiece. Nice idea, Leroy. Attack with art. **Robert Weissinger** offered to personally fit Marla with a new pair of shoes. Good luck, Robert! **Daniel Kurtycz**, quite possibly representing a medical

profession, offered an "ultrasound prosthetic needle rectal aspiration". Dan, that one has me breaking out in a sweat just thinking about it!

All the above are winning entries, receiving an Honorable Mention, endless glory, and absolutely nothing else. There are two remaining entries. In a stunning example of Wussism Supreme, the Scam Department is awarding two first prizes!

A first prize goes to an individual known as **John T.S.**, who offers a "personalized IRS audit for Donald Trump aka DTQLC onsite. Our kudos to this creative and satisfyingly vindictive suggestion, which certainly struck a chord with the Scam Department!

And a First Prize goes to **Mitchell L. Silverman** whose suggestion was to offer the Scam Department a bribe, which was a novel and particularly welcome approach. It came in the form of anointing this author as an Archdeacon. Mitch provided the following handwritten document:

I, Rev. Dr. Mitchell L. Silverman, KSC, Episkopos of the Reformed Church of the Subgenius (discordan),

hereby ordain and anoint Victor Jay Schwartzman, personally known to me, as Archdeacon in the Reformed Church, and upon acknowledgement of the receipt of his ordination fee by the Mutha Church (of the Subgenius), \$20 to the Subgenius Foundation, POB 1

Unfortunately the document ends abruptly. And since I never got the address, I didn't mail in the twenty bucks, and am not an Archdeacon, and am publicly humiliated because Mitch won a first prize. Who would have thought that things would turn out this way? But that is Fandom, always unpredictable. We let Mitch keep his First Prize, because his entry turned out to be a Scam Itself!

All prize winners will receive free copies of this article, provided they are registered members of ConAdian and would get mailed this PR anyway. And who knows when or where or how the Scam Department will strike next? Send in your guess and \$20 to Scam Department, ConAdian and you will receive a special ~~hooby~~ prize if you give the correct guess.



Facilities Report

By Don Cook Jr.

Winnipeg Convention Centre

Situated in the middle of downtown Winnipeg, the Winnipeg Convention Centre encompasses an entire city block, providing over 110,000 square feet of meeting and exhibition space on three levels. The Convention Centre has been named "World's Best" by an international convention magazine.

The ground floor contains one enormous meeting room of over 21,000 square feet that can break out into up to 13 separate rooms. Also on the ground floor is a cocktail lounge, since alcoholic beverage can be served.

Another 12,000 plus square feet of divisible meeting space is

available on the Concourse Floor, along with a 600-seat theatre that will be used during ConAdian, and a restaurant and sidewalk cafe-style coffee shop are also on the same floor.

The top Exhibition Floor contains The Great Hall. With over 78,000 square feet, the hall is entirely column free. An indoor loading dock is available for unloading. ConAdian has virtually all of the Convention Centre available for the run of the convention.

Hotels

ConAdian is still in negotiation with nine hotels all within walking distance of the Convention Centre. We are in the process

of reserving an adequate number of rooms for all fans, from those who are limited by their pocket-books to fans who heed their need for comfort. We will have full details in the next Progress Report along with reservation forms.



The Science Fiction RoundTables

GENie Services	U.S. (U.S.\$) [5]	CANADA (CAN\$)
Monthly Subscription Fee	\$8.95/month	\$10.95/month
Hours Credited Per Month [1]	Up to 4 hours	Up to 4 hours
Hourly Connect Charge	\$3.00/hour	\$4.00/hour

GENie Premium Services

Prices vary per individual service. These include: Charles Schwab Brokerage Services (not available in Canada), Dow Jones News/Retrieval®, The Official Airline Guides Electronic Edition® Travel Service, QuikNews clipping service, Telebase Investment ANALYST (SM), ARTIST® gateway.

Additional Charges (where applicable) [4]

Prime Time Surcharge [2]	\$9.50/hour	\$12.00/hour
9600 Baud Surcharge	\$6.00/hour	\$8.00/hour
Communications Surcharge:		
800 Service [3]	\$6.00/hour	
Extended Network	\$2.00/hour	
SprintNet	\$2.00/hour	
Datapac		\$6.00/hour

GENie



- [1] Credit for up to 4 hours of standard \$3.00 U.S. (\$4.00 CAN\$) connect time. Hours credited apply to current month only.
- [2] Prime time: 8 a.m. - 6 p.m. local time on weekdays only. The prime time surcharge is in addition to \$3/hour charge. Prime time surcharge is waived for selected holidays. Residents of Hawaii, Alaska, Indiana, Arizona and Puerto Rico, please verify hours with GENie Client Services.
- [3] "800" Service surcharge waived at 9600 baud.
- [4] State taxes will apply in some areas.
- [5] International PDN subscribers billed in U.S.\$ at U.S. rates.

Other notes:

- 1. There will no longer be additional charges or registration fees for Internet mail gateway use.
- 2. Club pricing options will be eliminated effective July 1.

