

NORTHERN LIGHTS #4 BOO TO CUPW

NORTHERN LIGHTS is a fan information line (FIL)/newsletter which is published on a bi-monthly basis and its main aim is to keep Canadian fans in touch with each other. A nominal subscription of \$1/6 issues is requested, to help cover postage costs. Mailing address is: NORTHERN LIGHTS, 46 Carleton St., Oromocto, N.B., E2V 2C8. Head everything- Linda Ross-Mansfield. We are interested in trading for clubzines or zines that come out on a similar or quarterly basis.

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 DUE TO THE POSTAL STRIKE... Well, you know how its been. Would you believe that NL was all set to be run off on the Gestetner when the strike jumped up and bit me? So now you are receiving the redone number 4 since I don't want to have the issue outdate itself. Here we go again.

TYPO DISCLAIMER- I could lie and say that all typos were put there for those who like to find something wrong with everything, but...I hereby apologize for all finger blunders and mind warps that create the boo-boos here. Please remember, Tolerance is the one virtue that an SF fan should not be without.

MOVIES- Originally a lot longer this now here for those who are just getting around to film watching or who live where this are now due.

RAIDERS OF THE LOST ARK- a big YES. Lots of suspense and action, and the few errors there are will only be caught by us archeology nuts (ie Tanis is not "just outside Cairo", it is close to the coast near Port Said).

CLASH OF THE TITANS- a disappointment to both classicists and special effects fans. Really not worth the money. The characters from the myth are all there but in name only plots are screwed up beyond recognition.

Since the Kraken is the only real Titan mentioned (Medusa was not a Titan) how it got its title I'll never know. Matte lines all over the place are a really bad put off and the only good animation are Calibos and the medusa. Even there, I never read anywhere that her lower body was a snake.

SUPERMAN II- If you like the first one, you'll love this, but Lois chain smokes (gasp!) and it leaves a big unanswered question that I wish they would explain.

HISTORY OF THE WORLD PART I- very funny but if you are offended by bawly jokes and four letter words don't go. If I say that Young Frankenstein was subtle sex humour and this is blatant does it give you a clue?

THE GREAT MUPPET CAPER- a real joy for both kids and adults, but I think that it is obvious that if you don't watch the Muppet show you may now want to go see this one. Diana Rigg is a delight and John Cleese' scene is the epitomy of British upper crust humour. I loved it.

FOR YOUR EYES ONLY- is just another cookie cutter Bond plot. If you are not a real Bond fan it has little to hold the attention except killer motorcycles and a cliff climb that will bring out your phobias.

DRAGONSLAYER- if you missed it try the University this fall. It will, in all probability show up there. Quite good actually, and the Dragon chasing our hero in the cave, is so realistic, that you wish the same folks had done her flying scenes, which are a bit wooden. P.S. You will never think that baby dragons are cute after this one.

HEAVY METAL- stupendous art here. If you never read the zine you may find the switch of artistic styles somewhat disconcerting but as one who does read the zine, WOW. If this film is cut by the censor boards, it will be obvious by the breaks in the music. Sex and violence make this, like WIZARDS before it, a cartoon that is not for children.

STRIPES- is hilarious, especially if you are at all familiar with military life. I want a van just like that one to drive to conventions in. If they tell me there is no room well....

ZORRO THE GAY BLADE-I wasn't really a Hamilton fan before this, but he does an absolutely fantastic job portraying both the DON and the twin brother Bunny Wigglesworth. You have to see it twice because the first time you see it you laugh so much you miss half the funny lines.

LION OF THE DESERT- This film will come and go quietly but do go if you get a chance. Its not science fiction or fantasy but it will give you a crystal clear view of the psyche of the Lybians and its leader Col.

Khadafy. The muslim leader of the rebels, Omar Muktar, finally captured after twenty years of resistance to Italian rule, (he was 73 at the time) says before they hang him, "We win or we die. But it will not end with us, for after, you will have the next generation, and after them, the next."

It is debatable whether they would have won their independence if the 2nd World War hadn't come along, but the film is one of the most subtle pieces of political propaganda I've ever seen. The Soviets can't hold a candle to this one, and it an excellent film besides.

