

# 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 # 16 – March/April 2015)



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*Jean-Pierre Normand* – Cover art.

*Lynne Taylor-Fahnestalk* – Page 59.

## **EDITORIAL**

Finally completed this issue way late. Hope you manage to find something of interest.

In this issue I announce my intention to start up **OBIR Magazine** which will be entirely devoted to reviews of Canadian SF&F Genre stories, magazines, and books. Why is it called OBIR? Go to page 15 to find out what this acronym stands for. Try guessing first. Bet you can't get it right! Free to all who interested in reading it.

I'm also toying with the idea of starting up an online SF fiction magazine possibly sometime in 2016. It, too, will be free to anyone who wants to read it. I intend it to be a paying market for Canadian writers, poets and artists. If I can come up with sufficient funds that is. Only a pipedream at the moment. But maybe...

Please send me feedback! You can reach me at: < [The Graeme](#) >

Or my Twitter account: < [@rgraemecameron](#) >

And don't forget to check out my website < [Cdn. SF Zine Archive](#) > 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 CSFFA ANNUAL GENERAL MEETING ANNOUNCED**

The 2015 AGM will be held at The Roundhouse Community Centre in downtown Vancouver, B.C., Saturday May 23rd from 2 - 5 PM.

The formal part of the afternoon is for the CSFFA AGM.

The rest of the afternoon will be given over to a number of events:

- the celebration of the launch of the CSFFA Hall of Fame Trophy which will be finished and ready for its public debut that day;
- VCON's presentation of plans for the 40th VCON;
- the unveiling of the design for the new Aurora Awards;
- the introduction and honouring of own sculptor/artist, Gideon Hay, the designer and creator of the CSFFA Hall of Fame Trophy;
- the announcement of the short list of nominees for the 2015 Aurora Awards

### **CANVENTION 35/AURORA AWARDS CEREMONY**

Will take place at Can-Con, The Conference on Canadian Content in Speculative Arts and Literature, in Ottawa. Oct 30 - Nov 1<sup>st</sup>, 2015. See [Can-Con](#) for convention information.

### **AURORA AWARD ELIGIBILITY LISTS STILL OPEN TO ADDITIONS**

**Till Midnight EST April 25<sup>th</sup>, 2015.**

Anyone can add to the list as long as each item meets the [Category definitions](#).

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 login in (and then go to Eligibility lists), or join us to become a member (\$10), at [Aurora Awards Login](#).

You can find the [Eligibility lists](#) here. Covers 2014 achievements for the 2015 Awards.

### **2015 AURORA NOMINATIONS STILL 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 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 Canvention 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 Canvention 35. Note that there will be a separate CSFFA business meeting which all CSFFA members are encouraged to attend.

**CSFFA WEBSITE** – [Prix Aurora Awards](#)

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### **UNOFFICIAL SECTION – BLAME THE EDITOR!**

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## **PRODOM NEWS ITEMS**

### **PROFESSIONAL MILESTONES & OTHER CATASTROPHES**

**ChiZine DISTRIBUTION DEAL** [ChiZine Publications](#)

TORONTO, Ontario (March 2, 2015) — **ChiZine Publications** is pleased to announce it has signed new distribution agreements for its trade titles in Canada and eBooks globally.

CZP trade paperbacks will now be distributed in Canada by **PGC/Raincoast**. Worldwide eBook distribution will be handled by **Trajectory**.

CZP's trade paperback distribution outside Canada will continue to be handled by **Diamond Book Distributors**.

"We're looking forward to working with PGC/Raincoast," says **Brett Savory**, co-publisher of ChiZine Publications. "They have a tremendous reputation helping independent publishers rise above the noise. With our growing catalogue of titles, a partner who can get our titles into the hands of fans nationwide is a big plus."

"Trajectory is also a major step forward," adds **Sandra Kasturi**, CZP's other co-publisher. "Their innovative technical approach to eBooks makes them an industry leader. We embraced eBooks from the beginning, and Trajectory can help us extend our reach even farther."

#### **Contact:**

Sandra Kasturi, Co-Publisher

ChiZine Publications

<http://www.chizinepub.com>

[sandra@chizinepub.com](mailto:sandra@chizinepub.com)



### About ChiZine Publications:

ChiZine Publications (CZP) is British Fantasy Award-winning and three-time World Fantasy Award-nominated independent publisher of surreal, subtle, and disturbing dark literary fiction hand-picked by co-publishers *Brett Savory* and *Sandra Kasturi*, Bram Stoker Award-winning editors.

## AWARDS, ACCOLADES, & OTHER EXULTATIONS

*Edward Willett* – reports *Masks* is shortlisted for Best YA Novel & Regina Book Award in this year's Saskatchewan Book Awards.

### HORROR WRITERS ASSOCIATION



[ChiZine Publications](#) is the winner of the [HWA 2014 Specialty Press Award](#), which recognizes a publisher outside the mainstream New York City publishing community that specializes in dark-themed fiction.

ChiZine Publications (CZP), founded and run by *Brett Alexander Savory* and *Sandra Kasturi*, sprang out of the successful chizine.com, which began presenting fiction and reviews in 1997. Since its inception in 2008, CZP has published more than 90 books by authors including *Christopher Golden*, *Stephen Graham Jones*, *Geoff Ryman*, *Robert Shearman*, *Melanie Tem* and *Steve Rasnic Tem*.

The Award will be presented to ChiZine on May 9 at the Bram Stoker Awards® Banquet in Atlanta, held as part of [World Horror Convention 2015](#)

### UK JAMES HERBERT AWARD FOR HORROR WRITING

Has been won by British Author *Nick Cutter* (whose book *The Acolyte* will soon be published by [ChiZine Publications](#)) for his novel *The Troop* which is about a troop of Boy Scouts camping in the Canadian wilderness running into a stranger who turns out to be a “bioengineered nightmare.” Nick Cutter is a pseudonym for writer *Craig Davidson*.

### APRIL 15<sup>TH</sup> DEADLINE FOR LOCUS MAGAZINE AWARD POLL

Here is the online version of the 44th annual *Locus* Awards ballot which [continues until April 15](#), covering works that appeared in 2014.

In each category, you may vote for up to five works or nominees, ranking them 1 (first place) through 5 (fifth).

As always, we have seeded the ballot with options based on our [2014 Recommended Reading List](#), mainly because this greatly facilitates tallying of results. However, again as always, you are welcome to use the write-in boxes to vote for other titles and nominees in any category. If you do, please try to supply author, title, and place of publication, in a format like the options listed, where appropriate.

Do not vote for more than one item in a category at the same rank (e.g. two selections ranked 1st); if you do, we will disregard your votes in that category.

Note that the Hugo and Nebula awards have somewhat different eligibility requirements; Locus Awards are open to publications or works that first appeared, anywhere in the world, during calendar year 2014. Feel free to leave some categories blank or partially blank, but try to fill in the entire survey. A free issue of *Locus* will be

given for a filled-out ballot to subscribers of record when we count them in May, so please use the exact name on your subscription and your subscription number. Deadline for ballots is April 15, 2015.

As in previous years, voting rules count subscriber votes double. All votes, from subscribers and non-subscribers alike, will be counted as long as you include your name, e-mail, and survey information (Locus does not sell e-mail lists) and do not violate voting rules.

If you prefer, you may print this page, fill it in by hand, and mail it to Locus Publications, PO Box 13305, Oakland CA 94661.

*Anonymous ballots will not be counted. Please include your name and e-mail address with your submission.*

## **CONTESTS, COMPETITIONS, & OTHER CONIPTIONS**

### **FRIENDS OF THE MERRIL SHORT STORY CONTEST FINALISTS ANNOUNCED**

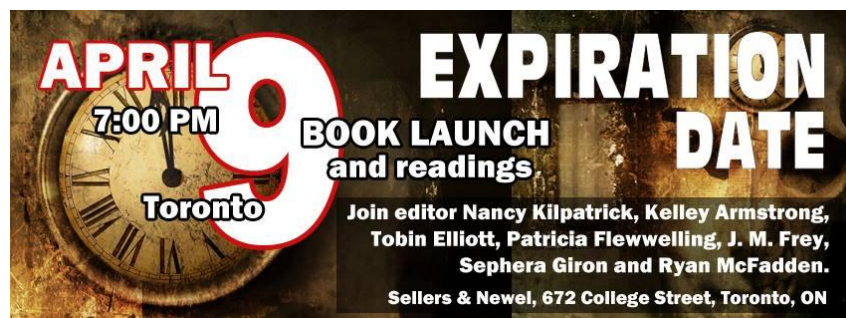
Thank you, everybody, for your patience! The semifinal results are now in and the reading team has settled on the finalists in the 2014/2015 Friends of the Merrill Short Story Contest!

**The 12 long-listed stories are:**

The Korus Coda  
Molly Finder  
Up, Up, Up  
Blanche's Last Spike  
When I'm Old, When I'm Grey  
The Book of Far Mountains  
The Cellist  
Still Life  
Root Mother  
Luminous Kingdom  
Notes on the Magician's Collection  
One, Two, Three

Responses have gone out to all entrants. If you have not heard from us about your submission, please [query](#)! The [judging panel](#) will now go over the finalists and decide between them who will take home the [top three prizes](#). Good luck to everyone!

## **BOOK SIGNINGS, LECTURES, & OTHER CONFRONTATIONS**



## EXPIRATION DATE BOOK LAUNCH AT AD ASTRA

Come join us Thursday evening APRIL 9 as **Edge Publications** officially launch the **Expiration Date** Anthology at Sellers and Newell Books, 672 Collage Street, Toronto. (Time TBA.)

Then join us April 10<sup>th</sup> (8:00 pm to 2:00 am) for the book launch at Ad Astra. (Room TBA.)

Editor *Nancy Kilpatrick* will be joined by *Kelley Armstong*, *Tobin Elliott*, *Patricia Flewwelling*, *J. M. Frey*, *Sèphera Girón* and *Ryan McFadden* for readings and discussions.

**Expiration Date** is the new anthology edited by *Nancy Kilpatrick*, which includes 25 short stories by some of the world's finest horror writers as they look at the "what - ifs" of our ever expiring future.

## TRUE MAGICS BOOK LAUNCH AT AD ASTRA



**Dragon Moon Press** presents the **True Magics** launch party!

We'll be live at **Ad Astra Toronto**, and virtually everywhere through [Facebook](#) and on twitter @erik\_buchanan.

Help us finish the **Thomas Flarety** trilogy in style. We'll have copies of **True Magics** for sale (and also Small Magics and Cold Magics if you haven't picked those up yet) as well as chocolate, snacks, readings, chocolate, refreshments, prizes, and of course, chocolate!

Not able to make the live party? Don't worry. You can join us on Twitter (@erik\_buchanan) and on [Facebook](#) (starting at 7:30 p.m. for the pre-party and you can get your copy of True Magics at [find it here](#) (starting today!).

**Dragon Moon Press** prides itself on the quality of its books and the quality of its parties. Don't miss this one!

## NINA MUNTEANU CREATIVE WRITING COURSE STARTS APRIL 8<sup>TH</sup>

Nina reports: I'll be teaching "Creating Science Fiction" at George Brown College in TORONTO starting April 8th. The course runs for 12 weeks, every Wednesday from 6:15 to 9:15 pm through to June 24th and is taught in a workshop-style with students bringing in their WIPs (optional) to work through. 36 hours of instruction. Course fee = \$278.

You can go to this site for more details about the course and information on registration: [Writing Course](#)  
Or phone 416-415-5000 (ext. 2092), or 1-800-265-2002.

Learn about what is involved in writing science fiction and getting it published. Explore the essential tools used in this genre (including world building, research and plot approaches), and work toward a publishable original work by learning to generate and follow through with premise, idea and theme. (Teacher: [Nina Munteanu](#))

## ROBERT J. SAWYER SCIENCE TO TALK AT SPUR CALGARY FESTIVAL

Come see **Robert J. Sawyer** and astronomer *Phil Langill*, moderated by **Kirstin Morrell**, in a discussion about the value of cutting-edge science research at the Spur Calgary festival, Saturday, April 25, at 4:00 p.m.:

<http://spurfestival.ca/calgary/events/are-we-alone-together-in-the-universe/>



## ChiZine READING SERIES EVENT IN TORONTO



Charles de Lint and Maryanne Harris appearing at The Round Venue, 152A Augusta Ave., Toronto, beginning at 8:00 pm on April 8<sup>th</sup>, 2015 for an evening of readings and music.

## ChiZine READING SERIES EVENT IN VANCOUVER



*Lisa Smedman* reports: I'll be reading from a work in progress, a "shared world" anthology that I'm co-writing with half a dozen other people from my writers' group. Yes... a nightmare, when it comes to continuity. But really fun to write.

*Lisa Smedman* will appear with Colleen Anderson at the Cottage Bistro, 4470 Main Street, Vancouver, beginning at 7:30 pm on April 29<sup>th</sup>, 2015. There is also an open mic contest (for reading your sample Spec Fic) with a \$50 prize!

## EDGE PUBLISHING UPCOMING EVENTS

**April 11** – Double Book Launch at Ad Astra: **The Occasional Diamond Thief** by *Jane Ann McLachlan* & **Blood Matters** by *Aviva Bel'Harold*. 9:00 PM. Room TBA.

**April 16-19** – Comic Expo, Calgary, Alberta. [More Information](#) with *Aviva Bel'Harold* on [Blood Matters](#)

**April 19** – Book Launch at The Button Factory, 1:30 pm – 3:30 pm, with *Jane Ann McLachlan* **The Occasional Diamond Thief**.

**April 25** – Creative Ink Festival, Executive Inn and Suites, 4201 Lougheed Highway. Burnaby, B.C. [More Information](#)

**April 30** – 7:00 pm, Toronto Public Library, Merrill Collection of Science Fiction, Speculation & Fantasy, Lillian H. Smith branch, 239 College Street, Toronto, Ontario. **Wrestling with Gods (Tesseract Eighteen)**. [FACEBOOK](#)

## **BUNDORAN PRESS UPCOMING EVENTS**

**April 10-12** – Ad Astra book launch, Toronto, Ontario.

**August 14-16** – When Words Collide book launch, Calgary, Alberta.

**October 30-November 1** – CanCon book launch, Ottawa, Ontario.

## **UPCOMING CONVENTIONS OF INTEREST TO WRITERS**

### **AD ASTRA – April 10-12, 2015 – [Ad Astra](#)**

Ad Astra is a not-for-profit, volunteer-run, weekend-long, science fiction, fantasy and horror event with a focus on authors and other creative professionals.

The weekend includes discussion panels and presentations on a variety of topics including writing, publishing, TV and movies, science and costuming, as well as many events including book signings, a meet and greet with our Guests, writing workshops, our Masquerade costume competition, book launches, a Saturday night dance, live music and comedy and a return of the Dr. Who TARDIS Charity Tea party!

In addition to our programming and events, Ad Astra also has a Vendors area, Art Show and Auction, Tabletop Gaming, Anime Room, Hospitality Suite, and new this year we are hosting a Cosplay Repair Lounge.

#### **Guests of Honour:**

Author: [Anne Bishop](#)

Author/Musician: [Charles de Lint](#)

Artist/Musician: [MaryAnn Harris](#)

Screenwriter/Producer: [Denis McGrath](#)

Literary Agent: [Monica Pacheco](#)

#### **Welcome back to returning past Guests of Honour:**

Author: [Kelley Armstrong](#)

Author: [Ed Greenwood](#)

Author: [Julie E. Czerneda](#)

Musician: [Heather Dale](#)

Artist: [Scott Caple](#)

### **CREATIVE INK FESTIVAL** – April 25, 2015 – [Information here](#)



#### **Our Day of Programming**

Here's a sneak peak at some of our programming for the day. The official schedule grid will be available soon.

**Presentations:**

GoH, *Mark Teppo* will be doing two presentations: **Jumpstarting the Novel and Everything From Nothing: Giving Yourself Permission To Be Creative.**

**Other presentations (more to come!):****Intro to Self-Publishing with *Kristene Perron***

So you've heard self-publishing is the best/worst thing to happen to writing since Gutenberg's printing press and you're wondering if it's right for you? In this one hour, hands-on workshop, author Kristene Perron dispels the myths, exposes the scams, and shows what it takes to self-publish successfully. From first draft to first sale, you'll learn the questions you'll need to ask and the tools you'll need to determine your publishing path.

**Topics include:**

- \* Timelines and budget
- \* DIY vs self-publishing services
- \* Formatting, editing, cover and interior design
- \* Choosing the best publishing option
- \* Self-publishing resources

**Health and Fitness for Creative People with *Sandra Wickham***

Strong in body, stronger in mind! Join fitness professional and author Sandra Wickham for an informative session on how to incorporate health and fitness into your life, how it will benefit your creative endeavours and how to start and stick with your health and fitness goals.

**The Authors Platform: Understanding digital journeys with *Sadiq Somjee***

How does a reader discover your book in this noisy digital age? This one-hour presentation will show you how to create a simple author platform and help you understand how readers can find you online.

1. Understand a reader journey through the digital landscape.
2. How to create and maintain a simple blog.
3. Setting up your book and keywords on Amazon.
4. How readers discover your book using social media.

Sadiq will walk you through the fundamentals of an author platform and demystify the reader journey to your book. Using tools like Google Blogger, CreateSpace, Amazon and Twitter, he will demonstrate the core components of an author platform. Whether you choose traditional publishing or self-publishing, this talk will leave you with some key concepts to help you navigate the digital landscape.

**Crime Writing with *Cathy Ace***

Join Cathy Ace, author of *The Cait Morgan Mysteries*, *The WISE Enquiries Agency Mysteries* and the National Vice President of Crime Writers of Canada as she discusses crime writing in Canada and how she does it.

**David vs Goliath: writing the mismatched fight scene with *JM Landels***

Everyone loves an underdog, and having the little guy triumph in your story is gets your audience cheering along. But how do you make the reader believe it when your 90 lb weakling takes down the musclebound bully, or your wee slip of a girl lays out an armoured knight, a gang of street thugs and a pack of wolves? In this fun and interactive session, author and editor JM Landels brings her years of swordfighting and martial arts (mostly against larger opponents) to the writing table to demonstrate techniques that actually work, and discuss the realistic use of equalizers like swords, guns, horses and office furniture.

## **World Building Workshop with *Lynda Williams***

Readers of SF are looking for exotic worlds to explore. But how far is too far? Bring your challenges and anecdotes to seek solutions and compare notes on the business of making it like nothing on Earth ... but still interesting to Earthlings. Explore some tricks for how to remain consistently alien without committing info dumps and how to ensure characters personify their culture. Lynda will use excerpts from her own 10-novel, universe-founding series as examples, but will focus on engaging participants in discussions that draw on other sources, including their own writing. Also featured will be a couple of short writing exercises, shared in small groups, to illustrate how to dramatize background through story action.

### **Panels:**

#### **Live Action Slush**

Our panel of editors and publishers listen to anonymously read story openings and comment on why they would or would not wish to consider the complete work. Bring the 1st page of your manuscript to be anonymously read aloud and receive comments from our panel of authors and editors. This event is both fun and educational!

#### **How to Market Yourself:**

Whether you're a writer or artist, indie or traditionally published, marketing yourself is vital to a successful career. What are the best tools out for getting your product out there? What should be avoided? What should your marketing budget look like? Are there any unique ideas left?

#### **What are agents, editors and publishers looking for?**

Join the conversation as editors, publishers and professional authors discuss what the industry is looking for, from how to professionally submit your work to whether there's anything that's been overdone.

#### **Best Advice I Ever Received**

Save time and effort by coming out to listen to professional authors and artists share the best advice they've received about writing and the publishing industry. Take away lessons that have been passed down to them, as well as ones from their own experiences.

#### **The Dollars and Sense of Self-Publishing.**

Doing it yourself is all well and good, but put 4 self-published authors in a room and you will hear 5 ways to go about it. So let's do that. e-Book only? Does CreateSpace work for Canadian authors? Where are the hidden costs? How do I get a good cover? My kingdom for a good editor. How soon will I get rich? Self-published authors tell all.

#### **The Importance of Diversity in Fiction**

The diversity in the world around us is not adequately represented in fiction today. How can we make sure that readers can see themselves reflected in the characters they read about? How can we include the entire spectrum of cultures, genders & abilities in our narratives? Come and join a discussion on the urgent need for diversity in fiction today.

#### **Lunch and Keynote**

We're having a catered buffet lunch including a Keynote address by the always inspirational [Devon Boorman](#). Come hang out with other creative folks, have a great meal and hear a motivational talk.

NOTE: The brunch is an optional event, with an extra fee. Attendees can purchase a ticket to the lunch, do their own thing for lunch, or even attend just the lunch and keynote. Get your banquet ticket now! [Click here!](#)

#### **Blue Pencil Sessions**

This will be your opportunity to sit down with an industry professional for fifteen minutes, to share your work and receive immediate feedback. Bring three pages of your best work (double-spaced or authors, artwork for

artists ). The pro will read (or view) your work and give their input. You may also want to bring your questions about troubles you're having with the piece.

### **Group Readings**

This is always a great way to hear from, meet and get autographs from many different authors in the same place!

### **Ink Club**

Have you been to a conference or convention before and while having a great time learning and networking, ever felt guilty for not actually getting any creative work done? Now you can!

The idea behind Ink Club is to give writers, artists and creative people of all types, the peer pressure nudge to sit down and actually be productive! (wow!) We'll combine focused Creative Time with breaks for socializing with the goal of making progress on our creative projects.

Join in at any point. If it's a quiet work time, just settle in and get to work! We'll chat to you on the next break. Stay for as much or as little as you like.

