

# Alouette

**A Newsletter for Canadian Active Members of SFWA**

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## EDITORIAL

### Welcome to Alouette!

Welcome to the first issue of *Alouette*, a private, *unofficial* newsletter for Canadian active members of the Science-fiction and Fantasy Writers of America. *Alouette* is named after Canada's first satellite, which was launched September 29, 1962, making Canada the third nation into space. I'll be publishing *Alouette* at my own expense for six bi-monthly issues.

I welcome submissions of new or reprint material, but would be grateful if you could provide them on an MS-DOS disk (any size, any density, and word-processing format) or via electronic mail. I'd love to see new or reprint articles and non-fiction reviews, so please rummage around to see if you've got anything to share. If you'd like to have one of your previously published stories reprinted in our Fiction Showcase, that would be great. Short stories must be under 3,000 words.

Please note that *Alouette* is a *confidential* newsletter, going only to Active Canadian SFWAns and to the SFWA Board of Directors. Please treat it as you would the SFWA *Forum*, sharing its contents only with other members. I'm hoping to have frank business-oriented discussions here, and that will only be possible with a degree of privacy.

Speaking of *Forum*, issue 125 contains word from Executive Secretary Peter Pautz that all of Canada apparently is not lumped into the South/Central U.S. region of SFWA, despite previous information to the contrary. Rather, Canadian members are dispersed throughout three U.S. regions, including the South/Central. This confusion over exactly who is responsible for Canadian members simply underscores the fact that Canadians have been slipping through the cracks of SFWA. And now things are even worse than we'd thought: if we want SFWA to deal with a Canadian issue, we'd have to interface with three different SFWA regional directors. I think that after this revelation there can be no doubt left about the need for a separate Canadian Region of SFWA.

Finally, several SFWAns have credited the idea of a Canadian region to me. It's actually South-Central Regional Director Robin Bailey's proposal. He first presented it at the April 1991 SFWA business meeting in New York. It's almost unprecedented for a director of an American corporation to recognize of his own volition the unique concerns of Canadians. Robin has given us a historic opportunity, and we all owe him our profound thanks. \*

## THE BUSINESS OF WRITING

### Public Lending Right

by Robert J. Sawyer

I recently received a cheque from the Federal Government to compensate me for lost royalties on copies of my *Golden Fleece* borrowed from Canadian public libraries last year, as part of the Public Lending Right program.

Some Canadian SFWAns have been getting similar cheques for years; indeed, at least one of our members has received total PLR payments that now exceed his original advance against royalties on his short story collection.

You can get your share of the money for 1992-93 if your register your titles before May 1st.

The PLR program works like this: once a year, a survey is done of ten randomly chosen mid-sized public libraries located across Canada. For each title of yours for which at least one copy is found in one of these libraries' card catalogs, you get a sum of money. This year, it was \$43.25. If that particular book of yours is found in all ten libraries, you get \$432.50.

You can register as many titles as you like, but there's an annual per-author payment ceiling of ten times the maximum per-book rate, or \$4,325.00. Authors of collaborative novels split the money.

*Golden Fleece*, a Warner paperback that came out in December 1990, showed up in four out of the ten libraries, so I got \$173.00, which is equal to royalties on about *five hundred* copies. Not too shabby for just filling out a form, although, to be honest, I was surprised that my book showed up that many times — I'd been told that many libraries don't bother card-cataloging paperbacks at all.

To register your titles, request PLR first-time registration forms from:

Public Lending Right Commission  
99 Metcalfe Street  
P.O. Box 1047  
Ottawa, Ontario, K1P 5V8

Phone: (613) 598-4378 · Fax: (613) 598-4390

In future years, you'll automatically be sent update forms for adding new titles, and — more than likely — a cheque. \*

## LETTERS

## The Canadian Region

By now, you've all seen Dave Duncan's letter in SFWA Forum 125, and Rob Sawyer's reply to it. Here, Andrew Weiner offers another response to Dave:

Dear Dave,

Rob Sawyer has passed on to me copies of your recent correspondence.

You seem to have reduced the issue of a Canadian region of SFWA to an either-or ... either SF Canada or a Canadian Region. I'm not personally convinced that we do have to choose. But forced to make a choice right now between SF Canada or an SFWA Canadian Region, I would have to say that the latter is more likely to be of greater value to me as a working SF writer, both now and in the foreseeable future.

I favoured the foundation of SF Canada. I thought it had the potential to support younger SF writers in this country; to raise the profile of Canadian SF; to lobby governments on issues affecting Canadian SF writers; and to act as an information net linking Canadian SF writers. I didn't expect to personally benefit from any of this, but it seemed a good thing to support.

So far SF Canada has done very little, other than producing a very good newsletter. It is of course early days yet (although not *that* early). The organization's goals and functions remain hazy. I would like to see SF Canada have a few more years to try and fulfill its potential. But I can't say that I'm holding my breath.

I was a member of the Periodical Writers Association of Canada (PWAC) for some ten years. I am currently a member of The Writers' Union of Canada. I was also briefly a member of the Canadian Science Writers Association. What these organizations have in common is that they are extremely *effective* on behalf of their members (more effective, I would have to say, than SFWA). They set clear goals and achieve quite a few of them. So, for that matter, does the Crime Writers of Canada.

What these groups also have in common are clear-cut and rigorous membership policies.

