

# AURORAN LIGHTS

The Official E-zine of the Canadian Science Fiction & Fantasy Association  
Dedicated to Promoting the Prix Aurora Awards and the Canadian SF&F Genre  
(Issue # 14 –December/January 2014/2015)



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## **EDITORIAL**

First I accidentally deleted my working file and had to start all over again. Then I suffered severe health problems which essentially shut down my fanac. Indeed, I’d say I spent most of December asleep. In hindsight it appears probable I caught a multi-symptom version of the flu (despite a flu shot) which aggravated an existing lung condition. Long story short, incapable of accomplishing much of anything.

However, I seem to be pulling out of it. Since Melissa Duncan’s wonderful cover is obviously a Christmas vision, I decided to call this a combined December/January issue rather than just skip a month.

Some of the material, especially the January 15<sup>th</sup> deadlines for Bundoran Press and the Roswell short fiction contest, are perilously close to being out of date and leave little time to write an entry. On the other hand, you may have a suitable manuscript lying around in which case send it off! The more you submit the better your chances of publication.

This issue (or “thish” as traditional fanzine fans like to write) is a tad too uneven. Not enough current books listed, for instance. Little in the way of author news. However, not wanting to hold back publication any longer, come hell or high water I determined to publish January 10<sup>th</sup> and no later.

I will now start afresh for the February issue which, as planned, as intended to come out on or before the 10<sup>th</sup> of that month. As long as my health remains reasonably normal I will publish each and every month from now on.

I regret that several letters of comment from professionals disappeared with the deleted version. I’d love to hear from you, hear your impressions, opinions, etc. Feel free to email me!

Please send me feedback! You can reach me at: < [TheGraeme](mailto:TheGraeme) >

Or my Twitter account: < [@rgraemecameron](https://twitter.com/rgraemecameron) >

And don’t forget to check out my website < [Cdn. SF Zine Archive](http://Cdn.SFZineArchive) > which is devoted to the history of Canadian SF Fandom and Fanzines!

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## OFFICIAL SECTION – BLAME CSFFA!

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# CSFFA NEWS AND ANNOUNCEMENTS

## **2015 AURORA NOMINEE ELIGIBILITY LIST OPEN**

The eligibility list for potential nominees for the 2015 Aurora Awards is open at [Prix Aurora Awards](#)

Note that anyone can add to the list. You don't have to be a CSFFA member but in order to limit SPAM and allow us to contact you if we have questions about the submission we do need a valid e-mail address. Just join us at [Aurora Awards Login](#)

Then go to [Eligibility lists](#) and tell us about some of the great works from 2014 that you think deserve recognition.

Note that each item must satisfy the criteria list. [Category definitions](#)

Nominations for the 2015 Prix Aurora Awards for works done in 2014 will open on January 1st as will membership renewals. You **do** have to be a paid-up CSFFA member to nominate a work.

## **2015 AURORA NOMINATIONS OPEN**

To nominate, you must become a CSFFA member, which costs \$10, or, if a member in 2014, you must now renew. Join here. [join or renew](#)

You may nominate anyone or anything from the eligibility list, but also anything not yet on the eligibility list, as long as it meets the nomination criteria.

Both the eligibility list and the nominations form will be open till Midnight EST April 25th, 2015.

## **2015 CSFFA AGM**

The voting ballot will be announced the weekend of May 15<sup>th</sup> at the CSFFA Annual General Meeting (possibly at Keycon). Note that all CSFFA members are entitled to attend the AGM, either in person or online.

## **2015 AURORA AWARD VOTING**

Voting will begin June 1<sup>st</sup>, 2015 and close Midnight EST October 17<sup>th</sup>, 2015. (There will be no voting during Convention 35.)

To assist you in making up your mind whom to vote for, the works of most nominees (possibly all) will be available in the CSFFA Member's Voters Package for free download either complete or in excerpts.

Awards will be announced at Convention 35. Note that there will be a separate CSFFA business meeting which all CSFFA members are encouraged to attend.



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## UNOFFICIAL SECTION – BLAME THE EDITOR!

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### PRODOM NEWS ITEMS

#### PROFESSIONAL MILESTONES & OTHER CATASTROPHES

**Matthew Hughes** reports: “It’s no secret I’m a lifelong fan of the late Jack Vance. So it’s been a real pleasure to have been asked by Jack’s son, John, to write some promotional blurbs for some of his best-loved titles: the Demon Princes novels and the Tschai tetralogy. The blurbs will be produced as video clips, with art work from Vance aficionado Koen Vyverman and my words read by John Vance.”

“I never got to meet Jack to express my admiration, although I did dedicate my first novel, *Fools Errant*, to him. Helping his son to make his works known to new readers is the least I can do.”

#### AWARDS, ACCOLADES, & OTHER EXULTATIONS

#### CHIZINE PUBLICATIONS AND THE SUNBURST AWARD SOCIETY PARTNER IN ORDER TO INAUGURATE A NEW SHORT FICTION AWARD CATEGORY

**TORONTO**, Ontario (October 6, 2014) — **ChiZine Publications** (CZP) and the Sunburst Award Society announced today that they would be working together to add a short fiction category to the Sunburst Awards’ roster. The Sunburst Awards are juried awards that currently recognize the best novels in Canadian speculative fiction in both adult and young adult categories published in the preceding year.

Launched in 2000, the Sunburst Awards bring together a different panel of jurors annually to select the best literature of the fantastic written by a Canadian. In 2008, the Sunburst Awards added a Young Adult (YA) novel category. Beginning in 2015, the jury will also select the best short story written by a Canadian. To do this, they will coordinate with CZP to accumulate a pool of stories eligible for deliberation by the Sunburst Award jury and for consideration in CZP’s **Imaginarium** anthology, a collection of the best Canadian short speculative fiction.

“It’s a natural fit,” says **Rebecca Simkin**, Chair of the Sunburst Award Society. “ChiZine Publications compiles a database each year of short speculative fiction written by Canadians from which they select what they will include in **Imaginarium**. This partnership will allow our jurors access to a comprehensive assembly of eligible works. We’re very excited to partner with CZP; not only have they garnered many accolades in a very short time but, importantly, they are as committed to promoting outstanding Canadian talent as we are.”

“ChiZine began as an online dark genre magazine,” says **Sandra Kasturi**, co-publisher of ChiZine Publications and who has served as co-editor for each edition of *Imaginarium*. She was also [ChiZine.com](http://ChiZine.com)’s poetry editor for more than a decade. “To be involved with an organization as important as the Sunburst Awards as they launch their short fiction award is both an honour and a bit like coming home.”

Both Simkin and Kasturi state that, although *Imaginarium* and the Sunburst Award will draw from the same pool of stories, their respective editors and jurors are free to select what they wish to consider or include. Publication in *Imaginarium* does not automatically mean that a story will be on the shortlist for the Sunburst nor

that the Sunburst winner will automatically be included in *Imaginarium*. This will ensure that, since excellent fiction always stands out, the contents of *Imaginarium* and the Sunburst Award shortlist will showcase a range of the best short fiction produced in Canada.

The first short story award winner will be announced in the fall of 2015 and will receive a prize of CAD \$500 and a medallion which incorporates a specially designed "Sunburst" logo.

Contact

**Sandra Kasturi**, Co-Publisher [Sandra](#)  
ChiZine Publications [ChiZine](#)

**Rebecca Simkin**, Chair [Rebecca](#)  
Sunburst Award Society [Sunburst Awards](#)  
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Canada

## **ABOUT CHIZINE PUBLICATIONS**

**ChiZine Publications** (CZP) is a British Fantasy Award-winning and three-time World Fantasy Award-nominated independent publisher of surreal, subtle, and disturbing dark literary fiction hand-picked by **Brett Alexander Savory** and **Sandra Kasturi**, Bram Stoker Award-winning editors of **ChiZine: Treatments of Light and Shade in Words**.

## **ABOUT THE SUNBURST AWARD**

The Sunburst Award for Excellence in Canadian Literature of the Fantastic is a juried award which recognizes exceptional writing in three categories: adult, young adult and short story. The awards are presented each fall to the best Canadian speculative fiction novel, book-length collection, or short story published any time during the previous calendar year.

Named after the first novel by [Phyllis Gotlieb \(1926–2009\)](#), one of the first celebrated writers of contemporary Canadian science fiction, the award is a cash prize of \$1,000 for each of the Adult and Young Adult categories, and of \$500 for the short story category. All three awards are presented with the distinctive Sunburst medallion. The awards are presented in the fall of each year.

## **SUNBURST AWARD NOW ACCEPTING E-BOOKS**

Toronto, Ontario (November 7, 2014) The Sunburst Award Committee announced today that they have moved into the digital age. Starting with the 2015 awards, they will accept e-book versions of submissions as well as print ones.

“It will help publishers to submit, especially smaller ones. Postage costs have increased dramatically over the last several years and print books have a cost of their own.” says **Peter Halasz**, one of the founders of the awards. “We also expect to reduce our own costs since we mail as many as 120 - 130 books annually to each of five jurors.”

“As the publishing landscape continues to change, we expect the number of print books submitted to drop significantly over the next few years,” says **Rebecca Simkin**, the organization’s current chairperson. “Since

most of our jurors and administrators overwhelmingly prefer print books they will indeed be missed, but with the generous support of Kobo Writing Life, we are able to supply the jury with new Kobo Arc tablets for their Sunburst deliberations.”

The Sunburst Awards have set up a page on their website where publishers will be able to go to upload their e-book files and where the jurors can download them to their e-readers. They are now open to submissions of books published in 2014 for consideration for the 2015 award.

## **2015 JURORS FOR SUNBURST AWARDS**



**Samantha Beiko** is the author of the YA Fantasy novel, **The Lake and the Library**, which was nominated for the 2014 MB Book Awards Eileen Sykes McTavish Award. She also co-edited **Imaginarium 2013: The Best Canadian Speculative Writing** for ChiZine Publications with **Sandra Kasturi**.

After living in Toronto and taking a post-graduate in Canadian Book Publishing, Samantha has worked for various publishers as a managing editor, designer, publicist, and marketer for the past 5 years. She currently edits and designs for ChiZine Publications, in addition to working on projects for independent clients. Samantha lives and works out of her home in Winnipeg.



**Gerard Collins** is the author of **Finton Moon**, which was nominated for both the 2013 Sunburst Awards and the 2014 Dublin IMPAC International Literary Award, and won the Percy Janes First Novel Award. His short story collection **Moonlight Sketches** won the 2012 Newfoundland and Labrador book award, while many of his stories have won individual awards. He has a Ph.D. in English literature, with a specialization in the post modernization of ghost figures in North American fictions, including a partial focus on the fantastic. He has also written a Masters thesis on the gothic technique of Edgar Allen Poe and published a book chapter on contagion and disease in Patricia Cornwell’s

Scarpetta series. He has taught at Memorial University for fifteen years and, more recently, at the University of New Brunswick. Gerard often teaches workshops in creative writing, and he is working on a new urban gothic novel entitled **My Sister’s Walls**.



For over twenty-five years, **Paula Johanson** has worked as a writer, teacher and editor. Among her twenty-nine books on science, health and literature for young adult readers the most recent are **Love Poetry: How Do I Love Thee?** (Enslow Publishers), **Fish: The Truth About The Food Supply** (Rosen Publishing), and the science fiction anthology *Opus 6* (Reality Skimming Press). An accredited teacher, she has written and edited curriculum educational materials. Recently she completed an MA in Canadian Literature at the University of Victoria.

**Corey Redekop’s** debut novel **Shelf Monkey** (ECW Press, 2007), concerning a manic troupe of radical bookworms, was awarded the Gold Medal for Popular Fiction by the Independent Publishers Book Awards and was later named a Top 40 Novel of the Decade by CBC Canada Reads. His follow-up novel **Husk** (ECW Press, 2012), the story of a depressed zombie and his cat, was a finalist for the

ReLit Award and was chosen as a Best Book of 2012 by Amazon.ca and January Magazine.



Currently, **Redekop** lives in Fredericton, NB, where he writes for the fun of it and works as a librarian for the cash. And also the fun of it. He occasionally blogs at [Corey blog](#). Also for the fun of it.

**Sherryl Vint** is a Professor of Science Fiction Media Studies at the University of California, Riverside, where she co-directs the Science Fiction and Technoculture Studies program. She has published widely on science fiction, including **Bodies of Tomorrow**, **Animal Alterity** and **Science Fiction: A Guide to the Perplexed**. She has previously served on the Philip K. Dick Award jury, and was the VP of the International Association for the Fantastic in the Arts from 2010-2013. She co-edits the journals **Science Fiction Studies** and **Science Fiction Film and Television**, and is working on a book on biopolitics and science fiction. (photo: David Findlay)

## **2014 RHYSLING AWARDS**

Source: [Mike Glyer](#) at File 770.

The winners of the [2014 Rhysling Awards](#) have been announced by the Science Fiction Poetry Association. The recipients were selected by a vote of 57 SFPA members.

### **Short Poem Category:**

#### *FIRST PLACE*

“Turning the Leaves” by **Amal El-Mohtar** (*Apex Magazine*, December 2013)

#### *SECOND PLACE*

“Rivers” by **Geoffrey A. Landis** (*Asimov’s Science Fiction*, June 2013)

#### *THIRD PLACE*

“Music of the Stars” by **Bruce Boston** (*2013 Balticon Program Book*)

### **Long Poem Category:**

#### *FIRST PLACE*

“Interregnum” by **Mary Soon Lee** (*Star\*Line* 36.4)

#### *SECOND PLACE*

“Hungry Constellations” by **Mike Allen** (*Goblin Fruit* Fall 2013)

#### *THIRD PLACE*

“I will show you a single treasure from the treasures of Shah Niyaz” by **Rose Lemberg** (*Goblin Fruit*, Summer 2013)

**Amal El-Mohtar** is [the first woman to win the Rhysling Award three times](#). Her winning poem “Turning the Leaves” can be read online [here](#). **El-Mohtar** says she [wrote it for Lynne M. Thomas on the eve of her leaving](#) Apex Magazine.

**Mary Soon Lee’s** “Interregnum” can be read online [here](#), together with other poems from the cycle of which it is part.



# CONTESTS, COMPETITIONS, & OTHER CONIPTIONS

## FRIENDS OF THE MERRIL SHORT STORY CONTEST

Things have been a little quiet here at the Merrill Contest, but that's about to change. The reading period is now open!

The [Submission Guidelines](#) are posted.

There is [bounty](#) ready to be won.

