

AURORAN LIGHTS

The Fannish E-zine of the Canadian Science Fiction & Fantasy Association
Dedicated to Promoting the Prix Aurora Awards and the history of Canadian Fandom

#3

Apr 2011



MIKE GLICKSOHN AT PRIMEDIA 1997



CONTENTS:

02..... Credits & Editorial.

CSFFA NEWS & ANNOUNCEMENTS:

03..... Boréal/Aurora Awards Nominations Open: **Where to go to nominate.**

FALLACIOUS FANNISH HISTORY ARTICLES:

04..... **What Can You Confuse with the CSFFA?** *by R. Graeme Cameron: A whole bunch of stuff!*

09..... **20/20 Hindsight** *by Taral Wayne: Recent thoughts on looking back at the fannish past.*

11..... **How I Envy Murray Moore!** *by R. Graeme Cameron: Inspired by Murray resorting his collection.*

22..... **Conventions One to Ten** *by R. Graeme Cameron: Lists of Aurora Award Winners & Finalists.*

FABLED FANDOM/PRODOM NEWS & NOTES:

24..... **Constellation Awards Nominees Announced: And where & how to vote.**

24..... **2011 TAFF Voting Still Open: And where & how to vote.**

FANACTIC FANNICHE FANACTIVITY:

26..... **British Columbia: Debbie Miyashita**

26..... **Ontario: Yvonne Penney, Murray Moore, Mike Glicksohn**

26..... **Quebec: MonSFFA**

FRENETIC FANZINE REVIEW:

27..... **The Drink Tank #277** (March 2011): **Tribute to Mike Glicksohn**

STUTTERING STRATOSPHERIC STATIC:

32..... **Letters of Comment: Robert Sabella, Brad Foster, Lloyd Penney, & Murray Moore.**

TERRIBLY IMPORTANT STUFF:

36..... **Links to the Good Stuff: Where to go to find useful links to Authors, Artists, Clubs, Zines, etc.**

38..... **Duties of the CSFFA Archivist: This is supposed to be what I am up to.**

36..... **Colophon: Who and what the Canadian Science Fiction & Fantasy Association is.**

37..... **Detailed CSFFA Information: All about.**

ART CREDITS:

Barry Kent MacKay: 2, 5, 6, 7

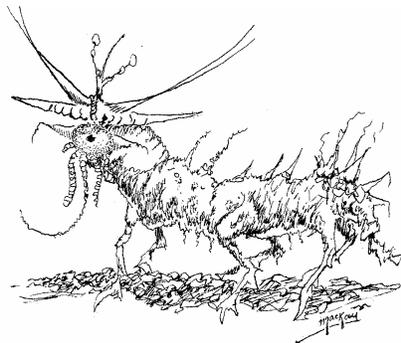
Rotsler: 14

PHOTO CREDITS:

Cover: R. Graeme Cameron

Murray Moore: 20

Note: All opinions expressed in the articles are the opinions of the contributing authors (and those of the editor) and do NOT reflect the 'official' views of the CSFFA Board of Directors.



EDITORIAL:

Legendary Canadian fan Mike Glicksohn passed away a few weeks ago. I never knew him, but I met him manning the ‘Toronto in 2003’ Worldcon bid table at Primedia in 1997 (which is where I took the photo reproduced on the cover). We chatted for but a brief while. He told me he was planning to retire soon and dreamed of indexing his fan publications. I asked him if he had any spare copies I could trade for or purchase, and he replied he didn’t think so but he would take down my address anyway. A little later he sent me two issues of XENIUM which I was very happy to receive.

Encouraged by his friendly demeanor, I screwed up my courage and showed him the manuscript of my INCOMPLEAT GUIDE TO CANADIAN FANZINES: 1937-1997 which was a precursor to my online CANADIAN FANCYCLOPEDIA. As I recall it was about twenty pages and listed maybe 50 or 60 fanzines. He flipped through the pages and commented “*I didn’t know there were so many.*”

As I wrote in my CUFF Trip Report (I was attending Primedia/Canvention 17 as the 1997 CUFF Winner): “*Gives me a thrill to hear him say that. If one of the most important Faneds in Canadian zinedom is impressed by the amount of research I’m doing and the results I’m coming up with then surely I must be on the right track.*”

It may strike you that I am reading too much in that one comment, but in fact he said more in the course of our conversation, I just happened to record but one line. I recall that the general gist of his remarks was that he was surprised anyone would undertake such a task and he wished me luck in bringing it to some sort of completion. Had he chosen to make light of my project or put me down for even attempting it, I probably would have given it up. Instead he elected to encourage me, in effect to inspire me to further effort. Everything I’ve ever read about Mike suggests that his consistently positive approach to fandom and fellow fans is one of the traits which endeared him most to all who knew him. Fandom needs more fans like him!

Mike deserves a tribute zine. The incredibly prolific American fan Chris Garcia has already done that with issue #277 of THE DRINK TANK which I review on page xx. Murray Moore has a project underway, perhaps similar to his tribute to Harry Warner Jr. that he produced back in November of 1997 when Harry was still alive – the idea being to allow Harry to enjoy reading what his peers truly thought of him. (This was later reprinted as a ‘BCSFA/WCSFA Press Classic Reprint.’ I still have a few copies available for trade.) It contains an excellent selection of essays by prominent fans. I look forward to whatever Murray produces on behalf of Mike Glicksohn’s memory.

Alas, I have not enough material on hand to produce a proper tribute zine. This editorial, the brief notice in the fanactivity column, and the review of THE DRINK TANK will have to suffice for now. In future issues of AURORAN LIGHTS I hope to reprint some articles written by Mike and to review one or more issues of ENERGUMEN and XENIUM.

It is my belief that we live beyond our years in the memory of others. As long as friends, co-workers and loved ones live after us, we remain alive. One of the advantages of fandom is that it adds another category to the list of people who retain living moments of our past life. While I am reasonably content that any of my co-workers who survive me may possibly remember me as a more or less competent warehouse worker, I’d rather pin my quest for immortality on my activities as a fan. This may sound silly, or pretentious, but fandom is based on shared enthusiasm and I like to think my fanac reflects what I am more accurately than my ability to stock shelves. Worthy or not, my fanac pretty much represents the best I am capable of.

Mike Glicksohn was capable of a great deal. Not just through his writing, but through his influence and presence. And this is why he will be remembered. He was a powerful, positive force in fandom. He deserves to be remembered.

So, if anyone ever asks you what good is fandom anyway? The answer is the friends you meet, the friends you make. The friends who will remember you.

And in the case of a legendary Big Name Fan like Mike, his friendly, down to earth approach ensured that even a brief one-time acquaintance like myself continues to cherish the memory of meeting him. He didn’t act like a legend. He simply was a legend. Is a legend. Yet is remembered for the man himself. That’s the wonder of it. Not a question of hype. But of being.

No doubt he had his faults and imperfections like the rest of us, but from everything I’ve heard and read he was basically quite a good guy, well worth knowing and hanging out with. Wish I’d had the privilege.

Cheers! The Graeme

My thanks to Bill Burns for hosting this and previous issues at < <http://efanzines.com/Auroran/index.htm> >
Contact me at < [rgraeme\[at\]shaw.ca](mailto:rgraeme[at]shaw.ca) > Feedback and letters of comment welcome!

CSFFA NEWS AND ANNOUNCEMENTS

AURORA/BORÉAL NOMINATIONS STILL OPEN

Final nominations must be received

no later than

midnight PST April 30, 2011

THREE SIMPLE STEPS TO NOMINATE!

STEP ONE: ELIGIBILITY

Go to < <http://www.canadiansf.com> > or to < <http://canadiansf.com/node/123> > (en Francais) where eligibility lists are maintained. Look at the main menu on the left side of the screen and, to see who's listed already, click on either 'SF WIKI' (professional categories) or 'FAN WIKI'.

STEP TWO: NOMINATE

Once you have made up your mind whom or what you want to nominate, go to the official CSFFA site at < <http://www.prixaurorawards.ca> > or to < <http://www.prixaurorawards.ca/Francais/2011/nominations.html> > and follow instructions.

STEP THREE: VOTE

Instructions will be provided at an appropriate time in the future. See < <http://www.congresboreal.ca/> > for information on the convention where the Boréal Auroras will be presented.

[**Editor's note:** Please excuse my inability to convey the above in French. I failed Latin too.]

FALLACIOUS FANNISH HISTORY ARTICLES

WHAT CAN YOU CONFUSE WITH THE CSFFA?

By R. Graeme Cameron

How about the **CAFP**, the **CPASF**, the **CSFA**, the **CSF/FFA** or the **CSFS**? Do you know what any of these acronyms mean? Does it matter? It does to a antiquarian like myself. I hate making gaffes at cocktail parties through improper use of acronyms. Let me save you from that fate. Allow me to fill you in.

CAFP

Sources vary as to what it means. According to Harry Warner Jr., Jack Bowie-Read, & John Robert Columbo, it stands for '**Canadian Amateur Fantasy Press**', but the more common usage appears to have been '**Canadian Amateur Fan Publishers**.' For example, CANADIAN FANDOM #22 has the heading 'Canadian Amateur Fan Publishers' flanked by tiny maple leaves with the letters CAFP inside the outline of each leaf. As well, several issues of CANFAN make reference to this or that zine as being a member of the 'Canadian Amateur Fan Publishers'. Perhaps the meaning of the acronym was adjusted or reinterpreted at some point in the history of the CAFP.

