

Alouette

The Newsletter of the Canadian Region of SFWA

Editor: Robert J. Sawyer

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SCIENCE-FICTION AND FANTASY WRITERS OF AMERICA, INC.
CANADIAN REGION

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The Canadian Behind The Library of Tomorrow

The Library of Tomorrow is a new SF electronic-publishing venture. For a flat \$5 per month, subscribers will be able to download as much previously published SF as they like. The Library will be available through Internet, commercial online serves, and computer bulletin boards. Twenty-five percent of subscription revenues will go into a pool to pay authors for the use of their work.

The Library's founder is Brad Templeton, a Canadian best known to the computing community for moderating Internet's "rec.humor.funny" the world's most widely read electronic conference. Brad is the son of bestselling Canadian novelist Charles Templeton.

Agent Richard Curtis says, "Brad Templeton has seen the future of electronic publishing, and he's not only figured out the best way to publish fiction in this new media, he's probably figured out the only way." Brad spoke to Robert J. Sawyer about his new venture:

Robert J. Sawyer: In Canada, most forays into what one might think of as SF territory — "what if?" scenarios and stories set in the future, such as your father's *Act of God* and *World of One* — are published as mainstream. Will the Library be a solution to the difficulties Canadian writers have in getting SF published domestically?

Brad Templeton: Yes and no. My dad certainly doesn't consider his very-near-future stuff to be SF of any sort. I was critical of his first novel, *The Kidnapping of the President*, because it was set in the future and the Secret Service made no use of modern or speculative technology to try to free the President. So it's no surprise that his novels are sold as mainstream. But even Margaret Atwood is sold as mainstream, though some of her books are SF by any definition.

However, to get to the Library — electronic publishing knows far fewer borders than print publishing. People will read from the Library of Tomorrow all over the world, and publish in it from all over. There will be no national borders in the way of submitting or buying fiction.

I don't want to make any misrepresentations about the Library as an instant panacea. At first it will be a small market that pays well per reader but has few readers. Someday, however, this is how the bulk of fiction publishing will work, and in that day we'll see a global market where the minimum-print-run limitations of the Canadian market are not a barrier to the Canadian writer. My dad writes number-one bestsellers and has no problem getting published. That's not true for a good but unknown author who has to convince a paper publisher that her book will sell enough in Canada to pay for the print run. Electronic publishing will eliminate this barrier to entry — though in the end, if you don't sell much you won't make a lot of money. Not much can stop that.

RJS: Yours is a small, start-up operation. Why should we as professional writers be interested?

BT: Even if it does start small, as any honest man must admit a new and experimental venture might, the key is that we're only publishing existing work, and expect to pay writers a very professional rate *per reader*. This makes it worth doing, even if it starts slow.

RJS: Yours is the latest in a series of plans to distribute fiction without using paper. Why should we believe that this one will succeed?

BT: The flat monthly rate is the key. People love it. In the electronic media, flat rate is the only path to consumer success. Look at TV, cable, and all the online services these days. People think of flat rate as being free — and they will often pay more for it than they would for pay-to-use services. The big mistake that other electronic-publishing ventures have made is to think that the electronic media are exciting in and of themselves. They aren't. Reading on a CRT is not nearly as good as paper. Reading on a laptop LCD can be as good, but it's certainly not much better. Getting books by computer can be more convenient for many, but not for all. The win is not in the media, it's in the results. The flat-rate scheme is impossible in the print media. And so are the high royalty rates that come from removing the printing and paper industries from the channel.

RJS: You're selling "all the SF you can read for \$5 a month," which is great if you're a glutton. But what about connoisseurs?

BT: This will entice the connoisseurs. For \$5, you don't buy a single book, you buy a library: all those works are there for you to read whenever you want, right at home. If somebody says, "I suggest you read the following great old short story," then you already have it, have paid for it, and can read it. This is how flat rate works. We expect many people to not get their "money's worth" in terms of how much they pay for a book, but instead to get their money's worth from having permanent "free" access to all the stuff they might want to read. Many people buy a cable channel and only watch one or two movies on it in a month. They're paying far more than it would cost to go to the video store, but they like the idea that 40 movies are there for them each month at no extra cost. Many people subscribe to a flat-rate online service like Prodigy and *never sign on*. They pay to know they can sign on whenever they want at no extra charge.

RJS: Okay, how does an author get involved?

BT: We're not doing new fiction right now. We're taking this one step at a time and doing existing, published fiction. And we will gladly accept that from big- and small-name authors alike. We will take submissions via e-mail, modem upload, and floppy disks in the mail. If it was published in a professional market, we'll put it in the Library of Tomorrow — it's as simple as that. For submission guidelines, write to P.O. Box 1479, Cupertino, CA U.S.A. 95015. *

SFWA NEWS

Canadian Status

A little update on the status of the Canadian Region of SFWA seems to be in order. First, *the Canadian Region of SFWA does indeed formally and legally exist, and every Canadian-resident SFWAn is a part of it.* The Region was created by a binding vote of SFWA's Board of Directors under the Bova administration, following the unanimous membership vote in favour of establishing the Region taken at SFWA's 1992 Annual General Meeting in Atlanta. The Canadian Region is a done deal.

Second, Robert J. Sawyer was legally elected as Canadian Regional Director during SFWA's 1992 General Elections. Rob's term is three years, beginning July 1, 1992, and ending June 30, 1995.

The only outstanding question is whether the Canadian Regional Director will be a full voting member of SFWA's Board of Directors, as are all the other Regional Directors, or an *ex officio* member, with no vote. Unlike the apportioning of SFWA into regions, which, under SFWA's bylaws, can be done by the Board, the addition of voting Directors must be done by a formal vote of the full membership. (Past President Bova was unaware of this when he earlier proposed that a vote on this question be held at the WorldCon in Orlando this month.)

SFWA Treasurer Mike Capobianco recently polled all the Canadian members about whether having a non-voting Director would be acceptable. Overwhelmingly, that option was rejected. The Canadian members have spoken: they want a voting Director, fully equal with the other Regional Directors. Accordingly, President Joe Haldeman will soon put this question to all SFWA members in a by-mail ballot.

Two other questions will be asked on the same ballot. First, in order to prevent SFWA Balkanization, with new regions cropping up all the time, the membership will be asked to approve a bylaw change requiring the creation of future SFWA regions to need two-thirds majority approval from the Board of Directors.

