

AURORAN LIGHTS

The Official E-zine of the Canadian Science Fiction & Fantasy Association
Dedicated to Promoting the Prix Aurora Awards and the Canadian SF&F Genre
(Issue # 13 – November 2014)



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ART CREDITS:

Lynne-Taylor Fahnestalk – Cover art.

PHOTOGRAPHY CREDITS:

Kirk Lee Photography – page 4.

EDITORIAL

Can't believe I left out one of the categories in my listing of the Aurora Awards winners. Apologies to **Randy McCharles**, who won an Aurora in the Best Fan Organizational category for his very good work as Chair of the 2013 **When Words Collide** Convention in Calgary.

Finally figured out how to do Hyperlinks so web addresses don't scrawl across the page.

Also, decided to increase the size of 'Guest Essays/Articles' to 1,000 words. Figure this is a more reasonable size. Original contributions welcome, but I'll be depending mostly on blog material I discover online and ask permission to reprint.

Even though I am at work on a novel, I become more and more convinced I know bugger all about writing. It is a lot harder than it looks. My appreciation of professional writers grows accordingly. I find the literary aspects of the genre quite exciting. Beginning to believe all my writing fanac to this point has been in preparation for publication of this zine in its current form. One of many delusions I harbor (most of them harmless). From the viewpoint of professionals in the genre I am what Lenin used to call Western supporters of his regime, a "useful idiot." I may be ignorant, but I'm enthusiastic!

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

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

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

OFFICIAL SECTION – BLAME CSFFA!

CSFFA NEWS AND ANNOUNCEMENTS

Don't actually have anything this month. In part because I completely forgot about the CSFFA online Board meeting at the end of October and so missed it.

Do you ever get worried about your level of competence as a writer? About your ability to meet deadlines? To get the job done? I know how to make you feel better about yourself. Just compare yourself to me. That'll perk you up! You'll realize just how professional you are and feel so much better! (I knew I was put on this earth for a purpose...) Meanwhile, here are a couple more pictures of the Awards Ceremony from VCON 39:



Left to Right: Past CSFFA President *Clint Budd*, *William Gibson*, *Steve Fahnstalk*, *Spider Robinson*.



Randy McCharles accepting his Best Fan Organizational Aurora Award

UNOFFICIAL SECTION – BLAME THE EDITOR!

PRODOM NEWS ITEMS

PROFESSIONAL MILESTONES & OTHER CATASTROPHES

KICKSTARTER FUNDING FOR 2015 PULP LITERATURE ISSUES

< [Pulp Literature Kickstart](#) >

Science fiction, fantasy, mystery, contemporary and steampunk thrillers under one cover. Good books for the price of a beer!

In 2014 we gave you four beautiful collections featuring authors such as **CC Humphreys**, **JJ Lee**, **Joan MacLeod** and **Susanna Kearsley**, and artists like **Melissa Mary Duncan**, **Tais Teng** and **Arantzazu Martinez**.



For 2015 we plan to publish multiple award winning authors **Robert J Sawyer**, **Eileen Kernaghan** and **Jack Whyte**, as well as many more established and emerging creators.

But we need your support to make it happen!

In last year's Kickstarter campaign we raised enough to print the first issue, and scraped together the rest with subscriptions, other fundraisers and loans. This year it's go big or go home. We want to raise enough to print all four 2015 issues and to continue paying our artists.

What's in it for you?

We have some pretty fantastic rewards lined up for our backers. Of course you can donate any amount without selecting a reward but we think you deserve one!

Subscribe

Whether by e-book or print issue mailed to your door, your subscription gives you a thousand pages of entertainment through 2015.

Holiday Gift Subscription

Do you want to demonstrate your good taste and sensitivity to the arts? Let us play Saint Nick and deliver Pulp Literature on your behalf to your friends and family. Just let us know in your pledge that the subscription is a gift and we'll do the rest!

Learn the Craft

We offer writing workshops and critique packages to train every level of writer. Gift the writer in your family, or take the plunge yourself and receive detailed feedback on your short story or novel!

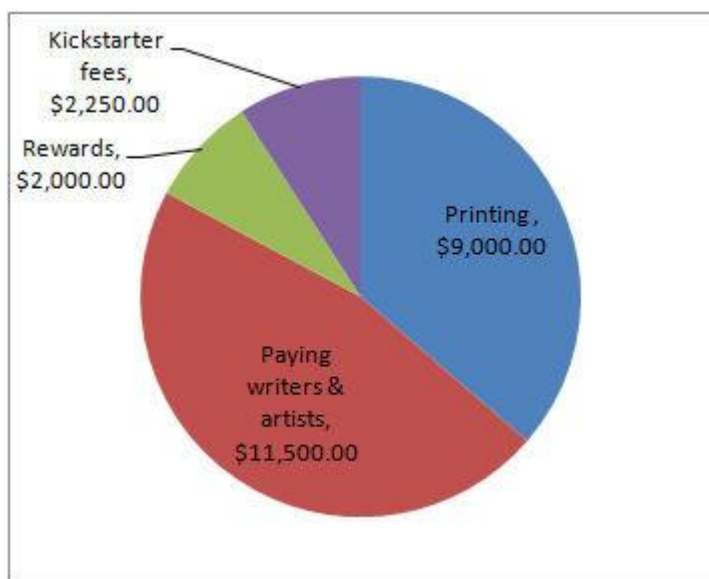
Picture yourself in a Portrait

Choose between a pencil sketch of your protagonist or RPG character by JM Landels, a renaissance inspired portrait by Mel Anastasiou that will appear in future issue of Pulp Lit, or a full colour costumed portrait by Kris Sayer!

