

Alouette

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SCIENCE-FICTION AND FANTASY WRITERS OF AMERICA, INC.
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The Boom in Canadian Speculative Fiction

by *Shlomo Schwartzberg*

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With all the fuss over Michael Ondaatje's sharing of The Booker Prize and Carol Shield's winning The Pulitzer Prize, Canadian influence on — and even domination of — genre publishing, notably fantasy, science fiction, and horror, has been largely overlooked. But it's a strong reality just the same.

Two of fantasy's leading lights, Guy Gavriel Kay and Charles de Lint, are Canadian. American expatriates Spider Robinson and William Gibson are among the best known Canadian science fiction writers and many others, including Robert J. Sawyer, Andrew Weiner, Terence M. Green, Robert Charles Wilson, and Élisabeth Vonarburg, are firmly established in the field, as well. And in horror, a group of young writers, led by Dave Nickle, Edo van Belkom, Nancy Kilpatrick, and Nancy Baker, are making their presence felt in both Canada and the U.S.

All this success is a relatively recent phenomenon; a decade ago only Phyllis Gotlieb, de Lint, and Judith Merril, a longtime writer and editor (Toronto's Merril Collection of Science Fiction, Speculation, and Fantasy — some 50,000 books and periodicals — is named after her), were evident in SF/fantasy circles. Now there are literally dozens of new writers around, regularly popping up in anthologies, both SF and mainstream, ending up on the bestseller lists, and attracting praise from noted American writers, such as Orson Scott Card, who in 1990 designated Sawyer's first novel *Golden Fleece* as best SF novel of the year in the august pages of *The Magazine of Fantasy & Science Fiction*.

Most Canadian fantasy and SF writers attribute the SF/fantasy boom in Canada to the burgeoning popularity of the genres, post late-70s, and *Star Wars*. "There are a lot more books than there were 20 years ago, a lot more writers are being published. There's a real scene in Toronto, Edmonton, and Vancouver," says Sean Stewart, who lived in Vancouver when he wrote *Nobody's Son*. Adds Sawyer, "SF is climbing the best-seller lists; it's more respectable."

The success of Canadian SF writers, particularly that of William Gibson, author of *Neuromancer*, the enormously influential forerunner of the stream of books known as cyberpunk, (his short story "Johnny Mnemonic," came out in a film version in May), has also impacted tremendously on the Canadian writing community.

"It's really simple," says fantasy writer Tanya Huff, who is

currently finishing her twelfth novel. "It's a snowball effect. Some writer, such as Charles de Lint, gets recognized in the fantasy market. Some nascent writer then says I can do that. Out of the six who say it, one succeeds. Now you've got two Canadian writers and it expands exponentially from there."

This jump "is not unique to SF," says Sean Stewart. "It's part of the maturation of Canadian Arts and Letters generally."

All this leads to the inevitable identity question: what, if anything, is distinct about Canadian SF, fantasy, and horror?

William Gibson has only placed one short story of his, "The Wintermarket," set in a future Vancouver, in a Canadian context, and he objects to the very examination of what constitutes Canadian SF. But he concedes that it "is a very touchy topic, as to whether or not there is Canadian SF/fantasy as opposed to the other kind. There are a lot of SF writers in Brazil but nobody reads them. SF is global, and I don't see what purpose it serves to ask about national distinctions other than to produce an article hook."

Others see definite differences between us and them, revolving around the famous "survival" theme attributed to Margaret Atwood, who has written one SF novel, *The Handmaid's Tale*. "The relationship of nature to man is somewhat different from that of the American perspective," says Chicoutimi SF writer Elisabeth Vonarburg. "In Canadian SF, it's a much bigger and more dangerous thing. Nature always wins in the end."

And the way Canadians draw their own characters in their books is different, too, she adds. "We don't have this trend of the competent hero that is so prominent in U.S. SF. We have bumbling heroes, heroes in spite of themselves."

In her novel *The Reluctant Voyagers*, Vonarburg creates a "strange Canada with two provinces, East and West, and one Franco-phone enclave in Montreal, a mythical Quebec where history developed very differently." That's a deviation from the, not surprisingly, political perspective of other Quebecois writers, such as Yves Meynard (winner of *Le grand prix de la science fiction* for his collection of short stories), Jean-Louis Trudel, or Esther Rochon.

Says the French-born Vonarburg, who is one of the few Quebec SF writers to have work translated into English, "I don't see Canada/Quebec as they do, as it relates to my history. Quebec in my books doesn't really exist, it's a phantasm. That's a very individual way of seeing Quebec."

Nova Scotia's Lesley Choyce, owner of Pottersfield Press, says Atlantic Canada, too, has a unique SF-way of looking at the world. "We're on the margins in Atlantic Canada. We're not at the centre of the hustle and bustle. We observe in a detached way other larger cultures and technologies overrunning us."

Setting stories in Canadian cities can also lead to obvious — and logical — differences in how genre subjects are treated. Toronto writer Nancy Baker has had two vampire novels published, *The Night Inside*, optioned by Parisian filmmaker Gerard Ciccoritti, and *Blood and Chrysanthemums*. She's been told her Vampires are "very Canadian. They don't kill every night. They're not required to. You'd have a hard time hiding 365 bodies a year in Toronto whereas the perception is you *can* do that in New York."

Her undead, specifically a young female University of Toronto grad student who has been turned into a vampire, have "normal problems, getting money, living through the night, staying faithful to each other. Those are small problems compared to Anne Rice's vampires, who deal with the meaning of the universe."

There are also certain extremely violent sub-genres of horror that haven't yet crossed the border, she adds. "We haven't produced any splatterpunk novels yet. Maybe we're kinder, gentler horror writers."

Robert Charles Wilson's SF novels, such as *Gypsies* and *Mysterium*, tend to deal with Canadians and Americans cast adrift in alternate Earths where events, such as the assassination of John F. Kennedy, have turned out differently.

That's a deliberate choice of subject, says the American-born but Canadian-raised Wilson. "There are literal and metaphorical border-crossings in my books that come out of my personal experiences. So much of SF deals with clashes of cultures that are strange and foreign. It lends perspective to look at things from the outside and not identify with a single culture." That's especially relevant in Canada, he says, a country that is still trying to determine its own cultural identity.

In fact, Canada's often dull image is being recast by the response of foreign readers to Canadian settings, which they see as exotic, says Charles de Lint, who lives in and often writes of Ottawa. "It's fascinating how interesting the fans find Ottawa. I get letters telling me they're going to spend their vacation here." His Canadian background allows him to be seen in a special light by his foreign fans. "The Americans think I'm British but not too British. The British think I'm American but not too American."

Using Canadian reference points in their books isn't an obstacle to publication in the dominant American SF market, which is where virtually all Canadian writers sell their work. "It's a universal field, says Calgary-based fantasy writer Dave Duncan (*The Reluctant Swordsman*). It's very difficult for Canadian writers of mysteries to get published in the States yet Canadian SF writers are very welcome in New York in the paperback business."

"There's no discussion of ever changing the setting," says Baker. "People in Des Moines have no more experience of New York than of Toronto so why would it matter to them where a novel is set?"

American editors aren't far behind in their appreciation of indigenous product, either, says Don Hutchison, editor of 1994's *Northern Frights 2*, the second in a series of anthologies centred around Canadian horror writers and themes. An astounding five of the book's fifteen stories in *Northern Frights 2* were chosen for the major American anthologies *The Year's Best Fantasy and Horror* and *The Year's Best Horror* (the latter anthology unfortunately was canceled due to the death of its editor before it could publish its Canadian submissions). This, despite *Omni* magazine's fiction editor Ellen Datlow's assertion that the stories were chosen strictly for quality and not because of their origins. "I'm not sure I do see any sort of difference in Canadian stories, either stylistically or in terms of content, which is not bad, it's not necessarily crucial."

Ironically, says Sawyer, whose sixth book, *The Terminal Experiment*, came out in May, it's only Canadian fans who have objected to his use of local colour, which has included Toronto, Alberta's Dinosaur Provincial Park, and B.C.'s Simon Fraser University. Yet, Sawyer also adds that 15 percent of his total sales — well above the purchasing norm — are to Canadian consumers, who buy more SF and fantasy proportionately than do Americans. And Michelle Sagara, a Toronto fantasy writer (*The Books of the Sundered*), now writing under her married name Michelle West, has noticed that Canadian books are anything but a stigma for the hardcore SF customers at Bakka, the science fiction bookstore where she works part-time. "They tend to pay special attention to Canadian writers."

Canada's daily press also play a big part in getting the word out on newly published SF and fantasy works, says Sawyer. "The Canadian media has been very good to Canadian genre writers. I get reviewed in *The Toronto Star*, *The Edmonton Journal*, and *The Montreal Gazette*. Most American newspapers tend not to review SF at all, but Canadian newspapers don't treat us as second class."

Canadian publishers, however, are another matter. Despite some Canadian releases (Terence M. Green's 1992 time-travel novel *Children of the Rainbow* was put out by McClelland and Stewart), it's the small presses (Nova Scotia's Pottersfield Press, Edmonton's Tesseract Books, Toronto-based Mosaic Press), and the speculative fiction magazines (Edmonton-based *On Spec* and two Quebecois publications, *Imagine...* and *Solaris*) that support budding genre writers in Canada. The publishing industry is castigated by writers for neglecting genre publishing, outside of mystery writing.

"It's very hard to get Canadian publishers interested in any genre work," says Toronto horror writer Nancy Kilpatrick, who sold her novel *Near Death* to Pocket Books in New York. That was advantageous for her, anyway, she says. "They distribute really well up here."

Even if they want to, other writers say they can't afford to separate Canadian rights from American ones when they sell their books. "It would be economic suicide," says Spider Robinson. "I guarantee that the Americans would cut the advance given by more than I would get from Canadian publishers."

"There's not much point in holding the rights back," concurs Kilpatrick.

Guy Gavriel Kay would beg to disagree. The Toronto fantasy writer, who has a law degree, sold Canadian rights for his first trilogy, *The Fionavar Tapestry*, to Canada's McClelland & Stewart and British rights to Allen and Unwin. (He now routinely sells rights to his books separately to British, Canadian, and American houses.)

Kay admits to "yelling" at other Canadian writers to do the same as he has but he also recognizes that it's not so easy for them without his bestselling clout. "I did it from the very beginning, and had a hardcover offer (rare, then and now) from England and Canada before it came from the States."

He has since stood fast against the American publishers, who have tended to divvy up North America into selling zones, which don't include Canada as a separate entity. "They don't like it. They're very unhappy not to get Canadian rights."

Kay, whose latest novel *The Lions of Al-Rassan* has just come out, feels his books get more push in the bookstores if Canadian publishers have their own rights. "Canadian houses put more energy into their own titles and I get far more money from Canadian publishers. They know if they buy my book, they get a national bestseller." *

Shlomo Schwartzberg is a Toronto entertainment writer with an abiding interest in fantasy and science fiction.

MARK YOUR CALENDARS!

1996 Conventions

Of course, there will be many SF conventions in Canada next year, but these two are likely to be of particular interest to pro writers:

- Can-Con '96: The Fifth Annual Conference on Canadian Content in Speculative Literature, Ottawa, May 10-12. P.O. Box 5752, Merivale Depot, Nepean, ON K2C 3M1.
- Con-Version 13, the 1996 Canadian National SF Convention ("Convention," where the Aurora Awards will be presented), Calgary, July 19-21. P.O. Box 1088, Station M, Calgary AB T2P 2K9. *

MEMBER PROFILE

Marian Hughes

by Mici Gold

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Reprinted from SOL Rising

Marian Hughes of Mississauga, Ontario, is enjoying the aspiring writers' dream: having only previously published a single speculative-fiction story, she managed to sell her first book. *Initiation*, published by Baen, was released in December 1994. How did she manage such a remarkable start to her career?

"I worked at writing for years, writing for a horse magazine for years," Hughes says. "The editors always just said, 'thank you,' and sent me a cheque. But I would race to see the finished article, and I would sit down with my manuscript and with their typeset version and see how they'd edited it. I learned an awful lot about writing doing that. After a couple of years, suddenly I started getting more requests for stories, because, as my editor said, 'you started to write well.' And, of course, that was from paying attention to the editing of my work.

"I've only written one speculative-fiction short story, because whenever I get an idea, it turns into a novel. It's really hard to get an idea that's small enough to encompass in a short story. In fact, I sent the short story that got published to a publisher in California and got a frustrated letter back saying, 'why are you sending us the first chapter of a book?' As a matter of fact, that short story has been changed — it now is the first chapter of a book."

How was it that *Initiation* was accepted by a major publisher when her only other fiction sale had not yet appeared in print?

"I sent it to Del Rey first, and they rejected it. And then I sent it to Baen. I had not thought to send it to there, because I wasn't sure it was a Baen book. And Stephen Stirling said, 'Well, just because they don't publish exactly that kind of book, doesn't mean it isn't a Baen book. It means it hasn't been presented to them.' He wrote a cover letter for the submission, which, as he said would not get me published, but would get me read." And, then editor Josepha Sherman phoned me up and said, 'Well, we're interested, but there are a few problems.' They wanted me to cut the prologue, and integrate the information it contained into the body of the book. I did that, and sent it back to her. And she phoned me almost immediately and said, 'You didn't get it.' I think Josepha is wonderful, because she could have just said, 'Well, sorry; we don't want it.' Instead, she said, 'You didn't get it.' And I said, 'Well, how about hitting me over the head with a hammer and telling me in no uncertain terms? Don't be delicate about it.' She was really explicit. And so I tried again. And this time, they said it was okay."

Hughes first entertained the idea of a writing career when an effusive high-school teacher recommended that she try to publish a story she had written. Hughes, however, resisted.

"I looked at this short story, and with the typical impetuosity of youth, I evaluated it as being shallow. Because it was. I mean, what does an eighteen-year-old girl, who's lived in a tiny mining camp in northern Ontario, really know about the world? I just wrote a copy-cat story, and it was good, by that standard. But in terms of what I was reading in the library, I knew it wasn't good. So I thought, 'This is ridiculous; she's wrong.' So apart from my non-fiction writing, I didn't write anything until 1979. If only there had been someone around to tell me, 'It's all right, Marian; everybody's first writing is copy-cat writing, and everybody's first writing is shallow until they find their voice.' But I judged it fairly. It didn't match what I was reading in international magazines. So I quit."