The second question represents another major breakthrough in Canadian power within SFWA: the members will be asked to affirm that professional sales in the English language to Canadian, Mexican, British, Australian, and New Zealand publishers will be acceptable for active membership in SFWA. (Publications will still have to meet minimum word-rate and circulation requirements.)

Please note that bylaw changes require not just a majority of those voting, but also that *the majority consist of at least one third of all those who are eligible to vote.* In other words, a bylaw change can be defeated by low voter turnout, even if those who do vote are unanimously in favour of the change. Please return your ballot promptly. We've already got our Canadian Region and our Canadian Regional Director; let's finish the job by giving that Director a meaningful voice on the Board, and let's open the doors of SFWA to our colleagues who choose to work for our growing list of domestic markets. *

MARKET REPORT

Year's Best Collections

by Edo van Belkom

So you've written a really-good-story, sent it out to all the top markets like *Omni*, *Asimov's*, *Analog*, *Fantasy & Science Fiction*, and *Amazing*, and it's come back each time with a letter that contains the familiar phrase, "It's not quite right for us."

Still, you believe in the story and you try the next level of markets like *Pulphouse* and *Midnight Zoo*. Finally you send it out to a few small-press magazines that pay minuscule word rates or in contributor's copies.

Then you're lucky enough to find a small-press editor who understands your vision. Your really-good-story finally sees print, but is published in a magazine whose three-digit circulation ensures that no

one will ever know how good your really-good-story really is.

But you're in luck. First publication is not the end of your story's life. What you've sold is the right to publish your story once; the story itself is still yours to sell over and over again. And if you still believe your really-good-story really is a good story, there are plenty of "Best of the Year" collections to send it to.

For science fiction writers there's *The Year's Best Science Fiction*, published by St. Martin's Press and edited by *Asimov's* Gardner Dozois. You could try sending your story here, but this anthology is generally known as the best of the year from *Asimov's* with one token story from each of the other major magazines. There has never been any call by Dozois for people to send in their stories from obscure markets. You can try, but your chances are probably pretty slim.

Fortunately, not all best-of-the-year anthologies are so narrow-minded. Karl Edward Wagner's *Year's Best Horror Stories* publishes big-name writers, but it has also become known as the place to find horror's up-and-comers. I speak from experience. My first short story was published in *Aethlon*, a publication out of East Tennessee State University, but I was fortunate enough to have Wagner pick it up for Year's Best 20.

Did he truly pick it up?

No. I sent it to him. Wagner tries to read as many small-press and non-genre magazines as he can, but he welcomes writers and editors alike to send him stories. Not much of a gamble for the price of a stamp.

Another anthology that gives equal consideration to pros and newcomers alike is Ellen Datlow and Terry Windling's *Year's Best Fantasy and Horror* annual from St. Martin's Press. Datlow looks at Horror; Windling reads fantasy. This is a two-time winner of the World Fantasy Award for best anthology and the editors both like looking at stories from obscure publications. This anthology also runs a long list of honourable mentions, so even if they don't take your really-good-story they still might acknowledge that it is one.

Another horror anthology is the British collection *Best New Horror* edited by Stephen Jones and Ramsay Campbell and published by Robinson in the U.K. and Carroll and Graf in the U.S.A. They are currently considering stories for their 1993 volume and want work published between December 1991 and December 1992.

Still for horror writers, there's *Quick Chills*, a sort of best-of-the-small-press anthology. The last I heard they had published three collections. The editors of this anthology encourage editors and writers to send them magazines and stories, disposable manuscripts preferred.

Finally, there's even a market for poets. *Year's Best Speculative Poetry* is a relatively new best-of anthology, the first featuring the best science fiction, fantasy, and horror poetry published in 1991.

Remember, all these reprint markets are for really-good-stories. Don't send anything that hasn't seen print. Also, make sure you include all the pertinent information about your story, especially where and when it was first published and what rights were sold to the story's initial publisher.

Take your pick —

- *Year's Best Horror* (DAW), Karl Edward Wagner, Box 1064, Chapel Hill, NC, U.S.A. 27514.
- *Year's Best Fantasy and Horror* (St. Martin's Press). Horror: Ellen Datlow c/o *Omni* Magazine, 1965 Broadway, New York, NY, U.S.A. 10023. Fantasy: Terri Windling, 781 S Calle Escondido, Tuscon, AZ, U.S.A. 85748.
- *Best New Horror*, Stephen Jones and Ramsay Campbell, Robinson Publishing, 130 Park View, Wembley, Middlesex, HA9 6JU United Kingdom.
- *Quick Chills*, Bob Morrish, Deadline Press, 22910 Summit Rd., Los Gatos, CA, U.S.A. 95030.
- *Year's Best Speculative Poetry*, Roger Dutcher, PO Box 564, Beloit, WI, U.S.A. 53512. *

SELF-PROMOTION

Sell Your Own Books

Got a bunch of copies of your books you'd like to sell? SFWA member Vonda McIntyre may have the solution. Periodically, she uploads to several computer bulletin-board services a file called "Basement Full of Books," an annotated list of books available by mail from their authors. It costs nothing to be on the list. Vonda says she gets perhaps a couple of orders per week, although less-popular writers can probably expect not quite as robust a response.

Says Vonda: "One of the nice things about the list is its immediacy. I can make changes easily at any time, so if you list a book and then run out, or if you get a new title, the change shows up the same day. It's worth it to list a book even if you have only a few copies."

If you'd like to be included, send Vonda a little write-up about your books. She can take listings by email, disk, or hardcopy to:

Vonda N. McIntyre
P.O. Box 31041, Seattle, WA, U.S.A. 98103-1041
CompuServe: 72077,61 · GENie: V.MCINTYRE1
Internet: mcintyre@yang.cpac.washington.edu

Two Canadian authors are currently listed, myself and Teresa Plowright. Other participating writers include Terry Bisson, Harlan Ellison, Kate Wilhelm, Gene Wolfe, and Jane Yolen. To give you a sample of what an entry might look like, here's Teresa's (I also included review excerpts and prices in my entry):

Dreams of an Unseen Planet by Teresa Plowright is set on the imaginary planet Gaea, where a frightened colony has been sent from North America.

Outside the protective white shell of the colony, Gaea appears to be a wasteland shrouded in a dense red atmosphere.

