

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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TWO YEARS IN THE MAKING . . .

A Vote for Canada!

Twenty-three months after a Canadian Region of SFWA was first proposed, that region is now fully equal in standing with the other four SFWA regions. By a ballot that went to all active members, SFWA has overwhelmingly approved a full vote on the corporation's Board of Directors for the Canadian Regional Director: 475 ballots were cast in favour of giving the Canadian Director a vote, while only 40 opposed the idea. That's 12-to-1 in favour, and not only represents a majority of those who returned ballots but also an *absolute* majority of all Active members. Rarely in the corporation's history has any motion passed so overwhelmingly; even the vote to accept fantasy writing as a valid membership credential passed by a narrower margin. Robert J. Sawyer began a three-year term as Canadian Regional Director on July 1, 1992.

CANADIAN REGION NEWS

Director's Report

Here's what your regional director has been doing: ■ Attended SFWA meetings in New York and Orlando. ■ Consulted daily with President Joe Haldeman in the private SFWA Directors category on GENIE. ■ Published *Alouette*. ■ Wrote eight letters to *Forum* about the Canadian Region. ■ Solved a problem related to a Canadian SFWA's membership status. ■ Negotiated a 20% discount for Canadian Active SFWAs at Bakka. ■ Researched immigration to Canada for an American SFWA interested in coming here. ■ Sent press releases about the Canadian Region to many publications. ■ Advised *Books in Canada* about Canadian SF, and provided them with an archival photo of Canadian SF writers. ■ Provided *Quill & Quire* with a list of Canadian SF authors and a calendar of upcoming Canadian SF books. ■ Prepared a list of Canadian SF novels for John Robert Colombo's "Writers Map of Canada." ■ Prepared a list of award-winning Canadian SF for Bakka. ■ Helped *SF Age* contact a Canadian writer. ■ Worked on revisions to SFWA's recruitment brochure. ■ Provided a mailing list of Canadian SFWAs to Can-Con '93 ■ Successfully lobbied Ad Astra to change its policy of not providing free memberships to writers' spouses. ■ Successfully handled a grievance on behalf of a member who had not been reimbursed for expenses as Guest of Honour at a convention. ■ Pursued a grievance on behalf of another member over non-payment of a speaker's fee. ■ Provided a new SF bookstore with a list of authors available for autographings. ■ Helped a member register for the GST. ■ Distributed info about the Canadian Region at the Ontario Library Association's 1992 meeting and at the 1992 conference of the Ottawa Independent Writers. ■ Distributed copies of a member's Nebula-eligible short-fiction on CompuServe and GENIE. ■ Provided extensive information to the 1993 Aurora Awards committee on works published in 1992. ■ Nominated Edo van Belkom for the post of SFWA *Bulletin* Market Reports Columnist. ■ Hosted a reception for visiting west-coast SF writers Dale Sproule and Sally McBride. ■ Hosted a party for the Toronto-area 1993 Aurora nominees. ■ Advised a member on an appropriate fee to charge for addressing a high-school class. ■ Organized a night of public SF readings at The Idler Pub, Toronto. ■ Consulted with one member about the contract offered by ClariNet's Library of Tomorrow, and helped another format files for submission to it. ■ Met with SFWA Western Regional Director Diana Paxson while she was in Toronto. ■ Wrote to TVOntario supporting *Prisoners of Gravity*, which was facing cancellation. ■ Advised two members about agents. ■ Advised a new member on likely markets for a first novel. ■ Wrote to the Canada Council protesting changes to its Public Readings Program (the Council has now reversed the changes). ■ Consulted with Winnipeg WorldCon chair John Mansfield. ■ Consulted as needed with Jean-Louis Trudel on issues of concern to both SF Canada and the Canadian Region of SFWA. *

1993 WINNERS

Aurora Awards

The 13th-Annual Canadian SF and Fantasy Awards (the "Auroras") were presented March 14 at WolfCon VI, Nova Scotia. The Canadian Region of SFWA hosted a party for the Toronto-area nominees at Rob Sawyer's and Carolyn Clink's place, coinciding with the ceremony in Nova Scotia, with Allan Weiss phoning in the results.

Here are the winners. The voting statistics for the English-language professional categories appear on page 12.

English Novel: *Passion Play*, Sean Stewart
English Short: "The Toy Mill," David Nickle & Karl Schroeder (T²)
English Other: *Tesseract⁴*, Lorna Toolis & Michael Skeet, ed.
French Novel: *Chroniques du Pays des Mères*, Élisabeth Vonarburg
French Short: "Base de negotiation," Jean Dion
French Other: *Solaris*, Joël Champetier, réd.
Artistic: Lynne Taylor Fahnestalk
Fanzine: *Under the Ozone Hole*, Johanson & Herbert, ed.
Organizational: Adam Charlesworth, Noncon 15
Fan Other: Louise Hypher, SF² show, Ontario Science Centre

Next year's Aurora Awards will be given at the WorldCon in Winnipeg. The Best Novel awards, and possibly the Best Short Story awards, will be presented as part of the Hugo Award ceremony. *

LOBBYING

PLR in Jeopardy

The Canadian government is cutting back on Public Lending Right payments to authors. Action is required now to restore this program to health. For some of us, PLR payments are a nice supplement to our American advances and royalty cheques. But for authors dealing with Beach Holme, Pottersfield, Québec/Amérique, or the other Canadian small SF presses, cumulative PLR payments can easily exceed all advances and royalties. The existence of PLR is an important part of what makes a domestic Canadian SF industry possible.

In February, a total of 6.9 million dollars was disbursed to 8,393 Canadian authors by the Public Lending Right Commission as compensation for revenues lost by those authors in 1992 because of free library circulation of the 37,000 books they had written.

The PLR system works like this: each year, authors register with the Commission the titles of the books they've had published. The Commission then chooses at random ten mid-sized libraries from coast to coast, and checks their card catalogs. If at least one copy of a given title shows up in a library, the author gets one share of that year's PLR money. If all ten libraries have copies, the author gets ten shares for that title. Authors can accrue shares for all the book they've written, but the maximum an author can collect in total is 100 shares.

Once the total number of shares is known, the annual Government grant to the PLR program is simply divided by the number of share claims to produce the share value. This year it was \$43.70. So, if you had written three books, one of which had shown up in six out of ten libraries, and two of which had shown up in four libraries a piece, you'd have earned 14 shares, or \$611.80. (For more on the PLR, see the article on page one of the March 1992 issue of *Alouette*.)

The PLR program was founded in 1986, after intensive lobbying by The Writers' Union of Canada and other organizations. At that time, the Federal government committed to ongoing funding of it. However, the government is now renegeing on its commitment. Based on the projected growth rate (more titles are registered each year, of course, and new authors join the program) and the government's recent 10% funding cut to the Canada Council (which operates the PLR Commission), average cheques for 1993 will be 18% smaller than the ones that just went out. Even if there are no further cuts, cheques for 1994 will be down a further 8%, and for 1995, they'll be reduced yet another 8%.

That means for every \$100 of PLR payments you got for 1992, you'll receive only \$69 in 1995. More: the maximum per-author payout will drop by over \$1,200 — from \$4,370 for 1992 to just \$3,032 for 1995.

The PLR Commission is a model of government efficiency. Only 5.84% of its budget is spent on administration (including mailings to authors and the actual inventorying of libraries); everything else is disbursed directly to Canadian writers.

The person responsible for the cuts in PLR payments is Canada's Federal Minister of Communications, Perrin Beatty. I urge all Canadian writers to make this an issue during this election year. Please send a short personal note to Messrs. Beatty and Mulroney, with a copy to your own Member of Parliament, protesting the reduction in PLR funding.

Even if you don't yet have book-length works, please do this. If you ever expect to benefit from this program, please help to make sure it's not eroded away.

Please write to:

Perrin Beatty
Minister of Communications
House of Commons
Ottawa, Ontario
K1A 0A6

Brian Mulroney
Prime Minister of Canada
House of Commons
Ottawa, Ontario
K1A 0A6

*

NEWS NOTES

This 'n' That

On Spec's next theme issue will be devoted to hard science fiction. Deadline: August 31. Maximum words: 6,000. Submissions must be in "competition format," with title only on the manuscript and the author's name and address on a separate cover sheet. *On Spec*, Box 4727, Edmonton, AB T6E 5G6.

In 1995, the National Library of Canada will have a special exhibition on Canadian science fiction and fantasy, prepared by museum consultant Hugh Spencer and bibliographer Allan Weiss. As part of this, Dr. Weiss is preparing a bibliography of *all* Canadian SF&F novels and short stories, including work by pro writers that appeared in fanzines (even if it did so before they became pros). He would appreciate receiving a copy of your complete bibliography. Allan Weiss, 3865 Bathurst St., Apt. 1, Toronto, ON M3H 3N4.

The Ontario Arts Council has released a flamboyant book called "Understanding the Assessment Process." It explains how decisions are made in the awarding of OAC grants. For a free copy, call the Council's Communications and Research Department, (800) 387-0058.

SFWA needs a new Canadian Area Coordinator for its Circulating Book Plan. The CBP is a great way to keep up with what's new and exciting in SF, and to become an informed Nebula voter. Publishers mail their latest hardcover (and some paperback) releases to the coordinator, who can read whichever ones he or she likes. Periodically, he or she bundles up all books received and mails (or hand delivers, if in the same city) to the next member on the list, who does the same thing, passing them on to the third member, and so on. The final person on the list deposits all the books with a SFWA designated library (for Canada, that'll probably be The Merril Collection in Toronto). You don't get to keep any of the books, but for the cost of delivering them to the next person in the loop, you do get to read as many of them as you wish. If you'd like to be the Canadian coordinator, or just one of those who receives books in turn (although being coordinator is no more difficult, and you get the books *first*), please contact the CBP director, Thomas A. Zelinski, 516 26th Road S., Arlington, VA, 22202-2506, (703) 836-2006, or email TOMAS on GENIE.