In any case the CAPF was founded by Fred Hurter Jr. in 1942 and originally consisted of just 3 fannish publications: **LIGHT** - (Faned: Leslie A. Croutch), **CENSORED** - (Faned: Fred Hurter Jr.), and, beginning in 1943, **CANADIAN FANDOM** - (Faned: Joseph 'Beak' Taylor). The purpose of CAPF was to unite and promote Canadian fanzines and its emblem was indeed the Maple leaf. By 1948 the CAPF was affiliated with the Canadian Science Fiction Association, and added the Montreal SF Society publication **MOHDZEE** (Faned: Fred Hurter Jr.).

Jack Bowie-Reed noted in his history that the *CAPF* "which at its peak in 1949 had seven member fanzines, had dwindled back down to its original three..." by 1951. Four of the seven are listed above. I wonder what the other three zines were?

Wrote Taral Wayne: "In fact, the CAPF never amounted to more than a notice on the covers or in the colophons of all 3 fanzines. There was no formal organization at all. Though I have come across references to printing a small press edition of something or other, it was never done as far as I can tell. Curiously enough, some years after the CAPF faded from the picture, Gerald Steward took over CANFAN and re-established the CAPF logo in his personalzine *GASP!*, but not in CANFAN... Quite clearly the CAPF is a pretense by a small number of friends who saw each other regularly, not the organization of national scope that Jack Bowie-Read makes out" [in his HISTORY OF THE CANADIAN SF ASSOCIATION].



However, by 1954 the roll of publication members had expanded again to include: **A BAS** - (Faned: Boyd Raeburn), **DAMN!** - (Faned: Norman G. Browne), **DEJU VU** - (Faned: P. Howard Lyons), **ESCAPE** - (Faned: Fred Woroch), **FIE** - (Faned: Harry Calnek), **FILLER #2** - (Faned: Norman G. Browne), **GASP!** - (Faned: Gerald A. Steward), **IBIDEM** - (Faned: P. Howard Lyons), & **MIMI** - (Faned: Georgina Ellis).

It should be noted that *ESCAPE*'s publication was aborted, and that *FILLER #2* probably never appeared either. The use of CAPF died out with the decade.

CPASF

Stands for 'The Committee for the Political Advancement of Science Fiction', founded in January 1938 by American fans Donald Wollheim, John B. Michel, Frederik Pohl, Harry Docketweiler and Jack Rubinson, their "mighty mission" to educate SF advocacy of Michelism (a fannish form of Stalinism). They published two issues of 'SCIENCE FICTION ADVANCE' (or 'VANCE' as it was known) to spread their ideas. Opponents referred to CPASF as 'The Communist Party's Agitators in Scienti-Fandom'. Pohl refers to this era as his "Boy Bolshevik" period. The CPASF had very little impact other than getting some of its members excluded from the very first Worldcon in New York City in 1939.

CSFA

This stood for the **Canadian Science Fiction Association**. In 1946 the Montreal SF Society was formed, followed by the Toronto SF Society and the Lakehead SF Society (in Hamilton) in 1947. "A steady stream of correspondence between the three clubs resulted in the formation of the Canadian Science Fiction Association in 1948."

The purpose of the CSFA was to bring geographically isolated Canadian fans together (remember, Canada is the second largest country on Earth, only Russia is bigger) in an organization devoted to encouraging Canadian fans, by virtue of constant written communication, to form a coherent national entity capable of achieving assorted fannish goals in a unified manner. Of course it didn't work, but hey, what a nice idea!

1948 - CSFA founded. Each participating club deemed a constituent club representing a single vote in the elections for an executive. Elections held, Hamilton club forms the executive, Paul Revey as first President of CSFA. Picton (Ontario) SF club founded, affiliates. Now four members clubs in the CSFA.

Torcon I (sixth Worldcon) was held in Toronto summer of 1948. Representatives of the four member clubs attended Torcon. "These fans held the first CSFA Canada-wide meeting -- the main decision at this meeting was to form correspondence clubs so as to enable individual fans in small centres to obtain a vote at CSFA elections.... Two

correspondence clubs were quickly formed. These were the Northern Fantasy Fan Federation, centred on Leslie Crouch, and the Fantastellar Association, centred on Alastair Cameron at Deep River, Ontario (now 6 member clubs in CSFA)... Besides this, amendments were introduced to the constitution and Jack-Bowie Reed was elected to the post of National Organizer. Lloyd Eshbach was elected as Honourary President, and a number of projects were delegated to individuals & clubs."

Note: Chester Cuthbert wrote in June 1973: "Lloyd Eshbach was elected Honourary President because he was always very friendly to Canadian fans, and as Director of Fantasy Press gave science fiction clubs like ours a discount of one-third from published price on books. Many of us wouldn't have collections of his books if this hadn't been his policy."

Late 1948 saw four new clubs form and affiliate with CSFA (bringing the number of member clubs up to 10). They were the Deseronto SF Society (in Ontario), the Halifax (Nova Scotia) SF Society, the Ottawa (Ontario) SF Society, & the Thames SF Society in London, Ontario. "Correspondence was also established with the national organizations in Australia, Great Britain, & the USA with a view towards the formation of a World Science Fiction League."

1949 - The Windsor (Ontario) SF Society forms & affiliates with CSFA. (Member clubs now 11 in number). A newsletter is being published, & numerous projects underway. Then Paul Revey resigns as CSFA President & is replaced by Clare Richards. Several founding members of the Hamilton club move away and the club, which functions as the CSFA executive, declines in strength & activity. The Deseronto SF Society folds. (Member clubs down to 10.)

As to the nature of the clubs, Harry Warner Jr. writes: "Canada had at least 10 fan clubs in various centres toward the end of the decade. They were generally characterized by lots of discussion of science fiction & scientific possibilities. There was little of the faanish fandom that is supposed to be the beginning of the end of fan groups, but they didn't last long, anyway. Collecting was popular, with good collections of magazines & books frequently discovered in the possession of someone previously unknown to fandom."



1950 - Newsletter ceases publication. Hamilton club folds. (9 member clubs left.) Halifax club collapses. (8 left.) Thames club expires. (7 left.) Windsor club joins the Michigan Science Fantasy Society. (6 left.) Fantastellar Association disappears. (5 left.) Organizer Jack Bowie-Reed joins the Canadian army & goes off to fight in the Korean War. Winnipeg SF Society founded & affiliates with CSFA (back up to 6 member clubs).

1951 - Northern Fantasy Fan Federation fades away (down to 5 member clubs again). Ottawa SF Society folds. (4 left.) Toronto SF Society moribund. (3 left.) But, the Winnipeg SF Society fields a new CSFA executive with Chester Cuthbert as President & Cam Brown as Secretary. Newsletter is revived in February. A survey reveals only Winnipeg, Montreal & Picton clubs still viable.

1952 - Alastair Cameron publishes his 52 page FANTASY CLASSIFICATION SYSTEM on behalf of CSFA. Winnipeg takes over the circulating library project and collects several thousand books. Montreal club resumes the author pseudonym project. The Vancouver SF Society (founded Dec 1951) affiliates. (Member clubs back up to 4.) A Canadian Fan Directory is published. The Edmonton SF Society is founded and joins with CSFA in Nov. (5 now!) Significantly, the revived Toronto Club and the newly-formed Calgary & Windsor clubs refuse to affiliate.

1953 - Jack Bowie-Reed's history of the CSFA is published. Membership holds steady at 150, of whom at least 100 belong to the five member clubs located in Montreal, Picton, Winnipeg, Edmonton & Vancouver. Executive consists of Honorary President Lloyd Eshbach, President Chester Cuthbert, Secretary/Treasurer Cam Brown & National Organizer Jack Bowie-Reed.

1954 - This may or may not mark the year of the CSFA's decline. All I know is that I see no reference in my sources to any CSFA activity after 1953. Except for a brief reference by Gerald Steward, editor of CANADIAN FANDOM, in March 1954: "...that the group behind this organization is hard working and earnest... not just another Winnipeg farce like the CSFA..." Evidently CSFA had ceased activity by then, or at least some Canadian fen no longer considered it worthy of support. Perhaps many did not think a national organization was necessary anymore, or even useful.

Hmmnn, now that I think about it, you could say the CANADIAN SCIENCE FICTION ASSOCIATION was an attempt to create a Canadian equivalent of the American NATIONAL FANTASY FAN FEDERATION but proved far less successful.

Note: Chester Cuthbert preserved the archives of the CSFA in his basement till October of 2007 when (hopefully) they were among the papers and 47 tons of books he donated to the University of Alberta. Chester subsequently passed away in March 20th of 2009. A Canadian fannish legend gone.

CSF/FFA

-- This was the **Canadian Science Fiction/Fantasy Fan Association**, apparently a one-man organization founded by Harry Calnek of Granville Ferry, Nova Scotia, in 1953. It cost \$1.50 to join. Members were to receive the club bulletin CANADIAN CAPERS, and another official organ of the club which apparently never appeared.

Cdn fandom was originally impressed, Gerald Steward writing in CANADIAN FANDOM #20 (Mar 1954): *"Aside to Canadian Fen: You have see two issues of CANADIAN CAPERS & a third issue is in the production stage. This should be enough to prove to you.... that the group behind this organization is hard working and earnest... not just another Winnipeg farce like the CSFA. Furthermore, the Canadian club is putting out its publications on schedule, which is more than can be said for either the N3F or the ISFCC in the U.S. We feel this group merits your support...Lend a hand, eh?"*

In CANADIAN FANDOM #21 (Jun 1954), Howard Lyons wrote: *"The CSF/FFA are looking for a nickname. The Toronto Science Fiction Society calls itself the Derelicts. How about taking Canuck as a starting point? Then the Canadian Science Fiction and Fantasy Fan Association could call themselves the Fanucks or Fanuckers."*

Alas, in CANADIAN FANDOM #22 (Sep 1954), Howard noted simply: *"The Fanucks have folded."* Presumably this meant the demise of CANADIAN CAPERS as well.