Inside, the colonists maintain falsely bright lives in the face of unforeseen biological problems — most importantly, their inability to bear children, which has led to a reproductive ritual called Estros.

Meanwhile, only the main character, Miera, has any perception that the desolate planet is sentient.

For further information, SASE to: Teresa Plowright, RR#1, D18, Bowen Island, B.C., Canada V0N 1G0, Fax: 604-947-0270. *

WRITERS' GUIDELINES

Edge Detector

Editor's note: Normally, I'd give short shrift to any non-paying market (indeed, the very phrase is an oxymoron), but I'm making an exception for Edge Detector, published twice a year in Montreal. In content and especially art direction, I find it to be parsecs ahead of On Spec, Canada's other English-language zine. Here are its guidelines:

Edge Detector is looking for well-written provocative SF stories. We'd like to see political, psychological, extrapolative, Cyberpunk, Freestyle, Underground, surrealist, or magic-realist SF. No themes or subjects are considered taboo. Science Fiction is a medium for shaking people's preconceptions, so we want stories that take chances, that have something to say, that aren't safe and comforting. We're not impressed by one-idea sci-fi stories which rely on "twist" endings. We try for a broad definition of "Speculative Fiction," and sometimes publish work which is not quite SF, but not quite mainstream, either.

Contributors receive two or more copies and a three-issue subscription. Maximum length: 7,000 words. Sample copies of issues #2 and #3 are available for \$4.00 each. *Edge Detector* is extensively illustrated, and offset-printed in 8½x11" format. It is currently open only to Canadian writers. Glenn Grant, editor, *Edge Detector*, Box 36, Station H, Montreal, H3G 2K5. *

WORLD FANTASY AWARDS

de Lint times Four

Ottawa SFWA Charles de Lint has four works nominated for this year's World Fantasy Awards: His *The Little Country* is up for Best Novel. "Our Lady of the Harbour" is competing in the Best Novella category. And Charles has two nominees for Best Short Story, "The Conjure Man" and "Pity the Monsters." Congratulations, Charles!

The winners will be announced November 1st at the 1992 World Fantasy Convention in Pine Mountain, Georgia. *

SPECIAL EVENT

Celebrating Judy

At 8:00 p.m. on Thursday, October 15, the Harbourfront International Festival of Authors in Toronto will honour Judith Merril. Paying tribute will be Pierre Berton, John Robert Colombo, Samuel R. Delany, Michael Moorcock, Fred Pohl, Spider Robinson, and Élisabeth Vonarburg. Tickets are \$6. Box office: (416) 973-4000. *

SFWA APPOINTMENT

Edo van Belkom

Dan Hatch, editor of *The SFWA Bulletin*, has appointed Edo van Belkom of Brampton, Ontario, as the new Market Reports columnist, replacing Lou Grinzo. Edo, who has a degree in Creative Writing from York University, brings to his new role five years of experience as a staff reporter with the Ontario newspapers *The Cambridge Reporter*, *The North York Mirror*, and *The Brampton Times*. Edo's Canadian market-reports column for *Alouette* is reprinted in *Communiqué*, the newsletter published by SF Canada. *

JUST RELEASED!

Ark of Ice

Nova Scotia's Pottersfield Press has just released *Ark of Ice*, a \$14.95 trade-paperback anthology of Canadian SF, edited by Lesley Choyce. Contributors are Margaret Atwood, John Bell, G. M. Cunningham, Candace Dorsey, Douglas Fetherling, Timothy Findley, Phyllis Gotlieb, Catherine Govier, Terence Green, H. A. Hargreaves, Monica Hughes, Eileen Kernaghan, W. P. Kinsella, Tom Marshall, Gar Reeves-Stevens, Spider Robinson, Robert J. Sawyer, Jean-Louis Trudel, Geoffrey Ursell, Sansoucy Walker, and Andrew Weiner.

Pottersfield Press, RR 2, Porters Lake, Nova Scotia B0J 2S0. *

MEMBERSHIP BENEFIT

Bakka Discount Cards

New Canadian SFWA membership cards are enclosed with this mailing. Show your card before your cash purchases are rung up at Bakka, Canada's oldest SF specialty store, and you'll get 20% off.

Bakka recently celebrated its 20th birthday. It's the only SF store in the world to be managed by an active member of SFWA, Del Rey author Michelle Sagara. The store is owned by John Rose, whom we thank for offering this generous discount. *Bakka*, 282 Queen Street West, Toronto M5V 2A1. *

MEMBER NEWS

Muskoka Retreats

SFWAn Karen Wehrstein and her partner Shirley Meier run "Muskoka Writing Retreats" from their home, which sits on 30 forested acres in Ontario's cottage country. When aspirant writers asks you for advice, you might consider referring them to Karen and Shirley.

Those participating in the weekend-long retreats can submit a manuscript in advance, and Karen and Shirley will critique it. A typical schedule, beginning Friday evening at 7:00 and wrapping up at 4:00 on Sunday, includes talks on "The Most Common Mistakes Beginning Writers Make," "How to Get Ideas," "The Craft of Writing," "The Business of Writing," and "The Psychology of Writing." Cost, including accommodation and meals, is \$150.

Karen is the author of Baen's *Lion's Heart* and *Lion's Soul*. *Quill & Quire* calls her "a master of style and depth." Shirley is the author of Baen's *Shadow's Daughter* and co-author of *The Sharpest Edge*, *The Cage*, and *Shadow's Son*. *Raymond's Reviews* on Internet calls her work an "intense psychological study without sacrificing any of the action, colour, and other virtues."