Our [Judges](#) are ready to read.

Are you ready to enter? Here are five good reasons why you should!

### **#1: To support the activities of the Friends of the Merrill Collection**

The [Friends of the Merrill Collection](#) is a volunteer organization to support and promote the [Merril Collection of Science Fiction, Speculation, and Fantasy](#). They maintain [Sol Rising](#), a bi-annual newsletter featuring original specific research, reviews, community news and history; they [throw tea parties, book sales and filk concerts](#), free and open to the public; they host readings, discussions, and panels. The Friends are committed to building the specific literary community in Toronto and outside of it by making the Merrill's incomparable resources accessible and available to everyone.

### **#2: To Pin A Blue Ribbon to Your Submission**

This year, the Contest is accepting simultaneous submissions. What does this mean? You can take your best, shiniest story and submit it to us *while* you have it out on submission at the short story market of your choice. Submitting your story does not sacrifice any of your story's rights. You can publish it *and* reap the rewards of a win. Past winners of the Contest have gone on to appear in [published short story collections](#) and [pro magazines](#) – yours can too.

### **#3: For a Chance to Be Read By Our Award-Winning Judges**

The Contest has enlisted the support of three brilliant authors this year – [Leah Bobet](#), [Julie Czerneda](#), and [Caitlin Sweet](#). All the long-listed stories will be read by all three judges, and in the past, the Contest has returned comments on these entries. This is your chance to shine in the eyes of some of specific's luminaries!

### **#4: To Find a Place for That Odd Submission**

Ever feel like “the market” doesn't have a place for what you're writing? That your story keeps missing, just by inches, that particular flavour or theme that a magazine or anthology wants? Here's what we want at the Contest: everything. Send us your zombies, your power-armoured elves, your heartfelt epics, your left-field experiments. Take us ten thousand years into the future or deep into the magic of the days of yore. As long as your story can be called “speculative”, we will consider it. Our readers come from all corners of the speculative fiction map, and are ready to show love to whatever you can throw at us.

### **#5: Did We Mention the Money?**

The Contest is awarding \$600 in [cash prizes](#) this year: \$500 for first place and \$50 each to our honourable mentions. Smaller than many literary contests, the Merrill might be your chance at a happy windfall.

Get ready! Submissions opened November the 14th, 2014. You can direct any questions or comments at Charlotte Ashley – [Charlotte](#). Do also follow us on Twitter at [@FotMContest](#) for updates!

## **CONTEST RULES**

The following are the official contest entry rules for the 2014/2015 Friends of Merrill Short Story Contest. If you still have questions, or require more information, after reading them, please see our FAQ page or send an e-mail to Charlotte Ashley at [Charlotte](#).

### **Entry (Periods and Fees)**

**Contest Period:** **The reading period for the Friends of the Merrill Short Story Contest is noon EST on November 14, 2014 to 11:59:59 p.m. EST on February 15, 2015.** Any entries received after the contest closes will not be eligible for entry.

**Entry Fee:** All stories submitted to the Friends of the Merrill Short Story Contest must be accompanied by a **\$5.00 (CDN)** entry fee. This fee is used to fund the winners' purse and all funds raised in excess of that amount are used by the [Friends of the Merrill Collection](#) to support the [Merril Collection of Science Fiction, Speculation, and Fantasy](#) at the [Toronto Public Library](#).

We will not read a submitted story until we have received an entry fee for it. We recommend that you pay your entry fee first and then submit your story so that you can include your proof of payment in your submission cover letter. The entry fee must be paid by PayPal via the button on the [Pay Entry Fee\(s\)](#) page (the PayPal button will be available Nov. 14, 2014). Please pay before you submit your story and include your Transaction ID (17 characters, letters and #s) in your cover letter as proof of payment. We will cross-reference this number with the contest PayPal account to corroborate payment of the entry fee.

### **Submissions**

**Content:** All entries submitted to the Friends of the Merrill Short Story Contest must have a speculative fiction element (see the [FAQ](#) page for our definition). As we are no longer posting the winning stories on the website, there are no restrictions on content or subject matter. All entries must be previously unpublished.

**Eligibility:** The Friends of the Merrill Short Story Contest is open to all writers of all levels (published, unpublished, emerging, etc.), without restriction. The contest is international, so writers of any nation may enter.

**Number of Submissions:** There is no longer any restriction on the number of entries you may submit to the Friends of the Merrill Short Story Contest, but each entry must be accompanied by a separate entry fee. So, for example, you may submit three stories, as long as you pay \$15 in entry fees.

**Simultaneous Submissions:** This year, simultaneous submissions WILL be allowed.

**Submission Type and Length:** Your entries must be stories, and must be a maximum of 6,000 words in length. The Friends of the Merrill Short Story Contest does not accept poetry or creative non-fiction.

**Submission Format (Electronic):** This year, we are ONLY accepting electronic entries. Entries should be e-mailed to us at [submissions](#) with the words "Submission: Story Title" in the Subject line. All entries must use [Standard Manuscript Format](#) and be attached to your e-mail as a .doc or .rtf file. Include a brief cover letter in

your e-mail with your Contact Info (name, address, telephone number and e-mail address), story title and word count. Remember to include your payment information as well. You can include a bio or publication history if you like, but it's not necessary.

**Response Time for Submissions:** We try to acknowledge all submissions within one week of their arrival, but if you have not heard from us within two weeks of having submitted your entry please query us at the contest e-mail address ( [submissions](#) ) with the words "Query: Receipt – Story Title" in the Subject line. Please provide the date sent.

### **Adjudication of Entries**

**Preliminary Judging:** All stories are judged blind. During the three month reading period (November 14, 2014 – February 15, 2015) all stories will be read by a team of slush readers. Our slush readers will choose the finalists two weeks after the end of the reading period (March 1, 2015). Once this two week period is over, rejections and notification of progression to finalist status will be sent out via e-mail. The finalists are handed over to the [Final Panel Judges](#) for consideration and voting. At that time the story titles of the finalist entries will be posted to the contest website, and we ask that if your story is chosen for the shortlist that you please refrain from mentioning which story is yours anywhere online. You can absolutely feel free to mention that a story of yours is a finalist in the contest, we just don't want to prejudice the judges by having them know who wrote which story on the shortlist.

**Final Judging:** The judges will select one winner and two runners up from the finalist stories. Final selections as to the winning story and honourable mentions will be made no later than March 31, 2015, at which time all the finalists will be notified via e-mail to inform them of the results.

### **Prizes and Payment**

This year's prize pool is a grand total of \$600.00 (CDN), and the funds will be awarded on the following basis:

**First Place:** \$500.00 (CDN)

**Honourable Mentions (2):** \$50.00 (CDN) each

**Posting of Names and Story Titles to the Contest Website:** The titles and authors of the winning stories will be posted to the Friends of the Merrill Short Story Contest website after the winners have been notified. This information is left online indefinitely to provide exposure to both current and past finalists and winners of the Friends of the Merrill Short Story Contest.

**Payment and Prize Distribution:** Monetary payment will be made to the winners once we have contacted them and received information as to their preferred method of payment.

### **Rights**

At no time do you relinquish any right, copyright, or ownership of your story to us, either during the reading period, during consideration for finalist status, or in the case of your story being selected as a winner.

### **Conditions**

All entries submitted to the Friends of the Merrill Short Story Contest must be previously unpublished, original (plagiarism or fraudulent entries will result in disqualification) work. The exception to this rule is fiction not

previously published in English: material previously published in another language and translated into English is acceptable.

### **The Big Why (And How You Can Help Whether You Enter Or Not)**

We know that for many writers the idea of entry fee based contests is a touchy subject, both because of the fraudulent practices that choke the field like the risen dead clawing their way free from rotting loam, and because of the idea of the fees themselves.

We, the [Friends of the Merrill Collection](#), would like to make very clear the fact that we are not charging “reading fees”. We are running a contest to raise funds to aid the Merrill Collection, and to raise awareness of the Collection. We hope you will visit the [Merril Collection of Science Fiction, Speculation, and Fantasy website](#), or better still, join us at The Lillian H. Smith Branch of the Toronto Public Library for [readings, exhibits, discussions and other special events](#)! Your entry fees and donations will help the Friends continue to offer great programming throughout the year.

We hope to do vastly more than simply raise the sum we need to meet the prize monies guaranteed. We are looking to engage good old fashioned barn-raising, put-on-a-show, shoot-for-the-moon fundraising. Some organizations run bake sales. We work with fiction. And what better way to work with fiction than by encouraging lovers and practitioners, amateurs and professionals, enthusiasts and connoisseurs of that craft to write and try for some cash prizes?

We hope you’ll help. You don’t even have to enter to do it. Help us spread the word. Tell a friend. Tell five. Tell ten. Blog about the contest. Tweet about it. Whatever you can and are willing to do to help, know that we appreciate it more than we can say. Because at its heart, the Merrill Collection is about the love of fiction, be it science fiction, fantasy, horror, or any of the other less easily defined branches of speculative fiction, and the wide world of mainstream literature lying just beyond our doorstep. It is about discovery and change and imagination. It is about the power of the written word to motivate and move and foment and catalyze and crystallize and inspire.

It is about wonder.

And if that isn’t something to get behind we don’t know what is.

### **THE ROSWELL AWARD FOR SHORT FICTION CONTEST**

Presented by Sci-Fest LA [Sci-Fest LA](#) (FOR ADULT WRITERS OVER THE AGE OF 18)

SCI-FEST LA: The Los Angeles Science Fiction One-Act Play Festival is happy to announce the launch our new short story writing contest for adult writers over the age of 18 called THE ROSWELL AWARD. All submissions must be short stories (not plays), must be an original work of science fiction (not fan fiction) and must be no longer than 1500 words.

The contest is open to U.S. writers as well as **writers outside the U.S.** Five finalists will be chosen and their stories will be read aloud by professional actors associated with iconic Sci-Fi TV shows in a special awards ceremony to be held at the festival on May 23, 2015 at 7:00 PM (Memorial Day Weekend).

The winner of THE ROSWELL AWARD FOR SHORT FICTION will receive a donated cash prize of \$1,000.00. All stories submitted must be typed in English and must have the contestant’s name, email address and phone number clearly typed on the title page. All entries must be submitted electronically via the



website. Entries longer than 1500 words will be disqualified. See terms and conditions for submitting at the website.

**The deadline for submissions is January 15th, 2015.** Submit stories at [Sci-Fest LA](#).

Finalists will be notified by March 15th, 2015. Sci-Fest LA is produced by Michael Blaha, Lee Costello and David Dean Bottrell (“Boston Legal”).

## **SUBTERRAIN MAGAZINE’S LUSH TRIUMPHANT LITERARY CONTEST**

The 13<sup>th</sup> annual contest is open for 2015 submissions! Awarding \$3,000 in cash prizes, plus publication. **Final deadline for entries: May 15, 2015** (postmarked). Three categories, three cash prizes, one deadline!

**FICTION:** maximum 3,000 words (no specific theme, we simply want to be amazed!);

**POETRY:** A suite of 5 related poems (maximum 15 pages);

**CREATIVE NON-FICTION** (Based on fact, adorned w/fiction): Maximum 4,000 words.

The winning entries in each category will receive a \$1,000 cash prize (plus payment for publication) and will be published in the Winter ’15 issue. First runner-up in each category will be published in our Spring 2016 issue.

Entry fee (non-refundable): \$27.50 per entry. You may send a cheque or money order along with your submission (cheque/money order made payable to subTerrain Magazine) or submit your entry and payment online at [www.subterrain.ca](http://www.subterrain.ca).

All entries **MUST** be previously unpublished material and not currently under consideration in any other contest or competition. Entries will **NOT** be returned (so keep a copy for yourself). Results of the competition are posted at [www.subterrain.ca](http://www.subterrain.ca) in the fall, prior to publication in our Winter issue. You may submit as many entries in as many categories as you like!

Disclaimer: The judges reserve the right not to grant an award if, in their opinion, no entry is of sufficient literary merit. All entrants receive a one-year subscription to *subTerrain*! #Triumphant2015

**The Graeme** – I’m not sure if subTerrain publishes SF, but one of its covers features a 30’s style space heroine. This Vancouver-based magazine appears to be searching for any sort of edgy fiction, and even fictional non-fiction, so could be worth checking out.

## **THE SWALLOWS SEQUENTIAL SHORT STORY AWARD CONTEST**

This contest is for complete **black and white** comic / cartoon stories from 1 – 5 pages long. Entries may be by sole authors, or be collaborations between several writers and artists.

Contest opens: 1 January 2015

**Deadline: 15 February 2015**

Winners notified: 15 March 2015

Winners published in: Issue 7, Summer 2015

Maximum entries: 100

Judging by [The Comic Shop](#) in Vancouver

**Prize:** \$500 and publication in the Summer 2015 issue of *Pulp Literature*. All entrants receive a 1 year digital subscription to *Pulp Literature*.

Entry fee: \$25

Earlybird fee (before 15 January 2015): \$20

Feedback on stories and artwork is available for an additional fee of \$15.

**Submission Guidelines:** You may submit as many entries as you like but please send them separately (payment may be sent as a total amount). Be sure to follow the guidelines below:

**1. Include in the body of your email:**

- Story title
- Name(s) of writer(s)
- Name(s) of artist(s)
- Roles of contributors(s) (ie, pencils, inks, lettering etc)
- Address and contact information for all contributors
- Request for feedback if desired

**2. Attach your entries:**

- Entries should include the following
  1. the story script as a doc, docx or a pdf
  2. a multi-page pdf of the finished artwork
  3. optional: a multi-page pdf of the lettered finished artwork
- Entries must be finished pieces; ie do not send scripts, storyboards, thumbnails or unfinished pencils.
- Exception to the above: stories may be sent in without finished lettering if accompanied by a clear panel-by-panel script.
- Entries must be black and white or greyscale.
- Final page size should be at least 11cm wide x 17cm tall (letter orientation). Larger pages are fine as long as the page will scale down in the correct proportion (roughly 2:3 ratio). Dimensions do not need to be exact but pages should be the same size within the story.
- Please ensure the attachments **do not** include your name or contact information, and block out any artist signatures.

**3. Confirm your contributors' consent:**

- If there is more than one contributor all additional contributors must send emails to pulpliteraturepress (at) gmail.com confirming their roles in the authorship/creation of the story, their consent to enter the story in the contest, and their agreement to abide by the rules of the contest.
- Prize money will be divided equally between all contributors of the winning piece unless a statement signed by all contributors delineating alternate division of payment is received by the contest coordinators before of 15 March 2015.