She finally returned to fiction writing because she was looking for something to do.

"A friend of mine said, 'Hey, it should be really easy for you to write, Marian. No problem at all, you've got so many interesting

ideas.' And so I started to write. I thought it would be easy, too. I didn't have a *clue* . . . What I produced was appalling. I read it now and I laugh.

"I admire other people's writing, and I think, 'Why can't I write that well?' When I was starting to write, I thought I'd like to write like Anne McCaffrey: a nice, clean, passionate story. But I can't write like that because I get involved in politics, and all my people are real people — not to say that hers aren't real — but my people are complicated people who aren't sure why they're doing some things themselves, and who are balancing family against passion against responsibility against dreaming. I'm finding my own voice, and my own voice is interested in people's rites of passage."

Although it's hard to characterize a writer's style from a single story and book, what comes across in *Initiation* is a strong connection between people and biology and geology.

"I have a bachelor of arts in history," Hughes says. "I took three years of honours history, and then foresaw that women would have no good chance of a job with a history degree. So I switched into honours geography. I've got a master's degree in geography. And I've got a master's degree in special education, specializing in communication problems. I'm very eclectic, and I read history for pleasure. I watch The Discovery Channel for pleasure. My husband is a documentary freak, and we watch between four and seven documentaries a week."

In another novel she's working on, Hughes is using actual events from history that upset her. "I cribbed from bits of history and then changed it to the way I really think it should happen. Ideas fascinate me, politics fascinate me, how people end up doing things that they don't really want to do in the first place fascinates me. People are constantly doing things that they don't really want to do."

Hughes is planning more novels and short stories and hopes to have an established writing career by the time she retires from teaching for the Halton Board of Education. She lives with her husband David and her cat, Owaine, short for Owaine Glen Dower, who was a great Welsh freedom fighter. What did you expect a historian would name her cat? *

RISING SUNS

Seiun Nominees

Two Canadian SFWans are current nominees for Japan's national SF award, the Seiun (which *Locus* calls "the Japanese Hugo").

Robert J. Sawyer's *Far-Seer* (published in Japan by Hayakawa as *Senseishi Afusan No Tomikyo*) is nominated for the Best Foreign Novel of 1994. And Michael G. Coney's "Die, Lorelei" is a finalist for the Best Foreign Short Story of 1994. (The Seiuns only have one short fiction category in which novellas, novelettes, and short stories all compete.) Sawyer lives in Thornhill, Ontario; Coney, in Sidney, B.C.

The full list of eight novel nominees is *The Boat of a Million Years* by Poul Anderson, *The Ship Who Searched* by Anne McCaffrey & Mercedes Lackey, *Free Zone* by Charles Platt, *Far-Seer* by Robert J. Sawyer, *Hyperion* by Dan Simmons, *Manhattan Transfer* by John E. Stith, *Steel Beach* by John Varley, and *The Book of the River* (trilogy) by Ian Watson.

(Independently, *Hayakawa SF Magazine*, Japan's principal SF magazine, surveyed 74 Japanese writers, translators, critics, and fans and produced a list of the top-ten foreign novels of 1994. The Anderson, Sawyer, Platt, and Watson works also appear on that poll.)

The eight short-fiction finalists are "Press Ann" by Terry Bisson, "Understand" by Ted Chiang, "Die, Lorelei" by Michael G. Coney, "And Read the Flesh Between the Lines" by R. A. Lafferty, "Coffins" by Robert Reed, "A Planet Named Shayol" by Cordwainer Smith, "Naming the Flowers" by Kate Wilhelm, and "Even the Queen" by Connie Willis. Some of the nominees were first published long ago in North America, but were first released in Japanese translations in 1994. *

WRITING REFLECTIONS

How I Found Immediate Success and Lived to Regret It

by Augustine Funnell

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Edo van Belkom scours used bookstores. In some of his recent searchings, he came across not one but two copies of Brandyjack, the only Laser Book written by a Canadian author. Edo sent the copies as a gift to Augustine Funnell, who now lives in Fredericton, New Brunswick, asking in exchange for an essay for Alouette about the book's origin.

(Laser Books, launched in 1976, was a mass-market SF line published by Toronto's Harlequin Books — their attempt to do for SF what they'd done with great success for romance. The line was edited by Roger Elwood and had uniform covers by Frank Kelly Freas. The ill-fated imprint published early works by such writers as Piers Anthony, K. W. Jeter, Jerry Pournelle, and George Zebrowski.)

We offer sincere thanks to Gus Funnell for sharing his insights into this unique chapter of Canada's SF history.

Mr. van Belkom, when he asked me to write this little piece, shrewdly sent along two copies of *Brandyjack*, my first book, with the following disingenuous statement: "I don't know of a writer alive who has enough copies of his first novel." Probably true. He probably had *no* intention of bribing me; further had *no* intention of inducing in me a feeling of guilt for accepting two copies of my supposedly in-demand first novel, and then refusing to scribble a little essay on the genesis of its publication. Which is good, because I *do* have enough copies of the damn thing (one is enough), there's really no way on God's green earth that I could be bribed with copies of *that* little item, and guilt is for better folk than I.

So here's the piece, Edo. But in all honesty, and with no intention of manipulating a gee-isn't-he-modest-response, I really don't know why anyone would be interested. Apparently I was the only Canadian to sell a book to Laser, but that's roughly equivalent to being charged with driving while intoxicated: any asshole can do it, but no one brags about it. I read most of the Lasers and liked a few of them, but I often had the feeling that Laser was seen as a dumping ground for books unwanted by other publishers. Perhaps not . . . one would have to ask the other writers. (I should, at this juncture, be entirely clear on one point: with the exception of Laser's series editor, *everyone* at the publisher's office was top drawer; I was treated much more fairly in every way. Anyone can dump on Laser's product, which is subjective and perfectly acceptable, but the people involved have never gotten — and never will — a negative word from me. They were good folks who, alas, hired the wrong man for the key position. Bad judgment is no reason for crucifixion.)

But the book, and how it came to be.

Back in the dim, distant past of the mid-seventies, I was living in the tourist trap town of Gananoque, Ontario, residing in a basement apartment on Henrietta Street, and existing on unemployment insurance, parental handouts, and periodic small cheques from Skywald. Skywald published black-and-white horror comics (*Nightmare*, *Psycho*, and *Scream*, edited by Al Hewetson), and occasionally bought one of my scripts (\$6 a page; average story length, five pages). I spent *all* of my time writing, and it was not uncommon for me to spend ten, twelve, or even fourteen hours a day at the typewriter (not the word processor, not then, not now, not ever). Eleven days' worth

of those hours produced *Brandyjack*. Eleven days to write a novel . . . the sequel, *Rebels of Merka*, was produced in thirteen. And it shows . . . neither book suggests there was an extra minute spent on it. In my defence, however, I wrote a lot in those days, and I wrote quickly; it didn't strike me as unusual in any way that one day I sat down at the typewriter, and eleven working days later got up and said, "There, that's done. Now what?"

My intention, once revisions and proofreading were completed, was to simply type it all out, and begin the tedious submission process. But that quickly became unnecessary. Al Hewetson, my Skywald editor, called me one evening to ask if I had ever considered writing a science-fiction novel. Funny he should ask. Al informed me that he was working on a book for this new SF publisher, Laser Books, and he thought that if I had any leanings in that direction I might consider whipping something into shape. They were, he said, looking for a few good Canadian writers (they settled for me). Al gave me the pertinent details, we chatted a bit longer, and that was it. I wrapped the manuscript, consigned it to the tender care of the U.S. postal service (the Canadian posties were enjoying one of their semi-annual strikes at the time, necessitating a drive to the States . . . thanks, Dad.) Two or three weeks later I got a telephone call from Laser's U.S.-based editor. He liked the book; a contract was in the mail (the Canadian posties were back at what they liked to call work . . . hi, Vince). And shortly thereafter I got a cheque . . . for \$1,500.

And, kids, it really was that simple. Everything fell into my lap without any effort whatever on my part. I wrote the book, someone called to ask if I had one handy, I sent it in, they bought it. Even I am disgusted by the ease of the whole thing. Even more disgusting, when the editor called to ask if I would consider writing a sequel, I told him I was just finishing up the last chapters. He bought that one, too. For less money, but that's another story. (You'll all be happy to learn that the third book was rejected outright, a rare display of editorial acumen from this particular lad.) I've since learned that it just isn't that easy to sell a book, that the months drag by, manuscripts are lost in the mail, in-house cleanings remove from positions of authority people who showed an interest in your work, and sometimes the books just aren't good enough to see print (although as we know, some do anyway). But in the mid-seventies the process by which my first book saw print seemed to me as natural as dirt.

So, Edo, there it is. I'd like to tell you that the book was the result of years of painstaking dedication and effort, that it was something held near and dear to me that finally found a perfect home and resounding success. But the truth is that the book just isn't very good, and getting it published was a snap. Finding your ass with both hands is a more difficult process. So this is a short essay indeed, and I hope you'll forgive my brevity . . . but then, I don't think the book deserves much more anyway. *

AWARD NEWS

Wilson wins PKD

Toronto writer Robert Charles Wilson has won the 1994 Philip K. Dick Award for his *Mysterium* (Bantam Spectra). The PKD Award, chosen by a five-person jury, is given for the best SF novel published originally in the U.S. in paperback. The only previous Canadian winner was William Gibson for *Neuromancer*. Wilson received a \$1,000, plus a free trip to Norwescon 18 in Tacoma, Washington, to pick up his award.

The 1994 judges were Megan Lindholm, Richard Russo, Steven Popkes, Joe Sanders, and Robert J. Sawyer. This year's judges are Bruce Boston, Terence M. Green, Joseph Marchesani, Madeline E. Robins, and Sara Stamey.

Something of a "Canadian chair" on the PKD judging panel has developed of late: each year, individual jurors chose their own successors. Elisabeth Vonarburg was a judge for the 1992 award; she passed the torch to Phyllis Gotlieb for 1993; Gotlieb, in turn, selected Sawyer; and Sawyer chose Green as his successor. *

THE BUSINESS OF WRITING

TWUC Tours

I strongly recommend that the novelists among us join The Writers' Union of Canada. I listed many of the advantages in the January 1993 issue of *Alouette*, but here's one more: TWUC can underwrite paid out-of-town public readings by its members.

Sometimes, Canadian SF conventions will finance bringing in writer guests by using the Canada Council's Public Readings Program. But, because that program is juried, with strict semiannual application deadlines, and can take months to accept or reject an application, most SF conventions find it awkward to deal with. TWUC's program, on the other hand, automatically approves applications for readings by its members, and does so within days.

This year, the TWUC program was used to bring both Judith Merrill and Robert J. Sawyer to Can-Con '95 in Ottawa, providing each of them with \$400 in funding. So, if you want to refer a concom to someone who has this program, put them in touch with Can-Con's chair, Jim Botte: (613) 765-5781 [home]; (613) 738-1012 [business].

Even most TWUC members don't seem to know about the reading program. But here's all the information you'd need to pass on to any Canadian convention that's looking for a way to bring you to town:

Requirements: (1) the host organization must arrange for the author to give at least one free public reading (at a library, bookstore, or other publicly accessible place — a reading as part of a convention doesn't count); this is the same requirement that the Canada Council program has.

(2) The host organization must pay a \$70 administrative fee to The Writers' Union of Canada (TWUC).

What the writer gets: a fee of \$200 for doing the reading, plus travel expenses reimbursed up to \$200 (either actual expenses, or at 25 cents per kilometre for car trips).

How to arrange funding: first, phone Ms. Kerry Lamond, Tour Coordinator for TWUC, at (416) 703-8982. She's a part-time employee, who is in TWUC's Toronto office Mondays through Thursdays from 9:00 a.m. to 2:00 p.m.

Kerry will tell you if funds are still available for the program (a certain amount of money is set aside for the program at the beginning of each fiscal year; when it's gone, it's gone).

If money is available, she will send you an application form to complete and return, along with the \$70 administrative fee, to Kerry Lamond, Tour Coordinator, The Writers' Union of Canada, 24 Ryerson Avenue, Toronto, Ontario M5T 2P3.

(TWUC's application form will specify, just as the Canada Council's does, that the host organization is responsible for the writer's accommodation and meals. Of course, this is by private arrangement with the host; some TWUC members have quietly waived that requirement upon occasion, instead using the surplus over actual gas costs from the travel reimbursement to cover such expenses.)

Advantages/disadvantages of the TWUC program over the Canada Council program for the writer: none.

Advantages of the TWUC program over the Canada Council program for the host organization: an immediate response instead of having to apply by a specific deadline, then wait months after that deadline for a decision.

Disadvantages of TWUC's program over the Canada Council one for the host: participation in the Canada Council program costs the host nothing, whereas taking advantage of the TWUC program costs the host \$70. Also, funding through the Canada Council program is available for any approved Canadian writer; funding through the TWUC program is only available for members of TWUC. *

WRITING REFLECTIONS

Writing the
Quintaglio Ascension

by Robert J. Sawyer

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New English Library's SF&F Customer Newsletter

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Far-Seer, which is now volume one of the Quintaglio Ascension trilogy, was originally written as a standalone science-fiction novel, and I sent the manuscript to my agent with trepidation. After all, I was asking him to sell a book that had not one single human being in it. Would an audience identify with the characters I'd created?

To my delight, my agent loved *Far-Seer* — but said that the milieu I'd created deserved an entire series, not just a single book. All well and good — except I *hate* series, much preferring to write standalone novels. But my agent kept pushing, and so I set about deciding what I would insist upon in creating a series of my own.

First, I told him I would do no more than three books, with a final, conclusive, overall ending. But more than that, each book would be a legitimate standalone novel (as *Far-Seer* already was), with its own real conclusion, rather than a cliffhanger ending. And I would use a different narrative technique in each novel, so that they would present fresh creative challenges for me.

Far-Seer was the story of Afsan, an intelligent dinosaur who was his race's counterpart of Galileo. For the second book, I decided to tackle a dinosaurian Darwin, and in the third, a saurian Sigmund Freud. And as I had in *Far-Seer*, I would up the stakes: for Afsan, discovering the true arrangement of the heavens was not just of scientific interest, but rather a life-or-death issue for his entire world. In the second book (eventually entitled *Fossil Hunter*), I would make the discovery of evolution much more difficult by positing a fossil record that seemed to prove rather than refute divine creation. And in the final volume (*Foreigner*), I would make psychoanalysis — of Afsan — key to avoiding the extinction of my dinosaurian race.