Karen and Shirley can be reached at Muskoka Writing Retreats, Hearthstone Independent, R.R. #2, Huntsville, Ontario, POA 1K0, phone (705) 789-7497. *

MARKET OPPORTUNITY

SF Plays Wanted

Solar Stage, Eastern Canada's only professional theatre specializing in one-act plays, is making an open call for new scripts for its new play festival, *Word Works '93*, which will focus on works of science fiction. Scripts for SF plays of up to 60 minutes in length should be received by December 1, 1992. Include a short biographical note and SASE with your script. *Stephen Coopman, Artistic Director, Solar Stage, 4950 Yonge Street, Box 115, North York, Ontario M2N 6K1, phone: (416) 221-9855.* *

CONFERENCE NEWS

Can-Con '93

When she was in Toronto this summer, I asked Cath Jackel if there was ever going to be another ConText, the literary SF conference held in 1991 and 1989 in Edmonton. She said probably not; most of the organizers are burnt out. But a group in Ottawa seems to have picked up the gauntlet, and is offering the annual "Conference on Canadian Content in Speculative Literature," or "Can-Con." The first one was held last May, with SF Guest of Honour **Donald Kingsbury** and Fantasy GoH **Guy Gavriel Kay**. Next year's, scheduled for May 14-16, will have **Robert J. Sawyer** as SF Guest of Honour and **Shirley Meier** and **Karen Wehrstein** as Fantasy Guests of Honour. For more information, write: Can-Con '93, Box 105, 220 Woodridge Cres., Nepean, Ontario K2B 8G1. *

CLOSED MARKET

Pulphouse

Editor Dean Wesley Smith has announced that, because of an enormous backlog of purchased but not yet published stories, *Pulphouse: A Fiction Magazine* will be closed to submissions for a full year, until September 1993. *

OBITUARY

Northern Lights

I've decided to stop producing my newsletter *Northern Lights: Canadian Achievements in SF*. The third issue, in production now, will be the last.

Northern Lights started out in 1982 as an annual overview of Canadian SF news, printed as part of *The Bakka Bookie Sheet*, the quarterly catalog of Canada's oldest SF specialty store. In 1987, *Northern Lights* expanded into a twice-yearly column in *SOL Rising*, the Aurora-Award-winning newsletter of The Friends of The Merril Collection of Science Fiction, Speculation and Fantasy. And, in November 1991, it became a standalone newsletter (ISSN 1188-1860), mailed out with *The Bakka Bookie Sheet* to over 1200 Canadian SF buyers, with several hundred more copies given away in Bakka and at seminars and conventions. In 1992, *Northern Lights* was nominated for the Aurora Award for Best English "Other" work.

Northern Lights

Canadian Achievements in SF

Issue No. 2
March 1992

Awards and Honours

How's this for good news/bad news? The bad news is that, at the last moment, Doubleday canceled the hardcover of Robert Charles Wilson's *Bridge of Years* reported last issue, and released the book as a trade paperback instead. The good news is that *Bridge of Years* has been nominated for the Philip K. Dick Award, given to honor the best work of SF published originally in paperback....

The *Locus* 1991 Recommended Reading List contains five Canadian works. Fantasy novels: *The Little Country* by Ottawa's Charles de Lint (Morrow), Horror/Dark Fantasy Novels: *Blood Price* by Tanya Huff (DAW), First Novels: *The Initiate Brother* by Sean Russell (DAW) and *Into the Dark Lands* by Michelle Sagara (Del Rey). Novellas: *Our Lady of the Harbour* by Charles de Lint (Ascololi).

Only two Canadian works made the preliminary Nebula Award ballot this year (down from five last year), and both were novels: Charles de Lint's *The Little Country* (Morrow) and *The Difference Engine* by William Gibson and Bruce Sterling. *The Difference Engine* was recently released in paperback.

SF at Harbourfront and the Science Centre

The Harbourfront International Readings Series in Toronto will feature local SF writers in March. On March 24, it's Terence M. Green, Michelle Sagara, and S. M. Stirling. On March 31, Tanya Huff and Robert J. Sawyer will read. General admission is \$6, plus GST (free to members of the Harbourfront Reading Series). Readings begin at 8 p.m. in the Brigantine Room, York Quay Centre, 235 Queens Quay West. It's best to order tickets in advance. Box office: (416) 973-4000; info: 973-3000; Membership: 973-4761.

The Ontario Science Centre is holding «SF»: The Science Fiction, Space and Fantasy Show» in March. Robert J. Sawyer will be talking about writing SF on Saturday, March 14, Sunday, March 21, and Sunday, March 22, from 2:30 to 3:30 in Theatre B. Shirley Meier and Karen Wehrstein will be taking turns giving talks on SF writing every weekday from March 16 through 20 at 2:30 in Theatre B. From March 14 to 22, Karen and Shirley will be in the Great Hall daily from 11:00 to 5:00 helping children write SF stories. Louise Hybler organized the festival. All events are free with Centre admission.

Pioneering Canadian SF

I've come across an interesting piece of pioneering Canadian SF: a time-travel story by paleontologist Charles Hazelius Sternberg. The story, set on the Canadian prairies in the Mesozoic, was first published in 1917 as Chapters 11-13 of his *Hunting Dinosaurs in the Bad Lands of the Red Deer River, Alberta Canada*. A reprint edition was issued in 1985 by NewWest Press, Edmonton, and has an introduction discussing Sternberg's one foray into SF.

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R. J. Sawyer • 500 Finch West • Suite 301 • Willowdale, ON • M2R 1N1 • ☎ 1382 Robert J. Sawyer

Response from readers was gratifying, but the support from the pro community was less so. Over the years, I sent three separate letters to every Canadian SF pro soliciting news for *Northern Lights*. In the decade that this publicity venue has existed, only about a dozen written news items were submitted by authors; all of the hundreds of others I reported I had to ferret out myself.

Despite the fact that in its final newsletter incarnation, *Northern Lights* reached more Canadians than did *Locus* and *Science Fiction Chronicle* combined, despite its reaching a dozen times more people than SF Canada's *Communiqué*, despite it having been, since 1987, the principal bibliographic resource used by the Aurora Awards committees in producing the annual list of eligible works, despite highlights from it being reprinted in each issue of the major U.S. fanzine *The Astromancer Quarterly*, despite all this, Canadian SF writers didn't see the advantages inherent in having this type of ongoing free publicity vehicle. In the end, it was simply taking me too long to research each issue, and I've decided that, given the apathy on the part of other pros, my time could better be spent on other projects.

I hope at some future date, someone will step forward to produce a new ongoing report on Canadian achievements in SF. Until then, may *Northern Lights* rest in peace. *

LIES, DAMNED LIES AND STATISTICS

Nebula Award Recommenders

Compiled by Barbara Delaplace, Carolyn Clink, and Robert J. Sawyer

Here's a listing of people who recommended works for the Nebula Awards in 1991. In each category, everyone who recommended at least two works is listed, along with the total number of recommendations that person made in that category. Novel recommenders compiled by Robert J. Sawyer and Carolyn Clink. Short-fiction recommenders compiled by Barbara Delaplace.