I dislike disputes over membership credentials. I didn't enjoy it when PWAC had to purge "associate" members from leadership roles: but it was undermining the organization's credibility to have PR writers representing an organization of magazine writers. I thought the recent SFWA furor over requalification absurd — but in that case the current membership qualifications, properly applied, seemed entirely adequate.

In his letter, Rob Sawyer draws attention to SF Canada's membership policies. This is a can of worms no matter how you look at it, but he's right to open it. If SF Canada wants to be a credible SF writers' organization, it needs credible membership policies. Otherwise it will be incapable of pursuing its goals. Of course there should be a place for beginning and aspiring writers in SF Canada (just as there is in PWAC or SFWA). But if their influence is too strong, you end up with a special interest version of the Canadian Authors Association. Professional writers will look elsewhere for an organization that reflects their own interests. (I was not aware, until Rob started making lists, just how unrepresentative SF Canada is of working SF writers in this country.)

I'm not planning to resign from SF Canada myself. But I have limited expectations as to what it can achieve. On the other hand, I think a Canadian SFWA region, to the extent that it reflected the concerns of working SF writers, could be of great utility. So if it does become a question of either-or, I guess you will have to count me out.

To be perfectly frank: if SF Canada fails to get it together, having a strong Canadian SFWA Region in place will give us a platform to build a genuinely effective Canadian SF writers' organization, in parallel with or in affiliation with SFWA. But I'm willing to let natural selection do its work. Are you?

I regret that these issues are being aired in *Forum* (where non-Canadian members will be either baffled or vastly bored). I am not going to send this letter to the *Forum*, but you may feel free to share it with other SF Canada members if you wish.

Best wishes,  
Andrew Weiner

CC: Ben Bova, Rob Sawyer

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*These comments on the Canadian Region originally appeared in the SFWA Forum issues 123 through 125 or on GENie:*

**Barbara Delaplace** (Vancouver, *Forum* 124): "I'd like to add my voice in favour of Robert J. Sawyer's proposal in *Forum* #122 to establish a Canadian region of SFWA. Because of this country's differing tax laws, possibilities for support funding, and bilingual culture, the concerns of Canadian SF writers will be more effectively addressed by such a regional group."

SFWA Contracts Committee Chair **Raymond E. Feist** (California, on GENie): "For what it's worth, I think David Duncan missed the obvious reason for a Canadian region not tied geographically to US regions: it has nothing to do with Manitoba being closer to Fargo than Toronto, it has to do with the fact Canadian writers have to deal with all manner of crap US writers don't deal with. Canada is in a unique position, in that it may be the only market (with the possible exception of the UK) of English language writers dealing in large volume with New York publishers, and certainly the only one this side of US Samoa where a foreign publisher is their major market. You need a Canadian region because the membership meets the usual SFWA requirements, pros selling to US publishers, and you have unique problems, i.e. you're foreign nationals so you have to deal with all manner of international regulations; you could see major impact on your income collectively should US/Canada trade laws change again. Getting books across the border for signings is a problem, for that matter. I think the Board of Directors should move quickly on creating the Canadian Region, as soon as possible."

**James Alan Gardner** (Waterloo, *Forum* 125): "I'd like to add my support for making a separate Canadian region of SFWA. The current arrangement (Canada as part of the South/Central U.S. region) makes no sense. I have heard that the existing policy was set up at a time when there were few Canadians in SFWA, and Canada was simply added to the American region that had the smallest number of members. Today, however, there are enough Canadian writers to warrant a region of their own, similar to SFWA's existing Overseas Region."

**Terence M. Green** (Toronto, *Forum 123*): "Just a brief note to support the concept set forth by Robert J. Sawyer in re the matter of a Canadian division of SFWA. He pointed out, quite astutely, several significant differences in the respective situations of writers in the U.S.A. and Canada and, knowing him as I do, he is definitely the right choice to spearhead any movement in this direction."

**Jack C. Haldeman II** (Florida, on GENie): "Rob, put me down as one who supports your position. I thought you presented your case very well in Chicago."

**John Morressy** (New Hampshire, *Forum 125*): "I can't see any objections to forming a Canadian region of SFFWA. The chief problems facing writers are common to both countries, but enough differences exist to justify a separate entity in which their problems are the concern of the majority of members, and not a minority."

**Robin Rowland** (Toronto, *Forum 124*): "I wish to add my support to the idea that there be a Canadian region of SFWA. The SF writing community in Canada is dynamic and growing. A Canadian region of SFWA would let Canadian members maintain their traditional publishing and personal ties with the American SF community while giving us an opportunity to further ties within our own country. Although most of us are published in the United States, the Canadian voice is quickly finding a wide audience not only "south of the border" but in the world SF community."

**Edo van Belkom** (Brampton, *Forum 125*): "I support the idea proposed by Robert J. Sawyer on the creation of a Canadian Region of SFWA. Canadian writers selling their work in the United States are in a unique situation and both they and SFWA could be better served if the region were represented as a group by a Canadian member."

**Gene van Troyer** (Japan, *Forum 125*): "Our Canadian members have spoken well for themselves on the matter of setting up a Canadian Region to serve their needs. I'm 100% supportive. If I had anything to add, it would be that SFFWA go even farther and recognize first publication in Canada as a qualifying credential for active membership. The 'A' in our acronym could just as well be inclusive of North America, and not just the U.S.A. This is an idea whose time is close, if it hasn't already come ... It would be hard to convince me that SFFWA lacks the resources to serve its Canadian members; if anything, those very members would prove to be a most dynamic resource in representing and promoting SFFWA interests."