**4. Send entries to [Pulp Literature](#)**

For payment the contact form at the bottom of this page will take you directly to Paypal. If you prefer e-transfer or cheque, contact us at the above email.

We only accept unpublished entries. Please notify us immediately if your story is accepted for print elsewhere.

We will only notify winning entrants. If you would like to be informed of the winners you may sign up for our monthly [newsletter](#).

Entries are limited to 100, so be sure to submit early to get your story in!

### Contest Entry Form

You can use contact form here [entry form](#) to enter any of our currently open contests. The form will take you straight to Paypal for payment. If you would prefer to pay by cheque or e-transfer contact us at [Pulp Literature](#)

## BOOK SIGNINGS, LECTURES, & OTHER CONFRONTATIONS



## POETS, POEMS, & OTHER PROBLEMS



**Brains, Brains, Brains**, a poem by *Puneet Dutt*, an American living in Toronto, has appeared in issue 66 (November) issue of Apex Magazine. Her poems have been published in Canadian Literature, in White Wall Review, and by the Canadian League of poets. “[Brains, Brains, Brains](#)”

**A Portrait of the Monster as an Artist**, a poem by *Dominik Parisien* was accepted by Mike Allen for [Mythic Delirium](#). She states “This will be my second appearance in Mythic Delirium, but my first on the relaunched online version of the magazine. Poems and stories from the first year of the new MD were recently compiled in an [anthology](#) format, and the book received some very nice praise from *Publishers Weekly*.”

“I wrote the poem for Helen Marshall after I finished reading her magnificent poetry collection, [The Sex Lives of Monsters](#).”

## SPIDER ROBINSON DONATION FUND

Normally I reserve this section for interesting or celebratory news items, happy events, and so on.

However, *Spider Robinson*, a well-respected and much beloved Canadian (of American origin) SF&F author has experienced some very hard times indeed.

His wife and writing partner Jeanne died of cancer in 2010. His daughter Terri Luanna Robinson da Silva passed away from cancer on December 5<sup>th</sup>, 2014, and on December 24<sup>th</sup>, as Spider posted: “my father Charlie Robinson died at age 92, at home in South Carolina.”

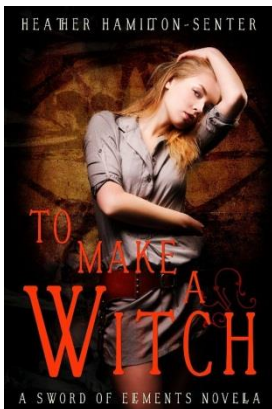
His longtime friend Steve Fahnstalk, mindful of Spider’s dire need to cover medical and funeral expenses has set up a fund which you can donate to, anonymously if you wish. Any amount welcome.

As someone who has known and been very fond of Spider and Jeanne since they moved to the West Coast, I do not know how to express my sorrow over recent events except to offer my heartfelt condolences to Spider. I am certain his fans, peers, and innumerable friends sincerely offer the same.

Donate if you can. [Donations for Spider](#)

## PUBLICATIONS NEWLY UNLEASHED

**To Make a Witch** – *Heather Hamilton-Senter* [Available here](#)

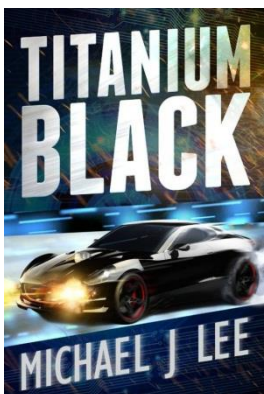


At her old high school, Lacey found herself on the wrong side of a conflict between Celtic gods. Making a new start in an exclusive boarding school in New Orleans, she hopes to forget that she was once on the verge of becoming a powerful witch—and everything she’s lost both since and before then.

When a gruesome murder occurs in the very heart of Westover Academy, Lacey discovers a connection between it and the desecration of the tomb of Marie Laveau, the famed Voodoo Queen. Haunted by a trauma in her past, Lacey must solve the mystery before she becomes the killer’s next target.

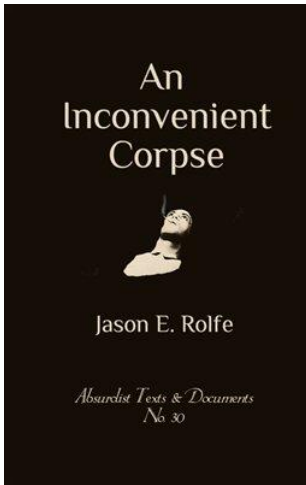
Circumstances beyond her control may once again make Lacey McInnis—cheerleader, scholar, and all-around good girl—a witch.

**Titanium Black** – *Michael J Lee* [Available here](#)



A generation after the Plague, the automated Grid still functions and keeps humanity alive. The new young generation has built a society based on gangs and racing. In this world Grady Bannion is an outcast. He has no gang affiliation. His fantastic discovery makes him a force to be reckoned with on the road but also attracts the attention of an adversary who threatens the world and will push Grady to his limits.



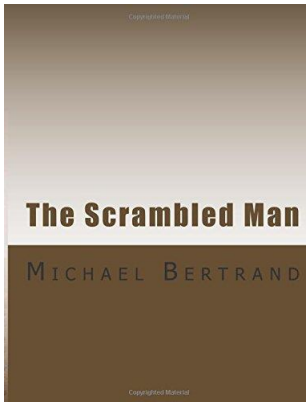


Absurdist Texts & Documents – No. 30  
\$16 / Edition limited to 300 copies  
Perfect-bound paperback, 66 pp.

These absurdist stories document the author's daily commute to and from work. They are not the sort of adventures and mishaps one commonly experiences. Quite the contrary. Readers are hereby cautioned that these deceptively brief and whimsical tales contain unexpected speed bumps. Laugh at your own risk.

"Jason E. Rolfe is a worthy successor to the great French humorist Alphonse Allais."

**The Scrambled Man** – *Michael J. Bertrand* \$2.90 US Kindle. \$10.80 Paperback. [Available here](#)

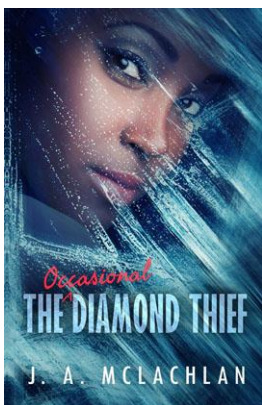


"Why fly when you can teleport? That's what everyone thinks until the day the gruesome corpse of a randomized man materializes on a teleport platform. The world is shocked, and it is up to Adam Eden, the world's first genetically perfect man, and his team of investigators to find out just what happened to... the Scrambled Man."

Michael was born in Summerside, Prince Edward Island, Canada. He was the blessed surprise that completed a set of two girls and two boys. Currently he lives in Richmond, just outside of Vancouver, British Columbia, although in his rambling youth, he also lived in Portland, Oregon and Silicon Valley. His hobbies include video games, baking, pondering things, and, surprisingly enough, writing. He suffers from clinical depression, but then again what else do you do with it? All proceeds from the sale of his books go directly to making a sad man happy.

## **LOOKING TO THE FUTURE (DON'T WE ALL?)**

**The Occasional Diamond Thief** by *J.A. McLachlan*



To be published by EDGE in Spring of 2015.

EDGE Science Fiction and Fantasy Publishing [www.edgewebsite.com](http://www.edgewebsite.com) (403) 254-0160  
"We are excited to publish 'The Occasional Diamond Thief'" says Brian Hades, owner of the EDGE imprint. "It is a fun, fast moving science fiction YA story with a mystery/save the world theme coupled with the challenges faced by 16-year-old protagonist, Kia Ugiagbe. Although this story is targeted to YA readers, it is a story to be enjoyed by all ages!"

### **About "The Occasional Diamond Thief"**

On his deathbed, Kia's father discloses a secret to her alone: a magnificent and unique diamond he has been hiding for years. Fearing he stole it, she too keeps the secret. She learns the gem comes from the distant colonized planet of Malem, where her father caught the illness that eventually killed him.

During Kia's training to be a translator, she is co-opted by a series of events into traveling as an interpreter to Malem. Using her prowess in languages - and the ability to pick locks - Kia unravels the secret of the mysterious gem and learns what she must do to set things right: return the diamond to its original owner.

But how will she find out who that is? And how can she bear to part with this last link to her father?

### About the Author:



J. A. McLachlan is a former college professor who lives in Waterloo, Ontario. She released her first science fiction book, "Walls of Wind", earlier this year. This will be Ms. McLachlan's fifth book. In addition to writing science fiction, she also published a collection of short stories entitled "Connections: Parables for Today", and two ethics text books.

### Praise for J. A. McLaughlan:

"**J. A. McLachlan** is a terrific writer - wry and witty, with a keen eye for detail. I've been following her work with interest and delight since 2003. In a world where young-adult fiction is booming, 'The Occasional Diamond Thief' propels McLachlan to the front of the pack." -- **Robert J. Sawyer**, Hugo Award-winning author of

"FlashForward"

"The Occasional Diamond Thief" will be available in Canada on April 15, 2015, and in the US on May 15, 2015. 978-1-77053-075-1 \$14.95

For additional information, please contact:

**Janice Shoults**

Marketing and Events

EDGE Science Fiction and Fantasy Publishing

P.O. Box 1714, Calgary, AB

Canada T2P 2L7

Email: [Events](#)

Phone: 403-254-0160

Or **Jane Ann McLachlan**:

Email: [Jane McLachlan](#)

**When Things Go Wobbly** by **Gregg Chamberlain**. He writes: "The micro fic keeps going and going... **SciPhi Journal** ([www.sciphijournal.com](http://www.sciphijournal.com)) accepted "**When Things Go Wobbly**" a microflash tribute to mad science in upcoming issue.

Well, yesterday's phone interview with the editor of SciPhi Journal was a fun first-time experience for me... and ta-merci to everyone for the encouragement and support... and especial thanks to Rob Sawyer for his helpful reply to my request for advice.

The interview occupied about 10 minutes and was three questions, which I had received by email in advance so i could prep... the other contributors to SciPhi Journal also received the same questions in advance of their scheduled interviews.

In essence, I was asked for a short intro about myself, what was the origin of the story (“When Things Go Wobbly”) and where anyone can find other works of mine. So, did a thumbnail profile of myself, with mention of Anne and our fury feline brood, a quick explanation of how this microfiction came to be, and a quick listing of the half dozen stories I do have in print so with a mention of the other half dozen accepted and pending publication.

Did not trip over my tongue or otherwise embarrass myself. Looking forward to when the issue of SPJ comes out and also when the notice of my interview is available.”

### **Ten Little Zombies** by *Gregg Chamberlain*.

He writes: “**Apex Magazine** has accepted “**Ten Little Zombies**” for publication in an upcoming issues. it is one of my pieces in the project, **A Zombie Garden of Verses**, that me and my excellent artist partner, the talented *Lynne Fahnstalk*, are shopping around for a publisher.

“**Ten Little Zombies**” is a zombiefied version of the traditional children's rhyme of Ten Little Soldiers (or Teddybears or whatever)... and yes, I am well aware of the rhyme's less politically correct origin... my hope is that MY version outshines and outshadows all of that and becomes the kinder, gentler, more family-friendly standby in schoolyards EVERYWHERE!”

### **Mirror’s Heart** by *Justine Alley Dowsett* and *Murandy Damodred*



Hello everyone, it's cover reveal day at Mirror World Publishing. We're a small publisher based out of Windsor, Ontario specializing in Fantasy and Sci-fi that's out of the box! I'd really appreciate if you pop over to have a look at our release: [Mirror World Cover release](#)

Welcome to World giveaways! The much anticipated sequel to Mirror’s Hope is coming soon and this time, we’re able to offer a fantastic pre-order deal! Order your copy through our website and we’ll ship it to you as soon as copies are available. We’ll also sign them! Mirror’s Heart is coming February 17th, 2015! Order yours today!

Genre: A dark fantasy Romance novel, the second in the Mirror World series that began with Mirror’s Hope (currently available where books are sold).

### **Even the world we know casts a shadow...**

If you’re looking to be entertained and inspired by escaping to a fictional world filled with believable characters and you enjoy plots filled with seduction and intrigue, then this series is for you!

“Ten years after the revolution that won Mira Calanais the right to live her life as she pleases, she finds herself wracked with guilt over what she had to sacrifice to make her world a better place. Remembering the man she once loved and then lost, Mira realizes there is still one last mission for her to complete. She must save Hope from Caralain’s clutches.

Caralain Dashar seems to have it all: a career most would envy, her old Generals to do her bidding, and the former ‘Avatar of the Light’ as her prisoner. Despite all that, she wants more and has been waiting long years for the chance to finally make her dreams come true.

In a dangerous game of cat and mouse, Mira and Caralain go head to head and come face to face with their pasts and their worst fears, while the fate of the world hangs in the balance.

Can either of these women succeed in changing the world a second time, or will their desires come at too steep a price?”



**Justine Alley Dowsett** (right) and **Murandy Damodred** (left) are the co-owners of **Mirror World Publishing**.

With a passion for media and sales, Murandy has a strong background in public relations and promotions as well as an education in Drama and Communications. Justine is an author and has worked in a multitude of industries. She comes to Mirror World Publishing after acting as Producer and Business and Marketing Director for First Age Studios.

You can find them on [facebook](#) or Twitter @mirrorworldpub

## **MAGAZINES (WHERE THEY KEEP THE HIGH EXPLOSIVES)**

### **APEX MAGAZINE** Issue #68, January 2014

A 2014 Hugo Award nominee for Best Semiprozine!  
Cover art by **Emma sanCartier**.

**Apex Magazine** is a monthly science fiction, fantasy, and horror magazine featuring original, mind-bending short fiction from many of the top pros of the field. New issues are released the first Tuesday of every month.

