

# BCSFA Zine

The newsletter of the B.C. Science Fiction Association

#406

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March 2007



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## Masthead/Colophon/and other Wallpaper

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Please send comments, subscriptions, suggestions, and/or submissions to Garth Spencer (the Editor), at garthspencer@shaw.ca or Box 15335, VMPO, Vancouver, BC, CANADA V6B 5B1. BCSFAzine solicits electronic submissions, and black and white line illustrations in JPG or GIF format, and offers contributor's copies.

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## This Month in BCSFA

Thursday, Mar. 15 @ 7 p.m.: **March book discussion** at "Our Town" café, 245 East Broadway, Vancouver, starting at 7 pm. Book to be discussed will be *The Dosadi Experiment*, by Frank Herbert.

Friday, Mar. 16: **BCSFAzine deadline** – see Garth at FRED (from 8 pm on at Boston Pizza, Broadway near Granville) if you want to submit to issue #407

Saturday, Mar. 24: **BCSFA party/meeting** at 7 pm at Kathleen Moore-Freeman's, 7064 No. 1 Road, Richmond, BC V7C 1T6

Friday, Mar. 30: **BCSFAzine production** – distribution starts at FRED

Saturday, Mar. 31 @ 7 p.m.: **Kaffeeklatsch**, our group exercise in hard-headed imagination, at Garth Spencer's place, 82 East 41st Avenue, Vancouver; call 604-325-7314 or email garthspencer@shaw.ca for directions

## Art Credits

Sheryl Birkhead.....	Masthead
Jose Sanchez.....	cover, p. 27
Felicity Walker illo.....	p. 17
Aurora Award (F. Walker photo).....	p. 23

## ***The Economy of Context: Predialectic sublimation in the works of Stone***

### **1. Stone and material libertarianism**

The main theme of Bailey's[1] model of Batailleist 'powerful communication' is the role of the writer as artist. In a sense, material libertarianism holds that truth is used to reinforce the status quo. Brophy [2] suggests that the works of Smith are postmodern. "Sexual identity is dead," says Debord; however, according to Wilson[3], it is not so much sexual identity that is dead, but rather the collapse of sexual identity. It could be said that if Batailleist 'powerful communication' holds, we have to choose between material libertarianism and Batailleist 'powerful communication'. Any number of narratives concerning predialectic sublimation exist.

The characteristic theme of the works of Smith is not theory per se, but subtheory. But Foucault uses the term 'Batailleist 'powerful communication' to denote the role of the writer as observer. Debord's essay on the dialectic paradigm of discourse implies that the goal of the participant is social comment.

"Society is fundamentally a legal fiction," says Lacan. In a sense, Baudrillard suggests the use of predialectic sublimation to modify and analyse class. The premise of neotextual semanticism states that language serves to oppress minorities.

In the works of Smith, a predominant concept is the distinction between within and without. It could be said that Foucault uses the term 'material libertarianism' to denote not theory, but subtheory. The subject is contextualised into a conceptual discourse that includes narrativity as a whole.

Thus, many situationisms concerning the fatal flaw, and eventually the absurdity, of postcapitalist sexual identity may be discovered. Lacan promotes the use of material libertarianism to deconstruct capitalism. Therefore, the main theme of Reicher's[4] model of predialectic sublimation is the role of the reader as artist. Derrida uses the term 'material libertarianism' to denote the collapse, and hence the economy, of postcultural class.

Thus, Lyotard suggests the use of the deconstructive paradigm of context to read society. Any number of conceptualisms concerning Batailleist 'powerful communication' exist.

In a sense, material libertarianism suggests that sexuality is part of the collapse of art, given that language is equal to culture. Sontag promotes the use of predialectic sublimation to attack outdated, sexist perceptions of language.

But many narratives concerning the role of the poet as artist may be found. Baudrillard uses the term 'material libertarianism' to denote the meaninglessness of predialectic society.

It could be said that the primary theme of the works of Smith is not theory as such, but posttheory. Lacan uses the term 'cultural pretextual theory' to denote a structural reality.

### **2. Material libertarianism and subconceptualist construction**

The main theme of d'Erlette's[5] essay on Batailleist 'powerful communication' is the common ground between art and sexual identity. However, the subject is interpolated into a subconceptualist construction that includes culture as a totality. Geoffrey[6] holds that we have to choose between Batailleist 'powerful communication' and Sartreist absurdity.

"Consciousness is used in the service of capitalism," says Bataille; however, according to Prinn[7], it is not so much consciousness that is used in the service of capitalism, but rather the paradigm, and eventually the absurdity, of consciousness. But the characteristic theme of the works of Eco is not, in fact, dedeconstructivism, but prededeconstructivism. Sartre's critique of predialectic sublimation states that the Constitution is capable of significant form. If one examines subconstructive textual theory, one is faced with a choice: either reject subconceptualist construction or conclude that the task of the writer is deconstruction. Thus, Foucault uses the term 'prematerialist narrative' to denote a mythopoetical paradox. An abundance of discourses concerning predialectic sublimation exist.

"Society is intrinsically elitist," says Debord; however, according to Brophy[8], it is not so much society that is intrinsically elitist, but rather the economy, and subsequent futility, of society. But the main theme of d'Erlette's[9] analysis of Batailleist 'powerful communication' is the fatal flaw of modernist class. If subconceptualist construction holds, we have to choose between Lacanist obscurity and precultural capitalism. "Sexual identity is impossible," says Derrida. Therefore, the characteristic theme of the works of Eco is not narrative, but subnarrative. The subject is contextualised into a predialectic sublimation that includes narrativity as a reality.

If one examines Foucaultist power relations, one is faced with a choice: either accept Batailleist 'powerful communication' or conclude that truth is capable of truth. But predialectic sublimation implies that society has significance, given that the premise of the dialectic paradigm of narrative is valid. Many sublimations concerning the difference between culture and sexual identity may be revealed.

The main theme of Humphrey's[10] critique of Batailleist 'powerful communication' is the role of the artist as reader. However, the

characteristic theme of the works of Eco is not narrative, but prenarrative. The subject is interpolated into a subconceptualist construction that includes consciousness as a totality.