CONVENTIONS-

REPORT ON DELTA DRACONIS- Well the convention committee knew what they were doing and, in my opinion did a wonderful job considering the situation. The hotel housing the con had changed management just one month before and as a result managed to bungle things badly. They "forgot" to obtain a permit to allow the convention area to remain open past bar closing time and as a result many events scheduled for the later hours of the evening, had to be squished into pre-midnight time areas, leaving many fans disgruntled because they had to choose between the art auction and the costume dance and a couple of other things. You know how we all want to see everything, and get miffed when we can't. Well in this case I think the con committee did an admirable job in managing. Since many conventions recently have had similar contract problems with hotels, I would like to see an emergence of the use of some sort of non-event insurance that would reimburse fans both their attendance costs and if it applies, travel costs, if the hotel should renege on its contract or in some other way manage to screw things up. (This could also include acts of fortune such as the place burning down, being condemned, or going into receivership etc.) How about it out there. Anybody work for an insurance company that might cover this? Any committees want to cover their backs this way?

UPCOMING CONS-

DENVETION II- 3-7 Sept It will be \$55 at the door for this world Con, There are 5 hotels involved in the convention, with one set aside for gaming. I'm desperately trying to collect all my funds to get there. It is looking better, now that the strike is over and I can get some money that was tied up in the system. Watch out Denver I may get there yet.
NONCON-9-11 OCT Held this year in CALGARY, this con has a steady reputation and is one of the few cons west of Toronto to advertise nation-wide, and be attended by us far-away fans. POB 475, Sta. G. Calgary ALTA
MAPLECON-23-25 OCT, Ottawa. Location has changed this year to the Skyline Hotel, and room rates are \$64 double, \$54 single(ouch) \$12 til Sept 30 and \$15 at the door. POB 3156, Sta. D, Ottawa, Ont K1P 6H7
CHICON IV- the 1982 World con, sign up now for cheap? rate. I think it is still \$25 U.S. funds Dates are Sept 2-6, 1982. Write POB A3120 CHICAGO, IL., 60690. The way things are going, I would guess that the at the door World Con for 82 price will be \$65 or more, so even if you don't get to go, buy now. You can always sell/transfer your "cheaper" membership to someone later.

These are the cons I am certain will take place. Due to the strike info flowing in at my end has been a touch sparse. If you know of any other cons, please let me know. There is someone out there isn't there??...

FEEDBACK- My rule of thumb is, if I don't hear from them then they are probably satisfied with what they read...or they aren't reading it at all. I have however received some nice letters back from some fans, and some constructive criticism from others. I am a crummy letter writer so if you write and don't get a personal reply that is probably why. If you would like to see something mentioned here, I do take "submissions", but I reserve the right to edit "offensive" words, or libel or to cut it down if I am strapped for space. I won't carry on feuds here so if a person writes something that is taken badly by others and they complain, I will mention that it was objected to in the next issue, and that will be the end of it. I have had some people ask how they can "get published" either their writing or their artwork, in fanish publications. I don't claim to be an authority on the subject but here is what I know.

PUBLISH OR PERISH... Well that is how some people feel about their own stuff, articles, fiction, artwork. Can it be done in Canada? Are there "amateur" publications that will take your hard work and make use of it? Do you get paid for it? YES and NO, to all those. Ambiguous answer isn't it. Well here is the clarification to it all.

The most important advise I can give anyone trying to break into any sort of print is, don't go off half cocked. Don't send your hardwork off to all and sundry sources and hope someone will take it. You must find out what they want first. If you want to give or sell a story, article