#### **Fiction**

“**Pocosin**” by **Ursula Vernon**

“**Multo**” by **Samuel Marzioli**

“**Anarchic Hand**” by **Andy Dudak**

“**John Dillinger and the Blind Magician**” by **Allison M. Dickson**

“The Sea Half-Held by Night” by **E. Catherine Tobler** (eBook/subscriber exclusive)

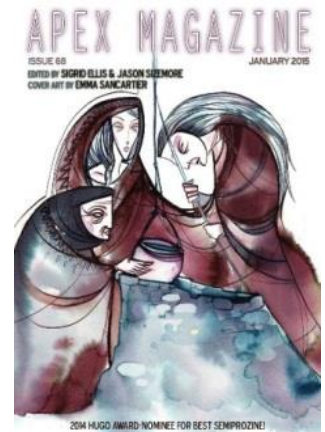
“Straggletaggle — Novel Excerpt” by **J.M. McDermott** (eBook/subscriber exclusive)

#### **Poetry**

“**Doors**” by **Alina Rios**

“**The Poe Twist**” by **Armel Dagorn**

“**Before My Father Vanished**” by **Wendy Rathbone**





## Nonfiction

[“Words from the Editor-in-Chief”](#) by *Jason Sizemore*

[“The Other: HP Lovecraft, Alien, and Ghost Stories: Monstrifications of Dunbar’s Number”](#) by *DeAnna Knippling*

[“Apex Author Interview with Ursula Vernon”](#) by *Andrea Johnson*

[“Apex Cover Artist Interview with Emma SanCartier”](#) by *Russell Dickerson*

[“Clavis Aurea: A Review of Short Fiction”](#) by *Charlotte Ashley*

## Podcast Fiction

[Download Podcast #19 \(“Pocosin” by Ursula Vernon\)](#). (28:03 in length)

## About the Artist

*Emma SanCartier* sells original artwork, prints, and sculptures to collectors all over the world, and has been involved in numerous gallery shows across the country. To see more of her artwork, visit her website at [Emma SanCartier](#)

## UNCANNY MAGAZINE – Issue #1 Nov/Dec 2014



*Lynne M. Thomas* and *Michael Damian Thomas* are the Publishers/Editors-in-Chief for **Uncanny: A Magazine of Science Fiction & Fantasy**.

Three-time Hugo Award winner **Lynne M. Thomas** was the Editor-in-Chief of [Apex Magazine](#) (2011-2013). She co-edited the Hugo Award-winning **Chicks Dig Time Lords**, as well as **Whedonistas** and **Chicks Dig Comics**.

Along with being a two-time Hugo Award nominee as the former Managing Editor of [Apex Magazine](#) (2012-2013) *Michael Damian Thomas* co-edited the Hugo-nominated *Queers Dig Time Lords* ([Mad Norwegian Press](#), 2013) with *Sigrid Ellis* and [Glitter & Mayhem](#) (Apex Publications, 2013), with *John Klima* and *Lynne M. Thomas*.

Together, they solve mysteries.

**Uncanny** is an online Science Fiction and Fantasy magazine featuring passionate SF/F fiction and poetry, gorgeous prose, provocative nonfiction, and a deep investment in the diverse SF/F culture. Each issue contains intricate, experimental stories and poems with verve and imagination that elicit strong emotions and challenge beliefs from writers from every conceivable background. **Uncanny** believes there’s still plenty of room in the genre for tales that make you *feel*.

Co-edited by Hugo Award-winner *Lynne M. Thomas* and Hugo Award-nominee *Michael Damian Thomas*, each issue contains new and classic speculative fiction, podcasts, poetry, essays, art, and interviews. **Uncanny’s** contributors range from the award-winning leading voices of the field to exciting, emerging talents.

## How You Can Read Uncanny:

**Uncanny** issues will be published as eBooks (mobi, pdf, epub) **bimonthly** on the first Tuesday of that month through all of the major online eBook stores. Each issue will contain 5-6 new short stories, 1 reprinted stories, 3 poems, 4 nonfiction essays, and 2 interviews, *at minimum*.

Subscribers and those purchasing single issues get each issue (November/December 2014 is our first issue) in its entirety up front.

Those reading online for free will be able to read the first half of the issue online when the eBook is released, but will have to wait a month for the second half to appear on the first Tuesday of the next month (of November and December, respectively for our first issue) at <http://uncannymagazine.com/>.

We will also be producing a monthly podcast featuring a story, a poem, and an interview that will likewise be released on the first Tuesday of each month.

**Please follow us on:**

[Twitter](#) [Facebook](#) [Tumblr](#)

Our first issue! All of the content will be available for purchase as an eBook (PDF, EPUB, MOBI) on November 4, 2014. The free online content will be released in 2 stages- half on November 4, and half on December 2.

Featuring new fiction by *Maria Dahvana Headley*, *Kat Howard*, *Max Gladstone*, *Amelia Beamer*, *Ken Liu*, and *Christopher Barzak*, classic fiction by *Jay Lake*, essays by *Sarah Kuhn*, *Tansy Rayner Roberts*, *Christopher J Garcia*, plus a Worldcon Roundtable featuring *Emma England*, *Michael Lee*, *Helen Montgomery*, *Steven H Silver*, and *Pablo Vazquez*, poetry by *Neil Gaiman*, *Amal El-Mohtar*, and *Sonya Taaffe*, interviews with *Maria Dahvana Headley*, *Deborah Stanish*, *Beth Meacham* on *Jay Lake*, and *Christopher Barzak*, and a cover by *Galen Dara*.

All of that plus two podcasts!

Episode 1 (November 4): Editors' Introduction, *Maria Dahvana Headley's* "If You Were a Tiger, I'd Have to Wear White" and *Amal El-Mohtar's* poem "The New Ways" (both read by *Amal*), Interview with *Maria* conducted by *Deborah Stanish*.

Episode 2 (December 2): Editors' Introduction, *Amelia Beamer* reading her story "Celia and the Conservation of Entropy," *Sonya Taaffe's* poem "The Whalemaid, Singing" (as read by *Amal El-Mohtar*), interview with *Amelia* conducted by *Deborah Stanish*.

**About The Cover Artist:**

*Galen Dara* likes monsters, mystics, and dead things. She has created art for 47North publishing, **Fireside Magazine**, **Lightseed**, **Lackington's**, **Resurrection House**, and **Ragnorok Publishing**. She was nominated for the 2014 Hugo Award and 2014 World Fantasy Award. When Galen is not working on a project you can find her on the edge of the Sonoran Desert, climbing mountains and hanging out with a loving assortment of human and animal companions. Her website is [www.galendara.com](http://www.galendara.com) and you can follow her on Twitter @galendara

**In The Issue:**

**MORE FICTION:**

[Presence](#) by [Ken Liu](#)

[If You Were a Tiger, I'd Have to Wear White](#) by [Maria Dahvana Headley](#)

[Her Fingers Like Whips, Her Eyes Like Razors](#) by [Jay Lake](#)

[Late Nights at the Cape and Cane](#) by [Max Gladstone](#)

[Migration](#) by [Kat Howard](#) (available Dec 02, 2014)

[Celia and the Conservation of Entropy](#) by [Amelia Beamer](#) (available Dec 02, 2014)

[The Boy Who Grew Up](#) by [Christopher Barzak](#) (available Dec 02, 2014)

## POETRY:

[The New Ways](#) by [Amal El-Mohtar](#)

[Kissing song](#) by [Neil Gaiman](#)

[The Whalemaid, Singing](#) by [Sonya Taaffe](#) (available Dec 02, 2014)

## EDITORIALS:

[The Uncanny Valley](#) by [Lynne M. Thomas](#) and [Michael Damian Thomas](#)

## ESSAYS:

[Worldcon Roundtable Featuring Emma England, Michael Lee, Helen Montgomery, Steven H Silver, and Pablo Vazquez](#) by [Uncanny Staff](#)

[Thank You, Kickstarter Backers!](#) by [Uncanny Staff](#)

[Mars \(and Moon and Mercury and Jupiter and Venus\) Attacks!](#) by [Sarah Kuhn](#)

[Does Sex Make Science Fiction “Soft?”](#) by [Tansy Rayner Roberts](#) (available Dec 02, 2014)

[The Short List: The Ten Best Science Fiction & Fantasy Shorts on the Web](#) by [Christopher J Garcia](#) (available Dec 02, 2014)

## INTERVIEWS:

[Interview: Beth Meacham on Jay Lake](#) by [Lynne M. Thomas](#)

[Interview: Maria Dahvana Headley](#) by [Deborah Stanish](#)

[Interview: Christopher Barzak](#) by [Deborah Stanish](#) (available Dec 02, 2014)

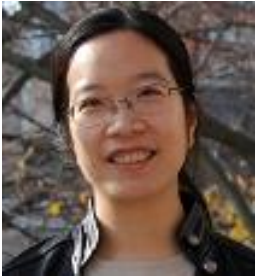
## THE CANADIAN SCIENCE FICTION REVIEW

**AE** is a professional Canadian science fiction magazine with new content every Monday. Our mission is to engender enthusiasm among Canadian readers and to provide a vibrant market for Canadian science fiction writers. All content in **AE** is licensed Creative Commons NonCommercial Attribution NoDerivatives, so please feel free to share these stories around, but remember to drop our name when you do.

## Editorial Board:



[D.F. McCourt](#) grew up in rural Ontario in a house practically constructed of books and magazines. The author of a number of published short stories and novellas, he firmly believes that a strong magazine market is the single most important factor in ensuring a healthy future for genre fiction. He currently lives in Etobicoke with his wife and two young daughters.



[Helen Michaud](#) has worked at several publishing houses ranging from the Big Five to a press with a five-person editorial office. Over the course of a decade she held a variety of roles, including being the first person to read a manuscript and the last one to sign off on the proofs, before fleeing the book industry for the software industry. With AE, she has found a way back to her first love: discovering great stories and sharing them with the others. She is not Canadian, but hopes you can forgive her nonetheless.



[Paul Jarvey](#) is a long-time fan of science fiction (or scientifiction, or whatever the kids are calling it these days), and believes that fictional narratives can be a source of progressive social change. Paul is fascinated by the advent of participatory fiction and the strange economics of virtual worlds. An Albertan by heart, Paul currently lives in Toronto where he works as a post-secondary education policy consultant. Paul is also an avid climber, an obscure dissident, and an amateur editorialist.

### General Inquiries:

[Advertising](#)

[Submissions](#)

[All other queries](#)

Four years. If **AE** were a person it would have just started junior kindergarten. But magazines grow up far faster than that, especially today. We say a ten-year old dog is seventy in “dog years” because, like a seventy-year-old human, that dog is starting to get within spitting distance of its life expectancy. If we apply that logic to magazines, **AE** is ancient. Only 20% of new periodicals survive to celebrate a fourth birthday, making us about 90 in magazine years.

Of course, unlike people and dogs, the older a magazine gets, the harder it tends to be (about half of all new magazines die in infancy, by this analogy). But it’s important to remember that even the oldest magazines remain vulnerable.

*On Spec* is Canada’s longest-running and most-respected English-language science fiction magazine. And yet, in August of this year, *On Spec* announced that their Canada Council for the Arts funding had been cut for 2015. This cancelled funding amounts to twenty to twenty-five thousand dollars per year and represents the majority of *On Spec*’s operational budget.

This follows on ChiZine Publications’ March announcement that they were discontinuing *ChiZine*, their professional genre magazine, in order to focus on their book publishing business. This leaves **AE** as the only remaining SFWA-accredited market in Canada. This is not an honour we were seeking.

I hope our readers will recognize this as a call to action. I encourage you to support *On Spec* (as well as other Canadian magazines like *Neo-Opsis*) by buying subscriptions, donating, or even just spreading the word about these great homegrown markets. Markets we can’t afford to lose.

In the meantime, **AE** will be stepping things up a notch or two, doing our part to ensure that the Canadian science fiction scene remains strong. First and foremost, we are increasing our pay rate for all fiction by 17%, to 7 cents Canadian per word, effective immediately.



Secondly, we are bringing on some more manpower to help us, slowly, expand our capabilities. Erika Kiessner has joined us in the role of Art Director, and she is accepting portfolio submissions at [Submissions](#). We are also looking to recruit several new publisher's readers (slush readers) and feature writers (review and editorial contributors).

[Click here for more information on how to apply for these positions](#). All positions with **AE** are unpaid as a rule (including mine), but feature writers will receive \$20 for each piece they contribute to **AE**.

AE intends to celebrate many more birthdays, and my greatest hope is that you will help to ensure that we are not celebrating them alone.

—D.F. McCourt, Editor

### **Feature Writer:**

We are looking to add up to three new feature writers to our team. Feature writers provide regular non-fiction content to **AE**, particularly book reviews. In general, we ask that each feature writer be able to provide one article, between 1,000 and 3,000 words in length, every two months. Articles may be assigned (reviews, particularly) or may be pitched by feature writers to the Editorial Board. Feature writers are paid \$20 for each article which appears in **AE**.

To apply for a feature writer position, please send an email with the subject line "AE FEATURE WRITER APPLICATION" to Editorial Director Helen Michaud at [Feature Writer application](#). Please include two non-fiction writing samples, at least one of which would ideally be a book review. If you are a Canadian resident or citizen, please include that information in your application.

### **Publisher's Reader:**

We are also looking to add up to three new publisher's readers (aka "slush readers") to the team. Publisher's readers help with the first round of selecting fiction stories to appear in **AE**. Almost all of the stories we publish come to us as unsolicited submissions, and sorting through the large numbers of stories we receive to find the few that we will eventually publish is a substantial task. This is an unpaid volunteer position.

To apply for a publisher's reader position, please send an email with the subject line "AE READER APPLICATION" to Editor D.F. McCourt at [Reader application](#). Please include in your email brief reviews (50 to 100 words) of three different stories AE has published, written as though you had encountered these stories in the slush pile. Be sure to indicate whether you would recommend the story for purchase, recommend it for a second look, or recommend passing on it. If you are a Canadian resident or citizen, please include that information in your application.

### **Future Positions:**

In the near future, we expect to be bringing people onboard in higher level roles within the magazine. Getting involved now as a feature writer or publisher's reader is a great way to receive preferential consideration when that time comes.

**MYTHIC DELIRIUM** – Issue #1.2, Oct.-Dec. 2014 <http://mythicdelirium.com/>

### **Table of Contents:**

## Myths and Delusions • Editorial

Featured in October

Behind Glass • *Brady Golden*

The Ensouling of Spacecraft • *Michele Bannister*

Dualities • *Rose Lemberg*

Featured in November

Anonymity • *Sonya Taaffe*

Salamander • *Alicia Cole*

Otter Script • *Alex Dally MacFarlane*

Featured in December

All the Tribes of the Earth Shall Mourn • *Nathaniel Lee*

Earth map • *Rose Lemberg*

Eden.Redux • *Lynette Mejia*

Cover art:

Vanitas Still Life by *Jan van Kessel*, c. 1665/1670. Courtesy of National Gallery of Art, Washington. Cover design by *Mike Allen*.