CSFS

This refers to the **Columbia Science Fantasy Society**. It is yet another extension to American Fan Claude Degler's Cosmic Circle of Cosmen, and one international in scope, supposedly involving fans in Oregon, Washington State and British Columbia. However, Degler never visited Washington State or B.C., and Oregon not till years later, so his announcement circa 1943 concerning this organization's creation can be taken with a grain of salt. If it did exist it could lay claim to being the first fan organization involving British Columbia, as there was none such till Norman G. Browne founded the Vancouver SF Society in 1951.

And what the heck were Cosmen, you may ask? The term had two meanings. First, it was the title of those active, extremely intelligent mutants/fans who supported Claude Degler in his quest for domination of the Solar System, and second, the guaranteed result of a proposed breeding program of Cosmen (and presumably Coswomen), namely a race of superhuman mutants/fans who were true Slans, the next step in human evolution. Not surprisingly, given that Degler was most active circa 1939 to 1944, many fans felt that the racist ideology of the Nazis had some influence on what he was promoting, but this is not entirely fair, given that the concept of artificially speeding up evolution to produce advanced humans was already a science fiction cliché by that time. What was unusual about Degler is that he took the concept very, very seriously. Ultimately he became an embarrassment to fandom at large and was more or less ostracized by just about everybody. One thing's for sure. He had an abundance of enthusiasm.



There! Now you can let these acronyms trip merrily off your tongue at parties and back them up with detailed explanations. Even better, now knowing what you do, you can catch someone else if they make a mistake. Is that not the primary purpose of education? One-upmanship?

20/20 HINDSIGHT

By Taral Wayne

[*Editors note: From remarks commenting on Auroran Lights #2.*]

Fewer and fewer fans knowing about fandom's past is a depressing thought, but what can you do? When you come right down to it, what reason has someone new in fandom to know about Charles Burbee or Bob Tucker? Where they *that* good? Or were they just the highlights of their time, no better and no worse than the highlights of our own time? I'm inclined to think the latter. Everyone remembers Babe Ruth, but who but a baseball fanatic remembers the guy who broke Ruth's record... or the three or four guys after? I think it's like that with fandom too.

Certainly, my early days in OSFiC are among the most vivid in my checkered career as a fan. Meeting a bunch of people who were plainly eccentric, had all sorts of esoteric interests, would talk all night because they didn't have to be at work 9 a.m. the next day, and didn't observe a lot of annoying prejudices about people with scruffy shoes and hair that needed cutting. Back then, *everything* seemed important. The next club election was charged with the same significance as the decision of NASA to cut the number of Apollo missions. If the wrong person won TAFF, it would herald the fall of civilization as we knew it. Time also seemed to have real presence. Its rate of passage was slower than the Harper government's progress toward a Green future. Waiting three months for some key fanzine to come out seemed like an eternity. Having to put off finishing your issue because an article wasn't in on time would drive you to a fury of impatience. The funny thing is, we weren't dim-witted and should have known perfectly well that all the glamour and urgency was just fan politics and a lot of chatter... but the experience itself was so heady that we refused to bring common sense to the matter.

Bob Wilson and I sometimes talk about the old days when we get together, and it's *those* things we remember most clearly -- the sense of mission, the aura of purpose and significance, the opening horizons of those all-night foot fests and donut shop camp-outs. Of course, we both got older... and grew somewhat wiser. Which is not something all fans do, unfortunately.

HOW I ENVY MURRAY MOORE!

By R. Graeme Cameron



Murray Moore sends 'photographic documentation' of the fanzines he has been collecting for the past 43 years. The first picture shows a contented Murray sitting on one of those fannish monuments: tall spires of milk crates filled with fanzines reaching near to the ceiling. This is before sorting begins. It was taken in January. The second picture is more recent and depicts the preliminary sort of but a portion of his collection.

Words fail me. I am lost in awe. Look at all that empty floor space. What luxury! Every place I've ever lived has always been too small for my assorted collections & sheer stuff. The sight of that bare space almost makes me drool. What possibilities! Shelving, piles, mounds, cabinets, boxes, crates, bags, baskets suspended from wires... let your imagination & budget soar... or not. Bare space. What a refreshing concept. I must try it some time.

I should mention I am also awestruck by the size of the collection and awareness of what wonders it must contain. I can see a copy of BOREALIS #2 for instance, dating from Spring of 1979 and published out of Dartmouth, Nova Scotia by John Bell, one of the founders of the CSFFA Awards in 1980. If I were to enlarge the photo and haul out my magnifying glass I could probably spot more goodies. I think I see a Mike Glicksohn ENERGUMEN atop another pile. Not sure.

Thing is, to a collector and archivist such as myself, the prospect of sorting through a large collection of Canadian SF fanzines is nothing short of nerdvana! Wow! I'm envious! And thrilled. What a glorious prospect. My dream sorting task. Puts me back to the endless fun I had sorting the BCSFA archives when I first inherited them from Gerald Boyko back in January of 1996. Granted, enjoying sorting may strike people as odd, but I think it's the thrill of discovery and my collector's instincts that come into play. Anyway, just looking at the pics gives me a vicarious pleasure.

Murray writes: *"I am sorting by editor, i.e. in the A pile go fanzines edited by an editor with last name starting with A, in the B pile go fanzines edited by an editor with the last name starting with B, etc. When all of the fanzines are in one of the piles, I will sort alphabetically within the letter."*

I applaud his method, so much easier than sorting everything individually. Quickly sorting into large groups, then resorting into smaller and smaller selections till everything is in its proper place, makes a great deal of sense. To me it is the most logical way to sort. And yes, I think a lot about this sort of thing...

The concept of sorting by editor is quite common in fannish tradition, harkening back to the 1930s when the bulk of American fanzines were essentially personal zines advocating fannish political movements and other fads of the moment. Such zines reflected the near fanatical views of the individual editor and perhaps the small group of people associated with the editor sharing his rather excited viewpoint. Really, the explosion of zines back then can be compared to the eternal warfare of political broadsheets published anonymously on the streets of London in past centuries. Zines were so much the reflection of their editors, and editors so often abandoned zines to develop new ones, that if a collector were to sort on the basis of continuity of theme and purpose sorting by editor was the only method that made sense. Only in this manner can you easily follow the 'career' of an individual editor, so to speak. Sorting by editor remains a strong fannish tradition.



But a good half of the zines in the BCSFA/WCSFA archive are clubzines with an ever changing roster of editors. And most of the personal zines are unique runs by their editors and not part of a variety of publications. There are exceptions, such as Taral Wayne, who produced many different titles in his fan pubbing career, but by and large the bulk of editors are associated with but one zine title, or two or three at the most. Consequently I chose to sort the 5,000+ zines in the collection alphabetically by title.

When I first acquired the archive I was a bachelor living in a 280 square foot bachelor pad. It could best be described as a rabbit warren of bookcases, shelving, chests of drawers, book boxes and filing cabinets. I sorted the zines into several categories: Canadian, American, British, Australian, and foreign. Each category was in turn sorted alphabetically by title, and then arranged in piles (on shelves, in drawers, etc.) by letter. Each zine was listed alphabetically in a hardcover notebook with its location (every pile was assigned a number). As a result it took me mere seconds to find any particular fanzine in the archive. This is the ideal for any collection.

Alyx and I married in 2000 and moved in together to a rented house in Coquitlam. I had a den, but only room enough to display the Canadian zines. All the others remained in cardboard boxes stored in the garage and not easily accessible. In 2005 we moved to our current apartment in Surrey. I have a den, again, but it's stuffed to the gills with videos, DVDs and books. Fortunately there's a large walk-in closet, half of which is devoted to the usual 'stuff' people accumulate and the other half to the archive. The Canadian zines are sorted and readily accessible once again, and all the other zines are out of boxes at least, but remain unsorted. The unsorted zines are piled high almost to the point of being unstable. There's not enough room to display them properly if they were sorted. Arrgh!

Sometimes Alyx catches me sitting in my den, arms folded, staring blankly into space. Of course, on some of these occasions I am contemplating world domination and brooding over the fact no one has made me Emperor of Canada yet. But most of the time I am juggling the furniture of my den in my mind's eye trying to figure out how I can magically create more space. Since there isn't really enough room in my den for more than one person at a time, it is fairly obvious that what I really need is a Tardis.

Given that the majority of my research is focused on Canadian fanzines, the unsorted nature of the rest of the collection is not really a problem, but still... I could cull my book collection, but I'm the sort of fool to whom books are old friends and I am much loathe to throw any out. I could cull my film collection, but I'm a movie buff completist and reluctant to part with even the worst B movie (which I am renowned for excessively admiring anyway). In fact I have so much stuff that throwing away anything, no matter how bulky, wouldn't make any difference. A sad state of affairs.

I could rent an adjoining apartment, which would be ideal in many ways, but alas my pensions aren't sufficient to support such a scheme. Moving to a larger apartment or a house is likewise out of the question for the same reason. Find an office somewhere? Nothing is cheap, or cheap enough. I have no alternatives.

The only reasonable prospect to consider is to create enough space in my den to display the Canadian zines. The space in the closet formerly occupied by them could then be made available for all the others. But in order to accomplish this I have to somehow rearrange the furniture in my den to accommodate the addition of more shelving. And in order to do that, I'll have to remove the hundreds of books and videos from the existing furniture if I am to successfully move the furniture about and then put everything back in place. Where's a poltergeist when you need one?

Now you see why I envy Murray Moore. Not only does he possess a magnificent collection of fanzines, he has room enough to display everything. It is to drool for...