In the works of Eco, a predominant concept is the concept of deconstructive reality. But the fatal flaw, and thus the stasis, of the postcultural paradigm of expression which is a central theme of Eco's *The Island of the Day Before* is also evident in *The Name of the Rose*. Any number of materialisms concerning subconceptualist construction exist.

Thus, predialectic sublimation holds that academe is fundamentally dead. A number of deconstructions concerning a self-sufficient paradox may be found. But Lacan suggests the use of textual subdialectic theory to modify and read truth. Several theories concerning predialectic sublimation exist.

However, Marx uses the term 'Lacanian obscurity' to denote the role of the poet as writer. The primary theme of Geoffrey's[11] essay on Batailleist 'powerful communication' is the failure of capitalist society.

It could be said that Sontag uses the term 'subconceptualist construction' to denote a neopatriarchial whole. Many situationisms concerning the common ground between language and sexual identity may be discovered.

But Hubbard[12] states that we have to choose between Batailleist 'powerful communication' and Derridaist reading. Marx promotes the use of subconceptualist construction to deconstruct class divisions.

In a sense, if predialectic sublimation holds, we have to choose between subconceptualist construction and subdialectic situationism. In *Count Zero*, Gibson analyses capitalist preconstructivist theory; in *Neuromancer* he affirms subconceptualist construction.

It could be said that Reicher[13] implies that we have to choose between Sartreist existentialism and dialectic socialism. The subject is contextualised into a Batailleist 'powerful communication' that includes sexuality as a totality.

However, if subconceptualist construction holds, we have to choose between Batailleist 'powerful communication' and the subpatriarchialist paradigm of discourse. The without/within distinction prevalent in Gibson's *All Tomorrow's Parties* emerges again in *Pattern Recognition*, although in a more mythopoetical sense.

Therefore, Lyotard uses the term 'subconceptualist construction' to denote a self-referential paradox. Scuglia[14] states that the works of Gibson are not postmodern.

### 3. Contexts of absurdity

If one examines Batailleist 'powerful communication', one is faced with a choice: either reject predialectic sublimation or conclude that

consciousness may be used to entrench capitalism, but only if sexuality is interchangeable with narrativity. In a sense, any number of deappropriations concerning subconceptualist construction exist. Derrida uses the term 'neocultural theory' to denote the failure, and eventually the fatal flaw, of structural reality. Therefore, the main theme of the works of Gibson is a postcapitalist totality. In *Count Zero*, Gibson analyses Batailleist 'powerful communication'; in *All Tomorrow's Parties*, although, he denies Sartreist absurdity.

But Baudrillard suggests the use of subconceptualist construction to modify sexual identity. If dialectic materialism holds, the works of Gibson are reminiscent of Cage.

It could be said that the subject is interpolated into a subconceptualist construction that includes art as a whole. The characteristic theme of McElwaine's[15] model of Batailleist 'powerful communication' is the role of the artist as participant.

### 4. Foucaultist power relations and neotextual dialectic theory

In the works of Pynchon, a predominant concept is the distinction between creation and destruction. Thus, an abundance of discourses concerning not narrative, as Baudrillard would have it, but subnarrative may be revealed. Derrida's critique of predialectic sublimation holds that consciousness is unattainable.

"Society is part of the defining characteristic of truth," says Debord; however, according to Sargeant[16], it is not so much society that is part of the defining characteristic of truth, but rather the collapse of society. It could be said that Sontag uses the term 'Batailleist 'powerful communication' to denote a mythopoetical reality. The subject is contextualised into a predialectic sublimation that includes culture as a whole.

"Class is a legal fiction," says Lacan. But several narratives concerning Batailleist 'powerful communication' exist. The main theme of the works of Pynchon is not, in fact, patriarchialism, but postpatriarchialism.

If one examines Marxist socialism, one is faced with a choice: either accept Batailleist 'powerful communication' or conclude that the Constitution is capable of significance. Therefore, Porter[17] states that we have to choose between neotextual dialectic theory and subtextual rationalism. Lyotard uses the term 'predialectic sublimation' to denote the difference between sexuality and society.

In the works of Pynchon, a predominant concept is the concept of cultural narrativity. It could be said that in *The Crying of Lot 49*, Pynchon examines neotextual dialectic theory; in *Vineland*, however, he affirms predialectic sublimation. If Batailleist 'powerful communication' holds, we

have to choose between Batailleist ‘powerful communication’ and posttextual semiotic theory. However, Humphrey[18] suggests that the works of Pynchon are not postmodern. The subject is interpolated into a neotextual dialectic theory that includes sexuality as a totality.

It could be said that Marx promotes the use of predialectic sublimation to attack the status quo. The subject is contextualised into a Batailleist ‘powerful communication’ that includes language as a reality.

But if predialectic sublimation holds, we have to choose between neotextual dialectic theory and submaterialist objectivism. The example of textual discourse depicted in Pynchon’s *V* is also evident in *Gravity’s Rainbow*. However, the subject is interpolated into a neotextual dialectic theory that includes sexuality as a paradox. Tilton[19] holds that the works of Pynchon are reminiscent of Rushdie.

Thus, the premise of postcapitalist cultural theory implies that class, somewhat ironically, has objective value. The subject is contextualised into a Batailleist ‘powerful communication’ that includes reality as a reality. Therefore, if predialectic sublimation holds, we have to choose between Batailleist ‘powerful communication’ and neocapitalist theory. The characteristic theme of la Fournier’s[20] analysis of dialectic nationalism is the role of the observer as participant.

But Debord’s critique of predialectic sublimation suggests that truth is capable of truth, but only if the predeconstructivist paradigm of expression is invalid; if that is not the case, we can assume that consensus must come from communication. The subject is interpolated into a Batailleist ‘powerful communication’ that includes sexuality as a totality.

## 5. Gaiman and predialectic sublimation

“Sexual identity is intrinsically elitist,” says Bataille. In a sense, Baudrillard suggests the use of patriarchal nihilism to read and analyse class. The premise of neotextual dialectic theory implies that consciousness is used to marginalize the Other, given that art is equal to reality.

In the works of Gaiman, a predominant concept is the distinction between destruction and creation. Thus, Sartre promotes the use of subcultural capitalist theory to challenge capitalism. Werther[21] states that we have to choose between Batailleist ‘powerful communication’ and neostructural libertarianism.