Quill & Quire has introduced a new ad type: "Singles" are 1/12 of a page (2 1/4 x 4"), and appear in either the "Reviews" or "Books for Young People" sections. Cost is \$100, including layout and typesetting. You just provide art (author photo or cover flat) and the text. Contact June Chipman, *Q&Q*, (416) 360-0044, Fax: (416) 360-8745.

The Canada Council now has a toll-free number: (800) 263-5588.

New address for *Books in Canada*: 130 Spadina Ave., #603, Toronto, ON M5V 2L4; Phone (416) 601-9880; Fax (416) 601-9883. (And don't forget that this month's issue is devoted to SF.)

Analog and *Asimov's* SF magazines have moved to 1540 Broadway, 15th floor, New York, NY 10036. The Science Fiction Book Club has moved to the 23rd floor at the same address. Bantam Spectra will move to that building in April.

Conadian, the 52nd World Science Fiction Convention, to be held in Winnipeg, September 1-5, 1994, is looking for articles for its Progress Reports and Program Book. They're eager for pieces about Canada, Canadian SF, histories of Canadian fandom, and so on. There's no pay for submissions used in the Progress Reports, but your work will be seen by 3,500 Hugo-voting SF readers; the Program Book may end up being a paying market. Contact John Mansfield, Chair, Conadian, P.O. Box 2430, Winnipeg, MB, R3C 4A7, or J.MANSFIELD4 on GENIE. Winnipeg-native Joel Rosenberg will be SFWA liaison for Conadian. *

Special Report: THE ONLINE WORLD

by *Barbara Delaplace*

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Computer networks? Why bother with them? After all, they can take up a lot of time, and they're expensive. Besides, there aren't really that many folks online anyhow. And they're hard to learn to use, right?

Well, it all depends. Yes, networks can be incredible time-sinks, if you're not careful about how you organize your usage of them. And they can be expensive and hard to learn, if you don't take some simple steps to get maximum bang for your connect-time buck. As for folks online — depending on the network (and the time of day), you can find almost no fellow pros at all, or a couple of hundred writers and editors.

There are all kinds of networks out there, from local bulletin boards all the way up to commercial nets and the incredibly vast — and constantly growing — Internet. I'll be discussing the three commercial computer networks I subscribe to, since those are the ones I'm most familiar with.

For me, computer networks have been an invaluable aid to my career. I live in Vancouver, which means you can't get much further from most of the major centres of pro sf activity and still be on the same continent. Through the nets, I've gotten market information, made professional contacts, sold stories, heard the latest industry gossip, submitted letters and articles for sf newsletters, and, not incidentally, made many new friends in the field — and all without the cost of an airline ticket. Of course, when I *do* fly to conventions, it means that much of my groundwork has already been done and I'm able to make the best use of the all-too-limited-free time at a con in discussing business face-to-face with my colleagues.

Furthermore, online communication is *fast*. You're not limited to Canada Post's somewhat erratic delivery schedules: I've submitted stories to anthologies via email (electronic mail) — and had them accepted literally within hours. Time-zone differences are irrelevant: instead of lining up a business phone call at a time (and phone rate) convenient to *both* you and a colleague, you can simply discuss it via email at times convenient to *each* of you. Not only that, email can work out to be much cheaper than a phone call, provided you're using an automated program. (More about automated programs below.)

For instance, Rob Sawyer and I exchanged several email messages via CompuServe about this article. Thanks to that three-hour time difference between Ontario and B.C., our schedules are not in synch. Since he works at home full-time, he usually logs on twice a day: in the morning (his time) when I'm still fast asleep (my time); and in the evening (his time) when I'm still at my day job. On the other hand, since I work away from home, I tend to log on once a day, late in the evening (my time) when he's gone to bed for the night. With email, that wasn't a problem; each of us found the other's replies waiting when we next logged on.

(Incidentally, I delivered this article via email as well, which Rob imported directly into *Alouette's* layout. Thus, it saved him from having to re-keyboard the whole thing.)

Then there's the advantage of what one writer called "the vast group mind" of the forums, special interest groups, or round tables of the various networks. Networks have *large* subscriber bases. This means if you're looking for information about a particular topic, you may very well find it online. A request for data about nearly any subject can net you well-informed responses from a surprising range of knowledgeable people in a matter of hours. (It can also, unfortunately, net you responses from "experts" who don't know a damned thing about the subject but think they do; you do have to winnow the chaff from the wheat.) This can save much research time by pointing you in the right direction to books, articles, or experts to contact.

NETWORKS: PLUSES AND MINUSES OF EACH

Which network? This can provoke religious wars among users, who often have very strong feelings about which network has the best-informed group of sysops (systems operators — the "hosts" who run the forum or roundtable) and members or which is the worst rip-off in recorded history. My own feeling is that it depends very much on context — what you're using the network for.

For example, CompuServe has the fastest system response time and the fewest "hangs" or other connect problems. So it's probably the best place to download that vast new Windows shareware database program you're interested in trying out. Furthermore, CompuServe has a very large number of commercial software and hardware companies online with their own dedicated forums, where you can get information and help from company reps and more-experienced users. These forums also have software libraries with upgrades, "patches" or fixes for program bugs, utilities, add-ons, and more — all for the cost of downloading.

For sf writers, CompuServe has two forums of interest: the SF/Fantasy Forum and the LitForum. The former is devoted entirely to sf/fantasy, both written and on tv/film; the latter has a message section devoted to speculative fiction and, overall, the writing game in general. Both have writers' workshops; both have libraries with many files of interest to writers. The SF/Fantasy Forum has a special message section for members of SFWA only.

CompuServe has the drawback of being considered the most expensive of the commercial networks, though the cost can be reduced with the use of automated programs. On the plus side, it has a Practice Forum that is free of connect charges, so that users can get the hang of navigating around a forum and learning the various library and message commands without having to worry about the connect-time clock ticking away.

Finally, while there are a number of pros who subscribe to CompuServe, they are not terribly active in the SF/Fantasy Forum itself. CompuServe seems to act more as a resource for other purposes: software/hardware support, news (a number of major U.S. newspapers have online editions), and so on. There *is* lots of activity among sf fans in the SF/Fantasy Forum; it's largely media oriented, though lit fans seem to be a gradually increasing presence.

For the sf pro, the GENie network's Science Fiction Roundtable (SFRT) is undoubtedly *the* place to be. Thanks to flat-rate pricing and a now-discontinued free-flag program for SFWAns, there are more sf writers and editors on GENie than any other network. Nearly all the current slate of SFWA officers subscribes to GENie, and several of the major publishers in the genre have "official" online presences. This is the place to go for market information, gossip, news, chitchat, and flamewars (verbal fights that flare up and die down like brush fires). Most of the authors online have their own message areas where they, and assorted online friends, discuss what they've been up to or how the latest novel is going.

GENie is regarded as the most inexpensive network to subscribe to, and this has made the Science Fiction RoundTable a victim of its own success. Complaints about network slowdowns and hangs are very common, and the original SFRT has fissioned into three, with rumours of a further split in the works. Between the slow network response time and the huge number of messages posted daily — several thousand in one roundtable alone — it can be a daunting task for the new user trying to find her way around. The First Science Fiction RoundTable, abbreviated SFRT1, is the one of main interest to sf/fantasy writers, and is where the writing, publishing and authors' topics can be found. According to experienced users — and I can vouch for their advice — the best way of dealing with the overwhelming amount of information available is to (1) ruthlessly shut off any topic of only minor or intermediate interest, leaving only those of major importance to you, and (2) set a limit for yourself on the amount of time you spend in reading and responding to messages. Otherwise madness lies waiting — to say nothing of using up time you *should* have spent writing.

I subscribe to the Delphi network for one reason: the Wednesday night science fiction conference, where the same group of

writers/editors has been meeting for several years now. A online con for when you can't afford to attend a con, discussion ranges from the latest news of sales, to industry gossip, to advice for the seriously aspiring sf/fantasy writer who drops in. This all happens in the Science Fiction SIG (SIG = special interest group), which has the usual message base and software libraries as well. Message-base activity of interest to the professional writer is very slow.

I've mentioned automated programs several times in this article. All networks are aware of their users' complaints about the cost of connect time and all offer software designed to make interfacing with their particular network less expensive. These programs, known as "navigator" or "automated" programs, are specifically designed to allow you to automate online chores: picking up and answering email, visiting message boards to pick up/leave messages, and uploading/downloading files from the libraries. Once set up, you simply start the program, which automatically logs on, picks up waiting mail, visits the forum/roundtable/SIG to get new messages posted in the message base since your last visit, downloads any files you have requested, and logs off — all in far less time than the you could do so by manually typing in the commands. Then you can read and reply to mail and messages at your leisure, offline, without worrying about that expensive connect-time clock ticking away. Once you've written all your replies, the program will log back on and post them for you in a minimum of time.

CompuServe has the widest range of automated programs available, both in terms of types of computers supported and in price, which can range from free for the downloading to around \$80. There's probably a program for your machine at a price you can afford somewhere in a CompuServe software library; your best bet is to start by checking in the forum devoted to your particular computer. For MS-DOS users, the most popular are TAPCIS and, for users with 386 or faster computers, OzCIS; for Mac users, NAVIGATOR is the program of choice.