I'd done things in *Far-Seer* I never would have if I'd known it was going to be volume one of a series (most notably, I'd blinded one of my principals and made it impossible for my reptilian characters to lie). But I decided not to go back and change those things: they were appropriate for *Far-Seer*, and I wouldn't dull its edge simply to make the sequels simpler to write.

The Galileo-Darwin-Freud model suggested moving the action ahead by decades between each volume. Getting to revisit characters I'd first portrayed in their youth again at middle age and then near death appealed to me greatly. As for finding a different narrative voice for each book, the extended timeframe took care of that. As Paul Levinson noted in *The New York Review of Science Fiction*:

Sawyer evolves his very style of writing across the trilogy — the first a straight linear exposition, the second alternating story lines between chapters, the third deftly juggling four different story lines within each chapter — a strategy which nicely mirrors the writing styles of the linear Renaissance, dialectic 19th century, and the multi-perspectival 20th, or the milieus of Galileo, Darwin, and Freud on Earth.

Looking back on the finished Quintaglio Ascension trilogy, I am indeed glad that my agent twisted my arm this once. But I do wish I could get him to stop talking about what I should do for my *next* series . . . *

Special Report: THE MARKETS

Transversions: The Stories So Far

by Sally McBride and Dale Sproule

Victoria SFWA member Sally McBride (profiled elsewhere in this issue) and her husband, writer Dale Sproule, have started a new Canadian SF magazine called *Transversions*. The two of them serve as fiction editors, and SFWA's Phyllis Gotlieb is poetry editor. Dale and Sally kindly provided the following news about their magazine.

The Canadian professional SF writing community has been extremely supportive since our first issue.

It began when we put out a call for a poetry editor. A few days after Phyllis Gotlieb came on board, we received a letter from Alice Major also volunteering for the job.

While putting together the first issue we received submissions from a number of writers we admire (not all of which we were able to accept — but all of which we appreciated). Issue 1 contained an all-star line-up including new work from Michael Coney, Charles de Lint, Sean Stewart, David Nickle, and others. Our cover was by Jeff Kuipers, who also did the covers for *Tesseracts 2* and *4*. (We were so disappointed with the way the cover art came out on Issue 1 that we reprinted it on the back of Issue 2 the way it was supposed to look.)

With Issue 2 we went to a full-colour cover. Ann Del Farrish's (you may know her as O'Brian or something else) incredibly detailed artwork "The Wood Witch" is almost legendary in Canadian fandom, but it had never been used as a book or magazine cover. Now it has.

Our lead story in Issue 2 was Eileen Kernaghan's "The Robber Maiden's Story." This was the issue where we went very international, with U.S. authors (and SFWA members) Steve Schlich, Charles M. Saplak, and Steve Carper, plus prolific British dark surrealist DF Lewis. The issue also contained a deceptively plain little story by Vancouver writer L. Johanne Stemo.

Here's the line-up so far for Issue 3. Again a full-colour front and back cover — a dark fantasy painting by Dale Sproule (heck, it was cheap). Our line-up of terrific stories features "Lost in the Mail" by Robert J. Sawyer and "The Woman Who Drew Dead Babies" by Heather Spears. The American contingent is well represented by Loring Emery's very dark "Mal de Ojo," the delightful "Pleistocene Be-Bop Shift" by Joseph Murphy, and the sad and quirky "Divorcing Heavenlea" by Mary Kay Lane.

This issue contains several short-short stories including "Fudagen's Fate" by Steve Davidson, "Leap Year" by Kurt Newton, and "Odd Night at the Esquimalt Inn" by Victoria writer Charles A. McEvoy. The poems so far include "Skylab 1973-1979" by Carolyn Clink, and "Exchange" and "Toboggan Hills" by our most regular contributor (she's had work in every issue) Nancy Bennett. The American poets include Steve Rasnic Tem ("Ulcer"), John Grey ("Storm Mother"), and Kurt Newton ("Insect Dreams"). This time we're featuring two poems, "In the Mine" and "Ares' Seduction," by Irish poet Niall McGrath. We'll probably have more artwork by British illustrator Alan Casey, and Canadian illustrator Cathy Buburuz, and we hope to entice back Ian Cooper. We also have a handful of new discoveries, but haven't firmed up any more artwork deals yet.

We seem to be doing some things right. Many of the authors who have had work in the magazine subsequently subscribed. Ellen Datlow wrote us a very nice note saying she was "very impressed" by the first issue and would be giving the magazine a nice write-up in *The Year's Best Fantasy and Horror 8*. And we seem to have received some good reviews in *Factsheet Five*, *SF Chronicle*, *Speculations*, and *Zene* — at least, we've received orders and submissions from many people who read about us in those places.

We really appreciate the positive feedback and support we've received from people like Edo Van Belkom (who put us in his SFWA

market report, bringing us a number of first-rate submissions), B.C.'s *The Lonely Cry* newsletter (put out by Mike Coney, Eileen Kernaghan, Mary Choo, and others) for some great stories and free publicity, Rob Sawyer (for the opportunity to talk about ourselves in *Alouette*), and a whole bunch of other folks (many of whom simply subscribed and gave us some good feedback) including Gerry Truscott, Diane Walton and Rick LeBlanc, Nancy Kilpatrick, and Candace Jane Dorsey. A number of bookstores have been very helpful, including Borogrove Books and Griffin Books in Victoria and White Dwarf and Neville Books in Vancouver, and the magazine is now available at both Sci-Fi World and Bakka in Toronto. If we can get our circulation up to the point where the magazine is self-supporting, we hope to continue for a long time. We're giving ourselves a few more issues to double our subscription list. Then we can work on boosting our rates.

To check out a copy, send \$4.95 to Island Specialty Reports, 1019 Colville Road, Victoria, B.C. V9A 4P5. *

Transversions: Guidelines

Every time the magazine begins to assert its identity, we accept a story that falls totally outside of all our preconceptions of what *Transversions* is all about. But when it comes down to it, unpredictability is what the magazine is about. We like to entertain our readers by startling them, disturbing them, making them laugh or smile or cry.

We see too many hitchhiker horror stories and stories which suspend the protagonist in a void/dream/metaphor without making the character strong or three-dimensional enough to care about. This creates a void within a void, which works something like a vacuum cleaner (i.e., it generally sucks). A story's resonance is very important to us. We want stories that are great the first time we read them and even better the second time.

We don't like sex and violence for their own sake, but if it's integral to the story we have bought and will continue to buy stories which deal with these subjects quite explicitly. As long as your story or poem contains at least a glimpse or a hint of the fantastic — be it science fiction, fantasy, horror, suspense, surrealism, magic realism, or the ever-growing "unclassifiable" — it stands a chance of acceptance at *Transversions* — and we've even broken that rule.

We'd rather not look at electronic submissions, but *would* like to know if the story is available on disk — IBM format of almost any file type; Macintosh disks are better than nothing.

We're not likely to accept reprints with previous North American publication credits but will grudgingly look at them.

We don't like simultaneous submissions but will look at them. Please, be professional and clearly mark them as such; at least then we won't be too upset if we want to buy something that turns out to be already sold. Issue 3 is almost full. Look for it in late summer. We will continue to pay one cent Canadian a word for short stories to 10,000 words (payment for longer stories will be negotiated with the sale), and 25 cents a line for poems, for first Canadian publication rights. The rates will not rise until the magazine pays for itself, at which point any profits will be passed along to the writers and artists. We try to respond within two months.

Send fiction to Sally and Dale; send poetry directly to Phyllis:

Sally McBride and Dale Sproule, Editors
Transversions
Island Specialty Reports
1019 Colville Road
Victoria, BC V9A 4P5

Phyllis Gotlieb, Poetry Editor
Transversions
19 Lower Village Gate, PH#6
Toronto, ON M5P 3L9

Special Report: THE MARKETS

Tesseract 5

Beach Holme Press of Victoria, B.C., has sold its Tesseract Books imprint to an Edmonton-based consortium called The Book Collective headed by Candas Jane Dorsey. Other members of the consortium include Élisabeth Vonarburg, Mike Skeet, Lorna Toolis, and Robert Runté. Runté will coordinate all future volumes in the acclaimed Tesseracts anthology series, and will serve as co-editor of the next volume. He has issued the following call for submissions.

Tesseract 5 is the sixth in an award winning series of original anthologies of Canadian Speculative Fiction from Tesseract Books. (The fifth volume is Tesseract Q, translations of Canadian Francophone SF, slated for Christmas 1995 release.) Each volume is compiled by a different editorial team to ensure that the series is broadly representative of the best Canadian SF. Editors for Tesseract 5 will be Robert Runté and Yves Meynard.

The *Tesseracts* anthology series is open to submissions in either English or French from Canadians, landed immigrants, long-time residents, and expatriates. (Francophone stories will be translated into English for publication if accepted.) *Tesseracts* is open to both short fiction and poetry. While the series has included stories as long as 10,000 words, preferred length is 5,000 words or less; longer works will be considered only if of exceptional quality. Speculative fiction includes the genres of magic realism, science fiction, fantasy, dark fantasy, and fantastique.

With *Tesseracts 5*, this series becomes an annual. Story selection will therefore be made once a year. The deadline for submissions to *Tesseracts 5* is August 15, 1995. Reporting time is 12 to 15 weeks following the August 15 deadline.

Manuscripts must be typed double-spaced on 8½x11" paper, minimum weight 20 pounds. Please include your name, address, telephone number and, where applicable, your fax number and email address on the manuscript. We do not accept electronic submissions.

All manuscripts must be accompanied by a self-addressed, stamped envelope. If you wish your manuscript to be returned, the return envelope and postage must be sufficient for this purpose, or the manuscript will be considered disposable, and destroyed. Do not send originals.

If you require acknowledgment of receipt of your manuscript, include an additional self-addressed, stamped postcard. (Or use a stamped self-addressed 9x12" envelope instead and receive a Tesseract Books catalog along with your acknowledgment.)

Tesseracts 5
Tesseract Books
214-21 10405 Jasper Avenue
Edmonton, AB T5J 3S2

Sample copies of the previous volumes in this series are available from the same address. *Tesseracts 1* is \$4.95; *Tesseracts 2* is \$10.95; *Tesseracts 3* is \$7.95, and *Tesseracts-4* is \$8.95. Add \$2 postage and handling for each book ordered, plus 7% GST. A catalog of other Tesseract offerings is available free upon request. *

Special Report: THE MARKETS

Artemis Magazine

About the Project: The Artemis Project is a commercial venture to establish a permanent lunar base and to exploit the Moon's resources for profit. Our strategy for this project is to use its entertainment value as much as possible to pay for its initial development. The project is sponsored by the Lunar Resources Company of Texas.

An illustrated "frequently asked questions" paper is available for a

business-size SASE from The Artemis Project, P.O. Box 590213, Houston TX 77259-0213. You can also get the text of this paper, without the illustrations, by electronic mail. Send a message to artemis-faq@LunaCity.com. The faq is also available from the GENIE Science Fiction Round Table library.

About the Magazine: The magazine is a science and fiction magazine, published by Lunar Resources. It was formed as an adjunct to the Artemis Project, but is an independent entity.

Artemis Magazine will be publishing the best science and science fiction based, in some way, on lunar development. The more closely related to the Project, the better, but do not sacrifice a good story or informative article simply to get in a reference to the Project.

General Guidelines: Present lunar development in a positive, entertaining manner. The Moon is an attractive goal, to which people want to go. Please remember that we are part of Lunar Resources Company, so stories about colonists bashing the company that got them there probably won't make the cut.

Include an "about the author" paragraph with your manuscript, on a separate sheet.

Fiction: We're looking for near-term hard science fiction in which lunar development or life in a Moon colony plays a major role; however, stories need not be set on the Moon. We want well-plotted, character-oriented stories. We're especially looking for stories which put the reader into the lunar-development scenario. Technical accuracy is an absolute requirement, but don't bog down the story with unnecessary technical detail.

We'll consider any length up to 20,000 words. Shorter is better. We don't plan to serialize novels, but might welcome a series of stories based on the same characters. (Think of television situation dramas, rather than epic movies.)

Poetry: Keep the project and the purpose of the magazine in mind, and keep it short and not too obscure. Inspire the reader; appeal to his or her sense of wonder.

Science: Non-fiction articles should generally be limited to 5,000 words; short is better, but we'll consider longer. Articles can address any topic related to development of lunar industries, including the role of the Moon in further development of space travel. We plan for each issue to have feature articles on several standard topics: the politics of space, transportation systems, exploiting lunar resources, and updates from the other facets of the Project.

Target your work toward a general audience of educated, but not necessarily technically sophisticated, people. Include charts and tables if necessary, and explain them in the text.

A series of articles on the same subject might work, but each must stand on its own. Send a proposal and samples.

Illustrations should be separate from the text, with captions on a separate page.

Addresses: Fiction and poetry go to Ian Randal Strock, Editor, *Artemis Magazine*, 1380 East 17 Street, Suite 201, Brooklyn NY 11230. [Strock is former assistant editor of *Asimov's* and *Analog*.]

Science articles should be submitted to David Burkhead, Science Editor, *Artemis Magazine*, Box 831, Akron OH 44304-1873.

Payment: We pay on acceptance, 5 to 8 cents a word, depending on length, for science and fiction. \$1 per line for poetry. Since we are still putting both the corporation and the magazine together, there may be some delay before we can definitely accept your work, but once we're up and running, response times will drop.

A final note: These guidelines describe what we expect the magazine to be. If you can write a piece that fits this bill, we want you! However, we're also open-minded enough to be interested in a story that contradicts everything said here, and yet won't let us reject it. *

Special Report: THE MARKETS

Sell Those Words!

by Randal A. Dannenfels

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Randy Dannenfels is a member of the Science Fiction and Fantasy Literature Forum on the CompuServe Information Service who lives in Xenia, Ohio. Every month he uploads a market-report guide. It's one of the best, most-comprehensive, most-reliable, and most-timely in the industry —and, with Randy's kind permission, we're reprinting the May 1995 version of his guide here (Randy's guide also appears in each issue of *Speculations*, a wonderful new magazine for SF writers). To find the latest version on CompuServe, simply GO SFLIT, select the "Pros and Publishing" library, and download file MARKET.TXT.