**Andrew Weiner** (Toronto, *Forum 123*): "I support the idea of a Canadian region of SFWA, as outlined by Robert Sawyer in *Forum #122*. It makes sense. And I never could figure out what we were doing in South-Central Region (North-Central, okay, maybe)."

Past SFWA President **Jane Yolen** (Massachusetts, on GENie): "Rob — I, too, feel a Canadian Regional Director is something that should be done."

(If you haven't yet written to Forum supporting the Canadian Region, I urge you to do so: Forum, c/o A. J. Austin Hamler, 391 Adams St., Unit 16, Manchester, CT 06040.) \*

## MORE LETTERS

# Funding

December 18, 1991

W. Michael Fletcher, Assistant Vice-President  
Cultural Industries Development Fund  
FEDERAL BUSINESS DEVELOPMENT BANK  
P.O. Box 335, Tour de la Bourse  
Montreal, PQ H4Z 1L4

Dear Michael:

I thought I'd drop you a line about a rather unique problem, on the assumption that you're tuned in with various federal agencies and programs that support (as much as they can in these tough times) the arts in Canada. I know this probably doesn't come under your specific jurisdiction.

Canada's science fiction and fantasy writers are facing a rather unique problem. In just the past five years we've become very successful. No one knows about it for one simple reason: 99% of science fiction and fantasy written by Canadians is published in the United States. The Canadian market alone just cannot support an SF publishing program. That very fact leaves us out of the Canada Council's publishing support programs, which, of course, go and should go to Canadian-owned publishers.

There are, at present, 26 Canadian authors, including myself, who are professionally qualified members of the Science Fiction Writers of America and about another dozen or so who could qualify but who have chosen not to join for financial or other reasons. About 99% of promotion for our books is done in the United States, so we have the usual case of successful Canadians being largely ignored in their own country.

So we're wondering if there is any way someone can help us promote the genre in Canada, either through the publisher's Canadian agent or branch or through a professional organization like SFWA Canada or even some special program ("Canadian" goods manufactured in other countries?).

The bottom line is that it should pay for itself, the writers will get royalties and bookstores will get profits.

Any ideas?

All the best for a prosperous '92.

Sincerely,  
Robin Rowland

January 7, 1992

Dear Robin:

Thank you for your letter of December 18th, 1991, regarding the problems faced by Canadian science fiction writers. As a long-time science fiction fan myself, I would be interested in seeing what I could do to help you.

I do have some ideas that may be of assistance; however, you may have tried some of them already. I think the best idea is for you and I to meet, either in Montreal or when I am next in Toronto. If we can set something up, please feel free to invite anyone else (Robert J. Sawyer) that you might think appropriate.

Looking forward to talking with you soon.

Yours sincerely,  
W. Michael Fletcher

\*

## CONTRACTS

## Splitting Rights

by Garfield and Judith Reeves-Stevens

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We have experienced both sides of splitting off Canadian rights, and believe a concerted effort should be made to have American publishers automatically treat Canadian rights as distinctly as British rights are now treated. On the down side, when we sold the first three books in our *Chronicles of Galen Sword* series to NAL (which are appearing as Roc titles), we were unable to separate Canadian rights from the overall deal. Though we are extremely pleased to be published by Penguin in Canada, what is galling is that our Canadian royalty earnings are treated as foreign sales and thus are split with the US publisher accordingly.

We feel such a split is fair when the publisher's foreign rights department serves as an agent and broker and actively pursues and closes a rights sale which results in a new edition of the book. However, that type of sales effort is rarely required between related Canadian and American publishers when books originate with the American office. Most often, the American product is simply taken automatically and the Canadian edition is run at the same time as the US edition, with only a price change to make it different. The same royalty situation also applies to our *Star Trek* novels.

But on the plus side, since Gar's first three novels had been published by Canadian companies — Seal, and later Doubleday Canada — Doubleday US, when deciding to purchase Gar's fourth and fifth novels, *Nighteyes* and *Dark Matter*, made no attempt to include Canadian rights in their offer, deferring properly and fairly to the originating Canadian publisher. Doubleday Canada and Seal became the books' Canadian publishers with a separately negotiated contract and advance, and full royalties.

*Nighteyes* also serves as an example of how splitting rights can be even more advantageous than just providing full royalties. In the U.S., where *Nighteyes* was to all intents and purposes a first novel, the paperback edition came out as a Spectra title and sold primarily in the SF category market. However, in Canada, where the book was a fourth novel and had a proportionately larger base audience, the Seal sales reps requested that the Spectra imprint be removed from the paperback edition so it could be sold as straight Seal mainstream fiction, enabling them to target a higher-than-category level of sales (which the book achieved). This type of feedback from reps and the tailoring of the book's presentation to the Canadian market would not be as easy if it were simply another "run-on" from Bantam.

From our experiences as employees of various Canadian publishers, back before we wrote our own fiction, we know that Canadian publishers who are subsidiaries of U.S. companies have a greater interest in those books they have selected for themselves, compared with those books that simply arrive on the parent company's sales sheets. Therefore, the splitting off of Canadian rights can be extremely beneficial and the good news is that it can be accomplished when conditions are right. The trick is to come up with those conditions.