(Some names have been abbreviated)	4 Steele	2 Stirling	17 Gunn E	2 Boston	6 Aldridge
	4 Swanwick	2 Turzillo	16 McDevitt	2 Egan	6 Athearn
	4 Wellen	2 Watson	15 McKenna	2 Frost	6 Dutcher
NOVELS	3 Anderson Kev	2 Zindell	13 Swanwick	2 Gluckman	6 Kress
	3 Betancourt		12 Daniel	2 Johnson T	6 Moroz
27 Resnick	3 Bujold	NOVELLAS	12 Kelly	2 McKiernan	6 Roessner-Her
27 Hooks	3 Cornell		10 Athearn	2 Millitello	6 Waters
23 de Lint	3 Engh	9 Gunn E	10 Austin	2 Moon	5 Barton
17 Gunn E	3 Fowler	9 Severance	10 Delaplace	2 Rosenblum	5 Casper
14 Sawyer	3 Frazier	8 McDevitt	9 Resnick	2 Russo	5 Frost
13 Paul	3 Haggard	8 McKenna	8 Cornell	2 Sawyer	5 Krueger
12 Kimbriel	3 Kernaghan	7 Delaplace	8 Fowler	2 van Belkom	5 Newman
11 Brandewine	3 Kingsbury	6 Casper	8 Landis G	2 Waters	5 Wentworth
11 Gellis	3 Lewis A	6 Kelly	8 Morlan	2 Wheeler	4 Boston
11 McDevitt	3 Newman	6 Resnick	8 Paul	2 y Robertson	4 Haggard
11 Waters	3 Nicoll	5 de Lint	8 Severance		4 Johnson
10 Krueger	3 Robinson Kim	5 Ecklar	8 Stone	SHORT STORIES	4 Kessel
10 Lichtenberg	3 Severance	4 Austin	8 Tyers		4 Montana
9 Finch	3 Sherman DE	4 Betancourt	7 de Lint	40 Hooks	4 Moon
9 Kagan	3 Sinor	4 Fowler	7 Edelman	38 Resnick	4 Murphy P
9 Moon	3 Smith Jul	4 Frazier	7 Moroz	36 de Lint	4 Scarborough
9 Person	3 Toombs	4 Hooks	7 Soukup	32 McDevitt	4 Van Name
9 St. Andre	3 Turtledove	4 Kress	6 Bohnhoff	20 Delaplace	3 Anthony P
9 Stith	3 Van Name	4 Morlan	6 Casper	18 Morlan	3 Baker
8 Andrews	3 Wurts	4 Roessner-Her	6 Ecklar	18 Swanwick	3 Bowes
8 Austin	3 Zebrowski	4 Rosensblum	6 Yolen	17 Austin	3 Cox
8 Barton	2 Ash	4 Stone	5 Frazier	16 Fowler	3 Gilman
8 Benford	2 Bohnhoff	3 Aldridge	5 Grinzo	15 Kagan	3 Latner
8 McGarry	2 Costikyan	3 Andrews	5 Knaak	15 McKenna	3 Mathews
7 Delaplace	2 Douglas	3 Bohnhoff	5 Person	15 Soukup	3 St. Andre
7 Kessel	2 Dutcher	3 Cornell	5 Stevens-Arce	14 Knaak	3 y Roberston
7 Smith Sher	2 Dyson	3 Howe	5 Van Name	12 Daniel	2 Anderson Kev
6 Bartter	2 Emerson	3 Knaak	4 Barton	12 Kelly	2 Anderson Po
6 Cadigan	2 Greenberg R	3 Landis G	4 Cadigan	12 Frazier	2 Banks
6 King TJ	2 Gribbin	2 Anderson Kev	4 Goonan	12 Kelly	2 Brandewyne
6 McCaffrey	2 Hood	2 Athearn	4 McGarry	12 Tyers	2 Brunet
6 Stone	2 Karr	2 Edelman	4 Smith Sar	12 Yolen	2 Carter
6 Wells	2 Klein	2 Johnson T	4 Turzillo	11 Ecklar	2 Easton
6 Wheeler	2 Landis G	2 Kagan	4 Wentworth	10 Bohnhoff	2 Emshwiller
5 Aldridge	2 Le Guin	2 Lambe	3 Aldridge	10 Cornell	2 Gluckman
5 Baker	2 Marks	2 Moon	3 Anderson Kev	10 Dyson	2 Gribbin
5 Bisson	2 Mathews	2 Paul	3 Anthony P	10 Edelman	2 Hendrix
5 Frost	2 McIntyre	2 Person	3 Brunet	10 Hegenberger	2 Hightower
5 Kelly	2 McKenna	2 Sawyer	3 Dyson	10 Paul	2 Karr
5 Koman	2 McKiernan	2 Scarborough	3 Howe	10 Sawyer	2 Kimbriel
5 Lund	2 Miesel	2 Shelley	3 Kessel	10 Stone	2 Lethem
5 Mixon	2 Millitello	2 Toman	3 Kress	9 Cadigan	2 McAuley
5 Murphy P	2 Moroz	2 Turzillo	3 Krueger	9 Gunn E	2 McKiernan
5 Soukup	2 Novitski	2 Tyers	3 Lethem	9 Howe	2 Person
5 Yolen	2 O'Neal K	2 Waters	3 McAuley	9 Kale	2 Price J
4 Banks	2 Park J	2 Wentworth	3 McMullen	9 Landis G	2 Roberts R
4 bes Shahar	2 Romberg	2 Yolen	3 Newman	9 Millitello	2 Robinson Kim
4 Easton	2 Rosenbloom		3 Nicoll	8 Costikyan	2 Rogers B
4 Gilliland	2 Russo		3 Richards	8 McGarry	2 Shelley
4 Kress	2 Scarborough	NOVELETTES	3 Robinson Kim	8 Nicoll	2 Smith DA
4 Kushner	2 Schwader		3 Roessner-Her	8 Severance	2 Smith Sar
4 McAuley	2 Sherman Jos	19 Hooks	3 Shelley	8 Turzillo	2 Toman
4 Rasmussen	2 Smith DA	19 Kagan	2 Banks	7 Schwader	2 Vande Velde
4 Roberson	2 Smith Sar		2 Betancourt	7 Stevens-Arce	2 Wheeler