Treat Yourself to a Well-Deserved Retreat

Our Writers' Retreat offers three days and two nights in the luxurious [Lodge at the Old Dorm](#) on beautiful Bowen Island BC. Between the gourmet food, the sumptuous rooms, the quiet charm of Snug Cove, and the joy of working on your writing in a supportive and inspiring environment you won't want to leave. But when you do you'll walk away with thousands of fresh words on the page, helpful critiques, and new tools for igniting your storytelling.

What does the funding go towards?



Some of our 5-Star Reviews from Issues 1-4

'This is a new magazine with a lot of energy behind it. And inside it.'

'Great for my train commute and I adore the illustrations – so fresh!'

'Poetry rubs shoulders with prose. High fantasy keeps company with comics... The unifying theme is engaging story-telling.'

'Great writing, something for everyone!'

'...worth every penny.'

'I didn't want to leave the characters...Is anything more fun than getting a new book in the mail?'

We are so excited about our fantastic talent lined up for Issues 5 through 8. Don't miss out on getting the next four fabulous issues delivered to your door!

AWARDS, ACCOLADES, & OTHER EXULTATIONS

CHINA'S 25TH ANNUAL GALAXY AWARDS

Source: **Regina Kanyu Wang**, **Amazing Stories** Magazine < [Galaxy Awards](#) >

Like the Hugo and Nebula in America, the Galaxy is the highest honor in the Chinese science fiction spectrum.

The Galaxy Award was first established in 1986, by two magazines, **Science and Literary** (*Ke Xue Wen Yi*) – **Science Fiction World** (*Ke Huan Shi Jie*) today and **Wisdom Tree** (*Zhi Hui Shu*). After **Wisdom Tree** ceased publication, **Science Fiction World** became the only organizer of the Galaxy. The Galaxy was previously only awarded to works published on or by **Science Fiction World**, but is now open to all science fiction works published in China.

The award ceremony is held every year by **Science Fiction World** and it has always been in Chengdu, the foundation of Chinese science fiction, where **Science Fiction World** is located. This year it came to Shanghai for the first time.

BEST SHORT STORY:

Han Song, Age of the Elderly

Jiang Bo, Wake up at Dust

A Que, Reaping the Childhood

BEST NOVELLA:

Zhang Ran, The Windy City

BEST NOVEL:

Wang Jinkang, Escaping the Mother Universe

BEST NEW WRITER:

Chen Zijun

BEST TRANSLATION:

Wyrd Sister by **Hu Shu**

BEST ARTIST:

Liu Junwei/Shark Dan

BEST EDITOR:

Yang Feng, deputy editor-in-chief of Science Fiction World

MOST POPULAR FOREIGN WRITER:

Ken Liu

BEST ORIGINAL BOOK:

Escaping the Mother Universe, Sichuan Science and Technology Press & Science Fiction World

BEST TRANSLATED BOOK:

The Difference Engine, by *William Gibson* & *Bruce Sterling*, New Star Press

BEST RELATED BOOK:

Fly! The Great Qing Empire: Imagination and Science in Modern China, Beijing United Press & Motie Press

BEST GAME:

The Legend of Galaxy: Time Fleet

BEST SCREENPLAY:

Honey from the Star

BEST SCIENCE EDUCATION ORGANIZATION:

Beijing Green & Shine Foundation

Fosun Charity Foundation

FRIENDS OF THE MERRIL COLLECTION 2014/2015 SHORT STORY CONTEST

Contest Rules

The following are the official contest entry rules for the 2014/2015 Friends of Merrill Short Story Contest. If you still have questions, or require more information, after reading them, please see our FAQ page or send an e-mail to Charlotte Ashley at [Contest](#)

Entry (Periods and Fees)

Contest Period: The reading period for the Friends of the Merrill Short Story Contest is noon EST on **November 14, 2014** to 11:59:59 p.m. EST on **February 15, 2015**. Any entries received after the contest closes will not be eligible for entry.