There is another action that could be taken to further the effort to create a separate identity for Canadian rights, one which we feel a Canadian Region of SFWA is well suited to initiate and manage. Foreign SF writers should be made aware that they should no longer automatically give away the Canadian rights to their works when they sell American rights. Certainly, in the beginning, most of those writers who try keeping Canadian rights separate will not succeed, but we have found that the more we publish and the better sales records we amass, the more leeway appears in our contracts as to which rights are deal-breakers and which are negotiable. If enough major American writers, say, constantly withhold Canadian rights so they can be sold directly to Canadian publishers, then over the course of a few years (or a decade or so) what the major writers have achieved, might be shared by all as standard contracts inevitably change. \*

## MARKET REPORT

## Sources of Info

by Edo van Belkom

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This is supposed to be a column full of up-to-the-minute updates and late-breaking news about science fiction, fantasy, and horror markets for fiction and non-fiction.

The only problem is that the information contained within any market news column that appears every few months is usually pretty stale by the time it reaches its intended reader.

The best way to learn about new markets as they open up is to have a strong network of friends and colleagues within the SF community. Nothing travels faster than word of mouth, especially when it's carried by electronic mail.

But not all writers are plugged into the SF community. Fortunately, there are several excellent publications that deal with markets, and some that even specialize in SF markets.

Many writers start out with a copy of *Novel and Short Story Writer's Market* and a highlighting pen. This annual listing of magazines, book publishers, and agents is published by Writer's Digest Books and costs in the neighbourhood of \$20. It's a handy reference tool, even though some of the top magazines like *Esquire* and *Family Circle* decline to be listed because of the deluge of amateur manuscripts a mention in the book brings on.

*The Gila Queen's Guide to Markets* is published by horror writer Kathryn Ptacek. It's a monthly publication that lists complete magazine guidelines. Not limited to SF/F/H, the Gila Queen features theme market issues and is ideal for writers who work in many different genres.

*Factsheet Five*, produced by Mike Gunderloy of Rensselaer, NY, is a magazine that lists a large number of other small-press magazines, good for writers looking for somewhere to place a story that doesn't fit the guidelines of the usual pro markets.

The news magazine *Science Fiction Chronicle* publishes regular surveys of professional SF book and short-story markets.

Finally, the one I subscribe to and highly recommend is *Scavenger's Newsletter*, published monthly by SF/horror writer Janet Fox. More than a newsletter, *Scavenger's* is an information pool to which both writers and editors contribute. Besides market updates, it provides information snippets on which magazines are good to deal with and which are not, infrequent lists of average response times, small-press magazine reviews, non-fiction articles on writing, and letters from subscribers.

In addition to the *Newsletter*, Fox publishes the *Scavenger's Scrapbook*, a twice-yearly complete listing of markets from professional magazines to those paying in copies.

Take your pick —

- *1992 Novel and Short Story Writer's Market*, Writer's Digest Books, 1507 Dana Ave., Cincinnati, OH, U.S.A. 45207.
- *Gila Queen's Guide to Markets*, Kathryn Ptacek, P.O. Box 97, Newton, NJ, U.S.A. 07860.
- *Factsheet Five*, Mike Gunderloy, 6 Arizona Ave., Rensselaer NY, U.S.A. 12144-4502.
- *Science Fiction Chronicle*, Andrew I. Porter, P.O. Box 4175, New York, NY, U.S.A. 10163.
- *Scavenger's Newsletter*, Janet Fox, 519 Ellinwood, Osage City, KS, U.S.A. 66523-1329.

(Please send market listings to Edo van Belkom, 52 Mill St. N., Brampton, Ontario L6X 1S8.) \*

## MEMBER NEWS

## Who's Doing What

"Adoption" by Calgary's **J. Brian Clarke** is in the May *Analog*.

Recent sales by Vancouver's **Barbara Delaplace**: "The Hidden Dragon," to *Dragon Fantastic* (DAW, May 1992) and "The Last Sphinx" to *A Christmas Bestiary* (DAW, December 1992).

**James Alan Gardner** of Waterloo has sold a novelette, "The Young Person's Guide to the Organism," to *Amazing*.

*Children of the Rainbow* by Toronto's **Terence M. Green** is now out as a trade paperback from McClelland & Stewart.

**Eileen Kernaghan** of Burnaby won the first prize in the Federation of British Columbia Writers' *Literary Writes V* competition for her poem "Demeter and Persephone Celebrate Spring in The British Museum." Eileen read at Simon Fraser University on February 12.

**Gar** and **Judith Reeves-Stevens** have sold a script called "Dreams of Darkness" to Warner Bros. animated *Batman* series, coming in Fall 1992 on Fox. They've signed to write "Day of Descent," first in the new *Alien Nation* series from Pocket. In November, *Galen Sword #1: Shifter*, was published in the UK by Roc/Penguin and others in the series will follow at three-month intervals. "Bluebound: An Untold Story from the Chronicles of Galen Sword" appears in a horror anthology trade paperback, *Chilled to the Bone*, published by Mayfair Games in December 1991. *Dark Matter* was published in the UK in February, with Gar's other novels following at four-month intervals. *Shifter* and *Bloodshift* have sold to Italy. *Bloodshift* and *Dreamland* have sold to Poland. And *Dreamland* and *Children of the Shroud* have been sold to Holland. Gar's story "Part Five" appears in *The Ultimate Frankenstein*.