This is a brief listing of the markets currently open to Science Fiction and Fantasy. For further info on a market, send to the listed address a request (with SASE) for fiction guidelines and/or info about obtaining a sample issue of the publication. The standard format for submissions (typed or computer printout (near-letter-quality or better, left justified only, elite or pica font equivalent, black ink, double spaced on one side only of white typing paper, with a one inch border all around) applies to these markets, unless otherwise specified. Enclose with the submission a SASE with sufficient postage for return of the submission. Obtain International Reply Coupons (IRCs) at the post office for SASEs for foreign markets.

Please send additions, corrections, and comments about this listing via email to Randy Dannenfels on CompuServe at 76114,3530. Also, send recent (last two months) market response times so I can update/fill-in-the RT data. Thanks.

CompuServe and I do not accept liability for the use of this information, and so on and so forth, insert the rest of your favourite disclaimer here.

SF = Science Fiction, F = Fantasy, DF = Dark Fantasy, H = Horror, SS = Sword & Sorcery, YA = Young Adult, P = Poetry.

Response Times (Shortest/Median/Longest). ■ = New Listing. All email addresses are Internet addresses.

PRO MAGAZINES (paying a minimum of two cents per word, and having a high circulation)

Absolute Magnitude: Mr. Warren Lapine, P.O. Box 13, Greenfield, MA 01302. SF. Up to 25,000 words. Action and adventure, like Heinlein, hard SF, prefers over 5,000 words, no time travel or humour. 3 cents per word. 11/26/58

Adventures of Sword & Sorcery: Mr. Randy Dannenfels, P.O. Box 285, Xenia, OH 45385. SS. 1,000-7,500 words. S&S action and adventure like Tolkien/Leiber/Kurtz, but with 90's sensibilities, sexual content only as required by the story, but not excessive/porn, include cover letter with credits. 3-6 cents per word. 73/132/156

Alfred Hitchcock's Mystery Magazine: Ms. Cathleen Jordan, 1540 Broadway, New York, NY 10036. SF/F/DF/H. Up to 14,000 words. Ghosts, futuristic, atmospheric, suspense, must contain a crime or the suggestion of one. 7 cents per word.

Analog Science Fiction And Fact: Dr. Stanley Schmidt, 1540 Broadway, New York, NY 10036. SF. Up to 20,000 words. Science fiction, technological. 5-8 cents per word. 22/30/41

Artemis Magazine: Mr. Ian Randal Strock, 1380 East 17 St, Suite 201, Brooklyn, NY 11230. SF/P. Up to 20,000 words. Upbeat near-term hard SF involving lunar development or life on the moon. 5-8 cents per word.

Asimov's Science Fiction: Mr. Gardner Dozois, 1540 Broadway, New York, NY 10036. SF/F/DF/P. Up to 20,000 words. Character-oriented, literate, thoughtful, no multiple submissions. 5-8 cents per word. 54/110/147

Beyond: Mr. David Riley, 130 Union Rd, Oswaldtwistle, Lancashire, BB5 3DR UK. SF/F/DF/SS. Up to 6,000 words, £30 per 1,000 words, send disposable MS and 2 IRCs for reply if outside the UK.

Cemetery Dance Magazine: Mr. Richard T. Chizmar, P.O. Box 858, Edgewood, MD 21040. DF/H. Up to 5,000 words. Horrific, cross-genre, dark mystery, disturbing, supernatural, likes Halloween-themed stories, but no clichés, response time slowed due to illness. 3-5 cents per word. 24/31/76

Century: Mr. Robert K. J. Killheffer, P.O. Box 150510, Brooklyn, NY 11215-0510. SF/F, 1,000-20,000 words. Literate, intelligent speculative fiction, strong characterization. 4-6 cents per word. 97/130/172

Crank! Mr. Bryan Cholfin, P.O. Box 380473, Cambridge, MA 02238. SF/F/DF. 3,000-10,000 words. Imaginative literature, surrealism, magic realism, humour. 6-10 cents per word. 7/15/43

Dragon Magazine: Ms. Barbara G. Young, P.O. Box 111, Lake Geneva, WI 53147. F/SS. 1,500-8,000 words. Quests, battles, magical warfare, but not clichéd D&D stuff or oriental fantasy, PG-13, send SASE for Disclosure Form which must be included with submissions. 5-8 cents per word. 19/25/40

Edge Detector: Glenn Grant, P.O. Box 355, Stn H, Montreal, Quebec, Canada H3G 2L1. SF/F. Up to 8,000 words. Convincing extrapolations of the near future, stories that take chances, some Urban/Contemporary F, disposable manuscripts preferred. 5-8 cents per word.

Expanse: Mr. Steven E. Fick, 7982 Honeygo Blvd, Suite 49, Baltimore, MD 21236. SF. 1,000-5,000 words. Hard/soft SF, sense-of-wonder, positive, new nations, customs, cultures, philosophies, exploration and introspection, no gratuitous violence or sex, also wants Classic Pulp reprints — send for details. Caution — may be out of business. 5-8 cents per word. 60/73/109

Interzone: Mr. David Pringle, 217 Preston Drive, Brighton, BN1 6FL UK. SF/F. 2,000-6,000 words. Intelligent, unusual, innovative. £30 to £35 per 1,000 words. 39/73/102

■ **Lore:** Mr. Michael Beck, #22 - 1917 West 4th Ave, Vancouver, BC, Canada, V6J 1M7. SF/F/DF/SS/H. 2,000-8,000 words. Mix genre fiction, various types: adventure, romance, SF, mystery, horror, and westerns, refrain from explicit descriptions of sex or violence, sexism or racism, query before email subs: Michael_Beck@mindlink.bcca. 3-6 cents (Cdn)/word.

The Magazine of Fantasy & Science Fiction: Ms. Kristine Kathryn Rusch, P.O. Box 11526, Eugene, OR 97440. SF/F/DF. Up to 25,000 words. Strong characterization, literate, relationships, wants to get more humour and SF, overstocked on ghost stories. 5-7 cents per word. 13/63/129

Marion Zimmer Bradley's Fantasy Magazine: Ms. Marion Zimmer

Bradley, P.O. Box 249, Berkeley, CA 94701. F/SS. 500-7,500 words. Action, adventure, strong female characters, no sexism, strong language or YA protagonists, PG-13, prefers shorter lengths and non-disposable submissions. 3-10 cents per word. 19/36/65

Non-Stop SF Magazine: Mr. K.J. Cypret, P.O. Box 981, Peck Slip Station, New York, NY 10272-0981. SF/F/DF. Up to 10,000 words. SF and modern F, literate, the effect of technology on humanity, overstocked. 2-5 cents per word. 57/94/149

Omni: Ms. Ellen Datlow, c/o General Media, 277 Park Ave, 4th Floor, New York, NY 10172-0003. SF/F/DF. 2,000-10,000 words. Literate, thought-provoking, no space opera or supernatural. \$1,250-\$2,500/story. 10/39/56

Playboy: Ms. Alice K. Turner, 680 North Shore Dr, Chicago, IL 60611. SF/F/DF. 1,000-6,000 words. Serious, contemporary, include cover letter. \$2,000-\$5,000/story. 32/52/89

Pulphouse Magazine, Mean Streets, and Abrupt Edge: Mr. Dean Wesley Smith, P.O. Box 1227, Eugene, OR 97440. SF/F/DF/H/SS. Up to 9,000 words. Strong characterization, fast moving plot, intriguing settings, cross-genre, reading for all three mags, so also looking for Mystery and Suspense, somewhat heavily stocked. 3-7 cents per word. 11/45/74

Radius: Mr. Ewan Grantham, 926 Oakview Lane, Anoka, MN 55303. SF/F/P. Up to 20,000 words. Character-oriented, thoughtful, technological without being tech-centred, send disk along with mailed stories, query if interested in new Shareware Fiction section, include cover letter, email subs (RTF format): grantham@mr.net. 3-8 cents per word. 22/57/87

Realms of Fantasy: Ms. Shawna McCarthy, P.O. Box 527, Rumson, NJ 07760. F/DF/SS. Up to 10,000 words. All types of fantasy, preferred length is 5,000-8,000 words, heavily stocked, reading very selectively. 4-8 cents per word. 21/98/140

Science Fiction Age: Mr. Scott Edelman, P.O. Box 369, Damascus, MD 20872-0369. SF/F/DF/SS/P. 1,000-22,000 words. Hard/soft SF, magic realism, literate, ambitious, particularly looking for 18,000-22,000 words, uses 1 F-type story/issue (non-contemporary). 4-8 cents per word. 5/7/9

Tomorrow: Mr. Algis Budrys, P.O. Box 6038, Evanston, IL 60204. SF/F/DF/H. Up to 10,000 words. Any type of Speculative Fiction, heavily stocked, no cover letters. 3-7 cents per word. 10/12/23

Valkyrie: Ms. Liz Holliday, 31 Shottsford, Wessex Gardens, London W2 5LG UK. SF/F/DF/H. Up to 3,000 words. Looking for fiction at the populist end of the spectrum, particularly looking for something (possibly Cthulhoid creeping nastiness) for the Halloween issue, email subs: liz@gila.demon.couk. £20 per 1,000 words.

Worlds of Fantasy & Horror: Mr. George Scithers, 123 Crooked Lane, King of Prussia, PA 19406-2570. F/DF/H/SS. Up to 20,000 words. Fiction in the *Weird Tales* style. 6 cents per word. 17/38/102

Zero Gravity Freefall: Mr. Daniel Berg, 30210 SE Lake Retreat S Dr, Ravensdale, WA 98051. SF. Up to 7,500 words. Speculative fiction on the future state of humankind, characterization, innovation, experimentation, include cover letter, email subs: danny-boy@genie.geis.com. 3 cents per word.

SEMI-PRO MAGAZINES (paying at least one cent but less than three cents per word)

Cadence: Mr. John J. Liptow, P.O. Box 8128, Janesville, WI 53547-8128. F/DF/P. Up to 2,800 words. Literary, "grass-roots," non-genre

F, include cover letter, no multiple subs. 1 cent/word.

■ **Deathrealm:** Mr. Mark Rainey, 2210 Wilcox Dr, Greensboro, NC 27405. DF/H. Up to 6,000 words. Classic *Weird Tales* stories, terror-filled, supernatural/occult, monsters, include cover letter, no multiple subs, opens to subs June 1 '95. 1 cent/word.

A Different Beat: Ms. Sandra Hutchinson, 7 St. Luke's Rd, Boston, MA 02134. SF/F/DF/H. 100-5,000 words. Stories about law enforcement, cops and others facing the unordinary, mysteries, writers' guidelines available and recommended, particularly looking for humorous short-shorts. 1 cent/word.

Fantastic Collectibles Magazine: Mr. Ray F. Bowman, P.O. Box 167, Carmel, IN 46032. SF. Up to 5,000 words. Limited number of stories used in each issue, hard, Campbellian SF, no profanity/sex. 2-3 cents per word.

Fantasy Macabre: Ms. Jessica A. Salmonson, P.O. Box 20610, Seattle, WA 98102. DF/H. Up to 3,000 words. Morbid, loneliness, supernatural, menacing atmosphere rather than gore, beauty of terror, no guidelines available. 1 cent/word. 15/37/54 days

Hobson's Choice: Ms. Susannah C. West, P.O. Box 98, Ripley, OH 45167. SF/F. 2,000-10,000 words. Technological, hopeful, strong female characters, humour/satire, overstocked, buying very selectively. 1-4 cents per word. 7/21/62

Horizons SF: Mr. John C.H. Wong, Box 75, Student Union Bldg, 6138 S.U.B. Blvd, University of British Columbia, Vancouver, V6T 1Z1 Canada. SF/F/DF/H. Up to 15,000 words. Various genres. 1-2 cents (Cdn)/word.

The Leading Edge: Michael Carn, 3163 JKHB, Provo, UT 84602. SF/F/DF/P. Up to 12,000 words. No excessive sex/violence/language. 1 cent/word.

Manifest Destiny: Mr. David K. Hobaugh, P.O. Box 4066, Greensburg, PA 15601-7066. SF. Hard-core Science Fiction, creditable technology, time travel, genetics, crime, alien civilizations, no graphic sex, include cover letter with bio, subs on disk encouraged, simultaneous subs okay if noted, overstocked. ½-1 cent/word.

Meng & Ecker: Savoy Books, 279 Deansgate, Manchester, M3 4EW, England. DF/H. Adults-only fiction using the title characters Meng & Ecker, should write for guidelines/sample copy. 4 cents per word.

Noir Stories: Mr. Brian Hall, 1825 Linhart Ave, Unit #12, Fort Myers, FL 33901. SF/F/DF/H. Up to 5,000 words. Suspenseful, fearful, no stereotyped supernatural, steeped in darkness, no splatter-punk or SS, send disposable MS and letter size SASE. 1 cent/word. 8/16/25

On Spec: P.O. Box 4727, Edmonton, Alberta, T6E 5G6 Canada. SF/F/DF/H/SS/P. Up to 6,000 words. Preference given to Canadian authors, must be in competition format (author name and phone number only in cover letter, not on story). 1-2 cents (Cdn)/word.

Phantasm: Mr. J.F. Gonzalez, 235 E Colorado Blvd, Ste 1346, Pasadena, CA 91101. DF/H. Up to 10,000 words. Horrific, unique, believable, cross-genre, simultaneous subs okay if noted, heavily stocked. 1 cent/word.

Pirate Writings: Mr. Edward J. McFadden, 53 Whitman Ave, Islip, NY 11751. SF/F/DF/P. 250-7,500 words. Cutting edge, radical, PG-13, particularly looking for mysteries, include cover letter with credits. 1-5 cents per word. 5/8/11

Pulp Fiction Magazine: Mr. Clancy O'Hara, 2023 Hermosa Ave,

Hermosa Beach, CA 90254. SF/F/DF/H. Looking for genre fiction with a spin, that transcends its humble origins. 1 cent/word.

