

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 # 17 – July 2015)



TABLE OF CONTENTS

03 – EDITORIAL

CSFFA SECTION

- 05 – **How to Join CSFFA** (so you can vote for the Aurora Awards).
- 05 – **How to download Voter's Package** of nominated works for you to read.
- 05 – **How to vote** for the Aurora Awards.
- 06 – **CSFFA deadlines** timeline.
- 06 – **Convention 35** reminder.

PRODOM SECTION

08 – **MILESTONES** – New Comic shop in Edmonton, **Edge** announces new imprint, *Melissa Mary Duncan* art show, **I Love You Judy Merrill!** & **Leacock Summer Festival**.

08 – **AWARDS** – 2015 Aurora Award Ballot Nominees (Pro), **BC Book Prize** finalist, **Hugo** nominees, **Philip K. Dick Award**, **BSFA Awards**, **Ditmar Awards**.

13 – **CONTESTS** – **Friends of the Merrill** short story contest winners, **Gernsback SF** Short story Contest, **Writers Trust of Canada Retreat** program.

14 – **EVENTS** – *Robert Charles Wilson* Book Signing, **Bundoran Press** appearances, **On Spec Magazine** appearances.

15 – **POETS & POEMS** – **Morrigan's Song** by *Colleen Anderson*, **The Cry of the Autumn Stars** by *Matt Fuller Dillon*, 2015 Ryhsling poetry Awards.

15 – **PRO DOINGS** – *Robert Charles Wilson*, *Robert J. Sawyer*, *Ron Friedman*, *Lynda Williams*, *Matthew Hughes*, *Randy McCharles*, & *Robert Runté*.

10 – **CURRENT BOOKS & STORIES** – **Signal to Noise** by *Silvia Moreno-Garcia*, **Death's Door** by *William DeSouza*, **The Affinities** by *Robert Charles Wilson*, **Faces** by *E.C. Blake (Edward Willett)*, **Two-Year Man** by *Kelly Robson*.

12 – **UPCOMING BOOKS & STORIES** – **We Stand on Guard** by *Brian K. Vaughn* & *Steve Skroce*, **The Cave Beneath the Sea** by *Edward Willett*, **A Holo for Ameris** by *Jade Brienne*, **Torrent of Tears** by *Jenny Madore*, **Spit Test** by *Jennifer Lott*, **The Playground of Lost Toys** edited by *Collen Anderson* & *Ursula Pflug*, **nEvermore! Tales of Murder, Mystery, and the Macabre** edited by *Nancy Kilpatrick* and *Caro Soles*, **Professor Challenger: New Worlds, Lost Places** edited by *J.R. Campbell* & *Charles Prepolec*, & **Bad City** by *Max Mayr*.

12 – **MAGAZINES** – **Shoreline of Infinity Magazine**, **Uncanny Magazine**, **Pulp Literature Magazine**, **Neo-opsis Science Fiction Magazine**, **Morpheus Tales Magazine**, **Andromeda Spaceways Inflight Magazine**, & **Asimov's Science Fiction Magazine**.

15 – **MARKETS** – **Shorelines of Infinity Magazine**, **Asimov's Science Fiction Magazine**, **Neo-opsis Science Fiction Magazine**, **Morpheus Tales Magazine**, **Uncanny Magazine**, & **Andromeda Spaceways Inflight Magazine**.

19 – **GUEST ESSAYS** – Interview with Lynne-Taylor Fahnestalk by *R. Graeme Cameron*

15 – **IN MEMORY OF** *Joël Champetier*

21 – **LETTERS OF COMMENT** – *Diane Walton*.

FANDOM SECTION

24 – **CANADIAN FANZINES REVIEWED** – Broken Toys #37 edited by *Taral Wayne*

25 – **FAN AWARDS** – Fan Aurora Awards, FAAn Award Stats Break Down, Fan Hugo nominees, Fan Ditmar Awards

28 – **GUEST ESSAYS** – Review of the Creative Ink Festival by *R. Graeme Cameron*

25 – **UPCOMING CONVENTIONS** – Northwest Territories, British Columbia, Alberta, Saskatchewan, Manitoba, Nova Scotia, Newfoundland & Worldcon. Plus Developments re: the 2016 Creative Ink Festival by *Sandra Wickham*.

29 – **LETTERS OF COMMENT** – *Lloyd Penney, Dale Speirs, & Dave Haren*.

29 – **COLOPHON**

ART CREDITS:

Lynne Taylor Fahnestalk – Verne Bot – Cover art.

EDITORIAL

Back in the 1940s, an American fan by the name of Walter J. Daugherty, a member of LASFS (the Los Angeles Science Fantasy Society), became so famous for the sheer number of brilliantly imagined fannish projects that never saw completion, that the term “Daugherty Project” entered fannish slang as a term for all such failed projects.

I sometimes get the impression I am drowning in Daugherty projects. I have at least a dozen such projects, all meant to exist on an ongoing basis, only one of which can be said to have any sort of termination in mind (my novel), and none of which I can work on if I’m working on something else. I can only focus on one task at a time, you see, and every individual task always takes much longer than I originally anticipated.

There would be no problem if I could remain intellectually alert and keen for at least eight hours a day, but two hours of enthusiasm a day is about all I can manage. Some days none at all. Sloth days.

Perhaps it is my age. Perhaps it is because my eyes tire easily when staring at a computer screen. Perhaps it is because I sometimes find the sheer scale of what I’m attempting to accomplish rather daunting.

Which is to say, for one reason or another, I am forced to operate on fannish “soonest” time; i.e. it gets done when it is done.

Of course, Auroran Lights is supposed to be a monthly newsletter. A timely newsletter, with fresh, relevant information. Apparently I am not capable of meeting monthly deadlines, or, at least, not routinely. Sometimes yes. Sometimes no.

I believe I need to rethink this particular project. Streamline it somehow. Maybe not worry so much about cramming in as much information as possible under every topic heading. Maybe not be so demanding about what I think “needs” to go in.

Perhaps, when the CSFFA Board asked me to include “pro news” as well as “fan news” I took my new mandate way too seriously. AL is supposed to be a useful and somewhat entertaining summation of what is going on in the genre. It’s not Hansard. It’s not a statement of record. It’s not the bible of the industry. It’s just one guy’s chatty newsletter promoting the genre on behalf of an organization which also promotes the genre. Really it’s just an orgzine, which is merely a type of fanzine. A volunteer effort. A bit of fanac. Something worth doing, but not something of vital importance. No one’s career depends on Auroran Lights. It’s just one more promotional tool (and a free one at that) for authors and publishers to publicize their publications.

In a way, I need to get a handle on how insignificant AL is in the literary scheme of things. I need to lighten up in order to cast off the “burden” of producing this zine, in order to free myself to have fun working on it, in order to revive my enthusiasm. I need not to take this task seriously.

After all, it’s not as if I’m shooting for an Aura award. AL isn’t eligible. So, in theory, no pressure.

I do have to remain neutral at all times though. As an “official” CSFFA publication everybody must be promoted more or less equally providing I have a decent amount of data on hand. If you’ve not been promoted in the pages of AL, send me relevant info at “The Graeme” e-address given below. I can’t promote you if I haven’t heard about you. This offer is open to all Canadian SF&F genre writers, poets, artists and publishers. Please exploit Auroran Lights for your publicity efforts. That’s what I’m here for!

Meanwhile, I have produced two issues of OBIR Magazine. “OBIR” stands for “**O**ccasional **B**iased and **I**gnorant **R**eview” which said magazine is chock full of. All the reviews of Canadian novels, magazines and anthologies are entirely subjective in nature. Nothing neutral about them at all. Needless to say, OBIR is not a CSFFA publication. It is entirely my own creation and personal responsibility.

I even have a website dedicated to OBIR where you can download back issues, peruse links to publishers and magazines, and a daily blog which I’m not currently doing because I’m working on this issue of AL (I told you I can only do one thing at a time). You can check it out by clicking on the “OBIR Magazine” link below.

One thing I’m quite happy about. A number of publishers and authors have sent me free PDFs of their works for me to review. I’m on a fixed pension income and can’t afford to buy many books, so I rely on people to send me advance review copies. I’ve already built up a bit of a backlog, which pleases me immensely. I’ll review everything eventually. OBIR is intended to be monthly too. We’ll see.

One thing OBIR Magazine and Auroran Lights have in common. Both are meant to celebrate and promote the genre. I do have an “abysmal” rating in OBIR, but if I read something that bad, I simply won’t review it. Want to find something good in everything I review, even if it is just the author’s good intentions not fully realized. The worst rating I’ll actually give is “Not to my taste,” which doesn’t mean that the work in question is necessarily bad; it just doesn’t happen to appeal to me. I’m noted for eclectic yet egocentric tastes, so you’ll never know what to expect.

Anyway, I've hung on to material for this issue long enough. I'm writing this Monday, July 6th, 2015. I'll do one more day of trolling the web looking for info, spend a few days sculpting it into some sort of shape, and send it out Friday July 10th, 2015.

Then I'll turn my attention to the July issue of OBIR.

Though I also have to start thinking about my next weekly column for Amazing Stories Magazine.

And there's another APA deadline looming.

And something about a novel...

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

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

Don't forget to check out my website < [Cdn. SF Zine Archive](#) >
which is devoted to the history of Canadian SF Fandom and Fanzines!

And be sure to visit my new website devoted to
OBIR (Occasional Biased and Ignorant Review) Magazine
At < [OBIR Magazine](#) >

OFFICIAL SECTION – BLAME CSFFA!

CSFFA NEWS AND ANNOUNCEMENTS

VOTING FOR 2015 AURORA AWARDS (FOR 2014 WORKS) NOW UNDERWAY

HOW TO JOIN CSFFA IN ORDER TO BECOME A VOTING MEMBER

Voting for the Aurora awards began June 1st. Once you have become a member you will be able to download works that have been nominated. Peruse them at your leisure, then vote. Cut-off date is October 17th, 2015.

Go to the CSFFA site < <http://www.prixaurorawards.ca/> >

Click on < [join or renew](#) >

Follow instructions. Note that it costs \$10 to become a member. (You must Canadian, by the way.) This can be done through PayPal. Once you're payment has been received your member number and password will be sent to your email address. Use them to login.

HOW TO DOWNLOAD THE VOTER'S PACKAGE OF NOMINATED WORKS

AND HOW TO VOTE ONCE YOU'VE READ THEM

We are pleased to announce that the 2015 Aurora Awards are now open. For those that have a 2015 CSFFA membership we would also like to mention that the voter's package is available to download so you can start reading.

Voting is open until October 17th 2015 at midnight EDT. There are a lot of great works to read this year and we are very pleased with the fantastic response we have had from the nominees and their publishers helping us get almost all of the eligible works for the voter's package.

If you have not seen this year's ballot go [here](#)

If you are wondering what is in this year's package go [here](#).

To download the voter's package log into your account and go [here](#) or go to the link on the Aurora Awards dropdown menu item on the main page. You must be a paid member to access it.

When you are ready to vote just log into your account, pay if you have not already done so, and then go the vote form from the join/nominate/vote menu item or just click [here](#),

Happy reading,

Yours, Clifford Samuels – 2015 Aurora Awards administrator

*Note: By accepting this package **you agree not to share** the works therein with anyone other than the CSFFA members in your household. Your agreement will make a difference in convincing authors and publishers to contribute to this package in the future.*

THE 2015 TIMELINE OF CSFFA ACTIVITY

- Hall of Fame 2015 decision **Oct 1**
- Aurora Award Voting closes **Oct 17**
- Aurora Awards presented **at Convention 35 at SFContario, November 20-22, 2015.**

CANVENTION 35/AURORA AWARDS CEREMONY

Will take place at **SFContario 6/Convention 35**, November 20-22, 2015 <http://sfcontario.ca/>

Ramada Plaza Hotel, 300 Jarvis St, Toronto Ontario

Guests include Author GoH – **Saladin Ahmed**, Canvention GoH **Peter Watts** (will host Aurora Awards ceremony), Music GoH **Tom Smith**.

(Note: I'm always looking for ways to prove I'm an idiot. It often happens even when I am unaware of the mistake I am making. Last issue of AL I stated the CanCon in Ottawa was where Convention 35 would be. Absolutely wrong! It will be at SFContario as above. I think you'll find, as I continue to age and go prematurely

senile, AL and all my other publications will become increasingly erratic and inaccurate. I should think that will add greatly to the entertainment value.)

UNOFFICIAL SECTION – BLAME THE EDITOR!

PRODOM NEWS ITEMS

PROFESSIONAL MILESTONES & OTHER CATASTROPHES

NEW COMIC SHOP IN EDMONTON

And for comics fans, here is a scoop. Edmonton now has a shiny new comic book shop! For context, *Danica LeBlanc* is Rick's and my daughter, and Brandon Schatz is her husband. They are co-owners along with *Brendan Capel*, the guy who will run the Magic games.

Official opening was May 2. We're rather proud... < [Find shop here](#) >

Best Regards, *Diane Walton*

EDGE ANNOUNCES NEW IMPRINT

We're delighted to announce the release of the first book under the new e-Book imprint, EDGE-Lite.

EDGE-Lite is the new digital imprint of Hades Publications, parent company of EDGE Science Fiction and Fantasy Publishing. **Europa Journal** is the premiere release. To see forthcoming releases, please visit www.edgewebsite.com.

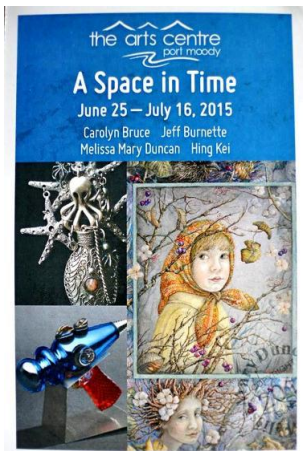
Europa Journal, is a science fiction adventure novel by real-world adventurer, stuntman and author, *Jack Castle*.



On 5 December 1945, five TBM Avenger bombers embarked on a training mission off the coast of Florida and mysteriously vanish without a trace in the Bermuda Triangle. A PBY search and rescue plane with thirteen crewmen aboard sets out to find the Avengers... and never returns.

In 2168, a mysterious five-sided pyramid is discovered on the ocean floor of Jupiter's icy moon, Europa. Commander Mac O'Bryant and her team of astronauts are among the first to enter the pyramid's central chamber. They find the body of a missing World War II pilot, whose hands clutch a journal detailing what happened to him after he and his crew were abducted by aliens and taken to a place with no recognizable stars. As the pyramid walls begin to collapse around Mac and her team, their names mysteriously appear within its pages and they find themselves lost on an alien world.

Stranded with no way home, Mac decides to retrace the pilot's steps. She never expects to find the man alive. And if the man has yet to die, what does that mean for her and the rest of her crew?



MELISSA MARY DUNCAN ART SHOW

I am taking part in a group exhibition at The Arts Centre in Port Moody, B.C. till July 16, 2015. My work and fellow 2D artist **Hing Kei** will be showing with the always astounding jewelry designer **Carolyn Bruce** and **Jeff Burnette** who among other wonders make glass blown ray guns... How cool is that?!!!!

I LOVE YOU JUDY MERRIL!

Toronto Fringe Festival

<http://fringetoronto.com/fringe-festival/shows/i-love-you-judy-merril/>

Atomic war. Mutation. Alien love. Telepathic bugs. And that was way before they met.

Judy wrote science fiction from the 1950s until she fled the U.S. for Toronto in 1968. She died in 1997 and is fading away.

Jim won't let that happen, even if it takes a crappy old intelligent space suit, a box of Judy's stuff, and abduction by an alien Tom Waits.

By: *Jim Smith*

Company: House of James

Company origin: Toronto, Ontario

Director: *Jim Annan*

Cast: *Jim Smith*

Warnings: Mature Language

Venue – [Theatre Passe Muraille Backspace](#) July 3 – July 12 2015

(No doubt too late to get tickets for the final shows, but I wanted to include mention in this issue because I think the play is a great idea!)

LEACOCK SUMMER FESTIVAL

SCIENCE FICTION

Saturday, July 25 - 8:00pm

<p>Robert J. Sawyer sfwriter.com Winner of the Hugo, Nebula, John W. Campbell & Aurora SF awards</p>	<p>Robert Charles Wilson robertcharleswilson.ca Winner of the Hugo, Nebula, Philip K. Dick & Aurora SF awards</p>	<p>Marie Bilodeau mariebilodeau.blogspot.com 4x Aurora SF Award Nominee</p>
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TICKETS:
General Admission: \$12.00 / Seniors & Students: \$10.00

Leacock Museum National Historic Site
50 Museum Drive, Orillia
Tickets & Info: 705-329-1908
leacockmuseum.com

AWARDS, ACCOLADES, & OTHER EXULTATIONS

2015 AURORA AWARD BALLOT (PROFESSIONAL AWARDS)

Best Novel – English

Echopraxia by [Peter Watts](#), Tor Books
The Future Falls by [Tanya Huff](#), DAW Books
My Real Children by [Jo Walton](#), Tor Books
The Peripheral by [William Gibson](#), Penguin Books
A Play of Shadow by [Julie E. Czerneda](#), DAW Books

Best Young Adult Novel – English

Lockstep by [Karl Schroeder](#), Tor Books
Mabel the Lovelorn Dwarf by [Sherry Peters](#), Dwarvenamazon
Out of This World by [Charles de Lint](#), Razorbill Canada
Rain by [Amanda Sun](#), Harlequin TEEN
Twist of the Blade by [Edward Willett](#), Coteau Books
Sea of Shadows by [Kelley Armstrong](#), Doubleday Canada
The Voices in Between by [Charlene Challenger](#), Tightrope Books

Best Short Fiction – English

“Crimson Sky” by [Eric Choi](#), Analog, July/August
“Jelly and the D-Machine” by [Suzanne Church](#), Elements: A Collection of Speculative Fiction, EDGE
“Mecha-Jesus” by [Derwin Mak](#), Wrestling With Gods: Tesseract Eighteen, EDGE
“No Sweeter Art” by [Tony Pi](#), Beneath Ceaseless Skies #155, September 4, 2014
“Soul-Hungry” by [Suzanne Church](#), Elements: A Collection of Speculative Fiction, EDGE

Best Poem/Song – English

“A Hex, With Bees” by [Tony Pi](#), Wrestling With Gods: Tesseract Eighteen, EDGE
“Aversions” by [Helen Marshall](#), Goblin Fruit, October
“The Machine” by [David Clink](#), Wrestling With Gods: Tesseract Eighteen, EDGE
“The New Ways” by [Amal El-Mohtar](#), Uncanny Magazine, November
“The Perfect Library” by [David Clink](#), If the World were to Stop Spinning (Chapbook)

Best Graphic Novel – English

Cassie & Tonk by [Justin Currie](#) and [GMB Chomichuk](#), Chasing Artwork
It Never Rains by [Kari Maaren](#), Webcomic
Raygun Gothic Vol. 2 by [GMB Chomichuk](#), Alchemical Press
Treadwell by [Dominic Bercier](#), Mirror Comics
Trillium by [Jeff Lemire](#), DC Comics-Vertigo

Best Related Work – English

Elements: A Collection of Speculative Fiction by [Suzanne Church](#), EDGE
Gifts for the One Who Comes After by [Helen Marshall](#), CZP

Lackington's Magazine edited by [Ranylt Richildis](#)
On Spec published by the Copper Pig Writers' Society
Strange Bedfellows edited by [Hayden Trenholm](#), Bundoran Press

Best Artist

[James Beveridge](#), cover for **Tantamount** and **Out Dweller**
[Erik Mohr](#), cover for **The Door in the Mountain** and ChiZine Publications
[Derek Newman-Stille](#), cover for **Elephants and Omnibuses**
[Dan O'Driscoll](#), covers for **Bundoran Press** and **On Spec** magazine
[Lynne Taylor Fahnestalk](#) & [Steve Fahnestalk](#), "Walking on the Moon", cover for **On Spec**, No. 95 (Vol. 25 No. 4)

SUNBURST AWARD FINALISTS



The Sunburst Award for Excellence in Canadian Literature of the Fantastic is a juried award which recognizes exceptional writing. The awards are presented each fall. The Award is named after the first novel by [Phyllis Gotlieb \(1926–2009\)](#), one of the first celebrated writers of contemporary Canadian science fiction.