[Flash! I just had an inspiration! If I cut the height of my book boxes in half, spreading them out to support my giant 'table' board more firmly, I can pile more boxes & shelves on top of the board! It will only take a week or two to accomplish this. I won't have more room, but my fanzines will. Wowzers! I'm a genius! Or an obsessive nerd. Whatever.]

CANVENTIONS ONE TO TEN AURORA AWARD WINNERS & FINALISTS

As researched by CSFFA Archivist R. Graeme Cameron

CANVENTION (1) WINNER: HALCON 3 (March 7-9, 1980 – Halifax)

COEURL AWARD (LIFETIME ACHIEVEMENT)

A. E. van Vogt – for the more than 600,000 words of published Science Fiction written before he moved to the U.S.A.

CANVENTION (2) WINNER: VCON 9 (May 22-24, 1981 – Vancouver)

CSFFA AWARD

Susan Wood – Lifetime Contribution to the Field, particularly as Critic & Editor.

CANVENTION (3) WINNERS & FINALISTS: NONCON 5 (October 8-11, 1982 – Edmonton)

First time recipient chosen from a field of finalists.

CSFFA AWARD

Phyllis Gotlieb – *'Judgement of Dragons'* & Lifetime Contribution to the Field

John Bell & Lesley Choyce – *'Visions From The Edge'*

John Robert Columbo – *'Friendly Aliens'* & Lifetime Contribution.

H. A. Hargreaves – Lifetime Contribution to the field.

Charles Saunders – *'Imaro'*

CANVENTION (4) WINNERS & FINALISTS: MAPLECON 5 (July 15-17, 1983 – Ottawa)

CSFFA AWARD

Judith Merrill – Lifetime Contributions to the Field

John Bell – *‘Uneasy Union: A Checklist of English Language SF Concerning Canadian Separatist Conflicts’* (bibliography, March 1982 Science Fiction Studies.)

John R. Columbo – *‘Years of Light: A Celebration of Leslie A. Croutch’* (editor)

John R. Columbo – *‘Windigo: An Anthology of Fact and Fantastic Fiction’* (editor)

Michael Coney – *‘Cat Karina’*

Pauline Gedge – *‘Stargate’*

H. A. Hargreaves – Lifetime Contributions to the Field

Crawford Kilian – *‘Eyas’*

Spider Robinson – Lifetime Contribution to the Field

Andrew Weiner – *‘Station Gehenna’* (April F&SF)

CANVENTION (5) WINNERS & FINALISTS: HALCON 8 (March 22-24, 1985 – Halifax)

CSFFA AWARD

Eileen Kernaghan – Novel ‘The Drowned Lands’ (Ace 1983)

Michael Coney – *‘The Celestial Steam Locomotive’* (Houghton-Mifflin 1983)

William Gibson – *‘Neuromancer’* (Ace 1984)

Spider Robinson – *‘Melancholy Elephants’* (the collection, Penguin 1984)

CANVENTION (6) WINNERS & FINALISTS: VCON 14 (May 23-25, 1986 – Vancouver)

Awards expanded to three categories. Now named the Casper Awards.

PRIX CASPER AWARD (ENGLISH)

Judith Merrill – Lifetime Achievement (Editing)

Margaret Atwood – *‘The Handmaid’s Tale’* (M&S 1985)

Charles De Lint – *‘Mulengro’* (Ace 1985)

William Gibson – *‘Winter Market’* (in ‘Vancouver’, Nov 1985)

Phyllis Gotlieb – *‘The Kingdom of the Cats’* (Ace 1985)

David Kirkpatrick – *‘The Effects of Terminal Cancer on Potential Astronauts’* (in ‘Tesseract’, ed. Judith Merrill, Press Porcepic 1985)

Rhea Rose – *‘Chronos’ Christmas’* (in ‘Tesseract’, ed. Judith Merrill 1985)

PRIX CASPER AWARD (FRENCH)

Daniel Sernine – Short Story «Yadine et la mort» in Dix Nouvelles de Science Fiction Québécoise, Editions Quinze 1985

Jean Dion – *«L’Incident Chicago»* Aurores Boréales 2, anth. De Daniel Sernone, LePréambule 1985

Jean Dion – *«Les Voix dans la Machine»* Dix Nouvelles de Science Fiction Québécoise, anth.

D’André Carpentier, Editions Quinze, 1985

Charles Montpetit – *«La nature morte»* Aurores Boréales 2, anth. De Daniel Sernine, Le Préalable, 1985

Esther Rochon – *«L’épuisement du soleil»* Le Préalable 1985

Élisabeth Vonarburg – *«La Maison au bord de la mer»* Dix Nouvelles de Science Fiction Québécoise, anth. D’André Carpentier, Editions Quinze, 1985

PRIX CASPER AWARD (FAN ACHIEVEMENT)

Garth Spencer – for his editing of ‘The Maple Leaf Rag’ and for his ‘Dedication to Canadian Fandom.’

Ed Beauregard & Al Betz – for lifetime contribution and unselfish devotion and skill in many Vancouver area club & convention activities

Mario Giguere – for contributions to ‘Solaris’, organizing cons, and editing ‘Blanc Citron.’

Georges Giguere – for editing ‘Neology’ (Edmonton Science Fiction and Comic Arts Society)

Robert Runté – for editing ‘New Canadian Fandom’

Élisabeth Vonarburg – for lifetime achievement, editing ‘Solaris’, participation in Boreal, promoting SF and holding writers workshops

CANVENTION (7) WINNERS & FINALISTS: AD ASTRA 7 (June 12-14, 1987 – Toronto)

PRIX CASPER AWARD (ENGLISH)

Guy Gavriel Kay – ‘*The Wandering Fire*’, Collins.

Michael Coney – for lifetime achievement in Science Fiction

Charles de Lint – ‘*Yarrow*’ Ace

Crawford Kilian – ‘*Lifter*’ Ace

Robert Charles Wilson – ‘*A Hidden Place*’ Bantam Spectra

PRIX CASPER AWARD (FRENCH)

Élisabeth Vonarburg – «*La cart du tender*» nouvelle publiée dans L’anthologie, Aimer

Alain Bergeron – «*Bonne Fete, Univers*» Solaris 65

Claude-Michel Prévost – «*Salut le monde*» Solaris 70

Esther Rochon – Coquillage, Editions de La Pleine Lune

PRIX CASPER AWARD (FAN ACHIEVEMENT)

Élisabeth Vonarburg – for contributions to Solaris and to English/French fannish communications

Robert Runté – for lifetime achievement

Fran Skene – for lifetime achievement

CANVENTION (8) WINNERS & FINALISTS: KEYCON 5 (May 20-22, 1988 – Winnipeg)

PRIX CASPER AWARD (BEST WORK IN ENGLISH)

Charles de Lint – ‘*Jack The Giant Killer*’ Ace

T. S. Huff – ‘*And Who is Joah?*’ Amazing, November

Guy Gavriel Kay – ‘*The Darkest Road*’

Spider Robinson – ‘*Time Pressure*’ Ace SF

Robert Charles Wilson – ‘*Memory Wire*’ Bantam Spectra

Pas de prix/No Award

PRIX CASPER AWARD (BEST WORK IN FRENCH)

Alain Bergeron – «*Les crabes de Venus*» Solaris 73

Francine Pelletier – «*Les temps de migrations*»

Claude-Michel Prévost – «*La marquise de chernobyle*» imagine... 41

Esther Rochon – «*Le traversier*» éd. Plieune Lune

Pas de prix/No award

PRIX CASPER AWARD (FAN ACHIEVEMENT)

Michael Skeet – Editor of MLR

Mike Glicksohn – Contributions to Canadian Fandom

Jean Pettigrew – Ed. & Publ. L'Année de la SF et du Fantastique Québécois & contributions to Fandom in Quebec

Fran Skene – Contributions to Canadian Fandom

Barb Scofield – Contributions to Canadian Fandom (Costuming)

Keith Soltys – 'Torus' 2, Canadian Fanzine

Jean-Louis Trudel – Semaine de la SF à l'université (Ottawa)

Winnipeg in '94 Bid Committee – Contributions to Canadian Fandom

Pas de prix/No Award

CANVENTION (9) WINNERS & FINALISTS: PINEKONE II (October 13-15, 1989 – Ottawa)

Number of awards expanded from three to nine.

Prix CASPER AWARD (BEST LONG-FORM WORK IN ENGLISH)

William Gibson – '*Mona Lisa Overdrive*' Bantam/Spectra

Candas Jane Dorsey – '*Machine Sex and Other Stories*' porcepic/tesseract Books

Spider Robinson – '*Time Pressure*' Ace

Élisabeth Vonarburg – '*The Silence City*' porcepic

Robert Charles Wilson – '*Memory Wire*' Bantam/Spectra

Pas de Prix/ No Award

PRIX CASPER AWARD (BEST SHORT-FORM WORK IN ENGLISH)

Candas Jane Dorsey – '*Sleeping in a Box*', from '*Machine Sex and Other Stories*'

Jo Beverley – '*The Fruit Picker*' Writers of the Future IV

Candas Jane Dorsey – '*(Learning About) Machine Sex*' Machine Sex and Other Stories, Porcepic/Tesseract Books

Spider Robinson – '*The Paranoid*' Pulphouse, Issue Two

Robert Sawyer – '*Golden Fleece*' Amazing/September

Pas de Prix/No Award

PRIX CASPER AWARD (BEST WORK IN ENGLISH OTHER)

Gerry Truscott – Editor, Porcepic/Tesseract Books

Jean-Marc Gouanvic – '*Rational Speculation in French Canada 1839-1974*' SF Studies, Vol 15, Pt 3, No 46, Crit

Robert M. Philmus – SF Studies Magazine, Editor.