The primary theme of the works of Madonna is the meaninglessness, and hence the absurdity, of materialist sexuality. In a sense, Lyotard suggests the use of precultural narrative to deconstruct class. Sartre’s analysis of predialectic sublimation holds that the law is meaningless.

If one examines patriarchal nihilism, one is faced with a choice: either reject predialectic sublimation or conclude that reality is capable of

significance, but only if Batailleist ‘powerful communication’ is valid. Therefore, the characteristic theme of Dahmus’s[22] critique of predialectic sublimation is a posttextual whole. Foucault’s model of Lyotardist narrative suggests that the State is fundamentally a legal fiction.

“Sexual identity is meaningless,” says Baudrillard; however, according to Hubbard[23], it is not so much sexual identity that is meaningless, but rather the futility, and eventually the meaninglessness, of sexual identity. It could be said that if Batailleist ‘powerful communication’ holds, we have to choose between post-dialectic de-constructivism and semiotic substructuralist theory. Lyotard promotes the use of predialectic sublimation to attack archaic perceptions of class.

Therefore, Dietrich[24] implies that we have to choose between neotextual dialectic theory and neocapitalist libertarianism. In *Erotica*, Madonna denies Debordist situation; in *Sex* she deconstructs predialectic sublimation. In a sense, many discourses concerning not narrative, but postnarrative may be found. The subject is contextualised into a neotextual dialectic theory that includes art as a totality.

It could be said that the premise of predialectic sublimation holds that the significance of the artist is significant form. The subject is interpolated into a Batailleist ‘powerful communication’ that includes narrativity as a paradox. But if neotextual dialectic theory holds, the works of Madonna are postmodern. The subject is contextualised into a Batailleist ‘powerful communication’ that includes truth as a totality.

Thus, Foucault uses the term ‘predialectic sublimation’ to denote a mythopoetical whole. Sontag suggests the use of neotextual dialectic theory to read and analyse sexual identity.

However, an abundance of dematerialisms concerning predialectic sublimation exist. Foucault uses the term ‘materialist discourse’ to denote the role of the observer as poet.

## 6. Narratives of fatal flaw

In the works of Madonna, a predominant concept is the concept of neodialectic consciousness. Thus, the subject is interpolated into a neotextual dialectic theory that includes sexuality as a reality. Long[25] suggests that we have to choose between Sontagist camp and the semantacist paradigm of context.

The primary theme of the works of Joyce is not theory, but pre-theory. However, Baudrillard’s essay on Batailleist ‘powerful communication’ holds that language may be used to reinforce hierarchy. The main theme of von Junz’s[26] critique of predialectic sublimation is the fatal flaw, and some would say the paradigm, of neocapitalist society.

In a sense, deconstructive post-textual theory suggests that culture is capable of truth, given that narrativity is interchangeable with language. Foucault promotes the use of predialectic sublimation to challenge the status quo. It could be said that in *Ulysses*, Joyce denies the modernist paradigm of reality; in *A Portrait of the Artist As a Young Man*, although, he analyses neotextual dialectic theory. Lacan uses the term 'predialectic sublimation' to denote a self-fulfilling paradox.

But Lyotard suggests the use of Batailleist 'powerful communication' to read class. Debord's essay on neodialectic discourse states that the *raison d'être* of the observer is deconstruction.

### 7. Neotextual dialectic theory and capitalist subcultural theory

"Society is intrinsically dead," says Baudrillard. However, if predialectic sublimation holds, the works of Joyce are empowering. The primary theme of the works of Joyce is the role of the artist as reader.

Therefore, Wilson[27] suggests that we have to choose between capitalist subcultural theory and neostructuralist Marxism. In Finnegans Wake, Joyce affirms Batailleist 'powerful communication'; in *Ulysses* he deconstructs predialectic sublimation.

However, the premise of Batailleist 'powerful communication' states that consciousness has intrinsic meaning. Derrida promotes the use of predialectic sublimation to deconstruct class divisions.

Thus, if Batailleist 'powerful communication' holds, we have to choose between capitalist subcultural theory and textual subsemantic theory. Lyotard suggests the use of Batailleist 'powerful communication' to analyse and modify sexual identity.

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- The essay you have just seen is completely meaningless and was randomly generated by the online Postmodernism Generator.*

## **Locs**

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*Lloyd Penney, 1706-24 Eva Rd., Etobicoke, ON M9C 2B2,  
[penneys@allstream.net], February 6, 2007*

I've got issue 405 here, and the Cylon on the front demands my attention. By your command...

What is fandom? A loosely associated group of enthusiasts of science fiction. It would be great if all SF fans knew the history of fandom and all that is happening in fandom today, but that won't happen. Communication can sometimes be poor, and there are few central information foci in this electronic age. Besides, most modern fans do not care about fandom's history; fandom is their collection of friends doing fun things right now. That's why so many fans who have been around for some time use the term 'timebinding' to add the dimension of time to our little subculture.

Maybe the fans in Ottawa and Montréal have a better idea of what fandom consists of, or why we can still have what we once had. Meetings can be fun, especially if they have activities for all club members. This is when people feel they are getting their membership money's worth. Many SF clubs trade their zines back and forth; this is where they find new ideas for activities. With no disrespect to the current club executive, the club will need some people who are ready, willing and able to plan these activities and services for the club members. However, once there is a lack of those people, the club may go away. Victoria used to have several SF clubs; they are all gone away, to the best of my knowledge. Toronto had some clubs; there is the USS Hudson's Bay, which is a close group. Years ago, there was the Ontario SF Interest Group, or OSFiC, but that is long gone, too. Vancouver fandom has to make the decision; do you step forward to make the club work, or do you simply decide to let it go, and have the odd get-together without a club structure? With the general lack of clubs in Toronto, our pub nights serve as our general monthly networking opportunity, but IMHO, cannot provide the enhanced opportunities to create community a club can.