The Ace hardcover edition of *Starseed* by **Spider** and **Jeanne Robinson** of Vancouver has sold out. The Ace paperback will be out in October. An Easton Press leather-bound acid-free hand-sewn gold-inlaid version of *Starseed* is due out soon in the Signed First Edition series, to match the 1991 Masterpieces of SF series edition of *Stardance*. Jeanne and Spider have signed with Ace to write a third book in the *Stardance* series, to be called *Starmind*, for hardcover and paperback publication in 1993. Their original Hugo- and Nebula-winning *Stardance* is now back in print from Baen.

On the solo front, **Spider Robinson** has delivered *Lady Slings the Booze*, the second Lady Sally McGee book, to Ace. It will be out this fall. He's currently working on *Callahan's Legacy*, under contract to Ace for both hard- and soft-cover publication, about the bar Jake opened up after Callahan's Place exploded. Steve Jackson Games is developing a game series based on the Callahan's Place saga.

**Michelle Sagara** of Toronto has sold the third and fourth volumes of her tetralogy "The Book of the Sundered" to Del Rey. Volume 1 was released in December 1991, volume two, *Children of the Blood*, is slated for June 1992, and the third, as

yet untitled, will be out in June 1993. She's just sold her first short story, "Gifted," to a Mike Resnick/DAW Books anthology with the working title *Aladdin Chronicles*. Michelle was interviewed in the "Reading Habits" column of *The Toronto Star* on Saturday, January 4, 1992. She reviewed *Moonfall* (Beach Holme) by Copenhagen-based Canadian **Heather Spears** in the January 1992 *Quill & Quire*.

*Far-Seer* by Toronto's **Robert J. Sawyer** has sold to the Science Fiction Book Club, and a chapter from it will appear shortly as part of *Amazing Stories*'s "Looking Forward" section. His fourth novel, *Fossil Hunter*, has just sold to Ace, and they have also contracted for an unwritten sequel.

Toronto's **S. M. Stirling** continues to be one of Canada's most prolific SF writers. His collaboration with **Shirley Meier**, *Saber and Shadow* — a prequel to their *The Cage* — will be out later this year. Steve is working on two more Kzinti novellas with Jerry Pournelle. They'll appear in *Man-Kzin Wars V* and *Man-Kzin Wars VI*, and later as an expanded novel. Steve's currently under contract for a four-way round-robin collaboration (with Harry Turtledove, Susan Schwartz, and Judith Tarr) called *Blood Feuds*. His second collaborative novel with David Drake, *The General #2: Hammer*, came out in February, and he's signed a contract for a new five-volume collaborative series with Drake.

In work on his own, the revised edition of **Steve Stirling's** first novel, *Snowbrother*, will be issued in May. He's just turned in a novella called "Kings Who Die" to Jerry Pournelle's *War World* series, and he's got contracts for two more SF novels, *Heavy Iron* and *Conquistador*. All of Steve's works are published by Baen.

"Baseball Memories" by Brampton's **Edo van Belkom** will be reprinted in *Year's Best Horror 20*, edited by Karl Edward Wagner. Edo's recently sold "Induction Center" to *Hauunts*, "Season's Meeting" to *Midnight Zoo*, and "Bloodsuckers" to *Kinda Kinky*, as well as many stories to American mass-market men's magazines which will be published under a pseudonym.

**Andrew Weiner** of Toronto has sold a novella called "Seeing" to *F&SF*. He's also sold "Changes" to *In Dreams*, a UK anthology edited by Kim Newman and Paul L. McAuley, to be published by Victor Gollancz. And he's sold a 7,200-word story, coincidentally also called "In Dreams," to *Asimov's*. His "Streak" is in the May *Asimov's*.

SFWAns **Terry Green**, **Michelle Sagara**, and **S. M. Stirling** read at the Harbourfront International Reading Series in Toronto on March 24. **Rob Sawyer** and **Tanya Huff** will read there on March 31. Box office: (416) 973-4000.

The following SFWAns have stories in *Ark of Ice*, edited by Lesley Choyce and to be published by Pottersfield Press in late August: **Phyllis Gotlieb**, **Terence M. Green**, **Eileen Kernaghan**, **Garfield Reeves-Stevens**, **Spider Robinson**, **Robert J. Sawyer**, **Sansoucy Walker**, and **Andrew Weiner**.

And these SFWAns have stories in *Northern Frights*, edited by Don Hutchison, forthcoming from Mosaic Press: **Robert Bloch**, **Charles de Lint**, **Terence M. Green**, **Garfield Reeves-Stevens**, **Steve Rasnic Tem**, **Edo van Belkom**, **Karen Wehrstein**, and **Andrew Weiner**. \*

## MEMBER PROFILE

## Terence M. Green

by Robert J. Sawyer

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Terence M. Green is boldly going where no Canadian Science Fiction Author has gone before. He's the first SF author in this country to cross-over from having his books issued as genre SF in the States to having a novel released as a mainstream work from a major domestic publisher.

True, when Margaret Atwood and Hugh MacLennan wrote their SF novels *The Handmaid's Tale* and *Voices in Time*, they were released without the words "science fiction" on the spine. But unlike them, Green comes squarely out of the genre tradition of SF: he's best known for his brilliant short work in the American digests *Isaac Asimov's Science Fiction Magazine* and *The Magazine of Fantasy and Science Fiction*. Still, McClelland & Stewart has just released Green's latest SF novel, *Children of the Rainbow*, as a mainstream trade paperback.