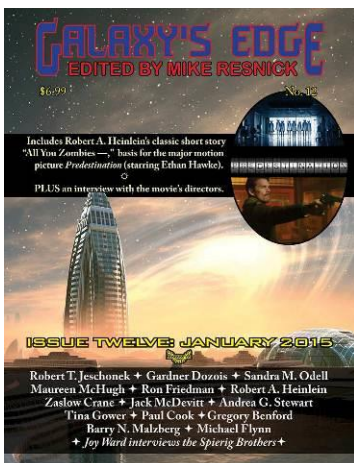
## SCI PHI JOURNAL Issue #3

The new issue of Sci Phi is out and includes flash fiction from Canadian SF writer *Gregg Chamberlain*.

Sci Phi Journal #3 includes stories and articles on Dr. Who, Star Trek, the future, giant ants, alien tigers, strangelet apocalypse, anesthesia by genocide, the perils of technology and much more.

Check it out at [Sci Fi](#), \$3.99 for Kindle and \$7.99 if you prefer paper.

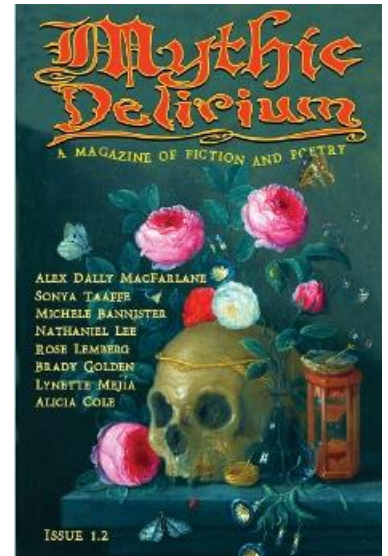
## GALAXY'S EDGE MAGAZINE



Ron Friedman reports: My short story, 'Game Not Over', appears in the January issue of Galaxy's Edge magazine, edited by Mike Resnick, along with stories written by Robert Heinlein, Jack McDevitt and more.

You can now buy the magazine, or read the on-line version for free. I hope you'll enjoy reading it.

<http://www.galaxysedge.com/>



# BIZARRE BAZAAR: THE DREAMQUEST OF ASPIRING AUTHORS

## IDEOMANCER MAGAZINE NOW OPEN FOR SUBMISSIONS

( [Ideomancer Magazine](#) ) For details see issue #13 of < Auroran Lights. > [Issue #13](#)

## UNCANNY MAGAZINE OPEN TO SUBMISSIONS

*Uncanny is open for short story submissions. Poetry submissions are closed.*

Editors-in-Chief: *Lynne M. Thomas* and *Michael Damian Thomas*

*Uncanny* is seeking passionate SF/F fiction and poetry from writers from every conceivable background. We want intricate, experimental stories and poems with gorgeous prose, verve, and imagination that elicit strong emotions and challenge beliefs. *Uncanny* believes there's still plenty of room in the genre for tales that make you *feel*.

### **Fiction Guidelines:**

*Uncanny* is looking for original, unpublished speculative fiction stories between 750-7500 words. Payment is \$.08 per word (including audio rights). We will reject any story that doesn't follow our guidelines and procedures. You may not resubmit a rejected story.

### **Submission procedures:**

- 1-Please email your submission to [submissions](#). Make sure to put **Fiction Submission: Short Story Title** in the subject line.
- 2- All stories should be in [Standard Manuscript Format](#) and attached in .RTF, .DOC, or .DOCX formats.
- 3- Your cover letter should contain the length of your story, your significant publishing history and awards, and information that might be relevant to that specific submission.
- 4- Please do not send multiple submissions at once, or submissions simultaneously submitted at another market or anthology.
- 5- We try to respond to all submissions in 15 days. Please feel free to query [uncanny magazine](#) if we've had your submission for over 30 days.

### **Poetry Guidelines:**

*We are currently closed to unsolicited poetry submissions.*

*Uncanny* is looking for original, unpublished speculative poetry of any length. Payment is \$30 per poem. We will reject any poem that doesn't follow our guidelines and procedures. You may not resubmit a rejected poem.

- 1- Please email your submissions to [submissions](#). Make sure to put **Poetry Submission: Poem Title** in the subject line.
- 2- Your cover letter should contain the length of your poem, your significant publishing history and awards, and information that might be relevant to that specific submission.
- 3- You may send up to five poems at a time, but please send them in separate emails attached in .RTF, .DOC, or .DOCX formats. Please do not send poems simultaneously submitted at another market or anthology.

4- We try to respond to all submissions in 15 days. Please feel free to query [uncanny magazine](#) if we've had your submission for over 30 days.

### **Nonfiction Submissions:**

Uncanny doesn't accept unsolicited nonfiction submissions. Payment is \$50 per essay on acceptance.

### **Fiction Reprints:**

*Uncanny* doesn't accept unsolicited reprint submissions. Payment is \$.01 per word on acceptance.

### **Art Submissions:**

*Uncanny* pays \$60 for reprint art. Please feel free to email art queries to [uncanny magazine](#) with a link to your portfolio.

## **THE CANADIAN SCIENCE FICTION REVIEW**

### **Submission Guidelines:**

#### **Fiction**

**AE** welcomes submissions from both established and emerging authors. We publish exclusively science fiction, though our interpretation of the genre can be quite inclusive. We are interested in stories from 500 to 3000 words in length. We are not soliciting poetry or screenplays at this time.

Please include a brief cover letter and the full text of your story (preferably in plain text) in the body of an email addressed to [submissions](#). We will not open any attachments.

The very first thing in your subject line should be "CDN Sub" if you are a Canadian citizen or current Canadian resident, otherwise your subject line should begin with "INT Sub." This is very important, especially if you are Canadian. We publish a limited number of international stories. The subject line must also contain both the title and approximate word count of your piece, like this: "*CDN Sub: 'Title of Story' (1300 words)*." The cover letter should include your name, byline (if different) and a brief (50 words, at most) biography. We will contact you at the same email from which you sent your submission.

If you want still more advice on how to successfully package your submission, the information you are looking for can be found in [this blog post](#).

Submissions must be previously unpublished (in print or online) and should be strong enough to stand alone (i.e., no excerpts from a larger work). Simultaneous submissions are accepted, but please notify us immediately if your submission is accepted for publication in another venue. Please submit no more than one story at a time. We buy First Serial and First Electronic rights and non-exclusive Audio rights.

Each author will receive \$0.07 CAD per word, paid within 30 days of acceptance, for all stories we publish.

#### **Non-Fiction**

**AE** commissions a limited number of non-fiction pieces on subjects related to Canadian science fiction. We are particularly interested in author profiles for our AE Bookshelf series and book reviews, as well as longer-form interviews with Canadian authors. Non-fiction contributors do not have to be Canadian. If you are interested in writing non-fiction for **AE**, please query Helen Michaud at [non-fiction query](#). Include in your query a brief biography, list of non-fiction writing credits (including links or samples if available) and what kind of articles you propose to write (the more specific the better). Do not submit unsolicited non-fiction.

Payment for non-fiction is a flat fee depending on length and content. We pay \$20 for all articles (including reviews and AE Bookshelf profiles) up to 3000 words. We pay \$40 for interviews.

## Comics

We are interested in receiving submissions of single or recurring comics by Canadian artists. **AE** buys first rights or reprint rights and pays a flat \$20 per comic. Please send individual comics (or 3-5 sample comics in the case of a series) to [submissions](#) for consideration.

## Art

We buy art primarily on contract for our specific needs. **AE** buys first rights and pays between \$20 and \$100 CAD per depending upon size and intended use. We are not currently soliciting art submissions, but please feel free to send a portfolio of work to Art Director Erika Kiessner at [Erika](#) to be considered for future illustration contracts.

## Licensing

All content in **AE** is licensed under a Creative Commons Attribution NonCommercial NoDerivatives license upon publication. We believe strongly in the Creative Commons mission and feel that it benefits both authors and their readers by allowing creators to reach the widest possible audience.

Note that the use of the Creative Commons license has no effect on the ability or right of the author to sell reprint rights, film rights or other secondary rights in the future. Copyright remains at all times with the author.

## Response Time

We aim to respond to all queries and submissions promptly. Please feel free to send a follow-up query if you have not heard from us within 90 days.

There is so much quality unpublished science fiction out there. We've held this as axiomatic all along, a matter of faith. Now we have proof.

In the three weeks or so that **AE** has been open to submissions, no shortage of excellent stories have come across the transom. The deluge was overwhelming at first, but we have hit our stride. So I'm here for two reasons: 1. To give some advice on what separates the good submissions from the bad; and 2. To let you know that we are ready to cast our net wider.

I'm not going to address in this blog post how to write a good story. That's another blog and another book and another million words and you still won't have any solid answers. But there are two parts to a



submission. There's the story and then there's everything else. This is about how not to screw up the everything else.

The first, most obvious, and most important thing is [read the submission guidelines](#). Don't just glance at them. Don't skim them for email addresses and pay rates. Read them.

I'll let you in on a secret about the way our submission process works. Shortly after a submission comes in, either Helen or I will take a look at it. We will read the subject line and we will read the cover letter, but we will not read the story. If everything is in order, the story (and just the story) gets pasted into our submission queue. Some days later, one of us will read the story and decide whether to reject it or pass it on to the second round of consideration. We get a lot of submissions. At the time that we actually read your story and make that vital decision, we probably won't be able to call your cover letter to mind. The exception is when the cover letter is fantastic or terrible.

So, what makes a fantastic cover letter? Pretty much one thing: serious publishing credentials. If your books have been published by Tor, if your stories have appeared in Playboy and Isaac Asimov's, we'll remember your name. But we *do* check these things when we pass a story on to the second round, so lying will only get you blacklisted. If you don't have fancy publishing credentials, don't worry. Having a fantastic cover letter is a small thing next to not having a terrible one.

So, what makes a terrible cover letter? So many things. Self-deprecation is a big black mark. Don't apologize for your story. Don't tell us it's the first story you've ever written. Don't tell us you it's the first story you've written in thirty years. Don't tell us you wrote it for a high school English class. Likewise, leave out irrelevant information about your age, your children or your pets. These indulgences only make us think that you don't take yourself seriously as a writer. If your cover letter goes on at length about your five ferrets I can guarantee that, when I go to read your story, I will think "oh right, the ferret guy." You don't want me to think "oh right, the ferret guy." You want me to think "I wonder what this story has to say."

Another mistake is to give too much detail about your professional and educational experience. By all means, tell us what you do for a living, especially if it illuminates why you're the right one to tell this story. If your story is a deep space hospital drama, don't forget to mention in your bio that you're a doctor. On the other hand, listing in detail every job you've ever had, all the way back to sweeping the floor at the Taco Queen in high school, makes you look less experienced not more.

The same thing, perhaps surprisingly, is true of your publication history. If a writer is a New York Times Bestseller, here is what we want to see from them: "I have published six novels with CompanyName books. The most recent, BookTitle (Year), was a number one New York Times Bestseller." Your own publishing history should probably not take up more space than that. We ask for you to include a biography of fifty words or less in your cover letter. A good rule of thumb is that if your entire publishing history doesn't fit naturally into that bio, you are probably saying too much.

Which is the lesson in general. It is far easier to go wrong by saying too much than by saying too little. A concise cover letter makes you look professional; a lengthy one can make you look all sort of ways, few of them good.

To help you out, I'm going to do something unprecedented. I'm offering to write your cover letter for you:

To: [submissions@aescifi.ca](mailto:submissions@aescifi.ca)

Subject: "CDN Sub: 'Title of Story' (XXXX words)"

To the Editors:  
Please consider 'Title of Story' for publication in AE.  
Bio: "Your Name writes from Town, Province."  
I look forward to hearing from you,  
Your Name

[STORY PASTED HERE]

That's it. Of course you may want to say a little more, particularly in the biography, but you shouldn't feel obliged to. You can swap your information into the letter above and send it in confident that your cover letter won't be a mark against you. And that's a big leg up.  
Okay. That's all for today. Thanks for reading.

Oh yeah, and [AE is now open to international submissions!](#)

## **BUNDORAN PRESS**

### **Submission Guidelines for "Second Contacts" Anthology.**

Science Fiction is our conversation with the future. But what if we're talking with alien voices? **Bundoran Press** Publishing House will **open for submissions from September 15th, 2014 to January 15th, 2015** for a new anthology of science fiction stories to be edited by *Mike Rimar* and *Hayden Trenholm*.

**Second Contacts** seeks stories which explore what happens fifty years after first contact, for us, for them, for our shared future. The possibilities are endless — conquest, collaboration, assimilation, or, even abandonment. On Earth, in space, or on alien planets, what will happen to individuals and societies after two generations or more of staring into alien eyes?

Payment for first world English rights (print and digital) will be \$0.02 a word to a maximum payment of \$130.00 (all figures Canadian dollars). Our preferred length is 3500 to 6500 words. We will accept stories of any length to 10,000 words but the maximum payment will remain \$130.00. A limited number of reprints (please query before submitting) may be purchased at a flat rate of \$50. Payment on publication.

Please submit in .rtf, .doc or .docx format.

**We are currently CLOSED to novel submissions.**

### **Format:**

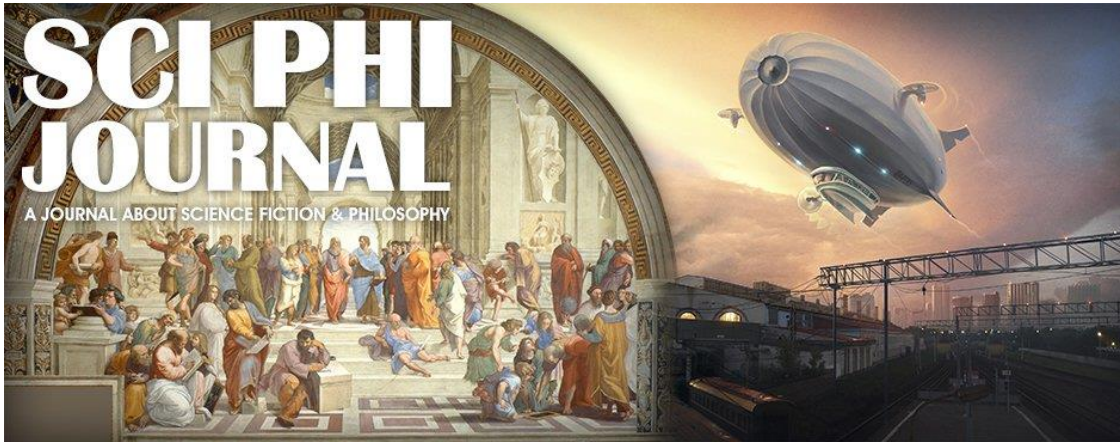
We are accepting electronic submissions only. With such a high number of submissions, a great deal of paper is being saved.