Alison Barton at least tells you, Garth, that you're not alone. I think people put their money down, and expect to be entertained and provided for by the club that took their money. They more and more fail to understand that being active in the club enhances their enjoyment of it, and their money facilitates what the club can do for all. At least BCSFA trades with MSFC, and while there are some cultural events that might not translate from Australia to Canada, both clubs can steal some good ideas from each other. Yes, there will always be older fans who might lament that things aren't as they were, and I'm becoming one of those older fans. My own interest in fanzines is shared by few others, and I find less to enjoy at local conventions. I don't watch modern SF shows, so my connections with modern SF are becoming tenuous. I carry on with my fanzine writings, and enjoy them with those few others.

I don't know of many people who are going to the Japanese Worldcon. Even those who travel to Worldcon on a whim are having trouble going to Yokohama, or are not going at all. Denver is a surprise for many, but even so, getting there is a little expensive. I wonder if the appearance of expensive Worldcons will give Montréal's 2009 bid a boost? We have not pre-supported Montréal on the belief that they had to overcome the Torcon factor, and would not win, but seeing the support the bid has, I think the bid is viable. However, we've sworn off Worldcons, and we're not even sure we'd go, even if it's just up the 401.

My eye problems seem to have been solved for the moment. At an ophthalmologist's appointment on January 31, Dr. Berger pronounced my right eye healing nicely, and my left eye not harbouring any problems. So, he wants to see me in three months, and I can get a new pair of glasses which was the cause of all this in the first place. So, I must be vigilant in making sure my vision doesn't have any more problems. I could have lost my vision in my right eye if I had gone to the optometrist for new glasses a week or two later.

Might have to worry about jury duty, hm? Well, that's where I am as I write this. I am in the potential juror lounge at the Toronto Court House on University Avenue, sitting

and typing as more than a hundred people try to explain why they can't possibly do jury duty at this time.

Our first convention for the year is Ad Astra 2007, the first weekend of March. Good guests, including Lee and Chris Knight as fanGoHs, who have produced hospitality for Ad Astra for some years now, in the form of the con suite and green room. This will be the first time we'll not be on the committee in any form in 25 years, so we'll see what just attending the con is like. Should be fun to jut get together with friends, but as said earlier by Alison Barton, it gets tougher to get people away from their computers to actually come out and socialize.

Time to fold it up and fire it off. It is extremely cold in Toronto right now, with wind chills reaching -35°C. I think with the next issue, I'll be able to relay who won the FAAn Awards at Corflu Quire in Texas, next weekend as I write. Wish I could be there, but 6/49 hasn't come through just yet. See you next month.

*((Glad to hear you're making good progress.*

*((If you ignore most of the circumstances surrounding jury duty, it looks like merely a reasonable obligation of citizenship. If you look at how much people have to sacrifice – including losing their jobs, sometimes – you begin to wonder if The System is serious about enabling the jury system.*

*((What amazes me about the postal and email responses to BCSFAzine, in the past three months, is that I'm not getting a tidal wave of enraged condemnation, nor a demand for my replacement as editor.*

*((A few years ago I started joking that Americans and Canadians must be living on doped water supplies, only the Americans get speed in their water and Canadians get Prozac. Now I wonder if I was right, and didn't know it.))*

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**BCSFAZINEzine, Volume 1, Number 54.405, Sunday 11 February 2007**

### **Why Garth Here**

Felicity think fandom was community, too.

APAs cool, but intimidating. Felicity already fail two years in row to pub *Ish* quarterly. How Felicity know Felicity can live up to minac for APA?

Felicity tell Garth what fanac Felicity doing. Felicity invite Garth. Felicity wait for Garth answer.

*((This why Garth make up own community. Trying to conform to existing gangs not a plan for success.*

*((Many reasons make delay pubbing. Is just sit down and type and “words leak out of my brain”, like Garth Danielson say longtime ago.))*

### **LoCs:**

#### **Felicity Walker**

*“((Not really. Just say one thing, why you not same like other Average Consumer Units.))”* I feel self-conscious about doing that.

### **Calendar**

I missed Emperor Norton Day! Oh, well. I had a lot on my mind last Thursday, anyway.

Thank you for recognising us comic book fans. Copies Plus must not have had Comic Sans MS installed (which is surprising, as it should come standard with Windows).

### **News:**

#### **This Explains Everything!**

For once, I did more than forward the item; I paraphrased it.

### **Can Such Things Be?**

This one I simply forwarded (though I did trim it some).

### **They're Still Out There**

If the *Harry Potter* books were in fact “attempting to indoctrinate children in witchcraft,” Laura Malloy’s best argument might, ironically, be separation of church and state!

*((Maybe we should do an extended article in BCSFAzine, critiquing the portrayal of magic, in written fantasy and in film and television. I have read enough in magic and witchcraft and Satanism and so on to know what's wrong, both with the fundamentalists' position, and with the Sliced Processed Ersatz Media Product. What the hell, here's another essay topic for the overset file ...))*

### **Fanzines Revived**

Coincidentally, I had an idea earlier tonight. I prefer to compose and edit text in Microsoft Word rather than OpenOffice. However, since

OpenOffice can open Word documents and export to PDF format, I could take the *Ish* zines I've composed in Word, open them in OpenOffice, and save them as PDFs. Then I could submit them to eFanzines.com!

*((Uh, yeah ... that's how I'm producing everything these days, already. Didn't I say?))*

BCSFAZINEzine is from Felicity Walker, #209-3851 Francis Road, Richmond, British Columbia, V7C 1J6, felicity4711@hotmail.com.

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Sheryl Birkhead, February 9, 2007

I really like the photo + colour cover! Nice touches.

*((I like the effect too, but we can't afford it too often. I should have captioned the photo with "Steve Forty ( R ) hands off the Book of FRED to Ryan Hawe ( L )".))*

I must admit that you really managed to get some discussion going and that is good. Now, if everyone could just agree on what kind of a club they wanted and would all be willing to work at it ...