"Publishing in the United States is broken into genres such as science fiction and mystery," says Green, 45, a Toronto school teacher. "I think that's unreasonable philosophically. It's a marketing strategy that has nothing to do with reading or writing. To have a genre called science fiction and to include in it everything from Brack the Barbarian to Martin Amis's *Time's Arrow* is to group the sublime and the ridiculous."

It's the quality of his work that propelled Green into the centre of Canadian literature, of course. Few writers — whether called genre authors or mainstream — have garnered the kind of reviews Green has had. Inside the SF field, Green's short story collection *The Woman Who is the Midnight Wind* (Pottersfield, 1987) was hailed by Hugo-award-winning SF author Orson Scott Card as "a milestone for all of us" and *Locus: The Newspaper of the SF Field* said Green's first novel, *Barking Dogs* (St. Martin's Press, 1988), was "not to be missed."

But the general press was just as laudatory: Of Green's collection, *Canadian Materials* said, "the writing is captivating" with stories of "serious reflection, wry humour, and devastating irony." And *The Globe and Mail* declared that *Barking Dogs* would "keep the reader riveted to the last paragraph."

And now, *Children of the Rainbow*, a time-travel novel.

"The story," says Green, "is about two people displaced in space and time. You don't have to be a science fiction reader to appreciate that. We're all displaced in one way or another. One of my characters is displaced happily; the other, miserably. In the novel, they're displaced through time by a nuclear blast. Metaphorically, everyone at some point in their life encounters a nuclear blast: the death of a loved one, the break-up of a long-standing relationship, the loss of a job. You're displaced, but you cope somehow. You go on. That's the psychological realism of the book."

It's no surprise that in the acknowledgments for *Children of the Rainbow*, Green credits "with real fondness" the apartment on Heath Street East in Toronto where he put his own life back together after one of his own personal nuclear blasts: the

break-up of his marriage. And his current writing project, an expansion to novel length of his acclaimed short story *Ashland, Kentucky*, likewise is a way of dealing with another such blast: the death of his mother.

"It wasn't until I started dealing with these sorts of things that my writing hit its power," says Green. "Up until then, I'd been writing *stuff*. Now I incorporate painful life experience. That turned out to be my voice — the horrors of my life. A writer has to deal with what's really important, with what really moves you."

Perhaps the best assessment to date of Green's work comes from Judith Merril, the principal North American editor during SF's literary "New Wave" movement in the 1960s:

Terry Green wants to know what love is all about — how it happens, why it happens, what it does for/to people who love or are loved. Using the uniquely flexible 'special effects' of science fantasy — dislocations in space and time, alien cultures, trick technology, outright magic — he distances / magnifies / highlights / contrasts the mechanisms and meanings of these most familiar and least understood of all human experiences.

In a similar vein, M. T. Kelly, winner of the Governor General's Award for fiction, says that *Children of the Rainbow* is "written with passion and love. Its great humanity and religious sense are as clear as the Pacific."

All the same, for one so fascinated by love, Green is often characterized as being an angry writer. It's that anger that drove his first novel, *Barking Dogs*, in which police officer Mitch Helwig of Toronto's finest goes on a vigilante spree, cleaning up the city's streets. He's armed with a hand laser and the Barking Dog of the title, an infallible lie detector that lets him play judge and jury to the scum making the city Green grew up in unsafe. It's no mere coincidence that Green dedicated *Barking Dogs* to his two sons, Conor and Owen: his anger is that of a father enraged by what's happening to the world his beloved children will grow up in.

Likewise, this passage from *Children of the Rainbow* is quintessential Green. Here, Major Anderson, the commandant of the Norfolk Island penal colony in 1835, faces a man from the future who has taken the place of one of his prisoners:

Anderson studied the man. "I will tell you this: I am outraged that you are somehow involved in something that has to do with my family. May God help you if you step in where you have absolutely no business. I will forget that I am a soldier, an officer, and will let you know the full measure of my wrath as a husband and father."

Green does write with anger, and with conviction, but it is all driven by the love Judith Merril and M. T. Kelly cite. For Terence M. Green, the limitless vistas of space and time are simply metaphor. More than anything else, he's writing about family.

*This profile originally appeared in Aloud, the newsletter of the Harbourfront International Reading Series in Toronto, where both Terry Green and Rob Sawyer read in March.* ❄

## MEMBERSHIP BENEFIT

## 20% Bakka Discount

Toronto's Bakka, the oldest SF store in Canada, is offering a 20% discount on cash purchases to Canadian Active Members of SFWA. Enclosed is a membership card for you to sign; please show it before your purchases are rung up. Note: SF Canada members get a 10% discount, but you can't add this on top of your 20% SFWA discount.

## UPCOMING EVENTS

## SFWA Meetings

- The second Ontario gathering of SFWA members will be held Monday, May 11, at 7:00 p.m. at the home of Rob Sawyer and Carolyn Clink, 300 Finch Ave. W., #301, Willowdale, Ontario, M2R 1N1, (416) 221-6842. Attendees are asked to each kick in \$3 to help defray the cost of beer, wine, soft drinks, and munchies.
- The first annual informal Canadian SFWA meeting will be held at this year's Convention, WilfCon VIII, Wilfrid Laurier University, Waterloo, Ontario, June 27-28.