### **Format:**

**6:00-6:15:** Time to settle in and maybe even socialize before getting creative.

**6:15pm-7:00pm:** Creative Time!

**7:00pm-7:15pm:** Time for a break and socializing. (or feel free to continue working right through the break if you're on a roll!)

**7:15pm-8:00pm:** Creative Time!

**First rule of Ink Club,** you don't talk during Creative Time! Okay, there can be talking, but the goal is to keep it to a minimum to create a quiet, focused environment.

### **Expo**

The Expo is filling up, be sure to check out our sponsor goods and services and shop, shop, shop! Support those that support us! Here are some of the booths that will be at the festival:

Acadamie Duello Centre for Swordplay  
Chizine Publications  
EDGE Science Fiction and Fantasy Publishing  
Pulp Literature  
Reality Skimming Press  
Resurrection House and Fairwood Press  
Used Books  
Crafts by Mel Dawn  
Barefoot Books

### **2015 ACADEMIC CONFERENCE ON CANADIAN SCIENCE FICTION AND FANTASY**

will be held Friday and Saturday, **June 5-6, 2015**, at the Merrill Collection of Science Fiction, Speculation and Fantasy. Watch for more news!

The Academic Conference on Canadian Science Fiction and Fantasy is a quasi-annual conference featuring academic papers, guest speakers, and panel discussions on all aspects of the field. The conference has been in existence in one form or another since 1995, and has hosted speakers ranging from *Guy Gavriel Kay* to *Margaret Atwood*.



We now have our guest speakers confirmed: our author speaker is *Hiromi Goto*, and our scholar is *Sherryl Vint*! Be sure to come out and hear their talks, as well as papers on various topics ranging from *Guy Gavriel Kay*'s fiction to graphic novels to TV horror/dark fantasy.

For updates and details, see our website: [Conference](#)

McFarland will soon be publishing the proceedings of selected papers from the 2005 to 2013 conferences, and we hope to have copies available at the conference. Meanwhile, please visit McFarland's website [here](#).

The proceedings of the 2003 conference are still available; please see our [Publications](#) page for information on how to purchase this volume. The volume features Margaret Atwood's keynote address, plus the papers presented at the conference. All proceeds from the sales go to support the conference, ensuring we can continue to present interesting speakers--both writers and scholars--and keep our registration fees as low as possible.

For information, please contact:

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[Events: ACCSFF '15](#)

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## POETS, POEMS, & OTHER PROBLEMS

*Colleen Anderson* reports: Three of my poems will be featured in **Burning Maiden** which should be out next month. And my poem **I Dreamed a World** is now up for free viewing at [Polu Texni](#)

## WHAT THE USUAL SUSPECTS ARE UP TO

*Robert Runté* reports: **WarpWorld** has just published my column on the differences between Canadian and American SF: [Culture & Conflict](#)

*West Coast author Alyx J. Shaw* reports: She has just been hired as Assistant Administrator (and proof reader, and audio reader) for her Texas-based publisher Torquere Press. In addition she has just signed a contract to record an audio book version of **The Recalling of John Arrowsmith**, the first volume of her **Strange Place in Time** fantasy trilogy.

*On April 1<sup>st</sup> John Thomas Gordy* posted: I've done it. 44 chapters. 285 pages. I've written and completed my third novel. Now, I must get it to my editor and agent, and hope that somebody might like what they read. Oh. My. Gods.

*Recently Robert J. Sawyer* posted: Leaving Facebook for a while: Two months from today is the deadline for my 23rd novel (which will be published on April 5, 2016). The book is well in hand, but in the interim I've also got some cool TV projects to work on, plus my usual spate of travel (Winnipeg, Los Angeles, and Calgary), so I'll be very scarce here on Facebook until the beginning of June.



On February 19 **Robert J. Sawyer** posted: For Throwback Thursday, and in honour of the fact that I'm staying over at his house tonight, here's **Randy McCharles** and me singing karaoke in Calgary on December 22, 2010. Photo credit to **Kirstin Morrell**, who took it on my iPhone.

**Randy McCharles** "Rob is quite the crooner." **Rob** – "more like I'm quite the coroner. When people say I've killed a song, they mean it's time to perform an autopsy."

And on February 20 **Robert J. Sawyer** noted: I spent part of yesterday with Grade 7 students at École Forest Trail -- a bilingual school in Oakville, Ontario -- where FLASH-FEST was being held, unveiling the amazing projects the students there had done based on them all having read my novel **Flashforward**. I was blown away by the creativity.

On February 13 **Edward Willett** posted: I sent in the revised manuscript for my YA fantasy that's currently called **Blue Fire** (but probably won't be when it's published) to **Rebelight Publishing** last night. It had been so long since I'd read it was like editing someone else's book. I got to thinking about it, and realized since writing **Blue Fire** I've written five new novels, totaling close to 500,000 words, and completely rewritten three others, probably another 180,000 words. The new ones are the entire **Masks of Aygrima** trilogy, **Falcon's Egg** and **The Lake in the Clouds**, and the rewrites were **Right to Know**, **Song of the Sword** and **Twist of the Blade**. No wonder **Blue Fire** seemed like ancient history when I started working my way through it...and no wonder I couldn't believe some of the clumsy writing I hopefully improved in the rewrite!

On February 11 **Robert Charles Wilson** posted: I'm deep in the writing of the last half of **The Last Year** – which is great, but doesn't make for a lot of exciting Facebook posts. But here's a question: what do people think of book launches? **The Affinities** is coming out at the end of April, and I usually do an appearance at Bakka-Phoenix Books or the Merril Collection -- which is fine, and fun, but I'm not naturally social or outgoing, and I often feel as if I've disappointed folks at these things. So what makes for a good launch? Is the book launch a dying institution? Your thoughts welcome.

Also on February 11 **Matthew Hughes** posted: I've mentioned before that I'm rather proud of a Jeeves-and-Bertie pastiche called **Greeves and the Evening Star**, that is my contribution to the latest Martin/Dozois theme anthology, **Old Venus** (scheduled for release March 3). Well, I'm even more chuffed to report that for the audio version of the book, my story is narrated by the hands-down, best-ever portrayer of the inimitable Jeeves: **Stephen Fry**.

The reading was recorded a couple of weeks ago, and led to a palm-to-forehead slap on my part. You see, there was a bit in the first draft where Bartie (my version of Bertie) referenced Ulysses's stuffing his ship's crew's ears with beeswax so he can sail close enough to the isle of the Sirens to hear their song without being drawn to destruction on the rocks. But Bartie, in a 1066 and All That fashion, also mixes in Jason and the Argonauts.

All very well, and amusing to those who can keep their myths separate, but I later rewrote the passage to have Greeves (Jeeves, of course) straighten the young master out. But then I rewrote it again, and didn't notice that I'd let Jeeves drop the clanger. Which he would never do. As **Stephen Fry** noted when he saw the text.

Ah, well. It's right in the audio version at least. And I'm still dead chuffed about the reading. And if you've never seen the **Stephen Fry/Hugh Laurie** renditions of the Jeeves and Wooster stories, do so. Right now.

Last and incredibly least, on April 1 **R. Graeme Cameron** announced he would publish the first issue of **OBIR Magazine** before the end of the month. OBIR = "The Occasional Biased and Ignorant Reviewzine" of Canadian

Speculative Fiction which is “Dedicated to Promoting the Absurd Personal Literary Taste of R. Graeme Cameron.” PDF version (the only version) will be available free to anyone who wants to read it.



The first issue is a “Proof of concept” example which will include reviews of all 23 stories in the **Fungi** Anthology from **Innsmouth free Press**, as well as short reviews of two oldies but goodies, namely **A Strange Manuscript Found in a Copper Cylinder** (1888) by **James de Mille**, and **Northern Dreamers** (1998) edited by **Edo van Belkam**. Possibly reviews by other people will be included, if any submitted.

I will be using a review listing of my own design, to wit:

- **Invigorating** = Really, really exciting. Eye-opening. Dance a jig time.
- **Great Fun** = Thoroughly enjoyed it. Ripping good yarn. Stimulating.
- **Entertaining** = Pleasing. Memorable. A good read. Worthwhile.
- **Interesting** = Something intriguing about it, but not enough to get me excited.
- **Not to my taste** = Doesn't appeal to me due to my personal prejudices.
- **Abysmal** = Waste of time for any number of reasons.

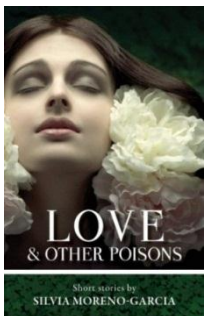
Note that with the exception of the “abysmal” rating my rating system doesn't judge works on their intrinsic quality so much as how they run up against my personal preferences and prejudices. Readers should bear this in mind. I could be dead wrong about everything!

Anyway, it is going to be an interesting experiment. If you would like to receive the first issue contact me at < [The Graeme](#) > P.S. NOT an April Fool's joke! I'm serious about this silly publication.

## PUBLICATIONS NEWLY UNLEASHED

**Colleen Anderson** announces: **The Book with No End** is reprinted in [Imaginarium: The Best Canadian Speculative Writing](#) and out in stores now. And that her story **Pearls and Swine** has just been released in **The Exile Book of New Canadian Noir**, edited by **Claude Lalumière** and **David Nickle**. Spring will be busy with other pieces coming out soon.

**LOVE & OTHER POISONS** – by **Silvia Moreno-Garcia** – [Find it here](#) – [Innsmouth Free Press](#)



Print \$12 | E-book \$4 – ISBN: 9781927990049

Poison is in everything, and no thing is without poison. The dosage makes it either a poison or a remedy. This collection of 18 speculative stories, including three never found in print before, explores the meaning of love, and, of course, of poison.

### Overview:

Silvia Moreno-Garcia's debut collection **This Strange Way of Dying** was a finalist for The Sunburst Award for Canadian Literature of the Fantastic. Her work has appeared in many

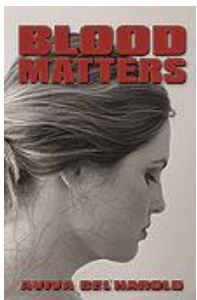
anthologies and magazines. Her debut novel, **Signal to Noise**, will be released in 2015.

### Stories:

*Stories in bold are new.*

- Variations of Figures Upon the Wall
- Man in Blue Overcoat
- River, Dreaming
- Distant Deeps or Skies
- The Sea, Like Glass Unbroken
- **Kissing Frost**
- Enchantment
- A Handful of Earth
- Live Sho
- Translucent Skin
- Collect Call
- Shedding Her Own Skin
- **To See Pedro Infante**
- Kaleidoscope
- Abandon All Flesh
- The River-Hag
- **Sublime Artifacts**
- A Puddle of Blood

**BLOOD MATTERS** – by Aviva Bel’Harold – [Find it here](#) – [Edge Publishing](#)



### Release Dates:

E-book: February 11, 2014

CANADA: March 15, 2015

USA: April 15, 2015

### Grief changes people.

Brittany used to be a normal teen. She ate like one, slept like one, and had typical teenage mood swings. But after she found her best friend dead, everything changed.

Grief might explain her loss of appetite and her lack of sleep. It might even explain why she sees her dead friend everywhere she goes. But it certainly won't explain why everyone she touches develops bruises or why she's attracted to the smell of blood.

And, she's pretty sure grief doesn't make you want to rip apart your boyfriend just to get closer to his beating heart.

But what happens when it's the choices we make, not the creature inside, that proves the monster is in us all?

### About the Author:

**Aviva Bel'Harold** writes young adult fiction: Horror, Science Fiction, Urban Fantasy, etc. — as long as the characters are young, full of life, and out for adventure.

When she's writing, you'll find her curled up on a sofa with a pen and a pad of paper, surrounded by her adorable puppies.

Born in Winnipeg and raised in Vancouver, Aviva Bel'Harold currently resides in Calgary with her husband, four children, and six dachshunds. [[MORE](#)]

## **PROBABLY MONSTERS** – by [Ray Cluley](#) – [Find it here](#) – [ChiZine](#)

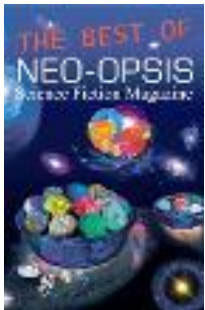


From British Fantasy Award-winning author [Ray Cluley](#) comes *Probably Monsters* - a collection of dark, weird, literary horror stories. Sometimes the monsters are bloodsucking fiends with fleshy wings. Sometimes they're shambling dead things that won't rest, or simply creatures red in tooth and claw. But often they're worse than any of these. They're the things that make us howl in the darkness, hoping no one hears. These are the monsters we make ourselves, and they can find us anywhere...

[Ray Cluley](#) is a writer. It used to be that he was a teacher who *said* he was a writer, but now it's actually true. His stories have appeared in various dark places, such as **Black Static**, **Crimewave**, and **Interzone** from TTA Press, **Shadows & Tall Trees** from Undertow Books, and various anthologies and podcasts. A novelette with Spectral Press is due in 2014. His story 'At Night, When the Demons Come' was selected by [Ellen Datlow](#) for her **Best Horror of the Year** anthology, and 'Night Fishing' was selected by [Steve Berman](#) for **Wilde Stories 2013**, while 'Beachcombing' has been translated into French for **Ténèbres 2011**. 'Shark! Shark!' recently won the British Fantasy Award for Best Short Story (2013). He writes non-fiction too, but generally he prefers to make stuff up.

## **THE BEST OF NEO-OPSIS MAGAZINE** – [Find it here](#) – [Bundoran Press](#)

Favourite stories chosen from the first 12 issues of Neo-opsis Science Fiction Magazine.



### **Contributors:**

[Terry Bramlett](#)  
[Suzanne Church](#)  
[Frank. C. Gunderloy](#)  
[J.E. Gurley](#)  
[Nina Munteanu](#)  
[Yvonne Pronovost](#)  
[Hank Quense](#)  
[C.L. Russo](#)  
[Vaughan Stanger](#)  
[Hayden Trenholm](#)

## **CASSEROLE DIPLOMACY & OTHER STORIES** – [Find it here](#) – [Tyche Books](#)

### **On Spec: The Canadian Magazine of the Fantastic**



From its modest beginnings with a single test issue to its Aurora Award-winning present, **On Spec** has delighted its fans with tales of the fantastic for 25 years. What better way to celebrate **On Spec's** silver jubilee than showcasing some of its best stories?

Spanning two decades of **On Spec's** history, these twenty-four stories and poems offer a tantalizing taste of the wondrous, dark, humorous, and surreal tales that have appeared in its pages. Mind-bending tales of adventures and worlds where:

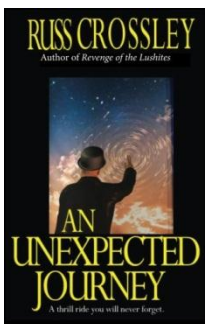


- ~ Once a generation the clouds part to reveal the stars . . .
- ~ A widow gives a lesson in Newfoundland hospitality to a trio of aliens . . .
- ~ A psychic ex-con must help the detective who put her in jail . . .
- ~ The wives of Sur la Mer hide horrific secrets behind their locked gates-and under garden toads . . .
- ~ The past and future collide when a Medieval Welsh king washes up on the shore . . .
- ~ In a post-apocalyptic world, a young man learns what it means to be a railman . . .

### **Table of Contents:**

**Happy Eating on Ugrath 3** – by *Jason Kapalka*  
**Star-Seeing Night** – by *Alice Major*  
**The Reality War** – by *Bob Boyczuk*  
**Casserole Diplomacy** – by *Fiona Heath*  
**Jubilee** – by *Steven Mills*  
**No Such Thing as an Ex-Con** – by *Holly Phillips*  
**Closing Time** – by *Matthew Johnson*  
**Foster Child** – by *Catherine Macleod*  
**More Than Salt** – by *E. L. Chen*  
**Where Magic Lives** – by *Sue Bolich*  
**The Black Man** – by *A.M. Arruin*  
**Pizza Night** – by *Laurie Channer*  
**Boys' Night Out** – by *Rob Hunter*  
**Mourning Sickness** – by *Robert Weston*  
**Sticky Wonder Tales** – by *Hugh Spencer*  
**Emily's Shadow** – by *Al Onia*  
**The Resident Guest** – by *Sandra Glaze*  
**Come From Aways** – by *Tony Pi*  
**Still** – by *Greg Wilson*  
**The Asheville Road** – by *Corey Brown*  
**Buddhist Jet Lag** – by *Christian McPherson*  
**A Taste of Time** – by *Scott Overton*  
**Penultimate** – by *F. J. Bergman*  
**Pilgrim at the Edge of the World** – by *Sarah Frost*

### **AN UNEXPECTED JOURNEY** – by *Russ Crossley* – [Find it here](#)



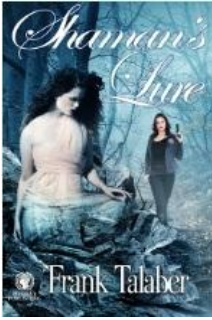
Tales of alternate worlds where steam and alchemy mix during a race between empires, journey to a far off world on the other side of the galaxy where an ancient desperate struggle between good and evil is being fought.

A story concerning a boy who has his own guardian angel.

A story where you will discover a secret world hidden beneath our own where being odd is a virtue, and journey across the galaxy where an artificial intelligence decides the future of the human race.

Included in this volume is a new story about paranormal investigator, Amanda Dark, and her continuing investigations into the dark corners of death where others fear to tread in the chilling tale, Moonrise Diner. Check out this volume of extraordinary tales of mystery and the paranormal, these Unexpected Journey's

## **SHAMEN'S LURE** – *Frank Talaber* – [Find it here](#)



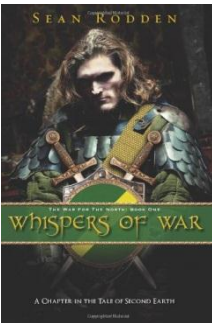
Vancouver's mayor is found brutally slain in Stanley Park. His family missing. With no clues to either, an enigmatic old native, claiming to be a shaman, shows up swearing he knows the answers. Plays tag-your-it and disappears without a trace.

After a night of drunkenness a reporter wakes up in a part of town he's never visited and begins investigating why he's having strange nightmares of a life not his. Which begs him to question the validity of the urban myth, when you get drunk enough you don't remember anything you did? Could it be possible there's a place where spirits might take over to have a little fun on their own?

And for cavalry to the rescue, a boatload of ancient gods arrives. Only they've been out of action for over two hundred years and haven't quite grasped the concept of modern civilization.

So begins Carol Ainsworth's first day on the job as a detective.

## **WHISPERS OF WAR** – Sean Rodden – [Find it here](#)



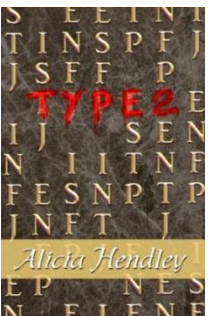
Red winds howl. Monstrous armies march. Foul powers from the past rise.

In Druintir, ancient city of the Fiannar, a dashing young Ambassador from the Erelian Republic finds himself embroiled in both the preparations for war and the fiery heart of a beautiful Fiannian Shield Maiden.

Upon Druintir marches the torrential tide of the Blood King's army; at its head the horrid demonic creatures called Waif and Urchin, the formidable Halflord and his indomitable Bloodspawn.

Drawing from history, mythology, philosophy and theology, the story is exquisitely layered, extremely well-written, with strong plot, sub-plot and character developments. Comparisons to classics like Lord of the Rings and to modern popular fantasy epics such as Game of Thrones are inevitable, but the author has certainly carved his own distinct niche between the two with his unique style and fearless deviation from the standard tried and true formulaic fantasy tale. Brilliantly done!

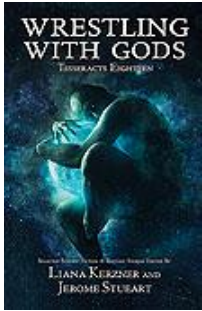
## **TYPE 2** – *Alicia Hendley* – [Find it here](#) – [Five Rivers Publishing](#)



**Type 2** takes up where *Type* left off. With more and more people who refuse to follow Typology's rules being Ended, thirteen year old Sophie and other members of the Group know time is running out to make society aware of just how evil The Association of Psychologists truly is. The Group seeks help from the Tens, a band of men who have been secretly fighting against The Association's twisted use of Myers-Briggs personality typing since they were boys.

Together they attempt to slowly spread the truth about Typology to the public, in the hopes of building up a large enough resistance to overthrow The Association. Suddenly, plans change and the Group must act quickly, or risk losing all they've fought for. Ultimately, everything depends on knowing who can be trusted and who cannot. With so much at stake, Sophie rapidly learns all is not as it seems.

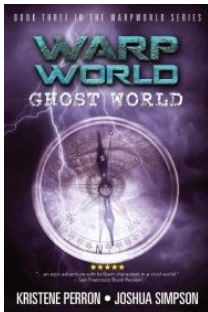
## **WRESTLING WITH GODS (TESSERACTS EIGHTEEN)** – [Find it here](#) – [Edge Publishing](#)



A mechanical **android Jesus** in a futuristic Shinto shrine, a **Muslim woman** trying to get closer to Allah through surgery, a **pro-fighter** trying to get out of his contract and into Nirvana, a **Catholic priest** verifying an appearance of Fatima on Mars, an African village both fearful and dependent on **the Scorched Man** to guide the dead, a **vampire** in a Residential School, and a woman who talks to a **coy mermaid** about theology while teaching her to read ... **these are just a few of the 25 unique and thought-provoking offerings** that give readers a chance to see faith from the believer and the skeptic in worlds where what you believe is a matter of life, death, and afterlife.