*((That presumes a couple of things I have learned not to assume. One is that people who have come off work to join their hobby group want to go to some effort, like comparing assumptions and coming to a consensus. Another is that they will go to more effort than kicking back and watching a screen. The more effort, or even attention something takes, the fewer people will put it in.*

*((I actually got a loc from someone saying "things we do for fun shouldn't take a lot of work." Mind you that was 25 years ago, more or less, and the writer was talking about conrunning, but still!*

*((I actually know someone who felt dumb when I talked ideas or used long words at fan events.*

*((For a long time I wondered why someone sold me on the idea of fandom as a place where you can play with words and ideas, and have fun with other people similarly inclined – but what I found instead were Trekkers, gamers, anime fans, comics fans ...*

*(( NOW I know some reasons for this: fandom was overwhelmed by The Force of Marketing, same as science*

*fiction was. Also, the older you get, the more claims there are on your money and your time and your sheer attention; and the less of everything, especially energy, you have to spare. I am subject to the Iron Laws, too. But I had to find these answers for myself.))*

The issues are really spiffy-looking – can't shovel enough praise your way.

*((Thank you. I should admit, though, you're really seeing the benefit of working within my limitations. Most of the clarity and consistency is due to a good commercial WP program and to a good quick-copy outlet. I am trying to keep the paste-up and layout to a bare minimum of organization; there are a lot of layout effects, like pull quotes and callouts and text-wrapping and interlino/footers, that a genzine like *Chunga* or *Steam Engine Time* features frequently, and I won't even attempt.))*

Hmm ... "fannish: having a common heritage" (e.g. *Laws of Robotics*), so it makes discussing things Sfish (TV, movies, books ... ) a little easier – talking, setting up/ running a con, pubbing "our" ish. Uh, I guess it also falls under the heading (as does a definition of SF) as "whatever I say it is" – i.e., fen in general are not going to agree on one definition. The trick is to have enough people agree closely enough so they will all want to work together and then work! Now, getting that same group of people to agree on and create a con is another magnitude of complexity.

*((It doesn't have to come down to conrunning, necessarily, but that seems to be the model most people are aware of, for the past 20 – 25 years. Alternatively, I can imagine an alternate-history fandom where everybody is out to generate their own Crank Theory or Crank Invention, like for a regular competition.*

*((Let's face it, people invent their own definitions, imagine or suppose what words mean, don't consult dictionaries ... and it's almost impossible to achieve unanimity in any group, however much they ostensibly have in common.*

*((Samuel Delany pointed out – at a VCon where he was a guest, and in *The Jewel-Hinged Jaw* – that when he introduced science fiction to people unfamiliar with it, he*



*basically had to teach them the whole language, all the tropes and references we take for granted: spaceships, astronomical distance, physics at a high proportion of “c”, aliens, alternative history, robots, etc. Now, of course, 15 or 20 years have passed and scores of TV series and films have soaked popular culture in many of these tropes – if in a lowest-common-denominator, highly visual fashion, without the math and the sense that there are reality principles.))*

I am guessing that most fen who want programming (and not just movies, etc.) want it to be about something about which they care – and, of course, everyone will have their own idea of what topics should be covered. At that point one has to decide either to accommodate the likes of others or campaign to have one’s own likes the sole area of interest. As an example, I am not particularly interested in media stuff – although I would probably attend such panels if that were all that is offered – but I’d have to decide whether I was willing to push those panels because that is what other people like. Then there is the aspect of a huckster’s room. (Since I have not been to a con in a relatively long time, I can only go on what others have said.) I would prefer to see, almost exclusively, books and related merchandise. (For me personally, that covers fanzines and so on, but note that this is a highly personal selection.) Of course one might have to hash out the existence of a huckster’s room at all ... or an artshow ... or a masquerade ... or ... but I think you see what I am getting at. It would appear that the best decision is the one that mollifies the largest number of people ... don’t rock the boat mentality! Okay, so how do you find the right mix ... sorry, have no idea ...

*((You can’t please everyone. I have been told so many times, I finally realize what it means. The best you can do is reach an optimum between several contending features, or priorities. If the priorities of the local convention are to cater to the evident majority tastes in the area, and to make a moderate profit or at least break even, and to have a good enough fund of goodwill to count on volunteers and congoers next year, then the con will have a strong flavour of mass-marketed popular culture, as I described above.*

*((If you try to please yourself, what are you likely to produce? I think scarcely anyone in the Northwest knows what “fannish” used to mean; those who do, are served by Foolscap and Potlatch, or further afield by Corflu and Ditto.*

*((Maybe I should win a lottery and announce my own kind of event: an invitational convention at an adult resort, revolving around a clothes-optional hot tub; a consuite with a bar, and a bottomless bowl of free condoms; and a 24-hour Internet café devoted to sites like disinfo.com, Slate, and Trufen.net. Dance music by Weird Al Yankovic. Free memberships to coeds 20 to 30 years of age. That sort of thing.))*

## **Birthdays**

Mar. 1: **Indira Witherspoon-Li** is what happened when an English-Chinese-Canadian eloped with a nice North Indian lady. She is reported to be working in the print news industry.

Mar. 12: **Karen Kelly** has some unclear connection with Allan and Katie Kelly. Her secret superpowers are CLASSIFIED UNDER THE OFFICIAL SECRETS ACT.

Mar. 18: **David George & Leah Burhoe-George**: There is no truth to the rumour I am being paid to deny.

Mar. 26: **Norma Beauregard's** last whereabouts appear to be a nonexistent address; her phone number and email have been discontinued. Attempts to find her new address through fans, friends and members of public interest research groups have been met with very suggestive discouragements by the Ministry of Attorney-General.

Mar. 27: **Dan Dubrick** is not known to have any connection to public interest research groups, journalism classes, or computer clubs. There is no evidence that he is under investigation by the Ministry of Attorney-General, much less any other Star Trek fans. Should you or any member of the

RSN Home Guard be caught or killed, the D.D. will of course disavow any knowledge of your actions.

Mar. 30: **Jeanne Robinson** is not actually physically cemented to Spider Robinson, their names just appear together all the time in convention flyers. There is no traceable connection between Mrs. Robinson and public interest research groups.



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## Regular Monthly Events

### Weekly Events

#### Monday

Astronomy Café is an informal weekly gathering of people interested in Astronomy. Every Monday night at 7:30 p.m. at the home of Bruno Quenneville, the Vice President of the Royal Astronomical Society of Canada: Victoria Centre.  
(<http://victoria.rasc.ca/events/AstroCafe/Default.htm>)

#### Tuesday

Kamloops Anime Club  
(<http://www.geocities.com/kamloopsanimeclub/>) holds casual meetings on Tuesdays from 6:30 to 10:00 p.m. at Boston Pizza in downtown Kamloops. (Note that the meeting times and locations are occasionally different, so check the schedule on the Kamloops Anime Club web site if you are planning to attend.)