MEMBER INTERVIEW

Robert J. Sawyer

by Edo van Belkom

First Published in Pulsar! Science Fiction

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Rob Sawyer's first novel, *Golden Fleece* (Warner, 1990) garnered raves from many reviewers, including Orson Scott Card, who chose it as the best SF novel of the year. *Golden Fleece* won both Canada's Best-English-Novel Aurora Award and the CompuServe SF Forum's HOMer Award for Best First Novel. Sawyer's next two books were auctioned in 1991, with Ace Books coming out the winner. The first, *Far-Seer* — Book One in his Quintaglio series — was released in June 1992. It also met with glowing reviews: *Asimov's* called it a "tour de force," *Quill & Quire* said it was "a riveting tale; refreshingly original; thrilling, compelling — a real treat," and *The Toronto Star* declared, "Without question, one of the year's outstanding sf books." The sequel, *Fossil Hunter*, will be out in May 1993, and Ace has bought a third Quintaglio book, as well. *End of an Era*, the other book Ace purchased in the 1991 auction, will be published in 1994. A full-time writer since 1983, Sawyer sold his first SF story in 1979 and made the jump to writing SF exclusively 10 years later.

Edo van Belkom: You are a hard science fiction writer. Was that something you consciously set out to do or it is the kind of SF that you're most comfortable with?

Robert J. Sawyer: The only SF that really appealed to me when I was growing up was hard SF. I was a fan of Clarke and Asimov from day one. I've always had an interest in scientists and right up until the end of high school I wanted to be a scientist professionally. My particular interest was paleontology, but when it came time to actually assess my career goals, I couldn't see spending another ten years in school so that when I finally graduated I could make \$18,000 a year sifting dirt. But I've always been interested in science, and indeed I had an interest in science before I had an interest in SF, so I've naturally gravitated towards SF that has real scientific content to it.

EVB: One of the knocks against hard-SF writers is that their characters are often wooden and their sole purpose is merely to advance the plot. You create well-defined characters while still writing hard SF. Is this something you knew you had to pay particular attention to or was it something that came to you naturally?

RJS: It was neither, unfortunately. When I started writing SF, even when I first started selling, I was not skilled in characterization. In fact I had no particular flare for it and I think I shared the same drawback that Clarke and Asimov and many other hard-SF writers shared: I thought, gee, the ideas are so exciting that characterization isn't necessary. The thing that appealed to me about SF writing — and I started writing it when I was a teenager — was that here was a literature in which I could do things they never touched on in the high-school English classroom: things of speculation and sense of wonder and alien civilizations and vast starry vistas. In my early twenties I did my first draft of what eventually became the novelette version of *Golden Fleece*. I showed it to Terence M. Green, an established writer, and he took me aside and said, "You know, the science is great. I love your science. I love your speculation, but I don't care about the people in this. I don't believe the characters." This really took me aback because I kind of thought characterization wasn't important in SF. So I've really made an effort for about eight years now to focus on characterization. The greatest thing that happened to *Golden Fleece*, when it was eventually expanded to a novel, was Orson Scott Card picked it as the best SF novel of 1990. Well, I met Card when he was in Toronto last summer and said, "I'm really glad

you liked the novel. I have another coming out, *Far-Seer*." And he said, "Tell me a bit about it." I told him, "Well, you might not like it because it doesn't have quite the same level of mathematics and engineering in it that made *Golden Fleece* such a hard-SF novel." And he said, "That's okay, I didn't care about any of that stuff; the thing I liked most about your book was the characterization." Well, for me that was it. That's when I knew I'd succeeded.

EVB: Your second novel, *Far-Seer*, features the Quintaglios, which are basically dinosaurs, tyrannosaurs in particular. In the past, the knock against aliens in SF was that they are more like human beings than alien beings. What makes the Quintaglios different from us?

RJS: I live in Toronto, which has a reputation worldwide for being a safe city, and yet I was assaulted outside my apartment building a few months ago. Human beings are incredibly violent. And yet when we look at cultures that don't live in these overpopulated cities, they have far less innate violence. I've always been intrigued by why "civilized man" is such a violent being. I think the reason is that humanity is in essence a carnivorous species that paradoxically doesn't kill its own food. Our food is killed by other people for us and we buy it in these pristine Styrofoam packages with cellophane wrappers. The Quintaglios are my exploration of what if you had a civilization where you didn't have to sublimate that urge to kill? I suspect that rather than being a more savage race, you end up with beings who are more compassionate and fundamentally pacifistic because they've got that way of purging their violence.

EVB: Your first novel, *Golden Fleece*, was a critical success, but perhaps not as financially successful as you would have liked. Still, you'd sold a total of five novels before your second book had even seen print. Do you consider yourself fortunate, or is it all part of some career plan that's going along according to schedule?

RJS: I'm a big believer in career planning. However, I think my career is going better than I could possibly have hoped for. The recognition *Golden Fleece* got was substantially greater than most first novels get, with rave reviews in everywhere from *F&SF* and *Science Fiction Review* to *The Toronto Star* and *Library Journal*. Those reviews really gave my career a boost, putting me in a position where my second and third books could be auctioned. I think my career is probably two or three years ahead of where it would have been if I hadn't been lucky enough to have *Golden Fleece* noticed.

EVB: In the Canadian SF community you have a reputation for doing more self-promotion than many of us are used to. How do answer the charge of being a bit of a hustler?

RJS: I want to continue to write SF full-time. I have made my living as a writer since 1983, but most of that was through doing non-fiction and corporate work. I do not believe SF is a buyer's market: this idea that whatever crumbs a publisher might throw our way are more than adequate compensation for what we do because anybody can write SF. That's the most crippling myth that SF writers labour under. I flat-out reject that. So I have indeed undertaken to draw some attention to my work. I did 75 bound galleys at my own expense for *Golden Fleece* which cost me, including printing and postage, about \$500. That's the best \$500 I've ever spent in my life! It was pure self-promotion because my publisher, Warner, wasn't going to do any bound galleys of a first novel by an unknown author. I can trace almost every piece of positive publicity directly to my own intervention. I can trace my sale of *Golden Fleece* to the Science Fiction Book Club directly to my drawing it to the attention of Ellen Asher at the 1991 Nebula Awards Banquet and providing her with a sheaf of reviews. I want to write SF full-time, but I do not want to starve in a garret. I want to make a decent living, and if that means I have to push, I don't think there's anything wrong with pushing. But remember: all you can do is make sure people notice your book. The judgment they pass on it is something you have no way of controlling except by doing the best damn job of writing you can.