The Silver Web: Ms. Ann Kennedy, P.O. Box 38190, Tallahassee, FL 32315. SF/DF/H/P Up to 8,000 words. Thought-provoking, surprising, bizarre, dark, surreal, no traditional monster or revenge stories. 2-3 cents per word. 8/12/25

Sirius Visions: Ms. Marybeth H. O'Halloran, 1075 NW Murray Rd #161, Portland, OR 97229. SF/E. 1,000-10,000 words. Literature of hope, visionary, humorous, positive subtext, mystical, upbeat, but not utopian, recently looking for more SF, include cover letter. 1-3 cents per word. 21/58/86

Skull: Mr. Mike Baker, P.O. Box 1235, Burbank, CA 90507. SF/DF/H. Up to 5,000 words. Looking for dark fiction, bleak, nihilistic, no clichés, magazine going on hiatus, but still currently accepting submissions. 1-3 cents per word. 39/73/116

Space & Time: Mr. Tom Piccirilli, 138 W 70th St, Apt 4B, New York, NY 10023-4432. SF/F/DF/H/SS/P Up to 10,000 words. Hard/soft SF, supernatural and mysterious horror and that which defies categorization, heavily stocked. 1 cent/word.

Terminal Fright: Mr. Kenneth E. Abner Jr, P.O. Box 100, Black River, NY 13612. DF/H. 1,500-10,000 words. Supernatural, gothic, occult, ghosts, monsters, demons, not serial slashers, no excessive vulgarity, sex, gore, looking particularly for sinister, loathsome and downright frightening vampire stories, include cover letter, simultaneous subs okay if noted, prefers longer stories and disposable submissions. ½-2 cents per word. 7/32/45

Thirteenth Moon: Mr. Jacob Weisman, 1459 18th St, San Francisco, CA 94107. SF/F/DF/H/P Up to 3,000 words. Literary fiction, magic realism, not too genre specific, not space opera/cyberpunk, 1-3 cents per word. 20/42/75

Thunder's Shadow: Mr. Erik Secker, P.O. Box 387, Winfield, IL 60190. DF/H. 3 cents per word.

Transversions: Editors: Mr. Dale L. Sproule & Ms. Sally McBride, 1019 Colville Rd, Victoria BC, V9A 4P5 Canada. SF/DF/H/P. Strange, quirky fiction that crosses the genre boundaries or comes at it sideways. 1 cent (Cdn)/word. 38/48/79

The Urbanite: Mr. Mark McLaughlin, P.O. Box 4737, Davenport, IA 52808. SF/DF/H/P. Up to 3,000 words. Theme for #6: Strange Fascinations, all stories must be set in city or suburbs, SF but not hi-tech SF, surrealism rather than gritty realism, bizarre humour, subtle/sly H, not focused on gore. 2 cents per word.

Year 2000: Ms. Blythe Ayne, P.O. Box 84184, Vancouver, WA 98684-4184. SF/F/DF. Up to 3,000 words. Literary, but accessible, myths, magic realism, positive, ethnologic insights, no violence. 1 cent/word. 29/89/120

ANTHOLOGIES

■ **Darkside: Horror for the Next Millennium:** Mr. John Pelan, 4128 Woodland Park Ave North, Seattle, WA 98103. DF/H. 2,500-10,000 words. Stories that explore either the dark side of the human psyche or the dark side of present society, guidelines recommended. 3 cents per word.

Dragons: Mr. James B. King, 50 Basin Dr, Mesa, WA 99343. F/DF/SS. 5,000-15,000 words. Stories centered around dragons, with no explicit sex or explicit language, no guidelines requests. 1 cent/word.

The Future of History: Mr. John F. Carr, J.E. Pournelle & Associates, 12190½ Ventura Blvd, Box 372, Studio City, CA 91604. SF. Up to 14,000 words. The rise and fall of civilizations, spanning centuries and star systems. 3-8 cents per word.

Gothic Ghosts: Ms. Wendy Webb, 5201 Antelope Lane, Stone Mountain, GA 30087-1206. DF/H. 3,000-7,500 words. Old-fashioned, dripping with atmosphere, character-driven ghost stories, ending must be chilling, unsettling, unnerving, no SF, graphic sex, or gore, deadline Sept. 15 '95. 10 cents per word.

The Horns of Elfland: Ms. Ellen Kushner & Mr. Donald G. Keller, 30 St. Mark's Place, Brooklyn, NY 11217. F/DF/SS. Up to 10,000 words. Mythic or contemporary fantasy with musical themes, any aspect of music/musicians/musical instruments/songs. 6 cents per word.

■ **Lankmar: New Adventures of Fafhrd and the Gray Mouser:** Mr. Edward E. Kramer, 1017 Mansfield Court, Norcross, GA 30093. SS/DF. All stories should feature Lankmar, Fafhrd, and the Gray Mouser, but in your own style, other characters in Fritz Leiber's Nehwon mythos can be used in addition, story may use characters, places, and events created in your own previous works, but we are not specifically seeking crossover stories, only limitation is your characters must remain factually consistent with Fritz Leiber's, settings from any period in the lives of Fafhrd and the Gray Mouser can be used, query for over 10,000 words, deadline Sept. 15 '95. 10 cents per word.

Leviathan: Mr. Luke O'Grady & Mr. Jeff VanderMeer, P.O. Box 4248, Tallahassee, Florida 32315. F/DF/H. Up to 10,000 words; query first if more. Journeys into the unknown, whether figurative or literal, beyond genre, experimental, surreal, inventive, no SF, standard monster or fairy-tale stories, if possible send two copies of story, deadline June 30 '95. \$100/story. 5/11/19

New Altars: Jewish and Christian based stories: Ms. Sandra Hutchinson, 7 St. Luke's Rd, Allston, MA 02134. Pagan and "other" based stories: Ms. Dawn Albright, 6 Stickney Ave Apt 2, Somerville, MA 02145. SF/F/DF/H. Up to 15,000 words. Speculative fiction of all kinds about religion, particularly need humour, positive, and Judaism or Muslim based stories, guidelines available, query regarding possible reprints. 3 cents per word, 13/33/68

A Nightmare's Dozen: Mr. Michael Stearns, Jane Yolen Books, 525 B St, San Diego, CA 92101. YA DF/H. 2,000-5,000 words. No graphic horror, humour a plus, deadline Sept. 30 '95, guidelines recommended. 6 cents per word. 44/58/159

Northern Frights 3: Mr. Don Hutchison, 585 Merton St, Toronto, Ontario M4S 1B8 Canada. DF/H. Stories set in Canada, stories can be set elsewhere only if by Canadian authors, soft horror, genuine chills rather than cheap shocks. \$100 (Canadian)/story.

■ **Stranglehold: Pro-Wrestling Horror Stories:** Mr. John Pelan, 4128 Woodland Park Ave North, Seattle, WA 98103. DF/H. 2,500-10,000 words. Stories must encompass both elements described in the title. ½-1 cent/word.

Writers of the Future: Contest rules and entries: P.O. Box 1630, Los Angeles, CA 90078. SF/F/DF/SS \$500-\$5,000 plus anthology payment for winners. Send SASE for format/info, or obtain info from published antho. Reports in 8-10 weeks after each quarterly deadline.

MAJOR BOOK PUBLISHERS

Avon Books: Mr. John Douglas, 1350 Ave of the Americas, New York, NY 10019. SF/F. 80,000-120,000 words. At least first 3 chapt-

ers and synopsis. 64/75/306

Baen Books: Ms. Toni Weisskopf, P.O. Box 1403, Riverdale, NY 10471. SF/F. 80,000-110,000 words. Complete MS and synopsis. 29/52/138

Bantam Spectra Books: Ms. Jennifer Hershey, 1540 Broadway, New York, NY 10036. SF/F/DF. Query first. 29/58/75

Berkley Ace: Ms. Ginjer Buchanan, 200 Madison Ave, New York, NY 10016. SF/F/DF. 70,000-80,000 words. First 3 chapters, cover letter, and synopsis, also looking at queries for *Quantum Leap* novels. 36/69/922

DAW Books: Mr. Peter Stampfel, 375 Hudson St, New York, NY 10014-3658. SF/F/DF/H. 70,000+ words. Complete MS, cover letter and synopsis, heavily stocked. 34/172/538

Del Rey Books: SF: Ms. Shelly Shapiro; F: Ms. Veronica Chapman, 201 E 50th St, New York, NY 10022. SF/F. 60,000-120,000 words. At least first 3 chapters, cover letter and outline. 21/87/249

Dell Cutting Edge: Ms. Betsy Bundschuh, 1540 Broadway, New York, NY 10036. DF/H. 80,000-100,000 words. At least first 3 chapters, cover letter synopsis.

HarperPrism Books: Mr. John Silbersack, 10 E 53rd St, New York, NY 10022-5299. SF/F/DF/SS/H. Query first.

Roc Books: Ms. Amy Stout, 375 Hudson St, New York, NY 10014-3657. SF/F/DF. 60k+ words. Overstocked on F. Query first.

St. Martin's Press: Mr. Gordon Van Gelder, 175 Fifth Ave, New York, NY 10010-7848. SF/F/H. Complete MS, cover letter and synopsis. 45/57/81

Tor Books: Mr. Patrick Nielsen Hayden, 175 Fifth Ave, New York, NY 10010. SF/F. 80,000-150,000 words. At least first 3 chapters, cover letter and synopsis.

TSR Books: P.O. Box 756, Lake Geneva, WI 53147. SF/F. Hard SF and traditional F., first 3 chapters, cover letter and synopsis.

Warner Aspect Books: Ms. Elizabeth Mitchell, 1271 Ave of the Americas, New York, NY 10020. SF/F. 75,000-150,000 words. Query first.

Zebra Books: Mr. Pat LoBrutto, 850 Third Ave, New York, NY 10022. DF. 85,000-100,000 words. Heavily stocked. At least first 3 chapters, cover letter and synopsis.

The above info was compiled from data generated by my own submissions and requests, and those of friends and neighbours, electronic and otherwise, and from a variety of other sources.

Some good sources include: *Locus* (P.O. Box 13305, Oakland, CA 94661), *Science Fiction Chronicle* (P.O. Box 022730, Brooklyn, NY 11202), *Scavenger's Newsletter* (519 Ellinwood, Osage City, KS 66523), *The Gila Queen's Guide To Markets* (P.O. Box 97, Newton, NJ 07860), *The Report* (P.O. Box 1227, Eugene, OR 97440), *The SFWA Bulletin* (P.O. Box 1227, Eugene, OR 97440), *Speculations* (1111 W El Camino Real STE 109-400, Sunnyvale, CA 94087-1057), GENie, and CompuServe. *

Randy Dannenfels is the editor of the magazine *Adventures of Sword & Sorcery*.

Special Report: THE MARKETS

Reprints Wanted!

Robert J. Sawyer and David Skene-Melvin (editor of *Crime in a Cold Climate*, and past administrator of the Crime Writers of Canada) are putting together an anthology called *Crossing the Line*. This is an entirely reprint anthology of crime stories that are either also SF, fantasy, or horror. (The crime in question doesn't have to be murder.)

We've almost completed the book, but are still interested in seeing additional material. We prefer to get stories on diskette (any size or density MS-DOS disk in any word-processing format, or any common Mac word-processing format — but Mac disks *must* be high-density). If your story is so old (we've got one from 1888!) that it's not on disk, then hardcopy is fine, of course. We'll also look at stories that are scheduled for publication, but haven't actually yet appeared.

The book is currently under consideration at a major Canadian publishing house, but we haven't yet made a deal, and are still tinkering with the story line-up. Since reprints are found money, why not give us a shot? This market closes August 31, 1995. Robert J. Sawyer, 7601 Bathurst Street, #617, Thornhill, ON L4J 4H5 *

Special Report: THE MARKETS

Needed: Literary SF

Into the Midnight Sun, an anthology of literate science fiction by Canadian authors, requires quality speculative fiction.

Wanted: science fiction, science fantasy, and experimental prose stories exploring human evolution, set in any dystopian or utopian society, between any series of rising and falling civilizations (think of *Last and First Men* by Olaf Stapledon). Stories should focus on humanist, social, or environmental themes.

The anthology's mission: To reveal the lives of the characters in their times; their struggles, triumphs, tragedies, loves, hates. The integral use of religion, philosophy, sex, or sensuality, politics and/or violence is welcome. Stories can be realistic or surrealistic. Wanted are the stylish (in the vein of Cordwainer Smith), the romantic (*à la* Gene Wolfe), the adventurous (e.g., H. G. Wells), and the humorous (like R. A. Lafferty).

Lengths: 2,000 to 10,000 words, plus one or two novelettes up to 16,000 words. Pay rate is 1 to 2 cents per word upon publication, plus copies. Michael Magnini, Editor, *Into the Midnight Sun*, P.O. Box 66547, Stoney Creek, ON L8G 5E6. *

Special Report: THE MARKETS

New Canadian Press

RiverBend Press is seeking completed SF and fantasy novels, from 55,000 to 200,000 words. No electronic submissions, but do include an email address with your submission, if you have one.

Please send a query letter with a synopsis, the first three chapters, an outline of future volumes if it is a series, and a SASE. The expected response time is less than three months. We pay professional novel rates upon publication, subject to negotiation.

Our SF imprint is Alien Vistas. We are looking for novels that fall into one of these categories: a story set in a culture that has been invented by the author; a story about our Earth culture meeting an alien culture; and a story about science. SF editor: Lynn Jennyc.

Our fantasy imprint is Dragon Moon Press. We are looking for historical fantasy, contemporary fantasy, and epic fantasy novels. Fantasy editor: Gwen Gades.

RiverBend Press, Box 75064, Cambrian P.O., Calgary, AB T2K 6J8; (403) 282-5206; ljennyc@freenet.calgary.ab.ca. *

WRITING REFLECTIONS

And Injustice for Some

by Edo van Belkom

Reprinted from *Iguana Informer*, February 1995

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INTRODUCTION

“And Injustice For Some” was the sixty-sixth short story I had written. By the time it found a home, it was the sixty-third short story of mine to be accepted for publication.

As short stories go it’s admittedly not one of my best, but neither is it one of my worst. Trying to be as objective about the story’s merits as possible — and writers can never be truly objective about their own work — I’d say it falls somewhere right in the middle, better than “War Cry” (*Deathport*) but perhaps not as good as “Scream String” (*Shock Rock 2*).

But regardless of the perceived qualities or shortcomings the story might have, I can easily say that no other story I’ve yet written has ever meant more to me, or come straighter from my heart.

What? you say. A story about a superhero?

“And Injustice For Some” was written in February of 1993 in a hospital room on a borrowed portable computer. In January of that year, January 11 to be precise (this date burned into my memory for obvious reasons), a routine x-ray revealed a fist-sized cancerous tumor in the chest of my wife Roberta.