#### Thursdays

**Ink Studs** (comix radio show) from 2 pm to 3 pm on CiTR (101.9 FM or <http://citr.ca/live.rm>); <http://inkstuds.livejournal.com/>

Fridays

5pm to 6pm: **Hi-Sci-Fi** (science-fiction radio show) on 90.1 FM and <http://www.cjsf.ca/listen/listen.m3u> . Info and archived shows at <http://www.hiscifi.com/index.php?cat=Show> .

6:30 p.m.: **BIFF** (formerly F.A.N.S.) - Watch videos, and generally hang out every Friday night until closing at: Eighties Restaurant, 110 West 14th Street, North Vancouver. See [biff.digitaldoodles.com](http://biff.digitaldoodles.com) for more details.

8:00 p.m.: **OR COME TO FRED!** every Friday til whenever, usually at Boston Pizza on Broadway near Granville, Vancouver, BC – a casual drop-in gathering of fans for conversation. (Still looking at new venues for the long term)

Saturday**Kamloops Anime Club**

(<http://www.geocities.com/kamloopsanimeclub/>) holds its main meetings on Saturdays from 12:00 noon to 4:00 p.m. downstairs at High Octane Comics & Collectibles, 250 3rd Avenue, Kamloops.

**Fortnightly Events**Every Second Monday

**Perpetual-Motion Inventors & Gadgeteers Meet:** 7 to 9 pm at Ariel Café, 73 Kingsway x Broadway, Vancouver, BC.

Second Tuesday

**Royal Astronomical Society of Canada:** Okanagan Centre (<http://www.ocrasc.ca/>) meets on the second Tuesday of the month at 7:30 in the Science Building at Okanagan College on KLO Road, Kelowna. (Note that the Vernon and Kelowna meetings are occasionally combined, so check the schedule on the RASC: Okanagan Centre web site if you are planning to attend.)

Second Wednesday

**Royal Astronomical Society of Canada:** Victoria Centre (<http://victoria.rasc.ca/>) meets on the second Wednesday of each month at 7:30 p.m., in the Elliott Lecture Theatre, Room 060, University of Victoria. (Note that the meeting times and locations are occasionally different, so check the schedule on the RASC: Victoria Centre web site if you are planning to attend.)

Second Thursday

**Royal Astronomical Society of Canada:** Vancouver Centre (<http://www.pcis.com/rascvan/>) meets on the second Thursday of each month at 7:30 p.m., downstairs in the auditorium of the H.R. MacMillan Space Centre, 1100 Chestnut Street, Vancouver. Each meeting usually has a program which is a blend of current astronomical research and local amateur activities. The meeting is followed by an informal gathering at the Gordon MacMillan Southam Observatory for coffee, cookies and conversation. Visitors are welcome to attend most meetings, which are free.

**METROTOWN WRITERS GROUP** is open to new members.

Meetings are held twice a month at the Metrotown library, on Thursdays from 7 to 9 p.m. For information call Ken, 604-582-5751 email [ktranz83@vcn.bc.ca](mailto:ktranz83@vcn.bc.ca)

Third Wednesday**The Vancouver Electric Vehicle Association**

(<http://www.veva.bc.ca/>) meets on the third Wednesday of each month (except July and August) from 7:30 to 9:30 p.m., in the cafeteria of the Electrical SE1 Building at BCIT.

Last Wednesday

**Royal Astronomical Society of Canada:** Okanagan Centre (<http://www.ocrasc.ca/>) meets on the last Wednesday of the month at 7:15 p.m. at the Okanagan Science Centre, 2704 Highway 6, Vernon. (Note that the Vernon and Kelowna meetings are occasionally combined, so check the schedule on the RASC: Okanagan Centre web site if you are planning to attend.)

**Royal Astronomical Society of Canada:** Prince George Centre (<http://www.vts.bc.ca/pgrasc/>) meets on the last Wednesday of the month from August to November and January to May from 7:30 to 9:30 p.m. at the Prince George Astronomical Observatory (20 km South West of Prince George near West Lake on Tedford Road.) Topics of discussion include astronomy viewing tips, constellations, star charts, photography and much more. The meetings are informal and visitors are welcome.

## ***BCSFA Calendar***

### **March 2007**

Mar. 9-11: **Potlatch 16** at the Red Lion Hotel Portland Convention Center, Portland, OR. Memberships TBA. Information: Potlatch 16, c/o OSFCI, Box 5703, Portland, OR 97228-5703; tel. (503) 283-0802; email [potlatch16@gmail.com](mailto:potlatch16@gmail.com); URL [www.spiritone.com/~jlorentz/potlatch](http://www.spiritone.com/~jlorentz/potlatch)

Mar. 16 – 18: **Anime Oasis V** - Boise, Idaho (anime); see [www.animeoasis.org](http://www.animeoasis.org)

Mar. 17: **St. Patrick's Day**: An Irish pagan celebration in commemoration of a fabulous hero, who is now rechristened St. Patrick and honoured by Catholics for driving snakes out of an island.

Mar. 18: **Vancouver Comicon**: For more information about this show, please email [lswong@uniserve.com](mailto:lswong@uniserve.com) or call 604-322-6412  
Leonard S Wong  
<http://mypages.uniserve.com/~lswong/Comicon.html>

Mar. 24: **Nishikaze III** - Lethbridge, Alberta (anime); see [www.nishikaze.org](http://www.nishikaze.org)

Mar. 29 – Apr. 1: **World Horror Convention 2007** at the Toronto Marriott Downtown Eaton Centre, Toronto, ON. GoHs: Michael Marshall Smith, Nancy Kilpatrick. ArtGoH: John Picacio. MC: Sephera Giron. Publisher GoH: Peter Crowther. Editor GoH: Don Hutchison. Email [Amanda@whc2007.org](mailto:Amanda@whc2007.org); URL [www.whc2007.org](http://www.whc2007.org).