(Source: Sunburst Award Web Site) – [Find it here](#)

ADULT SHORTLIST

The Troop – by *Nick Cutter* – Pocket Books, Simon & Schuster

The Back of the Turtle – by *Thomas King* – HarperCollins Publishers Ltd

Station Eleven – by *Emily St. John Mandel* – HarperCollins Publishers Ltd

My Real Children – by *Jo Walton* – Tor Books

Will Starling – by *Ian Weir* – Goose Lane Editions

YOUNG ADULT SHORTLIST

The Night Gardener – by *Jonathan Auxier* – Amulet Books

Tin Star – by *Cecil Castellucci* – Roaring Brook Press

A Breath of Frost – by *Alyxandra Harvey* – Bloomsbury Press

Sophie, In Shadow – by *Eileen Kernaghan* – ThistleDown Press

The Door in the Mountain – by *Caitlin Sweet* – ChiTeen

The jury felt that the following merited Honourable Mention:

ADULT

The First Principles of Dreaming – by *Beth Goobie* – Second Story Press

Gifts for the One Who Comes After – by *Helen Marshall* – ChiZine Publications

Echopraxia – by *Peter Watts* – Tor Books

YOUNG ADULT

Sea of Shadows – by *Kelley Armstrong* – Doubleday Canada

Child of a Hidden Sea – by *A.M. Dellamonica* – Tor Books

The Boundless – by *Kenneth Oppel* – Harper Trophy Canada

BC BOOK PRIZE AWARD FINALIST

Sophie, In Shadow, a YA historical/fantasy novel by *Eileen Kernaghan*, has been shortlisted for the **BC Book Prize**. The novel has also been nominated for a **Sheila A. Egoff Children's Literature Prize**.

2015 HUGO NOMINEES – Source: **File 770**

This is the third (final?) version of the Hugo short list as dictated by disqualifications and withdrawals, the latter brought about by the current controversy regarding candidate slates. Probably the best summation is by *Mike Glycer* in [Uncanny Magazine](#)

Sasquan, the 2015 Worldcon, has released the nominees for this year's Hugo Awards. They were chosen by popular vote of members of *Loncon 3* (the 2014 Worldcon), *Sasquan* (the 2015 Worldcon) and *MidAmeriCon II* (the 2016 Worldcon).

A total of 2122 valid nomination forms were received (2119 online and 3 paper).

A list of the top 15 nominees in each category, along with the number of nominations received by each, will be released after the Hugo Awards Ceremony on Saturday, 22 August, 2015 at *Sasquan*.

BEST NOVEL (1827 nominating ballots, 587 entries, range 212-387)

- **Ancillary Sword** by *Ann Leckie* (Orbit US; Orbit UK)
- **The Dark Between the Stars** by *Kevin J. Anderson* (Tor Books)
- **The Goblin Emperor** by *Katherine Addison* (Sarah Monette) (Tor Books)
- **Skin Game** by *Jim Butcher* (Roc Books)
- **The Three-Body Problem** by *Cixin Liu*, Ken Liu translator (Tor Books)

BEST NOVELLA (1083 nominating ballots, 201 entries, range 145-338)

- **Big Boys Don't Cry** by *Tom Kratman* (Castalia House)
- **Flow** by *Arlan Andrews, Sr.* (Analog, Nov 2014)
- **One Bright Star to Guide Them** by *John C. Wright* (Castalia House)
- **Pale Realms of Shade** by *John C. Wright* (The Book of Feasts & Seasons, Castalia House)

- **The Plural of Helen of Troy** by *John C. Wright* (City Beyond Time: Tales of the Fall of Metachronopolis, Castalia House)

BEST NOVELETTE (1031 nominating ballots, 314 entries, (72-267)

- **Ashes to Ashes, Dust to Dust, Earth to Alluvium** by *Gray Rinehart* (Orson Scott Card's InterGalactic Medicine Show, May 2014)
- **Championship B'tok** by *Edward M. Lerner* (Analog, Sept 2014)
- **The Day The World Turned Upside Down** by *Thomas Olde Heuvelt*, Lia Belt translator (Lightspeed Magazine, April 2014)
- **The Journeyman: In the Stone House** by *Michael F. Flynn* (Analog, June 2014)
- **The Triple Sun: A Golden Age Tale** by *Rajnar Vajra* (Analog, Jul/Aug 2014)

BEST SHORT STORY (1174 nominating ballots, 728 entries, range 132-226)

- **On A Spiritual Plain** by *Lou Antonelli* (Sci Phi Journal #2, Nov 2014)
- **The Parliament of Beasts and Birds** by *John C. Wright* (The Book of Feasts & Seasons, Castalia House)
- **A Single Samurai** by *Steven Diamond* (The Baen Big Book of Monsters, Baen Books)
- **Totaled** by *Kary English* (Galaxy's Edge Magazine, July 2014)
- **Turncoat** by *Steve Rzasa* (Riding the Red Horse, Castalia House)

BEST RELATED WORK (1150 nominating ballots, 346 entries, range 206-273)

- **The Hot Equations: Thermodynamics and Military SF** by *Ken Burnside* (Riding the Red Horse, Castalia House)
- **Letters from Gardner** by *Lou Antonelli* (The Merry Blacksmith Press)
- **Transhuman and Subhuman: Essays on Science Fiction and Awful Truth** by *John C. Wright* (Castalia House)
- **Why Science is Never Settled** by *Tedd Roberts* (Baen.com)
- **Wisdom from My Internet** by *Michael Z. Williamson* (Patriarchy Press)

BEST GRAPHIC STORY (785 nominating ballots, 325 entries, range 60-201)

- **Ms. Marvel Volume 1: No Normal** written by *G. Willow Wilson*, illustrated by *Adrian Alphona* and *Jake Wyatt* (Marvel Comics)
- **Rat Queens Volume 1: Sass and Sorcery** written by *Kurtis J. Weibe*, art by *Roc Upchurch* (Image Comics)
- **Saga Volume 3** written by *Brian K. Vaughan*, illustrated by *Fiona Staples* (Image Comics)
- **Sex Criminals Volume 1: One Weird Trick** written by *Matt Fraction*, art by *Chip Zdarsky* (Image Comics)
- **The Zombie Nation Book #2: Reduce Reuse Reanimate** by *Carter Reid* (The Zombie Nation)

DRAMATIC PRESENTATION (Long Form) (1285 nominating ballots, 189 entries, range 204-769)

- **Captain America: The Winter Soldier** screenplay by *Christopher Markus & Stephen McFeely*, concept and story by *Ed Brubaker*, directed by *Anthony Russo* and *Joe Russo* (Marvel Entertainment, Perception, Sony Pictures Imageworks)
- **Edge of Tomorrow** screenplay by *Christopher McQuarrie*, *Jez Butterworth*, and *John-Henry Butterworth*, directed by *Doug Liman* (Village Roadshow, RatPac-Dune Entertainment, 3 Arts Entertainment; Viz Productions)
- **Guardians of the Galaxy** written by *James Gunn* and *Nicole Perlman*, directed by *James Gunn* (Marvel Studios, Moving Picture Company)
- **Interstellar** screenplay by *Jonathan Nolan* and *Christopher Nolan*, directed by *Christopher Nolan* (Paramount Pictures, Warner Bros. Pictures, Legendary Pictures, Lynda Obst Productions, Syncopy)

- **The Lego Movie** written by *Phil Lord & Christopher Miller*, story by *Dan Hageman, Kevin Hageman, Phil Lord & Christopher Miller*, directed by *Phil Lord & Christopher Miller* (Warner Bros. Pictures, Village Roadshow Pictures, RatPac-Dune Entertainment, LEGO Systems A/S Vertigo Entertainment, Lin Pictures, Warner Bros. Animation (as Warner Animation Group))

DRAMATIC PRESENTATION (Short Form) (938 nominating ballots, 470 entries, range 71-170)

- **Doctor Who: Listen** written by *Steven Moffat*, directed by *Douglas Mackinnon* (BBC Television)
- **The Flash: Pilot** teleplay by *Andrew Kreisberg & Geoff Johns*, story by *Greg Berlanti, Andrew Kreisberg & Geoff Johns*, directed by *David Nutter* (The CW) (Berlanti Productions, DC Entertainment, Warner Bros. Television)
- **Game of Thrones: The Mountain and the Viper** written by *David Benioff & D.B. Weiss*, directed by *Alex Graves* (HBO Entertainment in association with Bighead, Littlehead; Television 360; Startling Television and Generator Productions)
- **Grimm: Once We Were Gods**, written by *Alan DiFiore*, directed by *Steven DePaul* (NBC) (GK Productions, Hazy Mills Productions, Universal TV)
- **Orphan Black: By Means Which Have Never Yet Been Tried** written by *Graham Manson*, directed by *John Fawcett* (Temple Street Productions; Space/BBC America)

BEST EDITOR (Short Form) (870 nominating ballots, 187 entries, range 162-279)

- *Jennifer Brozek*
- *Vox Day*
- *Mike Resnick*
- *Edmund R. Schubert*
- *Bryan Thomas Schmidt*

BEST EDITOR (Long Form) (712 nominating ballots, 124 entries, range 166-368)

- *Vox Day*
- *Sheila Gilbert*
- *Jim Minz*
- *Anne Sowards*
- *Toni Weisskopf*

BEST PROFESSIONAL ARTIST (753 nominating ballots, 300 entries, range 118-188)

- *Julie Dillon*
- *Kirk DouPonce*
- *Nick Greenwood*
- *Alan Pollack*
- *Carter Reid*

BEST SEMI-PROZINE (660 nominating ballots, 100 entries, range 94-229)

- **Abyss & Apex** *Wendy Delmater* editor and publisher
- **Andromeda Spaceways In-Flight Magazine** Andromeda Spaceways Publishing Association Incorporated, 2014 editors *David Kernot* and *Sue Burtsztynski*
- **Beneath Ceaseless Skies** edited by *Scott H. Andrews*
- **Lightspeed Magazine**, edited by *John Joseph Adams, Wendy N. Wagner, Stefan Rudnicki, Rich Horton* and *Christie Yant*
- **Strange Horizons** *Niall Harrison* (Editor-in-Chief), *Brit Mandelo, An Owomoyela* and *Julia Rios* (Fiction Editors), *Sonya Taaffe* (Senior Poetry Editor), *Abigail Nussbaum* (Senior Reviews Editor), *Rebecca Cross* (Columns Editor), *Anaea Lay* (Podcast Editor) and *Tim Moore* (Webmaster)

The John W. Campbell Award for Best New Writer (851 nominating ballots, 220 entries, range 106-229) Award for the best new professional science fiction or fantasy writer of 2013 or 2014, sponsored by Dell Magazines (not a Hugo Award).

- *Wesley Chu**
- *Jason Cordova*
- *Kary English**
- *Rolf Nelson*
- *Eric S. Raymond*

*Finalists in their 2nd year of eligibility.

[For more information about the hugos](#)

[For info how to join Sasquan](#)

2015 PHILIP K. DICK AWARD – Source: **File 770**

The [winner of the 2015 Philip K. Dick Award](#) was announced at Norwescon 38 – **The Book of the Unnamed Midwife** by *Meg Elison* (Sybaritic Press).

The award is given to “the distinguished original science fiction paperback published for the first time during 2014 in the U.S.A.”

The judges also gave a Special Citation to **Elysium** by *Jennifer Marie Brissett* (Aqueduct Press).

The Philip K. Dick Award is sponsored by the Philadelphia Science Fiction Society and the Philip K. Dick Trust. The judges for the 2015 Award were *Jon Armstrong*, *Ritchie Calvin*, *Ellen Klages*, *Laura J. Mixon* (chair), and *Michaela Roessner-Herman*.

2015 BSFA AWARDS ANNOUNCED – Source: **File 770**

The British Science Fiction Association’s 2015 BSFA Awards (for work in 2014) were presented at Dysprosium, the British Eastercon, on April 5.

Best Novel

- *Ann Leckie*, for **Ancillary Sword** (Orbit)

Best Short Fiction

- *Ruth E J Booth* for **The Honey Trap**, published in *La Femme*, (Newcon Press)

Best Non-Fiction

- *Edward James*, for **Science Fiction and Fantasy Writers and the First World War**

Best Artwork

- *Tessa Farmer* for her sculpture **The Wasp Factory**, after Iain Banks.

2015 DITMAR AWARDS ANNOUNCED – Source: **File 770**

The winners of the 2015 Ditmar Awards, recognizing annually the achievement in Australian science fiction, fantasy, horror and fandom, as well as several other awards were announced on April 5 during an awards ceremony at the 2015 Australian National SF Convention, [Swancon 40](#), in Perth.

Best Novel (tie)

- **The Lascar’s Dagger** by *Glenda Larke* (Hachette)

- **Thief's Magic** (Millennium's Rule 1) by **Trudi Canavan** (Hachette Australia)

Best Novella or Novelette

- **The Legend Trap** by **Sean Williams**, in *Kaleidoscope* (Twelfth Planet Press)

Best Short Story

- **The Seventh Relic** by **Cat Sparks**, in *Phantazein* (FableCroft Publishing)

Best Collected Work

- **Kaleidoscope** edited by **Alisa Krasnostein** and **Julia Rios** (Twelfth Planet Press)

Best Artwork

- Illustrations, **Kathleen Jennings**, in **Black-Winged Angels** (Ticonderoga Publications)

William Atheling Jr Award for Criticism or Review

- **Does Sex Make Science Fiction Soft?** in *Uncanny Magazine 1*, **Tansy Rayner Roberts**

Other awards announced during the ceremony included:

The Peter McNamara Achievement Award

- **Merv Binns**

The Norma K. Hemming Award

- **Paddy O'Reilly** for **The Wonders** (Affirm Press, November 2014).

Honourable mention: **Angela Slatter** & **Lisa L Hannett** for **The Female Factory**.

The Norma K. Hemming Award is given for excellence in the exploration of race, gender, sexuality, class and disability in Australian speculative fiction

The A. Bertram Chandler Award

- **Donna Maree Hanson**

The A. Bertram Chandler Award for Outstanding Achievement in Australian Science Fiction is a jury award for outstanding achievement over a goodly number of years. It was established by the Australian Science Fiction Foundation in 1992 in recognition of the contribution that best-selling author Bert Chandler made to Australian Science Fiction in the decades spanning WWII to the mid-1980s.

CONTESTS, COMPETITIONS, & OTHER CONIPTIONS

FRIENDS OF THE MERRIL SHORT STORY CONTEST WINNERS

The results have been tallied, and we are proud to announce the winners of this year's 2014/2015 Friends of the Merrill Short Story Contest!

1st Place: **When I'm Old, When I'm Grey** by **Andrew Wilmot** (Toronto, ON)

Runner-Up: **The Book of Far Mountains** by **Ariella Elema** (Toronto, ON)

Runner-Up: **Notes on the Magician's Collection** by **Shivaun Hoad** (Toronto, ON)

Congratulations to the winners as well as the other finalists! We had a wonderful crop of stories this year and final competition was fierce. We hope to see more from all of you in the future!

Thanks to our hard-working judges, *Leah Bobet*, *Julie Czerneda*, and *Caitlin Sweet* as well as our SWAMPED first readers, *Claire Humphrey*, *Tonya Liburd*, *Kelsi Morris*, and *Adam Shaftoe*!

Thanks also to our poster artist *Jenn Desmarais*, the board of the Friends of the Merrill Collection, and of course *Lorna Toolis* and the staff of the Collection.

This year's prize pool is a grand total of \$600.00 (CDN), and the funds will be awarded on the following basis:
First Place: \$500.00 (CDN)

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

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

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

Rights

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

GERNSBACK SCIENCE FICTION SHORT STORY CONTEST

Starting on July 1st, Amazing Stories will be accepting up to 100 submissions of new, previously unpublished science fiction. [Gernsback Contest Info](#)

Our new contest will be judged by SFWA members *Cat Rambo* (current VP and SFWA President come July 1st), *Dave Creek* and *Jack Clemons*.

We'll be publishing the top 10 stories and first, second and third places will receive a prize of 6 cents per word for their stories.

All Top Ten finalists will be optioned for a forthcoming anthology and will receive 6 cents per word for non-exclusive anthology rights.

Authors must write their stories to the theme of "what will our solar system look like 250 years from now?", and all must have a positive outlook on that future.

New authors placing in the top ten will be eligible for SFWA membership.

All submissions must meet our submission guidelines in order to be accepted.

DETAILS:

Finalists will grant Amazing Stories first electronic publication rights, non-exclusive anthology rights (paid at 6 cents per word) and non-exclusive electronic archival rights.

Submissions must follow standard short story manuscript format (found [here](#)).

Entries must be submitted through Submittable (details at time of contest opening).

Authors will further grant Amazing Stories permission to use their name, story title and story for promotional purposes.

Stories must be no more than 2,000 words.

Author names will be redacted during the judging process.

Amazing Stories contributors are not eligible to enter.

Submissions will be read by Amazing Stories contributors who will select up to 20 finalists. Finalists will be read by the Judges, who will select the ten winning stories.

(Note: On July 1st fifty submissions were received. But there might still be a chance to submit yours!)

(Further note: I am one of the 10 initial readers who will list the stories we review by order of preference. Then it is up to the judges.)

WRITER'S TRUST OF CANADA RETREAT PROGRAM



The Writers' Trust of Canada is now accepting applications for the Berton House Writers' Retreat program. This is a one-of-a-kind place and the residency is an excellent opportunity for you to focus on your current work-in-progress.

An exciting opportunity to visit the Canadian North and live and write in Dawson City, Yukon, for three months.

[CLICK HERE TO APPLY](#)

Four residency positions are available covering the period between July 2016 and June 2017. Each residency lasts three months. Writers-in-residence are housed in Pierre Berton's childhood home in Dawson City, Yukon. They receive a \$6,000 honorarium and their housing and travel costs are covered.

We hope you'll consider this opportunity, if not this year then at some point in the future. Please consider circulating this information to anyone you think may be interested in applying to the program. Further information about house and the program is available at bertonhouse.ca or by contacting the [Program Director](#).