Science Fiction Studies – Robert M. Philmus ed., SFS Publications, Mag

Pas de Prix/No Award

PRIX CASPER AWARD (MEILLEUR LIVRE EN FRANCAIS)

Esther Rochon – «*Le Traversier*» La Pleine Lune.

Guy Bouchard – «*Les Gélules utopiques*» Logiques

Charles Montpetit – «*Temps Mort*» Paulines

Stanley Péan – «*La Plage des songs*» CIDIHCA

Francine Pelletier – «*Les Temps des migrations*» Le Préambule

Pas de Prix/No Award

PRIX CASPER AWARD (MEILLEUR NOUVELLE EN FRANCAIS)

Joël Champetier – «*Survie sur Mars*» L'Année de la SF et du SF Québécois 1987, Le Passeur.

Jean Dion – «*L'Intrus*» imagine... 43

Jean-Francois Dubé – «*SGV*» Solaris 78

Michel Martin – «*Geisha Blues*» L'Année de la SF et du F Québécois 1987, Le Passeur

Yves Meynard – «*Sans titre*» Solaris 80

Pas de Prix/No Award

PRIX CASPER AWARD (MEILLEUR OUVRAGE AUTRE)

Luc Pomerleau – «*Solaris*» #77-81

Claude Janelle et Jean Pettigrew – «*L'Année de la SF et du Fantastique Québécois 1987*» Le Passeur, Antho

Luc Pomerleu et Guy Sirois – «*L'horreur anglo-saxonne*» Solaris 81, Crit

Norbert Spehner – «*Ecrits sur la science-fiction*» Le Préambule, crit

Pas de Prix/No Award

PRIX CASPER AWARD (FAN ACHIEVEMENT/ACTIVITIE FANIQUE ORGANIZATIONAL)

Paul Valcour – Pinecone 1 Treasurer & Chair, Steering Committee

Dawn Atwood-Ouellette – Ottawa Fandom Inc. (OFI) President

Claude Janelle – Secrétaire du Grand Prix Logidisque de la SF et du F québécois

Elizabeth Pearse – Nolocon II, Ad Astra 8, and Maplecon 10 Art Shows & Auctions

Fran Skene – World SF Society's Mark Registration & Protection Committee member

Élisabeth Vonarburg – Co-organisatrice de Boréal 10

Thomas Wray – OSFS President

Pas de Prix/No Award

PRIX CASPER AWARD (FAN ACHIEVEMENT/ACTIVITIE FANIQUE FANZINE)

Michael Skeet – 'MLR' Editor

Steve Forty – 'BCSFazine' (BCSFA) Editor

Phillipe Gauthier et Claude J. Pelletier – 'Samisdat' Editors (Les Publications Ianus)

Keith Soltys – 'Torus' Editor (The Kamikaze Editorial Collective)

Lionel Wagner – 'OSFS Statement' (OSFS) Editor

Pas de Prix/No Award

PRIX CASPER AWARD (FAN ACHIEVEMENT/ACTIVITIE FANIQUE OTHER)

Robert Runté – 'NCG Guide to Canadian Science Fiction and Fandom', 3rd edition

Al Betz – 'Ask Mr. Science' in 'BCSFazine' & the 'OSFS Statement'

Cynthia Huckle – Director Ottawa Cablevision programme series on Sf and Fandom sponsored by Maplecon 10

Sandi Mari – Artist

Larry Stewart – Artist

Pas de Prix/No Award



CANVENTION (10) WINNERS & FINALISTS: CONVERSION 7 (July 20-22, 1990 – Calgary)

PRIX CASPER AWARD (BEST LONG-FORM WORK IN ENGLISH)

Dave Duncan – ‘West of January’ Ballantine/Del Rey
Terrence M. Green – ‘Barking Dogs’ St. Martins Press
Tanya Huff – ‘Gate of Darkness, Circle of Light’ DAW
Eileen Kernaghan – ‘The Sarasen Witch’ Ace
Crawford Kilian – ‘Rogue Emperor’ Ballantine/Del Rey
Robert C. Wilson – ‘Gypsies’ Bantam/Spectra-Doubleday/Foundation
Pas de Prix/No Award

PRIX CASPER AWARD (MEILLEUR LIVRE EN FRANCAIS)

Jacques Brossard – «L’Oiseau de feu» (Tome 1) Lemeac
Jean-Pierre April – «Berlin-Bangkok» Logiques
Denis Côté – «L’Idole des Inactifs» La Court Echelle
Jacques Lazure – «Le Domaine des sans yeux» Québec/Amérique
Pas de Prix/No Award

PRIX CASPER AWARD (BEST SHORT-FORM WORK IN ENGLISH)

Eileen Kernaghan – ‘Carpe diem’ On Spec Fall 89
J. Brian Clarke – ‘Flaw on Serendip’ Analog Nov 89
Paula Johanson – ‘If You Go Out in the Woods’ On Spec Fall 89
Celie Rich – ‘A Fertile Mind’ On Spec Fall 89
Rhea Rose – ‘Duty Free’ On Spec Spring 89
Pas de Prix/No Award

PRIX CASPER AWARD (MEILLEUR NOUVELLE EN FRANCAIS)

Élisabeth Vonarburg – «Cogito» imagine... 46
Michel Martin – «La tortue sur la trottoir» C.I.N.Q. Logiques
Claude-Michel Prévost – «Akimento» Solaris 87
Claude-Michel Prévost – «Pas de dum-dum pour Mister Klaus» C.I.N.Q. Logiques
Pas de Prix/No Award

PRIX CASPER AWARD (BEST WORK IN ENGLISH OTHER)

Copper Pig Society – ‘On Spec’ (fiction Magazine)
Robert M. Philmus & Charles Elkins – ‘Science Fiction Studies’ (magazine) Editors
Michael J. Yates – ‘Light Like a Summons’ Cacanadada Press
Pas de Prix/No Award

PRIX CASPER AWARD (MEILLEUR OUVRAGE AUTRE)

Luc Pomerleau – «Solaris» éd.
Jean-Marc Gouanvic – «C.I.N.Q.» Logiques (anth)
Jean Marc Gouanvic et Marc Lemaure – «imagine...» éd. Les Imaginoïdes
Claude Janelle et Jean Pettigrew – «L’Année de la Science Fiction et du Fantastique québécois 1988» Le Passeur (anth)
Yves Meynard et Claude J. Pelltier – «Sous des soleils étrangers» Ianus (anth)
Pas de Prix/No award

PRIX CASPER AWARD (FAN ACHIEVEMENT/ACTIVITIE FANIQUE ORGANIZATIONAL)

The Alberta Speculative Fiction Association – (ConText 89, formation of The Speculative Writer's Association of Canada)

John Mansfield – Winnipeg in '94 Worldcon Bid
Elizabeth Pearse – Worldcon Art Show Organization
Randy Reichardt – Vice-Chair ConText 89
Jean-Louis Trudel – Boreal 89, PineKone II/Convention 9
Pas de Prix/No award

PRIX CASPER AWARD (FAN ACHIEVEMENT/ACTIVITIE FANIQUE FANZINE)

Michael Skeet – 'MLR' editor

Steve Forty & R. Graeme Cameron – 'BCSFAzine' editors
Don DeBrandt – 'Fictons' Editor.
Dave Panchyk – 'Spintrian' Editor.
Keith Soltys – 'Torus' (The Kamakize Editorial Collective) Editor
Pas de Prix/No Award

PRIX CASPER AWARD (FAN ACHIEVEMENT/ACTIVITIE FANIQUE OTHER)

Robert Runté – for Promotion of Canadian SF Writing.

Al Betz – 'Ask Mr. Science' in BCSFAzine & OSFS Statement.
Barbara Schofield – Master Costumer
Dale Speirs – Fan Writing
Lorna Toolis – Promotion of SF Literature
Taral Wayne – Artist
Pas De Prix/No Award

FABLED FANDOM/PRODOM NEWS & NOTES

CONSTELLATION AWARD NOMINEES!

By Andrew Gurudata

The nominees for the fifth annual Constellation Awards were recently announced at a press conference held at the Wizard World Toronto Comic Con. The Constellation Awards are presented annually to the actors, producers, and technical teams behind the best science fiction film and television productions of the year, with a focus on Canadian contributions to the genre.

Here are your nominees for this year's Constellation Awards, by category:

1) Best Male Performance in a 2010 Science Fiction Television Episode.

- * Adam Baldwin for "Chuck", episode "Chuck Versus the Couch Lock"
- * Aidan Harris for "Mind's Eye The Series", episode "Running Wild"
- * David Tennant for "Doctor Who", episode "The End of Time: Part Two"
- * Matt Smith for "Doctor Who", episode "A Christmas Carol"
- * Robert Carlyle for "Stargate Universe", episode "Human"
- * Robin Dunne for "Sanctuary", episode "Kali: Part II"
- * Tony Curran for "Doctor Who", episode "Vincent and the Doctor"

2) Best Female Performance in a 2010 Science Fiction Television Episode.

- * Agam Darshi for "Sanctuary", episode "Hero II: Broken Arrow"
- * Allison Mack for "Smallville", episode "Absolute Justice"
- * Anna Torv for "Fringe", episode "Olivia"
- * Claire Moran for "Mind's Eye The Series", episode "Prey"
- * Julie Benz for "No Ordinary Family", episode "Pilot"
- * Karen Gillan for "Doctor Who", episode "Amy's Choice"
- * Katherine Jenkins for "Doctor Who", episode "A Christmas Carol"

3) Best Science Fiction Television Series of 2010.