### **Please include the following:**

1. - Cover letter with a short biography, total word count and your contact information.
2. - Your short story manuscript in Rich Text Format (rtf) email attachments only.
  1. Please format your text with the Times or Times New Roman font, at 12pt size.
  2. Single paragraph spacing.
  3. Single text spacing.

Email your attached rtf document to [Bundoran Press](#)

## ABOUT SCI PHI JOURNAL



Sci Phi is an online science fiction and philosophy magazine. In each issue you will find stories that explore questions of life, the universe and everything and articles that delve into the deep philosophical waters of science fiction universes.

Would you be interested in contributing something, Check out our [Submission Guidelines](#).

Email: [Sci Phi Journal](#)

Website: <http://sciphijournal.com>

Contact: Jason Rennie

Monthly Magazine for general audience, byline given, Pays 2 weeks before publication. Accepts queries and submissions by email. Pays 5c/word for original works. 100 – 5000 words, will consider longer but please contact in advance. Will consider reprints, rate to be negotiated. If the issue sells over 5000 issues in the first 90 days a second payment equal to the first will be paid as a bonus.

Please feel free to follow up every 2 weeks. I try to turn stories around as fast as I can, but it can take up to a fortnight.

**FICTION:** We are looking for science fiction stories that explore a philosophical idea or have a philosophical hook. The “Phi” part is more important than the “Sci” part, fantasy, time travel, steam punk, slipstream, etc. If you are not sure, just ask.

Stories must include a “food for thought” set of questions or paragraph for readers along with the manuscript. Please include with your submission the philosophical themes explored in the story. Failure to do so will result in a rejected submission. This is not require for solicited stories.

If you are unsure about the food for thought section, just explain the big idea in your story. A paragraph will do the job. I usually write the food for thoughts (though I pay if I use the one submitted) myself, so don’t stress over making it perfect. The magazine is Science Fiction and Philosophy so I just want to insure the Philosophy part of the equation is covered.

**NONFICTION:** We are looking for general level philosophical discussions that use science fiction elements as launching points for explorations of ideas. Any philosophical area considered but it must be pitched at a general reader.

REQUEST: Please mention on whatever social media you have that you are submitting a story to Sci Phi and include a link to the website, or Amazon or some such. The magazine can only continue to exist and buy stories if issues sell. Please include a link to your promotion, either on twitter, a link to the blog post, facebook link, whatever. This is not required but space in the magazine is limited. It won't get an inappropriate story published and it won't stop a perfect story being published, but there is always more submissions than space, so if I have to choose between two roughly equal stories I will give the edge to the person willing to help promote the magazine even before they get a sale.

### **Submission Checklist:**

1. Submit in DOC, DOCX, RTF or ODF format in that order of preference
2. Include the word count, your name and your address at the top of the story
3. Include a short bio suitable for publication
4. Food for thought section either at the beginning or the end of the story
5. Optional: Post a tweet, Facebook, Google+, Tumblr, etc, note about the magazine and include a link so I can add/friend/whatever you

## **CLOCKWORK CANADA ANTHOLOGY OPEN FOR SUBMISSIONS**

Dominick Paresien

I will be editing a new anthology, *Clockwork Canada*, for Exile Editions. I am interested in stories from 2,000 to 8,000 words. I pay 5 cents/word (CAD). Stories must be set in Canada and written by Canadian authors. Canadians living abroad must indicate their status in their cover letter. Please indicate if you consider yourself any of the following in the cover letter: Aboriginal writer, culturally diverse writer, Francophone writer, new generation writer (definitions below). You are welcome to indicate your gender and if you self-identify as LGBTQIA (otherwise called QUILTBAG).

The full guidelines can be found on the [Clockwork Canada page](#). I will periodically be posting links to Steampunk resources and recommended stories here on my blog, including updates on the anthology.

Clockwork Canada (Anthology)

Dominik Parisien will be editing *Clockwork Canada* for Exile Editions. The editor is interested in stories from 2,000 to 8,000 words.

Stories must be set in Canada and written by Canadian authors. Canadians living abroad must indicate their status in their cover letter. Please indicate if you consider yourself any of the following in the cover letter: Aboriginal writer, culturally diverse writer, Francophone writer, new generation writer (definitions below). You are welcome to indicate your gender and if you self-identify as LGBTQIA (otherwise called QUILTBAG).

### **What is Steampunk?**

Coined as a term by K.W. Jeter in 1987, Steampunk is variously described as retrofuturism, technofantasy, and alternate history; at its core, Steampunk is a hybrid genre that makes varying uses of anachronistic technologies, social criticism, DIY and maker culture, and a sense of adventure and play. Proto-Steam punk works such as the novels and stories of Jules Verne, H.G. Wells, and Edgar Allan Poe have influenced the genre, along with scientific romances and the dime novels of 19<sup>th</sup>. One of the earliest examples of modern Steampunk, which had a greater emphasis on the problematic nature of technology and imperialistic culture, is Michael Moorcock's



Nomads of the Time Streams trilogy. Frequently associated with Victorian culture, Steampunk has in the last decade reached beyond that historical period and been explored in other cultures and time periods.

There are more rigid interpretations of Steampunk available but I am not interested in them. Adaptation and reconfiguration are a major component of Steampunk, and definitions of a genre must be fluid if they are to remain relevant.

Some examples of Steampunk books include Michael Moorcock's *The Warlord of the Air*, William Gibson and Bruce Sterling's *The Difference Engine*, Cherie Priest's Clockwork Century books (such as *Boneshaker*), Mike Mignola's *Hellboy*, Gail Carriger's Parasol Protectorate Books (such as *Soulless*), Scott Westerfield's *Leviathan* series, and Karin Lowachee's *Gaslight Dogs*.

Steampunk's highly visual component has, unsurprisingly, translated well into movies. Some examples include *The Prestige*, *Howl's Moving Castle*, *The League of Extraordinary Gentlemen*, *Wild Wild West*, 9, and *Sherlock Holmes*.

For more basic information on Steampunk, see the [wiki](#), [Steampunk Magazine](#), or [Beyond Victoriana](#).

### **What I'm Looking For:**

I am interested in all permutations of Steampunk, including Boilerpunk, Clockpunk, Gaslight Romance, Raygun Gothic, Stitchpunk, and other variations.

Stories must be set in Canada. There are no restrictions on the time period, though technology should be limited to pre-twentieth century. I want to see Canadian takes on classic Steampunk elements, but I would also like to see more than just steam technology. I highly recommend reading Amal El-Mohtar's excellent article, *Towards a Steampunk Without Steam*, for inspiration in this respect: [Steampunk article](#)

Many great Steampunk stories interrogate and engage with historical and cultural elements in their setting. In particular, we often see the exploration of characters and stories that were ignored by dominant historical narratives. Although alternate history is a large component of Steampunk, be aware of Canadian history and utilize it or rework it in original ways. For example, how would the proliferation of more capable steamships and airships have altered immigration in Canada? How would the western expansion, the Trans-Canada Railway, and the Underground Railroad have been affected by alternate forms of transportation?

I am looking for stories that explore diverse settings with all manner of characters: Aborigines, Francophones, senior citizens, LGBTQIAs, PoC, etc.

### **Submission Details:**

Length: 2,000 to 8,000 words.

Payment: 5 cents/word for original fiction and a contributor's copy.

Reprints: will be considered if the story has appeared in journals and magazines, but NOT in book form (collections, anthologies, etc.). Payment for reprints is 2 cents per word. Indicate where the story was first published and when in the cover letter. Reprint stories must also be set in Canada.

No poetry, plays, or novel excerpts. Only short fiction will be considered

.

No simultaneous submissions. The only exception is for stories submitted for the \$15,000 Vanderbilt / Exile Short Story Competition sponsored by Exile Quarterly / Exile Editions (see [Competitions](#)).

No multiple submissions. If you received a rejection before the deadline you may submit again. Submit stories in standard manuscript format as .doc, .docx., or RTF with indented paragraphs, italics in italics and bold in bold. Include full contact information and word count on the first page. Include a cover letter (name, story title and word count, contact information, previous publications) in the body of the email. Include a brief biography and indicate if you are an Aboriginal writer, culturally diverse writer, Francophone writer, or new generation writer. Submissions in English only, although stories translated into English are acceptable.

Send submission to dominik [dot] parisien [at] gmail [dot] com

Indicate in the subject line: Submission: Story Title, Last Name.

**Reading period: December 1, 2014 to April 30, 2015. Do not submit stories before this date.**

All acceptances or rejections will be sent before June 31. Please do not query before this date.

Rights purchased: First English-Language Rights & Non-exclusive Anthology Rights (Print and eBook).

The book will be published in Spring 2016.

#### **Definitions:**

Canadian: Canadian permanent residents, Canadian citizens, Canadians living abroad. Canadians living abroad must indicate their status in their cover letter.

Aboriginal: Means status, non-status, Métis and Inuit people.

Francophone: Someone whose mother tongue is French and still speaks it.

Culturally diverse: People of colour. The term is defined by the Government of Canada as “persons, other than Aboriginal peoples, who are non-Caucasian in race or non-white in colour.”

New generation: Between the ages of 18 and 30.

#### **MYTHIC DELIRIUM CLOSED TO SUBMISSIONS BUT...**

<http://mythicdelirium.com/>

**Mythic Delirium** is an online and e-book venue for fiction and poetry that ranges through science fiction, fantasy, horror, interstitial and cross-genre territory— we love blurred boundaries and tropes turned on their heads. We are interested in work that demonstrates ambition, that defies traditional approaches to genre, that introduces readers to the legends of other cultures, that re-evaluates the myths of old from a modern perspective, that twists reality in unexpected ways. We are committed to diversity, and are open to and encourage submissions from people of every race, gender, nationality, sexual orientation, political affiliation and religious belief.

We publish 12 short stories and 24 poems a year. Our quarterly ebooks in PDF, EPUB and MOBI format, published in July, October, January, and April, will each contain three stories and six poems. We will also publish one story and two poems on our website each month. The rights we purchase are First World Serial Rights and First World Electronic Rights in the English language.

**Short stories:** We are seeking short stories of up to 4,000 words. Electronic submissions only. Word limit firm. No unsolicited reprints. No simultaneous submissions. No multiple submissions. Please use the words “fiction submission” in the e-mail subject line. Stories should be sent in standard manuscript format as .rtf or .doc attachments. Payment is 2 cents/word on publication.

**Poems:** You may submit up to 6 poems at a time of any length. Electronic submissions only. No unsolicited reprints. No simultaneous submissions. Please use the words “poetry submission” in the e-mail subject line. Poems may be included in the e-mail or sent as .rtf or .doc attachments. Payment is a \$5 flat fee on publication.

All submissions should be sent to [submissions](#).

NOTE: We do not use an auto-responder system. However, we post updates on our website about the stages we’ve reached in the reading process, so please check back frequently. Queries welcome at any time.

As of this morning, everyone who sent in poems and stories for the Aug. 1-Oct. 1 reading window should have received a response of some kind. If you haven’t heard from me at all you should query ASAP.

**Our next submission window for Mythic Delirium will be Aug. 1-Oct. 1, 2015. #SFWApro**

## **TARTARUS PRESS OPEN FOR SUBMISSIONS**

*Wormwood*, our journal covering fantastic, supernatural and decadent literature, has reached its twelfth year (23 issues) We are always open to submissions, and would be particularly interested in contributions on Decadence and European authors. Articles should normally be between 2,000-5,000 words.

Authors are advised to discuss possible subjects or themes with the editor, Mark Valentine (markl.valentine@btinternet.com) before submitting their work.

Payment will be in the form of complimentary copies of the journal. We are also now accepting submissions of short story collections and novels. Please read the guidelines carefully. [submissions](#)

## **TERRAFORM ONLINE MAGAZINE OPEN FOR SUBMISSIONS**

Now that we've [terraformed a new home for future fiction](#), we need you to help us populate it.

We're looking for 2,000 words or fewer—a nice, digestible internet length—of speculative fiction honing in on the tech, science, and future culture topics driving the zeitgeist. We're looking especially for nearer-future fiction; think more sentient chat bots or climate-changed dystopias and less far-flung space operas. And we don't care what form it comes in: Classic-style SF short stories, social media posts from beyond the horizon, fictive data dumps, experimental graphic narratives, and so on. Our baseline rate is \$0.20 a word.

Remember, we'll publish one new story every week. Send submissions to [submissions](#). We're looking forward to reading your dispatches from the future.

## **THIRD PERSON PRESS OPEN FOR SUBMISSIONS**

**Open to submissions of novel manuscripts during the month of February, 2015.** All of the following details are **important** to us! Before submitting, be sure that you've read and followed all guidelines.

If you are experienced with the process of submitting your work professionally, you won't find any surprises here, but there are always variations between publishers so read them to make sure. If you aren't experienced, you'll need to become familiar with this process if you want to be taken seriously as a writer, so please follow the instructions very carefully.

Trust us, there's nothing tricky or difficult here, but there are very good reasons for all guidelines. You wouldn't *believe* some of the things...but don't get us started on that.

### **Overview**

Who: Writers from Atlantic Canada

What: The first 3 chapters or 50 pages of your completed 70,000-100,000 word, speculative fiction novel AND a synopsis (3-5 pages)

When: February 1 – February 28, 2015 (Atlantic Time)

### **What We Want**

Completed, edited, polished **speculative fiction novels**, YA or adult, of between 70,000 and 100,000 words. (If you have a novel manuscript that's a little longer or shorter, you may query us by email to see if we are willing to take a look at it.)

Do not send us a first draft no matter how good you think it is. There will be other calls for submissions. Take plenty of time to review and edit it before submitting.

Do not send the entire manuscript. We only want to see the first 50 or so pages. End your submission at the end of chapter--if that's a little less or a little more than 50 pages, that's okay. Please do not send us a lot more or less.

Submissions **must be in the speculative fiction genre**. This includes: science fiction, fantasy, horror, magic realism, paranormal, steampunk, and all their various sub-genres. Manuscripts that combine genres, such as mystery and science fiction, or romance and fantasy, are welcome, but all stories **must** be speculative.

If you are unsure what constitutes speculative fiction, or want to increase the chances that we'll love your submission, please [read our general guidelines](#). You might also want to check out [this essay](#) and [our series of blog posts](#) aimed at helping writers fix story problems.