## LOBBYING

## Chuckles the Clown

As you've no doubt read in the press, late last year Chuck Cook, the Member of Parliament for North Vancouver, called for an abolition of government support for the literary arts in this country.

Cook, who claimed to be a reader of genre fiction, said that he passed over the work of Canadian authors "because it is just not good enough."

I urge all Canadian SFWAns to write to Cook — no stamp is required when addressing an MP — and set him straight, both about the value of Canada Council and other grants and the high quality of genre fiction we, and our colleagues in mystery and other areas, create.

Below is the letter I sent him; in response I got back pages of boilerplate, which lead me to agree with Alison Gordon, president of the Crime Writers of Canada, that Cook is "just what we needed — a real villain with a black hat and a clown's nose, a symbol of what is wrong with this government's attitude toward the arts." Cook's address is Room 534N, House of Commons, Ottawa, K1A 0A6. Here's my letter:

Dear Mr. Cook:

*I take great exception to your recent comments about the quality of Canadian writing, especially in contrast to that done by Americans.*

*The May 1991 issue of The Magazine of Fantasy & Science Fiction, established in 1949 and published in Cornwall, Connecticut, contains that magazine's reviewer's picks for the best novels of 1990. The reviewer is Orson Scott Card, New York Times bestselling author, who lives in Greensboro, North Carolina. He is not a Canadian nor a Canada-booster.*

*Card's pick for the best SF novel of 1990, bar none? My own Golden Fleece. Card's pick for the best fantasy novel of 1990, bar none? The Little Country by Ottawa's Charles de Lint.*

*This is a major American writer in a major American magazine recognizing the world-class nature of the work by Canadian writers. Would that our own politicians could do the same.*

*I look forward to your reply.*

Sincerely,  
Robert J. Sawyer

## CONTRACTS

## Canadian Royalties

by Robert J. Sawyer

Most U.S. publishers pay woefully inadequate royalties on copies of books sold in Canada. Warner, for instance, calculates the Canadian royalty on the net proceeds instead of the gross price, and Ace has a standard 5% Canadian royalty as part of its boilerplate.

This has rankled me ever since I sold my first book, and I'm pleased to report some progress in getting proper full royalties on Canadian copies. My latest two-book contract with Ace specifies a flat 6% royalty instead of 5% on Canadian copies, a 20% improvement which brings my Canadian royalties in line with minimal U.S. royalties.

I haven't gotten a break-point worked in yet, and I haven't gotten the rate up to my current U.S. value of 8%, but it's definitely a step in the right direction. I welcome reports from other SFWAns about how they've tried to deal with this entrenched rip-off.

## FICTION SHOWCASE

## Blood Bait

by Edo van Belkom

From The Vampire's Crypt

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He rubbed his tongue under a fang as he ran down the dark, damp street. The tooth seemed sharper than he remembered.

Everything about him, in fact, seemed sharper. His senses were like talons and his body hummed with pure energy. He was aware of every rolling stone, every half-opened door.

He could smell her now; her scent was strong, intoxicating.

He was getting closer.

His feet flew over the slick pavement as his bloodlust led him around dark corners and down through the hissing shadows of a greasy back alley.

It was a blind pursuit. He knew that. But he could not stop himself. He was being drawn to her, pulled by an otherworldly kind of attraction that would not end until he had her ... completely.

He came upon one of her shoes lying on its side in the middle of the puddled alley. He stopped there, bent down and gently picked up the shoe as if it were a downy feather. He looked at it longingly, held it up even closer to his eyes and for a moment he could see her clearly in his mind.

She was magnificent. A tawny gold goddess, young enough to be unpolluted by the world around here, but old enough to know that her sex was at the height of its power.

He guided his fingers along the shoe's spiked heel; there was gratification even in that. She had been wearing it barely minutes before in the restaurant when she had excused herself from the table. He'd waited but she never came back. Then, as he was about to leave, he noticed the card by her wine glass. He picked it up and read the fatal, hand-written words — "I know what you are."

It didn't bother him that she knew; he was glad it was out in the open — much more exciting that way. The panic and terror the victim felt during the chase was almost as invigorating to him as the sweet-tasting prize at its end.

A door clicked shut in the distance.

He let the shoe fall from his fingers and took flight down the alley. Her scent was even stronger now; she would be his in minutes.

In seconds he was standing before the door. On the slick pavement by his feet was one of her sheer black stockings. He looked at it

for a moment.

*What sort of game is this?*

As he reached for it, a rat skittered into the shadows. He picked up the stocking and watched its silhouette writhe in the hot, damp breeze. With his free hand he picked up the dangling end and pulled it taut between his fingers. He ran his tongue along the length of it. He could taste her; the flakes of skin melted on his tongue like sugar.

A sound came from inside the building.

He tried the door. It was unlocked. He stuffed the stocking into a pocket and went inside. As the door slammed shut behind him, he found himself surrounded by darkness.

He could hear her padding softly through another part of the building. *Where?* He couldn't be sure. But her scent was even stronger indoors as it mixed with the thick smell of oil and lingered in the air. He followed her scent and bounded up a flight of stairs in pursuit.

He stopped a few steps from the top and sensed something strewn invitingly across his path. He bent forward and could see the faint outline of her scarf on the top step. He picked it up and felt the silken smoothness of the material as he passed it lightly across his face; it was still warm and moist with sweat. The thought of the material draped around her neck made his bloodlust unbearable. It rose up in him in a wave of strength far surpassing anything he'd ever felt before.