BOOK SIGNINGS, LECTURES, & OTHER CONFRONTATIONS

ROBERT CHARLES WILSON BOOK SIGNING “THE AFFINITIES”



I drove "Traveling Matt" to Bakka-Phoenix Books, to give some sort of vague moral support to Bob Wilson's book signing event. He was signing copies of his latest novel, *The Affinities*, and chatting with the fans. I had already established that the store was within my chair's driving range, so saw no reason not to attend. Besides, I hadn't been to Bakka in years. I could barely remember it. The signing was well attended, I thought, and Bob's talk was well received. Sitting in the back of the chair, I didn't hear much of it, but I expected that. Also, I can hear Bob talk any time, but these fans couldn't, so I sat in the back and kept my mouth shut.... Mostly. Some people arrived whom I hadn't seen in a long time, and they gave me something to do. – *Taral Wayne*
April 25 (Photo by Taral)

BUNDORAN PRESS APPEARANCES 2015

- **When Words Collide: August 14-16, 2015** Calgary, AB BOOK LAUNCH.
See www.whenwordscollide.org
- **CanCon: October 30 - November 1, 2015** Ottawa, ON BOOK LAUNCH.
See <http://www.can-con.org/>

ON SPEC MAGAZINE APPEARANCES 2015

- **When Words Collide 2015** in Calgary, Alberta, **August 14-16, 2015**.
See www.whenwordscollide.org
- **The Edmonton Comic and Entertainment Expo** in Edmonton, Alberta, **September 25-27, 2015**.
See www.edmontonexpo.com

POETS, POEMS, & OTHER PROBLEMS

Morrigan's Song, a poem by *Colleen Anderson*, will appear in *Heroic Fantasy Quarterly* #24.

The Cry of Autumn Stars, a poem by *Mark Fuller Dillon*, was one of four international poems to be selected (out of 150 submissions) for the Second HWA Horror Poetry Showcase: Featured Poems in May.

Mark Fuller Dillon lives in Gatineau, Quebec. He has had stories published in *Barbara* and *Christopher Roden's All Hallows*, in *John Pelan's Alone on the Darkside*, and in *Weird Fiction Review* #4. These and other stories can be found in his second ebook, *In a Season of Dead Weather*. He can be reached through his website at <http://markfullerdillon.blogspot.ca/>

2015 RHYSLING POETRY AWARDS

The winners of the 2015 Rhysling Awards have been announced by the Science Fiction Poetry Association. The recipients were selected by a vote of 68 SFPA members.

Short Poem Category

First Place

- “Shutdown” by **Marge Simon** in *Qualia Nous*, ed. **Michael Bailey** (Written Backwards, 2014)

Second Place

- “Science Fiction (with apologies to Marianne Moore’s “Poetry”)” by **Ruth Berman** in *Dreams and Nightmares* 98

Third Place (4-way tie)

- “I Imagine My Mother’s Death” by **Bryan D. Dietrich** in *The Pedestal Magazine* 74
- “The Peal Divers” by **Francesca Forrest** in *Strange Horizons*, 3/17/14
- “Extinction” by **Joshua Gage** in *Star*Line* 37.3
- “After the Changeling Incantation” by John Philip Johnson in *Strange Horizons*, 2/3/14

Long Poem Category

First Place

- “100 Reasons to Have Sex with an Alien” by **F.J. Bergmann** in 2014 SFPA Poetry Contest

Second Place

- “Six Things the Owl Said” by **Megan Arkenberg** in *Goblin Fruit*, Spring

Third Place

- “The Perfect Library” by **David Clink** in *If the World Were to Stop Spinning* (Piquant Press)

WHAT THE USUAL SUSPECTS ARE UP TO

Robert Charles Wilson – I’m pleased to report that the last chunk of **The Last Year** is coming along well. TLY is going to be a little longer than I planned, which is not actually a bad thing. Something I’ve learned as a writer: trying to squeeze more story into fewer pages is fun and rewarding; trying to stretch a story to fill more pages is frustrating and no fun at all. TLY has been fun from the get-go.

Robert J. Sawyer – The big news: the official publication date for my 23rd novel has been moved up five weeks to Tuesday, March 1, 2016.

Meanwhile, we’re still debating the book’s title. I thought we’d settled the matter, but a couple of concerns were raised by people at Ace. I hope to do a title reveal soon.

Ron Friedman has a column in **Warpworld**’s Culture & Conflict series: [Find it here.](#)

Have you ever been in an argument with someone to the point where you realize that you and your counterpart simply have different, unbridgeable point of views? As if each of you grew up in a parallel universe, and that no amount of data and supportive evidence can change the other person’s mind?

Lynda Williams also has a column in **Warpworld**’s Culture & Conflict series: [Find it here.](#)

When we put out the call for guest bloggers, **Lynda Williams** was a natural fit. Her Okal Rel universe is fraught with culture clash. In this post, she talks about the many sources of cultural conflict in her books.



Recent picture of Harlan Ellison, Robert J. Sawyer, Carolyn Clink, and ? (My note illegible.)

Robert J. Sawyer wrote on June 9th – This evening I submitted the manuscript for my 23rd novel to my editors, **Jessica Wade** at Ace Science Fiction in New York and Adrienne Kerr at Penguin Random House Canada in Toronto. The title is still not finalized, but I put **Quantum Psychopath** on the manuscript; the book weighs in at 103,000 words, and will be published simultaneously in hardcover, audiobook, and ebook (all formats) on Tuesday, March 1, 2016 -- a little less than nine months from now.

Matthew Hughes wrote June 9th – The fourth Luff Imbry novella, **Epiphanies**, is now scheduled to be published by PS Publishing in October or November. If there are any changes to the schedule, I'll let people know.

Originally, **Epiphanies** was to be included in an omnibus of the previous three Imbry novellas – **Quartet and Triptych**, **The Yellow Cabochon**, and **Of Whimsies and Noubles** – but now it will come out as an independent title in limited editions. That means there will be a hardcover without dust jacket of a few hundred copies, and a jacketed, signed hardcover of one hundred copies. Being PS products, the books will be of excellent quality.

The omnibus, which will include all four novellas, will now be pushed back to sometime in 2016. It will be a paperback.

Randy McCharles wrote June 9th – Writing stats from the 2nd annual Rocky Mountain Writers Retreat are in. With 29 writers reporting, collectively we wrote 140K new words and revised 215K written words. Not bad for a group of people vacationing in the mountains, enjoying nature and social times, and also participating in some craft discussions. Congratulations to everyone on a job well done. Personally I had a goal of writing the 2nd draft of my next novel and I completed that with time to spare to do some research and spot updates on Sunday.

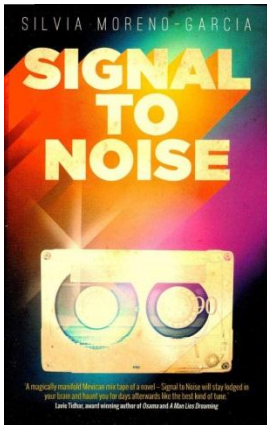
Robert Runté wrote June 5th – Sold **Hacker Chess** to Playground of Lost Toys anthology, edited by **Ursula Pflug** and **Colleen Anderson**, due out from Exile Press in Nov 2015. I'm pumped because those are editors for whom I have a lot of respect, and because some of the other contributors (e.g., **Candas Jane Dorsey**, **Melissa Yuan-Innes**, etc.) are fairly big names.

First time I've written a story specifically to fit a call for submissions, so that was pretty interesting experience; and that same month, I wrote two other short stories in response to invites from themed anthologies. To my surprise, writing in response to a call helped to focus my thinking, may actually have made the process easier and faster. I wrote four stories that month, all of which I am quite pleased with, so waiting to hear what happens with the other three.... (i.e., so far, so good!)

Robert J. Sawyer wrote July 7 – I am pleased to announce a new six-book audiobook deal with Audible.com, negotiated by Lara Lea Allen of The Lotts Agency. It's a very handsome deal, and covers my forthcoming 23rd novel, plus my first five novels -- the only ones that don't yet have audio editions: *Golden Fleece*, *End of an Era*, and the *Quintaglio Ascension* trilogy of *Far-Seer*, *Fossil Hunter*, and *Foreigner*. The audio edition of my 23rd novel will be out the same day as the hardcover and the ebook: Tuesday, March 1, 2016; the others will almost certainly be out before then.

PUBLICATIONS NEWLY UNLEASHED

SIGNAL TO NOISE – *Silvia Moreno-Garcia* – [Find it here.](#)

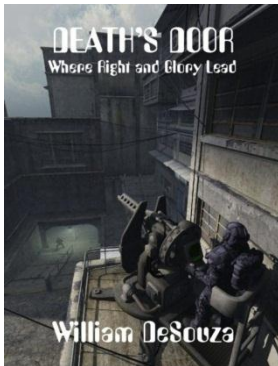


Silvia reports her debut novel **Signal to Noise** is receiving praise from The **Guardian**, The **Chicago Tribune**, NPR, **io9** and many other publications. The **Guardian** says it is "Haunting and beautifully nuanced... a magical first novel," Locus calls it "one of the most important fantasy debuts of the year" and **Kirkus** says it is a "rich, elaborate symphony of awesome that defies simple definitions."

The book, which jumps back and forth between the late 1980s and 2009, tells the story of a group of Mexican teenagers who learn how to cast spells using vinyl records.

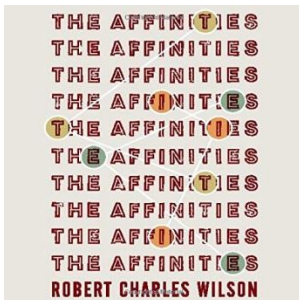
Silvia's first short story collection, **This Strange Way of Dying**, was released in 2013 and was a finalist for The Sunburst Award for Excellence in Canadian Literature of the Fantastic.

DEATH'S DOOR – by *William DeSouza* – [Find it here.](#)



Heather Brassard and her fellow troopers are tasked to find and eliminate a few pirates causing havoc in the shipping lanes of the Confederation. There will always be those who insist that it is their right to greed and power after all. What Brassard finds however will shock the government and military of the New Confederation to its core. There is far more to the pirates than meets the eye, as no pirate should be that well armoured and none should have fleet weapons of mass destruction. Only one group will stand in the path of those bent on the complete destruction of Earth and its government – the men and women of the Terrain Armed Forces. Trooper Brassard and her platoon struggle with issues around life, death, fear, love and greed as they fight for survival in a conflict that threatens to spiral out of control.

THE AFFINITIES – by *Robert Charles Wilson* – [Find it here](#)



Adam Fisk, an American student in Toronto, joins the "Tau Affinity," a kind of fraternal order think tank.

To join one of the twenty-two Affinities is to change one's life. It's like family, and more than family. Your fellow members aren't just like you, and they aren't just people who are likely *to* like you. They're also the people with whom you can best cooperate in all areas of life--creative, interpersonal, even financial. It's utopian--at first.

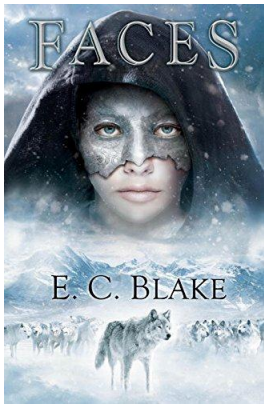
Problems in all areas of his life begin to simply sort themselves out, as he becomes part of a global network of people dedicated to helping one another--to helping *him*.

But as the differing Affinities put their new powers to the test, they begin to rapidly

chip away at the power of governments, of global corporations, of all the institutions of the old world. Then, with dreadful inevitability, the different Affinities begin to go to war--with one another. What happens next will change Adam, and his world, forever.

FACES – by *E.C.. Blake (Edward Willett)* – [Find it here.](#)

Release date: July 7, 2015.



The spellbinding third novel of The Masks of Aygrima series is set in a land where people are forced to wear spell-imbued Masks that reveal any traitorous thoughts they have about their ruler, the Autarch.

Mara Holdfast is a young woman gifted with the ability to see and use all the colors of magic. Two other people share this talent: the Autarch, who draws upon the very life-force of his subjects to fuel his existence and retain his control over the kingdom; and the legendary Lady of Pain and Fire, the only person who has ever truly challenged the Autarch's despotic reign.

After a devastating battle that takes a dreadful toll on both the rebel unMasked Army and the forces of Prince Chell, their ally from across the sea, Mara and her fellow survivors have no one to turn to for help but the Lady of Pain and Fire.

As the Lady leads them to her haven beyond the mountain borders of the kingdom, Mara feels that she has found the one person who truly understands her, a mentor who can teach her to control and use her power for the greater good. Together, they may be able to at last free Agryma from the Autarch's rule.

Living within the Lady's castle, cut off from her friends in the village far below, Mara immerses herself in her training. Still, she can't entirely escape from hearing dark hints about the Lady, rumors that the Lady may, in her own way, be as ruthless as the Autarch himself.

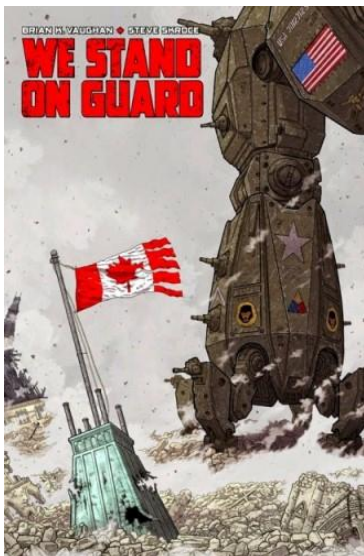
Yet it is not until they begin their campaign against the Autarch that Mara discovers where the real danger lies. Driven by the Lady's thirst for revenge, will Mara and all her friends fall victim in a duel to the death between two masters of magic?

TWO-YEAR MAN – by *Kelly Robson*

This short story by Kelly is included in the august issue of Asimov's Science Fiction Magazine, available now.

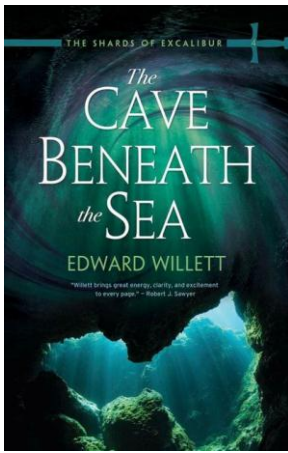
LOOKING TO THE FUTURE (DON'T WE ALL?)

STAND ON GUARD – by American *Brian K. Vaughn* & Canadian *Steve Skroce* – [Find it here](#)



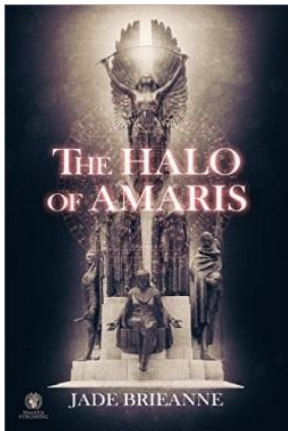
This is a six-issue graphics novel to be released by Image Comics in the summer of 2015. We Stand on Guard is an action-packed, military thriller set in the 22nd century. The series follows a heroic band of Canadian civilians-turned-freedom fighters who take up arms against a violent invasion of their country by a technologically superior nation: the United States of America. Apparently the Americans want our water. They have multi-story-high armoured robots. We have wolverines.

Steve Skroce is a noted comic artist whose most recent work has been storyboarding for films like **The Matrix** trilogy, **I, Robot**, **V for Vendetta**, **Cloud Atlas** and **Jupiter Ascending**.



THE CAVE BENEATH THE SEA – by *Edward Willett*

This is the cover for The Cave beneath the Sea, Book 4 in my Shards of Excalibur YA fantasy series from Coteau Books. Book 3, The Lake in the Clouds, came out May 1st. The Cave Beneath the Sea will be out this fall. Assuming I write it sometime in the near future, of course.



THE HALO OF AMERIS – by *Jade Brienne* – [Find it here](#)

Jade Brienne delivers angels, reincarnation, murder, revenge and interracial romance in this urban fantasy that also steps into the suspense thriller arena...

Being in the Witness Protection Program is hard enough, even without the sense that your memories aren't all your own. And when Jin Amaris narrowly avoids death—the third time is, apparently, the charm—she is handed the keys to the mystery of who she was...or is. The real question is whether she'll unravel that mystery before death catches up with her again.



TORRENT OF TEARS – by *Jenny Madore* – [Find it here](#)

I'm a Fantasy Romance writer from just out of Toronto and president of a 300 member writing organization 'The Writers Community of Durham Region.' I write sexy Elves/Weres/Demons roaming modern Vancouver and Toronto.

Releasing **Torrent of Tears**, book 3 this spring/summer in the Scourge Survivor Series.



SPIT TEST – *Jennifer Lott*

Part three of “The Family Magic” series coming this fall from Reality Skimming Press.

Doriano Strologo, of Italy, is the illustrator. Note the preview sketch of the cover chosen from three variations. It will be converted into a colour cover over the summer.

THE PLAYGROUND OF LOST TOYS – edited by *Colleen Anderson* and *Ursula Pflug*.

The Playground of Lost Toys is nearly wrapped. We have 22 writers, 10 men, 12 women, 9 SF, 13 fantasy (or horror). I'm surprised we had that many SF. Some of the toys and games: chess, hackers, rhymes, trains, dice, rattles, computers, crossword puzzles, imagination, dolls, stuffed rabbits, rattles, childhood make-believe, swings, transforming toys games of gods... Due out in November from Exile Publishing

nEvermore! TALES OF MURDER, MYSTERY AND THE MACABRE – [Find it here](#)

– edited by *Nancy Kilpatrick* and *Caro Soles*



nEvermore! Tales of Murder, Mystery and the Macabre is an homage to the great American writer, the incomparable *Edgar Allan Poe*, and a must-have for every fan of his work.

Compiled by multi-award winning editors, *Nancy Kilpatrick* and *Caro Soles*, **nEvermore! Tales of Murder, Mystery and the Macabre** presents a tantalizing selection of imaginative stories by New York Times bestselling and prize-winning authors.

Featuring works by: *Margaret Atwood; Kelley Armstrong; Richard Christian Matheson; Tanith Lee; William F. Nolan* (with *Jason Brock & Sunni Brock*); *Nancy Holder; Christopher Rice; Chelsea Quinn Yarbro; Michael Jecks; Lisa Morton; J. Madison Davis; Barbara Fradkin; Colleen Anderson; Robert Bose; Jane Petersen Burfield; Rick Chiantaretto; Robert Lopresti; David McDonald; Loren Rhoads; Thomas S. Roche*, and *Carol Weekes & Michael Kelly*.

This anthology consists of 21 original tales that blend supernatural and mystery elements in unique reimaginings of *Edgar Allan Poe's* exquisite stories.

(Included in the anthology)

Edgar Allan Poe, Genre Crosser – an essay by *Uwe Sommerlad*

This essay adds an historical dimension to nEvermore! as it enlightens readers to the fact that Poe's oeuvre went far beyond his fame as a writer of dark fantasy and supernatural tales. This well-researched essay traces the powerful influence of Poe in the literature of other countries as well as in the English speaking world. Poe is the father of the modern mystery story, but Sommerlad shows that Poe's reach extends to realms as diverse as science fiction and romance. nEvermore! is a blend of what Poe imagined, a genreless world of unique stories and re-envisionings.

