



# Voyageur

The Anticipation newsletter Issue 10: Sunday Afternoon  
Email your news to [newsletter@anticipationsf.ca](mailto:newsletter@anticipationsf.ca)

## Why is This Newsletter Called Voyageur?

...because the ConAdian newsletter was called *Voyageur*, so it's a tradition, dammit!

## Membership Stats

Numbers as of Saturday night at 8 pm:

3370 warm bodies

4355 members

113 Saturday day memberships

50 Saturday Taster memberships (those who did not convert to staying all day on Saturday)

29 stuffed animals (Mascot badge)

## Humour Alert

Of course *we're* all far too serious-minded to be associated with a spoof newsletter, but anyone who has anything that's too scurrilous (or too truthful) for this newsletter to print can email it to [newsletter@anticipationsf.ca](mailto:newsletter@anticipationsf.ca) and we'll pass it along to some potentially guilty parties.

## Programme Plugs

David Hartwell's Sartorial Splendor! Bring your outrageous outfits along.

Editor GoH David G. Hartwell's keen eye (and ear and nose) for multi-patterned, multi-coloured jackets, ties and head wear is celebrated in this competitive fashion show, in the spirit of the annual Hawaiian shirt competition at the Locus Awards. The more jaw-dropping and eye-popping the ensembles, the better. Monday 14:00, P511D.

—Farah Mendlesohn

Astronomy 201 (Sunday at 22:00) will be on the terrace of the 7<sup>th</sup> Floor at the Palais. Paul Abell will be giving a guide to the night sky. Local members from the Royal Canadian Astronomical Society are assisting with the supply of telescopes; they will also have materials to give away to those attending the session.

—Henry Balen

## Hospitality for Fun and Profit

Imagine you own a nice terrace next to a restaurant and bar at the top of a conference centre. Hundreds of people come to your terrace for an hour or so to chill and watch some fireworks. Do you (a) sell cheerful thirsty people beer and soft drinks and make your fortune, or (b) not?

## Gaiman Watch

Make sure to check the Kafeeklatsch signup table for the results of the Gaiman draw—circa 19:00 Sunday (before the Hugos).

## Perpetual Twilight

2 October will be the 50th anniversary of the first broadcast of *The Twilight Zone*, the show that brought SF & F to the largest audience ever to date. There will be two celebration events in New York: an academic conference at Ithaca College on 2-3 October (<http://www.ithaca.edu/rhp/serling>) and a more fannish celebration in Rod Serling's home town, Binghamton, NY, with videos, tours and other events (<http://www.rodserlingvideofest.com>). We're told that there will also soon be a Rod Serling postage stamp, presumably in the US.

## Spare Change

If you find yourself with excess Canadian dollars, remember that you can use them to buy cupcakes for the newsletter team avoid having to change them back by using them to settle part of your hotel bill.

—Anonymous

## Writers' Workshops

The Writers' Workshops in the Delta have been moved to room 2421 for Sunday and Monday. Participants can pick up the keys in Verrière A.

## Still Partying On

All tonight's parties start after the Hugos unless otherwise stated.

506: "Eric in the Elevator" screening party

518, 530 & 532: ReConStruction (2010 NASFiC) & Renovation (2011 Worldcon) 2802: Broad Universe/By Light Unseen Media

2812: Christian Fandom, 20:23-02:00

2823: Arisia

## Chien Mort!

There will be an Anticipation Dead Dog party on Monday evening at 19:00 in the Con Suite, brought to you by Minicon 45 and Minneapolis in 2073.

## Take a Flier

Those wishing to take bulk quantities of fliers from the racks for distribution at other cons, club meetings, etc. may do so after 12:00 on Monday. Those wishing to reclaim their unused fliers should do so before that time.

—Erwin S. "Filthy Pierre" Strauss

## TAFFluvia

As well as administering the Transatlantic Fan Fund for the following two years, it is traditional for the TAFF delegate to produce a report on their trip. As part of my own report, I would welcome photographs of any of the programme items I've participated in (as well as the less embarrassing party incidents) via [stevegreen@livejournal.com](mailto:stevegreen@livejournal.com). If included, full credit will of course be given.