According to **Rev. Sharon Sheffield**, Episcopal priest, long-time speculative fiction fan, "This anthology has confirmed my belief that some of the best theological writing is happening in the science fiction and fantasy genres. Who are we? Do gods — or does God — exist? What is Truth? And does it matter if we believe in any of these things, or does it only matter how we act? These are questions of faith, and these are some of the questions that are raised, and sometimes answered, in these stories. Taste and see; decide for yourself. You will find that for which you seek."

## **GHOST WORLD** – **Kristen Perron & Joshua Simpson** -- [Find it here](#)



Somewhere through the warp gate, buried in the ruins of a long-dead civilization, a strange machine could be the key to the Storm that threatens Seg Eraranat's world. But does this ghost world hold the secret of salvation or the ultimate portent of doom? Haunted by the death of the woman he loves, and caught in the crossfire of a shadowy war, Seg Eraranat volunteers for a secret off-world mission. Not far away, Ama Kalder awakes under the care of a mysterious indigo-skinned stranger, living among a tribe of escaped slaves. With her memories lost to the Storm, she must battle for survival in the unforgiving wastes. Separated by fate but drawn across the dimensions, Seg and Ama race to solve the mystery of the Storm

before it's too late.

## **STARKLIGHT VOLUME 3** – [Find it here](#) – [StarkLight Press](#)



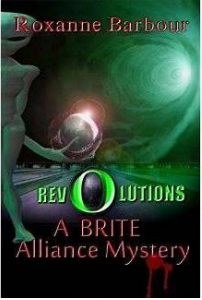
This third anthology of speculative fiction from StarkLight Press is its edgiest, most mind-bending collection yet. Stories of ghosts, haunted objects, psychic powers and military interventions and forbidden love will ignite your imagination long after you've finished turning the pages.

Oh yes, there's Altarean Fizz, too.

**Randy McCharles:** "Katrina, she is death." So begins the third compendium of quirky short fiction from Starklight Press. Like its predecessors, this issue fully achieves its mission of providing tales that are pertinent, timely and, above all, imaginative. The four words that begin the first of eleven amazing stand-alone stories are indicative of what you, the reader, will find— striking fiction that will wet the pallet, expand the mind, and bring a smile to your lips....

The selection of tales that fill these pages by authors no less distinguished than **Virginia Carraway Stark, J.M. Duell, Veronica Robbins, Tony Stark, Roxann Alecia Harvey, John J. Higgins, G.W. Renshaw, Van Fleming, and Robert Marquiss**, are stories you will wish to savour and share with your friends. So sit back, put up your feet, and prepare yourself to spend the next little while seeing the world in a different light.

## **REVOLUTIONS** – *Roxanne Barbour* – [Find it here](#)



Released by **Whiskey Creek Press** (ebook, at the moment, print copy shortly).

Detective Sergeant Tarine Dominion, of the RCMP, is set to participate in the Intergalactic Bowling Congress competition on Earth when a dead body is found in the men's washroom at the Revolutions' bowling alley. Her superior insists she take over the investigation and resign from the competition. Much mayhem, murders, and intergalactic politics ensue.

## **EXPIRATION DATE** – edited by *Nancy Kilpatrick* – [Find it here](#) – [Edge Publishing](#)



EDGE Science Fiction and Fantasy Publishing is pleased to announce the Table of Contents and featured authors of the forthcoming dark fantasy anthology **Expiration Date** edited by *Nancy Kilpatrick*.

The new anthology from EDGE focuses on the what-ifs of the "end-dates" that surround us, and how they impact our lives and our world, and ourselves.

"Modern lives seem littered with expiration dates" says anthology editor *Nancy Kilpatrick*.

"Packaging tells us when our food will go bad; when we can expect appliances to cease functioning; when contracts for the internet finish! But as annoying as these small expiration dates are, they fade to nothing compared to the larger events: when a species goes extinct; when a body of water evaporates, or dies because the PH balance alters; when giant icebergs break apart and glaciers melt forever, threatening the ecosystem of this planet."

*Kilpatrick* reminds us "From the micro to the macro in terms of expirations, we are faced with the one termination with which we are all too familiar—the up-close-and-personal end of life for each of us and for the ones we love. It's the personal that terrifies us most because it feels the most real."

**Expiration Date** features 25 original pieces of short fiction by some of the world's top Dark Fiction writers.

### **Negotiating Oblivion:**

**Sorry Seems to be the Hardest Word** — *Kelley Armstrong*

**Banshee** — *Daniel Sernine* (translation by *Sheryl Curtis*)

**Riding Shotgun** — *Elaine Pascale*

**The Twenty Seven Club** — *J. M. Frey*

**Trinity Death** — *Steve Vernon*

**What I Said to Richie was...** — *Ken Goldman*

**To Dance, Perchance to Die** — *David McDonald*

**Death Doll** — *Lois H. Gresh*

### **Resisting Extinction:**

**The Long Wait** — *R. B. Payne*

**That Brightness** — *Mary E. Choo*

**Night Market** — *Steve Rasnic Tem and Melanie Tem*



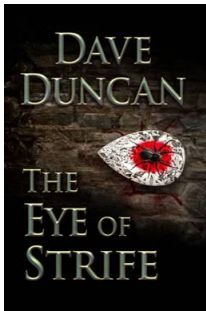
Sooner — *Morgan Dambergs*  
The Great Inevitable — *Patricia Flewwelling*  
In a Moment — *Christine Steendam*  
Death Drives a Cordoba — *Ryan McFadden*  
Prison Break — *Tobin Elliott*  
This Strange Way of Dying — *Silvia Moreno-Garcia*  
The Deaths of Jeremiah Colverson — *George Wilhite*

**Best Before/Best After:**

The Shadow of Death — *Paul Kane*  
An Inspector Calls — *Rebecca Bradley*  
What Would Lizzie Do? — *Sèphera Girón*  
Ashes to Ashes — *Amy Grech*  
The Greyness — *Kathryn Ptacek*  
Things in jars — *Judith & Garfield Reeves-Stevens*  
Right of Survivorship — *Nancy Holder & Erin Underwood*

**THE EYE OF STRIFE** – *Dave Duncan* – [Find it here](#) – [Five Rivers Publishing](#)

April 1<sup>st</sup> 2015 is the release of his 50<sup>th</sup> novel, through small press, [Five Rivers Publishing](#), which is located in the historic village of Neustadt, Ontario.



The novel, **The Eye of Strife**, reveals *Dave Duncan* at his best: Sword fights and romance, miracles and mystery, treachery and sly humour. A god summons a curious assortment of witnesses to his temple to testify on what they know about a jewel lost a thousand years ago. At least one of them is guilty. Others are lying.

*Duncan*'s career as a novelist started in 1984, with his first sale (**A Red Rose City**) occurring in 1986 to Del Rey. That prompted him to retire from 30 years as a geologist in the petroleum industry and write full time. He has won two Prix Aurora Awards for his work, and is represented by the Richard Curtis Agency.

**The Eye of Strife** is his fourth publication with **Five Rivers Publishing** and was the result of discussions between senior editor, *Robert Runté* and *Duncan*, which very quickly resulted in a publishing agreement. *Duncan* says, "I've lost count of how many publishers I've had in my career, but I enjoy Five Rivers more than any."

Perhaps that preference comes about because of the publishing culture at **Five Rivers**, where *Duncan* and all the authors under Five Rivers' aegis have found the latitude to pursue themes and stories larger houses would eschew.

"We believe allowing authors the freedom to create the stories they want to create results in a vibrant enterprise which can only translate to success on many levels," says publisher, *Lorina Stephens*.

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

*Colleen Anderson* announces: *Rhea Rose* and I have sold *Scar Tissue* to *Second Contact* by [Bundoran Press Publishing House](#).



## **UNGILDED** – [Jane Glatt](#) – [Find it here](#) – [Tyche Books](#)

Not yet available. Will be released in May 2015.

At sixteen Kara Fonti still has no magic. But Mage Guild, the most powerful of all the Guilds in Tregella, has a use for her – they will force her to bear children for men who do have magic. Arabella Fonti, to protect her own status within the guild, pushes her daughter to do the unthinkable – run away to live outside the guild system. But unguilded are not welcome in Tregella, especially on the magical chain of islands of the capital Rillidi. In increasing danger of being arrested or killed, Kara finds refuge on Old Rillidi, the original island that was neither created by magic nor controlled by one of the guilds.

On Old Rillidi, Kara discovers true friends, makes a home for herself, and learns more about her strange ability to “see” magic. But the Mage Guild will not let her go, and it is here where she feels safest that Kara is betrayed...

## **UPCOMING TYCHE BOOKS** – [Tyche Books](#)

We’ve been using our time travel machine/crystal ball (choose one that suits your genre) and have peeked at some future publications. As a result, we have book announcements! 2015 will be a very full and busy year for us, and 2016 is shaping up to be equally interesting!

We are excited to announce recently acquired books **The Evil Eye of Africa** by *Jayne Barnard*, **Spawning Ground** by *Kevin Cockle*, **Point of Fate** by *David L. Craddock*, and **Waking Anastasia** by *Tim Reynolds*.

*The Evil Eye of Africa* is the novelization of the steampunk mystery game that *Jayne Barnard* created last summer. The story follows the investigations of journalist Maddie Hatter into the disappearance and subsequent murder of Baron von Boddy. The tentative release date of the novella is August 2015.

*Kevin Cockle* writes in **Spawning Ground** about a future where the rich control the genetic make-up of their offspring—because, after all, productivity begins in the cradle. **Spawning Ground** is also being produced as an independent film. **Spawning Ground** will be released in 2016.

The eagerly awaited sequel to *David L. Craddock’s Heritage: Book One of the Gairden Chronicles* is scheduled for a summer 2016 release. **Point of Fate: Book Two of the Gairden Chronicles** will chronicle the further adventures of Prince Aidan as he struggles to prevent a devastating war.

**Waking Anastasia**, by *Tim Reynolds*, is a humour-filled, paranormal novel pitting an ill radio station manager soured on love and women against the ever-optimistic, century-dead teenaged Grand Duchess. **Waking Anastasia** will be released in 2016.

## **THE ACOLYTE** – *Nick Cutter & Craig Davidson* – [Find it here](#) – [ChiZine Publications](#)

Release date April 21, 2015.

Jonah Murtag is an Acolyte on the New Bethlehem police force. His job: eradicate all heretical religious faiths, their practitioners, and artefacts. Murtag’s got problems—one of his partners is a zealot, and he’s in love with the other one. Trouble at work, trouble at home. Murtag realizes that you can rob a citizenry of almost anything, but you can’t take away its faith. When a string of bombings paralyzes the city, religious fanatics are initially suspected, but startling clues point to a far more ominous perpetrator. If Murtag doesn’t get things sorted out, the Divine Council will dispatch The Quints, aka: Heaven’s Own Bagmen. The clock is ticking towards

doomsday for the Chosen of New Bethlehem. And Jonah Murtag's got another problem. The biggest and most worrisome . . . Jonah isn't a believer anymore.

**Craig Davidson** is the author of **The Preserve** (as Patrick Lestewka), **Rust and Bone** (now a major motion picture starring **Marion Cotillard**), **The Fighter**, and **Sarah Court** (ChiZine Publications, 2010). His latest novel is *Cataract City* (Doubleday, 2013). His nonfiction has appeared in **Esquire**, **The Washington Post**, **Nerve**, **Salon**, **Real Fighter**, **The London Observer**, and elsewhere. Currently, he's hanging his hat in Toronto, with his wife and son.

**Nick Cutter** is the pseudonym for **Craig Davidson**. Under the pseudonym **Nick Cutter**, he has released two other novels, **The Troop** and **The Deep**.

### **INFINITUM** – **GMB Chomichuk** – [Find it here](#) – [ChiZine Publications](#)

The Infinitum are a future society of people and aliens displaced to our past. Special Investigator Nine works in The Paradox Bureau, an agency that polices the temporal diaspora and prevents crimes before they happen. Nine is sent on assignment to the 1940s (to the very place and time he was originally recruited) and must avoid altering his own past while investigating a seemingly unpreventable murder. Nine uncoils a temporal conspiracy at the heart of a militant separatist movement. Why would an organization dedicated to preventing murder before it happens cover up a series of grisly killings? Nine, a time agent who is able to return from his own future to offer himself advice or armed back-up, must now rely on his memory of the past rather than help from the future to solve a series of murders that can't be prevented. Through the flash of rayguns and the half-light and the fog of a future-tainted 1940s, Nine pursues a killer while he avoids fouling the investigations of his own multiple selves. To save his future and solve the crime, Nine risks changing the one moment that gave his life purpose. Nine must decide if love is a force of nature or a force of habit. The one event he can't live without must be altered to save the people he cares for, making himself his own worst adversary.

Written and illustrated by award-winning graphic novelist **GMB Chomichuk** (**The Imagination Manifesto**, **Raygun Gothic**, **The Underworld**, **Cassie and Tonk**) **Infinitum** is a 120-page lavishly illustrated graphic novel that breaks all the science fiction "rules" of time travel.

### **BETTING GAME** – **Heather M. O'Connor** – **Orca Book Publishers**

Doing an Irish jig for joy. **Orca Book Publishers** just gave me the publication date for Betting Game. It's October 20th!! Faith and begorrah!

### **A CRISIS IN CONSCIENCE** – **Michael Plested** – [Five Rivers Publishing](#)

Calgary, Alberta author, **Michell Plested**, signed a publishing agreement with **Five Rivers Publishing** (Neustadt, Ontario) for the third book in his young readers' series **Mik Murdoch**.

The first novel, **Boy Superhero** was shortlisted for the 2013 Prix Aurora Best YA Novel Award.

In 2014 the second novel, **The Power Within** was embraced with enthusiasm by Plested's growing fans.

The third novel, **A Crisis of Conscience**, takes Mik into darker territory. It's winter. Everyone's slowing down, snuggling down. Everyone but the boy superhero of Cranberry Flats. When alien snow circles show up, Mik Murdoch is ready to investigate. But just as he is about to crack the case, a terrible accident throws everything

into chaos. Mik must face his inner demons and embrace the superhero's vow: with great power comes great responsibility. His future and that of many others depends on it.

**Michell Plested** is the host of the writing podcast **Get Published**, (a 2009 Parsec Finalist) and the science fiction comedy podcast **GalaxyBillies**, which has been called 'Hitchiker's Guide to the Galaxy meets Beverley Hillsbillies' by his listeners.

**A Crisis of Conscience** will release August 1, 2016 in both print and eBook.

## **EPIPHANIES** – *Matthew Hughes* – [PS Publishing](#)

I've turned in **Epiphanies**, a new Luff Imbry novella (24,000 words), to PS Publishing. It will go into an omnibus of the previous three novellas to be published in two limited editions sometime this year.

Imbry started out as a supporting character in **Black Brillion** (Tor, 2004), where he was a high-stakes forger and confidence man forcibly inducted into the Archonate Bureau of Scrutiny and assigned to work with Baro Harkless, a strange but brilliant young scroot. I actually killed him off in the first draft, but my editor, *David G. Hartwell*, counseled me against it.

Later on, when PS editor *Nick Gevers* asked me for a story, I decided to revive Luff and produced **The Farouche Assemblage**. More stories followed, in **Interzone** and **The Magazine of Fantasy & Science Fiction**, and then the three PS limited edition novellas.

**Epiphanies** brings Imbry's career to the point at which he encounters Baro Harkless in **Black Brillion**.

## **TIFFIN, TAXES AND DRAGONS** – *Gregg Chamberlain* – [Sky Warrior Books](#)

There will be at least one canuck name in the **Dragon's Hoard** anthology coming out this year from **SkyWarriors Publishing**... just got email notice of acceptance of my story, **Tiffin, Taxes and Dragons**.

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

### **APEX Magazine** – March 2015 – [Apex Mag](#)

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:**

[Houdini's Heart](#) – by *Thoraiya Dyer*

[Charaid Dreams](#) – by *Rati Mehrotra*

[A Beautiful Memory](#) – by *Shannon Peavey*

[Where I'm Bound](#) – by *Nina Kiriki Hoffman*

[Sing Me Your Scars](#) – by *Damien Angelica Walters*

“Seed” – by *Shanna Germain* (eBook/subscriber exclusive)

#### **Poetry:**

[barefoot sprites beware](#) – by *Steven Wittenberg Gordon*

[Hook](#) – by *Jennifer Ironside*

[The Changeling Answer](#) – by *Jarod K. Anderson*

[Mama Gonna Fight](#) – by *Beth Cato*

#### Nonfiction:

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

[A Whole New World](#) – by *Mark Allan Gunnells*

[Apex Author Interview with Damien Angelica Walters](#) – by *Andrea Johnson*

[Apex Cover Artist Interview with Lucas de Alcântara](#) – by *Russell Dickerson*

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

#### Podcast Fiction:

[Download Podcast #21 \(“Houdini’s Heart” by Thoraiya Dyer\)](#) (28:13 in length)

A 2014 Hugo Award nominee for Best Semiprozine!

Cover art by *Lucas de Alcântara*.

#### About the Artist

Based in São Paulo, Brazil, Lucas de Alcântara has worked with a t-shirt design company since 2013. A self-taught artist, he illustrates children’s books and book covers in his spare time, and is open for commissions. To see more of his beautiful work, visit his website at [lucasdealcantara.com](http://lucasdealcantara.com).

**LIMINALITY: A Magazine of Speculative Poetry** (#3) – Spring 2015 – [Liminality](#)

#### Contents:

[Editorial](#) – by *Shira Lipkin and Mat Joiner*

[Musicide](#) – by *E. H. Brogan*

[Blood and Honey](#) – by *Andrew Watson*

[The Animals, Who Are In Your Mouth](#) – by *Vajra Chandrasekera*

[Drowned City](#) – by *Ruth Jenkins*

[Bones](#) – by *Amy Fant*

[Among the Dead](#) – by *Lev Mirov*

[The Occupation of Millers Creek](#) – by *Robyn Groth*

[On the Tree](#) – by *Alexandra Seidel*

[Myth of the Mother Snake](#) – by *Carrie Cuinn*

[Merlusine](#) – by *Nin Harris*

**CLARKESWORLD Magazine** (#102) – March 29, 2015 – [Clarkesworld Mag](#)



Clarkesworld is a monthly science fiction and fantasy magazine first published in October 2006. Each issue contains interviews, thought-provoking articles and at least three pieces of original fiction. Our fiction is also available in [ebook editions/subscriptions](#), [audio podcasts](#), [print issues](#), and in our [annual print/ebook anthologies](#). Clarkesworld has been recognized with a World Fantasy Award, three Hugo Awards, and a British Fantasy Award. [Our fiction has been nominated for or won](#) the Hugo, Nebula, World Fantasy, BSFA, Sturgeon, Locus, Shirley Jackson, Ditmar, Aurora, Aurealis, WSFA Small Press and Stoker Awards.

#### Fiction:

[Slowly Builds An Empire](#) – by *Naim Kabir*

[Cassandra](#) – by *Ken Liu*

[The Long Goodnight of Violet Wild \(Part 2\)](#) – by *Catherynne M. Valente*

[All Original Brightness](#) – by *Mike Buckley*

[Coming of the Light](#) – by *Chen Qiufan*

[The Clear Blue Seas of Luna](#) – by *Gregory Benford*

[The Book Seller](#) – by *Lavie Tidhar*

**Non-fiction:**

[Dark Angels: Insects in the Films of Guillermo del Toro](#) – by *Orrin Grey*

[Music, Magic, and Memory: A Conversation with Randy Henderson and Silvia Morena-Garcia](#) – by *Jason Heller*

[Staying Sensitive in the Crowd: A Conversation with Chen Qiufan](#) – by *Ken Liu*

[Another Word: A Shed of One's Own](#) – by *Chuck Wendig*

[Editor's Desk: Reader's Poll Winners, Nebulas, and Forever](#) – by *Neil Clarke*

**Podcasts:**

[Slowly Builds An Empire](#) by *Naim Kabir* – read by *Kate Baker*

[Cassandra](#) – by *Ken Liu* read by *Kate Baker*

[The Long Goodnight of Violet Wild \(Part 2\)](#) – by *Catherynne M. Valente* read by *Kate Baker*

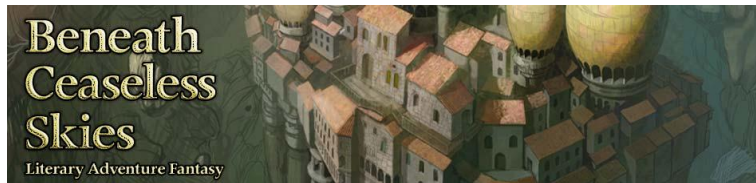
[All Original Brightness](#) – by *Mike Buckley* read by *Marguerite Kenner*

[Coming of the Light](#) – by *Chen Qiufan* read by *Kate Baker*

**Art:**

[Keter](#) by *Peter Mohrbacher*

**BENEATH CEASELESS SKIES Magazine** (#169) – March 19, 2015 – [Issue #169 — Mar. 19, 2015](#)



**Art** by *Takeshi Oga*

**Fiction:**

[Sun, Stone, Spear](#) – by *Carrie Vaughn*

[The Sixth Day](#) – by *Sylvia Anna Hivén*

**Audio Fiction Podcast:**

[Sun, Stone, Spear](#) -- by *Carrie Vaughn*

**Audio Vault:**

[Blighted Heart](#) – by *Aliette de Bodard*, introduced by the author.

**NIGHTMARE Magazine** (#30) – March 2015 – [Nightmare Mag](#)

**Nightmare** is an online horror and dark fantasy magazine. In **Nightmare**'s pages, you will find all kinds of horror fiction, from zombie stories and haunted house tales, to visceral psychological horror.





Edited by bestselling anthologist John Joseph Adams, every month **Nightmare** brings you a mix of originals and reprints, and featuring a variety of authors—from the bestsellers and award-winners you already know to the best new voices you haven’t heard of yet. When you read **Nightmare**, it is our hope that you’ll see where horror comes from, where it is now, and where it’s going.