Release Dates:

Kindle Pre-Order: June 2 - July 1, 2015

Kindle Exclusive: July 2 - September 30, 2015

E-book: October 1, 2015

Print edition (CANADA): September 1, 2015

Print edition (USA): October 1, 2015



About the editors:

Nancy Kilpatrick is a writer and editor with 18 novels and over 225 short stories in print. In her editorial capacity, nEvermore! is her 15th anthology. She enjoys wearing two hats and exploring both hemispheres of

her brain. She won the Arthur Ellis Award for Best Mystery Story, and several awards for her dark fantasy writing and editing, including the Paris Book Festival's Best Anthology of the Year for *Danse Macabre*.

Caro Soles is the founder of Bloody Words, Canada's biggest annual mystery convention. Her work includes mysteries, erotica, gay lit and science fiction. She received the Derrick Murdoch Award from the Crime Writers of Canada for her work in the mystery field and was short listed for the Lambda Literary Award.

PROFESSOR CHALLENGER: NEW WORLDS, LOST PLACES – [Find it here](#)

– edited by **J.R. Campbell** and **Charles Preplec**



"Science seeks knowledge! Let the knowledge lead us where it will, we still must seek it! To know once and for all what we are, why we are, where we are, is that not in itself the greatest of all human aspirations?"

– Professor G. E. Challenger, **When the World Screamed**.

Brilliant, belligerent and bearded in equal measure, incapable of suffering fools, or journalists, gladly, the greatest scientific mind of his generation - Sir Arthur Conan Doyle's Professor George Edward Challenger returns in ten all-new tales of scientific adventure and wonder. He is the discoverer of **The Lost World**, the prophet of **The Poison Belt**, the destroyer of **The Disintegration Machine**, and the man who made the **World Scream!** Who can deliver mankind from the shackles of ignorance? Who else but that great self-proclaimed champion of science? We give you, ladies and gentlemen, children of all ages, the one, the only, Professor George Edward Challenger!

Featuring stories by: **Guy Adams & James Goss**, **Lawrence C. Connolly**, **Mark Morris**, **Josh Reynolds**, **John Takis**, **Simon Kurt Unsworth**, **Stephen Volk**, **Wendy N. Wagner**, **Andrew J. Wilson** and **J. R. Campbell**. With an introduction by **Christopher Roden**.

This original anthology, from the authors and editors who brought you the Gaslight Sherlock Holmes series, sees Challenger and his stalwart companions including the reporter Malone, big game hunter Lord John Roxton and the skeptical colleague Professor Summerlee, travel across space and witness the ravages of time, narrowly eluding a dinosaur's bite only to battle against the invasive red bloom of alien foliage, and then plunge deep into the mysteries hidden within the Earth and reach out to the moon and into the heart of the unknown. Strap yourself in for chills, thrills, and challenges to the unknown in exciting new worlds and lost places with literature's foremost scientific adventurer.

Release Dates:

E-book: June 15, 2015

CANADA: July 15, 2015

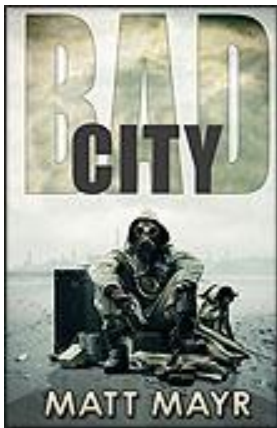
USA: August 15, 2015

About the Editors:

J. R. Campbell's fiction has appeared in a wide variety of publications including **Spine tingler Magazine**, **Wax Romantic**, and **Challenging Destiny**. From time to time his writing can also be heard on radio's **Imagination Theater** and **The Further Adventures of Sherlock Holmes**.

Charles Prepolec has contributed articles and reviews to **All Hallows**, **Sherlock Magazine**, **Scarlet Street**, and **Canadian Holmes**. An active Sherlockian for more than 20 years with **The Singular Society of the Baker Street Dozen**, **Charles** lives in Calgary with his wife **Kristen** and their cat Karma.

BAD CITY – **Max Mayr** – [Find it here](#)



In the violent world of post-apocalyptic South Town, Eli Baxter is king, ruling from the thirteenth floor of his building while henchmen do his bidding. Simon Gray, a talented young thief, now disillusioned with South Town, is desperate to escape with the woman he loves. As he plots their journey north, glimpses of his childhood in South India and Northern Ontario reveal the world as it once was, fueling his desire to break away. But when he's handed a new job, one that will make Eli untouchable, Simon realizes that escape - and transcendence to love and a peaceful way of life - might be harder than he thought.

Bad City is the debut novel by **Matt Mayr** and was a quarter finalist in the Amazon Breakthrough Novel Award Contest.

About the Author:

Matt Mayr grew up in a small mining community north of Lake Superior, where he learned to hunt and fish from a very young age. He holds an Honours English Degree from York University, and attended the Humber School for Writers mentorship program twice. He has traveled extensively in India, Nepal, and South America, trekking to Mount Everest Base Camp, and paddling deep into the Amazon Basin. He lives in Toronto with his wife and daughter, where he is working on his next novel.

Release Dates:

Pre-Order Kindle E-book: July 20, 2015

(Pre-Order Price: \$2.99 July 20 thru August 16, 2015)

Exclusive Kindle E-book Release: August 17, 2015

E-book Everywhere Release: November 9, 2015

MAGAZINES (WHERE THEY KEEP THE HIGH EXPLOSIVES)

SHORELINE OF INFINITY July 2015 (#1) First issue – [Find it here](#)



We feature brand new science fiction stories from writers from all over the world; we have an interview with **Charles Stross**; first in a regular column by **Steve Green**; a story competition; **SF Caledonia**, with a science fiction story from **John Buchan**; and reviews of recently and to be published books—including **The Annihilation Score** by the aforementioned **Charles Stross**.

Plus, we have fantastic original artwork to accompany each story.

Shoreline of Infinity is available in digital editions for Kindle and epub readers.

It's also available as a PDF edition using the layout from the printed edition – this is ideal for reading on a tablet or big screen.

Shoreline of Infinity also available as a good old fashioned printed edition – available from [Amazon](#).

Contents:

Fiction:

The Three Stages of Atsushi, *Larry Ivkovich*
The Spiral Moon, *Alex Barr*
Symbiosis, *Colleen Anderson*
See You Later, *M Luke McDonell*
The Brat and the Burly Qs, *David Perlmutter*
Approaching 43,000 Candles, *Guy T Martland*
Broken Glass, *Joseph L Kellogg*
TimeMachineStory, *Richmond A Clements*
Cleanup on Deck 7, *Claire Simpson*
Space, *John Buchan*

Non-Fiction

Story Competition
Interview: *Charles Stross*
Border Crossings—*Steve Green*
SF Caledonia—*Paul F Cockburn*
Reviews
Meet the Artists
Friends of Shoreline
Become a Friend of Shoreline
Coming up in Issue 2
Featuring original artwork by:
Bill Wright
Dave Alexander
Monica Burns
Becca McCall
P. Emerson Williams
Alex Storer
Sara Ljeskovac
Stephen Pickering
Mark Toner

UNCANNY MAGAZINE – Issue #5 – [Find it here](#)



Hugo Award-winning Publishers/Editors-in-Chief *Lynne M. Thomas* (Chicks Dig Time Lords, Apex Magazine) and *Michael Damian Thomas* (Queers Dig Time Lords, Glitter & Mayhem) have released [Uncanny Magazine Issue Five](#). All of the content is available for purchase as an eBook (PDF, EPUB, MOBI) beginning today. The free online content will be released in 2 stages—half on July 7, and half on August 4.

There is new short fiction by *Mary Robinette Kowal*, E. *Lily Yu*, *Shveta Thakrar*, *Charlie Jane Anders*, *Sarah Monette*, and *Delilah S. Dawson*, classic fiction by *Scott Lynch*, nonfiction by *Natalie Luhrs*, *Sofia Samatar*, *Michael R. Underwood*, and *Caitlin Rosberg*, poems by *C. S. E. Cooney*, *Bryan Thao Worra*, and *Sonya Taaffe*, interviews with *E. Lily Yu* and *Delilah S. Dawson*, and *Antonio Caparo's Companion*

Devices on the cover. Plus two podcasts.

Fiction

- [The Rainbow Flame](#) by [Shveta Thakrar](#)
- [Woman at Exhibition](#) by [E. Lily Yu](#)
- [Midnight Hour](#) by [Mary Robinette Kowal](#)
- [Ghost Champagne](#) by [Charlie Jane Anders](#) (available Aug 04, 2015)
- [The Half-Life of Angels](#) by [Sarah Monette](#) (available Aug 04, 2015)
- [A Year and a Day In Old Theradane](#) by [Scott Lynch](#) (available Aug 04, 2015)
- [Catcall](#) by [Delilah S. Dawson](#) (available Aug 04, 2015)

Poetry

- [Slices of Failure in Super Science](#) by [Bryan Thao Worra](#)
- [The Saga of Captain Jens](#) by [C. S. E. Cooney](#)
- [Greek word] by [Sonya Taaffe](#) (available Aug 04, 2015)

Editorials

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

Essays

- [Writing Queerly: Three Snapshots](#) by [Sofia Samatar](#)
- [Thank You, Kickstarter Backers!](#) by [Lynne M. Thomas and Michael Damian Thomas](#)
- [Ethics of Reviewing](#) by [Natalie Luhrs](#)
- [Representation Matters: Embracing Change in Comics](#) by [Caitlín Rosberg](#) (available Aug 04, 2015)
- [21st Century Heroes—Representation in Marvel and DC’s Cinematic Universes](#) by [Michael R. Underwood](#) (available Aug 04, 2015)

Interviews

- [Interview: E. Lily Yu](#) by [Deborah Stanish](#)
- [Interview: Delilah S. Dawson](#) by [Deborah Stanish](#) (available Aug 04, 2015)

Podcasts

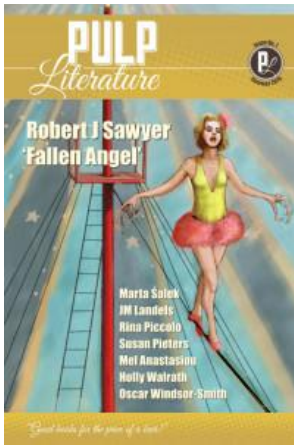
- [Episode 5A: Editors’ Introduction, Mary Robinette Kowal’s “Midnight Hour” \(as read by Amal El-Mohtar\), C.S.E. Cooney’s “The Saga of Captain Jens” \(as read by the author\), and an interview with Mary Robinette Kowal conducted by Deborah Stanish.](#)
- Episode 5B: Editors’ Introduction, Charlie Jane Anders’s “Ghost Champagne” (as read by C.S.E. Cooney), Sonya Taaffe’s “[Greek word]” (as read by Amal El-Mohtar), and interviews.

PULP LITERATURE #7 Summer 2015 – **Find here** [Find it here](#)

Canada’s king of Science Fiction, Hugo and Nebula award winner **Robert J Sawyer** ventures into the realm of gothic fantasy with **Fallen Angel**.

Mel Anastasiou rounds out the first Stella Ryman Omnibus with **The Case of the Vanishing Resident**.

Feel the summer sun scorch you from an alien world in **Marta Salek’s It was Summer When He Left**.



You will never feel the same about the lazy drone of insects after reading **Wings of Nemesis** by *Oscar Windsor-Smith* ... or about the scuttling of many tiny feet after *Rina Piccolo's Centipedes*.

Fling yourself foolishly into midsummer and love with **The Wishing Well** by *Susan Pieters*, and then cool off in the dangerous watery depths of *Holly Walrath's Mermaid Hunt*.

Discover new secrets in Bastion and the Greatwood alike with the continuation of **Allaigna's Song** by *JM Landels*.

All this beneath a glorious cover by *JJ Lee*!

NEO-OPSIS SCIENCE FICTION MAGAZINE (#25) – editors *Karl & Stephanie Johanson* – [Find it here](#)



The cover of issue 25 is a collaboration by *Karl and Stephanie Johanson*, **Sun-Dragons**.

Karl's editorial is a brief commentary on the notion that the pen is mightier than the sword.

Letters to the Magazine this issue are from: *Al Harlow*, *Catherine Luttinger*, *Jennifer Fisher*, *Alycia Mitchell*, *Maria Isabel Bances*, *Eric Seaton*, *Adrian Peterson*, *Vaughan Stanger*, *Guy Immega*, and *Catherine Girczyc*.

Karl Johanson's A Walk Through the Periodic Chart is about the element Bismuth this issue. There are two brief asides about Sodium and Tritium.

Illustration by *Stephanie Ann Johanson*.

The first story in issue twenty-five is **Panda-Mensional** by *Mary E. Lowd*. Mary is a science-fiction and furry writer in the Pacific Northwest. She's had more than forty short stories published, as well as two novels — **Otters In Space** and **Otters In Space 2: Jupiter, Deadly**. Her fiction has been nominated thirteen times for the Ursa Major Awards and won a C oyotl Award. She's a member of SFWA, the Furry Writers' Guild, a judge for the Cat Writers' Association, and co-chair of the Wordos. She lives with her husband, daughter, son, four cats, and three dogs. For more information, visit www.marylowlowd.com.

The second story is **Space Tagger** by *Daniel P. Swenson*. Daniel lives in Chino Hills, California with his wife, two children and two furry aliens with claws and whiskers. He has also been published in Lore. He does most of his writing on the train or in other in-between moments.

The third story is **New Kid** by *Guy L. Pace*. Guy is a retired information security professional who is now working on novels for young adults, short stories in science fiction and other projects. Guy's science fiction projects generally center on a universe concept he calls *The Expansion*. In this concept, humanity leap-frogs out from the solar system to habitable planets circling nearby stars, then further out.

The fourth story is **Landing Day** by *Holly Schofield*. Holly has been published in **Tesseract 17**, **AE: The Canadian Science Fiction Review**, **Perihelion**, **The Future Embodied**, and **Crossed Genre's Oomph**. She has work forthcoming in several publications, including **Lightspeed Magazine**. She travels

through time at the rate of one second per second, oscillating between the alternate realities of a prairie farmhouse and her writing cabin on the west coast.

The fifth story is **License to Live** by *Nick Aires*. Nick is the author of **Arrow: Heroes and Villains** and the interactive novel app **Diabolical**. His short stories have appeared in various places, most recently **JukePop Serials** and **Voices of Imagination 2**. Nick lives and writes near beautiful Vancouver, BC, and at this moment he is probably thinking about aliens or dragons...or alien dragons flying spaceships through magical portals. Illustration by *Stephanie Ann Johanson*.

The Sixth story is **RestFit™** by *Ewan C. Corbes*. Ewan lives and writes in Aberdeen, Scotland. His work has previously appeared in **Daily Science Fiction**, **Sand Journal** (as *Ewan Forbes*), and in **Digital Science Fiction's Visions Imprint** (as *E. C. Forbes*).

The Seventh Story is **When Every Song Reminds You of a Dead Universe**, by *Karl Johanson*. You've seen his non-fiction throughout 25 issues of Neo-opsis, now's a good chance to check out his fiction. Originally published in **Perihelion Science Fiction**.

The final story is **Occupational Hazards** by *Lorina Stephens*. Lorina has worked as editor, freelance journalist for national and regional print media, is author of seven books both fiction and non-fiction, been a festival organizer, publicist, lectures on many topics from historical textiles and domestic technologies, to publishing and writing, teaches, and continues to work as a writer, artist, and publisher at Five Rivers Publishing. She has had several short fiction pieces published in Canada's acclaimed [On Spec](#) magazine, [Postscripts to Darkness](#), and Marion Zimmer Bradley's fantasy anthology **Sword & Sorceress X**.

Reviews this issue are of the book **Modern Sci-Fi Films FAQ** by *Tom Demichael*, the movie **Interstellar**, the computer game **GemCraft Labrynth** by gameinabottle.com, the movie **Jupiter Ascending** by Warner Brothers, and the 1988 movie **They Live** by Universal Pictures.

Awards news includes listings for the Sunburst Awards, the Hugo Awards, the Nebula Awards and the Aurora Awards. There is a collection of photos from the Aurora Awards ceremony on October 4, in Vancouver BC, as part of CanVention and VCon. There's a write up on the 2014 [VCon](#).

Additional news is about science fiction and some recent space discoveries.

The Last Nine Pages is an article about **Disturbing Episodes of Star Trek**. This includes examples from **Classic Trek**, **Star Trek: The Next Generation**, **Star Trek Deep Space Nine**, **Star Trek Voyager**, **Enterprise**, as well as from the **Rebooted Star Trek** movies.

MORPHEUS TALES MAGAZINE (#25) – [Find here](#)



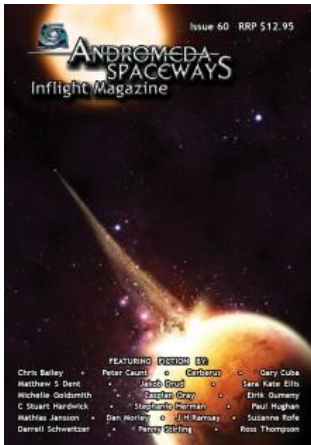
The twenty fifth issue of the UK's most controversial weird fiction magazine!

Featuring: **The Wolf Project** By *Eric S Brown* Illustrated By *Vladimir Petkovic*, **Come Unto Me** By *David Surface*, **An Incident On Westminster Bridge** By *Richard Smith* Illustrated By *HALF-RATS*, **Gathering the Genial Genies** By *Rhys Hughes* Illustrated by *Candra Hope*, **Project 10-68** By *Lee A. Forman* Illustrated By *Matthew Freyer*, **Drifting** By *David Heath*, **The Birch Forest** By *Kelle Dhein*, **The Perfect Dinner** By *Naomi Brett Rourke*, **Larchill** By *Ivor Goligher*, **The Wonders** By *Clay Waters*.

Read the magazine **Christopher Fowler** calls "edgy and dark".

Publishes a free online supplement mag as a preview of upcoming issues.

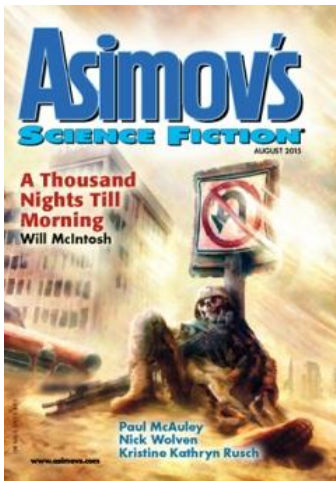
ANDROMEDA SPACEWAYS INFLIGHT MAGAZINE (#60) – Edited by Sue Bursztynski – [Find it here](#)



Includes strange new worlds, vampires, mythology, blackholes, first contact and Mars. There's something here for everyone, SF&F and horror, from the thoughtful to the whimsical to the laughout loud funny.

Original fiction and verse by *Chris Bailey, Jon Ramsay, Peter Caunt, Cerberus Writing Band, Gary Cuba, Jakob Drud, Matthew S Dent, Sara K Ellis, Michelle Goldsmith, Caspian Gray, Eirik Gumeny, C. Stuart Hardwick, Stephanie Herman, Paul Hughan, Mathias Jansson, Dan Morley, Suzanne Rofo, Darrell Schweitzer, Penny Stirling, Ross Thompson* and amazing art by award winning artists *Eleanor Clarke* and *Lewis Morley*.