or artwork to a magazine, write to them and ask the following questions. (Enclose a stamped self addressed envelope to ensure a reply. If they are outside your own country send some change to cover the postage. Tape it to a card, and fold the card in half) Question 1. Do you accept unsolicited work. If they do you may proceed to question 2. If they don't you must realize that anything you send will in all likelihood, end up in the trash. QUESTION 2. What are your specifications for such. They will tell you if it has to be typed in a certain way, what subject they accept, or in the case of art, what sizes and medium they use. If you can fit what you do to those specifications give them a try. If you find that you can't (ie your typewriter is script and they want it typed in block, or they take pen and ink drawings and you only do pencil,) then try elsewhere. Question 3. Do you pay anything to submitters if the work is used. Now here is where you must start to be careful. If they say no or yes you must still be ready to protect your own interests. How would you feel if a magazine used your story or art, then turned around and sold it to somebody else to use? Then they didn't even give you any of the money they received for your work? This is why you must put restrictions on the use of your material even if they are not paying you. A story or piece of art should be accompanied by a written stipulation that it may be used once only (if it is paid for, check further down the article) by the people you have sent it to and any further use must be authorized by you, before it is reused. Sign this and keep carbon copies. In the case of artwork make certain that the art is returned to you after it has been used. For a story, keep your carbon copy (don't ever not make a copy) put it in an envelope and send it to yourself registered mail. Do not open it when you get it. This is a cheap copyright. Because it has been registered, it will have a date on it that will predate any publication date. If someone abuses your rights you can go to court, produce the unopened envelope, and when the court officially opens it for comparison, you will win your case right there. If artwork is the question a good Xerox copy of the piece, signed by you and a witness who will state it is your work, can be mailed in a similar way. But still get the original sent back, even if you have to pay return postage yourself. It is your work and they do not have the right to keep it unless you have previously agreed to it. (Read any fine print in the specifications sent to you. If it is there and says they won't send back originals, ask if they will accept a reproduction of the actual work, and get a good copy made by a print shop). WHAT IF THEY PAY YOU FOR IT? When you sell your work, you may not be selling it loot, stock, and barrel. Many zines buy only what are called first publication rights. They also sometimes buy second publication rights. First publication rights mean they buy the right to publish it first, before anyone else. Always make certain that there is a time limit on this. What if you sold some art or a story and it was "first publication rights"? Even if they didn't publish ever, you would not be able to publish it elsewhere, no matter how much was offered, unless there was a time limit, ie they buy the rights but must publish it within 18 months of acceptance, or all rights revert back to you. The same should apply to second publication rights. If they wish to buy second rights, it must be published within a specific date of the first publication. This is the usual set-up. It protects the abuse of people just starting out. What if ten years down the pike, you are famous and yet you have sold your first two or three stories outright? They can be republished any number of times anywhere and you would not get a penny for it because you no longer owned it. The same applies to artwork., although the time periods might differ. Also the art is of value to you, and must be returned your care, unless it has been bought separately from the publication rights, and if you have obtained a good reproduction of your artwork, even if you do not own the original any longer, you could still sell the right to publish it again. Unlike stories one very good place to sell a piece of art is at conventions. A piece of art is bought for itself. Unless you stipulate otherwise, the new owner of your art may not use it in any form other than to display it in its original form. You receive your payment and if you need it, the name and address of who purchased it, so that you can request the use of the piece if you have not already got a good reproduction of your own work. I can not stress enough that you must protect yourself from abuse. If someone wants to buy "all rights" think long and hard about how much you have been offered for your work. If you are sent a contract read it well, and perhaps even seek legal help. You deserve a fair break but it is up to you to make certain that you get it. I don't want to put anyone off trying to sell or give their work to zines or such, but there are some bogeymen out there and if you realize it now, you may keep yourself from harm. P.S. Pass it on.

Here is the list of Phyllis Gotlieb's books, that I didn't get into NL2. Having just spent twenty-five minutes looking for it, (I rearranged my entire work area during the strike and mis-placed any number of things) I was almost unable to include it here. But luck was with me and I did find it.

POETRY- WITHIN THE ZODIAC, McClelland & Stewart, 1964
 ORDINARY, MOVING, Oxford (Canada), 1969
 DOCTOR UMLAUT'S EARTHLY KINGDOM, Calliope Press, 1974 *
 THE WORKS, Collected Poems, Calliope Press, 1978 *

*contain some SF poems.

NOVELS- SUNBURST paperback, Berkley, 1978, hardcover Gregg Press 1979 translations to Dutch, French, Norwegian and German are forthcoming.**

WHY SHOULD I HAVE ALL THE GRIEF?, Macmillan of Canada, 1969
 A JUDGEMENT OF DRAGONS pb Berkley 1980**
 O MASTER CALIBAN! pb Bantam 1979 with translations to German, Italian and Japanese planned.**

EMPEROR, SWORDS, PENTACLES pb Ace to be published soon**
 ** indicated SF

SHORT STORIES- A Grain of Manhood-FANTASTIC-Sept '59

Phantom Foot, AMAZING, Dec '59

No End of Time, FANTASTIC June '60

A Bone to Pick, FANTASTIC Oct '60

Gingerbread Boy, IF Jan '61

SUNBURST-serialized-March-May AMAZING '64

Valedictory, AMAZING Aug '64

Planetoid Idiot, FANTASY AND SCIENCE FICTION May '67

Rogue's Gambit, IF Jan '68

* The Dirty Old Men of Maxsec, GALAXY Nov '68

The Military Hospital, OBERON, Fourteen Stories High '71

** Son of the Morning, FANTASY and SCIENCE FICTION June '71

Mother Lode, FANTASY and SCIENCE FICTION Nov '73

Sunday's Child, COSMOS Sept '77

** The King's Dogs, THE EDGE OF SPACE, ed. R. Silverberg '79

*Originally titled House of the Leper, it was retitled by the zine ed. and Ms Gotlieb says she usually disowns it for that reason.