**Nightmare** also includes nonfiction, fiction podcasts, and Q&As with our authors that go behind-the-scenes of their stories. Our current publication schedule each month includes two pieces of original fiction and two fiction reprints, along with a feature interview, an artist gallery showcasing our cover artist, and our monthly column about horror, “The H Word.” We publish ebook issues on the first of every month, which are available for sale in [ePub](#) format via our website and also available in other formats such as Kindle and Nook. We also offer subscriptions to our ebook edition in a variety of formats; visit our [Subscribe](#) page for more details. Each issue’s contents are also serialized on our website throughout the month, with new features publishing on the first four Wednesdays of every month.

#### Fiction:

[Please, Momma](#) – by *Chesya Burke* [Author spotlight](#)  
[Featherweight](#) – by *Robert Shearman* [Author spotlight](#)  
[An Army of Angels](#) – by *Caspian Gray* [Author spotlight](#)  
[The Burned House](#) – by *Lynda E. Rucker* [Author spotlight](#)

#### Nonfiction:

[Editorial, March 2015](#)  
[The H Word: Zombies—They’re Not Just for Breakfast Anymore](#)  
[ARTIST SHOWCASE: Robert Emerson](#)  
[Feature Interview: Helen Marshall](#)

#### Exclusive Paid Content:

NOVEL EXCERPT: **The Patchwork House** – by *Richard Salter*

**LIGHTSPEED Magazine** (#58) – March 2015 – [Lightspeed Mag](#) – [Mar. 2015 \(Issue 58\)](#)



**Lightspeed** is a science fiction and fantasy magazine. In its pages, you will find science fiction: from near-future, sociological soft SF, to far-future, star-spanning hard SF—and fantasy: from epic fantasy, sword-and-sorcery, and contemporary urban tales, to magical realism, science-fantasy, and folktales. No subject is off-limits, and we encourage our writers to take chances with their fiction and push the envelope.

*Lightspeed* is a 2014 Hugo Award Winner (and a four-time Hugo finalist), and [stories from \*Lightspeed\* have been nominated for the Hugo Award, the Nebula Award, and the Theodore Sturgeon Award.](#)

Edited by bestselling anthologist *John Joseph Adams*, every month **Lightspeed** brings you a mix of originals and reprints, and featuring a variety of authors—from the bestsellers and award-winners you already know to the best new voices you haven’t heard of yet. When you read **Lightspeed**, it is our hope that you’ll see where science fiction and fantasy comes from, where it is now, and where it’s going.

**Lightspeed** also includes feature interviews, fiction podcasts, and Q&As with our authors that go behind-the-scenes of their stories. While **Lightspeed** originally published only science fiction, in January 2012, we merged with our sister publication, **Fantasy Magazine**, and we now publish an equal amount of fantasy and science

fiction. Our current publication schedule each month includes four pieces of original fiction and four fiction reprints, along with two feature interviews and an artist gallery showcasing our cover artist.

You can read **Lightspeed** for free online, or you can read and subscribe to our ebook editions. We publish ebook issues on the first of every month, which are available for sale via our [ebookstore](#) (in Mobi and ePub format) and are also available in other formats such as [Kindle](#) and [Nook](#). You can also subscribe to our ebook edition in a variety of formats; visit our [Subscribe](#) page for more details. Every ebook issue features an exclusive novella reprint not available on our website, but all of our other content is published online for free; each issue's contents are serialized on our website throughout the month, with new features publishing on the first four Tuesdays of every month.

#### Science Fiction Stories:

[Surfacing](#) – by *Marissa Lingen* [Author spotlight](#)

[The Brains of Rats](#) – by *Michael Blumlein* [Author spotlight](#)

[Hot Rods](#) – by *Cat Sparks* [Author spotlight](#)

[The New Atlantis](#) – by *Ursula K. Le Guin* [Author spotlight](#)

#### Fantasy Stories:

[The Way Home](#) – by *Linda Nagata* [Author spotlight](#)

[A Face of Black Iron](#) – by *Matthew Hughes* [Author spotlight](#)

[The Good Son](#) – by *Naomi Kritzer* [Author spotlight](#)

[Documentary](#) – by *Vajra Chandrasekera* [Author spotlight](#)

#### Nonfiction:

[Editorial, March 2015](#) – by *John Joseph Adams*

[Interview: Patrick Rothfuss](#) – by *The Geek's Guide to the Galaxy*

[Book Reviews: March 2015](#) – by *Amal El-Mohtar*

[Artist Showcase: Wylie Beckert](#) – by *Henry Lien*

#### Exclusive eBook/Print Content:

NOVELLA: **The Weight of the Sunrise** – by *Vylar Kaftan*

AUTHOR SPOTLIGHT: *Vylar Kaftan* – by *Robyn Lupo*

NOVEL EXCERPT: **Persona** – by *Genevieve Valentine*

NOVEL EXCERPT: **Harrison Squared** – by *Daryl Gregory*

### **THREE-LOBE BURNING EYE Magazine** (#26) – Dec 1914 – [Three-Lobe Burning Eye Mag](#)



**Three-lobed Burning Eye (3LBE)** is an online speculative fiction magazine, bringing you stories of horror, wonder and the weird. 3LBE launched in 1999, and has published authors *Laird Barron*, *Gemma Files*, *J.M. McDermott*, *Kelly Barnhill*, *Mari Ness*, *Cody Goodfellow*, *Shweta Narayan*, *Nadia Bulkin*, *Edward Morris*, *Kealan-Patrick Burke*, and *D.F. Lewis*. Each issue features six short stories. Beginning with issue #20, we offer audio readings, PDF formats, and responsive web format for mobile devices.

Our current publishing schedule is twice yearly, usually Spring and Fall, with a print anthology every other year.

All issues of the magazine are free online. Please consider different ways to [support](#) our publication and authors, by donating and spreading the word. Also, we now offer [advertising](#) opportunities.

3LBE is edited by [Andrew S. Fuller](#).

[ISSUE #26](#) – December 2014

**Fiction:**

[At the World Tree Hotel](#) – by *Claude Lalumière*

[Where You Come From](#) – by *Bonnie Jo Stufflebeam*

[Offgrid](#) – by *Mari Ness*

[Fox in the Fields](#) – by *J.M. McDermott*

[Bad House Spirit](#) – by *DeAnna Knippling*

[She Dances on Knives](#) – by *Keffy R. M. Kehrli*

[Front](#) & [Back](#) cover art – by [Rew X](#)

**[ACIDIC FICTION](#) Magazine – [Acidic Fiction](#)**

**Acidic Fiction** is a free online magazine for contemporary speculative fiction. The magazine publishes two short stories every week, on Monday and Friday. All stories on the website have a contemporary setting, taking place within roughly the past hundred years or the next ten.

Acidic Fiction's objective is to draw on ideas from speculative fiction to explore everyday life in a new light. Contributors to the magazine are up-and-coming writers who can tell entertaining and engaging stories.

**Genres Acidic Fiction Publishes:**

Fantasy – Stories that feature an inexplicable story element from outside the bounds of contemporary human understanding.

Science Fiction – Stories with a fantastic element that can be explained (to some degree) using scientific concepts and principles.

Horror – Stories with an element of science fiction or fantasy that invoke a sense of horror or terror.

Slipstream – Stories that take place in a surreal, strange alternative to the real world.

Magic Realism – Stories that explore fantastic concepts in a realistic way.

Other Subgenres – Because there are so many subgenres in speculative fiction, stories on the site will simply be categorized as Fantasy, Science Fiction, and/or Horror based on their central story elements.

**Genres Acidic Fiction Does Not Publish:**

Romance (or Erotica) – Stories focusing primarily on romance (or sex) where the speculative fiction element is incidental to the plot.

Fan Fiction – Stories that use copyrighted or trademarked characters, settings, or concepts.

Derivative Works (including Parodies) – Stories that require knowledge of another creative work in order to be properly understood. In rare instances, stories that draw ideas from very famous works in the public domain may be accepted.

Nonfiction – Stories from history (including an author's personal history) that are purported to be factual.

## Mature Content Policy:

Stories on the site may contain mild violence (superficial descriptions of violent acts and depictions of ordinary injuries) and mild sexuality (sexually suggestive language and characters engaging in foreplay). Stories with more substantial violence or sexuality will feature notifications at the beginning. Any stories with potentially disturbing content will be categorized as Horror. Profanity and offensive language are not generally marked.

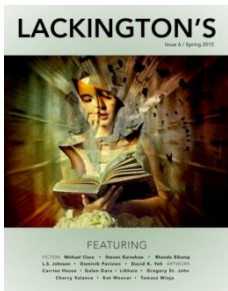
## Website Design:

Acidic Fiction is powered by [WordPress](#) and uses a modified version of the [Twenty Fourteen](#) theme by [wordpressdotorg](#). All Acidic Fiction logos, icons, banners, and backgrounds were designed and created by [scriptDance Design](#).

## The Acidic Fiction “Staff”

Acidic Fiction’s editor-in-chief and sole employee is [Steven x Davis](#).

## LACKINGTON’S Magazine (#6) – Spring 2015 – [Issue 6 here](#) – [Lackington's Mag](#)



**Lackington’s** is an online magazine that publishes speculative fiction and art four times a year. We want to help widen the space for prose poetry. We’re looking for *stylized* prose. Not inept purple prose, of course, but controlled and well-crafted wordsmithery that reflects the story, setting, theme, atmosphere, or philosophy it seeks to describe.

Stylized prose can be sparse and simple, diamond-cut like the writing of Ursula K. Le Guin. It can be sumptuous like the writing of Oscar Wilde. It can be epic, archaic, experimental, mythic, rhythmic, and it can be quiet and subtle, too. Story and character are indispensable, but so is wordcraft. We trade in aesthetics, so make us gasp with unexpected words and give us inventive voices, structures, and narratives. Many editors reject heavily stylized prose out of hand. We welcome it.

So: If you write conventional, transparent prose — the kind that dominates the marketplace — we’ll turn your story away. This is no reflection on the quality of your language or the story as a whole. We may even love your work. It just doesn’t fit the scope of this project.

We pay contributors and rely on [donations](#), [Patreon](#) patrons, and [e-book sales](#) to keep content free on the website.

## Table of Contents:

**The Whale of Penlan Tork** – by *Steven Earnshaw*

**Spider Moves the World** – by *Dominik Parisien*

**The Selkie** – by *David K. Yeh*

**Ambergris, or The Sea-Sacrifice** – by *Rhonda Eikamp*

**Littoral Drift** – by *L.S. Johnson*

Excerpt from **UNLANGUAGE** – by *Michael Cisco*

[Tomasz Wieja](#) (cover illustration) is an illustrator, photographer, and art director based in Poland. A graduate of Fotoacademie Rotterdam, he combines studio and location photography with photomanipulation in order to seek out new undiscovered realities. His work has been exhibited in galleries in the Netherlands and Poland, printed in the prestigious *GUPNew Yearbook*, and nominated for the Dutch Photo Academy Award. He currently makes up part of the [Treslettres Collective](#).

Many thanks to the talented artists who drew interior art for this issue: **Carrion House**, *Galen Dara*, *Likhain*, *Gregory St. John*, *Cherry Valance*, and *Kat Weaver*.

Contact us:

**Ranylt Richildis**, Editor-in-Chief

Email: lackingtonsmagazine at gmail dot com

We're on [Twitter](#) and [Facebook](#)

## **Polu Texni: A Magazine of Many Arts – [Polu Texni Mag](#)**

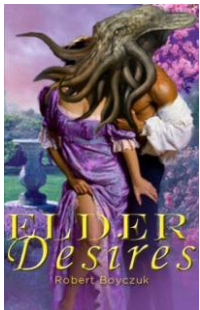
**Polu Texni** (πολύ τεχνικός) is a Greek phrase meaning many arts. It's the same root word as polytechnic. **Polu Texni** is a web magazine about mixed-media arts and speculative or weird fiction. We're interested in the intersection where different media, styles, crafts, and genres meet to create something more interesting than what they would be alone.

The editor is **Dawn Albright**. She is a statistician in her day job, who also writes, sculpts, and sews whenever she can. She was co-founder of **Avesta Blues Press** (formerly **Angelus Press**) in the late 90s. This project is a continuation of where that left off.

## **BIZARRE BAZAAR: THE DREAMQUEST OF ASPIRING AUTHORS**

### **ELDER DESIRES CHIZINE'S FIRST DARK ROMANCE NOVEL – [Elder Desires](#)**

### **CHIZINE OPEN TO FURTHER SUBMISSIONS IN NEW GENRE**



**TORONTO**, Ontario (April 1, 2015) — ChiZine Publications (CZP) has announced it is expanding the scope of “dark fiction” that it will consider for publication to include romance. However, it must include a monstrous element in the romantic equation. Starting today, it will be open to “dark, monstrous romance” novels between 60,000 and 90,000 words.

The goal is to appeal to a broader readership while also respecting the dark tone of CZP’s previous works. Drawing in part on the success of Marian Engel’s 1976 Governor-General’s Award winning novel **Bear**, CZP hopes to give voice to a sub-genre of romance and horror that is largely unexplored in mainstream publishing—the emotional and sexual interplay between human and the monstrous. While urban fantasy and paranormal romance have seen romantic and sexual relationships between humans and human-like supernatural creatures—including vampires, werewolves, angels and fae—CZP seeks relationships that push the bounds of compatibility. For example, what would be the dynamics between a human and a chimera, dragon, or one of Lovecraft’s Great Old Ones? To that end, CZP has purchased and will publish **Elder Desires** by **Robert Boyczuk** (**Nexus: Ascension**, **The Book of Thomas**) in Spring 2016.

“Great erotic writing has always examined the balance of power in a relationship,” says **Brett Savory**, one of CZP’s co-publishers. “Who has more power—the one who seeks or the one who submits? (**Robert**) **Boyczuk** has taken the famous trope of forbidden love to almost literal eternity in *Elder Desires*. Lovecraft wrote ‘In his house at R’lyeh, dead Cthulhu waits dreaming.’ **Boyczuk** lets us know of whom Cthulhu is dreaming in the most intense, heartbreaking, and erotic way imaginable.”

“The romance market is one we cannot ignore,” adds **Sandra Kasturi**, CZP’s other co-publisher. “We intend to put our unique stamp on this genre. Somewhere between Meyer’s vampire romance and tentacle hentai porn is a field of dark romantic erotica we feel is untapped. We intend to tap that.”

**Submission guidelines:** April fools!



## About ChiZine Publications

ChiZine Publications (CZP) is British Fantasy Award-winning and three-time World Fantasy Award-nominated independent publisher of surreal, subtle, and disturbing dark literary fiction hand-picked by co-publishers Brett Savory and Sandra Kasturi, Bram Stoker Award-winning editors and tentacle aficionados.

## APEX MAGAZINE OPEN TO SUBMISSIONS

Our magazine is an SFWA-certified professional market. Editor-in-Chief: Jason Sizemore

[Click here to submit through our Submittable form.](#)

### Apex Magazine Guidelines

#### Original Short Fiction:

- 1) Submit your work in Shunn [Standard Manuscript Format](#).
- 2) Maximum word length is a firm 7,500 words. Anything more will be auto-rejected.
- 3) Payment for original fiction is \$.06 per word up to 7,500 words.
- 4) If we podcast your story, payment is \$.01 per word up to 7,500 words.

#### Reprints:

We do not accept unsolicited reprints.

#### Poetry Guidelines:

- 1) Your poem must be 200 lines or less.
- 2) Your poem must be original and unpublished.
- 3) Poets can submit up to 5 poems at a time. However, please submit each poem in a separate email.
- 4) Payment is 25 cents per line.
- 5) Poetry editor Bianca Spriggs provides some tips regarding the type of work she is seeking in [this blog post](#). Reading it is probably a good idea. 😊

#### Rights and Rules:

- 1) No simultaneous submissions. No multi-submissions. We try to respond to all submissions within 30 days.
- 2) For original fiction and poetry, Apex Publications receives permission to include the Work in *Apex Magazine*, for publication in the English language in all countries throughout the world, and the right to podcast your story (payment of an additional 1 cent per word provided should this occur). Apex Publications receives permission to non-exclusively archive the Work online as long as the *Apex Magazine* website is maintained.

[Click here to submit through our Submittable form.](#)

#### Queries:

Please submit all queries to our managing editor Lesley Conner (lesley@apexbookcompany.com).

#### Art Submission Guidelines

**We are currently closed to art submissions.**

We offer \$60 for digital reprint rights for cover art. If you'd like for your art to be considered for *Apex Magazine* please send an email to jason@apex-magazine.com that includes a link to your online gallery. We do not commission original work for the magazine, only pre-existing art.

## **LIMINALITY MAGAZINE OPEN TO SUBMISSIONS** – [Liminality](#)

### **Submission Guidelines:**

In anthropological terms, liminality is the midpoint of a ritual: the threshold where a person is no longer quite who they were, not yet who they might become. In between masks, what face might you have? What might you be in transit? Where will you go? Everything is possible in that moment; change is its own goal. Liminality is the space between.

**Liminality** is an online quarterly magazine of speculative poetry edited by [Shira Lipkin](#) and **Mat Joiner**. We are very pleased to meet you. We're looking for speculative literary poems that touch the heart as much as the head; poems of the liminal, the fluid, and the fantastic. We'd love to see work that shifts shape, refuses to be easily pinned down or categorised. We actively welcome diversity; we want to hear new as well as established voices. Tell us tales we thought we knew, the way only you can tell them. Give us new myths.

**Liminality** pays \$10 per poem, for first worldwide publication rights and non-exclusive anthology rights.

### **We are currently open to submissions.**

April 1 – May 31

July 1 – August 31

October 1 – November 30

To submit, send up to three poems to [Liminality Poetry](#) with the subject line "SUBMISSION – [your name]".

Please include your poems in the body of the e-mail; if you have formatting that makes that untenable, you may attach the poem as an .rtf. You may send up to five poems per reading period. We do not accept reprints or simultaneous submissions.

## **CLARKESWORLD MAGAZINE OPEN TO SUBMISSIONS** – [Clarkesworld Mag](#)

**Clarkesworld Magazine** is a Hugo Award-winning science fiction and fantasy magazine that publishes short stories, interviews, articles and audio fiction. Issues are published monthly and available on our website, for purchase in ebook format, and via [electronic subscription](#). Original fiction is also published in an [annual trade paperback series](#) from Wyrms Publishing. We are currently open for art, non-fiction and short story submissions.

### **Fiction Guidelines**

**Word Limit:** 1000-8000 words (preferred length is 4000)

**Pay Rate:** 10¢ per word for the first 4000 words, 7¢ for each word over 4000

**Genres:** Science fiction and fantasy

**Language:** English

**Rights:** We claim first world electronic rights (text and audio), first print rights (author must be willing to sign 100+ chapbooks), and non-exclusive anthology rights for our annual **Clarkesworld** anthology.

### **Stories must be:**

1. **Well-written.** Language is important. There is no distinction between "style" and "substance" or "story" and "writing."
2. **Convenient for on-screen reading.** Very long paragraphs or typographical trickery may work against you.

Science fiction need not be "hard" SF, but rigor is appreciated. Fantasy can be folkloric, medieval, contemporary, surreal, etc. Horror can be supernatural or psychological, so long as it is frightening. There are no barriers as to levels of profanity, gore, or sexuality allowed, but high amounts of profanity, gore, and sexuality are generally used poorly. Be sure to use them well if you do use them.

Though no particular setting, theme, or plot is anathema to us, the following are likely hard sells:

- stories in which a milquetoast civilian government is depicted as the sole obstacle to either catching some depraved criminal or to an uncomplicated military victory
- stories in which the words "thou" or "thine" appear
- talking cats
- talking swords
- stories where the climax is dependent on the spilling of intestines
- stories where FTL travel is as easy as is it on television shows or movies
- time travel too
- stories that depend on some vestigial belief in Judeo-Christian mythology in order to be frightening (i.e., Cain and Abel are vampires, the End Times are a' comin', Communion wine turns to Christ's literal blood and it's HIV positive, Satan's gonna getcha, etc.)
- stories about rapist-murderer-cannibals
- stories about young kids playing in some field and discovering ANYTHING. (a body, an alien craft, Excalibur, ANYTHING).
- stories about the stuff we all read in Scientific American three months ago
- stories where the Republicans, or Democrats, or Libertarians, or the Spartacist League, etc. take over the world and either save or ruin it
- your AD&D game
- "funny" stories that depend on, or even include, puns
- sexy vampires, wanton werewolves, or lusty pirates
- zombies or zombie-wannabes
- stories originally intended for someone's upcoming theme anthology or issue
- stories where the protagonist is either widely despised or widely admired simply because he or she is just so smart and/or strange
- stories that take place within an artsy-fartsy bohemia as written by an author who has clearly never experienced one
- your trunk stories

### **Fiction Submission Process**

**Clarksword** uses an [online submissions system](#) that has been designed to streamline our process and improve communication with authors. We do not accept email or paper submissions. [Go here to submit your stories.](#)

Our submissions form asks for your name, email address, cover letter, story title, word count, genre and story. Your cover letter should contain your publishing history (if any) and any other relevant information (e.g, if you send us a lusty pirate story and happen to BE a lusty pirate, mention that). All stories should be in standard manuscript format and can be submitted in either .RTF or .DOC format. No simultaneous submissions. If you have questions, concerns or technical issues, please contact Neil via [email](#).

After you have submitted your story, a tracking number will be displayed and an automated email confirmation containing this information will be sent to you. If you have not received this email within 24 hours, please [email us](#). Your tracking number will allow you to monitor the status of your submission via our website, so please don't lose it. **NOTE:** Yahoo.com occasionally treats our email as spam, please keep an eye on your spam folder.