ASIMOV'S SCIENCE FICTION MAGAZINE August 2015 – Edited by Sheila Williams – [Find it here](#)



Novella:

[A Thousand Nights Till Morning](#) by *Will McIntosh*

Novelettes:

[No Placeholder for You, My Love](#) by *Nick Wolven*

Caisson by Karl Bunker

Short Stories:

Two-Year Man by *Kelly Robson*

Wild Honey by *Paul McAuley*

The First Step by *Kristine Kathryn Rusch*

Poetry:

Music for Robots by *Steven Wittenberg Gordon, MD*

What We Know Now From Time Travel by *Robert Frazier*

Wobble by *Richard Schiffman*

Physics by *Ken Poyner*

Departments:

[Editorial: Appreciation](#) by *Sheila Williams*

[Reflections: Reunite Gondwanaland!](#) by *Robert Silverberg*

[On the Net: Welcome to Asimov's](#) by *James Patrick Kelly*

[Next Issue](#)

[On Books](#) by *Peter Heck*

[The SF Conventional Calendar](#) by *Erwin S. Strauss*

BIZARRE BAZAAR: THE DREAMQUEST OF ASPIRING AUTHORS

SHORELINE OF INFINITY MAGAZINE WILL REOPEN TO SUBMISSIONS -- [Find it here](#)

Submissions will re-open on 1st September 2015

Thanks to an overwhelming response to our call for submissions, we are not accepting stories until after the summer. This will give us a chance to catch up on the stories we haven't read yet (sorry folks, we'll get there) and to put together Issue 1 ready for the launch. Think of it as a chance to go back to your story for another polish.

Meanwhile, thanks for your support, it's brilliant, and we look forward to having you amongst our readership in June.

What we are looking for

We are looking for a good science fiction story.

We want your story to be populated with real characters – characters we want to meet and have a drink with or from whom we want to run screaming away; we want characters to hug and make the pain go away; we want to read the stories of heroes; we want to be your characters.

Broaden our horizons – look beyond the Shoreline.

Make us go “Wow!”

We want to chuckle, we want to guffaw into our beer.

Make us want to nudge our sleeping partners at 3am in the morning and say: “you should read this!”

Make us think.

We told you, we're looking for a good story.

If you can include all that in one tale as seen through the powerful lens of SF, so much the better.

Length

Maximum of 5,000 words please, but we do like flash fiction too.

What we Offer and Rights

At the start of this adventure we offer £10/1000 word, and we intend to increase this for future issues. If sales go well royalties will also be paid: tell your friends to read *Shoreline*!

We retain the right to continue selling back issues of *Shoreline of Infinity* and Shoreline anthologies containing your story.

We buy first digital and print world rights in English, but your rights are returned to you after 6 months of original publication (digital or print), and you are free to publish how or where ever you like. However, it would be splendid if you could acknowledge first publication in *Shoreline of Infinity*.

What to Submit

We accept simultaneous submissions, but please do tell us immediately if you want to withdraw a submission. We will wish you well. Submit a neatly formatted manuscript in Word format (.doc docx). Please use the submission form here – emailed manuscripts will be ignored.

If we want to publish your story, we will ask you for details about yourself as part of the publishing process, so please don't worry about a covering letter or anything else, unless you really, really think it's vital to the story.

Don't let anything get in the way of your story.

Submit only one story.

You can do make a simultaneous submission, but tell us if you are so doing.

Response Time

We will reply within 8 weeks of your submission, so please do contact us if you have not heard by then. We know what it's like to be kept waiting, but we are only human (mostly).

ASIMOV'S SCIENCE FICTION MAGAZINE OPEN TO SUBMISSIONS – [Find it here](#)

Payment & Rights:

Asimov's Science Fiction magazine is an established market for science fiction stories. Asimov's pays 8-10 cents per word for short stories up to 7,500 words, and 8-8.5 cents per word for longer material. (Works between 7500 and approximately 10,000 words by authors who make more than 8 cents a word for short stories will receive a flat rate that will be no less than payment would be for a shorter story.) We seldom buy stories shorter than 1,000 words or longer than 20,000 words, and we don't serialize novels. We pay \$1 a line for poetry, which should not exceed 40 lines. We buy First English Language serial rights plus certain non-exclusive rights explained in our contract. We do not publish reprints, and we do not accept "simultaneous submissions" (stories sent at the same time to a publication other than *Asimov's*). *Asimov's* will consider material submitted by any writer, previously published or not. We've bought some of our best stories from people who have never sold a story before.

Story Content:

In general, we're looking for "character oriented" stories, those in which the characters, rather than the science, provide the main focus for the reader's interest. Serious, thoughtful, yet accessible fiction will constitute the majority of our purchases, but there's always room for the humorous as well. SF dominates the fiction published in the magazine, but we also publish borderline fantasy, slipstream, and surreal fiction. No sword & Sorcery, please. Neither are we interested in explicit sex or violence. A good overview would be to consider that all fiction is written to examine or illuminate some aspect of human existence, but that in science fiction the backdrop you work against is the size of the Universe.

Electronic Submission and Manuscript Format:

Asimov's now uses an [online submissions system](#) that has been designed to streamline our process and improve communication with authors. We do not accept email submissions. Please see [Manuscript Guidelines](#) for information about paper submissions.

How to submit:

Our online submissions form for fiction 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 story about a medical disaster and you happen to be an emergency room nurse, mention that.). We ask for the same information for poetry. Please fill out a separate form for each poem submitted for consideration. All stories and poems should be in standard manuscript format and can be submitted in .RTF or .DOC or .DOCX format. For information about standard formatting, see [William Shunn's guide to Proper Manuscript Format](#). After you have submitted your work, 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 twenty-four hours, please notify us by [email](#). Your tracking number will allow you to monitor the status of your submission through our website, so please don't lose it.

[Please go here to submit your story](#)

NOTE: *Yahoo.com* occasionally treats our email as spam, please keep an eye on your spam folder.

Reply Process:

Our average response time runs about five weeks. If you have not heard from us in three months, you can query us about the submission at asimovs@delmagazines.com. Thanks for your interest in *Asimov's* and good luck!

Manual Submission and Manuscript Format:

Manuscripts submitted to *Asimov's* must be neatly typed, double-spaced on one side of the sheet only, on bond paper (no erasable paper, please). Any ms. longer than 5 pages should be mailed to us flat. Dot matrix printouts are acceptable only if they are easily readable. Please do NOT send us submissions on disk. When using a word processor, please do not justify the right margin. If sending a printout, separate the sheets first. The ms. should include the title, your name and address, and the number of words in your story. Enclose a cover letter if you like. All manuscripts must be accompanied by a self-addressed stamped envelope (if ms. is over 5 pages, use a 9" x 12" envelope) carrying enough postage to return the ms. If you wish to save on postage, you may submit a clear copy of your story along with a standard (#10) envelope, also self-addressed and stamped. Mark your ms. "DISPOSABLE," and you will receive our reply only. We do not suggest that you have us dispose of your

original typescript. If you live overseas or in Canada, use International Reply Coupons for postage, along with a self-addressed envelope.

NEO-OPSIS OPEN TO ART SUBMISSIONS – [Find it here](#)

We are interested in professional-level, mostly realistic work that has not been previously published or linked to a product. Full colour work for covers, and black & white for interiors. Our intention is for the black and white works to be illustrations for the stories. A website link to the artist's work will give us a chance to consider the work. Images may also be emailed to neoopsis@shaw.ca. If the artist is approved they will be sent a story to illustrate. There is also the chance that if an illustration is interesting to us, and hasn't been previously published, that we may publish it as a stand-alone piece between stories. Please make a note with your submission if the artwork is unpublished or give a brief publishing history per piece. If you are only interested in doing covers, and not illustrations, please mention that with your submission(s).

Payment: (upon publication)

If we accept a black & white illustration, the artist will receive one copy of the issue that their work appears in and \$30 dollars Canadian. If we accept a full colour piece for the cover of Neo-opsis, the artist will receive two copies of that issue and \$100 dollars Canadian.

Mailing Address:
Neo-opsis Science Fiction Magazine
4129 Carey Road
Victoria, BC, Canada V8Z 4G5

Email: neoopsis@shaw.ca

MORPHEUS TALES OPEN FOR SUBMISSIONS – [Find it here](#)

Writers Guidelines

General Guidelines

We are currently looking for writers and artists to submit their work. We are a non-paying market, but all successful submissions will receive a complimentary pdf ebook copy of the magazine. Unfortunately our printer has now closed down, and from Morpheus Tales #19 we will no longer print our own copies of the magazine. All copies will be available through lulu.com print-on-demand services and as ebooks.

It will unfortunately be prohibitively expensive to provide printed contributor copies and so we will send you a link to download the ebook version of the magazine. All contributor copies will now be in downloadable format.

Please be aware we are looking for 1st British serial rights, 1st online rights. We no longer accept previously published work. Your work may also be published online.

Artists please contact us regarding our current needs. We are always looking for regular illustrators.

By submitting your work you are agreeing to these terms.

Please send submissions as word documents. All material should be in standard manuscript format: 12 point Times Roman, left justified, 1" margins all around, double spaced, paragraph indents, no space between paragraphs, with a header on each page giving your name, the title or a short form of it, and the page number.

Please send all submissions to:

morpheustales@gmail.com

Single Submissions Only.

One submission maximum at a time, please.

We DO NOT accept simultaneous submissions.

Fiction:

Must be horror, science fiction or fantasy, or a mixture of those genres. We are looking for high quality work with plot or character driven stories.

Fiction: Maximum 3000 words.

The Morpheus Tales Review Supplement

Non-fiction:

Articles and interviews on horror, science fiction and fantasy related subjects may be accepted. Please contact us with your idea first to avoid disappointment.

Articles/Interviews: up to 2000 words.

Reviews on horror, science fiction and fantasy related products, including books, films, dvds, graphic novels, comics, toys, websites, etc.

Reviews: Maximum 500 words.

Mini Reviews: Maximum 100 Words.

Non-fiction material is published in the online reviews supplement. Contributors can download copies from the website.

Tips for Writers

To give you some idea of what an editor has to go through, we've read through over a hundred stories in the past few weeks, and about eight to ten stories will appear in the next issue.

It's not that the other stories weren't any good, obviously some of them weren't, but some of them very good, they just weren't right for us.

So what makes a story useable?

Unfortunately it's difficult to say. We're not looking for one particular thing, otherwise it would be a lot easier. But there are a few simple rules that can help.

READ the writers guidelines. Sending in a submission that's well over the maximum word limit will not endear you to an editor. Sending in a type of story that the magazine doesn't publish is not much good either. Do your homework and, if you can, buy a copy of the magazine before submitting your work.

The easiest way to get rejected is to make mistakes. If an editor has to work hard to read your story then it's much more likely to be rejected. Make sure you check your submission for spelling errors and grammar, typos happen, but good proof-reading should remove most of them.

Try to stick closely to the Standard Manuscript Format when submitting work, for more details:

<http://www.kleineedit.com/standard-manuscript-format.htm>

Make your story stand out. You've got limited words, so make every one count. Make sure your story has something that makes it different, the plot, characters, style, anything that raises it above the level of the other stories the editor is likely to read that week. We sometimes read five or six stories a day, so you need to make your work memorable.

The best type of story is one that makes the reader feel something, whether it's amazement, fear, horror, joy... Think about the stories you remember and why you remember them, then set out to create something like that.

Good luck!

UNCANNY MAGAZINE OPEN TO SHORT STORY SUBMISSIONS – [Find it here](#)

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

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

Fiction Guidelines

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

Submission procedures:

- 1- Please email your submission to [uncannymagazine \[at\] gmail \[dot\] com](mailto:uncannymagazine[at]gmail[dot]com). Make sure to put **Fiction Submission: Short Story Title** in the subject line.
- 2- All stories should be in [Standard Manuscript Format](#) and attached in .RTF, .DOC, or .DOCX formats.
- 3- Your cover letter should contain the length of your story, your significant publishing history and awards, and information that might be relevant to that specific submission.
- 4- Please do not send multiple submissions at once, or submissions simultaneously submitted at another market or anthology.

- 5- We try to respond to all submissions in 30 days. Please feel free to query [uncannymagazine \[at\] gmail \[dot\] com](mailto:uncannymagazine[at]gmail[dot]com) if we've had your submission for over 45 days.

Poetry Guidelines

We are currently closed to unsolicited poetry submissions.

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

- 6- Please email your submissions to [uncannymagazine \[at\] gmail \[dot\] com](mailto:uncannymagazine[at]gmail[dot]com). Make sure to put **Poetry Submission: Poem Title** in the subject line.
- 7- Your cover letter should contain the length of your poem, your significant publishing history and awards, and information that might be relevant to that specific submission.
- 8- You may send up to five poems at a time, but please send them in separate emails attached in .RTF, .DOC, or .DOCX formats. Please do not send poems simultaneously submitted at another market or anthology.
- 9- We try to respond to all submissions in 15 days. Please feel free to query [uncannymagazine \[at\] gmail \[dot\] com](mailto:uncannymagazine[at]gmail[dot]com) if we've had your submission for over 30 days.

Nonfiction Submissions

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

Fiction Reprints

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

Art Submissions

Uncanny pays \$100 for reprint art. Please feel free to email art queries to [uncannymagazine \[at\] gmail \[dot\] com](mailto:uncannymagazine[at]gmail[dot]com) with a link to your portfolio.

ANDROMEDA SPAEWAYS INFLIGHT MAGAZINE OPEN TO SUBMISSIONS – [Find it here](#)

Submission Guidelines

How to Submit

E-mail to asimsubmissions@gmail.com as an attached RTF. We do not accept submissions via post. No simultaneous submissions and one submission at a time, please!

We only accept science fiction, fantasy and supernatural horror works up to 10,000 words in length. Submissions of up to 20,000 words are permitted from subscribers and from authors resident in Australia and New Zealand.

We do not accept any submissions where the work is currently available, for free or purchase, in any form elsewhere, whether in print, online, or as a podcast. Given that, reprint submissions are highly unlikely to be accepted.

We do not accept serialised submissions, so please don't ask.

Once we have received and logged your submission, we will reply with a submission number. Follow the link to the [submissions tracking page](#) for info on how long to wait before querying about your submission.

Once you have your submission number, you can track the progress of your submission on our [submissions tracking page](#).

Check out our [formatting guidelines](#) and refer to <http://www.shunn.net/writing/coach/format.html> for a preferred submission format. This link is to an excellent reference on how to format manuscripts. William Shunn has no relationship to ASIM.

Please make sure you include your full contact details, including postal address, e-mail and phone number.

What We Pay

Short Fiction: 1.25 cents/Word (AUD) with a A\$20 minimum per piece.

Poetry, and Flash Fiction (under 1000 words): A\$10 per piece.

Non-fiction: A\$10 for articles of 1000 words or greater.

Artwork: We pay A\$100 per cover and A\$20 per internal piece.

Every contributor also receives a copy of the issue in which their item appears, whether that's fiction, non-fiction, artwork or poetry.

Submitting to ASIM – The Details

“....ASIM’s submissions process has to rank up there with the #1 best all time process I’ve ever encountered.” **Sonny Whitelaw**

“Easily the best submission procedures of any magazine to which I’ve submitted.” **Lee Battersby**

Although we’re based in Australia, we welcome submissions from all countries. We submit every issue to reviewers at Locus, SF Crowsnest, Tangent and more, and also to several Year’s Best anthologies. We’re reviewed regularly by many of them.

Getting published in *ASIM* does not mean your fiction will only be seen by a handful of wallabies in outback Australia!

RIGHTS

Andromeda Spaceways Inflight Magazine buys **First Australian Serial Rights** and **limited electronic rights**. *ASIM* is a magazine available in both physical, eBook and PDF formats. Contracts ask for limited electronic rights, as well as first Australian print rights. We offer the electronic version in parallel with the print version and only for a limited time (3 months or until the next issue, whichever comes first).

STORIES

We accept science fiction, fantasy and supernatural horror works up to 10,000 words in length.

Submissions of up to 20,000 words are permitted from subscribers and from authors resident in Australia and New Zealand. (It costs a fortune for Aus & NZ authors to post a story that length to overseas markets—that’s why we bend the guidelines for them.)

We do not accept serialised submissions, so please don’t ask.

Andromeda Spaceways is intended for a wide audience, so we don’t want anything more than M rated: no gratuitous sex or graphic violence. We want the overall tone of *ASIM* to be light as opposed to the dark-and-

gritty style that characterises so many other SF mags this day and age. This does not mean we only publish light humour pieces, though. Our readers are just as keen on traditional fantasy and hard science fiction. We're just not the best market for doom-laden go-nowhere stories that push the boundaries of the English language into new and unfortunate places.

Given an otherwise even choice between angst and adventure, we'll grab the adventure.

Payment for stories: 1.25 cents/Word (AUD) with a A\$20 minimum per piece

Payment for flash fiction (up to 1000 words): A\$10 per piece

POETRY

Any style under two pages, though must be speculative fiction (science fiction, fantasy or supernatural horror).

Payment for poetry: A\$10 per piece.

ARTICLES

Non-fiction articles will be considered on anything vaguely related to speculative fiction. We're after articles on the speculative genres and their writers, weird science, real science, weird history, straight history, con reports, fads and geekdom... anything. We will also consider amusing pseudo-articles, particularly about the "fictional" Andromeda Spaceways. We're somewhat less interested in articles about how to write—we're going for broad interest, and there are other publications for those.

There is no payment for articles.

ARTWORK

ASIM accepts black and white internal and colour cover artwork. If you're interested in supplying artwork, please contact our Art Director at: asimart2@gmail.com.

Although we understand it's easier for you to send us a link to your web site, we'd really prefer a sample of your work that *you feel best reflects your style*, that we can then put into a special on-line 'gallery' where our editors look when they're choosing artists.

Each editor has different needs, and your work might be just the style that one of them wants. Putting it in our gallery means they can see immediately what your style is like, without having to trawl through a heap of web sites—and it means you don't have to keep reminding us that you exist!

Please note, the gallery is password-protected and only available to editors, so your art is safe. We can't send you a link, but trust us—the entry only says who you are and what you're prepared to do for ASIM.

Choose a sample—a painting, if you're interested in producing cover art, and/or a black and white piece, if you're keen to do internal art. Samples of your work can be sent as scanned images at screen resolution (96dpi, no more than 300kb per image, please).

Payment for artwork: A\$100 per cover; A\$20 per internal piece.

Formatting Guidelines

All submissions should be sent via email to asimsubmissions@gmail.com.

Your piece should be sent as an attached RTF (detailed instructions below).

Please use a fixed width font (ie Courier New) Size 12.

Do NOT centre justify your paragraphs. Do NOT use strange fonts. Do NOT include your name in the document header. Do NOT put anything in the document footer.

DO include name, address, phone number, email etc. at the top of the document.

For full marks, you should indent the first line of each paragraphs by 1cm, double-space lines and indicate section breaks with a centered “#.”

RTF Files:

Otherwise known as “Rich Text Format”, this is a standard file format designed for passing documents between different word processors. All word processors written in the last 10-15 years support Rich Text Format, pretty much regardless of the platform. They tend to be more compact than the equivalent DOC file, and they do not hide things like viruses etc.

Creating a Rich Text Document is quite straightforward: (the following instructions are for Microsoft Word, but should apply to most word processors.)

From your “File” menu, select “Save As...” At the bottom of the dialogue box that comes up, just below the name of the file to save, is a box labeled: “Format.” On the list will almost certainly be a format entitled: “Rich Text Format.” Select it, and save. Your file will then have an extension of “.rtf” (ie: mystory.rtf).