** These two make up the first half of the book A JUDGEMENT OF DRAGONS.

Phyllis Gotlieb has also done 'verse dramas' for the CBC:

DOCTOR UMLAUT'S EARTHLY KINGDOM has been published in Poems For Voices (ed. Robert Weaver) '69, and has been performed in various places since.

SILENT MOVIE DAYS, '71

GARDEN VARIETIES '72 has been performed by many student groups and also was broadcast by the BBC. It has been a finalist in the Simpson-Sears Collegiate Drama Festival.

THE CONTRACT '72 is an SF fantasy that has been published in 2 of the poetry books.

GOD on TRIAL BEFORE RABBI OVADIA '76

She has also done reviews in the Tamarack Review, Queen's Quaterly and Quarry, and notes that two of her stories soon to be published (these may be out already) are TAUF ALEF in Jack Dann's WANDERING STARS II (Doubleday) and BLUE APES in the BERKLEY SHOWCASE 4 (Berkley)

In regard to the novels listed, I have only listed the most recent dates and publishers, and those which we are likely to find here. It didn't seem logical for example to list the Australian publisher of a book if it isn't available here. (Phyllis Gotlieb-29 Ridgevale Dr., -Toronto-M6A 1K9)

WHERE ARE THE OTHERS?- The first of these articles covered how to find others in your area and form a group or club. As promised (in NL2) I will now talk about organizing events for club meetings and travelling as a group to SF events. Now obviously, the size of space you have available for your meetings, the number of members and financial assets, all affect your plans. If you are only 5-10 people, you probably meet in each other's living or recrooms. Or your group may be larger and meet in a library area, community centre or church hall. Either way you should be having meetings on a regular basis. Now, there are many things available to amuse yourselves with and many are free. Call or write to the national film board office near you and ask for a list of 8 and 16mm films. Some NFB places will even lend you the projection equipment. Whether it is a bunch of shorts, or a fairly long film, these can be booked and shown to the group either free or for a very small fee. The local library may also provide a film service of this type either on a loan out basis or shows presented in the library itself. The library may also be able to obtain recordings of readings of SF from other lib-

raries. Imagine hearing Anne McCaffrey reading from the White Dragon or others reading your favorite stories. Write to the CBC and ask if they have either CBC or BBC interviews with various authors than are available for loan or might be run on the station in the near future. You may have to specify SF authors or ask about specific authors. If you live near a University, it is a good idea to ask the library what is available, both in the library and from other University libraries on a loan basis.