As I write this, I can remember everything about that night as if it were yesterday. It was a Monday night, I had been called to the hospital from an Ontario Hydra meeting (Ontario Hydra being the group of SF professionals in and around Toronto), and had expected to find my wife there and everything to be fine. Instead the emergency department looked empty, the faces of the staff solemn. The doctor who showed us the x-ray revealing the tumor seemed nervous, almost apologetic over the fact that he had discovered something terribly wrong. (The x-ray had been taken merely as a precaution since Roberta had been complaining of minor bronchitis.)

The scene in the story in which Nightshadow looks at the x-ray is exactly the way I had looked at the x-ray. His feelings were my feelings at the time.

We left the hospital and somehow I drove us to my in-laws where our year-old son Luke was already asleep. We did our best to try and function normally — talking, watching some television, but nothing we did felt right.

How could it?

The news had been a devastating blow. Here was a woman just over thirty with a one-year-old child, she had never smoked, never drank, never done an unhealthy thing in her life . . . with cancer. It didn’t seem right. It didn’t seem fair.

Neither of us slept well that night, but Roberta did eventually manage to get some rest. Ironically, it was the same night Mario Lemieux (the Pittsburgh Penguins hockey star) made public his on-going bout with cancer. Roberta watched the news reports and heard how Lemieux would be back on the ice in six to eight weeks. This lifted her spirits considerably.

The next day began with the first of seemingly endless visits with all manner of doctors — from our family physician to several different oncologists, from surgeons to internalists. At this point we didn’t know what the tumor was, even though, looking back on it, I’m sure the doctors already had an opinion they weren’t inclined to share with us for fear of raising false hopes.

Things continued to move quickly, and less than ten days later Roberta checked into St. Joseph’s Health Centre in Toronto for a routine biopsy of the tumor.

And that’s when the real trouble began.

What started out as a simple biopsy to extract a small portion of the tumor for analysis quickly turned into a nightmare. Because the tumor was so large it had pushed several vital parts within the chest cavity out of place. When the doctors went looking for the tumor they accidentally cut into an artery and Roberta had to be rushed by ambulance to Toronto General Hospital where a thoracic team is on standby twenty-four hours a day. They opened up her chest, repaired the artery and took more than enough biopsy samples.

Open-heart biopsy is what I like to call it.

After that operation Roberta spent two days in intensive care and the next two weeks recovering in hospital, while the rest of us spent fearful days awaiting the results of the biopsy. In the interim the doctors speculated that the tumor was possibly one of three types of cancer: Hodgkin’s Disease, Lymphoma, or Thymoma, the first being the most desirable, the third being the least. (Imagine that! A most-desirable form of cancer.)

It was during this time, this period of waiting, that the story “And Injustice For Some” was written.

When people talk about writing or being a writer they often say things like, “I’d like to write, but I haven’t got the time.” Of course, as corny as it might sound, people who truly have the desire to write, have it in their blood. Instead of wishing for the time to write, they make time for it. They simply have to write.

Here I was, spending my days tending to my wife, tubes running in and out of her body and an annoying suction machine running day and night, and still I needed to write something . . . anything.

Perhaps it was a way to occupy my mind during the few moments each day when Roberta would fall asleep, or maybe I was telling myself that for her life to continue everything about our lives had to continue on unhindered.

Whatever the reason, I kept working.

My good friend, SF writer Robert J. Sawyer, borrowed a portable computer from his mother and in turn loaned it to me so I could work by my wife’s bedside. The first story I worked on was the revisions to “Scream String,” published in *Shock Rock 2*, edited by Jeff Gelb.

Shortly after completing “Scream String” I learned of a superhero anthology being edited by Nathan Archer and Kurt Busiek called *Behind the Mask*.

After spending a few days thinking about story ideas I came up with a story about a superhero who discovers he has cancer. It seemed a natural considering the environment I was living in at the time. So, I sent Nathan Archer an outline for “And Injustice for Some.”

He didn’t like the outline for various reasons and told me the chances of him buying the story after it was written were slim.

Still, this was a story I wanted to write, if for nothing else than to capture some of the emotions I’d been feeling during that hellish month.

Now, after re-reading the story in preparation for writing this essay, I’m amazed to find that it’s all there, all of my fears, all of my anger, everything I was feeling at the time. The story reminded me how devastating a blow the event had been in our lives, and I’m glad now that I wrote it. Admittedly, someone else reading the story might only feel some of the emotions that were running through me at the time, while some others might not feel anything at all. No matter, it’s all there for me, and, as Dean Koontz has so often said, writers should write the stories that are important to them.

This one was important to me.

So, I wrote the story on the borrowed portable computer set up on a food table in Roberta’s hospital room and made sure as many aspects of my surroundings as possible found their way into the story. For example, my wife’s room number was East 508, the same room number as in the story, and Code White is Northwestern General Hospital’s code for a dangerously violent person.

When I finished the story I sent it to Nathan Archer with little hope that he would buy it. No surprise, he quickly rejected it. After that I sent it to a few other magazines with similar results. Then I put the story away, which is very unlike me (I rarely give up on stories, my reject champion having now amassed a total of seventeen rejection slips). To tell the truth, I really didn’t care if the story was ever

published in a magazine or not. I wrote the story for myself and it would always be there for me to read whenever I wanted to. So, I put it away and forgot about it — the proverbial trunk story.

Meanwhile back at the hospital . . .

After three weeks of waiting the biopsy results came in and the doctors decided the tumor was Hodgkin's Disease — a curable form of cancer. But the relief over that diagnosis was short-lived as Roberta still had to undergo six months of intensive chemotherapy and another month of radiation treatment.

It was a difficult time, a veritable roller-coaster ride of physical and emotional pain. Roberta underwent twelve chemotherapy sessions every other Thursday. The treatment was aggressive, the combination of drugs literally toxic to the human body, and Roberta was physically incapacitated for up to five days after each treatment. Her hair fell out, she gained some weight, and every other weekend she wondered if it was all worth going through.

I guess I can best sum up that time by saying that when you count slowly, twelve is a very big number.

But, the tumor shrank throughout the chemotherapy and continued to shrink during radiation treatments. When it was all over, tests showed that the tumor was gone and all of the cancer cells had been destroyed.

Simply put, the treatment was a complete success.

Which brings me back to the story and this little essay.

The success of my wife's treatment made me think about the story again, this time with an eye to seeing it in print along with an essay about its creation. I think I just wanted these events to be on record somewhere and I'm grateful to *Iguana Informer* editor Davi Dee who allowed me this opportunity to be more than a little self-indulgent.

I also think that, in a small way, I wanted to provide the ultimate answer to that timeless question — "Where do you get your ideas?"
Life.

And Injustice for Some

by Edo van Belkom

The air was full of the smell of death.

Although he was in one of the best hospitals in the city and people were being made well all around him, his super-sensitive olfactory nerves could smell illness and decay almost to the exclusion of everything else.

Or maybe it was the smell wafting up from the wound in his shoulder, the blood and antiseptic clouding his senses and forbidding him to see the hospital for what it was — a place of healing.

The door swung open and Doctor Sawyer trundled in, a large plain brown envelope under his arm.

"What's the good news, doc?"

"Well, Mr. Nightshadow, sir—"

"Please," interrupted the superhero. "Just call me Nightshadow."

"All right . . . Nightshadow," the doctor said, pushing his glasses up onto the bridge of his nose. "The good news is that the x-ray shows that the bullet caused no major damage."

The doctor paused, pulling his lips back in a awkwardly strained smile.

After a moment's silence, Nightshadow felt compelled to break it. "That's great, doc. These punks are getting better armed all the time. I keep telling myself to be more careful; maybe now I've learned my lesson." Nightshadow finished speaking and the awkward silence returned.

"Uh . . . I don't know how to tell you this, but . . ." The doctor's eyes dropped to the floor.

"But what?"

The doctor breathed a deep sigh. "There's something else on the x-ray. It shows a mass in your chest. I'm afraid it might be cancerous."

Nightshadow's eyes opened wide and his jaw dropped, forming a

perfect "O" of disbelief.

"I'm just as shocked as you are."

"Can I see the x-ray?" Nightshadow's voice cracked slightly.

"Sure," the doctor said enthusiastically, as if he were happy to be distracted by the simple task of switching on the lightscreen set into the wall. He slipped the x-ray into the clip at the top of the frame and let the negative fall against the light like a page.

Nightshadow slowly got up off the bed, wincing slightly from the pain in his shoulder, and made his way to the doctor's side.

The doctor remained still and silent as Nightshadow looked at the cloudy black and white image for several minutes. There was indeed something there, a fist-sized mass on the left side of his chest.

Nightshadow felt his mind go numb. His first thought was denial, that it was nothing more than a water mark on the X-ray, but he knew that was simply wishful thinking. Then, as he looked closely at the image, studying every wisp of the ghostlike ball of smoke, he thought back over the past few months.

The realization was sudden, as if another bullet had slammed into his shoulder.

He *had* been a step slower lately, sometimes even finding himself out of breath after a foot chase through the city. He'd always discounted it as age — he was, after all, on the downside of thirty-five — but suddenly growing old was something to look forward to, to cherish.

And what about tonight? Sure he'd had some close calls over the years, but he'd never been caught so off-guard by a punk before. *Never*.

For the first time in his life, Nightshadow knew fear. It coursed through his body like electricity, sending spasms of terror through his body in waves. But then the fear dissipated, giving way to anger. His body slowly became damp with sweat as fury roiled within him. In the end, all he could think was *why me?*

The doctor must have heard him mutter the words under his breath because he felt compelled to answer.

"There is no why," he said. "There's no reason why you have cancer and someone else does not. If you were a religious man I would tell you it was God's will, but since I don't think you're particularly devout, all I can say is it's just luck. Bad luck."

Nightshadow stepped back to the bed and lied down. All he wanted was to be alone with his thoughts. He turned his head away from the doctor so he wouldn't have to look at him.

"You know . . . Nightshadow, you're actually a very lucky man." He paused as if waiting for the superhero to say, "Really, how so?" When he didn't, the doctor continued on as if he had.

"If this had happened to you twenty years ago, you would have been in a lot of trouble. These days cancer isn't always a terminal illness. Even though the tumor looks to be malignant, there's a good chance it could be a lymphoma, maybe even Hodgkin's Disease, and both of those react very, very well to treatment. With chemotherapy and radiation you could be back fighting crime in less than a year."

Nightshadow tried to block out the doctor's rambling. The man was talking about his cancer as if it were just another criminal he had to bring to justice, another bad guy to be put behind bars, another punk who needed his ass kicked.

"They say 'Cancer Can Be Beaten'" the doctor said. "And if anyone can beat it, Nightshadow can."

Sure, thought Nightshadow. I have *superpowers*, but I'm not *superhuman*. Stealth that made him almost invisible at night and an overabundance of physical strength, agility and cunning had helped him stop the odd runaway train, catch countless rooftop prowlers or make city parks safe from muggers, thieves and rapists. But for all his strengths, all his deeds, it had been the newspapers that had dubbed him a *superhero*. In the end he was still human, still susceptible to human disease . . . still as helpless as the next person against the malignant cells that were growing unchecked inside his body.

Doctor Sawyer finished with his paperwork and turned to face Nightshadow. There was a gleeful smile on his face. "My son Billy would kill me if he knew you were here and I didn't get your autograph. Would you mind?"

"Sure," Nightshadow said in a kind of knee-jerk reaction to the

question. He could never refuse a request for an autograph, especially one for a child.

The doctor handed Nightshadow a slip of hospital stationery, then took the shiny gold pen from his plastic pocket protector and gave it to the superhero.

The pen felt heavy, yet delicate in Nightshadow's hand. It was a fine writing instrument, and very obviously an expensive one as well.

The doctor noticed Nightshadow admiring the pen. "My wife gave it to me when I graduated med school. She had to sell the headboard to our brass bed to buy it."

Nightshadow nodded politely.

Just then the hospital's public address system clicked on.

"Code White. East 508. Code White. East 508."

The doctor hurriedly put down his paperwork and ran to the door. "Code White is for a dangerously violent person. Too bad you're hurt," he said with a sympathetic, almost pitying tilt of his head. "We could probably use your help."

"Yeah, too bad," Nightshadow muttered as the doctor rushed out the door.

Nightshadow had thought he'd wanted to be alone, but now that he was, he wanted the doctor, *anyone*, to come back and be with him.

He closed his eyes, feeling the room's walls expand outward, away from the bed in all directions, making him feel isolated, alone with his tumor.

He swore he could almost feel it growing out of control in his chest, attacking the healthy parts of his body with a malicious bent on destroying them.

His mind searched for a reason, his lifestyle perhaps, or something within his genes, but he couldn't think of a reason why he should be stricken with cancer and not someone else.

Again he came to ask the question. *Why?* But this time it was followed by something else, a coda to the question, to his life as a superhero.

"What have I been fighting evil for all this time?" he asked aloud. "I've resisted the temptation to use my powers for personal profit, choosing to live my life championing good. Truth, Justice, The American Way and all that crap! For what?"

He looked at the upper part of his costume hanging down from his waist. The dull black, blue, and gray that usually rippled with bulging, well-defined muscles looked flaccid and limp.

Lifeless.

Dead.

He'd lived his life helping others and what had he gotten for it in return? The equivalent to a knife in the back and a kick in the crotch.

"Thanks a lot," he said, staring up from his bed as if looking through the seven floors of hospital above him and into the star-bright night sky.

He was about to say something else, but the words died in his throat. He knew his voice was mute; there was no one listening. There was no God.

If there was, how could he have let this happen to *him*, Nightshadow, one of the most valiant and heroic warriors in the fight against crime, against evil itself?

It was at that moment that Nightshadow decided that things would change. If he was not long for this Earth he'd make the most out of what little time he had left.

He uncapped the pen and autographed the slip of paper for the doctor's son.

*Billy,
Go To Hell.
Nightshadow.*

He smiled.

He'd always wondered how a life of crime differed from one that fought against it. Perhaps he would find out.

He looked at the doctor's pen closely. It couldn't be worth more than a hundred dollars, but its sentimental value to the doctor was much, much higher. In fact, it was practically priceless.

Without a moment's hesitation, Nightshadow slipped into his costume, clipped the pen to his collar and left the hospital . . . under cover of the night. *

MEMBER PROFILE

Sally McBride

by D. Ellis

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Victoria's Sally McBride is one of those natural talents. She denies this, pointing out that she wrote a number of "really bad" stories when she was starting out. It's true. She did write one or two quite unpublishable stories, but since then, they've been competent at worst and breathtakingly good when they work.