From within your mailing program, create a new message addressed to: asimsubmissions@gmail.com.

Attach the file to this message.

So, now you know everything there is on how to submit files to **Andromeda Spaceways Inflight Magazine**. All you have to do now is write!

A note about the reasons behind our **formatting** guidelines:

The editorial team of ASIM is scattered over most of Australia.

Since nearly all our communications are electronic, printed submissions are less useful than they might otherwise be. While we will accept printed submissions for people who for some reason or another can't manage email, it will get scanned into electronic format and emailed to the various readers and editors anyway. So sending electronically saves the editors a labour-intensive step and saves you postage.

As to the reason for attached RTF rather than plain text, the submissions editor finds them easier to manipulate, and prefers to see the things like italics presented as the author intended, rather than the makeshifts required by plain text.

All stories submitted go through an initial blind reading process. That means that the stories are sent to our panel of readers with no author information attached. This is why we want the author information in one place where it is easily removed.

What We Want (And Don't!)

What we are looking for at the moment:

We're chockful of stories set in modern-day America, so we are going to be less inclined to take one of those than something set elsewhere.

We've overdosed on zombie, werewolf, cannibalism and/or vampire stories (and poems!), so submissions featuring these tropes need to be extremely good to be considered.

Reminder: It's got to be science fiction, fantasy or supernatural horror. Even if it's an award-winner, if it's not speculative fiction we don't want it. Horror must have some supernatural element—psychological horror on its own isn't enough.

Common problems with stories:

(For a comprehensive listing of what not to do in fiction, you should check out [Douglas Van Belle's inimitable words of wisdom](#) on the subject)

The story is too long!

It's amazing how often a story needs to be trimmed before it's acceptable. It is the single most common problem I see. A short story has to be *tight* ... every sentence, every word, needs to carry its weight. It's not a novel where you have a hundred pages to develop each character, and develop hundreds of sub plots. My most common advice (to nine out of ten submissions:) "Trim 10-20 per cent from the word count". The story almost always benefits from it. Even if you trim too much and need to put stuff back in, the exercise will improve the story.

This story has no plot!

As far as we here at Andromeda Spaceways are concerned, a story should have a plot. A story should, in short, be *about* something! It is surprising how often we see marvellously detailed atmospheric pieces during which *nothing happens!*

Pace!

The Siamese twin of the "This story is too long!" problem. The reader is 10 pages into the story, and we are still wondering when something is going to happen. *Something* has to be keeping the reader interested, or they will stop reading and pick up something else.

It's a Cliché!

There's no getting around it – our slushers see a lot of variations on certain types of stories. There's not much point in providing a list of SF/F/H clichés here when there are so many other good ones around, but any writer should develop a feel for their genre and a knowledge of what's gone before. People have been writing robot stories since the early twentieth century, fairy-tales-with-a-twist since the days of the French salons, and gods-walk-the-earth tales since before the dawn of recorded history. On the other hand, we understand there's nothing new under the sun – at some level, all stories are variations on something that has gone before. The difference between good story and cliché is not necessarily the plot, but the treatment.

Why should we care?

Again, surprisingly common. Really nasty things are happening to the main character, and the reader goes: "So? Kill him off already, let me get on with the next story..." We should care what happens to the characters. They should engage us in some way. They don't have to be likeable, but we should care what happens.

And then he/she woke up...

Please, no. “It was all just a dream” stories – they elicit nothing but groans. Trust me, your story is unlikely to get through the first round of readers if it’s one of these.

Spelling

Proofread your work. While we are all **well** aware that typos happen, you should still take every effort to make sure that your submission is as typo free as you can manage. If it looks like you haven’t taken the time to do even a basic spell-check, your manuscript will not be well received. However, we don’t get uptight about use of US vs British spelling. Australia usually conforms to British usage (in theory) but in practice most US spellings are acceptable. We’d rather you didn’t try to use British spelling unless you’re familiar with it, as a half-converted document is hard to deal with.

Grammar

None of us here at ASIM are Grammar Nazis*. Nobody is going to get bent out of shape over a [split infinitive](#) or a [dangling participle](#) provided the story is good. However, there are some things that drive even the most mild mannered editor to distraction, and chief among these is the incorrect use of homonyms: explicitly, it’s/its, there/their/they’re, and your/you’re. **Get it right!**

its is a possessive pronoun like mine, hers, his & ours. Just like mine, hers, his & yours, it never has an apostrophe. **it’s** is a contraction, a shortened form of “it is”.

If in doubt, substitute “it is” for its/it’s and see if it still makes sense. If it does, use it’s.

your is a possessive pronoun like my, her, his or our. Just like my, her, his or our it never has an apostrophe.

you’re is a contraction, a shortened form of “you are”.

If in doubt, substitute “you are” for your/you’re and see if it still makes sense. If it does, use you’re.

yore is times past, it has nothing to do with you, unless you’re feeling very old.

their is a possessive pronoun like my, her, his or our. Just like my, her, his or our it never has an apostrophe.

they’re is a contraction, a shortened form of “they are”.

If in doubt, substitute “they are” for they/they’re and see if it still makes sense. If it does, use they’re.

there refers to the place, rather than this place which is here.

It has nothing to do with they, unless they are over there. If you have trouble remembering, note that ‘there’ contains ‘here’. Here & there – places, not people.

These are basic. Editors and **slush** readers will forgive a lot, but incorrect use of these is likely to get your MS rejected promptly and painfully.

* OK, some of us are.

Some links on grammar:

Common Errors in English <http://www.wsu.edu/~brians/errors/errors.html>

The American Heritage® Book of English Usage <http://www.bartleby.com/64/>

alt-usage-english home page might be overkill. <http://www.alt-usage-english.org/>

Ditto on World Wide Words (but it’s a very interesting site) <http://www.quinion.com/words/index.htm>

Common Poetry Problems

What common problems are you seeing with poetry submissions?

Ian: The most common problems with poetry are, oddly enough, not with the form—although there are people who do not know what rhyme actually is, and still try to write rhyming verse—but with the force behind them.

A haiku such as:

*Automobiles are
Eating up our resources
We will all die soon*

contains the right number of syllables, but expresses no genuine understanding of the force which drives a haiku:

*A tree in starlight
May not be seen by men's eyes
But still casts shadows.*

Which is not particularly good, but contains more of the *idea* of a haiku than the first.

When it is unrhymed, less formal poetry, the problem of what drives the poem still emerges:

*Cats
Are creatures
Who
Will curl
Up in your lap*

is just a sentence about cats cut up into five lines. This isn't poetry.

Another major problem is one which is shared by the short story. Many of the writers simply haven't read very much poetry, and so they present tired old [tropes](#) with effervescent belief in their originality. We are all familiar with the idea that the ecology of the world is being screwed, so any poem which takes this as its theme had better shed some new light on it.

But keep sending the poems in. Most poets find that they write fifty poems before they write one that works.

Poetry submitted to a Speculative Fiction magazine should contain some Speculative Fiction.

What it says. ASIM prints Science Fiction, Fantasy and supernatural Horror. Or any reasonable combination of the above. Poetry submitted to us should have something to do with those themes.

GUEST ARTICLES, MINI-ESSAYS, & OTHER FROTH

This time around I thought I would try something different.

INTERVIEW WITH LYNNE TAYLOR FAHNESTALK

Conducted by R. Graeme Cameron

Q: *What is the question you are asked most often about your Bots?*

“Do they move?”

Q: *And your answer is?*

“Not when I’ve been looking.”

Q: *For many years you were known as an award winning illustrator and artist. Lately you’ve added the rather unique role of Bot maker to your skills. What inspired you to take up Bots?*

Yes, I had never worked in 3-D or with metal before so this was a monumental change. I started making robot sculptures from upcycled metal objects in order to create a science fiction Christmas wreath. The Bots were so much fun to make that I never did finish the wreath and my artwork took an entirely new direction. Before this I was also a professional cartoonist and some have called my Bots 3-D cartoons. I like that comparison.

Q: *Do you have a character in mind when you begin, or do you “wing it” till the concept becomes clear?*

In the beginning I did a lot of sketching but now, after almost 4 years, I tend to grab an object first (something that could be a head, or a body, or wings, or whatever), and start compiling parts from there. More often than not, once I decide on that one primary piece I will have other pieces already on hand that will complement the main part bringing the sculpture to a cohesive finished look. Or, not. Sometimes Bots sit for a long time until I can find the right parts to finish them. I have a couple of Bots that have been waiting for over a year because I have a vision in my head and know that eventually I’ll find the right shapes that are needed. Or, conversely, I’ll pick up a piece at a yard sale with a very definite direction in mind and when I start working on it the crazy thing turns into something else. Case in point was a dimpled ice bucket that started out as a giant fish and ended up as a matronly chicken.

Q: *Are you striving to create an individual personality for each Bot? Or do you work to a broad theme, such as “pirate” or “explorer,” and leave it to the public to impart their own interpretation and impressions as they view the Bot?*

I hope to create a very definite, individual character for each Bot. Once I decide whether it is a creepy Bot, or a pretty Bot, or a retro Bot, etc. the personality starts to solidify and I start grabbing specific pieces and colours of metal to enhance that.

Q: *Where do you source your Bot parts?*

Garage sales, yard sales, and flea markets are my friends. Plus, people give me metal things. All the time. And, sometimes I don’t even know the person. During the opening of one of my shows the gallery coordinator slipped me a message that said someone had left a present for me at the reception desk. It turned out to be a box of really fantastic metal stuff! I think that people like to participate in or help with the creative process in this way and that’s a really nice feeling.

Q: *Do you gather parts of a specific type in accordance with your next project, or as wide a variety as possible in order to have whatever you need when inspiration strikes?*

I collect a wide variety of parts but I have certainly gotten more selective. The more I learn about construction techniques and various types of metal the more I know what to look for. I work on several Bots at a time so I am always sourcing multiple pieces. I like the old pieces with lots of character the best.

Q: *Do you store your parts by “type”? Or just sort through the “pile” for anything which strikes you as appropriate on the spur of the moment?*

I try to use the “Muppet Sort” system of organizing which is a drawer for eyes, a drawer for legs, a drawer for heads, etc. However, life takes over and I end up throwing stuff into bins intending to sort later. (Thank goodness I have a very supportive and tolerant husband as we have Bot bins and parts all over the house). I do, however, have a system of putting all of the pieces I have collected so far for a particular sculpture into one bag. Those bags go into a box and I know that everything in there is close to being finished--otherwise it would be utter chaos. And I never steal something from one of those bags to use on another Bot. Well, almost never.

Q: *You’re working mostly with metal, I assume, and it can’t be easy to permanently join metal pieces together. How do you do it? How do you assemble the parts into a Bot?*

Each of my Bots is securely constructed using screws, nuts, and washers. We have a lovely drill press and a basement full of all sorts of strange and wonderful tools which my husband is happy to teach me how to use. I do not use glue or solder. For some reason I do not trust them to hold, and since my sculptures are one-of-a-kind pieces made to last I need to trust the build.

Q: *Do you prefer any particular metals to work with over others? Copper, for instance, or Brass? Or will any metal do, providing it results in a coherent visual appearance suitable to the subject?*

I use all kinds of metal. The colour and surface texture of the metal is more important to me than the type. There are some metals (stainless comes to mind) that are really hard to drill through so I’ll avoid them if I can. I love brass.

Q: *Do you paint the finished result in any way? Or just polish the bare metal and leave it at that?*

The metal you see in my Bot sculptures is exactly how I found it. I do not paint or polish. I do, however, clean each part thoroughly before I begin a construction. Bicycle chains are the hardest. They have to soak for days.

Q: *You sometimes create mini-Bots. Is there a maximum size beyond which you will not go?*



The largest Bot I have made so far is “L.A.R.R.Y.,” who was about 2 feet tall. I used a theatre klieg light for his body. (As an interesting aside, I found the klieg light at an old furniture store where it was thrown on top of a pile of junk in the back and the guy who owns the store gave me a deal on it after he found out I was going to make a robot. When “L.A.R.R.Y.” was finished I took him in to show the man. While there, a woman who was in the store browsing overheard our conversation and offered me a gallery show!). It was a real joy to work on a large piece because I had plenty of room to get inside the build and make things work without scraping my hands. I would definitely consider larger builds but we live in a very tiny townhome with a very small work space. However, I did see an interesting discarded industrial tank the other day...

Q: *How long does it take to construct the average Bot?*

There is no real way to answer that. Some Bots take an afternoon to build, some take weeks or months. The unfinished ones are always on my mind so I'm always working on them. I've been a professional artist in some way for over 25 years so I guess that is also part of the answer. When you are an artist, everything you learn over the years working in other media can be applied to what you are doing now. Knowing how to cartoon helps me with the humorous Bots, for example.

Q: *Are science fiction and/or fantasy your primary sources of inspiration? Or do you look to other sources, say mythology or history?*

Science fiction and fantasy. Most of my professional career has been in this genre. It inspires me and I love it. But having said that, I did make a "Willy Loman Bot" from *Death of a Salesman* and also a "Josephine Baker Bot" so you never know.

Q: *You show and sell your pieces at both gallery showings and convention displays. How would you describe public reaction to your Bots?*

I would say (with definite blushing) that the reaction has been extremely enthusiastic. My first show was about four years ago in the Vancouver science fiction convention (VCON) Art Show and the people attending and running the show were so complimentary and so much fun that I definitely felt encouraged to continue. And one surprise last year was a gallery that extended my show an extra month because it was so popular. My intention with my artwork has always been to make people smile. If they also recognize and appreciate what went into the making of that piece of artwork so much the better.

Q: *Do you view your Bot-making as a fun hobby? Or a creative, professional art, equivalent to your career in illustration, handcrafting unique metal sculptures for discerning patrons who appreciate their whimsical and endearing nature?*

I consider my Bots professional one-of-a-kind artistic sculptures. They are definitely fun to make but are much, much more than a hobby. They are an obsession. My day job is working full time for a large, Canadian book distribution company so when I do have time to work on Bots I grab it. Perhaps my frantic approach gives them some of their character?

Q: *Does it hurt to sell your Bots, to part with them?*

No. I have a great fondness for my Bots (and have kept a handful for sentimental reasons) but once a Bot is finished my mind immediately moves to the next build. As I've said earlier in this interview, I am always working on several Bots at once so turnover is essential—for my creative process and for the more practical reason of having very little storage space for them. So, I am happy to see them move on to good homes.

Q: *Do you keep a photo galley of every Bot you create?*

Absolutely. My husband, the lovely and talented Steve Fahnstalk, takes professional photos of each Bot for archival storage as well as promotional use. Last year he also created two amazing Youtube stop-motion



animation videos of my bots. See them here:

Q: *What do you think of this idea: using your photos to put together a Bot's children's book of some kind?*

Actually, Steve and I are already working on a Bot book entitled, "Poor Zorg". It takes you through the average day of average robot Zorg and the robot obstacles he encounters, with a twist at the end.

Q: *The Japanese culture views robots as benign. And no one is geekier than the Japanese when it comes to whimsical technology. Might not your best potential market be Japan?*

I absolutely welcome interest from all markets and look forward to any new ventures that might come along.

IN MEMORY OF JOËL CHAMPETIER

(Source – Wikipedia)

Born in [La Corne, Quebec](#) ([Abitibi-Témiscamingue](#) district), Champetier became a full-time writer after working in electrochemistry. Champetier's first published work, *Le chemin des fleurs*, appeared in Quebec science-fiction and fantasy magazine *Solaris* in 1981. After publishing many stories in various magazines and collections, some of which would be translated to English, Champetier first youth novel, *La mer au fond du monde*, was published in 1990.

La taupe et le dragon, Champetier's first adult science-fiction novel, was published in 1991. This would be translated into English and published in the [United States](#) in 1999 by [Tor Books](#).

Champetier has also been published in [France](#), such as a collection of stories through Orion, and his fantasy novel *Les sources de la magie* was published by [Bragelonne](#) in 2005.

Champetier also grew in status among the community of Quebec science-fiction and fantasy writers. In 1983, Champetier helped organise the [Boréal Congress](#), an annual Quebec science-fiction conference and would serve on the conference's board of directors in 1984, and again from 1989 to 1999, becoming Vice-President from 1994 to 1999.

In 1987, Champetier became a literary critic in the publication [L'année de la science-fiction et du fantastique québécois](#) (Quebec Science Fiction and Fantasy Annual).

At *Solaris* magazine, Champetier became a member of the editorial committee, becoming literary director from 1990 to 1994, co-ordinator from 1992 to 1996 during which the magazine won three [Prix Aurora Awards](#). In 1995, Champetier worked with [Yves Meynard](#) on the anthology *Escales sur Solaris* for the magazine's anniversary.

In 1996, Champetier was honoured at the [Salon du livre de l'Abitibi-Témiscamingue](#), for which he had been previously in charge of programming in 1991.

Champetier's works, primarily represented by the novels *La mémoire du lac*, *La peau blanche* and *L'aile du papillon*, were often compared to the style of [Stephen King](#) by various editors.

Champetier's 1997 novel *La peau blanche* was adapted into a 2004 film by [Daniel Roby](#) which was released in English as [White Skin](#).

Champetier died, aged 57, on 30 May 2015, living in [Saint-Séverin-de-Proulxville](#) and was the managing editor of *Solaris*.