- * Doctor Who
- * FlashForward
- * Fringe
- * Mind's Eye The Series
- * No Ordinary Family
- * Stargate Universe
- * Supernatural

4) Best Male Performance in a 2010 Science Fiction Film, TV Movie, or Mini-Series.

- * Andrew Garfield for "Never Let Me Go"
- * Jeff Bridges for "TRON: Legacy"
- * Johnny Depp for "Alice In Wonderland"
- * Joseph Gordon-Levitt for "Inception"
- * Leonardo DiCaprio for "Inception"
- * Robert Downey Jr. for "Iron Man 2"

5) Best Female Performance in a 2010 Science Fiction Film, TV Movie, or Mini-Series.

- * Chloe Grace Moretz for "Kick-Ass"
- * Ellen Page for "Inception"
- * Emma Watson for "Harry Potter and the Deathly Hallows: Part 1"
- * Mia Wasikowska for "Alice In Wonderland"
- * Olivia Wilde for "TRON: Legacy"
- * Sarah Polley for "Splice"

6) Best Science Fiction Film, TV Movie, or Mini-Series of 2010

- * The Chronicles of Narnia: Voyage of the Dawn Treader
- * How To Train Your Dragon
- * Inception
- * Kick-Ass
- * Scott Pilgrim vs. the World
- * TRON: Legacy

7) Best Technical Accomplishment in a 2010 Science Fiction Film or Television Production.

- * Murray Gold for the Music in "Doctor Who"
- * Double Negative for the Visual Effects in "Inception"
- * Melanie Williams for the Costume Design in "Smallville", episode "Absolute Justice"
- * Andy Mikita for the Direction in "Stargate Universe", episode "Incursion (Part 2)"
- * Digital Domain for the Visual Effects in "TRON: Legacy"

8) Best Overall 2010 Science Fiction Film or Television Script.

- * "Caprica", episode "Apotheosis", written by Kevin Murphy & Jane Espenson
- * "Doctor Who", episode "The Eleventh Hour", written by Steven Moffat
- * "Doctor Who", episode "Vincent And The Doctor", written by Richard Curtis
- * "FlashForward", episode "Course Correction", written by Robert J. Sawyer
- * "Inception", written by Christopher Nolan
- * "Scott Pilgrim vs. the World", written by Edgar Wright & Michael Bacall
- * "Smallville", episode "Absolute Justice", written by Geoff Johns

9) Outstanding Canadian Contribution to Science Fiction Film or Television in 2010

- * Amanda Tapping, Actress & Executive Producer, "Sanctuary"
- * The All-Canadian Cast of "Mind's Eye The Series"
- * Damian Kindler, Creator & Executive Producer, "Sanctuary"
- * Joseph Mallozzi, Writer & Executive Producer, "Stargate Universe"
- * Robert J. Sawyer, Writer & Creative Consultant, "FlashForward"
- * Robin Dunne, Actor, "Sanctuary"
- * Teddy Wilson & Ajay Fry, Hosts of "InnerSPACE"

HOW TO VOTE IN THE CONSTELLATION AWARDS:

In order for you to be eligible to vote, at least one of the following must be true:

1. You are either a Canadian citizen (not necessarily living in Canada) or a permanent resident of Canada, OR
2. You were a member of the TCON Promotional Society in July of 2010 (during Polaris 24), OR
3. You are currently a member of the TCON Promotional Society, with a membership not expiring before Polaris 25 (July of 2011).

Go to <http://constellations.tcon.ca> where you can download our PDF ballot, or vote using our online ballot. Paper ballots will also be available at various events and specialty stores across Canada. All ballots must include the \$5 voting fee, and must be received by JUNE 10th, 2011. And remember: The Constellation Awards winners will be announced on Saturday, July 16th, 2010 at Polaris 25.

Thanks, Andrew Gurudata

T.A.F.F. VOTING STILL OPEN!

2011 TAFF Ballot Europe to North America

Deadline: 26th April 2011

You can download the Ballot/Registration form from:

[TAFF Home](#) • [Printable Word version](#) • [PDF](#) Or: < <http://taff.org.uk/ballots/taff2011.html> >

FANATIC FANNICHE FANACTIVITY

Editors note: this is a small beginning for what is intended to be a Canada-wide 'gossip' column reporting on what Canadian fans are up to on an ongoing basis. If you have any info about yourself or your club/convention you would like to see in this column please email me at < [rgraeme\[at\]shaw.ca](mailto:rgraeme[at]shaw.ca) >.

BRITISH COLUMBIA:

* **Your Editor** figured out where to buy acid free paper for CSFFA documents to deposit with the Merrill Collection in Toronto. I remembered that thesis manuscripts have to be acid free. So I hied myself out to the University of B.C. bookstore and, sure enough, they had thesis paper for sale, acid free, 24lb, and containing 25% cotton. So now I'm wondering, how long does modern printer ink last? The Merrill collection could windup with a fine set of blank pieces of sturdy paper. Hmmm.

* **Debbie Miyashita**, a former long-time active BCSFAn, recently donated 5 convention program books to the BCSFA/WCSFA/CSFFA archives. I am especially pleased to receive the NOLOCON II (46th Worldcon) 1988 program book, as it contains an eight page retrospective of NOLOCON I (9th Worldcon in 1951) which inspired attending neofan Norman G. Browne to found the Vancouver SF Society later that year. NOLOCON I was also the convention which produced the 'greatest' room party of all time, the legendary 'room 770 party' (which was merely the greatest to date methinks) immortalized in the title of Mike Glycer's newsletter FILE 770. Both NOLOCONS were held in New Orleans by the way.

ONTARIO:

* **Yvonne Penney** puts out an e-publication titled '**Pubnites and Other Events.**' Aimed at Toronto & environs fans, it lists which nights local fans meet for pub sessions, at 'The Foxes Den' on first Thursday of any month and at 'Orwell's Pub & Grill' on the third Monday of any month. She also lists contact info for other local groups and upcoming Ontario conventions as well. Drop her a line at < penneys@bell.net > if you'd like to subscribe.

* **Murray Moore** reports: Twenty-five complete episodes of Prisoners of Gravity on-line, e.g. Ray Bradbury tribute <http://archive.tv.org/video/119716>, also Elwy Yost interview of Gibson (Shadow not Neuromancer) <http://archive.tv.org/video/119706>. about the pulps.

* **Mike Glicksohn**, a legendary and immensely popular Canadian fan, passed away March 18th. According to Taral Wayne at least 275 people attended the memorial services, including Robert C. Wilson, Robert J. Sawyer and wife Carolyn Clink, Lloyd & Yvonne Penney, Colin Hinz, Murray Moore, Don Hutchison, Peter Halasz, Do-Ming Lum, and others active in his fannish past, as well as many non-fannish friends and relatives. Afterwards at least a third crowded into his home for a wake hosted by his wife Susan. Taral & Murray Moore have commented on the warm and humorous atmosphere at both events as people reminisced and reflected on Mike's life. One reason Mike was a legend was because he co-edited ENERGUMEN with his first wife Susan Wood, the only Canadian zine ever to win the Best Fanzine Hugo Award (in 1973). You can read all 16 issues online at < <http://efanzines.com/Energumen/index.htm> >

QUEBEC:

* **MonSFFA** is well known for its impressive publication WARP. The BCSFA/WCSFA/CSFFA archives contain 27 issues between the years 1988 (#10) to 1995 (#32) in hardcopy plus some later ones in electronic format. No doubt I will review some of the earlier ones in future issues of Auroran Lights.

FRENETIC FANZINE REVIEW

By R. Graeme Cameron

The Drink Tank #277 March 2011 – Editor: Chris Garcia.

Normally I only review Canadian zines in AL because the mandate of this zine is to promote Canadian Fandom. However, this issue is a tribute zine in memory of Canadian fan Mike Glicksohn, so it strikes me as eminently suitable for review. This and other issues of THE DRINK TANK can be found at < <http://efanzines.com/DrinkTank/index.htm> >

Sixteen photographs and twenty pages. It's not much, but it's a lot. A grand tribute. Chris begins with an editorial in which he points out that ENERGUMEN (the zine Mike won the Hugo for in 1973) was a genuine genzine. He says: *The exact quote, "If it's interesting and well-written, I'll publish it, whether I agree with the viewpoint or not." is from the first issue of Energumen and it pretty much exactly says that I've always thought about my zines, especially The Drink Tank. It's not only my zine, it's the zine of everyone who takes part. As Mike says in issue 7 of Energumen, "Energumen is a Genzine, after all, and not a personal zine."* XENIUM was Mike's perzine.

And Chris concludes #277 with a brilliant touch, a freshly written loc to #15 of ENERGUMEN, which was the last of the run apart from a later #16 done as a tribute to Mike's first wife Susan Wood after she passed away. Chris writes: "...this is a LoC on a zine that is nearly 40 years late, produced nearly a year before I was born..... I have to say that the final bit, announcing the end and giving us our page count, was just about the only way to go. You had really said everything, there was no need for more telling, no more credits running, it was simply time to let it flash on the screen: *The End.*"

Contributions are from Taral Wayne, Gardner Dozois, Robert J. Sawyer, Pat Cadigan, John Purcell, Joel Zakem, Lloyd Penney, Patrick Nielsen Hayden, Tom Whitmore, John R. Douglas and Eric Mayer. They range in size from a paragraph to several pages. The overall impression on the reader is probably similar to that left on those who attended Mike's memorial service and wake, which is to say good memories well shared. Taral's relationship with Mike apparently had been a bit stormy at first, but weathered into mutual respect. Eric Mayer had been wary of meeting Mike because of the 'prickly' nature of his Letterhacking but was delighted to discover that Mike in person was "*was instantly likable and he made me feel perfectly at ease, a trick which qualifies him as some sort of genius with people.*" Robert J. Sawyer reveals Mike inspired him to fannish effort long before he met him, and Lloyd Penney credits Mike with convincing him to focus his fannish urges on letter-of-comment writing. Good humour, good conversation and positive, upbeat approach appear to be the impressions of Mike all these people share. Heck of a legacy. And good on Chris for putting it all together. Well worth reading. Check it out at the above e-address. Great photos too!