GEnie has an automated program called ALADDIN (free for the downloading) available for DOS-based machines, as well as Amigas, Ataris, and Macs.

Delphi has two DOS-based programs (MESSENGER and MESSENGER LITE) that I know of; being the owner of a DOS machine myself, I don't know what the situation is for other machines.

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Here's a basic summary of price and contact information about the three networks I've mentioned in this article. Things to note:

- If you're thinking of subscribing, contact the networks for more information; prices can change, though the networks generally give plenty of notice about pending rate changes. Most important, keep your own particular online requirements in mind when deciding which subscription package gives you the best value for your connect-time dollar. As you'll see below, prices vary widely and pricing structures aren't totally comparable.
- If at all possible, try to connect to the networks through their own local node phone numbers. Though all three nets allow connection through DataPac, it can add enormously to your online costs. Canada has far fewer local nodes than the U.S. but more are added all the time. If there's no local node in your city, periodically phone the network to see if one is being considered.

COMPUSERVE

COSTS: CompuServe has two pricing plans, the Standard and the Alternative. All price quoted below are in U.S. dollars.

1. Standard Pricing Plan: flat fee of \$8.95/month, which includes unlimited connect time for a wide range of services — including most email services but not access to most forums; neither the sf forum nor

the LitForum is included as part of this deal. New members get the first month of usage for free. Services such as the sf forum that are *not* included in the Standard plan are always so marked on system menus and are charged according to baud rate as follows:

300 baud	\$6.00/hour
1200 or 2400 baud	\$8.00/hour
9600 baud	\$16.00/hour

There are also surcharged services which charge fees for use in addition to the connect rates mentioned above. These include databases such as IQuest.

2. Alternative Pricing Plan: a pay-as-you-go approach. There is a \$2.50 monthly "membership support fee;" then the user is billed at these hourly connect rates for all services (including email):

300 baud	\$6.30/hour
1200 or 2400 baud	\$12.80/hour
9600 baud	\$22.80/hour

Surcharged services are not included in these rates, but are charged in addition to the connect rates.

TELEPHONE NUMBERS: CompuServe can be contacted for membership information at 1-800-848-8199; ask for Representative 186. CompuServe has local nodes in the following Canadian cities at the indicated baud rates:

City	300/1200	2400	9600
Edmonton	403-466-4501	403-466-5083	
Montreal	514-374-8961	514-374-5340	514-722-8119
Ottawa	613-837-5427	613-830-7385	
Toronto	416-752-4150	416-265-8035	416-269-0198
Vancouver	604-738-5157	604-737-2452	604-739-8194

DELPHI

COSTS: Like CompuServe, Delphi also has two pricing plans. All prices quoted below are in U.S. dollars.

10/4 Plan: \$10/month, which includes the first four hours of use each month. Additional usage is charged at \$4/hour.

20/20 Advantage Plan: \$20/month, which includes the first 20 hours of use each month. Additional use is \$1.80/hour. There is *no* refund of the monthly fee in either plan, and unused time is *not* accrued for use in subsequent months.

This is not the whole story for Canadian subscribers, though. So far as I know, all Canadian nodes currently connect to Delphi through Tymnet, and there is a Tymnet surcharge applied to *all* connect time:

Home Time (7 p.m. to 6 a.m. local time, all day weekends and holidays): \$1.80/hour. Office Time (6 a.m. to 7 p.m. weekdays local time): \$12.00/hour.

TELEPHONE NUMBERS: To get membership information for Delphi, phone toll-free 1-800-544-4005. Delphi has local nodes in the following Canadian cities:

City	300/1200/2400	9600
Burnaby-Vancouver	604-683-7620	
Calgary	403-232-6653	403-264-5472
Dundas	416-628-5908	
Edmonton	403-484-4404	
Halifax	902-492-4901	
Hull-Ottawa	613-563-2910	613-563-3777
Kitchener	519-742-7613	
London	519-641-8362	
Montreal-St. Laurent	514-747-2996	514-748-8057
Quebec City	418-647-1116	

Toronto	416-365-7630	416-361-3028
Windsor	519-977-7256	
Winnipeg	204-654-4041	

Special Report: THE ONLINE WORLD

McLuhan and ISDN

by Robert J. Sawyer

GENie

COSTS: All prices quoted here are in *Canadian* dollars, and GENie charges its Canadian customers GST.

GENie's "GENie*Basic Services" fee is \$5.95/month. Provided you stick to the services marked with a "*" on the menu — including the Science Fiction Roundtables and email — this one fee covers unlimited connect time in non-prime time.

Services *not* part of Basic Services are charged at the following rates: 300/1200/2400 baud: Non-Prime Time (6 p.m. to 8 a.m. local time; all day weekends and holidays): \$8.00/hour. Prime Time (8 a.m. to 6 p.m. weekdays local time): \$16.00/hour.

9600-baud: Non-Prime Time: \$22.00/hour. Prime Time: \$39.00/hour. (GENie*Basic Services pricing does NOT apply at 9600 baud.)

TELEPHONE NUMBERS: To get more information about GENie or a sign-up kit, call GENie customer services at 1-800-638-9636.

GENie has local nodes in the following Canadian cities:

City	300/1200/2400	9600
Calgary	403-232-6121	403-261-2875
Edmonton	403-488-9550	
Halifax	902-453-6496	
Hamilton	416-527-3324	
Kitchener	519-654-2230	
London	519-438-2901	
Mississauga	416-858-1230	416-858-2015
Montreal	514-333-1117	514-333-8138
Ottawa	613-563-4479	
Quebec City	514-529-4868	
Toronto	416-515-8192	
Vancouver	604-683-6992	604-684-6201
Victoria	604-388-3961	
Winnipeg	204-942-6690	

If you're interested in subscribing to either CompuServe or GENie, feel free to contact me: I'll be happy to arrange for you to receive information pamphlets or start-up kits. *

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Members' Email IDs

C = CompuServe; G = GENie; I = Internet. (Internet is a network that links universities and high-tech companies. CompuServe addresses can be reached through Internet. Change the comma to a period and add "@compuserve.com," like this: 76702.747@compuserve.com.)

- L. Armstrong-Jones ... G: L.Armstrong-
- J. Brian ClarkeG: J.Clarkel1
- Scott CuthbertG: S.Cuthbert1
- B. DelaplaceG: B.Delaplace ■ C: 76347,3134
- James Alan Gardner .. I: jim@thinkage.com
- Ruth O'NeillG: Ruth.ONeill
- G&J Reeves-Stevens .. C: 76264,1520
- Robin RowlandC: 70471,336
- Michelle SagaraG: M.Sagara ■ I: mms@gpu.utoronto.ca
- Robert J. SawyerG: R.J.Sawyer ■ C: 76702,747
- Karl SchroederI: karls@aurora.physics.utoronto.ca
- S. M. StirlingG: S.M.Stirling
- Edo van BelkomG: E.Vanbelkom

According to John Robert Colombo, compiler of *The Dictionary of Canadian Quotations*, the two best-known Canadian quotations are "the global village," referring to the knitting together of the world through telecommunications, and "the medium is the message," an observation that the fundamental characteristics of a particular form of communication, rather than the content, determine what a person experiences.

Both of these phrases were coined by the late University of Toronto English Professor Marshall McLuhan. He became a communications guru in the 1960s with his innovative theories about the effects of mass media on thought and behaviour.

A lot has changed in the twelve years since McLuhan died, especially in the ever-advancing field of telecommunications. Today, instead of the discrete media he wrote about — video, audio, the printed page — we're at the dawn of the age of ISDN, the Integrated Services Digital Network.

This international public system will combine what McLuhan called "hot" media (high-information-content forms requiring little sensory involvement and contemplation) such as print and packaged audio, and "cool" media (lower definition, requiring more user involvement) such as telephone and interactive video.

What would McLuhan have made of ISDN? Hugh Innis, Professor of Economics at Ryerson Polytechnical Institute and the son of McLuhan's mentor, Harold Innis, admires McLuhan greatly. "But he had the good sense to die at the right time," he says. "Neither he nor his theories would have been treated well if he had hung around much longer. For instance, his theory of social change holds no water at all. Despite his predictions that the global village would mean the collapse of the church and individual states, both are alive and well."

Derrick De Kerckhove, on the other hand, thinks that McLuhan is still "enormously relevant" today. De Kerckhove is co-director of the McLuhan Program in Culture and Technology at U of T. "True, Marshall wasn't tuned into the newer technologies, but nobody has yet made a better attempt at understanding the electronic age," he says.

Herbert Marshall McLuhan was born in Edmonton on July 21, 1911. He reached a level of popular fame enjoyed by few other academics, becoming the subject of a *New Yorker* cartoon and appearing as himself in Woody Allen's movie *Annie Hall*.

Honours were heaped upon him: he was a companion in the Order of Canada and a Schweitzer Fellow at Fordham University. Tom Wolfe called him the most important thinker since Newton, Darwin, Freud, Einstein, and Pavlov.

Although he didn't rise to prominence until the 1960s, he presented the foundations of his communications theories in his 1952 book *The Mechanical Bride: Folklore of Industrial Man*. His later books, *The Gutenberg Galaxy: The Making of Typographic Man* (for which he won the 1962 Governor General's Award for Literature), *Understanding Media: The Extensions of Man* (1964), and *The Medium Is the Message: An Inventory of Effects* (1967), expanded on his ideas. From 1946 until his death on New Year's Eve, 1980, he taught at the University of Toronto.

