

The Canadian Fancyclopedia: R – Version 1 (June 2009)

An Incomplete Guide To Twentieth Century Canadian Science Fiction Fandom
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And the West Coast Science Fiction Association (WCSFA).

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Canadian fanzines are shown in red,
Canadian Apazines in Green,
Canadian items in purple,
Foreign items in blue.

R

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ROCK IT TO THE MOON / **ROOM 770** / **ROSCOE** / **ROSE NANAE** / **ROTHNIUM**

RAY GUN

-- SF term for an energy weapon, sometimes referred to as a 'Blaster'. Toy ray guns became popular as early as the 1930s. Some were inert, some threw sparks, and many were in fact water pistols. In North American fannish usage, the water pistol type of toy ray gun became known as a 'Zap Gun' subsequent to the TORCON of 1948. In British fannish usage, the type of toy ray gun that fired little rubber-suction-cup-tipped bolts were known as 'Plonkers'.

[See **BLASTER**, **ZAP GUN**, **PLONKER**, **TORCON**, & **'ZAP! ZAP! ATOMIC RAY PASSE WITH FIENDS!**]

RED SHIFT

-- **Faned: Taral Wayne.** Perzine pubbed out of Toronto, Ontario, circa late 1970s & early 1980s. (Detail to be added)

1979 - (#6 - Jan)

1980 - (#7 - Mar)

REGIONAL RAMBLINGS

-- Clubzine pubbed out of Victoria, B.C., by Region X Trek in the late 1980s. (Detail to be added)

1989 - (#4 - Nov)

REPRODUCTION

-- From the very beginning, circa 1930, fan publications were reproduced according to two criteria: what technology was available, and how much could the faned afford?

Perhaps the cheapest, and certainly one of the most common at the start of things, were Carbonzines, zines consisting of carbon copies laboriously typed by the faned. One typed page could produce 2 or 3 carbon copies. Type the page over again, and you doubled the size of the print run. Needless to say, the average carbonzine seldom averaged more than ten copies per issue.

Since amateur publishing had been around since the 1880s, all manner of offset printing machines were readily available to fans, albeit for a price. These had a variety of names and methods of printing: Planograph, Multigraph Mimeo, Lithograph, Multilith, etc. The multigraph mimeo used movable type set by hand. Mimeos in general forced ink through wax stencils, sometimes on a flat bed, sometimes on a roller. Lithographs involved printing off metal plates (very expensive).

It was with some relief and glee that fans migrated to Hektography in the mid 1930s. This had to do with printing from pans of gelatin. Incredible though it sounds, properly done a faned could achieve 50 legible copies of each page. Not only that, but by employing a wide variety of Hekto inks colour printing could be accomplished very inexpensively. The downside to Hektography was that the ink tended to fade with time and exposure to light.

Dittoing is a superior form of Hektography. Instead of being laid on jelly, the master copy is put on a revolving drum like a mimeo, and through a dye-transfer process -- as opposed to the mimeo forced-ink method -- moistened paper picks up the dye or pigment from the master. The initial equipment expense is greater, but as many as 300 legible copies can be produced in a single run. Dittoing is also known as Spirit Duplication.

The ultimate form of reproduction was the Gestetner, a European (English? German?) and superior type of mimeo machine not available in North America till the 1970s I believe. It offered silkscreen printing precise enough to allow two & three colour printing. The catch was that a special type of rough textured paper designed to absorb the ink was necessary, ordinary smooth paper would not do.

The introduction of photocopiers in the 1970s (?) began to affect traditional methods. What eventually killed them was the development of sophisticated publishing programs for personal computers beginning in the 1980s and steadily improving year by year. Many faneds prepared professional-looking editions on their computer to produce a master, and then relied on public photocopiers to cheaply mass-print their zine.

Now, in the 21st century many fanzines exist solely as Ezines available for download on the net. Recipients can always print them out on paper if they choose, but given the price of ink, this seldom happens. For an oldtime fan like myself, who prefer the printed page, this is very sad.

[See **CARBONZINES, DITTOGRAPHY (DITTOING), GESTETNER, HEKTOGRAPHY, LITHOGRAPHY, MIMEOGRAPHY**]

REQUIEM SF FANTASTIQUE

--**Faned: Norbert Spehner.** French language semi-prozine out of Longueuil, Quebec. Founded by Spehner in 1974, and still going strong today (with government grant support) under the name SOLARIS. Very fannish at first, with columns like: "Les Indescretions Du Grand Gougou Lubrique"

(Gossip by the Great Lubidinous Gougou) & 'Les Carnets De Cthulhu' (The Notebooks of Cthulhu), also conreports, fan news, etc.

REQUIEM is described by Luc Pomerleau as representing the birth of fandom in Quebec. In his first editorial Norbert promised to make of REQUIEM "le LOCUS Quebecois..." (LOCUS a leading semi-pro SF newszine in the States.) By #5 he was accepting advertising, and in 1976 he received a one-year grant from the Canada Council, thus signifying REQUIEM's role as a culture zine. Eventually he developed it into a strong book/movie/comic review prozine with sercon articles, fiction & comics.