For this submission period, we will be **open to submissions from writers in Atlantic Canada**.

### **What we do NOT want:**

Stories or chapter books, or novels for younger readers.

fan fiction, graphic novels, pornography, erotica, or excessive/gratuitous vulgarity, violence or gore.

Collections of short stories, mainstream novels, memoirs, unfinished novels

### **Submission Parameters**



The submission period runs from **12:01 a.m. (Atlantic Standard Time) February 1, 2015, to 11:59 p.m. (AST) February 28, 2015**. Submissions must be received within that time period. Submissions received before the submission period opens, or after it closes, will be discarded unread.

All submissions must be made by **email only** to [submissions](#) and should include a **cover letter** (see #4 below) and **two attached files**:

a **three-to-five-page synopsis** of your novel

your **manuscript file** consisting of the first 3 chapters or 50 pages of your novel.

**Your files** should be attached in .rtf, .odt, or .doc format and named according to this style: File-YourLastName-TitleorPartialTitleofNovel. So:

Your manuscript file would be: Manuscript-Lastname-IdentifyingWordsFromTitle.rtf (or .odt or .doc - you get the idea, right?)

Your synopsis file would be: Synopsis-Lastname-IdentifyingWordsFromTitle.rtf

So, for example, if an author named Shelby Montgomery were submitting a novel manuscript titled "The Way of All Robots" her synopsis file would be named something like Synopsis-Montgomery-AllRobots.rtf. Shelby's novel manuscript file would be named Submission-Montgomery-AllRobots.rtf.

**Use the same title short form for both the synopsis and the submission, so it's easy for us to match them up!**

**Include a brief cover letter in the body of your email**, giving us a **one-paragraph pitch** for your novel, and telling us a little about yourself and your writing. This doesn't have to be more than a few lines. (In fact, keep it brief so we'll get to your manuscript that much faster!)

Manuscript Format.

The contents of your manuscript file must be in standard submission format. **If your manuscript deviates very far from this, we're not likely to read it.** Here's a list of exactly what we'd like to see:

- set a 1 inch (that's 2.5 cm) margin on all sides
- include a title page with **ONLY** the following information:
- your name
- your email address
- your mailing address
- the title of the novel
- the word count of the novel
- how you would classify the genre of the novel (adult science fiction, YA urban fantasy, etc.). Don't stress about classifying your novel--this is just to give us a general idea.
- include a header in your manuscript so that it appears on each page (we don't mind if this header appears on your title page as well). The header should include your last name, the title of your novel in **ALL CAPS**, and the page number. Italicize it if you'd like. Like this:
- Montgomery THE WAY OF ALL ROBOTS 165
- or this: *Montgomery THE WAY OF ALL ROBOTS 165*
- **DON'T** create a header by using hard returns and spacing around it--use the "header" feature in your software to set it up. If you don't know how to do this, go online and find out! Trying to hand-format a header leads to a terrible mess the second one of us opens it in a word processor different from yours.

- start each new chapter on a new page. The chapter number (and chapter title, if you use them), should be in ALL CAPS, like this: CHAPTER 1--AWAKENING. Space down four to six lines to begin the chapter text.
- double-space the entire text
- indent paragraphs--DO NOT use block paragraphing with white space between paragraphs.
- use a standard font (Times New Roman, Arial, or Courier) in 12-point type size. Weird or hard-to-read fonts will make us annoyed with your manuscript before we even start reading it, and who wants that?
- use standard italics (not underlining) if italics are included

## **Synopsis**

Your synopsis should also be double-spaced. A 12 point font and 1 inch margins should be used.

The most important thing we're looking for in your synopsis is the flow, arc and completeness of your story; how one thing leads to another, how your characters act and react, how it all comes together in the end. Concentrate more on that than on style, if you're having trouble.

Do not leave out the exciting bits or the ending for the sake of "suspense." Your potential editor/publisher should know all the important things that happen in your novel.

They aren't easy or fun to write. Here are some helpful links:

**Back to Basics: Writing a Novel Synopsis** [synopsis](#)

**Synopsis Writing at Writer's Digest** (with examples) [article](#)

## **Response Times**

You will receive a prompt acknowledgment of your submission. If you haven't heard from us in a week, please ask.

Our response time for your manuscript will depend on the number of submissions we receive. If you haven't heard from us after three months, please query and we will write you back promptly to let you know where we are in the review process.

Whew! If you've made it this far, congratulations. Follow this page step-by-step when preparing your files, and we look forward to seeing your work! Don't follow it, and we won't be so enthusiastic. Oh, maybe we shouldn't have said that...

## **MIRROR WORLD PUBLISHING OPEN TO SUBMISSIONS**

### **Ready to submit?**

Please send the following:

A query letter

A one-page synopsis of the plot

The first three chapters

To: [Submissions](#)

Expect us to take approximately three to six weeks to respond. We try our best to provide at least some feedback and we do respond to all queries we receive.

### **Why submit to us?**

We're a small press just starting out, which means that we are passionate about success. Our goal is to partner with our authors to make the books we produce the best they can be and we aim to market them together for maximum exposure. We are unfortunately not able to offer advances at this time, so instead we offer our authors 50% of all earnings on their titles.

### **What we're looking for:**

Escapism Fiction.

Our goal is to provide our readers with the ability to escape the mundane. We're looking for books that act as gateways to other worlds, other times, or other concepts of reality. We prefer strong story telling and strong character development as well as imaginative settings and interesting themes. If your manuscript transports a reader somewhere else, tells an engaging story, and then brings them back feeling like they learned or experienced something unique, then we want to publish your book!

As for genres, we consider primarily:

Speculative Fiction

Fantasy

Science-Fiction (not military)

Romance

Adventure

Adult, New Adult, and Young Adult (not Middle Grade, or Children's)

Cross-genre, or things that don't fit genre norms. Outside the box thinking.

We don't like to limit ourselves, so if you have something you think we'll like but doesn't fit the above list, please send it anyway. We'd rather take a chance outside our comfort zones than miss something great.

Thank you for considering us and we look forward to reading your submissions.

**We appreciate every review, follow, like, and submission. Thank you for supporting us and our authors!**

## **GUEST ARTICLES, MINI-ESSAYS, & OTHER FROTH**

I thought **Note:** Articles, essays, & reviews eagerly sought. 1000 words maximum. Unpaid work, but lots of egoboo.

## **‘TEN MINUTES’ ON WRITING**

*By Hayden Trenholm*

( Reprinted with Permission from His September 28/2014 Blog [The Alien Next Door](#) )

I was asked the other day if I was having fun writing these ten minute bursts of words and my answer: yes, for the most part though sometimes they were hard work. But that's a good thing too. I started these two months

ago and have been able to write and post one everyday despite sometimes being far off the beaten path, on airplanes, even sick. It is a good exercise in discipline if nothing else.

I think some people find them amusing or interesting or thought provoking though it sometimes seems a bit futile when only ten or fifteen people bother to read them. But I think they are worth doing for their own sake.

Why do we ever write anyway? There is no certainty of finding an audience and even if we do it will never be as great as we would like. Dan Brown sold 8 million copies of [The Da Vinci Code](#) but he was still [beaten out](#) by J.K. Rowling and Harry Potter (among others). If I sell 500 or 1000 copies of a [book](#) — I'm hardly in the same league.

So writing for a few people is okay since often I think I'm only writing for myself anyway.

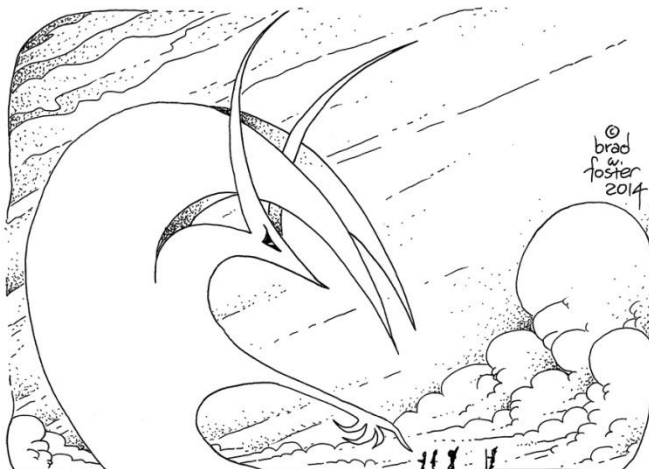
Some topics, of course, lend themselves to more words than others — there are some I know have left people hanging and which I've flagged for longer treatment in other places such as my personal political blog over at [Hayden's Hubris](#). Other topics are too fraught to even attempt the ten minute treatment though, you never know, I may get up my courage to write some of them anyway. Since no one is reading it hardly matters if I write upsetting things, right? It's not as if someone will come by and arrest me or shoot me or even call me bad names in the line at Starbucks.

Writing from where I sit is pretty much a privilege — like those bozos on Fox news who make pronouncements about war when you know not one of them has the guts to go anywhere near the front lines even in a non-combatant role.

Just rambling now so here are some statistics. I average about 425 words in these little ten minute bursts so I've now produced over 25000 since I began which, if it were fiction, would be 5 short stories or ¼ of a novel. Of course, writing fiction is a much more deliberate process. I can't do 500 words of polished prose in 10 minutes though if I count the few minutes editing typos and the time it takes to post and insert the links I could get pretty close to first draft material. So, if I decide this is too much work or not enough fun I guess I could do that instead.

My friend, [Joe Haldeman](#), writes 500 words a day every single day of the year except maybe his birthday and he produces a novel a year. Not a bad approach to things. 500 words and then a whole day to do other things. Hmmm.

But that's ten minutes.



\*\*\*\*\*

## FANDOM SECTION – BLAME EVERYBODY!

\*\*\*\*\*

### FANDOM RAMPANT

### FANNISH NEWS & OTHER ALARUMS

#### FURRIES UNDER ATTACK

On Friday, December 5<sup>th</sup>, 2014, Midwest Furfest Convention in Rosemont, Illinois, experienced an act of sabotage which hospitalized nineteen people and forced the thousand room Hyatt Regency O'Hare Hotel to evacuate all guests and staff.

The culprit? Chorine gas fumes arising from powdered chorine deliberately spread about a ninth floor stairway. Not a stinkbomb prank. Chorine gas is a toxic, corrosive irritant. The Germans used it as a weapon in WWI. My Grandfather was one of the Canadian soldiers gassed. Took him years to recover.

Fortunately those affected at the hotel were not seriously injured. The fumes were cleared, the powder cleaned out, and the convention resumed for the remainder of the weekend. It proved to be a successful convention.

What was the motive behind the attack? Probably contempt. Furies, a subset of SF&F fandom who are fans of animal cartoon characters, and who often make elaborate costumes in order to role play the characters, have long suffered from a bad press, both literally, in terms of journalist and media coverage, and generically, in that other types of fans sometimes exhibit a condescending attitude toward a fandom they seem not to comprehend.

But when you think about it, Furry fandom incorporates particular aspects of Movie fandom, Comics fandom, Illustrative Art fandom, and Costuming fandom. Furry Fandom is genre-wide in fact. And as much ingenuity and creativity goes into being a Furry fan as any other SF&F subset fandom.

Some point to the existence of pornographic Furry art to condemn furry fandom in its entirety. Thing is, pornographic illustrations exist in other SF&F fandoms, and even, believe it or not, within the general public outside of all SF&F fandoms. It is not unique to Furry Fandom. Like it or not, it is part of the human condition.

Furies are genuine fans exhibiting all the traits and habits of every sort of SF&F fandom, albeit focused on a fairly narrow set of interests. They deserve a break. They are not deserving of prejudice. Their hobby is as valid and interesting and fun as any other fannish hobby. They deserve respect.

This has been a quasi-editorial by The Graeme.

(I am not a furry fan, by the way. But I love all subsets of SF&F fandom and hate to see any derided.)

#### ORIGIN OF FANDOM

Swedish fan *Ahrvid Engholm* reports: It has been argued (and I have nothing against it) that 11th of December is sf fandom's birthday. That day in 1929, was the founding and the first meeting of the New York sf club The



Scienceers. I found an article about it: [Scienceers](#)

"The exact date on which The Scienceers came into being was Dec. 11, 1929. The founding members, as I recall, were Warren Fitzgerald, Nathan Greenfeld, Philip Rosenblatt, Herbert Smith, Julius Unger, Louis Wentzler, and myself, Allen Glasser. With the exception of Fitzgerald, who was then about thirty, all the members were in their middle teens."

It is noted that another club, The Science Correspondence Club, may have been earlier - but it was a correspondence club, more loosely organised, and members never met. (Anyway, a birthday is symbolic and the first meeting for a club is just as good as any day to celebrate.)

If I got my math right, fandom is 85 years today. Congrats, to you and me and him and her and everyone else involved!

Ps. There is a birthday for Swedish fandom too (which I have at times mentioned): the 15th of September 1945. That day a bunch of engineers met in a cottage outside Västerås (west of Stockholm) and founded Atomic Noah, a club interested in sf stuff and imagining building huge rockets to let mankind emigrate (to Mars?) when Earth was destroyed by the coming atomic war (Hiroshima was big news at the time).

### **SOMETHING NEW FOR FAPA**

**Robert Lichtman**, Secretary/Treasurer for FAPA (Fantasy Amateur Press Association, the first SF&F Apa, established 1937 by Donald Wollheim at the suggestion of H.P. Lovecraft) reports: I'm pleased to announce that **Art Widner** is our first Lifetime Member, forever freed of any obligations to pay dues and/or to contribute to the mailings. He *has* said that he wants to continue to write in (as he put it) "short bursts" and send those to members for publication, but he is under no requirement to do so. FAPAns, please feel free to contact Art if you want to make room in your FAPazine for his words.

How does this work? First, it helps to be 97 years old. And having a longtime membership doesn't hurt. Art first joined FAPA in September 1940 and left in November 1950. In the *Fantasy Amateur* for that mailing (the 53rd), it says he was dropped for "dues, activity and square dancing." (I take the latter as code for "raising a family and having a career.") He rejoined in May 1979 and has been with us ever since. That's a total of 46 years, more than half the life of the organization.

Congratulations, Art! I hope you'll still be on the roster when you hit the century mark!

**The Graeme** – As a fellow FAPAn I am delighted Art carries on his fanac in the pages of FAPA. I once met him at a Corflu convention. He was wearing his unique and justly famous vest with multiple large pockets into which aspiring faneds placed a rolled up copy of their zine for his later perusal without interrupting whatever conversation he was engaged in. I snuck up from behind and deposited a copy of my Space Cadet perzine into one of the few empty pockets remaining. He was carrying maybe two dozen zines in his vest at the time. An active fan since the 1930s, Art Widner is fandom's greatest living treasure.