EVB: When you originally wrote *Far-Seer*, did you have plans for it to be part of a continuing series?

RJS: This is going to surprise my editor when he reads this. I had no intention of there being a Quintaglio series. Although I'm accused periodically of being crassly commercial in my self-promotion, I believe in the artistic principles of SF. Basically, I'm against series books; I'm against trilogies. I'm against writers going back and yanking the same teat year after year trying to get more milk out of an old idea. When I was writing non-fiction, I had no qualms about writing whatever somebody else wanted me to write. But people were paying me a dollar a word for my non-fiction — I'll write anything for a dollar a word. But if I'm going to take a cut in pay, which I have, the only reason to do that is to write what I want to write. That said, when I handed in *Far-Seer* to my agent, Richard Curtis, he called me up and said, "I loved the book, but you've killed the main character at the end." I said, "Yes. I thought it was quite poignant." "No, no," he said, "How are you going to do a sequel?" I said I had no intention of doing a sequel — this book stands on its own. He said, "No, we can really push this book if we present it as the first book in a series." I mulled it over a few days and then said, "Okay." So the sequel, *Fossil Hunter*, was written completely from scratch. I make peace with myself because I didn't have some crass plan that I was only going to go so far in volume one, and then milk it a little more in volume two, put a teaser in volume three, and keep jerking people along. I want to give people value for their money by giving them a complete work in every book.

EVB: You're against writers going back and yanking the same teat, but your first novel, *Golden Fleece*, was expanded from a novelette.

RJS: I was heavily influenced by the experience of two of my friends: Andrew Weiner, who wrote a novella, "Station Gehenna," published in *The Magazine of Fantasy & Science Fiction*, and Terence M. Green, who wrote a novelette called "Barking Dogs," also published in *F&SF*. Both of them subsequently expanded their works to novel length. This seemed to be a good way to tackle the process of writing a novel. By the time I had written my first novel, I had published well over one hundred magazine articles. But these had all been pieces of 2,000 words in length. The idea of producing even a 60,000-word novel was incredibly daunting to me. Although my goal had always been to write books, the only way I could see myself doing that was step by step, starting with a novelette.

EVB: I know you have many times thought about leaving SF and trying another genre, mystery fiction perhaps. Does that thought still enter your mind every once in a while?

RJS: There was a very interesting article in the *SFWA Bulletin* recently by a writer who had written shotgun in a bunch of genres and never made any impact in any of them. And that hit home for me because I don't really believe in genres. I believe in writers' voices and there are things Rob Sawyer would like to say that might fit best in a book that didn't have an alien or a spaceship on its cover. This isn't going to make me popular, but sometimes after I've gone to an SF convention or given a reading, some of the people in attendance strike me as not being the audience that I envisioned when I was writing the work. Sometimes it's depressing to write stuff that you think is powerful and has something to say about what it is to be human, only to find that the audience that you most directly interact with is composed of a significant percentage of people who are socially challenged and somewhat limited in their life experience. I have serious aspirations to my craft, but sometimes the feedback I get from the SF audience is not the feedback that I was hoping for. And I know there's an element of career suicide in saying that, and, on the other hand, every once in a while you get a letter or meet somebody who is the kind of person you had in mind when you wrote the book and that recharges the batteries for another round of going up against people who wear propeller beanies and pointed ears, and want to argue every scientific detail with you but don't know anything about life.

EVB: At what point will you say, "Damn the publishers and everyone else, I'm going to write the book I want to write, mainstream or not?" Do you think that will ever come?

RJS: I think that point is going to come. I'm really happy with my current publisher, which is Ace. But as my aspirations become wider than the category confines it will be interesting to see whether Ace and I continue to have a completely harmonious relationship. But here's Sawyer's Rule of Writing: the more somebody pays you for something, the less likely it will be something you want to write. I have been paid very large sums of money to write things that haven't interested me in the least. I am quite content to be paid much smaller sums of money to write what I want to write. I will gladly write the third and perhaps more Quintaglio books, but the book I'm going to write after the next Quintaglio book is going to be one hundred per cent for me and for the audience that I envision.

EVB: You mentioned Terence M. Green earlier in this interview. He has broken out of what Canadians like to call the "SF Ghetto" by having his most recent novel published by McClelland and Stewart, Canada's biggest mainstream publisher. Do you look to his as the ideal career path, the one you'd like to follow?

RJS: A lot of people look down on SF. A lot of people who would be moved or touched by my stories will never read them because there are those words "science fiction" on the spines of the books. Terry Green has broken out in the sense that what he writes has transcended the genre boundaries. Those of us within SF will always embrace him as one of us, but he is also reaching the bank executive, the doctor, the high-school teacher, and the rest of the literate readership who would never touch a book with a garish cover and the initials "SF" on the spine. I want to reach that same audience with at least some of my works. Part of what I do will always have the tropes and conventions of traditional SF and will be packaged as nothing but that. But I want to have the room to reach the whole literate audience, not just that portion that goes into the SF section of the bookstore. Whether I have the talent and whether my publishers have the faith in me for that to happen is something that only time will tell. *

Edo van Belkom is a member of SFWA and the Horror Writers of America. He has sold two dozen stories of SF, fantasy, and horror to such publications as Aethlon, Gent, Haunts, Midnight Zoo, Northern Frights, On Spec, The Raven, and Year's Best Horror 20. He lives in Brampton, Ontario, with his wife Roberta and son Luke.

1992 AURORA STATISTICS

Here are final voting statistics for this year's English prose Aurora Awards. The underlined figure is the number of nominations; subsequent numbers are first-place votes in each balloting round.