Your club could also go to SF or fantasy movies as a group and after to a restaurant to discuss the film and eat and drink together. It would be nice to see EMPIRE STRIKES BACK together and all have a Big Mac attack and talk about it right? So the next time something like that comes to town, do it! Now the other thing that is fun to do, if it is feasible, is to travel together to SF conventions or perhaps a lecture in a near by town. There are of course some things that are necessary for this to come about. Number One is, you will need some responsible adult(s). If you plan to attend a convention, and some of your members who go are minors you need an adult to keep an eye on them and take care of any emergencies. Not be a baby-sitter. Any minor who can not keep him/herself in line and out of any real trouble should not be going anywhere without thier own parents. Now, how do you get there? Obviously if you live in Canada, you aren't going to travel to conventions in Australia all that often. (Unless you have boodles of filthy lucre and your own private jet. If you do how about letting some of us go along?) Get Isaac Asimov's SF zine and check the convention list. Find one that is a few months away in time and not too far physically. You may be able to get there by train or bus (check out the group rates to find the cheapest way) or if you have a few responsible drivers in the group you could rent a vehicle and drive. the cost of vehicle rental and milage costs split between those who go may work out well. Always consider what your full costs will be. membership, hotel, travel, eating and what you may want to buy. At most cons there are book dealers, poster and meadia dealers, games dealers and various other types of items for sale. Or you may want to purchase a piece of original art from the art show. Unlike a poster, a piece of art is not owned by anybody else. it is unique. Amateur artists are eager to sell thier art at what are very cheap prices and they are, many of them, extremely good. Who ~~knows~~, the art you buy now may become very valuable when the artist either turns professional or becomes more in demand. I have ~~two~~ pieces of art that, if sold in auction now would probably sell for 2 to 3 hundred dollars. Obviously I didn't pay that for them, but that same artists works are selling for the mentioned prices now. Sharing a room cuts down on your room costs. Most experienced fans, check two people into a room but usually end up with 5-6 sharing floor space to help pay the cost. (However running through the lobby with your sleeping bag yelling "whose room am I in" is greatly frowned upon and liable to get you disowned by your party.) Be discreet. Place all satchels in the closet, take the do not disturb sign off the door only when there is no one left in the room, and roll up the sleeping bags & put them in the closet too. Remember the maid comes in every day and might report the 12 sleeping folks if you don't. Take your vitamin pills and an alarm clock, because you will need the vitamin boost (double dosing is recommended) and you don't want to miss something at 11 AM because you were up partying until 4 AM with other fans. DON'T worry about ~~what~~ happened when you weren't there or will happen after you have left. For you, the con begins when you get there and ends when you leave. Try to have a special bank savings account to save up for the con(s) you want to attend. You can go to cons alone if you want, and when you get there, ask the con committee to put you on the roomie list. Specify if you want to be in a "dorm" of only you own sex, or you may end up feeling embarassed when you find the roomies are mixed. If you write in ahead of time you can sometimes be set up with a roomie and even exchange letters before you meet. There are all sorts of variations in roomies, smoking, non-smoking, snoring, non-snoring, late retirers, early retirers, and combinations of these. You can go by yourself, but it lots of fun to go in a group, because you can share all your individual experiences with each other. **BIG WARNING-** If you are going to your first ever con, and no one else has been to one either, DON'T make your first one a World SF Con. You might never be seen again. These world cons are immense mind-blowing things, more than 6000 poeple garanteed, triple and quadruple programming and 24 hour a day, 4-5 day events. Even the most debonnaire, well-travelled mundane could not cope with trying to participate in one of these. Build-up to it. Go to two or three smaller cons first. Plan for the World Con one or two years from now. (Chicago in '82) I will tell you next issue what the scoop is for the world Con in '83 and what your membership will cost. Keep your

head about you and start saving. A world con should cost between 3 and 6 hundred dollars all things considered (that is if it is on the N. Am erican continent. Overseas travel costs more.) It needs a lot of planning and arranging, but it an experience every fan should have somewhere in thier life. Plan for it. I will be going to DENVENTION II (barring unfor- seen circumstances) and I will give a brief account of how we did it, in the next ish. (Oct.) Also I will give a run-down on the presentation the local club is doing for and in the library here in order to encourage new members and provide info to library members.

Somebody write and tell me whats doing in your area. I want to share it with others here.

If you are attending MapleCon 4, I'll see you there, and there will be a report on that con is the Dec issue. Anyone who attends a con and is interested in reporting on it here, with two or three paragraphs, feel free, to send me a CONSTRUCTIVE report, ie if something was wrong, sug- gest what could be done to correct or replace it next time. I would like to keep this zine on an upbeat note, but not to the point of having to lie about something. If the whole thing is a disaster try to find out why before blasting 'em. If it is sheer mismanagement, then it must be said, but point out that help from others might correct the problem. Hope to hear from you folks.

Keep plugging away folks. If you have some news pass it on. For example. Charles Saunders of Ottawa tells me that his first novel will be available this fall. (I have just been sabotaged. There is a page missing from my notebook with both the title and publisher of the book and Charles' address. My mind is useless without my notes, and I apologize sincerely Charles) I remember that Charles hero is black and anyone familiar with his short stories will probably recognize him if I say the story is based in African lore. I have blanked out on the name though (standard for me) and I will try desperately to get it for the October ish because it will probably be coming out about then. Somebody in OSFS write and tell me.

Well that about does it for this month. I have made my Fil an extra page longer to try and catch up on some of the stuff missed during the GAPS- (God Aweful Postal Strike). Don't consider it a double issue though, it is just a bit longer than usually seen. Number 5 will be out in October.

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TO: Jan Howard Luder
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If you are moving soon please don't forget to send us a change of address card, and note when you plan to move.

Dear Jan, Are you moving? You mentioned something about it in T.O. at Delta Draconis. Let us know - L&J