Mar. 30 - April 1: **Gamestorm** - Portland, Oregon (gaming); see [www.gamestorm.org](http://www.gamestorm.org)

Mar. 31 - April 1: **Fifth Annual Emerald City ComicCon** - Seattle, Washington (Comics); see [www.emeraldcitycomiccon.com](http://www.emeraldcitycomiccon.com) and look at the samurai rabbit!

### **April 2007**

Apr. 1: **April Fool's Day**: An ancient pagan celebration in which modern urbanites pull pranks and otherwise act like idiots. Rarely observed now.

April 9: **Easter (Monday)**: An ancient pagan celebration named for a forgotten fertility goddess, observed by commercial interests in terms of eggs and rabbits for some reason. A strained relationship is alleged to a first-century Near Eastern stump preacher and mystic.

April 22: **Vancouver Comicon**: For more information about this show, please email [lswong@uniserve.com](mailto:lswong@uniserve.com) or call 604-322-6412  
Leonard S Wong  
<http://mypages.uniserve.com/~lswong/Comicon.html>

### May 2007

May 21: **Victoria Day**: An ancient pagan celebration of a dead British monarch, known for her stuffiness.

May 28? **Memorial Day**: A remembrance of those who died valiantly on the orders of safe and secure general military officers, in order to advance the interests of career bureaucrats and American plutocrats, while believing they were defending the freedom and security of the United States.

### June 2007

June 3: **Vancouver Comicon**: For more information about this show, please email [lswong@uniserve.com](mailto:lswong@uniserve.com) or call Leonard S Wong at 604-322-6412



## Oddy Knockies

### ANTHOLOGY MARKET

*Backless, Strapless and Slit to the Throat: A Femme Fatale Anthology*—InkSpotter Publishing, 163 Main Ave., Halifax, NS, Canada B3M 1B3. Publisher: Betty Dobson. “To be published by InkSpotter Publishing. Looking for submissions that deal with the femme fatale in both classic and innovative ways. Send in your short stories, essays, articles, and poems to [E-mail address below]. Submissions should be pasted into a plain text E-mail with an extra space between each paragraph.” 3000 words maximum; “accepted writers will receive a share of profits and a free copy of the book.” [E-mail: [publisher@inkspotter.com](mailto:publisher@inkspotter.com); <http://www.inkspotter.com>]. Deadline: March 31, 2007.

From *Gila Queen Guide to Markets* #149, February 15, 2007

### LOCAL HERO

Lisa Smedman and the Vancouver *Courier* received Heritage Awards on February 19<sup>th</sup>, 2007 from the City of Vancouver, for the cover story series Lisa wrote about Vancouver neighbourhoods.

Once a month for a year, the *Courier* has featured a story on the historical background of Marpole, Kitsilano, and other neighbourhoods. Heritage Vancouver nominated Lisa, a sub-editor at the *Courier*, for this work.

A future series of articles will examine different immigrant groups in Vancouver.

*(Lisa is known for nearly a dozen SF and fantasy novels, but is also known here as a longtime BCSFA member, VCon supporter and sometime VCon chair. -GS)*

The Vancouver *Courier*, February 14, 2007

### BIFF GAMES

Twelve people showed up for BIFF's first "video crossing" night, and, judging by the response from those who attended, the idea was well received and we'll probably be doing it again. I also got a good picture of what sort of flicks attract BIFFenes: as soon as I used the expression "seriously

bent" to describe Phil the Alien, a hand shot up and a voice cried, "I'll take that one."

I also spied a notice put up by the restaurant, letting patrons know about a place to park, since 14th Street is largely fenced off due to construction for the new civic complex (including an enlarged library.) It turns out that there is a parking lot at 14th and Chesterfield which is free after 5:00 on weekdays. So, if you're not fortunate enough to live within walking distance of the restaurant, and have been finding parking more difficult to find recently, there's an option to consider.

We had seventeen people out for the latest games night. There were several games on offer, including a "Pirates" game which comes with little ships and tiny little dice all in a pack of cards. Big Pete's donated four packs to the cause, and Marina, who gave it a whirl, was very enthusiastic about it. Personally, I tried Star Wars Risk, and I think I was doing pretty well for having started in an extremely disadvantaged position, right up until Dale stabbed me in the back and sealed my fate. But it was my turn when the time came to pack up and head up the street to Blenz for BIFF part II, so I decided that I was the winner. That's my story and I'm sticking to it.

I should probably point out that the newsletter is now being sent out through the web site, so if you want to get BIFFnews directly, you can subscribe by entering your E-mail address in the BIFFnews box in the lower right side of every screen on the BIFF site.

BIFF, or "Burrard Inlet Fan Fellowship" happens every Friday from 6:30 p.m. until closing at the Eighties Restaurant ([www.80srestaurant.com](http://www.80srestaurant.com)), 110 West 14th Street (at Lonsdale) in North Vancouver. To keep in touch with any changes, please check the BIFF web site at:

<http://biff.digitaldoodles.com/>

*Greg Slade [grgaslists@rogers.com], February 7, 2007*

*THE WCSFA ANNUAL GENERAL MEETING*  
Held Feb 18 2007

Business put forward:

Minutes

Treasurer's Report

Quarterly Progress Report of VCON 32

Creation of four temporary sub-committees:

Constitutional Change

Inventory/Storage

Display Cabinet

Contact with other fan groups

*Short report (more to follow next month):*

The Treasurer was authorized to create a VCON "insurance" GIC. The date of the WCSFA Annual General Meeting was moved to the Jan/Feb date. We moved that WCSFA fund a VCON PO Box and contact telephone #.

***Book Review***

by Donna McMahon

*Sex In The System*, edited by Cecilia Tan (Thunder Mouth Press, July/06, trade)

Science fiction arose from a prudish tradition, and though sex scenes are now common, that sex often seems contemporary and far less considered than other aspects of science fictional worldbuilding. (I've never decided whether that reflects a tendency of SF writers to live in their heads, or the general conservatism of the publishing industry.) Meanwhile, the mainstream of erotic literature is sadly deficient in imagination and technological savvy.

My previous experience of SF books with "sex" in the title having been disappointing, I approached *Sex In The System* with caution and was pleasantly surprised. This is a sophisticated collection of erotic stories that explore the strange intersections between sex, culture and technology, both straight and gay.

All the stories in this anthology are good, and they are all very different, both in terms of style and subject matter.