To sign up on GENie, follow these simple steps

- 1. Set your communications software for half-duplex (local echo), at 9600, 1200 or 2400 baud.
- 2. Dial toll free: 1-800-638-8369 (or in Canada, 1-800-387-8330). Upon connection, enter HHHH.
- 3. At the U# prompt, enter XTX99044, SFRT then press <RETURN>.
- 4. Have a major credit card ready. In the U.S., you may also use your checking account number.

For more information in the United States or Canada, call 1-800-638-9636 or write: GENie, c/o GE Information Services, P.O. Box 6403, Rockville, MD 20850-1785.

GET CONNECTED!

SFRT: Pages 470,471 & 472



Listen Up, Little People! Kidcon is here!

Did you know ConAdian isn't going to be just for big people?? We're also in the midst of planning activities to keep all the little wizards and space aliens happy. So far we're planning on child care for kids three months to six years of age, and Kidcon for children six to twelve. (The programs will be geared to these ages, but overlap and exceptions will be allowed.)

For Kidcon, we are considering field trips to places like:

- ★ The Assiniboine Park Zoo
- ★ Fort Whyte Centre for Environmental Education
- ★ The Manitoba Museum of Man and Nature
- ★ The Manitoba Planetarium and Touch the Universe
- ★ St Boniface Museum
- ★ IMAX theatre

Volunteers (parents or otherwise) will be needed to help supervise these trips. It's a great way to see some of Winnipeg's attractions while at ConAdian. We are trying to arrange good group rates, but volunteers will probably have to pay some of the costs if they join us on the tours.

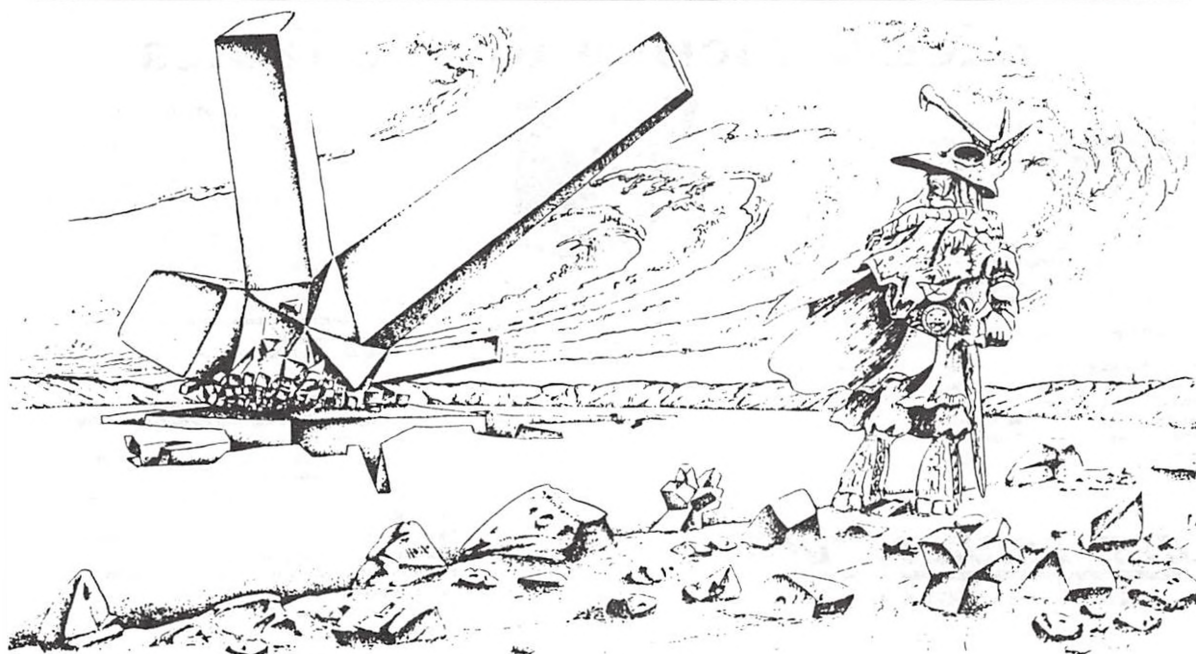
If you are interested in volunteering, or have any suggestions or questions, contact Crystal Mikoluff at the ConAdian Worldcon address.

Membership Changes

Send us a letter with your name and membership number (Your membership number is on your mailing label) telling us you are transferring your membership to someone else. Give the transferee's name & address so we can send him/her publications. That's it. For example,

Dear ConAdian,
I have membership 00021, and I am transferring my ConAdian membership to Tom Petty, PO Box 1657, Moose Groin, AB, 876 XSD. I have (or have not) voted for site selection or the Hugos. (SIGNED)

If it is close to the con date, give a copy of the letter to your buyer to bring to the con. There are no transfers without your written and signed authorization.



Congratulations!



**to the
Winner
of the
1996
Site
Selection
for
the 54th
Worldcon**



CONADIAN

52nd World Science Fiction Convention

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