Sally didn't begin writing until she was in her 30s. While she still looks to be in her 30s, she is definitely . . . older than that. Not only does Sally have two grown children, she's a grandmother who is enthusiastic about the role. According to Sally, her granddaughter Sef is "incredibly cute." And the baby has great parentage. Sef's father (Sally's son) Jason Harlow is a straight-A grad student in astronomy at Penn State and her mother is physicist Cindy Kryzac.

To Sally, family is very important. Sal's father is Toronto sculptor E. B. Cox. Her mother, Elizabeth K. Campbell, was a successful poet. And her sister Kathy Sutton was women's world skydiving champion. It may have taken Sally a while to figure out what she wanted to achieve, but her accomplishments are already significant.

Her first published story, "Totem" (*Tesseract*, 1985), was an atmospheric peek into one of the few genuinely North American myths — the Sasquatch. Creating atmosphere is definitely one of her strong suits. Anyone who read "Dance on a Forgotten Shore" in the April 1988 *Magazine of Fantasy and Science Fiction* can testify to that. She co-wrote it with Alan Dean Foster, a man known more as "The Entertainer" (*Locus*) than he is for deep character portraiture or rich backgrounds. The story reached the Nebula preliminary ballot much more for its poignancy and cut-it-with-a-knife atmosphere than its glib storytelling.

Only three writers (the other two are Eileen Kernaghan and Rhea Rose) can claim the distinction of being in the premiere volumes of (arguably) the two most influential publications in English-Canadian SF. "Her Eyes as Bright as Unsheathe'd Swords" appeared in *On Spec* #1 (Spring 1989), followed by "Softlinks" (Spring 1991) and "Children in Boxes" (Fall 1991). "Softlinks" was reprinted in the San Diego computer magazine *ComputerEdge* and for a second time in *On Spec: The First Five Years*.

Her breakthrough in the literary world came with publication of "Walk to Bryten" in the Montreal magazine *Matrix*.

Since May of 1991, Sally has been living with fellow writer Dale Sproule (they married in 1992). In that same month, Sally began working on her short story "The Fragrance of Orchids." Two years and some months later, after input and encouragement from a number of editors including Karen Haber and Ellen Datlow, she sold the story to Gardner Dozois at *Asimov's Science Fiction Magazine*. While the story ended up just two recommendations short of reaching the Nebula preliminary ballot, it won a well-deserved 1995 Aurora Award as the "Best Short Work in English."

Since May 1994, when the story actually appeared in *Asimov's*, Sally has finished (or is in the finishing stages of) almost half a dozen stories and she has completely rewritten the first eight chapters of her first novel *Siege of Dreams*.

She's also written non-fiction for a number of Victoria magazines and co-edited *Transversions*, a showcase for new Canadian literature of the fantastic. She accomplishes all this while holding down a full-time job as an Employment Counsellor at June Allen Employment and Office Xtras, where she gets to meet and interview a steady stream of interesting characters.

Despite Sally's modest literary output to this point, she has continued developing as a strong and unique voice in Canadian science fiction. That her production is accelerating to match the quality of her stories is a cause for celebration.

Sally McBride Fiction Bibliography:

- "After the First Death" in *Dead of Night Magazine*, forthcoming.
- "The Fragrance of Orchids" in *Asimov's*, May 1994.
- "Monsters" in *Jr. Jays Magazine*, Vol. 2, No. 1, Spring 1994 (a graphic story co-written with Dale L. Sproule).
- "Walk to Bryten" in *Matrix*, No. 41, Fall 1993.
- "Bake Me a Cake" in *Senary*, 1993.
- "Too Big" in *Focus on Women*, August 1992.
- "Children in Boxes" in *On Spec*, Fall 1992.
- "Softlinks" in *On Spec*, Spring 1991. Reprinted in *ComputerEdge* (San Diego), December 1992, and *On Spec: The First Five Years*, Tesseract Books, 1995.
- "Her Eyes as Bright as Unsheath'd Swords" in *On Spec*, Spring 1989.
- "Dance on a Forgotten Shore" in *The Magazine of Fantasy & Science Fiction*, April 1988 (co-written with Alan Dean Foster).
- "Totem" in *Tesseract's*, Press Porcepic, 1985. *

THE BUSINESS OF WRITING

Landing an Agent

by Robert J. Sawyer

It's very hard to get a good literary agent to represent your first novel unless you have substantial short-fiction or other credentials. And a bad agent can be worse than no agent at all. Most authors sell their first novel by submitting it to publishers (one at a time) themselves; once they've got an offer in hand, they call up an agent.

If you're writing SF, get yourself a New York agent, not a Toronto one (and even if you decided to ignore that advice, don't even think about anyone who lives outside of those two cities: the whole point of having an agent is so that he/she can have lunch with editors on a regular basis; the major editors are in New York and Toronto, so your agent should be in one or the other — as one writer put it, "My agent lives in New York so that I don't have to.")

Top agents in the field include Richard Curtis (who represents several Canadians including me, Charles de Lint, Dave Duncan, and Gar and Judy Reeves-Stevens, as well as such big names as Harlan Ellison); Eleanor Wood; Russ Galen (of Scovil Chichak Galen); and Ralph Vicinanza. There are other good agents, but those would be my personal "A" list. But talk to some clients of any agent you are considering before signing on. The *SFWA Directory* has an index at the back that tells you who represents whom.

Two new agencies that are currently building their client lists are:

Joshua Bilmes
JABerwocky Literary Agency
41-16 47th Ave, #2D
New York, NY 11104-3040
(718) 392-5985

Richard T. Henshaw IV
Richard Henshaw Group
264 West 73rd Street
New York, NY 10023
(212) 721-4721

Bilmes used to be with the Scott Meredith Agency; he represents Canadians Tanya Huff and Edo van Belkom, among others. Henshaw used to be Foreign Rights Director with Richard Curtis Associates.

Here's a skeletonized version of the letter I used to land my own agent. I don't say it's an ideal approach, but it worked for me:

Dear [Agent's Name]:

I hope you will be interested in taking me on as a new client. I have completed a science fiction novel called [title] which I would like you to represent.

[Two sentences of description of the novel . . .]

As a sample of my work, I've enclosed a copy of the September 1988 issue of *Amazing Stories*, which has my novelette "Golden Fleece" as the cover story. "Golden Fleece" has made it to the preliminary Nebula Award ballot. [If you've got something impressive you can show him/her up front, do so — but don't send the novel manuscript until asked to do so.]

[Two more short paragraphs summarizing your other credentials, if relevant; I mentioned my successful non-fiction writing career . . .]

I intend to produce a lot of books. I'm already hard at work on my second. [Agents have no use for one-book clients, since almost all first novels sell for peanuts — they make no real money unless you have an on-going career.] I'm approaching you before I query any other agents because I've been impressed by your columns in *Locus*. Having an agent who so clearly understands the forces that are shaping publishing is something I consider crucial. [Let the agent know why you're approaching him/her — something more than "I saw your name in *Writer's Digest*."]]

I would very much like to send you [title] for your consideration. SASE enclosed.

A few words about commissions: Most agents these days charge 15% commission on domestic sales (and, in the chauvinistic world of US publishing, "domestic" refers to the United States and Canada combined). That 15% cut should be inclusive of all expenses. Some agents charge 10%, but also charge you expenses (such as photocopying, courier costs, long-distance phone costs, and so forth) — that's a better deal, but harder to get. Regardless, never under any circumstances should you pay expenses or any fees up front: the agent only receives money by deducting his or her 15% commission (or 10% commission plus expenses) from your eventual earnings. I recently heard of one agent telling new writers that she was charging 15% commission plus expenses — that's a rip-off; don't agree to it.

Regardless of their domestic commission rate, most agents charge 15% on film and TV sales and 20% (or sometimes even 25%) on foreign sales (including British and translations). The 20% rate is justified because normally two agents are involved (the second one being in the foreign country), and they end up splitting the commission. You should never agree to paying over 25% commission for any type of sale.

Also: the Association of Authors Representatives, which is the professional organization of literary agents, forbids the charging of "reading fees." If an agent asks you to pay a fee for his or her "evaluation" of your manuscript, refuse. Remember, anyone can call himself or herself an agent, and a lot of unscrupulous people do just that, and grow fat off of reading fees. *

AWARD NEWS

Batting 1000

For the third year in a row, Thornhill, Ontario, writer Robert J. Sawyer has won the HOMer Award for Best Novel of the Year, voted on by the 40,000 members worldwide of the Science Fiction and Fantasy Literature Forum on CompuServe, the world's largest commercial computer network. Sawyer's *End of an Era* (Ace, November 1994) took the prize for 1994; his *Fossil Hunter* had won in 1993 and his *Far-Seer* in 1992.

The other winners this year were:

Novella: Mike Resnick, "Seven Views of Olduvai Gorge"

Novelette: David Gerrold, "The Martian Child"

Short Story: Joe Haldeman, "None So Blind" *

AWARD NEWS

Aurora Winners

The 1995 Canadian Science Fiction and Fantasy Awards ("the Auroras") were presented May 14 at the this year's Convention, Can-Con in Ottawa. William Gibson's *Virtual Light* won for best long-form work in English, Sally McBride's "The Fragrance of Orchids" took the prize for best-short form work in English, and *On Spec* magazine won for best English "Other."

What follows is a detailed voting breakdown for the 1995 awards. The *italicized* column of numbers gives the tally of nominations received by each work; the subsequent numbers are the votes in each successive balloting round. In each round, the lowest-ranked work is dropped, and the second-place votes on the ballots for that work are promoted to first-place votes, then redistributed as appropriate.

For instance, when *Near Death* was dropped after the first round of balloting, the second-place choices on those thirteen ballots were reassigned as follows: five went to *Virtual Light* (bringing its total from 31 to 36), four went to *Mysterium* (jacking it from 24 to 28), none went to *The Callahan Touch* (leaving it holding steady at 22), and two went to *End of an Era* (bringing it up from 19 to 21). That's only a total of eleven redistributed votes, so two of the thirteen *Near Death* ballots voted for that book as first place, but had no second-place choice. (This method is called the Australian preferential ballot, and is the same system used for the Hugo Awards.)

By the way, because there's been no issue of *Alouette* since last year's awards were presented, we'll note here for the record here that the 1994 Auroras (presented at the Worldcon in Winnipeg) in the three English pro categories went to Sean Stewart's *Nobody's Son*, Robert J. Sawyer's "You See But You Do Not Observe," and TVOntario's *Prisoners of Gravity*.)

Best Long-Form Work in English

Number of voters (in category): 110
Number of nominators (in category): 89

<i>VIRTUAL LIGHT</i> , William Gibson (Seal, 1993)	14	31	36	41	48
<i>Mysterium</i> , Robert Charles Wilson (Bantam/Spectra, 1994)	11	24	28	34	37
<i>The Callahan Touch</i> , Spider Robinson (Ace, 1993)	11	22	22	26	
<i>End of an Era</i> , Robert J. Sawyer (Ace, 1994)	15	19	21		
<i>Near Death</i> , Nancy Kilpatrick (Pocket, 1994)	21	13			
No Award	—	1	1	1	1

Best Short-Form Work in English

Number of voters (in category): 95
Number of nominators (in category): 84

"THE FRAGRANCE OF ORCHIDS," Sally McBride (<i>Asimov's</i> , May/94)	11	31	31	32	43	64
"Small Rain," Paula Johanson (<i>Prairie Fire</i> , vol. 15, #2)	13	25	25	26	30	
"Fourth Person Singular," Dale Sproule (<i>Northern Frights 2</i> , Mosaic Press)	15	17	17	22		
"Such Sweet Sorrow," S. Bedwell-Grime (<i>Writer's Block</i> , Summer/94)	12	13	16			
"Writing Critique," Rebecca M. Senese (<i>Just Write</i> , May/94)	14	3				
No Award	—	6	6	10	12	12

Best Other Work in English

Number of voters (in category): 120
Number of nominators (in category): 88

<i>ON SPEC</i> , Barry Hammond et al., eds. (Copper Pig Writers' Society)	20	31	33	47	57
<i>Northern Frights 2</i> , Don Hutchison, ed. (Mosaic Press) (anthology)	21	28	31	40	45
<i>Prisoners of Gravity</i> (TVOntario) (TV series)	14	25	27	29	
<i>Northern Stars</i> , Glenn Grant & David Hartwell, eds. (Tor) (anthology)	14	20	26		
<i>Prairie Fire</i> Canadian SF special issue, <i>Candas Jane Dorsey</i> , ed. (anthology)	16	14			
No Award	—	2	2	2	4 *

MEMBER NEWS

Who's Doing What

J. Brian Clarke recently sold "Dinoshift" to *Analog*. His agent is currently plugging a revised version of his novel *The Expediter* entitled *David and the Expeditors*, and Brian is currently working on an SF space adventure entitled *The Alphanauts*. Brian is also participating in Alberta's Artists in Schools Residency Program for 1995/96, offering a program on "The Fun of Speculative Writing."

Michael Coney's "Tea and Hamsters" was the cover story in the January 1995 *F&SF*; "Bulldog Drummond and the Grim Reaper" is forthcoming in the same magazine. Mike's novelette "The Angel of Marsh End" appeared in the Winter 1995 *Amazing Stories*.

Barbara Delaplace, currently living in Vancouver, is marrying fellow SFWAn Jack C. Haldeman II in August. Barbara's new address, effective July 10, is P.O. Box 15057, Gainesville, Florida, 32604-5057. Now that Jay and Barbara will be living in the same city, she comments "There's mourning going on in the boardrooms of B.C. Tel and Delta Airlines!"

Charles de Lint is Writer-in-Residence for the Ottawa and Gloucester Public Libraries through 1995 and probably for a month or two into 1996.

Recent publications by Charles include: *Into the Green* in paperback, Tor; "The Forest is Crying" in *The Earth Strikes Back*, Mark V. Ziesing Books; "Dead Man's Shoes" in the paperback edition of *Touch Wood: Narrow Houses, Volume Two*, Warner Books (UK); *Memory and Dream* as a selection of the Science Fiction Book Club; *The Little Country* in a German edition from Wilhelm Heyne Verlag; and a special "Charles de Lint" issue of *Worlds of Fantasy and Horror*, (Vol. 1, No. 2, March 1995), which included an interview with Charles, plus the stories "Where Desert Spirits Crowd the Night" and "The Forever Trees."