McLuhan never specifically discussed ISDN, but he surely predicted its potential when he wrote: "Our extended senses, tools, technologies, through the ages, have been closed systems incapable of interplay or collective awareness. Now, in the electronic age, the very instantaneous nature of co-existence among our technological instruments has created a crisis quite new in human history. Our extended faculties and senses now constitute a single field of experience which demand that they become collectively conscious."

That certainly sounds like the integrated world of ISDN, but McLuhan wasn't a futurist. Robert Arnold Russel, President of the Consortium for Creativity and Innovation, knew him well. "I asked him once, 'if, as you claim, each medium contains the one that pre-

ceded it, what is the next medium?" He was stunned by this and mumbled something about 'new media glare,' a term he'd made up on the spot to explain why one couldn't foresee the next medium, which, of course, turned out to be the universal digitization offered by ISDN. McLuhan didn't understand what digitizing would mean, allowing all types of media to be treated in the same way. Nor did he understand the personalizing of media that was forthcoming through personal computers and videocassette recorders, which made mass media accessible on an individual demand basis."

If McLuhan failed to grasp all the implications of the digital revolution, perhaps it's because he felt ill at ease with the instruments of the electronic era. In a memorial radio program on Toronto's CJRT-FM broadcast eleven days after McLuhan died, Ryerson Polytechnical Institute professor Don Gillies, who was a member of McLuhan's *Media in Society* seminars at U of T's Centre for Culture and Technology from 1969 to 1971, told a revealing story:

"At Ryerson in 1971, he asked a couple of us to do some videotape with him in a variety of media settings. We began to do some very open, free-form work — for instance, putting McLuhan in the studio control room and having the cameras on the floor shoot him through the windows. After two or three sessions, McLuhan appeared to be very unhappy with the media hardware. He complained, for instance, about the irritation from the high-frequency whistle that you sometimes get in that sort of electronic environment. Pretty quickly his agent told us that we couldn't be experimenting with Marshall in this manner, and that was the end of it. I think he was pretty uncomfortable with modern communication technology."

Still, perhaps an outsider — McLuhan abandoned training in engineering to become an English literature scholar — can best see broad trends. He felt, for instance, that movable type changed the world, giving rise to nation states. "Typographic man," as McLuhan dubbed those who lived before the electronic age, subdivided all processes into little components that had to be categorized, not unlike an old typesetter's case with separate cubbyholes for each letter.

On the other hand, he felt that we — "electronic man" — had to grasp processes as a whole, since to subdivide instantaneous communication would result in a gross misinterpretation of it. In fact, said McLuhan, if we could just adjust our minds to the idea of instantaneous information, we could "escape into sheer understanding."

ISDN will provide instantaneous information in spades, and it will do so across several media. This would have made McLuhan happy, for he felt that dealing with only a single medium — especially print — was a form of self-hypnosis (psychologists sometimes define hypnosis as the filling of the field of attention by one sense only).

"McLuhan noted that we have a single nervous system that coordinates all our senses and all conscious and subconscious systems," says De Kerckhove. "With ISDN, we're seeing a reunion of the separate parts — TV, radio, telephone, computers — into a sensory synthesis that Marshall would have considered much more appropriate to human beings."

De Kerckhove believes that the unification of computer peripherals worldwide through ISDN will knit McLuhan's global village even tighter. "Consider what video alone, in the form of television, has managed to accomplish: everyone has already been everywhere in the world by watching TV. But it's a narrow picture, defined by what information we thought we needed. For years, people just thought of Kuwait as a petroleum-producing country. But with recent events, we now know about the Kuwaiti monarchy, too. With ISDN, we will have faster and cheaper access to all kinds of information. Perhaps that will result in more accurate, fuller pictures."

Unfortunately, such instantaneous information is less conducive, McLuhan felt, to analysis and consideration. Information that comes quickly has to be taken at face value if one is to keep up with the flow.

Such ready access could also lead to what McLuhan called "information overload." ISDN will support hypertext (a term that McLuhan would have loved, for he relished in word play), the pulling together of related words, data, sounds, and pictures from myriad sources. Hypertext will, by its nature, be redundant. But McLuhan would have known how to deal with it, judging by what he once told CBC-TV: "There is an enormous redundancy in every well-written

book," he said. "With a well-written book I read only the right-hand page and allow my mind to work on the left-hand page. With a poorly written book I read every word."

Kelly Gotlieb, husband of SFWAN Phyllis Gotlieb and a computer scientist at U of T, was a member of the McLuhan Program's graduate faculty. He suspects McLuhan would recognize that ISDN is not a new medium *per se*. "But he would be fascinated by the differences inherent in the components of the network," says Gotlieb. "For instance, he would have recognized that there are very different protocols and habits depending on whether you're using an ordinary telephone or a picture phone. He would have called them very different media, and that means you get very different messages."

Gotlieb believes McLuhan would have foreseen the emergence of a new kind of etiquette around the picture phone, determining under what conditions it would be rude not to have a picture to go along with the voice. "Consider the etiquette for interrupting," says Gotlieb. "With a voice phone, if somebody says something that outrages you, you still let him go on serially. But on a picture phone, he can see your outrage and he might stop. That kind of difference would have interested Marshall."

McLuhan would also have been fascinated by the etiquette that has built up around electronic-mail networks — "netiquette," as it's come to be called (another term McLuhan would have enjoyed).

It takes a skilled writer to transmit jokes and irony with just words. On many email networks, beginning with the UNIX-based Internet, others have overcome that problem by transmitting a stylized facial expression along with their text messages. A colon/hyphen/right-bracket combination like this :-| represents a sideways smiling face as eyes, nose, and upturned mouth, meaning the message should be taken lightly. Using a semi-colon instead of a colon like this :-| connotes a sly wink. Unhappiness can be shown with a left bracket instead of a right, like so :-|. There's even a poker face like this :-| for those times you want to be deliberately inscrutable, or indicate that you are holding your feelings in check.

"These are voluntary controls," says Gotlieb. "When the bandwidth goes up in ISDN, I think we're going to have to develop the appropriate netiquette for it. If, as Marshall said, the medium really is substantially more powerful than the message, its own rules will develop."

Netiquette may seem like a small detail. McLuhan would have been equally fascinated by the big picture. "With ISDN, like any medium, Marshall would look for problems and find them," says Derrick De Kerckhove. "He'd say, perhaps, that television was an open, generous medium, pouring images and dreams out at you. By contrast, the computer is not generous. You have to give to it, pour your insides into it, eviscerating yourself. He might say that the open, easy-going Sixties were that way because television was the dominant medium. And he'd say the closed, me-generation, yuppie Eighties happened because the demanding computer was the dominant medium."

McLuhan might have drawn other conclusions, too, according to De Kerckhove. "He might have made parallels between ISDN and the automobile. Cars started out as a tool, then became an art form. They were refined, became faster and more efficient. But when a technology reaches its saturation point, it flips into a contrary form and becomes an irritant. Today motorcars crawl through our cities, hampering all forms of movement. Marshall would see the good and the bad in any medium — or in a collection of media, such as ISDN."

Certainly McLuhan would have preached caution when people talk about ISDN as a purely positive force. As he said shortly before he died, "In the Eighties there will be a general awareness that the technology game is out of control, and that perhaps man was not intended to live at the speed of light."

Regardless of such warnings, ISDN is on its way. Exactly what Marshall McLuhan would have thought about it we'll never know. But, according to Hugh Innis, "We desperately need another McLuhan to give us some ideas about where the new media are going. Nobody is providing his kind of stinging, probing overview. Without a McLuhan to see the big picture, we're traveling blindly into the future."

Special Report: THE ONLINE WORLD

Writers Online

by Robert J. Sawyer

Originally published in *Database Canada*, February 1991

A freelance writer is an instant expert. He or she has to be. After all, an editor may call on Monday and say, "Give me 2,000 words about hog farming in Ontario by Friday!" Before the writer can talk knowledgeably about that issue, he or she has to become intimately familiar with it. That used to mean a trip to the library, poring over all sorts of documents, trying to learn all things hoggish in a manner of hours.

Not anymore. Increasingly, freelance writers make direct use of online databases. For instance, most of Canada's top magazine writers belong to the Periodical Writers Association of Canada. PWAC struck a deal with the online service QL/Systems to waive sign-up fees and monthly minimums for its members. Now, QL (which originally stood for "Quick Law") is best known for its legal and government databases, and those can be quite handy, but what particularly attracts PWAC members to QL is access to all Canadian Press stories back to the early 1980s. With a well-targeted search, a freelancer can get a complete rundown on past press coverage of any issue in a matter of minutes.

Of course, old facts and figures are of no use to a freelancer, except for a historical overview, but a quick online scan of back newspaper articles provides a list of contacts — government offices involved, industry pundits, and so on. Using the Canadian Press database, the freelancer quickly comes up-to-speed on the topic, and has in hand a good initial list of interview subjects.

If more background information is required, again the freelancer may let his or her modem do the browsing, instead of actually heading out to the library. Some libraries now have their card catalogs online, available for public dial-up. I use Yorkline, the interactive catalog for York University, since I happen to live near the campus. It's free and openly available to the public. No account or password is required to access it. Using the catalog lets me quickly find out what books are available on any subject, but, just as importantly, Yorkline tells whether their copy of the book is checked out. Time is money for the freelancer, and knowing that a trip to the library *won't* be fruitful is almost as important as finding out that it will be.