Our average response time is under two days, but we occasionally hold submissions for longer periods. We ask that you:

- don't send queries until after two-weeks have passed. Use your tracking number to check on the status prior to that.
- don't send revisions to a submission unless they have been requested.
- don't submit another story for a period of seven days after receiving a rejection.
- don't re-submit stories that have been rejected. Do not query for permission.
- don't argue with rejection slips. You're only wasting time.

If you are uncertain about anything above, we recommend following the most conservative interpretation.

### **Confidentiality:**

Author's personal information (name, address, email, phone, or secret identity) will not be shared with anyone outside our editorial staff, except in the following situations:

- if we are compelled by law
- if threats are made against our staff
- if our narrators require your assistance with pronunciation (email only)
- if established year's best editors would like to include your story in their anthology (email only)
- if the author has instructed us to do so

**Clarkesworld** Magazine is looking for articles of interest to readers of science fiction, fantasy, and horror. We are looking for a wide range of types of article including, but not limited to: discussions of the genre publishing business, essays on the writing process and the reading experience, scientific material that might be of use in SF stories, and so on. However, please see below for things that we **don't** want. We pay 10¢ a word up to our word limit of 2500 words.

Please do **not** send completed articles. Instead send a query letter with the subject header **NONFICTION QUERY: [title or concept]** to [nonfiction@clarkesworldmagazine.com](mailto:nonfiction@clarkesworldmagazine.com). There are **no** response times. We will generally only respond to queries we wish to follow-up on. A follow-up email should not be taken as a guarantee of publication.

There are some common types of non-fiction article that we are specifically **not interested** in receiving queries for. These are:

1. Reviews — there are plenty of places that publish such material, we don't;
2. Literary Criticism — again no (especially if it is really just a review);
3. Interviews — we do publish interviews, but they are handled separately from the non-fiction articles and are generally commissioned. Please do not pitch interviews to us.
4. Reprints — every article we publish must be original to **Clarkesworld**. There is no point in sending us material that has already been published elsewhere, especially if it is elsewhere online.

As with any field, there are some subjects that have been done to death, or which don't work well in practice.

The following list should give you an idea of the sort of thing that is unlikely to make it out of the slush pile:

1. Explanations as to why your favorite genre or sub-genre is the best ever, and everything else is rubbish — because the chances are that most people won't share your opinion;
2. Anything that attempts to categorize genre literature — yes, we have a lot of geeky analytical readers, but the chances of your coming up with something genuinely innovative are very low indeed;
3. Convention reports — because all too often they end up sounding like "what I did on my holidays", and anyway we are not interested in the process of convention running;

4. Articles about why a certain set of awards "got it wrong" — because no one ever agrees with award results;
5. Articles about why someone is WRONG on the Internet and how we must organize a grass roots campaign to stop this perfidy — because we are not a blog and with our production schedules everyone will have forgotten about the issue by the time we publish your rant;
6. Articles that purport to provide 10 rules for success/failure in a particular endeavor — because no set of rules fits everyone, real life isn't that simple, and in any case if you shoe-horned your advice into a "magic" number like 10 then you've probably either left something important out or padded the list;
7. Articles that list the 10 best/worst/hottest/dafatest/weirdest/whatever examples of something (or any number other than 10);
8. Your personal experience of alien abduction — because then it would not be science fiction, would it?
9. Articles that make sweeping generalizations on the basis of a few personal observations — it may well be that the market for fantasy is the worst it has ever been, and that this is all the fault of global capitalism and the Internet, but you need to supply some data to back that up, and explain why "ever been" does not include the time before the publication of *The Lord of the Rings*;
10. Details of the heinous and all-pervasive plot by the publishing industry that has prevented your blockbuster 10-volume fantasy trilogy from being published — because the chances are that it is you that is out of step, not the rest of the world;
11. Manifestos for new literary movements.

In addition, here are a few comments about the style of articles that we prefer:

1. Keep yourself out of the article. We are looking for objective analysis of issues, not touchy-feely journalism;
2. We are not an academic journal. Footnotes are fine, indeed we like them (though we don't include them in the word count), especially if they come with web links. However, you need to pitch your writing style for a general audience, not for a group of fellow scientists or literature professors;
3. Please, no interviews in disguise. An article about the work of an individual, stuffed with quotes from that individual, is functionally equivalent to an interview. An article that is mainly quotes from a group of people is functionally equivalent to an interview. We want your words, not someone else's;
4. Don't bait the audience. There's a certain style of article that deliberately seeks to incite rage across the blogosphere. We are not that desperate for eyeballs;
5. Make sure you know your topic. If you are going to write about quantum physics, bear in mind that we probably have several quantum physicists reading this magazine and they will laugh at you (and us) if we run an article full of errors. You don't have to have a PhD in the topic before you write for us, and we'd be happy to find someone to fact-check for you, but we do need to ensure articles are not an embarrassment to us, or to you.

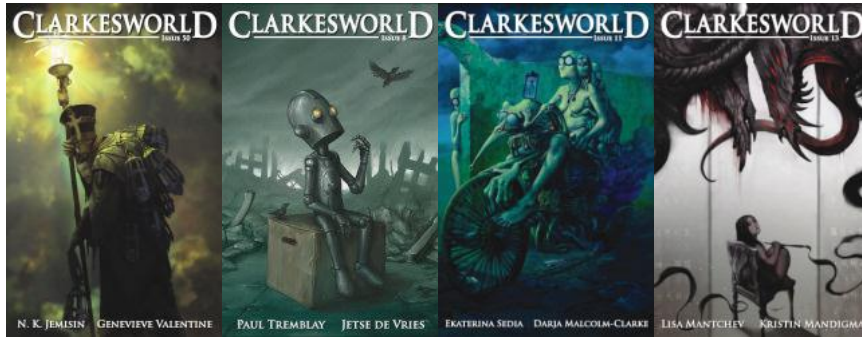
Finally, what do we like to see?

1. Articles that are thoughtful, in-depth, and well-written;
2. Subjects that we haven't covered before;
3. Accompanying illustrations (but please do check the copyright situation);
4. A clear passion for the subject matter.
- 5.

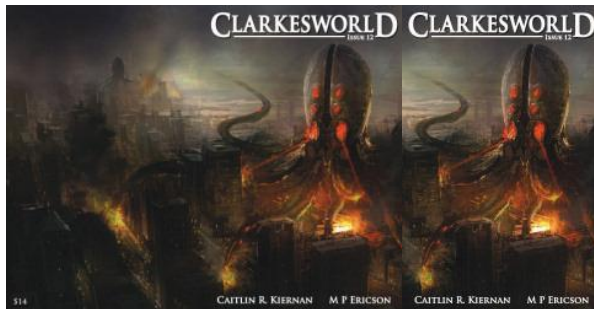
Each month, **Clarkesworld** Magazine features a single piece of artwork that will serve as the cover for both our online, ebook and chapbook editions of that issue. Our rights are restricted to the covers and marketing materials for an issue. All other rights remain with the artist. Payment is \$200 and two copies of the chapbook. Artist's bio and link to their gallery will be posted on our website.



1. **Genre art doesn't have to look genre.** It can, but we strongly suggest that you take a look at the cover art from prior issues. These are just a few:



2. **Color artwork is preferred.** We have bought B&W art, but it is a very hard sell.
3. **Author names and our header will appear on all finished covers.** If your art contains crucial elements that appear in these locations, it will not work for us. If we're very enthusiastic about a piece that suffers from this problem, we may ask if you'd be willing to make changes.
4. **Landscape artwork is preferred but not required.** Since we use the art for chapbook covers, landscape art should be able to stand alone when only the right half is visible.



5. **Artwork must be available in a 300dpi .tif.** Landscape covers measure 11" wide by 8.5" high.
6. **Artwork must not suffer when resized.** This for covers must include a 1/4" bleed. Do not crop your own artwork if it goes outside these margins. Sounds funny, but since we are using the cover on the website and on the chapbooks, we are working with very different dimensions and need pieces that work in both. If your amazingly cool image looks muddy at 250 pixels high, it won't work for us.

### **Submissions Process Guidelines:**

Artists interested in submitting their work for consideration should send the URL for their online gallery or portfolio to Neil Clarke ([Art for Clarkesworld](#)). We will confirm receipt of your email, but will not follow up with you unless we are interested in a particular piece. Please do not send us update notices about your gallery more than once every two months.

## **BENEATH CEASELESS SKIES MAGAZINE OPEN TO SUBMISSIONS**

– [Beneath Ceaseless Skies Mag](#)

**Update:** new higher pay rate, effective 05/31/2014. See below for details.

## **What we want:**

**Beneath Ceaseless Skies** publishes “literary adventure fantasy”: stories with a secondary-world setting and some traditional or classic fantasy feel, but written with a literary approach.

**Secondary-World Setting:** We want stories set in what Tolkien called a “secondary world”: some other world that is different from our own primary world in some way. It could be different in terms of zoology (non-human creatures), ecology (climate), or physical laws (the presence of magic). It could be set on Earth but an Earth different from our primary world in terms of time (the historical past) or history (alternate history). It could have a “pre-tech” level of technology, or steampunk technology, or magic as technology, or anything else that’s not advanced or modern technology. However, the setting should contain some element that is in some way fantastical.

The inhabitants of this secondary world should have developed their own culture in response to the uniqueness of their world. The characters should fit this culture, and the qualities of the secondary world should have some bearing on the plot.

We are NOT interested in urban fantasy or other types of stories set in the “real world,” even if they contain fantasy elements.

**Characters:** We prefer stories that focus on the characters. We strongly prefer characters who yearn for something, external or internal, and feel driven to attain it. Our favorite characters are “round characters”: ones who grow and change over the course of a story instead of remaining the same.

**Narrative Style:** We prefer styles that are literary but readable. We love gorgeous, poetic prose, but in genre fiction it’s vital that the style be clear enough so the reader can understand what’s happening. Our favorite styles are lush yet still clear.

We have a preference for limited points-of-view, first-person or third-person, because we find it harder for a story to get deep inside a character’s head from an omniscient point-of-view. We don’t like second-person point-of-view; it feels annoying to us.

We know grammar rules, such as which types of clauses should have commas between them and which types should not. We respect the author’s freedom to bend the rules as suits their story, but repeated ignorance of grammatical principles for no apparent artistic reason will make a manuscript look unprofessional to us.

**Originality:** We prefer stories that are as original as possible, particularly in the setting. We are unlikely to enjoy stories featuring elements we have seen repeatedly, such as elves or barbarian swordsmen or an opening scene in a fantasy tavern, unless they present that element in a unique new way.

**Extreme Content:** We prefer that graphic sex and violence not escalate beyond the level of an R-rated movie. We also insist that sex and sadistic violence not be acted upon children.

**Fairy Tales / Myths:** We usually find that fairy tale-style or myth-style narratives don’t provide a gritty or immediate enough perspective to make us feel the texture of the secondary world or the direness of the protagonist’s struggle. Any fairy tale-type or myth-type story probably isn’t right for us.

**Urban / Contemporary Fantasy:** We aren’t interested in urban fantasy or other types of stories set in the “real world,” even if they contain fantasy elements. It’s just not what we prefer to read. Any story with a modern or contemporary setting isn’t right for us.

**Science Fiction:** We aren't interested in science fiction; it's not what we prefer to read. Any story with advanced technology or set in a future time isn't right for us.

**Steampunk / Weird West / Sixguns & Sorcery / Etc.:** In addition to classic settings of pre-tech fantasy, we also enjoy stories set in other types of secondary world that likewise don't have modern technology, including steampunk, smoke & sorcery, Weird West, etc. Feel free to send us anything that you think might fit.

**Humor and Satire:** We don't mind humorous stories, but we have a very dry sense of humor. We love wry satire, but we rarely enjoy slapstick or puns. We haven't published much humor, but if you have a dry satire that hits us just right....

### **Length and Policies:**

**Length:** We prefer under 10,000 words. We will consider stories over that length, but the longer a story is, the better it must be.

**Novel Excerpts or Serials:** We are NOT interested in novel excerpts or serials—we only want self-standing stories.

**Reprints:** We are not interested in reprints (stories that have previously appeared anywhere in print or online, including on a personal website or blog or self-published on Kindle).

**Multiple Submissions (more than one story submitted at a time):** We do NOT accept these. Please wait until you have received a reply to your submission before sending another.

**Simultaneous Submissions (a story that is currently under submission to another market):** We DO accept these, but ONLY if you state in your cover letter that your submission is simultaneous, and ONLY if you notify us IMMEDIATELY when another market accepts your story.

(We accept simultaneous submissions as a favor to writers because we know that response times from short fiction magazines in the field can be long, but if people abuse this policy, we will rescind it.)

### **Acceptances, Payment, and Rights:**

**Editing:** All accepted manuscripts will be line-edited for grammar, punctuation, and clarity. The author will have the opportunity to review and discuss all of these edits. Payment will be made after receipt of the final, line-edited manuscript.

**Payment:** For standard acceptances, we pay 6 cents US per word, which as of 07/01/2014 is professional rate as defined by the Science Fiction and Fantasy Writers of America (SFWA).

**Rights:** For this payment, we purchase the following rights:

First World Serial Rights  
First World Electronic Rights  
Non-Exclusive World Audio Rights  
An Option to buy Non-Exclusive World Anthology Rights

(This means that our payment buys the rights to publish your story on the *Beneath Ceaseless Skies* website and in our ebooks, and to publish an audio podcast of it if we choose it for our podcast, as well as the option, at our

choice, to pay you again at the reprint rate specified in the original contract (2 cents per word) and reprint it in any future anthology of stories from *Beneath Ceaseless Skies* and distribute that anthology anywhere in the world.)

(You can't publish that story as a first-run or "new" story anywhere else in the world, and you can't have it appear anywhere else, in print or online or as audio, before or for 180 days after we publish or podcast it. But after that you can have it reprinted online and/or in a reprint magazine and/or in a reprint anthology, like one of the many Year's Best collections, and you can resell non-exclusive audio rights, like to one of the many fiction podcast zines.)

We also hope that you will let us keep the story in our online archives after 180 days.

We are and always have been a [SFWA-qualifying](#) professional market, so any sale to us can be used to qualify the author for membership in SFWA.

### **How to Submit:**

**Format:** Format your manuscript in Standard Manuscript Format. If you don't know what that is, [look it up](#). If you deviate from this in more than a few ways, your story will look unprofessional to us before we've read the first word.

Include your name, address, and email on the first page, and a running header with your last name, the title, and page number at the top of every subsequent page.

**Cover Letter:** We do prefer a SHORT cover letter with every submission. Type it into the body of your email. Mention the title of your story in case the attachment gets lost. If you have prior fiction sales, list the best one or two. If you've been to any writing workshops, mention them. TELL US if this is a simultaneous submission. DO NOT give a synopsis or summary of your story; we'll learn what it's about when we read it.

**Manuscript File:** Attach your manuscript to an email as either a \*.DOC MS Word document file or a \*.RTF rich-text-format file, with the normal ".DOC" or ".RTF" file-name extension at the end of the name of your file. If you can't get either of these formats to work, you may paste the text of your manuscript into the body of your email.

DO NOT send a \*.DOCX file (the default format that Word 2007 uses); we can't open those files. DO NOT post your file to a third-party storage site such as SkyDrive and email us the link; we do not download attachments from third-party sites.

Send your email to [Submissions](#). Use the subject line Submission: (the title of your story).

**IMPORTANT:** your subject line MUST include the word "Submission" or our spam filter will delete your email.

### **Our Process and Response Times:**

**Auto-Reply Email:** You should receive our email auto-reply within 24 hours after sending your submission. If you don't, check your spam filter to be sure it didn't get caught there. Then make sure your subject line starts with "Submission" so our filter won't delete your email and send your story again. If you still don't receive the auto-reply 24 hours after that, query using the email form on our [Contact page](#). We will get back to you as soon as we can.

**Response Time:** Our response times average 2-4 weeks, occasionally as long as 5-7 weeks; during Spring 2014, as short as 1-3 weeks.

**Slush Updates:** To keep writers informed on our reading progress, we post periodic [Slush Updates on our News page, under the category Slush Updates](#), saying what date up to which we have currently read all submissions.

**Querying:** If we post a Slush Update saying that we've replied to all submissions sent before a certain date, and you sent yours before that date, please query us using the email form on our [Contact page](#). We really mean this; it's not necessary to wait.

Please do not query if we haven't announced that we've replied to all submissions up to the date you sent yours. All rejections and acceptances will be notified by email.

**Unsolicited Rewrites:** We DO NOT accept unsolicited rewrites of stories that we've already rejected. (That is a nearly universal policy among short fiction markets of all genres.)

As [discussed in this comment thread](#), we intend the personalized comments in our rejections as explanation of why that story didn't work for us, and we hope that insight into what we're looking for will be of help to the author with their next submission. They are not an invitation to resubmit the same story, even if it has been revised.

### **Artwork:**

We only buy a few pieces of artwork a year, so we don't take submissions of artwork. But we are interested in names of artists and links to their portfolios, so that when we are ready to buy art, we can check out their work. If you're an artist and would like us to put your name on our list to check out the next time we're looking for artwork, please take a look at our past [Cover Art](#), to see what sort of artwork we like (usually landscapes or vistas of fantastical-looking places). Then feel free to send us your information using our [Contact page](#), and include links to a couple of your pieces that you feel might show the sort of vibe we're looking for.

### **Questions?**

If you have any questions or comments about these Submission guidelines, feel free to contact us [via our Contact page](#) or to post a comment on our [News page](#).

## **NIGHTMARE MAGAZINE OPEN TO SUBMISSIONS** – [Nightmare Mag](#)

### **Writers' Guidelines:**

*Nightmare* is currently **OPEN to general submissions**. Instructions for submitting to **Nightmare** follow. Please read everything on this page and read the magazine before submitting.

### **Submission Procedures:**

All fiction must be submitted through our online submission system located at [nightmare submissions](#). **Please do not email your submissions.**

Our submissions form asks for your name, email address, cover letter, story title, and story. Your cover letter should contain the length of your story, your publishing history, and any other relevant information (e.g, if you send us a psychological horror story about serial killers and your doctoral dissertation was on the psychology of serial killers, mention that). All stories should be in [standard manuscript format](#) and can be submitted in



either .RTF or .DOC format. If you have any questions about the submission process, or you have any trouble using our online submission system, please email [submissions@nightmare-magazine.com](mailto:submissions@nightmare-magazine.com) (but please DO NOT email your submissions to this address).

After you have submitted your story, a tracking number will be displayed and an automated email confirmation containing this information will be sent to you. If you have not received this email [submissions@nightmare-magazine.com](mailto:submissions@nightmare-magazine.com) to let us know. Your tracking number will allow you to monitor the status of your submission through our website, so please make note of it.

#### **Guidelines for original fiction:**

**Nightmare** is seeking original horror and dark fantasy stories of 1500-7500 words. Stories of 5000 words or less are preferred. We pay 6¢/word for original fiction, on acceptance. To see which rights we're seeking, please view our [contract template](#) for original fiction.

All types of horror or dark fantasy are welcome; if in doubt, go ahead and submit it and let our editors decide. No subject should be considered off-limits, and we encourage writers to take chances with their fiction and push the envelope.

We believe that the horror genre's diversity is its greatest strength, and we wish that viewpoint to be reflected in our story content and our submission queues; we welcome submissions from writers of every race, religion, nationality, gender, and sexual orientation.

#### **Guidelines for reprints:**

**Nightmare** publishes two reprints each month, but it is primarily a market for original fiction; a majority of our reprints will be directly solicited, but you may submit a reprint for consideration if you wish. For reprints, we are offering 1¢/word, on acceptance. However, we are only interested in considering stories for reprint that are not currently available online in any form. To see which rights we're seeking, please view our [contract template](#) for reprinted fiction.

#### **Rejections and response times:**

Be aware that we typically receive several hundred submissions every month during our submission periods. As such, we cannot offer personalized feedback on each story. If we say, "send more," however, it does mean that we hope to see something else from you.

Most rejections will be sent out within two business days, while stories being seriously considered may be held for up to two weeks.

Please do not respond to rejection letters, even just to say "Thanks for the quick turnaround" etc. We appreciate the thought, but it is unnecessary and will just clutter up our editorial inbox.

#### **Summary:**

Stories should belong to the horror genre, and between 1500 and 7500 words long. Stories of 5000 words or less are preferred.

Payment for original fiction is 6¢/word, on acceptance. To see which rights we're seeking, please view our [contract template for original fiction](#).

Payment for reprinted fiction is 1¢/word, on acceptance. To see which rights we're seeking, please view our [contract template for reprinted fiction](#).

**Additional notes:**

Sexual themes and stories with strong sexual content are acceptable, but *Nightmare* is not a market for erotica. *Nightmare* is not a market for media-based fiction (i.e., stories set in the *Hellraiser* or *Buffy the Vampire Slayer* universes, etc.), or any kind of fan fiction.

*Nightmare* is not a market for poetry.

We do not accept [simultaneous submissions](#) or [multiple submissions](#).

Do not query for fiction. If you're not sure if your story is suitable, please simply submit it and let our editors decide.

If editor **John Joseph Adams** has previously rejected your story, please do not submit it to **Nightmare**, unless it was rejected as being unsuitable for the market (due to theme, etc.) or unless it has been significantly revised to the extent that it is no longer the same story.

You may not submit another story for a period of seven days after receiving a rejection.

**Nightmare** is a qualifying market for membership in both [HWA](#) and [SFWA](#).

**Guidelines for nonfiction:**

All of our nonfiction is currently assigned in-house. We are not open to submissions or queries in this area.