He was unstoppable now, and he would not stop until he had her ... all of her.

He was down a hallway in a flicker of shadows, instinctively knowing the shortest route to his passion.

As he turned a corner he sensed another of her things on the floor — *a second stocking?* — but passed it by without a glance.

He was close to her now and ... she had stopped running.

He could feel she was still, could sense the thunder of her heart beating a few feet away on the other side of the door.

With a single step he crashed through the door, shattering the flimsy wooden barrier in a burst of splinters. The room was a little brighter than the rest of the building had been, but it was still dim ... and small.

She was over in the corner.

He could barely make out her lithe form in the faint light but imagined her young body cowering before him in terror. He could smell her fully now, her body scents and perfume gently wafting above the musty-sweet smell of sweat rising up from her sex. There was no doubt in his mind that she would satisfy him — tonight and forever.

He made a move toward her. It was supposed to have been a rushing, overpowering motion, but he stopped himself midway. He took a deep breath and slowly began walking around the edge of the room.

He could hear her breathing. It was a heavy sound, hard and deep, but restrained, as if she was having difficulty controlling her terror. It was a beautiful sound, melodic. As he listened, he could almost imagine her bare chest rising and falling in fear.

His own breath quickened and he placed a hand over his heart to check its pounding, pulsing rhythm.

"So," she said in the darkness. "You've finally caught up with me."

Her voice was gritty, rasping through the air like sandpaper on a blackboard. But it was musical to his ears and he imagined the same voice moaning with pleasure under the piercing pressure of his touch.

He said nothing, but let out a low throaty laugh under his breath. He slowed his steps further to prolong and intensify the sense of anticipation. It had been a long time since the chase itself had felt like foreplay.

He sensed her moving in the darkness, to the right, behind a large coffin-shaped object, the only thing in the room besides the two of them.

"I hope you didn't have too much trouble finding me," she said. She sounded innocent, almost apologetic, as if she had invited him over for a house party.

He liked that, and he struggled to fight off the urge to fly across the room and take her in his arms and peel away her skin in long,

bloody strips.

She stepped out from behind the object and in the faint light he could see that she was wearing both her shoes *and* her stockings. Her scarf was the only thing that was missing.

*A trap!* The thought flashed through his mind like a silver hammer crashing down onto the base of his skull.

He was overcome by cold. His bones chilled at the sudden realization and his veins iced over as if he'd been impaled through the heart with an icicle. His bloodlust was gone, his body charged instead by the new and unfamiliar sense of ... being afraid.

He took a split-second to consider his options. The door was a few feet away on the right and open, she was a few feet away on the left and in control. His first inclination was to take flight, but the thought was quashed under centuries of nightstalking that absolutely forbade him to run from any mortal.

He spread his arms wide and tensed his muscles in preparation for the leap through the void at what was now simply flesh for his blood feast.

Suddenly, the room was ablaze with white heat and he was blinded by a blast of light.

He was thrown back against the wall, his arms raised above his face in a feeble attempt to protect himself from the cleansing brightness of the light of day.

Already he could feel his skin beginning to crawl as if he were being eaten alive by the rays of life.

His breath became laboured as he slumped back against the wall and crouched into a tight little ball. His skin started to crack, splitting apart along endless fault lines that allowed the purifying light to bore even deeper into body.

He squinted and looked straight into the torturous glare, trying to see her one last time. She was standing just a few feet before him, her shapely form outlined — still voluptuous to his aching eyes — in silhouette against the light of the tanning bed.

He continued to stare into the scorching rays of ultraviolet light even as his eyeballs hissed like steam and burst from their sockets. The jellied mass dribbled down his cheeks like tears.

He could hear her laughing now. It was a sound he recognized. It was the same satisfied laugh he had laughed a thousand times following the ravaging of his prey.

He tried to cover his ears.

But as he moved, the parched skin and dusty bones of his arms snapped and cracked like kindling wood. His limbs hung stiffly from their sockets, slowly crumbling into dust.

"Welcome to my salon," she said.

He tried to answer. His jawbone was still intact but as he moved it to speak his tongue and the skin on his cheeks broke away from his face. A keening wail rose up and seemed to split the room in two. He realized the wail was his own voice and it slowly died into an exasperated cry until he choked on his own dust and was silent.

A moment later, his skull fell to the floor and shattered into a million tiny shards.

She took a few steps toward the mound of dust by the wall and reached down. With a bronze-skinned hand she picked up two solid beads of white — his fangs, perfectly preserved.

Holding one of the canines between her thumb and forefinger she turned around and held it up to the light. As she looked at it, the sharp pointed tip of the tooth pierced the skin of her thumb drawing blood.

"Ouch," she said, placing the two teeth in a pocket. She looked at the red liquid bead bubbling up on the end of her thumb, stuck it into her mouth and began to suck. \*

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*Edo van Belkom is a member of the Horror Writers of America. He has sold SF, fantasy, and horror stories to Aethlon: The Journal of Sports Literature, Gent, Haunts, Kinda Kinky, Midnight Zoo, The Nightside, Northern Frights, On Spec, Plots, Potent Aphrodisiac, The Raven, The Vampire's Crypt, and Year's Best Horror 20. He lives in Brampton, Ontario, with his wife Roberta and son Luke.*