Card catalogs are all well and good, but I want to know if the book will be useful before I actually go out to get it. For that, I use Book Review Digest. It's a service from H. W. Wilson Company offered on the consumer online service CompuServe through a joint effort with Telebase Systems, Inc. For two dollars, Book Review Digest gives me up to 10 titles meeting any search criteria I want; for another two bucks per title, I can get synopses of major reviews of a book, letting me know immediately which volumes might make good background reading and, just as importantly, which authors could be useful interview subjects.

Librarians are wonderful about answering general reference questions over the phone, but sometimes nothing beats browsing an encyclopedia. A print encyclopedia is an expensive purchase and gets out-of-date rapidly. Many freelancers use computerized encyclopedias instead. The most readily available is *Grolier's Online Encyclopedia*, with 32,000 articles, updated quarterly. It's available as part of the basic flat monthly fee through both CompuServe and GENie.

Indeed, interactive services such as CompuServe, GENie, and Delphi are increasingly popular with freelancers. When I was a freelance editor for *The Financial Times of Canada*, I had my writers submit articles to me via electronic mail on CompuServe — a local call from all major North American cities, and far more convenient for both the writer and myself than arranging for us both to be home at the same time so that we could do a direct modem transfer.

Plesman Publications, responsible for many high-tech trade magazines and newspapers, has taken this a step further, providing a special

section on their Computing Canada Online bulletin-board service for their writers and editors to swap manuscripts and exchange electronic mail. CCO also allows, in another section, readers of Plesman periodicals to talk directly with the writers.

Increasingly, I find that the commercial online databases are my best allies: they represent a community of experts from all over the world who "network" not just in the computer sense, but in the business sense as well, gladly sharing their expertise.

Let me give you an example of just how useful access to these experts can be. My first science fiction novel, *Golden Fleece*, was published in December 1990 by Warner Books, New York, as part of the Questar Science Fiction line. I made heavy use of CompuServe, my online service of choice, in creating this book.

Golden Fleece is set aboard a Bussard ramjet, one of the very few theoretically possible types of starships. The Bussard ramjet was proposed in the early 1960s by physicist Dr. Robert W. Bussard. Well, I'd run into Dr. Bussard purely by accident in CompuServe's WordStar Forum, a section in which people who use the same word-processing program I do come to share tips and help solve each other's problems. This was too good to pass up: I told Bussard through CompuServe's electronic-mail service that I was writing a novel based on his creation. He referred me to some excellent sources, and agreed to read the story and offer his comments.

For one plot twist, I wanted to propose a universal computer virus, a type that could infect any computer designed by any race anywhere in the galaxy. I asked on CompuServe for help in identifying the characteristics such a virus would need to have. Several professional programmers piped up with the kind of expert feedback I couldn't possibly have gotten as efficiently (or as cheaply!) any other way. I also needed to describe a death by radiation exposure. High-priced U.S. specialists gave me all kinds of information on that topic for free.

More: the novel has many specific dates in the years 2170 and 2177 A.D. for which I had to know the day of the week. Unfortunately, the perpetual calendars I had didn't go that far into the future. I also needed some help with identifying certain prime numbers, as those were the key to decoding alien radio messages that feature in the plot of *Golden Fleece*. I asked on CompuServe. Within hours, one user in Buffalo wrote me a quickie find-the-primes program and another in New York City dug up a public-domain perpetual calendar that went far into the future. He sent it to me via electronic mail so that I could get the weekdays I needed.

Other freelancers I've spoken to agree: once you get over the initial hump of learning how to use your modem, how to log on, and how to search efficiently, online databases become indispensable tools for the writer trying to make a living in the information age. *

Special Report: THE ONLINE WORLD

Using Aladdin

by Robert J. Sawyer

Aladdin is the free navigator program for GENie, which is the most-popular online service among SFWAns. If you'd like a copy of MS-DOS Aladdin, let me know and I'll mail you one. Once you've got Aladdin, these notes should be enough to get you started with it.

To install Aladdin, make two new subdirectories on your hard drive. One will be for storing the Aladdin program; call it C:\ALADDIN. The other will be for storing the messages and email you download from GENie; call it C:\GENIE. Now, copy all the Aladdin files to the C:\ALADDIN subdirectory and type "ALADDIN" at the DOS prompt to get started. You'll see the Aladdin Opening Screen. There's a box on the left labeled "Main Menu." For setting up Aladdin, you've got to play with two of the options listed under "Configuration," namely:

F5 Aladdin setup

F6 RoundTable setup

First choose < F5 > for Aladdin setup. Make your screen look something like this (515-8192 is the Toronto GENie number; use the correct one for your city from the list on page 5 of this issue):

```

GENie PC Aladdin 1.62
RoundTable editing window
RoundTable Information:
  Genie page number: 470
  RoundTable Name: Science Fiction & Fantasy RT 1
  Auto pass 1 options: CN
  Autopass 2 days: SUMTUWTHFSA

RoundTable files:
  Aladdin work files: C:\ALADDIN\SFRT1
  Input archive file: C:\GENIE\SAVED.SF1
  Output archive file: C:\GENIE\FROM-ME.SF1
  Auto-save messages? N

Software library settings:
  Default path: C:\GENIE\
  Last file date: 930301

```

Insert your own User ID, password, and GE Mail address; all of these things will have been provided as part of your GENie sign-up kit. For your BBS Nickname, just put your own first name.

Under "Modem options," make sure you've set the right "COM: port" for your computer (1 is most likely correct; if not, try 2). Also make sure the "Speed" setting matches the baud rate you want to use your modem at (and is a speed your modem is actually capable of). Finally, ATDT is the correct "Dial command" if you have a touch-tone phone line; if you have a pulse line, use ATDP instead.

That's it for basic GENie setup. Hit < Esc > to save your settings. Now you're back at the Main Menu. Hit < F6 > for "RoundTable setup," then choose "A" for "add a RoundTable." You'll be presented with the "RoundTable editing window."

There are in fact three Science Fiction RoundTables on GENie. SFRT1 is the one of most interest; it's where the private SFWA categories are and is devoted to printed science fiction. SFRT2 is devoted to film and television. SFRT3 is all about fandom and cons. We'll just set up SFRT1 for starters; it's the only one I bother to visit myself. Fill in the blanks on screen like this.

```

GENie PC Aladdin 1.62
GENie/Modem/Options Configuration menu          Config [1] of [1]
Genie options:
  Phone number: 515-8192
  User ID: XTX00000
  Password: *****
  GE Mail address: RJ.SAWYER
  BBS Nickname: Rob
  Prompt character: "?" (63)
  Break character: ^C (3)
Modem Options:
  COM: port (1 or 2): 1
  Speed: 2400
  Reset command: ATZ
  Dial command: ATDM
  Command terminator: ^M
  Connection message: CONNECT
  No connection: NO CARRIER
Video options:
  Long screen EGA: N
  Suppress "snow": N
RoundTable options:
  Use usual marks? N
  Use Zmodem? Y
Editor options:
  Default to insert? Y
GE Mail options:
  Always pick up mail? Y
  Automatic Zmodem? Y
  Input archive file: C:\GENIE\
  Output archive file: C:\GENIE\FROM-ME.EM
  Downloaded Mail Path: C:\GENIE\
Aladdin options:
  Script file name: SCRIPT.TXT
  Address list file name: ADDRESS.TXT
  Connect log file name: CONNECT.TXT
  Time-out (seconds): 120.0

```

The key is the "Auto pass 1 options," which tell Aladdin which operations to perform automatically. "C" means "check to see if there are any new messages (but don't actually read them)" and "N" means "download any new messages in topics I've marked (more about this later) or previously replied to." You can see other options by pressing < F1 >, but C and N are the two most commonly used. Hit < Esc > to save, and < Esc > again to return to the Main Menu.

Finally, let's write your very first GENie electronic-mail message. We'll ask Martha Soukup, the SFWA sysop on GENie, to give you access to the private SFWA categories, and we'll send a copy of the message to me.

Select < F2 > ("GE Mail menu") from the Main Menu, then "W" to write a message. You'll see a fresh screen on which to compose your message, complete with blanks for "To," "From," and so on. Fill in the blanks like this:

```

To: SFWA-SOUKUP
cc: RJ.SAWYER
Subject or file: Access to SFWA Categories
Path/File: (leave this blank)

```

Then just type a little letter to Martha, telling her you're a SFWA member and you'd like access to the private categories. She'll let you in, usually that same day. Hit < Esc > when you're done.

Okay, we're all set. Now, let's call GENie!

From the main menu, hit "1" (one). That "performs automatic pass 1," meaning it dials GENie, logs on, and then performs the operations you specified on the RoundTable editing window under "Auto pass 1 options" (CN, remember?), checks for mailing waiting for you (because on the F5 Aladdin setup screen, you put a "Y" next to "Always pick up mail"), sends any messages you've prepared (either for the SF RoundTable or for mail), and logs off. (Note: the first time you visit a RoundTable, things will be very slow indeed as the RoundTable is "initialized" for you. Be patient.)

Once Aladdin is finished, and has logged off, you'll be back at the opening screen.

First, look next to the line that says "F2 GE Mail menu." If there's a little chevron (») next to the F2, it means Aladdin downloaded some personal email for you. Press < F2 > to read it.