**Guidelines for art:**

If you wish to have your art considered for **Nightmare Magazine** (either horror or dark fantasy), please send an inquiry, along with a link to an online gallery (if possible), to [Nightmare Mag](#). Please note that we only use 12 covers per year, and we only purchase pre-existing pieces of art; we do not commission original art for covers.

**LIGHTSPEED MAGAZINE OPEN TO SUBMISSIONS JUNE 1 – JULY 15 / 2015**

Instructions for submitting to *Lightspeed* follow. Please read everything on this page and read the magazine before submitting.

**Submission Procedures for Short Fiction:**

**Instructions:** All fiction must be submitted through our [Moksha online submission system](#), located at [lightspeedmagazine.com/submissions](http://lightspeedmagazine.com/submissions). Please do not email your submissions. If one of the Submission Type options is grayed out, that means we are currently closed to that Submission Type.

**Guidelines:** **Lightspeed** is seeking original science fiction and fantasy stories. All types of science fiction and fantasy are welcome. No subject should be considered off-limits, and we encourage writers to take chances with their fiction and push the envelope. We do not accept [simultaneous submissions](#) or [multiple submissions](#). You may submit one science fiction story and one fantasy story once every seven days.

**Format:** Submissions should generally follow [standard manuscript format](#), though we prefer single-spaced instead of double-spaced. Your manuscript may be submitted in either .RTF or .DOC format.

**Word Count:** We are open to stories of 1500-10,000 words. Stories of 5000 words or less are preferred.

**Pay Rate:** **Lightspeed** pays 8 cents per word for original fiction, or 2 cents per word for reprints.

**Rights:** To see which rights we're seeking, please view our [contract template for original fiction](#) or our [contract template for reprinted fiction](#).

**Cover Letters:** Your cover letter should contain the length of your story, your publishing history, and any other relevant information (e.g, if you send us a hard sf story about black hole clusters and your doctoral dissertation was on black hole clusters, mention that). If you're not sure what should go in your cover letter, this [article on cover letters](#) might help.

**Questions/Problems:** For all fiction-related inquiries, or if you have any trouble using our online submission system, please email us at [submissions inquiry](#).

**Rejections/Response Times:** Be aware that we receive several hundred submissions every month during our submissions periods. As such, we cannot offer personalized feedback on each story. If we say, "send more," however, it does mean that we hope to see something else from you. Most rejections will be sent out within two business days, while stories being seriously considered may be held for up to two weeks. Please do not respond to rejection letters, even just to say "Thanks for the quick turnaround" etc. We appreciate the thought, but it is unnecessary and will just clutter up our editorial inbox.

**Diversity Statement:** We believe that the science fiction/fantasy genre's diversity is its greatest strength, and we wish that viewpoint to be reflected in our story content and our submission queues; we welcome submissions from writers of every race, religion, nationality, gender, and sexual orientation.

### **Other Submission Procedures:**

**Novellas:** *Lightspeed* publishes a novella-length reprint in each issue as an ebook-exclusive (i.e., it will appear only in our ebook edition, not on our website). For novella reprints, we are offering 1¢/word, on acceptance. As we'll only be using 12 novellas a year, all of these will be directly solicited and we are not open to submissions in this area. If you're an author we have solicited and/or published in the past, however, feel free to query.

**Nonfiction:** All of our nonfiction is currently assigned in-house. We are not open to submissions or queries in this area.

**Review Copies:** We launched a book review series in January 2015. If you would like information about how to submit books for review, you may send review copies to editor John Joseph Adams at the mailing address your publicity department likely already has on file (either for **Lightspeed**, **Nightmare**, or **The Geek's Guide to the Galaxy**); email [reviewbooks@lightspeedmagazine.com](mailto:reviewbooks@lightspeedmagazine.com) for more information.

**Art:** If you wish to have your art considered for **Lightspeed Magazine** (either science fiction or fantasy), please send an inquiry, along with a link to an online gallery (if possible), to [art@lightspeedmagazine.com](mailto:art@lightspeedmagazine.com). Please note that we only use 12 covers per year, and we only purchase pre-existing pieces of art; we do not commission original art for covers. We do occasionally commission original art for some of the fiction we publish, but that original artwork is all assigned in-house.

### **Additional Notes:**

**Lightspeed** is edited and published by John Joseph Adams. You can see the rest of our staff on our [Staff Page](#). We welcome the submission of translations of stories from other languages. Stories that have never before been published in the English language would be considered "original."

Sexual themes and stories with strong sexual content are acceptable, but **Lightspeed** is not a market for erotica. If in doubt, feel free to send your story in and let our editors decide.

**Lightspeed** is not a market for media-based fiction (i.e., stories set in the *Star Wars* or *Star Trek* universes, etc.), or any kind of fan fiction. (Note: We don't have a problem with people reading or writing fan fiction or media-based fiction, we're just not legally allowed to consider publishing it.)

**Lightspeed** is not a market for poetry.

If you're not sure if your story is suitable, don't query; please just go ahead and submit it and let our editors decide.

If editor **John Joseph Adams** has previously rejected your story, please do not submit it to *Lightspeed*, unless it was rejected as being unsuitable for the market (due to theme, etc.) or unless it has been significantly revised to the extent that it is no longer the same story.

**Lightspeed** is a [SFWA-qualifying professional market](#).

## **THREE-LOBE BURNING EYE MAGAZINE OPEN FOR SUBMISSIONS**

– [Three-Lobe Burning Eye Mag](#)

### **Submission Guidelines:**

**Three-lobed Burning Eye** is a speculative fiction magazine published online twice per year (usually Spring and Fall) and print anthology (every other year). Each issue features six stories. Payment to writers is 3¢ per word (up to US\$35 maximum), plus one contributor's copy of the annual. Our terms are: first electronic rights, with non-exclusive archival rights, one-time print anthology rights, and optional first audio rights. Payment is made within 30 days of publication via PayPal. Beginning with issue #20, we additionally offer the magazine in PDF format.

Editor: [Andrew S. Fuller](#)

### **Our Needs:**

Fiction only.

Short stories: 7,000 words maximum

Flash fiction: 500–1,000 words (less often, 1–2 per issue)

Simultaneous submissions: No

Multiple submissions: No

Reprints: No

Payment: 3¢/word (\$35max)

Submit via: online form (linked [below](#))

Response time: within 90 days

Reading period: Always open

We are looking for quality speculative fiction, in the vein of horror and dark fantasy, what you might call magical realism, slipstream, cross genre, or weird fiction. We will consider the occasional science fiction, suspense, or western story, though we prefer that it contain some speculative element. Sword & sorcery, hard SF, space opera, and extreme horror are hard sells. We like voices both literary and pulpy, with unique and flowing but not experimental styles. All labels aside, we want stories that expand genre, that value originality in character, narrative, and plot. Send only your best fiction, distinct and remarkable tales that the reader cannot

forget. We encourage diverse authors, characters and points of view, inclusive of all races, cultures, genders, and orientations. Please read a few issues before submitting.

Our recent issues include audio readings. If your story is accepted, you'll have the opportunity to record your story, or ask that one of our readers do so for you.

We do **not** publish: non-fiction, poetry, reviews, interviews, memoir, fan or franchise tie-in fiction (Star Trek, Buffy, D&D), serial stories, or novel excerpts. We do not publish erotica, per se.

We are not currently considering outside artwork.

For legal reasons, writers must be 18 years of age.

Indeed, *3LBE*'s title does echo a line in an H.P. Lovecraft story, but our publication is not a themed anthology of Cthulhu Mythos tributes. Please take note of this trend in our published stories and your submission. While we're open to the occasional "Lovecraftian" or cosmic horror tale, we prefer that you make the story your own.

### **How to Submit:**

We only accept electronic submissions. Please use the online submission form (linked [below](#)). Do not submit via email. If after 90 days you do not hear from us, feel free to [query](#).

We do not publish reprints, including any piece previously appearing online.

Proper spelling, grammar and punctuation are assumed characteristics of a professional manuscript.

Formatting: Please convert smart curly quotation marks (" ") to straight quotes (" ") in your word processing software before cutting and pasting into our online form. This includes single quote marks and apostrophes (''). Also replace em-dashes(—) with double hyphens(--). Tabs will be preserved, extra spaces between paragraphs are unnecessary.

Submissions not following these guidelines will be deleted unread.

If you receive a rejection, please wait a minimum of seven (7) days before submitting again. Please do not resubmit revisions of stories that have been rejected unless specifically asked to do so.

We regret that we are often unable to offer feedback on stories.

If the story appears later in another venue, please credit *3LBE* as the first publication.

We prefer that *3LBE* contributors wait two issues before submitting again.

### **Advice:**

Read some issues of *3LBE* to understand what we publish. Write something better. Be original. We want only your best.

Read and know good fiction in the SF/F/H and other genres before you write it. Be aware of the clichés, the hackneyed plots and language, the cheap thrills. There is nothing inherently wrong with tropes like vampires, werewolves, ghosts, zombies, serial killers, faeries, and aliens; but *3LBE* is interested in new explorations of these ideas.



Know what is gratuitous, and avoid excessive depictions and descriptions of sex, violence, gore, racism, or sexism. Extremity belongs in a story only if it is relevant to the narrative.

Beware cleverness. Writers such as O. Henry, Richard Matheson and Robert Bloch were masters of the twist ending. Such structures are difficult to do well, and we are not interested in instant gratification stories whose brief and empty narrative serves as a ramp to a final trick. We are not interested in glaring devices. We are looking for depth, texture, and imagination.

We expect professional behavior from our contributors. This includes following submission guidelines.

## **ACIDIC FICTION MAGAZINE OPEN TO SUBMISSIONS** – [Acidic Fiction Mag](#)

**Acidic Fiction** publishes contemporary speculative fiction, which includes science fiction, fantasy, horror, slipstream, and magic realism. As a general guideline, stories should take place within roughly the past 100 years or the next 10. Stories should be completely original and self-contained. I'm looking for innovative, well-written stories that explore the amazing aspects of everyday life through the lens of speculative fiction. Subtlety is crucial.

For science fiction stories, technological advances should be plausible. A small community of explorers on Mars might be reasonable, but a mass migration of everyone on Earth to the red planet wouldn't quite fit the genre. Similarly implausible advances in virtual reality, artificial intelligence, genetic engineering, medicine, time travel, and teleportation are suspect, especially if they are alleged to be in widespread use very quickly. Parallel worlds that have a strong connection to the real world are acceptable, but not as a transparent excuse to write in a different genre (e.g. "Kevin fell into a manhole in Manhattan and wound up in Central Earth, where goblins stalk the fields of mana grass, hunting for frost pixies to use as fuel for their arcane magicks.").

Alternate histories are likewise acceptable, but not as a way of incorporating absurdly advanced technology into a contemporary setting (e.g. "Digital computers were invented in 1912, so lifelike android servants are now a household commodity.").

Sexuality, violence, and profanity should be justified by the story. Stories with a romantic element are acceptable, but romance stories in a fantastic setting won't be accepted.

Stories should be shorter than 6,000 words. Payment is \$35 per story (via PayPal) on acceptance, regardless of the length of the story. I'm buying first world electronic rights (exclusive for 90 days, non-exclusive for another 90 days) and an option to buy world anthology rights (non-exclusive). Simultaneous submissions are okay, as long as writers contact me immediately if their story is accepted somewhere else. Multiple submissions from the same author won't be accepted.

I'm not interested in writing credentials, so there's no need for cover letters, just good stories. My goal at this point is to respond to everyone with at least a couple of quick notes. I'm not sure how long my response time will be, but it could be from a few days up to a month, depending on the number of submissions I get.

Submit your stories here: [Submission Form](#)

If you have any questions or concerns about a story you already submitted, or you still haven't received a response 30 days after submitting a story, email me at [query@acidicfiction.com](mailto:query@acidicfiction.com) with the name of your story in the subject line.

### **More Information About Rights and Payments:**

It's important to me that Acidic Fiction is free to read and pays its contributors, so I chose a pay rate based on those two factors. I decided to pay by the story because payment per word places less value on shorter stories and prevents me from buying longer ones. By most standards, Acidic Fiction is considered a "token" market, which means it pays less than 1 cent per word (on average). This rate is lower than a semi-professional or professional market, but it is still higher than an "exposure-only" market.

It's also important to me that you know Acidic Fiction is buying first rights to your story. If you sell your story to Acidic Fiction, any future sales would be considered reprints, which don't pay as much as regular sales. Because most magazines receive a large volume of previously unpublished submissions, they usually don't consider reprints. Other publications would purchase the same rights that I will (and possibly more), so if you think a higher-paying publication will buy your story, you should strongly consider selling it to them. Having said that, I look forward to reading all the stories you submit.

## **LACKINGTON'S MAGAZINE OPEN TO SUBMISSIONS MAY 1** – [Lackington's Mag](#)

### **SUBMISSIONS ARE CLOSED UNTIL MAY 1**

### **UPCOMING THEMES: *DREAMINGS AND ARCHITECTURES***

**Lackington's** publishes speculative fiction between 1,500 – 5,000 words in length. The "spec" element can be overt or subtle (so blow us away with realism if it possesses the merest twinge of strangeness). Fantasy, SF, slipstream, post-apocalyptic, magic realism, mythopoeia, folktale, or any flavour of 'punk, it's all good, BUT WAIT! [Read this](#) before submitting — meeting our style preference is our foremost demand. We're excited by stories by, or representative of, members of traditionally marginalized communities. We are never excited by fanfic, so please don't send us any. We're not a horror market, either, though we enjoy dark elements.

**Fiction submissions:** Email submissions to [Submissions](#). Your email must include the word count for your story, byline, publication history, the country you live in, and the theme/issue you're submitting to (see above). We don't accept attachments. Copy and paste your story into the body of your email, below your cover letter, and be sure the font isn't too small or creative (clear, readable text is the way to our hearts). It should go without saying that paragraph breaks must be obvious, and work must be polished. Type SUBMISSION: [THEME] [YOUR TITLE] in the subject line of your message. If we accept your story, we'll ask for a Word doc in [standard manuscript format](#). We love getting work from authors we've published before, but to keep things varied we ask those authors to target every third issue or more. We have a very small staff and a very large number of submissions, so alas we can't offer feedback on stories.

**Reprints:** We aren't a reprint market but make exceptions for English-language work previously published outside Canada, U.S., British Isles, Australia, and New Zealand. We also accept new English translations of work that was previously published in another language, anywhere in the world. Be sure to read your contract carefully before submitting previously published work to ensure that you have the right to resell and we have the right to republish. You MUST indicate that your work has been previously published in your submission email, and let us know where and how long ago. Our reprint rates are the same as our rates for original fiction (see below).

**Art submissions:** We commission artwork for each story, so don't send us individual pieces for consideration. Rather, email us a link to your online portfolio, with cover letter, and if we think your style is a good fit for **Lackington's**, we'll ask if you're willing to illustrate a specific tale when an opportunity comes up.

**Simultaneous and multiple submissions:** No and no. We respond within 60 days or sooner, and we ask that authors submit no more than twice a reading period.

**Poems, plays, novellas, flashlings?:** No, thanks. We're only interested in short stories. However, stories that experiment with form and structure are always welcome.

**Payment:** We pay 1 cent CAD per word for stories (\$25 CAD minimum), \$25 CAD for interior illustrations, and \$40 CAD for cover art. We do so using PayPal, and payment will be made before your story goes to print. Be sure to read our legalese, below, about what "first rights" entails.

**Legalese:** We buy first world electronic and print rights, which means we have exclusive rights to your work leading up to the date of publication and, in the case of stories, for 90 days thereafter (art may be reprinted or resold any time after we publish it). We also purchase reprint rights, which means that we have permission to reprint the work we bought from you in any future anthologies. Authors may publish a teaser of 200 words or less to promote their upcoming release. Illustrations, however, don't break down that way, so artists must refrain from publishing/posting anything we buy from them until after we have unveiled the work in **Lackington's** ("exclusive first rights" means just that). After 90 days post-publication, stories may be reproduced or anthologized in their entirety elsewhere, electronically or in print; we ask, however, that contributors or future editors note that the work originally appeared in **Lackington's**. We reserve the right to reproduce purchased work in our online and print promotional materials (e.g. masthead, bookmarks).

**Production:** We have a professional editor on staff, so expect some minor nips and tucks (they correct typos and awkward/unclear sentences, and ensure that author style is consistent throughout each story). If the editor has questions, or suggestions for broader changes, we always contact the author for approval before going to print. Please trust the editor, who's been doing this for a long time. They will use the lightest possible touch, respect the author's taste on more subjective matters, and will not alter an author's overall voice, ever. We hope contributors will consider editor feedback as a service rather than a slight — **Lackington's** would not have accepted your work if we didn't already admire it six ways to Sunday.

### **Privacy Policy:**

We believe creators should be able to submit under a pseudonym. To this end, we don't insist that your legal name be attached to submissions or cover letters if you happen to create under a pen name. (After all, sending out hundreds of submissions over the years with one's legal name attached to them eventually defeats the purpose.)

If we accept your work, we'll ask what country you're in for our own demographic purposes, but we don't need to know your street address or phone number. Email and PayPal make that information superfluous in this day and age, at least for our purposes. Because contracts [can be signed with pseudonyms](#), we're happy to know you only through your byline if you so choose.

Rest assured that, in cases where we know both a contributor's legal name and pseudonym, we will never reveal that information to anyone, publicly or privately.

Rest assured also that we never discuss rejections with others, publicly or privately. If *Lackington's* rejects your work, it's up to you, and no one else, to share that with the world.

If someone queries us for your contact information, we'll forward their message to you so you can decide on the best course (and we'll tell them we have done so). We will never provide your contact info to anyone, even your email address—yes, even if it's already posted on your website—unless you ask us to. We also do our best to remember to use "BCC" when emailing more than one contributor at a time.

## **POLU TEXNI MAGAZINE POSSIBLY OPEN TO SUBMISSIONS** – [Polu Texni Mag](#)

**Note:** Below guidelines haven't been updated in years. However Colleen Anderson recently placed a poem with them, so maybe... [Polu Texni submissions](#)

**Polu Texni** is looking for good articles or stories that pertain to our themes.

**Fiction:** We are full for now. When submissions open up again, we will be looking for speculative or weird fiction, preferably stories that contain elements of different genres together. We will pay 3 to 5 cents a word.

**Non-fiction:** This is our current biggest need. We are looking for articles on future art, technology and art, fannish culture, emerging media, art and science, or art and fantasy, among other things. Feel free to drop us a quick email with an idea and a short bio before you write, although we are unlikely to make a commitment before reading the finished piece. We will pay 3 to 5 cents a word. Artists, feel free to contact us to see if we would be interested in profiling your work on the site.

**Poetry:** Poetry on SF or fantasy themes. We prefer strong visual images. We pay \$20 for a poem.

**Book Reviews:** We would like reviews of books pertaining to our themes, either speculative fiction books, art books, illustrated books or graphic novels. Pays 3 cents a word.

Please contact me at [Polu Texni contact](#) if you have any questions.

## **LICENCE EXPIRED: THE UNAUTHORIZED JAMES BOND ANTHOLOGY** **OPEN FOR SUBMISSIONS** – [ChiZine Publications](#)

*David Nickle* and *Madeline Ashby* are co-editing **Licence Expired: the Unauthorized James Bond** for **ChiZine Publications**, seeking stories based on the character of James Bond as described in *Ian Fleming's* fourteen published works. The anthology will be published by ChiZine Publications in Canada only, as Fleming's work has entered the public domain only in Canada and a few other countries.

Because of those legal restrictions, stories must only reference elements from Fleming's stories, and not elements introduced exclusively in the films, new novels and stories, games or other media.

“We want to feature original, transformative stories set in the world of Secret Agent 007,” says *Nickle*. “We're hoping our contributors will combine the guilty-pleasure excitement of the vintage Fleming experience with a modern critique of it.”

“This is an opportunity to comment on the Bond universe from within it,” adds *Ashby*.

**Licence Expired: the Unauthorized James Bond** is open for submissions until June 1, 2015 and will be published in November, 2015.

Stories should be a maximum of 5,000 words. Payment is 6 cents a word (Canadian). Manuscripts may be submitted using ChiZine Publications' submission system, linked here: [James Bond Submissions](#)

**NOTE:** Apart from specific opportunities like the above, **ChiZine Publications** is currently closed to submissions and will reopen in the fall of 2015.

## **INNSMOUTH FREE PRESS SOMEWHAT OPEN TO ART SUBMISSIONS**

– [Innsmouth free Press](#)

### **Art:**

We seldom purchase art. Artists are invited to query and send us a link to their online portfolio to: [Inquiries](#), subject line “Art.”

### **Reviews, articles, interviews and essays:**

We don’t pay for reviews, articles, interviews or essays, but we do accept them. If you are interested in submitting content please query by e-mailing: innsmouthfp AT gmail.com. All items accepted must follow our [formatting guidelines](#). We know they look long, but the main thing to worry about is to type titles as this *Movie Title* and include all contact info at the top of the review. Thanks! – [Inquiries](#)

Want to have your book, movie, comic book, graphic novel or game reviewed?

We give priority consideration to horror titles, small and indie publishers and specialty publishers. We review some science fiction and fantasy (generally of the dark variety). Books, movies, comic books, graphic novels or games can be submitted for review.

If you want your item reviewed please contact: publisher AT innsmouthfreepress.com, subject line Publisher. Provide a blurb or description of the item, and a press release (if appropriate). Indicate if you can send a physical or electronic copy, and whether you are willing to mail it outside of the United States or Canada.

Once we have this information, we’ll announce that the title is available for review in the Innsmouth contributors’ group. If someone likes the description, we will then provide you with a shipping address for the reviewer (if applicable). Our reviewers pick titles on a voluntary basis, so there is no guarantee your title will be reviewed. We will only contact you if we have found a reviewer for the title. If you do not hear from us within 3 weeks the title will not be reviewed. We apologize for this, but we can only review so many titles in a year.