Bibliography

Youth novels

- 1990: *La Mer au fond du monde* (Paulines, Jeunesse-pop 71) [ISBN 2-89039-481-6](#)
- 1991: *La Requête de Barrad* (Paulines, Jeunesse-pop 73) [ISBN 2-89039-501-4](#)
- 1991: *La Prisonnière de Barrad* (Paulines, Jeunesse-pop 76) [ISBN 2-89039-517-0](#)
- 1993: *Le Jour-de-trop* (Paulines, Jeunesse-pop 85) [ISBN 2-89039-586-3](#)
- 1993: *Le Voyage de la sylvanelle* (Paulines, Jeunesse-pop 88) [ISBN 2-89420-202-4](#)
- 1994: *Le Secret des sylvaneaux* (Paulines, Jeunesse-pop 93) [ISBN 2-89420-223-7](#)
- 1995: *Le Prince Japier* (Paulines, Jeunesse-pop 98) [ISBN 2-89420-283-0](#)

Adult novels

- 1991: *La Taupe et le Dragon* (Québec/Amérique, Littérature d'Amérique) [ISBN 2-89037-548-X](#)
 - 1999: reissue (Alire, Romans 025) [ISBN 2-922145-26-3](#)
 - 1999: English version: *The Dragon's Eye* (Tor) [ISBN 0-312-86882-0](#)
- 1994: *La Mémoire du lac* (Québec/Amérique, Sextant 3)
 - 2001: reissue (Alire, Romans 043) [ISBN 2-922145-49-2](#)
- 1995: *Escales sur Solaris* (anthology, with Yves Meynard, Vents d'Ouest)
- 1997: *La Peau blanche* (Alire, Romans 006) [ISBN 2-922145-05-0](#)
 - 2002: reissued in large size (Alire, GF 2)
- 1999: *L'Aile du papillon* (Alire, Romans 028) [ISBN 2-922145-24-7](#)
- 2002: *Les Sources de la magie* (Alire, Romans 054)
 - 2005: reissue (Bragelonne) ([France](#))
- 2006 (scheduled): *Le Voleur des steppes* (Alire)
- 2006? (scheduled): *L'Éblouissement* (Alire)

Collections

- 1997: *Cœur de fer*(collection, Orion, Science-fiction) ([France](#))

Articles

- 1981: *Le chemin des fleurs* (*Solaris* 41)
 - 1983: Reparution dans *Aurores Boréales* 1 (Le Préambule)
- 1982: *Le nettoyage de la Compté* (Pour ta belle gueule d'ahuri 5)
 - 1988: Reparution dans *Épitaphe* 4
- 1983: *Bébé, Stan' et moi* (*Solaris* 50)
- 1984: *Elle a soif* (imagine... 21)
- 1985: *Poisson-soluble* (*Solaris* 59)
 - 1985: Reparution dans *Aurores Boréales* 2 (Le Préambule)
 - 1987: Version anglaise : in *Tesseract* 2 (Press Porcépic)
 - 1994: Reparution dans *Northern Stars* (Tor)
- 1987: *Retour sur Colonie* (*Solaris* 75, written with [Élisabeth Vonarburg](#))
- 1987: *Les vents du temps* (Samizdat 8)
 - 1990: Version anglaise : in *Tesseract* 3 (Press Porcépic)
- 1988: *Survie sur Mars* in *L'Année de la science-fiction et du fantastique Québécois* 1987 (Le Passeur)
 - 1993: reprinted in *Yellow Submarine* 104

- 1997: reprinted in *Cœur de fer* (Orion)
- 1988: *Salut Gilles!* (Solaris 79)
- 1989: *En petites coupures* (Færie 5)
- 1989: *Le jour-de-trop* (Solaris 87)
- 1989: *Karyotype 47, XX, +21* in *Sous des soleils étrangers* (Les Publications Ianus)
 - 1997: Reparution dans *Cœur de fer* (Orion)
- 1990: *Ce que Hercule est allé faire chez Augias, et pourquoi il n'y est pas resté* in *L'Année de la science-fiction et du fantastique Québécois 1989* (Le Passeur)
 - 1993: reprinted in *Yellow Submarine* 102
 - 1997: reprinted in *Cœur de fer* (Orion)
- 1990: *Cœur de fer* (Solaris 93)
 - 1995: reprinted in *Escapes sur Solaris* (Vents d'Ouest)
 - 1997: reprinted in *Cœur de fer* (Orion)
 - 1996: English version in *Tesseract Q* (Tesseract Books)
- 1990: *À fleur de peau* (Fusion/Nouvelle Génération 6)
 - 1998: reprinted in *N'Gak & Cie*
- 1992: *Anciennes cicatrices* (imagine... 59)
 - 1997: reprinted in *Panorama de la littérature québécoise* (Guérin)
- 1992: *Luckenbach, les mathématiques, et autres dangers de Montréal* (Solaris 100)
- 1992: *Petite peste* in *Par chemins inventés* (Québec/Amérique, Clip 10)
- 1993: *Dieu, 1, 0* in *L'Année de la science-fiction et du fantastique Québécois 1990* (Le Passeur)
- 1994: *Esclaves du sable* (in *Décollages*, imagine...)
- 1994: *Visite au comptoir dénébolien* in *Sourires* (L'A Venir)
 - 1997: reprinted in *Cœur de fer* (Orion)
- 1996: *Icabod Icabod Crane* in *La Maison douleur* (Vents d'Ouest, Ado 2)
- 1997: *Badelaire l'assassin* in *Concerto pour six voix* (Médiaspaul, Jeunesse-pop 121)
- 1998: *À la main* (Solaris 125)
- 1998: *Les Amis de la Forêt* (extrait), in *Roberval fantastique* (Ashem fictions)
- 1998: *Créatures de poussière* (Horifique 25)
- 2001: *Huit Harmoniques de Lumière* (Solaris 136)

Awards and recognition

- 1982: [Prix Boréal](#), *Le chemin des fleurs*
- 1989: [Prix Casper](#), *Survie sur Mars*
- 1989: [Prix Casper](#), *Survie sur Mars*
- 1991: [Prix Boréal](#), novel, *La Mer au fond du monde*
- 1991: [Prix Boréal](#), story, *Cœur de fer*
- 1992: [Prix Boréal](#) *La Taupe et le Dragon*
- 1995: [Prix Aurora Award](#), *La Mémoire du Lac*
- 1995: [Grand Prix de la science-fiction et du fantastique québécois](#) (Grand Prize for Quebec Science Fiction and Fantasy), for *La mémoire du lac*, *Le secret des sylvaneaux*, *Visite au comptoir dénébolien* and *Esclave du sable*

He was also a finalist in 1984 and 1985 in a screenplay contest by Radio-Québec (today known as [Télé-Québec](#)), at [Prix Québec/Wallonie-Bruxelles](#) in 1992, and also at [Prix Brive/Montréal](#) in 1993 (for *Le jour-de-trop*).

LETTERS OF EXCORIATION

From: *Diane Walton* – (April/2015)

Nice looking newsletter, and amazingly comprehensive.

Next update, please add the Pure Speculation Festival to the list of Alberta Conventions. It's happening in October!

<http://www.purespec.org/>

Best Regards, Diane Walton

(*The Graeme* – Done!)

FANDOM SECTION – BLAME EVERYBODY!

FANDOM RAMPANT

FANZINES & OTHER LOST CAUSES

By *R. Graeme Cameron*

Reprinted from my Amazing Stories “Clubhouse” review column of April 24th, 2015.

Broken Toys (#37) – March 2015 – [Find it here](#)

Faned: Taral Wayne. Canadian Perzine.

In 2012 I nearly died when my lungs filled with fluid due to the onset of a fatal allergy to bird dander. I wrote about my experience in an article titled “Nearly Dead and Back Again or the Void Breather’s Tale” in issue #20 of my “Space Cadet” perzine which you can

In this issue of “Broken Toys” Taral writes about a similar, potentially fatal experience of his own. An unusual subject for a fanzine? Not at all. This is the sort of event a faned lives for, something relatively unique and noteworthy, an excuse to write an essay filled with fascinating detail and wry observation, often enlivened with considerable humour. Taral does not disappoint.

For openers, an article titled “This Too Shall Pass” on the subject of a recent bout with a kidney stone. Apparently Taral had several in the past which required surgery to remove. Vowing never to go through that experience again he became positively religious in drinking lots of water, and—surprising to me at least—huge amounts of coffee. For a long time he was free of kidney stones. Coffee prevents kidney stones? Never heard of such a thing. Then a stone announced its presence with considerable pain. Taral figured that, finding water

boring, he had foolishly cut back on his water consumption. Hmm, I could be in trouble. I drink lots of coffee with milk, but hardly ever any water.

Then comes “How to Drown in Bed.” I know that feeling. In my case both lungs filled with fluid to the point where breathing pure oxygen didn’t provide enough oxygen to my blood. The doctors told me later I came within twelve hours of dying. This because they hadn’t known how to treat me for several days, given that they couldn’t figure out what was wrong with me. At one point they put me in quarantine because they suspected I was the first person in North America to come down with a new and deadly form of bird flu. Close. A bird allergy. Once they learned that they fed me steroids which cleared up the problem in a couple of days.

So when I learned that fluid-filled lungs were Taral’s problem I wondered how closely his case compared with mine. Not much. Apparently ONLY his right lung retained fluid, so at least he could still breathe reasonably well. On the other hand, the envelope around his heart filled with fluid, squeezing the muscle and placing enormous strain on it. Not good. But in the end they figured out how to get rid of the fluid and his life is much better now.

Not particularly funny. True. But the above is the bare bones basics. The humour comes in Taral’s account of his interaction with the hospital staff, his reluctant interaction with hospital food, and his bemused thoughts on the significance of it all. As I discovered, when you are in hospital being treated for a life-threatening problem, there’s really nothing to do but lean back, relax, and watch what’s going on around you. You can tell we’re faneds. We both took notes; I on paper, he with a laptop. No point in suffering if you can’t write about it.

He speaks of a certain detachment, a disconnect from the threat and the treatment. I experienced the same. Not quite an out of body experience, but certainly a case of the mind holding itself aloof from the body and its problems. A sign of intellectual powers unique to faneds? Nah, of course not. Just an automatic self-defence mechanism common to most, if not all, hospital patients I should think. And a very useful mechanism it is too.

This issue of Broken Toys is not wholly concerned with Taral’s hospital stay. He tackles other subjects, one of particular interest to me, namely writing fiction. Though I am not named, I fear he puts me in my place when he comments:

“While the skill to string words together isn’t uncommon, the larger issues of construction, plot, logic, imagery, characterization, style and theme occupy higher dimensions that few amateur writers are even aware of, much less able to navigate.”

Oh, dang it. You mean I’ve got to think about stuff like that when I write? I’d rather not think at all, thank you very much. It shows, doesn’t it? Fortunately my sub-conscious is much better at communicating than my self-aware situational awareness. While I’m consciously thinking along the lines of “what the heck is happening?” my sub-conscious plugs away with stream-of-consciousness interpretation and expression. Couldn’t get by without it.

Taral, on the other hand, is a craftsman, a word smith. I’m not envious at all. Too much hard work if you ask me. I’d rather be comfortably lazy. I’m very good at that. World-class. Something I’m quite proud of.

Another good thing about this issue, and common to all issues of Broken Toys, is an excellent loc column. Taral has a theory. Posting online doesn’t generate locs, but emailing to a select list of readers does. I do both. Yet my locs are few. But then, by Taral’s standards, I’m an unconscious writer, who possibly renders my readers unconscious. Not fair really. My monotone voice also puts people to sleep. Multi-talented I guess. My personal super-power. Apparently my fandom specialty is boredom. Well, somebody’s got to do it.

Taral is in the habit of treating his loccers the same way I do, namely replying to their comments immediately after each paragraph according to topic. This creates the impression of an ongoing conversation, and a very lively conversation at that. I think that's a good thing. I recommend the method to all faneds.

The issue ends with two short essays. The first on the perils of operating a scooter chair in snow (something to bear in mind in case I ever need one; I rely on my cane for now), and the second a wonderfully nostalgic piece about an old friend he recently had to part with, namely a Gestetner model 66 rotary printer he first acquired in 1974 and utilized to print DNQ and other zines he was noted for. But at least it's not been thrown out. Another old-time faned from the 70s, Colin Hinz, has taken it to add to his collection. I imagine Taral will be allowed to visit it if he ever feels the need.

Interestingly enough, his Gestetner buddy was known by the moniker 'the fifty cent monster' ... "(as it had been dubbed by Janet Wilson because of my penchant for publishing mischief with it)." Well, that accounts for the "monster" portion of the nickname, but where does the "fifty cent" come in? I'll have to ask him.

Broken Toys worth reading? – Yes, absolutely. Taral has a very distinct persona when writing for this zine, at times achieving the status of a particularly sarcastic and sardonic curmudgeon. Which is to say, he is frequently highly entertaining.

(Multiple issues of [Broken Toys here](#))

BY THE WAY:

You can find a fantastic collection of zines at: [Efanazines](#)

You can find yet more zines at: [Fanac Fan History Project](#)

You can find a quite good selection of Canadian zines at: [Canadian SF Fanzine Archive](#)

FAN AWARDS (YES, THEY EXIST!)

2015 AURORA AWARD BALLOT (FAN AWARDS)

Best Fan Publication

Broken Toys edited by [Taral Wayne](#)

Ecdysis edited by [Jonathan Crowe](#)

Pubnites & Other Events edited by [Yvonne Penney](#)

Space Cadet edited by [R. Graeme Cameron](#)

Speculating Canada edited by [Derek Newman-Stille](#)

Best Fan Music

[Brooke Abbey](#), Weirdness from 2014, Bandcamp

[Copy Red Leader](#), Crossing the Streams CD, The Pond Studio

[Debs & Errol](#) (Deborah Linden and Errol Elumir), OVFF Concert (Ohio Valley Filk Fest)

[Kari Maaren](#), YouTube Channel

[Stone Dragons](#), Dream of Flying CD, Stone Dragon Studios

Best Fan Organizational

[Sandra Kasturi](#), Chair, Chiaroscuro Reading Series: Toronto

Derek Künsken, Farrell McGovern, Caycee Price and Elizabeth Buchan-Kimmerly, [Executive, Can*Con 2014](#), Ottawa

[Randy McCharles](#), Chair, When Words Collide, Calgary

[Matt Moore](#), [Marie Bilodeau](#) and [Nicole Lavigne](#), Co-chairs, Chiaroscuro Reading Series: Ottawa

[Alana Otis-Wood](#) and [Paul Roberts](#), Co-chairs, Ad Astra Convention, Toronto

Best Fan Related Work

[Richard Graeme Cameron](#), weekly column in Amazing Stories Magazine

[Steve Fahnestalk](#), weekly column in Amazing Stories Magazine

[Kevin B. Madison](#), Thunder Road Trip

[Derek Newman-Stille](#), Speculating, Canada on Trent Radio 92.7 FM

[Lloyd Penney](#), fan writing for fanzines and e-zines

2015 FAAN AWARD STATS BREAK DOWN

Last issue I announced the winners. Now I ransack the voting stats looking for Canadian nominees and how well they did. I was one of the voters and you'll be glad to know I followed the rules and did NOT vote for myself or my zines.

Complete results [Find here](#)

GENZINE:

22nd place – (4-way tie) including **BCSFazine** edited by *Felicity Walker* & **Ecdysis** edited by *Jonathan Crowe*

PERZINE:

03rd place – **Broken Toys** edited by *Taral Wayne*

08th place – **Opuntia** edited by *Dale Speirs*

13th place – (5-way tie) including **Swill** edited by *Neil Williams*

18th Place – **The Pleasure of Ruins** edited by *R. Graeme Cameron*

23rd place – **Rodney's Fanac** edited by *Rodney Leighton*

WEBSITE:

No Canadian site nominated. I keep hoping my Canadian SF Fanzine archive site will get at least one vote but never happens. Oh well. Check it out at out < [Cd. SF Zine Archive](#) >

FANWRITER: winner

06th place – *Taral Wayne*

14th place – *Dale Speirs*

21st place – (5-way tie) including *Lloyd Penney*

30th place – (3-way tie) including *Neil Williams*

FAN ARTIST:

5th place – *Taral Wayne*

LETTER HACK:

05th place – *Lloyd Penney*

10th place – **Taral Wayne**
11th place – **Murray Moore**
25th place – (4-way tie) including **Rodney Leighton**

BEST SINGLE ISSUE:

21st place – (4-way tie) including **Swill #25** edited by **Neil Williams**
25th place – (3-way tie) including **Ecdysis #4** edited by **Jonathan Crowe**

BEST COVER:

26th place – (5-way tie) including **Space Cadet #25** edited by **R. Graeme Cameron**, cover by **Teddy Harvia**
31st place – (7-way tie) including **Ecdysis #4** edited by **Jonathan Crowe**, cover by **Jennifer Seely**

#1 FAN FACE:

08th place – **Taral Wayne**
24th place – **Lloyd Penney**
35th place – **Dale Speirs**
37th place – **Murray Moore**
48th place – **Neil Williams**
76th place – (3-way tie) including **Jonathan Crowe**
79th place – (10-way tie) including **R. Graeme Cameron**
95th place – (6-way tie) including **Jennifer Seely**
101st place – (2-way tie) including **Rodney Leighton**
103rd place – (8-way tie) including **Felicity Walker**

The FAAn Awards (along with the Canadian Faned Awards) are the last refuge of traditional fandom!

2015 HUGO FAN NOMINEES – Source File 770.

BEST FANZINE (576 nominating ballots, 162 entries, range 68-208)

- **Black Gate**, edited by **John O'Neill**
- **Elitist Book Reviews** edited by **Steven Diamond**
- **Journey Planet** edited by **James Bacon**, **Chris Garcia**, **Alissa McKersie**, **Colin Harris**, and **Helen Montgomery**
- **The Revenge of Hump Day** edited by **Tim Bolgeo**
- **Tangent SF Online**, edited by **Dave Truesdale**

BEST FANCAST (668 nominating ballots, 162 entries, range 69-179)

- **Adventures in SciFi Publishing** **Brent Bowen** (Executive Producer), **Kristi Charish**, **Timothy C. Ward**, **Shaun Ferrell** & **Moses Siregar** III (Co-Hosts, Interviewers and Producers)
- **Dungeon Crawlers Radio** **Daniel Swenson** (Producer/Host), **Travis Alexander** & **Scott Tomlin** (Hosts), **Dale Newton** (Host/Tech), **Damien Swenson** (Audio/Video Tech)
- **Galactic Suburbia Podcast**, **Alisa Krasnostein**, **Alexandra Pierce**, **Tansy Rayner Roberts** (Presenters) and **Andrew Finch** (Producer)
- **The Sci Phi Show** **Jason Rennie**
- **Tea and Jeopardy** **Emma Newman** and **Peter Newman**

BEST FAN WRITER (777 nominating ballots, 265 entries, range 129-201)

- **Dave Freer**
- **Amanda S. Green**
- **Jeffro Johnson**

- *Laura J. Mixon*
- *Cedar Sanderson*

BEST FAN ARTIST (296 nominating ballots, 198 entries, range 23-48)

- *Ninni Aalto*
- *Brad Foster*
- *Elizabeth Leggett*
- *Spring Schoenhuth*
- *Steve Stiles*

2015 DITMAR FAN AWARDS – Source: **File 770**

Best Fan Writer

- *Tansy Rayner Roberts*, for body of work

Best Fan Artist

- *Kathleen Jennings*, for body of work, including Fakecon art and *Illustration Friday* series

Best Fan Publication in Any Medium

- **The Writer and the Critic** - *Kirstyn McDermott* and *Ian Mond*

Best New Talent

- *Helen Stubbs*

GUEST ARTICLES, MINI-ESSAYS, & OTHER ARGUMENTS

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

REVIEWING THE CREATIVE INK FESTIVAL

By R. Graeme Cameron

Held April 25th, 2015, in Burnaby, B.C., this one day festival for writers was a “proof of concept” test run for the three day festival planned for May 6th - 8th, 2016 by organizer Sandra Wickham. Would it fly? Or die?

Fantastic success I’d say. Sandra was hoping for at least 70 attendees and I believe the final figure was 92. Not bad at all.

Not planned as a typical convention. This was a professional event run by writers for writers (and publishers, editors, artists, and beginning writers). Programming ran from 10:00 AM to 8:00 PM, featuring two tracks of panels, lectures, and presentations, plus a third track of readings and writing sessions. Rather sensibly the festival shut down entirely for lunch break, so no one had to miss anything while refueling. There was no hospitality suite, but there were one or more room parties after the last program item for relaxed mingling (I was tired and had gone home by then).

A number of “hucksters” were in the hall, consisting almost entirely of publishers such as Barefoot Books, Chizine, Edge Publishing, Fairwood Press, Pulp Literature, Reality Skimming Press, Resurrection Press and Warpworld. A book lover’s paradise. Unfortunately budget constraints limited me to two books, but a number

of publishers gave me freebies to review for OBIR Magazine, and every member's bag contained several freebies, so I came away with an armload of books. Made me happy, that did.

I began the day getting off at the wrong Skytrain station and wasting a good deal of time trying to figure out why the hotel didn't appear to be within walking distance. I should know by now not to rely on my memory for accurate directions. Should have written it down. Oh well.