— Steve Green

## Palais Access

The Palais des Congrès locks the outer doors at 01:30 because the Metro closes. People already in the Palais can leave, but not re-enter after 01:30.

## Volunteers' Raffle Winners

Chris Martell—BC, CA  
Mark Geary—OH, US  
James Bacon—London, UK  
David Kushner—VA, USA  
Dianne Rosenberg—MA, USA

Daniela Doyne has yet to come pick up her prize.

## Pink & Pinker

The local Staples is now completely out of pink paper, as the convention has bought up every sheet of any kind of pink paper in an attempt to encompass the ever-expanding pink sheets of programme changes.

## David Hartwell in Conversation with Paul Kincaid

Kincaid started with Hartwell's famous quote "The golden age of science fiction is 13" and asked "What were you reading at 13?" Hartwell said he was a voracious reader. He checked out some books at the local library and one of them was *Tom Swift and his Television*. After reading a whole box of Tom Swift novels he asked the school librarian for more like that. The librarian sent him to the college library and the town library with a note that he should be admitted to the adult section. He discovered science fiction magazines and realised

the best stories that made it into the anthologies came from the best editors. Then Ballantine came out with SF paperbacks, and he bought the first two he saw: *Childhood's End* and *More than Human*.

Very early on, Hartwell told his friends he wanted to be a science fiction editor. He gave up the idea late in high school when he found out what they were paid. Hartwell maintained his interest by reading and collecting science fiction, while studying literature. He worked his way through graduate school at Columbia living on a dollar a day. A fellow student who worked on a Columbia literary magazine with Hartwell was amazed at how much he knew about the publishing industry. He said Hartwell really should work in publishing and maybe his dad could find Hartwell a job. The next week Hartwell was offered a job as a consulting science fiction editor for \$1000 a year. So that's how he got into editing.

Hartwell met Paul Williams in 1961. Hartwell was 18, Williams was 13. Williams found out about Hartwell when Hartwell won an award for his SF collection and was written up in the local paper. A skinny kid with a crew cut, a jacket, a skinny tie and a briefcase showed up at Hartwell's fraternity and announced that Mr. Williams would like to meet Mr. Hartwell and discuss science fiction. Hartwell came down in his jeans and t-shirt and they talked. Williams was smart, "too smart to live." Williams knew about one area of fandom that Hartwell didn't, which was fanzines. They became best friends. Williams cut the stencils for the first issue of *Crawdaddy* (a fanzine that became the first rock & roll magazine) on Hartwell's typewriter in his New York apartment. Hartwell was the science fiction book reviewer for *Crawdaddy* in 1966-7.

Hartwell and a friend made proposals for science fiction anthologies and were turned down by the publisher, because they weren't well known and didn't

have a track record. About a quarter of the stories were ones he published in *The Dark Descent*, over ten years later. He had been thinking about those stories for a while. *The Dark Descent* came right at the time that horror writers were expanding into novels. Its success gave him the chance to do *The World Treasury of Science Fiction*. This was extremely gratifying because normally it is very difficult to publish translations and he got to survey all the SF that was translated and publish the best.

Hartwell consciously decided that *The Year's Best Science Fiction* would represent genre boundaries. He is interested in SF that is outside the boundaries, but in order to have a field, we need to have boundaries to argue about. It gives the younger writers something to transgress.

*The New York Review of Science Fiction* was modeled on *The Australian Review of Science Fiction* and *Speculations* (Peter Weston's fanzine). For *The New York Review of Science Fiction* they used Macs to produce the zine themselves. One weekend a month is the production weekend. Just about every disaster that could happen has, and they keep on regardless. Hartwell said they welcome new submissions. The zine was created so there would be a forum open to any serious reader as well as academics. They also like to publish memoirs by people in science fiction.

Kincaid asked how he managed to accomplish so much. Hartwell said "I read SF with intense and careful attention, from the time I was 12."

— Tom Becker