ENGLISH NOVEL

1st:	<i>Golden Fleece</i> , Robert J. Sawyer	<u>21</u> 22 23 26 31 39 (w)
2nd:	<i>Blood Price</i> , Tanya Huff	<u>08</u> 17 19 21 24 30
3rd:	<i>The Difference Engine</i> , Wm. Gibson	<u>26</u> 17 19 21 24 —
4th:	<i>The Divide</i> , Robert Charles Wilson	<u>09</u> 11 11 11 — —
5th:	<i>The Little Country</i> , Charles de Lint	<u>08</u> 10 11 — — —
6th:	<i>Kill the Editor</i> , Spider Robinson	<u>09</u> 07 — — — —

ENGLISH SHORT STORY

1st:	"A Niche," Peter Watts [tie]	<u>06</u> 15 16 16 17 17 18 20 (t)
1st:	"Breaking Ball," Mike Skeet [tie]	<u>04</u> 08 09 11 13 17 20 20 (t)
2nd:	"Baseball Memories," E. van Belkom	<u>11</u> 15 15 15 16 17 17 —
3rd:	"... Kzin," S.M. Stirling & G. Bear	<u>05</u> 10 11 13 13 13 — —
4th:	"... Flying Saucers," Hugh Spencer	<u>04</u> 11 11 11 11 — — —
5th:	"Reaper," James Alan Gardner	<u>07</u> 07 07 09 — — — —
6th:	"Raven Sings ...," Charles de Lint	<u>04</u> 07 07 — — — — —
7th:	"The Water Man," Ursula Pflug	<u>04</u> 03 — — — — — *

NEWS FROM THE "DON'T TAX READING" COALITION

Facts about the GST on Reading Materials

Don't Tax Reading Coalition · 260 King St. E., Toronto, Ontario · M5A 1K3 · Phone: (416) 361-1408 · Fax: (416) 361-0643

■ **Canada's new Goods and Services Tax is a brand-new tax on reading.** Books were free of Federal taxes from Confederation until last year. No other product has been hit as hard under GST as reading material.

■ **The tax on reading has reduced reading in Canada over the past year, driven Canadians to shop for books outside the country, and harmed our publishers, bookstores, libraries, students, and writers.** Continuing this tax will reduce our country's literacy, productivity, competitiveness, and prosperity.

■ **The GST is a tax on literacy.** The federal government collected more from this tax on reading material last year than the *total* federal expenditures on publishing and adult literacy *combined*. Most Canadians think their government should support literature and literacy; this government is doing the opposite.

■ **GST is taking books out of the hands of Canadians.** Book sales dropped 10% in the first year of GST. During the last recession, sales of books *increased*.

■ **GST is driving Canadians out of the country to buy books.** Bookstore sales in some provinces have dropped 20% since GST was introduced. U.S. bookstores report that sales to Canadians increased astronomically after January 1, 1991. One store in Vermont now calls itself "Montreal's best English-language bookstore."

■ **GST is silencing Canadian voices.** Book publishers have cut back the amount they publish. The future may bring more closures. Fewer, thinner publications means fewer outlets for Canadian writers, and fewer new voices for Canadian readers. Writing and publishing in Canada has always been a struggle; the GST is the final burden for many publishers, booksellers, and writers.

■ **The GST gives a 7% advantage to American books.** Imported books costing less than \$20 are tax-free. This gives another huge advantage to the enormous U.S. book clubs, who offer almost no Canadian books. The only major Canadian book club has closed since the GST was introduced.

■ **GST stops you from getting books you want.** Some international publishers and distributors have refused to ship to Canada because of the complexity of the tax, and some bookstores have stopped accepting special orders because of the extra costs. The GST has created a barrier where we always had an open border to ideas: it is deciding what you get to read.

■ **A reading tax is an expensive nightmare to administer.** It can't be collected on books being mailed into Canada — Canada Post can't even count them. When it can be collected, it's extremely expensive for the government *and* for Canadians. It can cost up to \$100 for a Canadian library to do the paperwork needed to import a single book. The tax is creating enormous costs for the Government, publishers, and bookstores — costs that wind up being paid by readers and taxpayers.

■ **The GST is creating a black market in rare books.** Collectors are buying outside the country to avoid the tax. The staid world of rare-book dealers reports book smuggling, fake invoices, and "under-the-counter" trading. One Canadian rare-book dealer says his sales have dropped 35% since 1990 — after growing during the last season before the tax was introduced.

■ **Many countries have refused to tax reading.** The U.S. Japan, Britain, Australia, and Ireland are among the many countries that have recognized the value of tax-free reading material. We believe Canada should join these countries and zero-rate all reading material.

The Prime Minister has the power to zero-rate books (that is, to restore their traditional tax rate of 0%). You can help us persuade him to take this positive step. Please send a card or letter to the Prime Minister and to the Minister of Finance — and please contact your own Member of Parliament, as well. No postage is required on mail to MPs when sent to Parliament Hill addresses.

Rt. Hon. Brian Mulroney, Prime Minister of Canada
Langevin Block, 80 Wellington St., Ottawa K1A 0A2

Hon. Don Mazankowski, Minister of Finance
L'Esplanade Laurier, 140 O'Connor St., Ottawa K1A 0A6 *

UPCOMING EVENTS

Word on the Street

Toronto's third-annual "The Word on the Street" open-air book and magazine fair will be held Sunday, September 27, from 11 a.m. to 6 p.m., on Queen Street West between McCaul and Spadina. Auto-graphing outside Bakka SF Bookstore, 282 Queen West, will be Charles de Lint, Guy Gavriel Kay, and Robert J. Sawyer; call Bakka at (416) 596-8161 for the specific times they'll be appearing. For general info about Word on the Street, call (416) 366-7241. *

NATIONAL LIBRARIES WEEK

Sawyer Reading

Rob Sawyer will read at the Etobicoke Public Library's Long Branch, 3500 Lake Shore Blvd. W., Toronto, Tues. Oct. 20, probably at 7:30 p.m. (Confirm start time with the library at 416-394-5320.) *

AWARD WINNERS

1992 Hugo Awards

Novel:	Lois McMaster Bujold, <i>Barrayar</i> (Baen)
Novella:	Nancy Kress, "Beggars in Spain" (<i>Asimov's</i> and <i>Axlotl</i>)
Novellette:	Isaac Asimov, "Gold" (<i>Analog</i>)
Short Story:	Geoffrey A. Landis, "A Walk in the Sun" (<i>Asimov's</i>)
Non-Fiction Book:	<i>The World of Charles Addams</i> (Knopf)
Original Art:	Michael Whelan, cover for <i>The Summer Queen</i>
Dramatic Presentation:	<i>Terminator 2</i> (Carolco)
Professional Editor:	Gardner Dozois, <i>Asimov's SF Magazine</i>
Professional Artist:	Michael Whelan
Semiprozine:	<i>Locus</i> , Charles N. Brown, editor
Fanzine:	<i>Mimosa</i> , Dick and Nicki Lynch, editors
Fan Writer:	Dave Langford
Fan Artist:	Brad Foster
John W. Campbell Award:	Ted Chiang