Consequently arrived late and walked into Mark Teppo's "How to Jumpstart your Novel" lecture halfway through. I was just in time to hear him say "Always put your sex scene in Chapter twelve. Never earlier. And make sure things get worse in chapter thirteen, the way they always do after sex." Ah, uhmm?

He had a complicated set of diagrams to illustrate the relevance of a micro/macro approach to novel structure which, not having heard the explanation from the beginning, and not having had any coffee yet, I wasn't able to comprehend. On the other hand I found Mark light-hearted and quick-witted, quite humorous in fact, such that his talk was very entertaining and inspiring. This set the tone for the entire day. Every panel I attended was equally successful. Enthusiasm bursting out from presenters and attendees alike. It later struck me that the festival was serving a pent-up need for local writers, offering just the right combination of relaxed fun and professional insight which everyone had been looking for. This bodes well for next year's full festival.

Next I attended the "What are Agents, Editors, & Publishers looking for?" session. I remember Susan Pieters of Pulp Literature stated that she tried to give at least some feedback with every rejection, figuring it would build a stable of submitters and enhance the reputation of the zine among writers. A different editor allowed as to how it was a good idea, but the unbelievable amount of material inundating the slush pile rendered it unfeasible for most editors, so don't routinely expect any sort of feedback. A rejection slip is the standard response.

The main thrust of the panel seemed to be that good writing isn't good enough. There has to be something more, an original concept or approach that reaches out and grabs the editor, hooks them right away, something that elevates the submission above the standard level of competence. After all, you are competing not only with hordes of beginning writers, but myriad professionals as well. To "break in" you need to provide something exceptional. Either that or "luck out" by submitting something that just happens to appeal to the editor's individual taste. Luck of the draw to some degree. But mainly, keep writing, keep submitting, and never give up. (Improving your technique and skills as you go along always a good thing too!)

I then took an hour to pester writers and publishers I met in the hall, shilling for Auroran Lights and Obir Magazine. I even handed out a business card I'd done up. Simplicity itself. The names of my two mags with my own name and email address in-between. But how I produced it is bizarre, too say the least. Couldn't figure out how to use the Avery template, so I held up a sheet of blank cards up against my computer screen and compared it with mark-one eyeball to the way I was spacing text in a word document. Then I printed out said document with sheets of blank cards and the results were well-nigh perfect. A lucky accident. No way it should have worked. I don't recommend my method. But it worked!

Next, the buffet lunch, for which I had bought a ticket. Devon Boorman, the Director of Academie Duello, a swordfighting/fencing school, gave a motivational speech which was both amusing and inspiring at the same time. Again, seems that success depends on a combination of dogged perseverance and amazing luck. Why Academie Duello you may ask? Because they teach many forms of historical swordplay which genre writers need to know, at least the basics, to render swordplay description credible.

Indeed, one of the later program items was presented by J.M. Landels, author and illustrator, an editor at Pulp Literature, and head of the Mounted Combat Program at Academie Duello. Her talk was titled "David VS

Goliath: Writing the Mismatched Fight Scene.” (I was attending a different panel at the time.) I imagine it was quite informative.



Pen vs. Sword demonstration at The Creative Ink Festival.

As for lunch, I enjoyed it, and the talk. After the festival a number of pictures were posted online. Three of them captured me during the lunch.

In one I am nearly completely hidden, but you can see my hands resting on the top of my cane. They somehow convey the impression of helpless age.

In another shot I'm seen seated, from behind. I was unaware my neck is as thick as my head. I was unaware how advanced my growing bald spot is. The overall general impression, seen from behind, is that I resemble Oddjob, the villainous henchman in the James Bond film Goldfinger. Bit of a surprise that.

The third picture I saw showed me in the lineup for the buffet, tottering forward on my cane, resembling for all the world an oversize baby taking its first steps, a childishly gleeful expression on my face. Dang. Not how I think of myself, but that's what I look like. No wonder that a while back when I volunteered to give a television interview the VCON committee turned me down. Didn't want to creep potential attendees out I suspect. Sigh.

Immediately after lunch I attended "Intro to Self-Publishing" presented by Kristene Perron, co-author of the Warpworld series. Having already looked into the matter several times on my own (and becoming very confused) I was quite interested in what she had to say. Essentially she contrasted the traditional publisher route with the potential success of self-publication. Good news and bad news for both it seems.

With a traditional publisher you must first be accepted, which is darn near impossible in today's market. If accepted you get an advance of some sort, widespread print distribution, publication at no cost to you, and the benefit of the publisher's experience. On the other hand, royalties are low, presence on store bookshelves a matter of weeks or even just a few days, and promotion (increasingly it seems) left up to you unless you turn out to be popular with readers, in which case your next book will be promoted more enthusiastically by the publisher. Rule of thumb: unknowns tend to remain unknown.

Self-publishing features no advance but bigger royalties and infinitely more control. However you're competing in a market dominated by people who can't write, and worse, trying to promote yourself (my words) is like

trying to whitewash a black hole. Everything just gets sucked into the void. As much as any professional publisher, you need to know exactly what you're doing.

Well, that leaves me out.

Still, there are steps to take which give you a fighting chance.

First "write a damn good book." Make sure it fits your chosen genre. In fact, aim it at a particular niche market with a guaranteed potential audience.

Don't go with an amateur cover. That can be a huge turnoff. Hire someone to produce a professional cover, one that intrigues, that captures the "personality" of your novel perfectly. One that snags the average internet browser instantly and makes them want to investigate further. Apparently there are people who make a living creating book covers to order, and surprisingly inexpensively.

Learn how to edit, how to design the interior of your book. Above all learn how to format your manuscript so it will work with any ebook system. The old standard manuscript format is suitable only for PDFs. The modern electronic era is more complicated. A learning curve involved. Which is to say, maybe you should hire someone to do this grunt work too, someone professional.

In fact there are hybrid publishers who specialize in ebook publication, perhaps offering the best opportunity to combine traditional publishing with web distribution. But the hybrids can be expensive, in the \$1,500 to \$2,500 range, so not for everyone's budget. And beware the subsidy publisher. They make their money off you, not from selling your books.

Full self-publication, if you have limited funds, is probably your best bet. This means self-promotion. The key is word of mouth spread by enthusiastic readers. Always keep that in mind. Don't just plug your novel into Amazon or Kobo or whatever and hope somebody notices. Hold an online Launch event. Make maximum use of social media, but sell yourself, not your book. People don't read "buy my book" notices. They do like to read about interesting writers, and if you are particularly intriguing, they may check out your books.

As a personal aside I'd offer Robert J. Sawyer as a superb example of self-promotion. Yes he provides info about his publications, but mainly he writes about his life as a writer, sharing his years of experience and offering advice, all while describing the neat and nifty things that keep happening to him, like being an extra in an "amateur" Star Trek production. He knows how to build momentum, how to create anticipation among his readers for his next public appearance, for his next book. Granted, he is professionally published, but his self-promotion is world-class and exactly what self-published authors need to do.

Kristene pointed out that it often takes as many as five to seven self-publications before you've built a solid reading public and a certain number of guaranteed sales. Contrast this with traditional publishers who may drop you after just one or two novels if you don't seem to be catching on. The work that goes into publishing and promoting is easily as much as writing the novel itself, but if you're prepared to do it, the rewards can be long-lasting and tremendously fulfilling, maybe even lucrative.

I then attended another five panels and presentations one after the other, making six in a row non-stop. When you consider the limits of my attention span, and how easily I get fatigued, it's a miracle I survived, let alone took any notes. But everything was so fast-paced and exciting I couldn't help myself. Some kind of instant addiction. Focused advice from the experienced frequently injected with anecdotal humour. Yes, addictive. Exhilarating. A really superb festival.

Some sample quotes I gleaned:

“Don’t push your characters around. That makes them passive. Make them lust for what they want.”

“Don’t kill off your point of view characters, but do make them bleed.”

“All characters see themselves as the hero.”

“Leave out the boring bits.”

“Avoid trends. Be yourself. Be unique.”

“Fake it till you make it.”

The final program item I attended was the “Live Action Slush” panel. The premise was that Ian Alexander Martin (I think, forgot to jot down names) read out the opening pages of short stories submitted by attendees until three or more of the editor/publishers on the panel (Claude Lalumiere, Patrick Swenson, Mark Teppo, Jennifer Landels and Alex C. Renwick I believe) raised their hand.

As I entered the room someone remarked to me “Hey, you should be up there on the panel.” I guess because of my OBIR Magazine in which I review stories and books. Heck, I’m just a reviewer. Personal opinion only. Doesn’t mean I know anything about what SHOULD be published. I mean, it was a very flattering comment, but I have no legitimacy as an editor deciding the fate of submissions. I’m a dilettante at best, and proud of it.

At any rate the panel was a real eye-opener. Some of the stories were rejected with the opening line. Most within the first paragraph. In short, your lovingly crafted short story submission, in the real world, has but seconds to make a favourable first impression that will keep the editor reading. In fact what the editor is really looking for an excuse to STOP reading. If you can’t cut it in your opening lines, you’re out. No second chance. Editors, often flooded with hundreds of submissions, can’t afford to waste time. Ruthless bastards the lot of them. At least it seems that way to many a struggling beginner.

Truth is, unless you already possess a good reputation as a reliably professional author, the slightest hint of amateur technique and clumsy skill will instantly knock you out of the running. Sad, but that’s reality.

So what can you do to keep the editor reading? Don’t set up the action. Start with the action. Some sort of intriguing hook, especially to do with the nature of the main character, is especially vital. Make the editor sit up and begin to salivate. Originality of concept. Originality of presentation. Both character and setting established immediately, in an exciting way. Make the editor pound the desk with glee. Make the editor’s day. That’s what will get you published. Don’t just write a good story. Write the best damn story the editor has ever read.

Not saying it’s easy to do. But it’s a worthwhile goal to keep in mind. Don’t settle for being competent or merely adequate. Be the best you can be. At the very least that can get you transferred to the “read again” pile for further consideration.

The odds are against you. That doesn’t mean you can’t do it. Believe me, editors are desperate for stuff their readers will want to read. If you write what they want, what they crave, they’ll snatch you up in a heartbeat.

So keep plugging away. Success may happen when you least expect it.

Anyway, hell of a writing festival. I enjoyed it. Kudos to Sandra Wickham and all who participated.

UPCOMING CONVENTIONS

NORTHWEST TERRITORIES:

August 22-23, 2015 – Ptarmicon - <http://ptarmicon.wix.com/ptarmicon>

BRITISH COLUMBIA:

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

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

August 8-9, 2015 – InCON Family Gaming Convention - <http://inconcv.com/>

August 14-15, 2015 – Anime Revolution - <http://www.animerevolution.ca/>

August 23, 2015 – Victoria Comic Book Festival - <http://victoriacomicbookexpo.ca/>

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

October 31-November 1, 2015 – IFCon - <http://ifconvictoria.com/Welcome.html>

November 29, 2015 – Victoria Comic Book Expo - <http://victoriacomicbookexpo.ca/>

February 12-14, 2016 – Tsukino-Con - <http://www.tsukinocon.com/>

ALBERTA:

July 25-26 2015 – Vul-Con - <http://www.vulcanconvention.com/>

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/>

October 18, 2015 – Rose City Anime Festival - <http://www.rosecityanime.com/>

October 23-25, 2015 – Pure Speculation Festival - <http://www.purespec.org/>

May 7, 2016 – Tsurucon - <http://www.tsurucon.net/>

SASKATCHEWAN:

September 19-20, 2015 – Saskatoon Comic & Entertainment Expo - <http://saskexpo.com/>

MANITOBA:

July 17-19, 2015 – Ai-Kon - <http://ai-kon.org/>

ONTARIO:

July 17 -19, 2015 - Atomic Lollipop - <http://www.atomiclollipop.com/>

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

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

July 31-August 2, 2015 – Unplugged Expo - <http://unpluggedexpo.com/>

August 2-4, 2015 - The Pirate Festival - <http://www.thepiratefestival.com/>

August 7-9, 2015 – Emiko’s Mini Convention - <http://go2emc.ca/live/>

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.royalmedievalfaire.org/>

September 25-27, 2015 – London Comic Con - <http://www.londoncomiccon.ca/>

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/>

November 7, 2015 – Hamilton Film Expo - <http://www.hamiltonfilmexpo.com/>

November 20-22, 2015 – SFContario (Canvention 35) - <http://sfcontario.ca/>

November 27-29, 2015 – Fan Events Forum - <http://faneventsforum.org/>

QUEBEC:

July 18-19, 2015 - G-Anime - <http://g-anime.ca/>

August 7-9, 2015 – Otakuthon - <http://www.otakuthon.com/2015/home/>

September 19-20, 2015 – Animara Con - <http://www.animaracon.com/>

October 17-18, 2015 – Comicon de Quebec - <http://www.comicconquebec.com/>

NOVA SCOTIA:

October 30-November 1, 2015 - Hal-Con - <http://www.hal-con.com/>

NEWFOUNDLAND & LABRADOR:

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.

2016 CREATIVE INK FESTIVAL DEVELOPMENTS

BIG NEWS, BIG NEWS! Hugo and Nebula Award Winner **Robert J. Sawyer** will be joining us for the 2016 Creative Ink Festival! (can I get a WOOT!) Mr Sawyer (*bows*) will be participating in programming, sitting down for a Kaffeeklatsch as well as Blue Pencil sessions and (drum roll please) will be giving the keynote speech at the Saturday evening banquet!

Phew. Being this excited is exhausting.

Sandra Wickham – June 18 <https://www.facebook.com/groups/909897895708908/>

We're excited to announce that we're moving venues, to the fabulous Delta Burnaby Hotel and Conference Centre. With this venue change comes a date change. The festival will now be May 6th-8th, 2016.

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

From: *Lloyd Penney* – (April 12/2015)

Many thanks for the 16th Auroran Lights. As always, I'll have a look to see what I can comment on, do a little personal journalism, and add to the information base on the state of Canadian SF. Either that, or simple wibble on about nothing, I do have a choice...

Ad Astra 2015 has come and gone, and as always, we had a great time. We spent our time behind a dealer's table, but we did spend time with authors at their tables in the dealers' room. The young lady beside us sold a lot of books, especially seeing her mother was there to promote them.

I did get OBIR Magazine from you in the e-mail...that will get some commentary at some point. Wish I could get to that CSFFA AGM to see the new Auroras and the HoF trophy. I have encouraged people to nominate via the Auroras website, and I think local costumers are moving to do so. We will see what happens. I believe Canvention 35 will be in Toronto as part of SFContario 6, so odds are good that we will be there.

It is wonderful to win awards, but more than ever, they have become politicized, which takes away their prestige. There are also times where I wonder if all fanzine fans know about the awards, and how many care. The situation the Hugos are in is horrendous, and other awards? I suspect the generation that would win those awards seem disillusioned by the next generation winning them.

You've got great memories of Steve 40 and his army of Gestetners. I remember Mike Wallis' electrostenciller and single Gestetner, cranking out pages of TAPA in twiltone. I never did learn how to manage a Gestetner or mimeo; at school, I knew where they were kept, but students were told to keep their grubbies off the machinery. The technology of .pdfs makes it easier to produce something that looks great, but it takes away that feeling of having produced something by hand. Another age indeed, and the charm is gone, and unknown by most.

As Yvonne and I plan our summer's convention schedule, it is now controlled not necessarily by what cons we'd like to go to, but which cons we feel we could make some serious money at. Coming up in May is Anime North, where we did very well last year, then ConBravo! 2015 in Hamilton, Unplugged Expo 4 in Mississauga, and the Coldwater Steampunk Festival in scenic Coldwater, Ontario.

Conspiracy? What conspiracy? Oh, THAT conspiracy... There's been too many people in fanzine fandom over the years trying to be arbiters of what you can and can't do in fandom. Screw 'em. Do what you please, for you are the editor and publisher, and therefore in charge of whatever it might look like. I remember zines that got criticized for not running a letter column. Well, I loosed those zines, too. Communication is the main thing, and actually being published was secondary.

My loc... did all our voting. I must try to get some \$\$ to CUFF to keep it going.

I think I am done. Either that, or my brain has seized. That's happening more often these days. Take care, stay warm, and see you with your next zine.

Yours, Lloyd Penney.

From: *Dale Speirs* – (April 15/2015)

Spock, pardon me, Leonard Nimoy was particularly missed in southern Alberta. About an hour's drive southeast of Calgary is the village of Vulcan, named after the Roman god of fire and the patron of blacksmiths. Vulcan is out on the flatlands with no natural or historical sites of interest. They built a giant model of the original Enterprise and now host an annual event called Vulcon. Nimoy visited the place and very kindly ran interference with Paramount Studios to help Vulcan with licencing issues. He helped the village get its official designation as Star Trek Capital of Canada.

Don't forget the 21st annual World Wide Party on June 21 at 21h00 local time. Let's get a wave of fannish celebration circling the planet.

(The Graeme – Every year I mark it down on my calendar and every year I miss it! Arrgh! Still, I'm always there in spirit, subconsciously at any rate. For them as knows not, at the appropriate time you're supposed to raise a glass of cheer four times, one for each cardinal direction, as a salute to fen everywhere.)

From: *Dave Haren* – (Apr 12/2015)

Nice cover again. You might want to do a pointer to the Benford article in Askance 33 for those timid souls who think fandom is all about the serious tediousness of Hugo nitpickery.

(*The Graeme* – Righto! [Find Askance #33 here](#))

I find the whole Hugofuss to be couched in (How dare these swine crowd into our wallow !) versus How dare those swine exclude us from this wallow !).

The one fact that is available is that Worldcon has sold a few more memberships to people who are claiming to be fans. Fans are like the judge who said he knew what porn was when he saw it, some of us know a fan when we see one even without his propeller beanie.

This is another golden opportunity to re-open the (What is a Real Fan debate ?) which has occupied endless hours of the past. I do think that this is a golden moment for crafting a few Elron awards to be bestowed on some of the participants as well.

Meanwhile in the real world outside French TV has videoed a few of its passwords and posted them on YouTube. Shortly thereafter they were hacked by the master haX0rs of ISIS. The bad thing about the real is no one has enough imagination to be able to make it up.

I expect Chris Garcia to explode like a blipvert victim if he can't manage to get a zine out now and then.

I saw Tarals latest on ezines and thought I was falling behind, but checked and already had it.

I can hardly wait for # 501 of BCSFAzine, since I have a lot more mean things to say about Hugofuss and have a new copy of an old model to show off.

Nice coverage of the publishing business this time, I do enjoy reading about it.

Warm Regards, Dave

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.

CURRENT EXECUTIVE OF CSFFA

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INFORMATION:

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

What is CSFFA?

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

Who can join CSFFA?

Membership in CSFFA costs \$10 per calendar year and entitles members to both nominate and vote. Membership is open to all Canadians, whether citizens or Permanent Residents, and whether living in Canada or abroad.

Note: Easiest way to join is to attend 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.

And be sure to visit my new website devoted to
OBIR (Occasional Biased and Ignorant Review) Magazine
At < [OBIR Magazine](#) >

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](#) >

AFTERWORDS – This has been a format-till-you-drop last minute push to get this beastie done, be gone, finished with, banished to the nether regions, exiled from my tired brain. Now I have to start thinking about the next one. Maybe I'll go wild and crazy and actually publish the August issue on time. Maybe