Please do not ask us when your review will go up. Reviews generally appear one to two months after review copies have been received. You can set a Google Alert to let you know when the review goes up.

## **ON SPEC MAGAZINE OPEN TO POETRY AND ART SUBMISSIONS** – [On Spec Mag](#)

### **Poetry Submissions are Open:**

In fact, poetry submissions are open year-round. Please follow the link to our [Submittable page](#) and click the appropriate button. To increase the chances of a successful poetry submission, please take a moment to read the guidelines once you are there. As with the stories, you can track the progress of your submission via Submittable.

### **Note:**

- We accept submissions from Canadians and non-Canadians.
- We pay \$50 for poetry.

**What On Spec looks for in poetry submissions By Barry Hammond, Poetry Editor:**



I'm now the sole poetry editor for ON SPEC. This is not a great change in the way we do business. As the most published poet among the editors, I had a fair amount of influence in past issues as well. It just means that as far as poetry goes, you don't have to please four or five people anymore, just me. It occurred to me that, while we have guidelines for fiction and artwork, we seldom state in the magazine or on the website, what we look for in poetry. So, this is what I want:

- Strong voices that don't sound like anyone else. Original ideas would be great, too, though they're much harder to come by. Beautiful, startling images and language. Current and future science would be nice.
- Basically, I'm interested in contemporary poetry. That means blank, free verse, or discursive prose poems.

#### **What I'm NOT interested in:**

- Rhyming poetry. If you send Pindaric, Horatian or Cowleyan odes, pantoums, sestinas, sonnets, villanelles, haiku, ghazal, or any kind of rhyming couplets -- iambics, anapestics, dactyls, be they pentameter, tetrameter or any other kind of rhyme scheme, I'm probably not going to like them. I'll still read them. They just won't get published. The only exceptions I can think of is if the poetry you've written is better than something written by *Wordsworth, Shelley, Keats, Alfred Noyes, Li Po, Mallarmé, Baudelaire*, or any of the other poets who perfected and (to my mind) pretty well exhausted those earlier forms. Of course, I know you think you're a genius but, TRUST ME ON THIS ONE, if you haven't published extensively in magazines devoted to these traditional forms YOU'RE PROBABLY NOT.
- I despise pedestrian rhymes most of all. This means obvious ones like moon/June, sigh/sky, blood/flood, dark/mark, etc. If you can't be more subtle than this, I REALLY don't want to see your stuff.
- Antique language. One of the things that never ceases to amaze me, when the poetry batches come in, is how many people seem to think writing poetry, especially horror and fantasy poetry, means you have to use antique language. No. No. No. If your work contains words like "thee, thou, hast, methinks, begot, forsooth," or anything of that kind, don't send it to me. You don't talk like that (I hope) so why are you writing like that? It's a mannerism and poetry isn't about mannerisms, or shouldn't be. The only exception is if your work is set in a specific historical period - - not just "the olden days." The "olden days" isn't a specific historical period. It's a feeble generalization used by lazy writers who don't want to research the period they're writing about. And if you do set your work in the past, then I don't want to see modern words like "guys, really, cool, gross," or scientific terms that hadn't been invented yet creeping in, because that's just as bad.
- Religious poetry. If you have strong religious feelings, that's great, but ON SPEC is a Speculative magazine. Send your religious poems to magazines that specialize in that subject.
- Poetry that only describes your emotional state. I've nothing against emotions but, as in the previous point, ON SPEC is a Speculative magazine. We want more than that. We want speculation and ideas. If your poem is only about your emotions save it for another magazine, for your analyst, psychologist, social worker, friends, or family members. They might care. I don't. Well, maybe I do, but not when I'm reading ON SPEC batches. As for ideas, if you're just pondering the mysteries of the universe without coming to an original (different) conclusion about it than anybody else, why would I want to know about that either?

Well, as you can tell, my list of what I want to see is much shorter than my list of what I don't want to see. If you want examples of the kind of poetry I do admire here are a few names: *Al Purdy, Lorna Crozier, Christopher Dewdney, Gary Geddes, Alice Major, Stan Rogal, Lillian Necakov, John Yau, Bob Perelman, Clayton Eshleman, Lyn Lifshin, Anne Waldman, Arthur Rimbaud, Charles Bukowski, Jim Carroll, Diane*

**Ackerman**, and **John Giorno**. Have you at least heard of some of these people? Do you admire their work, or at least relate slightly to it? If you haven't and don't, then don't bother sending me your stuff. I'm probably not going to like it.

A good guideline is to look at the anthology called *Poly: New Speculative Writing* edited by Lee Ballentine, or (even though it's not poetry) the kind of writing in *Storming The Reality Studio* edited by Larry McCaffery. And don't try to copy them, or anybody else, because I read extensively and I'll know. I want original stuff, remember.

Naturally you're thinking, well, that's just his personal taste. You bet. All editors have their own personal opinions of what they want to see. I'm no different. If you don't like it, send your poetry to another magazine. Better yet, start your own magazine. You'll soon see you're no different.

Having said all this and making myself sound like a cranky old fart, please send in your poetry. I want to read it. Really. –BH

### **Cover Art Submissions are Open:**

And like poetry submissions, are always open. You can submit your art for consideration on our [Submittable page](#), and track the progress of your submission there as well.

#### ***Please read the guidelines carefully before submitting your artwork:***

- We accept submissions from Canadians and non-Canadians.
- We accept both existing art and proposals. Note that if you're sending in a sketch for a proposal, we still require an example of your colour work.
- We only accept JPG files through Submittables.
- Please include **ONLY** pre-existing works in colour as we print the cover in colour.
- Include your website--we can take a look of other examples of your work.
- We pay \$400 for cover art (both pre-existing and original), plus \$50 for interior art.
- The artist owns their artwork--we only license the artwork as part of the front cover and interior of an issue.

#### ***These are important requirements we keep in mind when we look at examples of your work:***

- Our cover dimensions are 5.25 width by 8 height in inches (note that images can be scaled down to a similar ratio).
- We incorporate the following: the On Spec logo, price and other information in an upper corner and the contributor's names.

*If we feel your work fits as a cover, we will contact you to discuss using an existing artwork OR commissioning an original for the magazine.*

### **Story Submissions are Currently Closed**

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

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

# WORKSHOPPING & FORMAL WRITING TRAINING

*By Robert J. Sawyer*

( Reprinted with Permission from May 1994 issue #252 of BCSFAzine.)

## WORKSHOPPING

I keep hearing wannabe writers who belong to workshops talking about the long-term nature of the workshopping process. Indeed, I overheard one aspirant recently saying "we never graduate . . . once a workshopper, always a workshopper."

I'd like to politely offer a word of advice: The stated goal of most workshops consisting of unpublished writers is for the members to become published, professional writers. Don't lose sight of that. I've seen too many workshops over the years become self-perpetuating, with the goal switching (often subtly and without anyone noticing it) from writing publishable work to sustaining the workshopping process.

One workshop I'm familiar with has been operating for about five years now. Everyone who was in it seemed to learn a lot, but the *only* person from that group to end up qualifying for active membership in SFWA was the one who knew when it was time to quit the workshop. He left almost three years ago, and has sold over sixty stories and a novel in the interim; the others, although all talented, seem locked in workshop limbo. Oh, now and then, one of them will make the occasional small-press sale, but that's about it.

Another example: In one of the last issues of *QUANTUM Science Fiction and Fantasy Review*, D. Alexander Smith went on about the Cambridge Science Fiction Workshop, founded in 1982, citing as proof of its success that, in the ensuing eleven years, "at least thirteen published novels and over a hundred short stories have come from CSFW's current and past members."

Sounds great . . . until you think about it. Nowhere does Smith tell us how many members his workshop has, but let's say it's ten (certainly that's the right order of magnitude). That means that its members are, on average, each selling approximately one short story per year, plus *one* member per year is managing to sell a novel (while the other nine or so are not). In other words, they're no more productive (and, indeed, arguably a fair bit *less* productive) than any random grouping of ten writers you're likely to assemble.

If workshopping helps people get started, wonderful. But please, don't lose sight of the real goal. Workshopping is a means to an end, not an end in and of itself. At some point, it *will* be time to move on.

## FORMAL WRITING TRAINING

A question I hear a lot is: "As a writer, did you receive any formal training?"

My pat answer is yes: I wore a tuxedo to all my university classes.

Seriously, I took three courses in scriptwriting at university, plus one in creative writing (DAW novelist Tanya Huff was in the same class, by the way). Did these courses help? No. The two best courses I ever took for learning how to write had nothing to do with composition: one was in Greek tragedy, the other was on the early history of English plays.

I learned to write the way most professional writers did: by very carefully reading the work of others, plus reading many books on writing and grammar, and the commentaries by various writers on their own work.

The single best way to learn how to write, in my view, is reading attentively. Find some work you like and ask yourself why the author chose that word, that punctuation mark, that point-of-view, that place to break the scene, and so on.

Books that I admired whose influence can be clearly seen in my work (even if it's only in the way I wield a particular punctuation mark) include John Jay Osborn's *The Paper Chase*, [Arthur C. Clarke's](#) *2001*, Robert Silverberg's *Lord Valentine's Castle*, Xan Fielding's translation of Pierre Boulle's *Monkey Planet*, Dashiell Hammett's *The Maltese Falcon*, [Terence M. Green's](#) *Barking Dogs*, Harper Lee's *To Kill A Mockingbird*, *Fifth Business* by Robertson Davies, and Robert B. Parker's "Spenser" novels.

Note that there are several non-SF books on the list above: I firmly believe it's extremely important for an SF writer to read *outside* the genre. William Gibson didn't invent his version of Cyberpunk in a vacuum. Among his favourite writers were Dashiell Hammett and Raymond Chandler — whose gritty worlds are clearly ancestors of Gibson's *Sprawl*.

So if you want to learn to write, pick up a good book — and start reading.

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So if you want to learn to write, pick up a good book — and start reading.

## LETTERS OF EXCORIATION

**From:** [Sandra Wickham](#) – (February 11/2015)

Thanks for the Creative Ink Festival mention!

Sent from my iPad

(**The Graeme** – *Hoping the description this issue will bring more in!*)

**From:** [Lynda Williams](#) – (February 11/2015)

It's a great mag. I think it brings life to the CSFFA for the whole family of creatives engaged with SF in Canada. You should be justly proud of it.

(**The Graeme** – *Sometimes it is fun and sometimes it is a bit of a pain, but overall I think it's worth doing. If it helps anybody at all in any way whatsoever then it is worth the effort.*)

**From:** [Robert J. Sawyer](#) – (February 11/2015)

Thank you so much, Graeme! You're doing a fabulous job!

(**The Graeme** – *Well, it's a heck of a retirement hobby!*)

**From:** [Ron Friedman](#) – (February 11/2015)

This issue very slick. Looks professionally done.

**(The Graeme** – *Late at night I fall into a sort of automatic zombie mode as editor and this seems to help in fashioning a more-or-less consistent look. One might almost think it deliberate. I do tend to leave a lot of “widows & orphans” but I’m usually too tired at this stage to worry about it.)*

**From: Lynne Fahnstalk** – (February 11/2015)

Thanks for another stellar Auroran Lights. When last we spoke I promised you covers and some cartoons. I believe you should have 2 or 3 covers left and here are some cartoons. Use as you wish.

**(The Graeme** – *Thank you muchly! Greatly appreciated! Will use them all eventually.)*

**From: Spider Robinson** – (February 11/2015)

Sorry to hear of ongoing lung problem. May it stay dormant forever.

**(The Graeme** – *Thank you, Spider. It's my (potentially) fatal allergy to bird dander which nearly killed me a couple of years ago. Antigens (or whatever they're called) still present in my lungs. Could flare up at any time. Have to avoid contact with birds, or as I tell everybody, I guess I have to give up my dream of becoming a bird juggler...*)

**Spider** – Damn. You would have been one of the great bird jugglers.

**(The Graeme** – *Especially once I'd worked my way up to Ostriches!*)

**From: JM Landels** – (February 11/2015)

Another great issue Graeme. Love the cover!

**(The Graeme** – *Me too! Taral has an exceptionally clean line and a wonderful sense of colour, plus he's a master at shading and perspective.)*

**From: Graham J. Darling** – (February 11/2015)

On p9: Writers' Trust of Canada (<http://www.writerstrust.com/Awards.aspx>) presents nine other hefty Canadian Writing awards besides the Journey Prize you mention.

On p12: your hidden URL for "<http://www.can-con.org/>" was actually [http://l.facebook.com/l.php?u=http%3A%2F%2Fwww.can-con.org%2F&h=mAQFMp\\_Xi&s=1](http://l.facebook.com/l.php?u=http%3A%2F%2Fwww.can-con.org%2F&h=mAQFMp_Xi&s=1) , which gave me a Facebook "Something Went Wrong" message. <http://www.can-con.org/> itself got me to the correct page.

On p13: thanks for posting my announcement. Well-formatted.

**(The Graeme** – *Yep, I plugged in addresses for conventions foolishly thinking they led to what the addresses indicated but many of them were hyperlinks with intermediate addresses that didn't function well. So thanks to your loc I went through them and corrected every one of them – I hope.)*



\*\*\*\*\*

## FANNISH SECTION – BLAME EVERYBODY!



## FANDOM RAMPANT

### FANNISH NEWS & OTHER ALARUMS

#### **WARP (Montreal SF&F Association Newsletter) Now Available Online Sans Password**

In the past you could acquire the passwords to read the downloadable files only if you became a member, but since people living far from Montreal would be unable to attend meetings, not many of them joined simply to gain access to this “Faned” award-winning clubzine. However, as more and more fen lately have expressed their desire MonSFFA make the zine available to all (much as the B.C. SF Association does with their BCSFAzine), WARP editor Cathy Palmer-Lister proposed that the password requirement be dropped, and after discussion the Board of MonSFFA agreed. Consequently you can now find the current issue (and recent back issues)

One positive aspect of the change is that fen seeking to vote on nominees for the Aurora Award’s “Fan Publication” category will (if Warp is nominated this year, which I think highly likely) be able to study the eligible issues at their leisure.

Without the need to use a password, that is. This announcement made by *Cathy Palmer-Lister* (editor of WARP) on behalf of MonSFFA. So many fen who live far from Montreal (me, for instance) have expressed their interest in seeing

MonSFFA's WARP is now available on our new website, <http://www.monsffa.ca/> sans password. It wasn't easy convincing the club that WARP was more than a membership perk, and deserved wider readership, but they finally gave in. The resistance comes from members worried that people might not bother joining or renewing memberships if the zine were freely available, but there are so many people interested in WARP who won't join because they cannot attend meetings in Montreal. You, for instance! :-)

**[WARP issues online](#)**

## IN MEMORY OF LEONARD NIMOY

### MR. SPOCK THE WONDER DOG; OR, HOW SILLY CAN A SCIENCE OFFICER BE?

*By R. Graeme Cameron*

( Reprinted from my Amazing Stories Magazine column of 20<sup>th</sup> December, 2013)



I loved the original *Twilight Zone* and *The Outer Limits*, but I was horrified when they were replaced by *Lost in Space*, a kiddie show I took as a personal insult (being a young teenager I took EVERYTHING as a personal insult).

Fortunately *Star Trek* came along, an ‘adult’ series that took science fiction seriously. Even better, it expressed the 1960s modernity craze with eye-catching details like beehive hairdos, sky-high hemlines, and a bridge layout so advanced the US Navy sent ship designers to study the set. Today people forget how innovative all this seemed when the show first aired. It had quite an impact. No less an authority than Isaac Asimov called *Star Trek* “the first good television science fiction.” As a science fiction fan I felt both thrilled and vindicated.

I was never a Trekkie. But I was grateful. *Star Trek* salvaged my faith in SF.

Of course my favorite character was Science Officer Spock. His calm, logical approach to absolutely everything, be it needling Kirk or confronting the latest alien menace, struck me as utterly fascinating. I wanted to BE Mr. Spock.

How did Spock strike the critics on first exposure? They didn’t know what to make of him.

TV critic Joyce Dingman wrote “The only really appealing character on *Star Trek* is Leonard Nimoy as the slant-browed Spock, a creature from a planet where they’ve done away with emotion. ‘Where there is no emotion, there is no violence,’ Spock explains, in the tones of a calm, loyal, helpful dog. I guess on his planet, having done away with adrenal glands, they’ve also done away with both public and private affairs. What do you suppose THEY have for television programs?”

Hmmm, good point. I don’t think the show ever revealed the nature of Vulcan media.

UPI focused on Spock’s ears as the source of his appeal. “Leonard Nimoy is the Vulcan with pointed ears in television’s *Star Trek* with whom half the female population has fallen in love. Is it his ears that throttle up feminine hearts? ...If it is the sharpened ears that bring in 5,000 letters a week from aggressive dames, plastic surgeons may find long lines of hopeful males pounding on their doors for surgery.”

Possibly a tad exaggerated. Correcting the shape of my ears in order to attract girls never occurred to me. Sadly, I settled for wearing Stanfield brand turtlenecks for that sexy ‘come hither’ Trekman look. Wasn’t all that effective. Nobody wanted to beam me up, let alone fondle the points of my ears.

In truth, I suspect the real reason I identified with Spock is related to the result of a network survey conducted to discover the reason for his popularity. “He is rejected and doesn’t dig Earth-type girls.”

Evidently women considered this an enticing challenge and were attracted to him in determined droves. Subconsciously I emulated him, feigning indifference (extreme shyness helped), but with zero effect. Maybe I should have adopted the ear style after all.

Gene Roddenberry had his own explanation. “We’re all imprisoned within ourselves. We’re ALL aliens on this strange planet. So people find identification with Spock.”

True enough as far as it goes, but Spock’s popularity appeared to be fueled by more than mere angst and self-doubt on the part of viewers, it seemed to be based on something as all-consuming as a massive black hole.

Leave it to Isaac Asimov to discover the truth. He asked his twelve year old daughter. “Mr. Spock is dreamy,” she said.



For Asimov this was a paradigm shift, an epiphany, an overwhelming revelation. “It hadn’t occurred to me that Mr. Spock was sexy. I had never realized that such a thing was possible; that girls palpitate over the way one eyebrow goes up a fraction; that they squeal with passion when a little smile quirks his lips. And all because he’s SMART. It’s SEXY to be smart!”

No wonder no one mistook me for an interplanetary Casanova. I was never able to memorize the times tables. I can’t quote the periodic table. I can’t even MAKE a table. Sigh.

Nimoy himself stated “The kids dig the fact that Mr. Spock is cool.”

Yes, Spock was most definitely cool. His persona rather resembled that of a Beatnik, and everybody knew that Beatniks were intellectually cool (as opposed to the up-and-coming Hippies who were emotionally cool). “I grok Spock?” No. More like, “I dig Spock.”

The show aired in September 1966. Not long after, in March of 1967, Nimoy was Guest of Honour at the National Space Club in Washington whose members included NASA administrators and engineers. One of them told him “Cape Kennedy practically shuts down when Star Trek is on.”

I believe it. While not especially popular with the general public, Star Trek appealed to them as liked to think seriously about Space.

Or as Isaac Asimov nailed it:

“I had been watching Star Trek since its inception because I like it, because it is well-done, because it is exciting, because it says things (subtly and neatly) that are difficult to say in ‘straight’ drama, and because science fiction, properly presented, is the type of literature most appropriate to our generation.”

Some modern fen may find it hard to take the above comment seriously. Didn’t fans back in the 60s sneer at Star Trek for its cheap effects, its silly plots, its archaic sexism, its ludicrous, overly-colourful sets? Wasn’t it obvious it was just trashy space opera? Something to disdain? To laugh at for all the wrong reasons?

Critic Bob Blackburn of the Toronto Telegram had this to say in February of 1967, “It’s a technically well-made show, with good colour and special effects... It’s far above its two competitors this season – Time Tunnel and the Invaders, both of which merely use a science fiction gimmick as a spring-board into trite action-

adventure shows. And it has been the only consistently good piece of escape entertainment to be launched in this sorry season.”

The reality is Star Trek hit the airwaves like a breath of fresh air and struck viewers like me as intoxicatingly futuristic, amazingly intelligent, and cleverly balanced in its mixture of action, comic relief, and nifty concepts. Plus it looked real cool, a visual treat.

To understand this you have to dredge your memory to rediscover how you felt when you first saw it back in the 1960s. Only those who witnessed the arrival of Star Trek can truly appreciate what it was in its time.

For SF fans like me it was refreshing and stimulating. Modern fans born long after will just have to take my word for it.

Even non-fans took notice when it was new. People who NEVER watched Star Trek nevertheless accepted Spock and Kirk as contemporary icons, knew the appropriate catchphrases, and recognized references, all because numerous critics, commentators and stand-up comics repeatedly brought the show to their attention. Any satire of Trek, therefore, appealed to an audience greater than that of Star Trek itself.

I present as exhibit A: a photo of Canadian comedians Wayne and Shuster spoofing Star Trek on one of their comedy specials.



Older American fans may remember seeing their skits on the Ed Sullivan show. Their most famous line, in a spoof of Julius Caesar, took place in a Roman bar. The bartender asks “What’ll you have? A Martini?”

And Wayne replies “If I wanted two I’d ask for two.” (It helps to know Latin.)

For decades they did an annual special for the CBC. Unfortunately I can’t remember any of the lines from their Trek spoof, but I assume it was a mixture of very broad humour sprinkled with bits of sharp satire, their trademark technique.

Exhibit B): Mad Magazine.