**Note: FAPA is currently recruiting** to add to the thirty-four current members. Dues are \$20 US for a year. You can pay via Paypal or cheque. There are four mailings a year in February, May, August and November. You must contribute at least eight pages in your year (from when you first join). Contact **Robert Lichtman** at [Robert Lichtman](#) to inquire and/or join. Note that **Curt Philips** is the Official Editor.

## PERSONALITIES ON PARADE

**R. Graeme Cameron**— It is an honour to take up the task of a revived “**The Clubhouse**” Fanzine Review column for Amazing Stories online. Many have written the column over the decades, including Hugo-winning and very famous Canadian fan Susan Wood. I will do my best to live up to my predecessors.

You can find the column every Friday at <http://amazingstoriesmag.com/>

To give you an idea, on January 2<sup>nd</sup> I reviewed Askance #32, Broken Toys #33, The Reluctant Famulus #101, Swill #25, and SF Echo #19. On January 9<sup>th</sup>: Coronal Mass Ejection #4, Fadeaway #44, Half-Life #1, and The Acolyte #14. That’s three Canadian zines and six American Zines. As a general practice I intend to review four or five zines in every weekly column.

It is my contention that you don’t need to know anything about SF&F fannish history or lore to appreciate contemporary fanzines. There’s a renaissance of fanzine publishing underway resulting in numerous exhilarating and intellectually stimulating publications. Granted, not all are brilliant, some are mediocre, but I believe there is something of interest to be found in each and every zine. I intend to present as wide a spectrum as possible in the hope you, too, will become a fanzine reader addict.

Where possible I will provide a link to the issue described, and even a link to the entire run if available.

It is also my hope that once you’ve delved into the subset literary genre you will become fascinated with the history and evolution of fanzines, indeed, of fandom itself. To aid this process I will review one “golden oldie” in every column. For instance, “SF Echo” was published in 1978, and “The Acolyte” in 1946.

My “Clubhouse” column is aimed at fans who’ve never previously been interested in fanzines. I hope to convert you all.

## FAN AWARDS (YES, THEY EXIST!)

### 2015 Fan Activity Achievement Awards

The 2015 Fan Activity Achievement (FAAn) awards honour the best in fan writing, drawing, publishing and posting for the calendar year 2014. They are voted on by the fanzine fans of the world and announced annually at the Corflu banquet.

Mike Meara is the Administrator of this year's FAAn awards. He will tally the votes and compile the results.

### ELIGIBILITY:

You do not have to be a member of Corflu 32 (*Tynecon III - The Corflu*). Anyone interested in science fiction fanzines is eligible to vote. (If you think your name might not be known to the Administrator, please provide extra information, such as the name of a fan contact, in the space provided at the bottom right of the ballot).

### HOW TO VOTE:

Vote by email (preferred): fill out the ballot you can find on the second page here [FAAN Award Ballot](#), then email your choices to: [FAAn Ballot submissions](#)

Email votes timestamped later than midnight (your local time) on **Saturday, 14th March 2015** will not be accepted.

Vote by snail mail: printed copies of this or an equivalent ballot (page 2 only required) may be posted to: **Mike Meara, 61 Stoney Lane, Spondon, Derby DE21 7QH, England**

Votes must be mailed in time to reach the Administrator by **Saturday, 14th March 2015**.

### **CATEGORY DEFINITIONS:**

A **Genzine** is any fanzine which normally contains a significant amount of material by authors other than the editor(s).

A **Personal Fanzine** will normally have only one editor, who will normally produce all or nearly all of the content.

**Fan Writing** is presented in any fannish context, e.g. fanzines, apas, fannish blogs, fan websites and social media.

**Fan Art** is likewise presented in a fannish context, in fanzines and other forms of publication created by science fiction fans, in any media.

The **Best Letterhack** award is also known as the Harry Warner Jr Memorial Award for best fanzine correspondent.

The **Best Fanzine Cover** award applies to both front and back covers.

### **OTHER INFORMATION**

Some fans are reluctant to vote in the FAAn Awards because they fear that they don't know enough about the fanzines, websites and other media. The Administrator's message to these fans is this: remember that ***no one*** knows ***everything*** in this field, so please, vote on what you ***do*** know, and give some egoboo to those who have enriched your fannish life with their efforts during 2014.

The **Lifetime Achievement** award winner will be selected by a panel of judges chosen by the Committee of *Tynecon III - The Corflu*.

The **Number One Fan Face** award will be calculated by the Administrator, by summing the votes cast in the eight votable categories.

### **RULES:**

- 1 Only one ballot per person. You ***must*** give your name (this page, bottom left).
- 2 You don't have to vote in every category, or fill every space in every category.
- 3 You are voting on work made public during 2014.
- 4 Voting for yourself or your own work is not permitted. Any such votes will be discounted. (The only exception is in the **Best Fanzine Cover** category, where a fan editor (but not the artist) may vote for a cover which appeared on his or her own fanzine.)
- 5 A first-place vote counts 5 points, a second-place vote 4 points, and so on.

6 Votes must be received by the Administrator by the stated deadlines.

Note that the categories on the ballot are:

**Best Genzine**  
**Best Personal Fanzine**  
**Best Single Issue**  
**Best Fan Writer**  
**Best Fan Artist**  
**Best Letterhack**  
**Best Fanzine Cover**  
**Best Fan Website**

## **GUEST ARTICLES, MINI-ESSAYS, & OTHER ARGUMENTS**

**Note:** Articles, essays, & reviews eagerly sought. 1,000 words maximum. Unpaid work, but lots of egoboo.

## **DOUBLE CON ALL THE WAY: VCON 39/CANVENTION 34**

*By Mackensie Baker (@MackensieBaker)*

( Reprinted with her permission from the November issue of LIFTED GEEKS Magazine  
<http://liftedgeek.com/> )

This year's theme for this convention combination was Military Might, or as their slogan says, "From Swords & Sorcery to Phasers & Grasers". As someone who has been a proud bookworm since kindergarten, I admit that I g33ked out to the nth degree this weekend. There were so many Canadian authors and artists that I struggled to choose whose panels to attend to! I first went to VCON two years ago, and I actually did have the misfortune to miss some prime panel action, so I was, naturally, quite determined not to make the same mistake this time around.

After a number of mishaps with administration on Friday and we got through the laborious registration process, I very excitedly attended the first panel on my list: "Best Writing Advice I Ever Received," with no less than five authors as contributing panelists. The room was packed, there was lots of joking and question-taking, and each piece of advice was solid and useful to the aspiring writer. This first panel was actually my favourite, with the runner-ups being Saturday's Human Battleship (which was just as amazing as you think and more) and the 18+ version of Family Feud. For a con that lacks greatly in size, it more than made up for it in the quality of events.

While we're on the topic of quality programming, I should mention here that there was even a "hospitality room," run entirely by volunteers, which consisted of a varied spread of food and beverages, all by donation. Absolutely amazing, I'm telling you. And don't even get me started on how many types of tea they had. I was in *heaven*. Friday night, there was even fondue and Cards Against Humanity. Best. Night. Ever!

Now, as Vancouver's Premier Science Fiction, Fantasy and Games Convention, they definitely delivered. Besides the impressive number of guests, the Vendor's Hall, Art Show/Auction, and Writer's Workshops are reason enough to go to this convention. In the Vendor's Hall, for example, there were multiple publishing houses selling their books for astonishingly good deals, a table full of authentic and replicated historical

artifacts (all of which was on sale for surprisingly low prices), and, as per usual, many a table overflowing with nerdy merch and more board games and card games than your little heart could ever desire.

The Art Show, where you could also purchase the displayed art, was full of beautiful, and sometimes frightening works. My particular favourite was the digital art of Nancie T. Green, whose portraits consisted of dark, surreal landscapes and really captured the eye with her use of light and shadow. Melissa Mary Duncan, also a Guest of Honour for her books and her art, had a very distinctive style. Her illustrations were very reminiscent of Arthur Rackham's work, with perhaps a touch of Brian Froud. However, there was much more than your usual visual art there. There were rocks painted to look like miniature galaxies, crocheted characters of exceeding cuteness, and steampunk-themed knick-knacks. I would have bought it all, really, if I had unlimited money. But alas, my wallet is quite finite, and so I was forced to walk away without a crochet orc warrior or picture of a mist-enshrouded castle.

If I had to pick a favourite part of this convention, I would have to say the attention to lesser-known authors, artists, publishers, and other exhibitors, which too many other cons sadly overlook. But their loss is our gain in this case. I will definitely be returning next year for some more of that prime VCON experience with its swords and phasers. And the tea. Don't forget the tea.

## **UPCOMING CONVENTIONS**

**Source: Canadian Convention Network - <https://www.facebook.com/CanadianConventionNetwork>**

**A note from Robert J. Sawyer posted on the web November 17/2014:**

Pure Speculation in Edmonton is a fine convention -- but, like so many of the cons I go to in Canada, it has trouble attracting out-of-towners. I try to make it to as many Canadian cons as I can (in terms of out-of-town conventions, I made it for a day to VCON in Vancouver, to all of When Words Collide in Calgary, and to all of Keycon in Winnipeg this past year, all of them on my own nickel). If there's a literary SF convention in your home province, GO. These fan-run, non-profit events need your support.

### **BRITISH COLUMBIA:**

**February 13-15, 2015 - Tsukino-Con - <http://www.tsukinocon.com/>**

**February 27 to March 1, 2015 - GottaCon - <http://www.gottacon.com/>**

**March 5-8, 2015 - Vancoufur - <http://vancoufur.ca/>**

**March 6-8, 2015 - Vancouver Web Fest - <http://www.vancouverwebfest.com/>**

**March 14-15, 2015 - Terminal City Tabletop Convention - <http://www.terminalcitytabletop.com/>**

**May 23-24, 2015 - VanCAF - <http://www.vancaf.com/>**

**May 23-31, 2015 - NorthWest Fan Fest - <http://northwestfanfest.com/>**

**July 11, 2015 - MiniComi - <http://minicomivancouver.org/>**

**July 17-19, 2015 - Anime Evolution - <http://www.animeevolution.com/>**



**Oct 2-4, 2015** - VCON 40 - <http://www.vcon.ca/>

**ALBERTA:**

**March 7, 2015** - Tsurucon - <http://www.tsurucon.net/>

**April 16-19, 2015** - Calgary Comic & Entertainment Expo - <http://www.calgaryexpo.com/>

**May 8-10, 2015** - Fur-Eh! - <http://www.fureh.ca/index.html>

**May 30-31, 2015** - Eek! Comic & Pop Culture Fest - <http://theeek.com/>

**June (TBA), 2015** - Medicine Hat Fan Round Up - <http://www.mhfanroundup.com/>

**June 13, 2015** - Nishikaze - <http://www.nishikaze.ca/>

**August 7-9, 2015** - Animethon - <http://www.animethon.org/>

**August 14-16, 2015** – When Words Collide - <http://www.whenwordscollide.org/>

**September 25-27, 2015** - Edmonton Comic & Entertainment Expo - <http://edmontonexpo.com/>

**SASKATCHEWAN:**

**April 11-12, 2015** - Otakupalooza - <http://www.otakupalooza.com/>

**April 25-26, 2015** - Fan Expo Regina - <http://www.fanexporegina.com/>

**OOK! OOK! SLOBBER DROOL!  
(FANNISH LETTERS OF COMMENT)**

**From:** *Brad Foster* – (November 6/2014)

Greetings Graeme ~

Thanks for putting me on the list to send Auroran Lights out. Have both this issue 12, and #13. (That's a fabulous cover by Lynne-Taylor Fahnestalk!)

I noticed that you are specifically asking for art submissions. Like many ezines these days, I took the lack of the "usual" style of fannish fillo that I do as a sign that you simply were not interested in using such material. However, since you asked in this letter, I'll take a shot and am sending along three pieces here for your consideration for future issues. I'm always doodling these things out for my own amusement, and more than happy to send some around if you would like to sprinkle them through future issues.

*(The Graeme – Yep! Always happy to get illos!)*

stay happy~ Brad

\*\*\*\*\*

## COLOPHON

**Auroran Lights** Issue # 14, December/January 2014/2015, Volume 3 #6 & Volume 4 #1, Whole number 14, is the official E-zine of the Canadian Science Fiction and Fantasy Association, a federally registered non-profit society with the general mandate of promoting Canadian Science Fiction & Fantasy and the specific focus of sponsoring the annual Canvention and Prix Aurora Awards.

### CURRENT EXECUTIVE OF CSFFA

#### The Board of Directors (Officers)

**President:** *Clifford Samuels* (Alberta) Aurora awards administrator

**Vice-President:** *Jean-Louis Trudel* (Québec) Boréal Liaison.

**Secretary:** *Cathy Palmer-Lister* (Québec)

**Treasurer:** *Wes Almas* (British Columbia)

#### The Board of Directors (Directors)

*Clint Budd* (British Columbia) CSFFA Past president, Chair Canvention 34 & Hall of Fame Jury.

*R. Graeme Cameron* (British Columbia) Chair Archive Committee & Editor of Auroran Lights Newsletter.

*Ron Friedman* (Alberta) Chair Voter's package.

*Alan Pollard* (Manitoba) Chair Website Committee.

*Lynda Williams* (Alberta) Chair Publicity Committee & Eligibility Lists Committee.

#### Archive Committee

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

### INFORMATION:

For most complete and latest info go to: < [Aurora Awards](#) >

#### What is CSFFA?

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

#### Who can join CSFFA?

Membership in CSFFA costs \$10 per calendar year and entitles members to both nominate and vote.

Membership is open to all Canadians, whether citizens or Permanent Residents, and whether living in Canada or abroad.

**Note:** Easiest way to join is to attend Canvention and/or register at: < [Aurora Awards](#) >

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**Don't forget to explore your fannish heritage!** Check out < [Cd. SF Zine Archive](#) > to browse numerous Canadian fanzines from 1937 to the present (including a complete run of Auroran Lights), peruse the Canadian Fancyclopedia for fannish legends & lore, and find out the history of Canada's SF clubs and organizations.

Also many thanks to Bill Burns at < [efanzines](#) > for hosting AL as well.

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**Note:** Anyone (even non-members) may submit information, short articles and mini-essays of 500 words or less, letters of comment, art fillos and/or cover art to the Editor at < [The Graeme](#) >