One of the spinoff's of REQUIEM was 'Le Prix Dagon', a literary competition.

Hmmm. Cthulhu? Dagon? Spehner must have been a big fan of H.P. Lovecraft.

#27 was the last issue to be titled REQUIEM SF FANTASTIQUE. With #28 the name was changed to SOLARIS. (LP) & (RGC)

[See SOLARIS]

1974 - (#1 - ?)

1975 - (#2 - Feb) (#3 - Mar) (#4 - May) (#5 - Jul) (#6 - Oct) (#7 - Dec)

1976 - (#8 - Feb) (#9 - Apr) (#10 - Jun) (#11 - Sep) (#12 - Oct)

1977 - (#13 - Jan) (#14 - Mar) (#15 - Apr) (#16 - Jul) (#17 - Oct) (#18 - Dec)

1978 - (#19 - Jan) (#20 - Mar) (#21 - May) (#22 - Aug) (#23 - Oct) (#24 - Dec)

1979 - (#25 - Feb) (#26 - Apr) (#27 - Jul) + = SOLARIS.

RESONANCE MAGNETIQUE

-- A Quebec fanzine with a great title active circa **1985**. (PL) (Info wanted!)

REVERIE

-- Faned (O.E.): **Gary Thomas & Perry Okerstrom**. Sf comics oriented APA pubbed out of Sherwood Park, Alberta. At least one issue. (Detail to be added)

1986 - (#1 - Spring)

RIVERSIDE QUARTERLY

-- Faned: **Leland Sapiro**. Genzine pubbed out of Regina.

1964 - (#1 - Aug) (#2 - Nov)

1965 - (#3 - Feb) (#4 - Jun)

1966 - (#5 - Jan) (#6 - Jun) (#7 - Nov)

1967 - (#8 - Mar) (#9 - Aug)

1968 - (#10 - Mar) (#11 - Aug)

1969 - (#12 - Mar) (#13 - Aug)

1970 - (#14 - Jun) (#15 - Jun)

1971 - (#16 - Mar) (#17 - Jul)

1972 - (#18 - Feb) (#19 - Aug)

1973 - (#20 - Apr) (#21 - Aug)

1974 - (#22 - Apr)

1975 - (#23 - Aug)

1977 – (#24 – Dec)

1980 – (#25 – Mar)

ROCK IT TO THE MOON

-- Faned: **Michael S. Hall**. APAzine.

1978 – (#1 – Jun)

ROOM 770

-- This was a St. Charles Hotel room registered to fans Max Keasler, Roger Sims, Rich Elsberry and Ed Kuss at the 9th Worldcon -- nicknamed NOLacon -- held in New Orleans in 1951. Frank Dietz had been hosting a room party which was asked to quiet down by a hotel detective, and Dietz resolved the matter by taking everyone to room 770 circa 11:00 PM Saturday night, whereupon a massive party developed which lasted till 11:00 AM the next morning. Numerous fans drifted in and out, including the legendary Sam Moskowitz, and just possibly, Canada's Norman G. Browne for whom this was his first convention.

Time has transformed the room 770 party into an iconic fannish emblem, but the truth is it did have a pervasive impact on fandom right from the beginning, it was an instant legend in the making. As Harry Warner Jr. put it, room 770 was "*...an unforgettable demonstration of the gradually developing fact that people really went to Worldcons to have a good time, not to listen to lectures or debate business. Room 770 played a part in the philosophy and orientation of a substantial part of fandom for years thereafter.*" So much so that Mike Glycer chose it as the title for his newszine, presumably because it strikes the right note of fannish fun. (HWJ)

ROSCOE

-- Roscoe is the third major Ghod in Fannish religion (after Ghu – the greatest of the fannish Ghods -- and Foo Foo), first revealed by American fans Art Rapp, Rick Sneary & Ed Cox in 1949. He takes the form of an invisible beaver (obviously a Canadian deity!) wearing a propeller beanie, who looks after fen everywhere.

THE BOOKS OF ROSCOE -- Faned: Scott Patri, pubbed out of Cumberland, B.C. in July of 1994 -- is the shacred bhible of a varient sect, in which Roscoe is believed to be squirrelish in nature.

However, the 'pure' Roscoe is beaverish in nature and I thought you might like to read one of the original 'revelations' as it lays out precisely what Roscoe *is* and what he *does*:

THE SACRED WRITINGS OF ROSCOE: BOOK ONE

By Arthur Rapp

From Spacewarp No. 27, June 1949 (As reprinted in Hyphen 15, December 1956)

As posted in the Fanac Fan History Project at < <http://fanac.org/fanzines/Miscellaneous/Roscoe.html> >

There exists a gay young beaver; Roscoe is this beaver's name,
and he seems like most young beavers, but he isn't quite the same,
for although the rest are brownish, or a muddy greyish-blue,
when you take a look at Roscoe, why the look goes right on thru!