The panel with Spock and Kirk, from a TV guide article about Mad Magazine (and its infamous TV parodies) published in October of 1968, was taken from Mad’s first Trek Spoof “Star Bleccch,” which appeared in issue #115 sometime in 1967. I believe I still own that issue, buried somewhere in my closet in a mound of magazines and comic books. Someday I’ll dig it out.



I love the way the artist Mort Drucker depicted how ill-fitting and uncomfortable the Starfleet uniform tunics actually were. Mad Magazine was noted for its attention to subtle details, often gags in themselves.

To sum up:

The cover of the Toronto Telegram’s TV guide asks the question “Has TV met the sci-fi challenge?”

The answer was a resounding “yes!”

Because Star Trek wasn't "sci-fi", it was science fiction, GENUINE science fiction, and that, whenever and wherever it appears on television, is never less than a miracle. And cause for celebration.

Oh, and Mr. Spock wasn't silly at all. A rather admirable chap actually. Bit of a role model. At least to me.

## **FAN AWARDS (YES, THEY EXIST!)**

### **2015 FAAN AWARD WINNERS** – Source File 770

The winners of the 2015 FAAn Awards were announced March 29 at Corflu in the UK.

- Best Genzine: **Banana Wings** ed. by *Claire Brialey* and *Mark Plummer*
- Best Personal Fanzine: **Vibrator** ed. by *Graham Charnock*
- Best Single Issue: **Trap Door #31**
- Best Fan Writer: *Mark Plummer*
- Best Fan Artist: *Steve Stiles*
- Best Letterhack: *Paul Skelton*
- Best Fanzine Cover: **Banana Wings #56** by *D West*
- Best Fan Website: **eFanzines**
- 

Also announced during the ceremonies:

- Lifetime Achievement Award: *Peter Weston*
- *Graham Charnock* elected as past President of Fanzine Writers of America.

Next year's Corflu will be in Chicago.

**The Graeme** notes: Prior to the end of the vote many fans wondered if turnout was going to be low and whether the FAAn Awards needed reforming. Turns out, only 39 fans voted. Here are two quotes from the Facebook discussion:

**Taral Wayne** – I don't expect any surprises from the FAAns, the small number of voters are deeply entrenched in their views (and their favourites), and will vote pretty much the same way they have over the last several years. They could be overwhelmed by a couple of dozen new voters, I suppose, but what would that prove? Would I want an award that I contrived to win that way? I also have trouble making my own mind up how to vote. I don't remember individual contributions to fanac all that clearly -- just who I like and favourite zines, like everyone else. I didn't want to be part of the problem again this year.

**R. Graeme Cameron** – Maybe we should kick out the word "Awards" since it is entirely too pretentious and leads to false expectations. Really the FAAns are just a modern version of the wartime polls conducted by Art Widner. For years I've assumed the entirety of 1940s fandom participated (I envisioned hundreds of zinesters & club members.) Just read a 1942 issue of Futurian War Digest in which the results of "Pollcat" Widner's latest poll was printed. (Of course Ackerman won "#1 fan.") Turns out only 36 people voted. If this was typical for the "legendary" polls back in the "legendary" fannish days of yore, 39 voters in modern times isn't so bad, being roughly comparable. So forget reforming the "Awards." Why bother? Would only trigger endless circular arguments (so typical of fandom). Just change the name. The annual FAAn Poll. Simple solution and far more realistic.

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

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



## ANOTHER AGE ENTIRELY

*By R. Graeme Cameron*

( Reprinted from the 500<sup>th</sup> Anniversary issue of BCSFAzine, January 2015)

When I was “God-Editor” of BCSFAzine for some 76 monthly issues between June of 1989 and October 1995 I averaged 28 pages per issue. Grimly determined to begin each article at the top of the page for that “clean professional look,” I varied Times Roman point size from 12 down to 8 to make the material fit. Consequently I may have driven more fen blind than any other fanned in history.

I recall I used some sort of publication program to fit two pages side-by-side on landscape masters designed to print out as a digest-sized zine. Any illos I photocopied and reduced in size at the nearest copying shop, then cut them out and glued them to the masters in the spaces on the masters I had thoughtfully left blank.

If, as often happened, I didn’t have enough material to fill the 28 pages, I would simply write articles on any topic I could think of – “Ancient Roman Mining Techniques” springs to mind – thus convincing many readers that this “Clubzine” was simply my clever way of convincing a club to pay for the publication of what was truly a “perzine.” To this I would respond “Hey, I don’t call myself the God-Editor for nothing you know!” Had a lot of fun with that persona.

Editing is editing. What stands out in my memory as truly nostalgic is the monthly printing session at Steve Forty’s house which usually fell on a Sunday. I’d show up at noon clutching 14 masters. How they were converted into two hundred copies of each issue belongs to the age of the dinosaurs. No one can print like this anymore. The printers, the ink, and the paper are no longer manufactured.

Steve Forty possessed no less than SIX Gestetner printing machines, some motor driven, some hand cranked. These archaic machines utilized thick ink squeezed from tubes, and cleaning out the old ink to switch to a different colour was a real time consuming hassle. Herein the genius of Steve Forty. He assigned a different colour ink to each machine, and thus NEVER had to change inks. I don’t know of any other fanzine publisher who possessed the luxury of this very clever set-up. After all, most faneds had but one printer. Steve was much envied.

What colours? Black, red, brown, blue, green and orange. And of course, everything printed on the special twiltone paper manufactured for the Gestetner process. It was a very soft, absorbent paper allowing the ink to sink in and take hold. Regular paper just wouldn’t work. The ink would smear.

And the paper colours! All soft pastels: goldenrod, pale blue, light yellow, delicate pink, and a very easy-on-the-eyes soft white. For the sake of efficiency just one colour paper would be chosen for a particular issue, and the text was usually entirely black. This saved much time.

On the other hand, Steve lavished much care on the covers. Having used his electro-stencil machine to cut stencils from my masters, he’d produce two and even three colour covers, each stencil run masking a different portion of the cover with white paper taped on to keep that section blank. The result? Perhaps a blue paper front cover with title in brown and artwork in green, or maybe black ink artwork on goldenrod (very striking) with a red title at top and red issue number at bottom.

I tell you, there was something hypnotically relaxing standing in the midst of the printers with beer in hand watching Steve rush from machine to machine constantly adjusting printing speed, ink flow, and other

perimeters I never understood then and can't remember now. I will say this; he was a master at keeping everything properly registered so that everything printed out exactly where it was supposed to.

Oh, occasionally I put my beer down and did something at Steve's request, like rip open a ream of paper and hand it to him to put in a paper tray. Or toss him a tube of ink. You know, highly technical stuff. Practically a printer's apprentice I was. Then I'd take up my beer again.

Amazingly enough the entire production run was usually accomplished in the space of two hours. No sooner had we laid out the stacks of printed sheets on his kitchen table other club members would arrive in droves for the collation surge, which in itself usually took MORE than two hours, oddly enough.

Essentially every individual copy was collated, stapled, folded, stuffed into an envelope, address labels affixed, postage pasted on, then thrown into one of several large bags for transfer to the post office early the next day; all the while club members babbling away on assorted topics and pausing now and again to swig some beer to maintain energy and enthusiasm.

During this period I would obsess about selecting several copies for the BCSFA archives. They had to be perfectly folded, staples exactly right, ink sharp and perfect. Well, actually, they didn't really, but that's what I sought out.

Once finished, the REAL party began and would last for hours. Printing/collation Sundays always a memorable event.

Today, most copies of BCSFAzine are distributed online as PDF files. The few copies actually printed on paper are collated and stapled at the print shop. Not quite the same thrill for Felicity today compared to what I experienced twenty odd years ago perhaps, but truth be told, the triumph of dotting the final "i" and crossing the final "t" is the ultimate moment of accomplishment and completion from any editor's point of view.

Nevertheless, back in the day of the Gestetner technology now as obsolete and extinct as the dinosaurs, there was a certain charm and pleasure offered which modern editors can never know or experience. It was another age entirely.

## **UPCOMING CONVENTIONS**

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

### **BRITISH COLUMBIA:**

**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** - <http://www.animeevolution.com/>

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

## **ALBERTA:**

**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/>

**June 13-14 2015** - Saskatoon Blitz - <http://www.saskblitz.com/>

## **MANITOBA:**

**May 14-17 2015** – Keycon 32 - <http://keycon.org/2015/>

## **ONTARIO:**

**April 10-12 2015** - Ad Astra - <http://www.ad-astra.org>

**April 12 2015** - GTA Comic Con - <http://www.gtacomicon.com/>

**April 16-19, 2015** - FilKONtario 25 - <http://www.filkontario.ca>

**April 24-26 2015** - Shock Stock - <http://www.grimbrothers.com/>

**April 25-26 2015** - Northern Ontario Expo - <http://northernontarioexpo.com/>

**May 8-10 2015** - Ottawa Comiccon - <http://www.ottawacomicon.com/>

**May 9-10 2015** - Toronto Comic Arts Festival(TCAF) - <http://torontocomics.com/>

**May 15-17 2015** - CanGames - <http://www.cangames.ca/>

**May 22-24 2015** - Anime North - <http://animenorth.com/>

**June 5-7 2015** - Niagara Falls Comic Con - / <http://niagarafallcomiccon.com>

**June 6 2015** - Stage Select Gaming Expo - <http://stageselect.ca/>

**June 19-21 2015** - Faery Fest's Enchanted Ground - <http://www.faeryfest.com/>

**June 26-28 2015** - Oxford Renaissance Festival - <http://oxfordrenfest.ca>

**July 2015** - Atomic Lollipop - <http://www.atomiclollipop.com/>

**July 17-19 2015** - TFcon - <http://www.tfcon.ca/>

**July 24-26 2015** - ConBravo - <http://conbravo.com/>

**August 1-3 2015** - The Pirate Festival - <http://www.thepiratefestival.com/>

**August 20-24 2015** - Camp Feral - <http://campferal.org/>

**August 21-23 2015** - Kita-Kon - <http://www.kita-kon.org/>

**August 27 2015** - Cornwall Tiny Con (CoTiCon) - <http://www.coticon.com/>

**September 3-6 2015** - Fan Expo Canada - <http://www.fanexpocanada.com/>

**September 16-20 2015** - Ottawa International Animation Festival (OIAF)  
- <http://www.animationfestival.ca/>

**September 19 2015** - Royal Medieval Faire - <http://www.rovalmedievalfaire.org/>

**October 3-4 2015** - Hamilton Comic Con - <http://www.hammertowncomiccon.com/>

**October 18 2015** - Forest City Comicon - <http://www.forestcitycomicon.ca/>

**October 30 – Nov 1 2015** - Can-Con - <http://www.can-con.org/>

#### **NEW BRUNSWICK:**

**May 15-16 2015** - (East Coast Comic Expo ECCE) - <http://eastcoastcomicexpo.com/>

**June 26-28 2015** - Animaritime - <http://www.animaritime.org/>

#### **NEWFOUNDLAND & LABRADOR:**

**April 24-26 2015** - Scifi on the Rock - <http://www.scifiontherock.com/>

**September 25-27 2015** - Atlanti-Con - <http://www.atlanti-con.com/>

**WORLD: August 19-23, 2015** - Sasquan/73rd World Science Fiction Convention, Spokane Convention Center, Spokane, WA. Guests: David Gerrold, Leslie Turek, Tom Smith, Vonda McIntyre, Brad Foster. For more information, [www.sasquan.org](http://www.sasquan.org).

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

**From:** [Cathy Palmer-Lister](#) – (February 11/2015)

Another wonderful issue of Auroran Lights. I so enjoy reading them, congratulations Graeme, and a big thank you for encouraging Canadian fanzines.

*(The Graeme – I seem to bemuse a lot of people with my enthusiasms. Getting a reputation as a bit of a shill for both prodom and fandom. Nothing wrong with that I figure.)*

**From:** [Gregg Chamberlain](#) – (February 11/2015)

Received AL latest. Ta-merci beaucoup. Good issue as always. Much appreciated the heads-up update on the Aurora nominations and the clarification on nominations.

Love the fan reviews section.

*(The Graeme – Nothing this time around in terms of fanzine reviews, but I'll slip some in when I can. Always want to have SOMETHING devoted to fandom in every issue. After all, some of the Auroras go to fans and, something not to be overlooked, the Auroras are not a peer award like SFWA's Nebulas but instead resemble the Hugos in that fans across Canada vote for the nominees. Fans are the very basis of the Auroras. So I continue to promote fan activity wherever I can. Keeps the Auroras healthy.)*

**From:** [Graham J. Darling](#) – (February 11/2015)

Here are the [Chicago Tribune Report](#) and the [concom's press release](#) on the evacuation incident at Midwest Furfest 2014.

As a chemist, I can confirm that such a "chlorine bomb" can inflict death or permanent injury through inhalation, and not just from an initial explosion like the superficially-similar "dry ice bomb".

Cory Doctorow (at [Furfest comment](#)) calls it a terrorist attack, and he's right. Whoever did this deserves serious jail time. And not just for spoiling other people's innocent fun.

*(The Graeme – I'm still annoyed. The whole point of a convention is to have fun and share one's interests with like-minded enthusiasts. Not supposed to be any element of danger involved.)*

**From:** [Sylvain St-Pierre](#) – (February 12/2015)

Very nice cover art! Always a good thing to start with a bang.

Excellent index at the beginning, where it is the most useful.

*(The Graeme – I don't expect people to read Auroran Lights from cover to cover, but simply to browse through it looking for particular items of interest pertinent to them. To this end a proper index is vital. Basically I add to the index as each article is complete, but since I skip about from section to section as I develop the issue, I don't put in the page numbers till the issue is finished. Easiest way of doing it.)*



**From:** [Eric Mayer](#) – (February 13/2015)

It's good to see you tackling The Clubhouse (which you mention in Auroran Lights). I believe John D. Berry was handling the column for Amazing in the early seventies when I ran across it. The idea of do-it-yourself magazines was what intrigued me. I immediately started sending off sticky quarters, as instructed. Was that really still the vogue then or was John having us neos on? At any rate I waited in suspense and finally fanzines of all shapes and sizes and dispositions started arrive. These days, you don't need any tape, or quarters or envelopes or stamps and there's no waiting, just click the link. How cool is that?

*(The Graeme – Glad you enjoy my Amazing column. Any Canadian fanzines I review there eventually winds up in AL... As for "sticky-quarters" (taping a quarter to a post card to subscribe to a fanzine) I believe the practice ended in the late forties so, yes, Berry was having you on.)*

You have the right attitude towards fanzines too. None of this "standards" baloney. Fanned set their own standards. If you want to write according to standards set by someone else then write for pro markets. The fanzines John described only attracted me because they sounded as if they were produced for fun. They didn't carry with them the faint stench of literary pretension. As far as I'm concerned a great first issue is a first issue that someone is enthusiastic enough to actually put together and publish.

*(The Graeme – Everyone who knows me knows that I possess no standards whatsoever. While I have nothing against superb layout, or superb writing, or wonderful technical skills, these things aren't necessary to produce an enjoyable, entertaining fanzine in my opinion. After all, English literature would be pretty dull if you were only allowed to read Joyce and Shakespeare. Above all I don't care much about presentation (as anyone reading this zine can tell), what I want is something interesting to read. Don't need no fancy visual gimmicks. It's what the writer has to say that is important. If the emphasis is on appearance rather than communication than a paper zine is just so much wrapping paper as far as I'm concerned. Guess I'm old-fashioned, a twentieth century kinda-guy.)*

Hey, I don't like the sound of the lung problem. Sure hope it doesn't hold you back.

*(The Graeme – Not at the moment. Dormant for now.)*

**From:** [Dave Haren](#) – (February 16/2015)

I find myself piggybacking on your work quite often these days. I check your Amazing columns and follow your commentary to a lot of interesting stuff. That's the essence of networking to me. I don't have to spend a lot of effort to get a much wider viewpoint. IMHO a good thing.

Keep them coming if only to keep Penney suffering from writers' cramp.

*(The Graeme – Shh! He's not supposed to know about the conspiracy!)*

**From:** [Dave Haren](#) – (February 21/2015)

I'm finally getting off a second loc to you.

While irritatingly verbose at times I sometimes run out of things to say other than arcane technical crap of no general interest. I enjoyed the artwork immensely. Had to speculate a bit on the cover to come up with any way to make that thing work. It has enough armament to make it fly backwards though.

**(The Graeme – One form of effective braking I suppose.)**

I suspect Taral of enjoying himself as much as is possible under trying circumstances.

**(The Graeme – Yes. Curmudgeons (I include myself) tend to do that.)**

I continue to be amazed at the explosion of publishing in the world now. Having been a country bumpkin where only two Pulp were regularly available and now and then a few paperbacks showed up, the idea of stores with whole shelves of SF is still stunning. I'm not too sure about the quality but maybe I just lack the finer elite sensitivity. A lot of what I was reading then turned out to be fans who turned pro as soon as they got a chance.

Heinlein said you should remember you are competing for the beer money when you write and if you can't deliver the entertainment value of a sixpack find other work.

Jane Fancher is about to finish one of her interesting sagas. I'm looking forward to reading it. I'm thinking seriously about Spokane Con, but might not make it. The guest list is interesting, I'm still waiting to find out how the Chtorran invasion turned out.

**From: John Purcell – (February 22/2015)**

Okay, Graeme. You are getting a brief acknowledgement of your fanzine before I get back into production on a story and my fanzine(s).

First off, I have done those 12-hour marathon sessions in putting together a fanzine, and yes, they are physically and mentally draining. For the last few years my fanzine production method has been more piece-meal in nature: do a bit whenever I can, usually one article or section of the zine at a time. That's what I'm going to do later this morning when I do a bit of editor-type work on *Askew #11*, which I want to get into the mail by the end of February. I have the cash set aside to buy international postage (20 each of \$1 and 15 cent stamps) so that those copies can be shipped off, too. I hope I have your correct address on hand: 13315 104th Ave, Apt 72G, Surrey, BC, Canada, V3T 1V5. Let me know if it isn't so I can send you my ish.

**(The Graeme – Yep, address correct, *Askew #11* received, and reviewed in my Clubhouse column for *Amazing* already. Meanwhile I'm feeling quite groggy as I've been up all night in yet another marathon session attempting to finish this zine. Almost done.)**

Please note my new email address and you can put it in all of your fanzines as a COA (or should that be, COEMA? [change of e-mail address]) for folks to know. I have retired my Yahoo! account after many years because it gets too easily hacked/phished. That gets very tiresome and annoying.

In any event, that's about it. Take care of yourself, and don't go too crazy producing fanzines. We really don't need a Canadian version of Chris Garcia in fandom. Oh, and before I forget, I really like your Canadian SF Zine Archive website. I have been flipping through that this morning and enjoying a trip down memory lane: the names of fans, fanzines, conventions, and clubs have triggered a lot of fine memories. Well done!

**(The Graeme – Thank you! Haven't added any info to it lately, but I will when I find the time. Had a bit of a scare with malware infection but Jean Weber (of **Weber Woman's Wrevenge** fame) was kind enough to purge my site for me. Myself, I'm totally clueless when it comes to computers.)**

Okay. Now I'm done. See you next time on the pixellated newsstand.

**From:** Lloyd Penney – (February 26/2015)

I'm on yet another catch-up for the stacks of fanzines I've got yet to respond to, and next up is Auroran Lights 15. I hope this zine is helping with choosing Aurora nominations. And no, we haven't voted yet, but it's on the schedule for this coming weekend.

Okay, [April 25](#). Still we will try to get it done this weekend so there's no danger of forgetting, which I am quite able to do on a regular basis. There's no way I'm going to be at Keycon for the AGM, so could you detail how to see the proceedings online? Is it shown through the CSFFA website?

*(The Graeme – Even less chance now that the AGM is in Vancouver. Some sort of Skype setup will be attempted. I'll try to include details in the next issue.)*

And here's the fandom section (who have no one to blame but themselves...) We must also vote in TAFF, and for the FAAN Awards! Hope you will be voting, too, and keep me in mind for Best Letterhack.

*(The Graeme – I confess I voted for you. Also voted the TAFF Ballot.)*

It's been some years since I've been able to contribute anything to CUFF, but now that I think I can, I have no idea who's got it right now. Is it still Deb Yeung?

*(The Graeme – Yep.)*

I have tried my hand at writing zine reviews, and I think I failed. I've never liked the KTF zine reviews, and we've got to encourage more zines to keep this field going. As a result, I never had anything negative to say. I was just pleased they were there.

*(The Graeme – I try to avoid saying anything in my reviews. Especially beginning faneds. Want to encourage.)*

I heartily agree with you desire for all kinds of fans at a convention, not just literary. While I do consider myself literary, it's far from being my only interest. I have assisted Ad Astra with the creation of a steampunk track of programming and a special gathering, and this new area of costuming may add an interesting visual aspect to the convention.

Aurora pins...no, I have my share. I have a pin with AURORA on it, and another pin with nothing on it. I wasn't sure of the intent of the current system, but believe me, I am pleased with what I have.

It pleases me to read what you say about my letter-writing. Not everyone likes the fact I might have a letter in most fanzines, but they are in the minority. I am doing what I can do to keep fanzines going.

*(The Graeme – Me too! It's a lot of fun, isn't it? Which is what fandom is all about. Or should be.)*

The Toronto International Book Fair was a great time, and every minute there was great fun and a good feeling. Unfortunately, the first one will be the last one, as the organizers have announced. They needed 50,000 attendees to break even, and they only got half of that.

It's getting close to the end of my day, so I want to get this to you asap. Take care, my best to Alyx, and see you with the next issue of, whatever you're working on.

## COLOPHON

**Auroran Lights** Issue # 16, March 2015, Volume 4 #3, Whole number 16, 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 Convention and Prix Aurora Awards.

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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 Convention and/or register at: < [Aurora Awards](#) >

**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.

**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](#) >