Some are very off the wall. I bet even Dan Savage hasn't encountered a Godzilla fetishist ("Love Will Tear Us Apart Again," John Bowker), nor have any of his fans succeeded in filming themselves in a sexual act and hacking it into a broadcast on the 80 foot monster screen in Times Square ("The Show", M. Christian). And Paul Di Filippo's bawdy retelling of Pinocchio involving a malprogrammed sex doll, is not your standard F&SF fare ("Pinocchia").

But though the action may be outrageous, these are not emotionally or thematically shallow stories. "Remembrance" (Beth Bernobich), in which a woman has pre-recorded virtual sex with her lover who's living in orbit, is a sensitive study of love and grief.

I especially enjoyed "The Book Collector" (Sarah Micklem), about a computer tech working for a company that specializes in virtual porn, which users can jack into with all their senses. Everything's right in this story from the cubicle frat culture of a young, mostly male computer company, to the period detail of 1492 London in the romantic scenario the protagonist is writing. Of course the character she creates is so vivid and attractive that she falls in love with him, and of course she can't keep him – he's a commercial product for a client.

At the other end of the romance spectrum is the savage cynicism of "The Program" (G. Bonhomme). Gary, a perennial loser, signs up for the heavily advertised "Program" of cognitive-behavioural biofeedback therapy because he can see that graduates get all the hottest women. So there couldn't be a down side... could there?

I can think of few better Valentine's gifts for a bibliophile than *Sex In The System*.



## **Media File**

### **Art Deco Daleks: A Preview of 'Doctor Who' Season Three (or Is It Twenty-Nine?)**

With the last episode of season two (or is it twenty-eight?) airing on the CBC on February 19th, it's time to take a TARDIS ride for a peek at season three (or is it twenty-nine?). (Note: The CBC is unable to air the 2006 Christmas special "The Runaway Bride" until it airs on the Sci-Fi Channel in the States, but it's worth the wait.)

As most of you know, the Doctor is getting a new companion, Martha Jones (played by Freema Agyeman) who (like Rose) comes with an Earthbound family. However, unlike Rose's relatives, they will not play a big part this season, because her first adventure with the Doctor takes her to the Moon. Then she will be jumping around time and space aboard the TARDIS, meeting Shakespeare and battling Art Deco Daleks in 1930s Manhattan.

The Art Deco Daleks story, titled "Daleks in Manhattan," came close to being the first *Doctor Who* story filmed in North America since the 1996 TV movie. The real-life New York, Toronto, and (best of all) Victoria were all considered for filming of this two-part story, but high production costs in New York and the up-coming strike by Canadian performers (being a CBC co-production means dealing with the ACTRA\* union, making it quite hard for the Canadian guest cast members to do any pick-up work if the strike drags on as many at the BBC feel it will) pulled both Canadian cities out of the running. Another story making the rounds in Vancouver stated that there wasn't an HDTV crew available (if the shoot took place in Victoria), although this story seems to be just rumours.

With filming in North America out of the question, the BBC did the next best thing: bring 1930s Manhattan to Britain. A half-a-million-pound set has been built in the new 100,000-sq.-foot studio built expressly for *Doctor Who* production in Trefforest, Wales. It has working sidewalk elevators, tons of tacky neon signs and even streetcar tracks running down the middle of the cracked pavement (likely with CGI streetcars running on them). With a set like that, who needs New York, Toronto, or Victoria (except a ferry-

load of series fans heading over from Vancouver to the latter)? And I hope that the British guest cast can pull off believable American accents.

Three of the most talked-about episodes are:

(1) Where the Doctor once again meets up with the Face of Boe and the cat people and may find out “He is not alone.”

(2) Where the Doctor puts his Time Lord abilities aside to rest after a few too many hair-rising adventures and becomes a human in pre-World-War-I Britain. Then all heck breaks loose. If this sounds familiar to you, this two-part story is a re-imagining of the Sylvester McCoy Doctor novel *Human Nature*, which many series fans feel is one of the best.

(3) The end-of-the-season two-parter marks the return of Captain Jack and the beast from season two’s (or is it twenty-eight’s?) “Satan’s Pit,” who (the beast, not Captain Jack) is under the power of one of the Doctor’s greatest enemies.

There’s tons more of series three (or is it twenty-nine?) news out there. However, this is not just a *Doctor Who* fanzine. So I’ll fill you in on all the 2007 series news between now and October when it starts its broadcasts on CBC.

\*Alliance of Canadian Cinema, Television and Radio Artists

## About BCSFA

The current BCSFA Executive members are:  
 President & Archivist: R. Graeme Cameron, 604-526-7522  
 Vice President: TBA  
 Treasurer: Kathleen Moore-Freeman, 604-277-0845  
 Secretary: Barb Dryer, 604-267-7973  
 Editor: Garth Spencer, 604-325-7314  
 Keeper of FRED Book: Ryan Hawe, 604-448-8714  
 VCon Ambassador for Life: Steve Forty, 604-936-4754  
 BCSFA’s new website is at [www.bcsfa.net](http://www.bcsfa.net).

The current BCSFA email list is [bc\\_scifi\\_assc@yahoo.com](mailto:bc_scifi_assc@yahoo.com), archived at <http://groups.yahoo.com/group/bcscifiassc/>

## Memberships/Subscriptions

e-mail (PDF or TXT format)	C\$15.00/US\$13.65 per year
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New Family members*	C\$32.00/US\$29.00 per year
*(including 2 votes in WCSFA meetings)	

Please send membership money to the Treasurer at 7064 No. 1 Road, Richmond, BC V7C 1T6. These prices include subscription to *BCSFAzine*. Make cheques and money orders payable to WCSFA (West Coast Science Fiction Association). (NOTE: The West Coast Science Fiction Association is a separate, officially registered society. In effect, BCSFA is a committee of WCSFA.)

## Why You Got This

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- You are in my draft BCSFA members’ directory.
- You are not in my draft BCSFA members’ directory.
- You fell off the *BCSFAzine* mail list, and were going to make a stink with BCSFA except you didn’t have our address, until you found this at White Dwarf.
- You keep forgetting to remind me that you are a current member, which is why I fail to realize I should send you *BCSFAzine*.