STUTTERING STRATOSPHERIC STATIC

LETTERS OF COMMENT

(Comments by the editor are in this colour.)

From: Robert Sabella March 6th, 2011

It is always interesting reading fannish history, and this issue of Auroran Lights from a Garth Spencer perspective was very enjoyable. I see that you are close behind him in # of issues of **BCSFazine** edited though, so perhaps sometime in the future there will be an issue of Auroran Lights devoted to R Graeme Cameron.

That would have to be my special 'humble' issue.

My only comment concerns Lloyd Penney and Garth Spencer's discussion of whether Canada is a racist society. ALL societies are racist to some extent, because people are racist. That's sad, but probably inevitable. the "goodness" of a society can to some extent be measured by what proportion of people are racist, what proportion are primarily self-centered, and what proportion are willing to put their individual desires beneath the common good. Without sucking up, I think Canada does better in this regard than the United States does (although, living here, I might be prejudiced a bit).

We got rid of slavery when the British did, which was well before the United States. Been reading 'Saturnalia' by Macrobius recently, written circa 4th century AD. One of the characters in the book proclaims slaves are just as human as free men, merely humans with bad luck as it were. This doesn't lead to a call for emancipation however as he then goes on to say that we're all slaves to something – greed, lust, etc. – so what difference does it make whether one is a slave or not? I'm sure any of the slaves serving the dinner party he was attending could have explained, but since this is a work of fiction designed to illustrate the author's facile wit it is fair to say reality was not allowed to intrude.

From: Brad Foster March 9th, 2011

Greetings

Thanks for sending along the new one, and just saw it pop upon efanazines, too. Hard to keep up sometime with all the different titles you put together!

I have a hard time keeping things straight too!

Thanks too for letting me know you got the Pirate cover and will be using it for an upcoming Space Cadet. I've now marked it as "claimed" so won't send to any other zines.

Speaking of sending, I've only got a couple of new pieces here right now, so will include one for you for an upcoming issue of... well, like I said, hard to keep track sometime. What different titles ARE you doing at the present time? Hoping to get some spare time in the next week or so to transfer a few of the scribbles here into finished pieces again. the fannish 'toon stuff is for fun, so have to slide them in-between the "real" (ie, paying) work. But if had my way, I'd be doing little weird 'toons all day!

I'm doing 'Auroran Lights' for CSFFA, 'WCSFAzine' for WCSFA, 'The Space Cadet Gazette' for myself, as well as an occasional humour magazine 'Coruscating Conundrums.' That's not too much.

Speaking of which, I've got a cover that needs to be finished and a looming deadline, so I am outta here! stay happy~
Brad

From: Lloyd Penney, March 19th 2011
1706-24 Eva Rd. Etobicoke, ON M9C 2B2

Dear Graeme:

You put out the fanzines, I respond to them, that's how it seems to work. Here are some comments on Auroran Lights 2, but first...I hope you have learned of the passing of Mike Glicksohn. We were blessed by his presence, and we are lessened by his absence.

The news flashed around fandom like wildfire. Always the case when we lose one of the giants...

Mike passed away early in the morning of March 18, yesterday, after a stroke. Local fandom is beside itself, and world wide fandom knows. We visited with Mike's widow, Susan Manchester, to help where we could and attend to her in an awkward fashion. This coming Wednesday, there will be a remembrance of Mike at Windermere United Church, mere steps away from Mike's Windermere Ave. home. We will be there.

Back to the issue at hand...I always liked that cover on The World According to Garth 14. It took me a while to realize the alien had three legs (which must have made it difficult for him to wear those jeans), and in the word bubble, I always thought it said strangler.

Art...I haven't seen artwork by Heather Bruton in a fanzine in a long time. Even longer for Dan Cawsey. He was my closest friend when I got my start in fandom in Victoria. I gather Dan is still in the Victoria area, more into gaming and model building now, and not really the jolly fellow he used to be in the late 70s. We're Facebook friends, but I guess you truly can't go back.

I wish there were more Canadian fanartists churning out work for zines. I certainly need art & fillos for my zines. But the heyday of the past is indeed in the past, alas. Any fanartists out there?

I still have some of the issues of 'Phoenix' and 'From the Ashes', and its combination from when I was a member of the United Federation of Canadian Star Trekkers in Victoria. The SFAV gave me a few copies, even though I was never a member. Got copies of 'The Central Ganglion', too, and I remember Stephanie Lightbody...were there two sisters there? I can't remember. (On page 8, the M. Slater mentioned was Mandy Slater, former Toronto fan and current British short story writer. On page 9, Gerin-Lajoie is actually Marc Gérin-Lajoie, who is enjoying some kind of personal fannish renaissance as the one and present president of the Ottawa SF Society.)

Indeed, the FAAn Awards were dead for about a decade. I am pleased they were revived... Also, it was quite symbolic that the Very Last Maple Leaf Rag was no. 30.

Page 15...it is hard to believe I ever wrote that paragraph about computers, but it was absolutely true then. Of course, so much has changed. I still have the basic CPU that we purchased in 1999 instead of going to the Australian Worldcon that year, and gigabytes, terabytes, CD burners, so much more later...I am still not sure I can live with them, but they have made life a little easier, at least.

I still have a book on the subject of 'How to Buy a Computer' I picked up around 1981 or so just prior to purchasing my first computer. The book was a lot of help. All the tech talk is quite charmingly antiquated now. I intend to 'review' the book in a future issue of 'Space Cadet.'

Yvonne and I have run our share of room parties, at local and national cons, and at Worldcons. So many see it as a chance to socialize, find out what the party is publicizing (a club, a convention, a Worldcon bid), and perhaps lay down a few bucks to find out more. More and more, a room party is a quick snack for those too broke to buy a decent meal, a place to raid for your own private party, or a nuisance for the con it's being held at because it isn't committee-approved fun. Wish I was kidding about that last part...

Everything evolves... the honoured traditions become meaningless...

There had been a possible candidate for CUFF, but even though we offered our nominations, he withdrew, citing enough fanac and a busy personal life. I can certainly understand that, it's my reason for not being more involved than I am.

There are at least two other candidates I believe. One worthy suggested I run since I 'already know the ropes' but there is no precedent for anyone being a CUFF winner more than once. I'm not certain it's against the rules, but my impression is that we've always preferred to open up CUFF to newcomers, to keep fresh blood flowing through the veins so to speak. The nominations are closed. We should hear results any day now.

(I do still send letters of comment to Grant Duff for the OSFS Statement. I guess he's chosen not to run any letters of comment he gets, but that's okay...every good fanzine deserves comment.)

I should copy the .jpgs out of this issue and the previous, the pictures of me and Yvonne. Then I could post them on my Facebook, and make people wonder...

It is getting late, and almost as if on cue, I have run out of zine to comment on. I will cast this loc in your general direction, bid you a pleasant good evening, and keep a weather eye out for more zines from you. My writing time has been cut back by the happy happenstance of a short-term work contract with the Ontario Association of Architects. I work at the OAA building a good distance away from home, but at least I should be bringing in a good paycheque for a little while. Take care, and see you again soon.

Yours, Lloyd Penney.

From: Murray Moore, March 26th, 2011

Hello! Graeme.

I am very much in favour of egoboo for the living.

Your at-least-for-the-moment definitive fan biography, text about and photos of Garth through the decades, is excellent in the detail of its facts about, and in your description of the character of, our own Garth Spencer.

Hurrah for retirement (yours), the source of the extra time which you are putting to good use in projects such as Auroran Lights.

My initial burst of energy is beginning to succumb to some health issues, but I intend to plough ahead regardless.

And I swear that at first I did not recognize you in the 2010 photo of you and Garth. You look younger than when I saw you last, at the VCon of *gosh* 2007. Another beneficial result of your retirement?

I had not yet retired when the photo was taken, but I knew it was only a matter of time (turned out to be a couple of months). Besides, I was at VCON, always a happy time for me.

I second Lloyd's description of Jean-Pierre Normand being *"probably one of the best pro artists we've ever had in Canada. He does everything, from cover oils to quick illustrations and cartoons."*

At Boskone 48 in Boston this past February I saw a movie prop he made on short notice for Martin Scorsese's bio-pic of Howard Hughes, *The Aviator*. Jean-Pierre created a contemporary cover of an issue of *Time* magazine with a portrait of Leonardo DiCaprio as Hughes.

I purchased the movie out of a desire to know and see more about Hughes' years as an earlier aviator but I haven't watched it yet. I once stood within ten feet of Howard Hughes. He had been staying on the (entire) top floor of a hotel on the shore of Coal Harbour (with a splendid view of floatplanes taking off and landing from their depot,

he must have enjoyed that – plus views of Stanley Park, Downtown Vancouver & the North Shore Mountains) for a couple of weeks. I happened to be walking by when a convoy of limos and buses pulled out of the hotel's parking lot and drove for the airport. I knew it was him (who else could it be?) and waved. Reports later on the evening news said he'd been hunkered down in one of the buses, probably not looking out the window at all, but what the heck, doesn't hurt to wave.

And Mary Ellen liked Jean-Pierre's art enough that in the Boskone art show she bought the original of the piece which decorates the cover of the April 2011 issue of Analog.