He cannot be seen in water, he cannot be seen in air,
and if he didn't bite you, you would vow he wasn't there.
But his teeth are keen as chisels and if you commit a sin,
Roscoe will find out about it, and he'll bite you on the shin.

Roscoe watches out for stfen wheresoever they may be,
from the canyons to the desert, from the mountains to the sea.
He's a kind and helpful beaver, aiding fen in many ways,
and he merits fannish worship on the Sacred Beaver Days.

These days are two in number: one's the fourth day of July —
it's the day when Roscoe flies a fiery spaceship in the sky.
In his honor, on that date, a truce should fall on fan dissension,
and every true disciple should assemble in convention.

The second day is Labor Day, the date of Roscoe's birth,
when tribute should be paid him over all the fannish Earth,
when all fen shall meet their fellows to look back upon the year
and shall drink a toast to Roscoe in that other great ghod: Bheer.

Now, Roscoe helps his followers in many, many ways;
just to list them would consume about a hundred billion days:
he reduces typing errors; he makes fanclub laws more stable;
he keeps laid-down pens and styli from a-rolling off the table.

He makes mimeos print legibly, makes typer ribbons last;
he keeps hacks from pulling boners when they're writing of the past;
he climbs into crowded newsstands, ferrets out the stfsh zines,
and attracts the fan's attention via telepathic beams.

Roscoe crawls in cluttered corners where the bookstores' treasures stand
and despite the dust and darkness guides the groping fannish hand
that it misses the obscuring mass of mundane, worthless books
and brings up the rare edition for which every stfan looks.

And it's Roscoe who puts blinkers on the greedy dealers' eyes
so they sell their stf like other pulps, at half the cover price,
and it's Roscoe who takes cognizance of what you're always wishin'
and arranges that you and the mag in perfect mint condition.

And many other boons befall those true and faithful fen
who agree that Roscoe merits being honoured among men,
and to prove that they are striving to full the Roscoe Goal,
submit their names for listing on the Roscoe Honor Roll.

[See **THE BOOKS OF ROSCOE, GHU**]

ROSE NANAE

-- A Quebec fanzine active circa **1985**. (PL) (Info wanted!)

ROTHNIUM

-- **Faned: David Hull.** A genzine pubbed out of Owen Sound, Ontario, in the late 1970s. Articles on fhistory, state of SF and the like. Illos by such as William Rotsler, Alexis Gilliland & also Canadian artists like Ron Sutton & Ron Kasman. Quite huge, varied between 52 and 94 pages per issue. (GS)

1977 - (#1 - ?) (#2 - Jul) (#3 - Dec)

1978 - (#4 - Mar) - "...sort of zine with finer appearance but somewhat inferior content....the editor is quite young & shows great potential that should be encouraged." - (TW)

- (#5 - Jul) - "David seems hell-bent-for-leather to prove my last review...No questions about it, this issue is a physically more attractive product..." Contained articles by John Shirley, Wayne Hooks, and "by far the best piece... was the fanhistory article by Tom Perry. It is one of the best pieces of writing to appear in 1978...Also of note... were Brian Earl Brown's fanzine reviews. Brian and I don't see eye-to-eye on all he reviews, but his opinions are valid, and the dying race of zine reviews needs every mote of support it can get... A great deal of the art... was by a discovery of David's, an artist by the name of Rick Corlett. I don't think he's a familiar name in fandom, but with exposure he ought to be." - (TW)

- (#6 - Oct) - "After the steady improvement of ROTHNIUM over the last few issues, it came as somewhat of a disappointment to find that the latest issue was no better than the one before, in fact was only a little better than ROTHNIUM 4....Although enjoyable, the articles by Mary Long, Cy Chauvin & Dean Grennell were comparatively minor... Visually, ROTHNIUM is ambitious... The cover, a sort of art deco treatment of Conan dancing Swan Lake looked wrong to me in a way difficult to describe in a couple of lines, and though I complimented Rick Corlett's art in the previous issue, his folio work in this issue was very different, almost like wood-cuts, more comic-bookish, so I cannot say I was as impressed as I had been. In spite of my criticisms, I still recognize ROTHNIUM as basically a good zine... he has developed ROTHNIUM to the point where its appearance is a moderate-sized event on the fan calendar." - (TW)

"At the end of this issue, David apologizes for the 'rushed nature' of the zine & it does show. In the past ROTHNIUM has been consistently good, and steadily improving, but this ish brings the average way down."

"The effort & cost involved in the interior offset art & foldout are hardly worth it. Had he instead used more interior art and improved his layout, the zine might have more visual impact. The use of large type, wide margins and full page block layout are extremely annoying."

"Nevertheless, this issue offers a good chunk of enjoyable fannish writings including 'Bud Badmood's Reply To His Critics'... The remaining offerings by Cy Chauvin (a maudlin piece on recapturing the innocence of childhood) and even Dean Grennell's superbly written reminiscences of his exploits from his fannish days in the 50s do little to approach the content of previous issues. In fact, the most interesting writing here is the letter column, a great mixture of fannish debates & simulating conversation." (VF)