Now, look at the "RoundTables" list on the right side of the screen. The top line in the list should say:

```
>A Science Fiction & Fantasy RT 1
```

Hit "A" to select that. You'll see a new screen. Near its bottom is a "Topic management" menu, which includes this option:

```
M Mark topics found by C
```

This "C" is the same C you put in the "Auto pass 1 options" earlier, meaning "Check for new messages." Hit "M," and you'll see the list of topics currently being discussed in the RT. They'll all be marked "Keep," which means "do nothing." Have a look at the other options at the bottom of the screen. You can select "N" for "read new" (new since the last time you read this particular topic — might be *hundreds* of messages, if you've never been in this topic before) or "A" for "read all" (again might be hundreds of messages). But a good way to start in a topic that's new to you is with either "L" (to just read the last message), or "D" for date, followed by a YYMMDD date code. You'll want to use something like DATE > 930301 ("after March 1, 1993"), meaning all messages posted on or after the specified date. I usually select a date about one week into the past; more and you risk being flooded with messages.

Note that you only have to pussyfoot around the first time you read a topic, and you're only pussyfooting to avoid 500 messages pouring into your machine. On subsequent reads, "N" (for new) would be the choice, and for any topic you reply to, you'll get new messages automatically. If you want to always see messages in a specific topic, without having to select "N" again after every Aladdin session, choose "M" to "mark" the topic.

You'll also want to trim your topic list. "P" will permanently ignore a topic, so that you'll never see an update of its status again (you can turn this back on later if you like by editing the master topic list, item J, from the SFRT 1 menu in Aladdin); and "C" will cancel an entire category (such as all messages about *Star Trek*). Note: these preferences are stored on GENie's computers, *not* your PC. If you don't log on for 30 days, your preferences will be cleared.

Now that you've chosen what you want to read, hit < Esc > to return to Aladdin's Main Menu, then press < 2 > to perform automatic pass 2. Pass 1, which we did earlier, executed your default commands, "CN." Pass 2 gets the actual text of messages you want to read. Once Aladdin has logged off, select "A" for the SF RoundTable, and "R" to read the messages. If you want to post replies to messages, simply hit "R" while the message you want to reply to is on screen.

See you online!

✴

MEMBER PROFILE

J. Brian Clarke: Alberta Speculator

J. Brian Clarke emigrated to Canada from Birmingham, England, in 1952, settled in Calgary, and joined a local firm of mechanical consulting engineers. He married a Calgary girl, Marguerite, raised a family of three, and still has not the slightest desire to live anywhere except in the foothills city.

An avid science fiction reader since his childhood (especially *Analog Science Fiction / Science Fact* and its predecessor, *Astounding Science Fiction*), Brian became interested in writing, started by firing off short stories in all directions (without success, to his extreme chagrin), and finally hit the jackpot when John W. Campbell, Jr., published "Artifact" as the cover story in the June 1969 issue of *Analog*.

But long before "Artifact," Brian would probably have abandoned his literary ambitions if it was not for Campbell's gentle encouragement. If that great editor thought there was even a smidgeon of worth in a submission that crossed his desk, he would respond with a personal rejection letter. As subsequent submissions improved (presuming they did, of course), the letters became longer and more encouraging — until finally they were replaced by a cheque.

It was so simple in those days. No contract, no hassles, just the money!

After a second sale to Campbell, and one to the late and much lamented *Galaxy* magazine, the markets seemed to dry up for a while until Stanley Schmidt took over *Analog*'s editorial chair.

Then, in rapid succession starting in February 1984, the "Expediter" series of stories appeared — nine of them, including four which were cover stories, and one ("Flaw on Serendip") which was the first runner-up for the 1990 Aurora Award for Best Short Form in English. More recently, Stan published the first two of Brian's new Alphanauts series.

"Testament of Geoffrey," part of the Expediter series, was published in the Moscow publication *Inventor and Innovator*. So far, the writer has not seen a single ruble, although he has a copy of the magazine. Seeing one's name in Russian is a strange experience.

A Spanish editor bought "The Return of the Alphanauts," paid for it, but never published it. Apparently his publisher folded when one of the partners absconded with the company funds (according to a long and slightly hysterical letter from said editor).

"Earthgate" was the lead story in Donald A. Wolheim's 1986 *Annual World's Best SF*, and in March 1990 Brian's novel *The Expediter* was published by DAW Books. Because that novel was cobbled together from six of the *Analog* stories, Brian has never been entirely satisfied with the result. If time and circumstances allow, he intends to go back to square one and rewrite the whole thing as a seamless work.

Currently Brian has three novels looking for a publisher. Two of them (*Waxman's Daughter* and *Waxman's Brothers*) are set in the same universe as "Artifact," Brian's first published story. The third, *Logjam*, is SF with a semi-religious theme.

Brian is a Fellow of the British Interplanetary Society, a long-time member and a past president of the Calgary Centre of the Royal Astronomical Society of Canada, and a member of the Editorial Advisory Board of *On Spec: The Canadian Magazine of Speculative Writing*. In the latter capacity he reads submissions by up-and-coming Canadian writers (plus one or two who have already arrived), and tries hard not to remind himself of the depressing fact that many of these talented people are the competition.

If there is anything more satisfying than the creative act of writing itself, for J. Brian Clarke it has been the opportunity to read and discuss his stories at SF conventions and several Calgary high schools. Despite their too-often bad press, the young people of this country are great! *

STATE OF THE ART

Breaking the Rules by Andrew Weiner

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Originally published in *Short Form*, February 1990

Orson Scott Card recently expanded his story "Lost Boys" (F&SF, Oct. 1989) into a novel (HarperCollins, 1992). In doing so, Card changed the narrative from first-person, ostensibly about his own life and family, to third-person, about some clearly fictitious characters. Card was heavily criticized for his choice of narrative voice in the short version, but here Andrew Weiner defends that decision.

In the October 1989 issue of *Short Form*, Pat Murphy takes Orson Scott Card to task over his short story "Lost Boys," calling it, among other things, "fundamentally flawed, rotten at the heart ... a heart-breaking cheat."

In essence, Murphy accuses Card of breaking all the rules: the rules, that is, of properly decorous fiction.

Similar thoughts ran through my own mind as I first read "Lost Boys." What is Card *doing* here? Is this supposed to be *true*? If it isn't, *why* is he doing this?

And, much like Murphy, I thought: This is all wrong. A writer shouldn't use himself as a character in a story, shouldn't use the details of his own life to lend it conviction. A story should stand alone: it shouldn't need an Afterword to explain and justify it. And so on.

Shouldn't. Should. Shouldn't.

But then I thought: This story works.

For quite a while now, I've been having problems reading science fiction. The magazines piled up unread. Every so often I would pick up an issue and work my way through a few stories, reading as though through a fog, sometimes admiring a particular piece of writing or a new change on an old theme, even then remembering almost nothing of what I had read. Nearly everything seemed so formulaic, so predictable, so *unbelievable*.

A very few stories managed to cut through this haze. "Lost Boys" was one of them. Another (which I'll get to in a moment) was Bruce Sterling's "Dori Bangs." Both these stories, in their very different ways, break the rules.

Orson Scott Card could easily have written "Lost Boys" the conventional way. Call the narrator, say, Pete, give him a job as, say, a software developer (you really *shouldn't* write stories about writers: people will think you're writing about yourself. Probably they will anyhow, but why make it so easy for them?), set on everything else.

The story would still work. It would still get inside family life in a profound and moving way (I think almost every parent can resonate to the "lost" child, both as metaphor and as threat). It would still deliver its expected quotient of suspense and chills. It would still be one of Card's most powerful short stories.

But you would lose something. You would lose that momentary suspension of disbelief as you read the first few pages of the story and you wonder: did this really happen?

All science fiction and fantasy, of course, is supposed to create that suspension of disbelief. Almost none of it does, once you get past the age of twelve. Who really believes in Lazarus Long or Gully Foyle or Ender Wiggin? We're all postmodernists now. We may be entertained, but we're not going to *believe*.

So I can't find it in myself to criticize Card for wanting to write a story that, just for once, someone might actually believe, even for only a few minutes.

Sure, it's a trick, a stunt akin to rolling down Niagara Falls in a barrel. And sure, he'll never get away with it again. But he pulled it off once.

And I can't help but read a subtext in Pat Murphy's criticism (and in the comments attributed to other workshop participants). It's as if, at some level, they're saying, "That sonofabitch Card really had me

going there for a moment. You know, I could have done that, too, except that *it's against the rules.*"

Because, with all due respect to Pat Murphy, I didn't believe in her Rachel for a moment. But I did, just for a minute there, half-believe Orson Scott Card.

If Card had turned "Lost Boys" into conventional horror fiction, we might have admired the story, but we wouldn't have believed a word of it. We would have thought: Card has come up with a wonderful metaphor here. Maybe he lays it on a little thick in the Christmas Eve section. But on balance, here is a modern ghost story that actually works, one that you could mention in the same breath as Robert Aickman ... And so on.

These are all significant pleasures of the text for mature, post-modern readers. But they are quite different in kind from the pleasures that Card does deliver, which are considerably more regressive: that enjoyment of sinking down, however briefly, into the fictional world beneath the surface of the text, and believing, if only for a moment, that this fake world might possibly be the real world, that these lies might actually be true.

Card reminds us, in other words, of something that we all once experienced, long ago in the mists of personal time, in reading, or listening to, a "story." The fact that the story Card has to tell here is one of steadily growing horror doesn't make that pleasure any less real.