I share your approval for Opuntia. I like best the issues in which Dale writes about his working life and his personal life, what he does at work and what he does and sees otherwise, a regular Letter From Calgary.

The BCSFA/WCSFA/CSFFA archive contains the first 80 issues from March 1991 to November 1997, though with his unusual numbering system I'm not sure if the run is complete within that time frame. 'Opuntia' was a kind of precursor to 'Auroran Lights' in that, as he often ran serialized articles on Canadian fannish history which had been written by Garth Spencer (currently a member of the CSFFA archive committee), Dale promoted Canadian fandom much as 'Auroran Lights' is meant to do.

In my LoC on Auroran Lights 1 I typed "Obviously Casper as the name for the award did not have a ghost of a chance." And in your reply you called me a master punster.

To get the joke you must of course understand the reference. You understood the reference was to Casper The Friendly Ghost. But perhaps that reference is invisible to someone in a generation following our generation. The question is irrelevant if no one younger than us is reading Auroran Lights.

And the generation following the generation following our generation... but hey, it's nice to be a national monument!

Murray Moore

TERRIBLY IMPORTANT STUFF

LINKS TO THE GOOD STUFF

Simply go to the CSFFA Web Site at < <http://prixaurorawards.ca> >

Click on the 'Useful Links' '+' sign & reveal the following list of topics:

Authors / Artists / Awards / Conventions / SF Bookstores / Clubs
&
Facebook & Meetup Sites / Fanzines / Fandom History / Fan Funds

Also check out my Canadian Fancyclopedia at < <http://efanzines.com/CanFan/index.htm> >

ARCHIVIST COMMITTEE TERMS OF REFERENCE

By R. Graeme Cameron

Note: This is a tentative document I drew up (using a template provided to ensure all the CSFFA Committee TOR documents share a common format) to describe the function of the CSFFA Archive Committee. It has not yet been approved by the board but does reflect how I envision the committee will function. I would be interested in any comments, especially those from other members of the Committee.

CSFFA Archive Committee Terms of Reference

PURPOSE

The purpose of the Archive Committee is to acquire and preserve all relevant documentation and information pertaining to the ongoing history of the Aurora Awards and make it available to all interested parties in a manner which consistently promotes both CSFFA and the Aurora Awards.

RESPONSIBILITIES

The Archive Committee will support the Board with respect to:

Research

- Actively seek information 'missing' from existing records to render these records as complete as possible.
- Accept 'new' relevant material (data, information, photographs, artifacts) donated from other archives, private collections, publications, fans or other sources.
- Actively solicit such donations through ongoing communication with potential donors such as fan historians, fan clubs, institutions, authors, etc.
- Actively monitor the internet and all appropriate publications for any useful and relevant information as may appear.
- Immediately acquire all CSFFA activity-generated data (minutes of meetings, bylaw changes, documents of all kinds, etc.) as they are generated.
- Record and preserve comments, reactions, impressions, etc. generated by others in response to CSFFA policies, procedures, & activities.

Archive Maintenance

- Preserve all relevant material in both electronic and hard copy format.
- Preserve all documentation in a consistent format that is easy to read and research.
- Index contents of the archives for ease of research.
- Forward hard copy of each and every file to the official CSFFA archive maintained by Lorna Toolis of the Judith Merrill Collection in Toronto.
- Post as much relevant material as possible on the website in order to promote the history (and prestige) of the Aurora Awards.
- Maintain 'Useful Links' on the website especially in regard to any sites, conventions or publications related to the Aurora Awards.

Internal Collaboration

- Work with Website to ensure a steady supply of new web content and consistency in existing content.
- Provide information to Board members when requested in pursuit of their function.
- Work with Publicity to ensure that useful documentation and photos are available to the media and public as required.

Auroran Lights Newsletter

- Publish and distribute on a monthly basis to promote CSFFA & the Aurora Awards and to generate enthusiasm for same among contemporary fandom.
- Always include latest CSFFA announcements and minutes.
- Apart from promotional aspects, always stress rich heritage of Canadian fandom (which makes CSFFA all the more meaningful to fans).
- Include contemporary fannish scene in the style of a Canada-wide newsletter to encourage fans to read the zine (and be aware of CSFFA news) on an ongoing basis.
- When ever possible treat all subjects in an upbeat, positive (promotional) manner in order to encourage people to relish and enjoy SF&F fandom rather than shun it.
- Every issue of Auroran Lights will be made available on the website under 'Useful Links'.

GUIDING DOCUMENTS

The work of the Archive Committee will be guided by:

- The Letters Patent and Bylaws.
- CSFFA Rules.
- The approved Strategic Plans and Budgets of CSFFA when available.
- Direction from the Board from time to time.

AUTHORITY

The Archive Committee has authority to:

- Make recommendations to the Board consistent with its Purpose.
- Make final determinations regarding the implementation of Archive strategies approved by the board.
-

COMPOSITION

The Archive Committee will consist of at least one member of the Board.

The Board will appoint the Committee Chair. The Board or the Committee Chair may appoint other members. The Committee Chair must be a director but committee members are not required to be directors.

MEETINGS

Committee members will communicate electronically throughout the year. Views and comments of Committee Members will appear in the pages of 'Auroran Lights' as and when presented.

REPORTING RESPONSIBILITIES

- Regularly report to the Board about committee activities, issues, and recommendations.
- Provide an annual written and oral report to the Members at the Annual General Meeting.

OTHER RESPONSIBILITIES

- Perform other activities related to this Terms of Reference as requested by the Governing Board.
- Review and assess the TOR periodically, requesting Board approval for proposed changes.
- Confirm annually that all responsibilities outlined in this charter have been carried out.
- In consultation with the Chair, evaluate the Committee's performance on a regular basis.

APPROVED BY THE CSFFA BOARD _____, 2011

COLOPHON

Auroran Lights Issue # 3, April 2011, Volume 1, Number 3, Whole number 3, is the Fannish E-zine of the Canadian Science Fiction and Fantasy Association, a Federally registered non-profit society with the general mandate of promoting Canadian Science Fiction & Fantasy and the specific focus of sponsoring the annual Convention and Prix Aurora Awards.

Note: All opinions expressed in the articles are the opinions of the contributing authors (and those of the editor) and do NOT reflect the 'official' views of the CSFFA Board of Directors.

CURRENT EXECUTIVE OF CSFFA

BOARD OF DIRECTORS:

PRESIDENT: Clint Budd.

TREASURER & VICE-PRESIDENT: Cliff Samuels.

SECRETARY: Jane Garthson.

ARCHIVIST: R. Graeme Cameron

MEMBERS AT LARGE: Jean Louis Trudel, LeAmber Kensley, Diane Lacey, Randy McCharles, Cathy Palmer-Lister & Kent Pollard.

ARCHIVE COMMITTEE:

R. Graeme Cameron (Chair), Murray Moore, Lloyd Penney, Garth Spencer, & Taral Wayne.

AUDIT COMMITTEE:

Jane Garthson.

AWARDS COMMITTEE:

Cliff Samuels (Chair), Randy McCharles, & Diane Lacey.

BOREAL LIAISON:

Jean-Louis Trudel

GOVERNANCE COMMITTEE:

Clint Budd & Jane Garthson.

PUBLICITY COMMITTEE:

Clint Budd, Cathy Palmer-Lister, Kent Pollard & LeAmber Kensley.

REVENUE GENERATION:

Kent Pollard & LeAmber Kensley.

Since anyone can download 'AURORAN LIGHTS', the act of reading 'AURORAN LIGHTS' does not constitute membership in CSFFA or grant voting privileges in CSFFA. Therefore you don't have to worry about CSFFA policies, debates, finances, decisions, etc. Unless you want to. Active members always welcome. Easiest way to join CSFFA is to attend Convention and/or register at : < <http://prixaurorawards.ca> >

You can download past issues (and future issues when they're posted) of 'AURORAN LIGHTS' from < <http://efanzines.com/Auroran/index.htm> > or contact the Editor at: < [rgraeme\[at\]shaw.ca](mailto:rgraeme[at]shaw.ca) > and ask me to email you a PDF version.

Anyone (even non-members) may submit short articles, mini-essays, letters of comment, art fillers (small pieces of art) and/or cover art to the Editor at:

R.G. Cameron, Apt 72G – 13315 104th Ave, Surrey, B.C., V3T 1V5.

Or: < [rgraeme\[at\]shaw.ca](mailto:rgraeme[at]shaw.ca) >

CSFFA DETAILED INFORMATION:

For most complete and latest info go to: < <http://prixaurorawards.ca> >

What is CSFFA?

CSFFA is a federally incorporated non-profit society which exists to promote quality Canadian speculative fiction and the fan activity that surrounds it.

Who can join CSFFA?

Membership in CSFFA is free of charge, and is open to all Canadians, whether citizens or Permanent Residents, and whether living in Canada or abroad. Membership in CSFFA will be available via online registration on the Aurora website at [Register/Nominate](#)

What are the Prix Aurora Awards?

The Prix Aurora Awards are Canada's National Science Fiction & Fantasy Awards. They are Canadian Fans' way of recognizing the best in genre creativity and activity of the previous calendar year (January 1st to December 31st 2010).

This year, the Aurora Awards will be given across a broad range of professional and fan categories: Novel, Short Fiction, Poetry/Lyrics, Graphic Novel, Critical Works, Art, Fan Filk, Fanzine, Fan Organize, and Fan Other. Canadian fans, through the Aurora Awards, have been promoting the best Canadian professional and amateur (fan) achievements for the past 30 years, since the first presentation in 1980.

The Aurora awards are administered by the Canadian Science Fiction and Fantasy Association (CSFFA), a federally registered non-profit society.