Charles also recently had published *The Ivory and the Horn*, a collection from Tor; "In the House of My Enemy" in *The Maiden*, Tor; "Heart-Gold Worlds from Straw," an introduction to Kim Antieau's *Trudging to Eden* collection, from Silver Salamander Press; "The Big Sky" in *Heaven Sent*, DAW; "Coyote Stories" in *F&SF*, June 1995; "Passing" in *Excalibur*, Warner Books; and the essay "Considering Magical Realism in Canada" in *Out of this World*, Quarry Press.

In addition, his "If I Close My Eyes Forever," the first "Newford" illustrated story, penciled by B.C. artist Pia Guerra and inked by William Traxtle, appeared in *Weird Business*, Mojo Press.

Also, Charles continues to produce music reviews for *Dirty Linen* and his regular "Books to Look For" column in *F&SF*. Currently, he's working on his next novel for Tor, entitled *Trader*.

The prolific **Dave Duncan** has three new novels on the stands: *The Cursed* and *Hunter's Haunt* under his own name, and *Demon Sword*, under the pseudonym Ken Hood — a contraction of “Do ye ken who did it?” Dave's *Past Imperative* is forthcoming in hardcover from Avonova.

James Alan Gardner's recent publications are “Muffin Explains Teleology to the World at Large,” reprinted in *On Spec: The First Five Years*, and the new story “The Last Day of the War, With Parrots,” in the Winter 1995 issue of *Amazing Stories*. He recently spent a day talking about SF and SF Writing at Saugeen District Secondary School in rural Ontario.

Phyllis Gotlieb's short-story collection *Blue Apes* will be published by Tesseract Books in September 1995. Phyllis is serving as poetry editor for the new Canadian magazine *Transversions*, and she ran the poetry round-robin at Ad Astra 15 in Toronto in June.

Ann Marston Gyoba of Edmonton has sold her first three books — the Rune Blade trilogy — to HarperPrism. The first volume, *Kingmaker's Sword*, will be published in March 1996, with *The Western King* and *The Broken Blade* to follow. She comments: “Interestingly enough, this was my first novel sale, my agent's first fantasy sale, and my editor Caitlin Blasdel's first purchase for HarperPrism.” Ann's query letter and synopsis for the trilogy appear in issue three of *Speculations*, a new magazine for SF writers, as part of her article “How I Sold My First Novel.” Ann's short story “Cat” appears in the June 1995 issue of *Through the Corridor* magazine.

Terence M. Green has sold *Shadow of Ashland* to David Hartwell at Tor. The novel is based on the short work “Ashland, Kentucky,” which appeared originally in *Isaac Asimov's Science Fiction Magazine* and has been reprinted in *Tesseract's*² and *Northern Frights*. Tor plans to publish the book aggressively as a mainstream fantasy under the Forge imprint in March 1996, with a hardcover print run several times larger than first anticipated.

Terry's essay “Family, Identity, and Speculative Fiction” appeared in the recent Quarry Press / National Library of Canada anthology *Out of this World* (May 1995).

Eileen Kernaghan's novel *Dance of the Snow Dragon* was published recently by Saskatchewan's ThistleDown Press. It received a starred review in *Quill & Quire*, denoting a book of exceptional merit.

Nancy Kilpatrick's novel, *Near Death*, was a finalist for the Horror Writers' Association's Bram Stoker Award for Best First Novel of 1994. She has sold a collection of vampire stories to Transylvania Press Inc. (a Canadian hardcover limited-edition publisher) to be in print in 1997.

Under her pen name, she is editing her third and fourth anthologies of erotic horror for Masquerade Books. The first two, *Love Bites* (out now) and *Flesh Fantastic* (out in October) will be followed by *Sex Macabre* and *Seductive Spectres* in 1996 and 1997 respectively.

She has just contracted for her sixth novel, *The Picture of Dorian Gray*, with Masquerade Books.

Recent sales of short stories to anthologies include: “UV” in *100 Vicious Little Vampires*; “Heartbeat” in *100 Wicked Little Witches*; “Sunphobic” in *More Phobias*; “The Case of the Demon Lover” in *Noirotic*; and “Blue Blood Moon” in *Ritual Sex*.

Four issues of a comic she wrote for Brainstorm Comics are being released bimonthly, beginning in June 1995, as part of the comic *VampErotic*.

Donald Kingsbury has sold the novel *Historical Crisis*, an expansion of a shorter work, to David Hartwell at Tor.

Derryl Murphy continues to review for *The Edmonton Journal*. His “Body Solar” was reprinted in *On Spec: The First Five Years*. During March and April, he was guest critic in the CompuServe Online Writers' Workshop. Derryl adds, “The lovely JoAnn Staices-

ku has agreed to marry me this coming August, if only to change her last name to something people can spell.”

Spider and Jeanne Robinson will be Guests of Honour at the convention Primedia in Toronto, October 27-29, 1995. Spider has recently left Ace Books for Tor.

Michelle Sagara's novel *Hunter's Oath* will be coming out from DAW under the name Michelle West in October 1995. Its sequel *Hunter's Death* is scheduled for July 1996.

Robert J. Sawyer's short story “Just Like Old Times,” which won both the Arthur Ellis and Aurora Awards, has now sold six times: to *On Spec* magazine, and the anthologies *Dinosaur Fantastic* (DAW), *Northern Stars* (Tor), *Dinosaurs III!* (Ace), *A Treasury of Great Dinosaur Stories* (Donald I. Fine), and *On Spec: The First Five Years* (Tesseract Books). His “You See But You Do Not Observe” appeared in *Sherlock Holmes in Orbit* (DAW, February 1995).

Rob has also sold new short stories “Above It All” to Dante's *Disciples*, forthcoming from White Wolf, and “Lost in the Mail,” which will appear in the third issue of *Transversions*.

Rob's sixth novel, *The Terminal Experiment*, was published simultaneously in May 1995 by HarperPrism in North America and New English Library in the UK. Just nine weeks after publication, HarperPrism went back to press for a second printing of the book.

Rob's novel *Starplex* is completed and forthcoming from Ace, and he has another novel under contract to Ace entitled *Illegal Alien*.

In November, Rob wrote an all-new entry on Canadian SF for the CD-ROM version of *The Canadian Encyclopedia*, to be released in September 1995. The new 1,500-word entry replaces the 400-word entry he wrote eight years ago for the *Encyclopedia's* final print edition.

In August 1994, Rob was offered a lucrative deal to write three novels for Berkley Boulevard under a licensing agreement from Lucasfilm. Although he initially said yes, the contracts were delayed eight months while Lucasfilm's new lawyers wrangled with Berkley, and when the contracts were ready for signature in April 1995, Rob walked away from the deal. During the interim, he'd decided he preferred doing his own work rather than writing in other people's universes.

Edo van Belkom's first novel *Wyrms Wolf* was published by HarperPrism in February 1995; it made it to the *Locus* bestsellers list. Signings for *Wyrms Wolf* were held at Sci-Fi World, Smithbooks at Toronto's Eaton Centre, and (in a joint autographing with Rob Sawyer) at the Canadian Booksellers Association tradeshow.

Edo has signed contracts for two more novels, another for HarperPrism (this time based on the White Wolf role-playing game *Mage: The Ascension*) and one for TSR, a *Dragonlance* novel chronicling the rise and fall of Lord Soth, the death knight.

In short-story news, Edo has sold “The Rug” to the fifth Horror Writers Association anthology *Robert Bloch's Psychos* (published by Pocket Books), and “Grand Guignol” to *Stranglehold: Professional Wrestling Horror Stories* (published by Silver Salamander Press).

Edo also continues to be a master at finding off-beat markets for his horror stories: his “Death Drives a Semi” is in the July issue of *rpm*, a magazine published in Georgia, and distributed at truck stops in the U.S. It has a circulation of 120,000 copies.

Finally, under his pseudonym Evan Hollander, Edo's first short story collection will be published by Circle Press of Boston in July. *Virtual Girls: The Erotic Gems of Evan Hollander* is a collection of five erotic SF stories — four previously published plus one new story. The collection also features an afterword by the author and an introduction by Steve Dorfman, managing editor of *Gent Magazine*.

Élisabeth Vonarburg was interviewed on TVOntario's *Panorama* on February 16. Her *Reluctant Voyagers* will be published by Tesseract Books in September, and she is co-editor of *Tesseract's Q*, an anthology of French-Canadian SF in translation being published by Tesseract Books in October. *

THE BUSINESS OF WRITING

New US Postal Rates

The United States Postal Service is raising its rates for mail from the U.S. to Canada, effective Sunday, July 9, 1995. Make sure you provide proper postage for return of your manuscripts.

For number-10 SASEs accompanying disposable manuscripts, I suggest the one-ounce US\$.52 rate, which will accommodate up to four standard pages; envelopes with the half-ounce rate will end up postage-due if the editor tries to mail back more than a single page.

<u>Imperial</u>	<u>Metric</u>	<u>US\$ Postage</u>	
postcard	postcard	.40	
0.5 oz	14 g	.46	
1.0 oz	28 g	.52	
1.5 oz	43 g	.64	
2.0 oz	57 g	.72	
3.0 oz	85 g	.95	
4.0 oz	113 g	1.14	
5.0 oz	142 g	1.33	
6.0 oz	170 g	1.52	
7.0 oz	198 g	1.71	
8.0 oz	227 g	1.90	
9.0 oz	255 g	2.09	
10.0 oz	283 g	2.28	
11.0 oz	312 g	2.47	
12.0 oz	340 g	2.66	
1.0 pound	454 g	3.42	
1.5 pounds	680 g	4.30	
2.0 pounds	907 g	5.18	
2.5 pounds	1134 g	6.06	
3.0 pounds	1361 g	6.94	
3.5 pounds	1531 g	7.82	
4.0 pounds	1814 g	8.70	*

THIS 'N' THAT

News Notes

The largest science-fiction publisher in the world is now a Canadian company: earlier this year, Montreal-based Seagrams acquired MCA from Japan's Matsushita. Among MCA's subsidiaries were the Berkley Publishing Group, including Ace.

Toronto's Atlantis Communications announced in May that it will apply for a national SF specialty TV channel license later this year. Last year, CHUM/City had unsuccessfully applied for a licence to operate a similar service, which would have been called Space TV. At CHUM/City's request, the Canadian Region of SFWA filed a letter with the CRTC in support of their application.

Ottawa fan Paul Neumann (gonzo@magi.com) has set up a Canadian Science Fiction and Fantasy Resource Guide on the World Wide Web. Check it out at <http://www.magi.com/~gonzo/cansfrg.html>.

The merger of Coles and Smithbooks has gone through. The new company is called Chapters. It will be building new superstores of 20,000 to 30,000 square feet across Canada. The first will open this fall at Steeles and Yonge in Metropolitan Toronto.

The anthology *On Spec: The First Five Years* was launched in June with events in Edmonton and Toronto. The book is available both as a rack-size paperback and a limited hardcover edition. The publisher, Tesseract Books, has signed a distribution agreement with H. B. Fenn, which is also the Canadian distributor for Tor Books. *

PASSING THE TORCH

And Finally . . .

On Saturday, April 27, 1991, at the Annual General Meeting of the Science-fiction and Fantasy Writers of America in New York City, South/West Regional Director Robin Bailey proposed the creation of a Canadian Region of SFWA, fully equal with the existing three American regions and the Overseas region. Bailey proposed that Robert J. Sawyer spearhead the creation of the new region.

It was an uphill battle — prominent American SFWAs including Jerry Pournelle, as well as two Canadian members, opposed the move. But one year later, on April 26, 1992, at the SFWA AGM in Atlanta, Georgia, a formal motion to create a separate Canadian Region was carried unanimously, and the new region officially came into being.

During the 1992 SFWA elections, Rob Sawyer was acclaimed as the first Director of the Canadian Region. He began a three-year term of office on July 1, 1992. However, actually giving the Canadian Regional Director a vote on SFWA's Board of Directors (something all other Regional Directors had) required a bylaw change.

In March 1993, a by-mail referendum of the full membership of SFWA supported giving a vote to Canada by an overwhelming margin of 475 to 40. The bylaws were changed, and, at last, the founding of the Canadian Region was complete.

And now, four years and three months after it all began, Rob Sawyer is stepping down as Canadian Regional Director. Edo van Belkom, who was acclaimed in SFWA's 1995 elections, will begin a three-year term as the new Canadian Director on July 1, 1995. He takes over at Rob's request, and with Rob's full support. (Edo, of course, is the Market Reports Columnist for the *SFWA Bulletin*. He's also Canadian Membership Representative for the Horror Writers Association.)

If you have matters you want Edo to deal with, contact him at:

Edo van Belkom
52 McMurchy Avenue South
Brampton, Ontario L6Y 1Y4
(905) 453-3208 · e.vanbelkom@genie.geis.com

This will probably be the last issue of *Alouette*. SFWA designates no portion of dues for regional activities, and no other SFWA regional director has ever produced a newsletter. Rob Sawyer paid for the photocopying and mailing of all ten issues of *Alouette* out of his own pocket, a total outlay of over \$500 (although Andrew Weiner graciously donated the stamps for the third issue — thanks, Andrew!).

During his term, Rob did a lot of lobbying, including getting a blanket recall of offensive contracts (for SFWA members and non-members alike) from one Western Canadian publisher, supporting the fight by Little Sister's Bookstore of Vancouver against Canada Customs, urging the Association of Authors Representatives in New York to take a strong stand on the rapacious practice by American publishers of paying lower royalties on copies sold in Canada, arranging free memberships for spouses of SFWAs participating on programming at some Canadian cons, and negotiating 20% discounts at Canada's oldest SF specialty store (Bakka) and its largest one (Sci-Fi World).

He also wrote letters of recommendation for members who were applying for grants and residencies, and a dunning notice for a SFWAn who had been stiffed on a speaker's fee. He interceded in several SFWA membership-qualification and membership-categorization problems, arranged for the new independent Tesseract Books to be included in *Literary Market Place*, and produced five editions of the brochure "Award Winning Canadian Science Fiction and Fantasy," of which thousands of copies were distributed by Bakka.

It's been a lot of hard work . . . but I'm glad I did it. Our new region is now firmly and permanently established. Edo will safely take it through to 1998, and after that someone else will step forward and bring the Canadian Region of SFWA — and the power and prestige it gives to all of Canada's SF&F professionals — boldly into the 21st century. *