There's a certain irony here in finding Card, perhaps our most vocal defender of traditional story values, using what I must call a "trick" (and Pat Murphy calls a "cheat") to deliver this payoff. But it's also entirely consistent. Because these days, how else are you going to make people believe your stories, short of grabbing them by the throat and insisting that *this really happened?*

Having broken one set of rules, it is necessary for Card to break another. He must append to "Lost Boys" an Afterword in which he explains that the story is not actually true. Unlike Pat Murphy, I can only read this Afterword as an integral element of the story rather than an inadequate (if "genuinely moving") apologia. By commenting on his own text, Card kicks the story up to a whole new level of meaning. Exposing his own lies, he turns them into psychological truths.

Orson Scott Card is not someone you would usually think of as an experimental writer. But "Lost Boys" is a genuinely experimental story, one that tests the outer limits of what we call "fiction." So, in a very different way, does Bruce Sterling's "Dori Bangs" (*Asimov's*, September 1989).

"*The following story is a work of fantasy,*" warns the author's note at the front end. "*It is not reportage ... the author himself clearly has an artistic axe to grind — so don't take his word at face value...*"

Where Card feigns realism, Sterling gleefully regales us with lies: "comforting lies" is what he calls them. And where Card's tone is one of painful sincerity, Sterling's is knowing, flip, and at times almost insufferably hip. Like Card, Sterling breaks plenty of rules here. But he tells us about it as he goes along.

"Dori Bangs" is a fantasy about what might have happened if two real people, both of whom died young and alone, had managed to connect in real life. The two real people are Lester Bangs, a rock critic, and Dori Seda, an underground cartoonist. I had heard of Lester Bangs, but not of Dori Seda. I'm not sure that the average reader of *Asimov's* has heard of either one of them. The question is whether or not this matters.

When I laboured as a rock critic, Lester Bangs was one of my idols. Greil Marcus had greater insight, perhaps, and was certainly more lucid. But Bangs was rock and roll. Reading Marcus you might learn something. But only Bangs could make you howl with laughter. See, for example, "James Taylor Marked For Death," in Bangs's posthumous Marcus-edited collection *Psychotic Reactions and Carburetor Dung* (Knopf, 1987). As a critic, I might aspire (only aspire) to be as good as Marcus. But no one could hope to touch Lester Bangs (although they tried, God knows).

So I cared about Lester Bangs. And I was sad when he died. And I could understand why Sterling would want to make him live again, if only for a moment. And those who knew and cared about Dori Seda no doubt felt the same. But I still had to wonder: was that reason enough to write this story?

In Sterling's conceit, Lester Bangs doesn't die alone in his apartment of an overdose of Darvon on top of flu on top of too many years of hard living. Instead he goes to San Francisco and meets Dori Seda, who as a result doesn't die of flu on top of auto injuries on top of too much equally hard living. Instead Dori and Lester eventually get married, and Dori Seda becomes Dori Bangs.

Dori and Lester have their problems, like most people, but they work through them. Ultimately they give up self-destruction ("awfully tiring"), get quasi-regular jobs, "eat balanced meals, go to bed early." Lester finishes the novel he always dreamed of writing, but it gets "panned and quickly remaindered." Finally he dies, after some 33 years of extra Sterling-given life, shoveling snow off his lawn.

What we have here, in other words, is an alternate universe story in which the Germans don't win, and the Romans don't invent the steam engine. None of that world-shattering stuff. Just two people who live on rather than dying young, not always happily, not for ever after.

It seems a lot of work, somehow, to approach such a muffled conclusion. But Sterling knows exactly where he's going.

A year after Lester's death, Dori has a vision of The Child They Never Had. "Don't worry ..." The Child tells her, in Sterling's best bit of Bangs pastiche, "... you two woulda been no prize as parents."

Dori asks The Child if their lives *meant* anything. "... were you Immortal Artists leaving indelible graffiti in the concrete sidewalk of Time, no ... you were just people. But it's better to have a real life than no life."

All of which serves to set up Sterling's meditations on the Meaning of Art: "Art can't make you immortal," The Child tells Dori. "Art can't Change the World. Art can't even heal your soul. All it can do is maybe ease the pain a bit or make you feel more awake. And that's enough ..."

I quote from this exchange at some length, not only because it breaks a whole bunch more rules (*don't* put words in your characters' mouths; *don't* lecture your readers, except maybe in *Analog*), but because it's such wonderful stuff. It bears very directly on the life of Lester Bangs, who really did once think that rock and roll could Change the World (so did I, so did I) and maybe died, in some sense, of his own disillusion. It bears also, for those who care about such things, on the career of Bruce Sterling as Chief Propagandist of cyberpunk. And, in a broader sense, it bears on every one of us engaged in writing these "comforting lies."

This in itself might be enough to justify the risks Sterling takes in this story. But there's more. In the final paragraphs, Sterling makes his most omniscient authorial intervention of all (yeah, he really shouldn't) to remind us that Dori and Lester really did die, although "simple real-life acts of human caring, at the proper moment, might have saved them both ... And so they went down into darkness, like skaters, breaking through the hard bright shiny surface of our true-facts world."

I have never thought of Bruce Sterling as a particularly emotional writer. His best work has a coolness of tone at times reminiscent of Wells or Stapledon. (*Islands In The Net* is at its weakest, for me, when it tries so heroically to focus on the characters' personal relationships.) But "Dori Bangs" is most affecting and true at the same moments that it is being most artificial and contrived and self-consciously hip.

I don't know exactly how Sterling does this, and I'm not sure that he could do it again, or that he would want to. But it was the best story I read that year.

No doubt Bruce Sterling is going to run into some heavy flak for the violations of conventional narrative that he perpetrates in "Dori Bangs" — and it wouldn't surprise me to see Orson Scott Card in the firing line. But both authors are in a sense writing their way out of exactly the same dilemma.

I don't really have much of a conclusion to offer here, except the obvious and rote one, which is that rules exist to be broken, if you have good enough reason to do so, and if — a sizeable if — you can find an editor willing to go along with you. I do know that Card and Sterling made *me* feel more awake, and that's worth more to me than proper narrative decorum. *

MARKET REPORT

New Markets

by Edo van Belkom

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Some short stories have extended lifespans and are reprinted in anthologies a dozen or more times over the course of their author's career. Most stories, however, aren't so lucky. They're usually on and off the shelf in less than a month before being relegated to obscurity where their only hope of revival is the publication of a collection of the author's short stories or being reprinted in a narrow-focus anthology edited by Martin H. Greenberg somewhere down the road.

Until now.

Electronic publishing is in its infancy, but many professional writers and agents feel it is the future of the publishing industry. Canadian Brad Templeton is getting in on the ground floor and currently in the process of creating *The Library of Tomorrow*, an electronic library service that will make writers' works available to readers in the form of computer files they can read on their computer screens or print on their printers. [See the interview with Templeton on page 1 of the September 1992 *Alouette*.]

In a nutshell, *The Library of Tomorrow* will operate like this: authors who submit their work will have it filed in the library where readers who pay a fee of \$5 per month will have unlimited access to download as many stories or novels as they wish. Payment to authors is then made from a royalty pool according to the number of times a work has been downloaded. The more popular your work is in relation to the other authors' works in the library, the more royalties you earn.

Templeton is offering two incentives to authors who sign up in the first year, so the time to join publishing's new wave is now. Works placed in the library during its first year of operation earns a 5% royalty bonus, and if the author has had any work in the library since its first year of operation, all works receive a further 10% "pioneer reward" royalty bonus. Templeton is interested only in work previously published in professional SF markets. The submission format is a bit detailed; send a SASE to Templeton for guidelines, or download file 5876 from the SFRT libraries on GENie.

If more traditional markets are more your speed, there's a new professional SF magazine about to hit the stands. *Expanse Magazine* will be a full-sized magazine premiering early in 1993. They do *not* publish fantasy or horror. *Expanse* is promising to pay between five and eight cents per word on acceptance for first North American serial rights and non-exclusive world English-Language serial rights. Stories of 2,500 to 5,000 words preferred; short-shorts are acceptable, as are longer works on occasion. They also plan on publishing classic reprints from the pulp era, convention reports, and interviews.

The first issue of *The Sci-Fi Channel Magazine*, a magazine for subscribers of the American cable channel, is now out. Editor John Davis is looking for non-fiction articles (query first) of 2,000 to 3,000 words that focus on the psychology and sociology of SF, fantasy, and horror. He's also looking to a lesser extent for fiction. He will consider short-shorts and stories up to 5,000 words, but prefers work around 3,000 words. Payment: 10 cents per word on publication.

Claudia O'Keefe has begun reading for *Ghostide 2*, a follow-up to her successful *Ghostide* anthology. She is looking for dark fantasy, intelligent horror, and some suspense. All stories should have traditional structure, but no clichés. She's not afraid of gore or four-letter words, but prefers alternatives to "bad-boys in leather" horror. She is *not* interested in young-adult stories or those with juvenile protagonists. Payment is 4¢/word for stories from 3,000 to 30,000 words.

O'Keefe is also editing an anthology entitled *Mother*. The anthology will be made up of horror stories about Mom, or moms in horrific

situations. She's open to all schools of horror and dark fantasy. Stories need not have traditional structure, but vignettes are out. Payment is four cents per word for stories to 20,000 words.

George Hatch has an interesting theme for *Noctulpa 8*. Subtitled "Eclipse of the Senses," the anthology will contain stories involving characters whose lives are devastated by the sudden dysfunction of one of the five senses. This includes stories that deal with insidious diseases, gradational deformity, sensory deprivation/overload, progressive mutation, etc. Hatch likes aggressive writing styles that grab the reader by the throat in the opening paragraphs. Dislikes include S&S, heroic fantasy, and hi-tech SF. Payment is three cents per word upon publication for stories from 1,000 to 5,000 words. Query on anything longer. Market opens April 1. Do *not* send anything before then.

An update from the editor of the Canadian horror and dark fantasy anthology *Northern Frights 2*. Don Hutchison says the book is about half full. He's looking for full stories with well-rounded characters, rather than vignettes or "idea" stories. The book is scheduled for October with payment of a flat \$100 per story.

Staying with horror, *Tails of Wonder* (originally announced as *Sharp Tooth*) is a small-press zine set to debut this month. Editor Nicolas Samuels says he's interested in fantasy and SF up to 6,000 words, poetry, art, and illustrations. He will also accept non-fiction relating to the SF field as well as letters to the editor. Payment is an honorarium of \$5 and two contributor's copies for one-time rights.

At the other end of the spectrum is deep space — *Deep Space Nine*, that is. John Ordovery at Pocket Books is looking for published novelists to write novels on a *work-for-hire* basis about the *Star Trek* spinoff *Deep Space Nine*. Pocket is overstocked on *The Next Generation*, but is looking for *Deep Space Nine* and classic *Trek*. There are two approaches for submission: a) through your agent, or b) by sending one of your novels along with your proposal. Ordovery will send you a *Deep Space Nine* bible upon request.

And finally, Algis Budrys has purchased *Tomorrow Science Fiction* from Pulphouse. Budrys favours beginning authors since he knows other magazines have rejected good stories because they only have so much room for unknowns. Payment is three to seven cents per word, with four cents a word being the usual rate; minimum payment is \$50. Each issue contains 60,000 words of SF, fantasy and horror, but no jokes, poetry, cartoons, or columns. Unfortunately, Budrys says he's pretty much bought up for the foreseeable future. (A subscription note: Budrys is offering SFWA members a professional rate of \$15 for six issues plus a free copy of the first issue. This saves \$3, plus the \$3.95 for issue number one.)

Take your pick —

- *Library of Tomorrow*, Brad Templeton, P.O. Box 1479, Cupertino, CA, U.S.A. 95015-1479 (Internet: publisher@clarinet.com; GENie: B.TEMPLETON).
- *Expanse Magazine*, Steven E. Fick, 7982 Honeygo Boulevard, Suite 49, Baltimore, MD, U.S.A. 21236.
- *The Sci-Fi Channel Magazine*, John Davis, P.O. Box 111000, Aurora, CO, U.S.A. 80011.
- *Ghostide 2*, Mother, Claudia O'Keefe, P.O. Box 55024, Sherman Oaks, CA, U.S.A. 91413.
- *Noctulpa 8*, George Hatch, 140 Dickie Ave., Staten Island, NY, U.S.A. 10314.
- *Northern Frights*, Don Hutchison, 585 Merton St., Toronto, ON, M4S 1B4.
- *Sharp Tooth*, Nicolas Samuels, P.O. Box 23, Franklin Park, NJ, U.S.A. 08823.
- *Star Trek* Department, Pocket Books, John Ordovery, editor, 1230 6th Ave., 13th floor, New York, NY, U.S.A. 10020.
- *Tomorrow Science Fiction*, Algis Budrys, editor, P.O. Box 6038, Evanston, IL, U.S.A. 60204. *

FICTION SHOWCASE

Spring Sunset

by John Park

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That wavering fleck of dark on the other side of the river was a bat, she realized, the first of the evening. On the path to the falls, the woman paused and rested on her stick. Around her, trees and tree shadows seemed to blur and shift as sunset faded into moonrise. There was a bench ten paces behind her, but she was afraid that if she went back and sat down, she wouldn't have the will to straighten her knees again and finish the climb. Then she would have to call Armand on the intercom, and he would bring the carrier and make a fuss, and remind her of the things they could do with artificial joints these days.

But they could do things with eyes too. She could still see the bat flickering among the branches on the far side of the river. Ten years ago, even with her vodka-bottle spectacles, the scene would have been a roaring purple blur. Now she could see the loom of the moon beyond the bat, and knew that if she chose, she would be able to pick out the orange pinhead of the planet rising beside it. The eyes were good at seeing, all right. But like all new things, they had their deficiencies.

She started up again, moved through a net of tree shadows. The river was loud, swollen with spring. Its roar covered the creak of her breathing. A tree trunk rolled past her, and the water glittered darkly around it. Back up at the island, the bank must be crumbling. The waters were tearing at the milestones of her life and carrying them away. She felt the new anger ache, like a life stirring within her. Ahead, the tree reached the edge of the falls. It hung there a moment, and one of its limbs twisted into the air. Then it tilted and slid out of sight.

At the top of the path was a cleared area, with three wooden benches overlooking the falls. She intended to sit there and think, until she had to go back. But when she reached the place, she was not alone.

Standing, he was taller now than she had realized, and thin. Even furled in those dark protective bundles, he was thin. She thought for a moment of rose bushes wrapped in sacking against the frost.

The lower part of his face was hidden by a respirator to let him breathe the air that was alien to him. His eyes were protected by lenses that caught the moonlight like silver coins.

"I thought you'd come here," he said, and though his voice came through a machine from alien flesh, it was still a young man's.

"I come here to be alone," she said. "You should know that. This place is full of memories. My memories."

"I wanted to be sure of finding you, before I go back finally."

"I wish you hadn't," she said. "I don't like being reminded I'm sand in an hour-glass." She leaned on her stick and coughed. "I saw another tree go over the falls just now. Every spring it happens, and they can't stop it. They can't stop things being worn away and washed over the edge."

"But something always replaces them."

"Now the replacements push their way into our lives, push us out of their way, before we're ready. And even if we resist, they get into our bodies, they change us. You don't believe in a soul, but I know — when you change a body, you change more. And they won't stop. They give us new eyes, these marvelous eyes, but they won't stop — rebuilding, always something new, always pushing — pushing."

He had not moved, but now the moonlight tilted and slid from his eyes. "It's just one modified chromosome," he said, "and some prosthetics." His voice had gone cold. "You're being melodramatic. It's just enough to let us live and breathe there. We're not a threat, we'll

be too busy living our own lives, but we'll remember where we came from. We're something new, a new possibility — nothing more or less. The world has gained something through us."

"I have lost," she said, and wondered if her voice would hold. "I have lost my son."

"If you feel you have."

She stabbed her stick into the ground. "You have so much faith, don't you, in your new marvels. Let me tell you what I found out about these eyes they gave me. I found it out recently, quite recently, something I never expected to discover. They're wonderful optical instruments — I don't doubt much better than the originals were. But the tear glands don't work properly. Did you know that? They don't respond to the sympathetic nervous system. That's why I can look at you now, and see you clearly. Even now, like that. Like that —" then her voice did fail her and she turned away.

Moon shadows wavered across the earth in front of her. When he moved at last, he rustled in his protective clothing like dead leaves in a wind. There was a brief touch on her shoulder, and then, after a while, the sound of leaves again, fading.

The shadow turned and darkened as the moon rose. At last she lifted her head and faced it — and the orange speck that was rising beside it. She stared at that ancient, rusty world through those marvelous eyes that would not weep, until she could imagine she saw the markings on its surface. An owl drifted across the moon, hunting.

"Be careful," she whispered, but heard only the roar of waters. *

AURORA AWARDS

Voting Stats

Here's the voting breakdown for the 1993 Aurora Awards in the English-language fiction categories. Any Canadian citizen can vote, provided they have paid a \$2 voting fee.

A remarkable win for Sean Stewart's small press *Passion Play*. It received a staggering number of first-place votes (23 more than the novel with the second-highest number of firsts this year — a novel that, incidentally, had been a #1 *Globe and Mail* bestseller; 27 more than any English novel last year (that is, it got more than double the number of firsts of even the winning novel from 1992); and 25 more than any English novel the year before).

Indeed, it set an all-time record for first-place votes in any Aurora category in the thirteen-year history of the award, by close to a factor of 2, yet, as the subsequent balloting rounds show, enjoyed no support from fans of *Children of the Rainbow* and picked up only two votes from *Blood Trail* fans (the other fourteen of whom all preferred another title). In the final round of voting, it did, however, pick up nine *Song of Arbonne* fans, but the other 27 of them (three out of four) also preferred either a different title, or no title at all.

ENGLISH NOVEL:

1st:	<i>Passion Play</i> , Sean Stewart	53 53 53 55 64 (w)
2nd:	<i>Far-Seer</i> , Robert J. Sawyer	29 29 34 44 50
3rd:	<i>A Song for Arbonne</i> , Guy Gavriel Kay	30 30 30 36 —
4th:	<i>Blood Trail</i> , Tanya Huff	16 16 16 — —
5th:	<i>Children of the Rainbow</i> , Terry Green	05 05 — — —
no award		04 — — — —

ENGLISH SHORT STORY:

1st:	"The Toy Mill," Nickle/Schroeder	15 17 18 18 27 29 37 (w)
2nd:	"Couples," Eileen Kernaghan	25 26 26 26 29 30 35
3rd:	"Farm Wife," Nancy Kilpatrick	21 21 22 22 22 24 —
4th:	"Seeing," Andrew Weiner	18 18 21 21 21 — —
5th:	"Ants," Alan Weiss	15 16 16 16 — — —
6th:	"Blue Limbo," Terence M. Green	08 08 — — — — —
7th:	"Hopscotch," Karl Schroeder	05 — — — — —
no award		09 09 09 — — — — *