Entry Fee: All stories submitted to the Friends of the Merrill Short Story Contest must be accompanied by a **\$5.00 (CDN)** entry fee. This fee is used to fund the winners' purse and all funds raised in excess of that amount are used by the [Friends of the Merrill Collection](#) to support the [Merril Collection of Science Fiction, Speculation, and Fantasy](#) at the [Toronto Public Library](#). We will not read a submitted story until we have received an entry fee for it. We recommend that you pay your entry fee first and then submit your story so that you can include your proof of payment in your submission cover letter. The entry fee must be paid by PayPal via the button on the [Pay Entry Fee\(s\)](#) page (the PayPal button will be available **Nov. 14, 2014**). Please pay

before you submit your story and include your Transaction ID (17 characters, letters and #s) in your cover letter as proof of payment. We will cross-reference this number with the contest PayPal account to corroborate payment of the entry fee.

Submissions

Content: All entries submitted to the Friends of the Merrill Short Story Contest must have a speculative fiction element (see the [FAQ](#) page for our definition). As we are no longer posting the winning stories on the website, there are no restrictions on content or subject matter. All entries must be previously unpublished.

Eligibility: The Friends of the Merrill Short Story Contest is open to all writers of all levels (published, unpublished, emerging, etc.), without restriction. The contest is international, so writers of any nation may enter.

Number of Submissions: There is no longer any restriction on the number of entries you may submit to the Friends of the Merrill Short Story Contest, but each entry must be accompanied by a separate entry fee. So, for example, you may submit three stories, as long as you pay \$15 in entry fees.

Simultaneous Submissions: This year, simultaneous submissions WILL be allowed.

Submission Type and Length: Your entries must be stories, and must be a maximum of 6,000 words in length. The Friends of the Merrill Short Story Contest does not accept poetry or creative non-fiction.

Submission Format (Electronic): This year, we are ONLY accepting electronic entries. Entries should be e-mailed to us at [Contest](#) with the words “Submission: Story Title” in the Subject line. All entries must use [Standard Manuscript Format](#) and be attached to your e-mail as a .doc or .rtf file. Include a brief cover letter in your e-mail with your Contact Info (name, address, telephone number and e-mail address), story title and word count. Remember to include your payment information as well. You can include a bio or publication history if you like, but it’s not necessary.

Response Time for Submissions: We try to acknowledge all submissions within one week of their arrival, but if you have not heard from us within two weeks of having submitted your entry please query us at the contest e-mail address at [Contest](#) with the words “Query: Receipt – Story Title” in the Subject line. Please provide the date sent.

Adjudication of Entries

Preliminary Judging: All stories are judged blind. During the three month reading period (November 14, 2014 – February 15, 2015) all stories will be read by a team of slush readers. Our slush readers will choose the finalists two weeks after the end of the reading period (March 1, 2015). Once this two week period is over, rejections and notification of progression to finalist status will be sent out via e-mail. The finalists are handed over to the [Final Panel Judges](#) for consideration and voting. At that time the story titles of the finalist entries will be posted to the contest website, and we ask that if your story is chosen for the shortlist that you please refrain from mentioning which story is yours anywhere online. You can absolutely feel free to mention that a story of yours is a finalist in the contest, we just don’t want to prejudice the judges by having them know who wrote which story on the shortlist.

Final Judging: The judges will select one winner and two runners up from the finalist stories. Final selections as to the winning story and honourable mentions will be made no later than March 31, 2015, at which time all the finalists will be notified via e-mail to inform them of the results.

Prizes and Payment

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

First Place: \$500.00 (CDN)

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

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

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

Rights

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

Conditions

All entries submitted to the Friends of the Merrill Short Story Contest must be previously unpublished, original (plagiarism or fraudulent entries will result in disqualification) work. The exception to this rule is fiction not previously published in English: material previously published in another language and translated into English is acceptable.

The Big Why (And How You Can Help Whether You Enter Or Not)

We know that for many writers the idea of entry fee based contests is a touchy subject, both because of the fraudulent practices that choke the field like the risen dead clawing their way free from rotting loam, and because of the idea of the fees themselves.

We, the [Friends of the Merrill Collection](#), would like to make very clear the fact that we are not charging "reading fees". We are running a contest to raise funds to aid the Merrill Collection, and to raise awareness of the Collection. We hope you will visit the [Merril Collection of Science Fiction, Speculation, and Fantasy website](#), or better still, join us at The Lillian H. Smith Branch of the Toronto Public Library for [readings, exhibits, discussions and other special events](#)! Your entry fees and donations will help the Friends continue to offer great programming throughout the year.

We hope to do vastly more than simply raise the sum we need to meet the prize monies guaranteed. We are looking to engage good old fashioned barn-raising, put-on-a-show, shoot-for-the-moon fundraising. Some organizations run bake sales. We work with fiction. And what better way to work with fiction than by encouraging lovers and practitioners, amateurs and professionals, enthusiasts and connoisseurs of that craft to write and try for some cash prizes?

We hope you'll help. You don't even have to enter to do it. Help us spread the word. Tell a friend. Tell five. Tell ten. Blog about the contest. Tweet about it. Whatever you can and are willing to do to help, know that we

appreciate it more than we can say. Because at its heart, the Merrill Collection is about the love of fiction, be it science fiction, fantasy, horror, or any of the other less easily defined branches of speculative fiction, and the wide world of mainstream literature lying just beyond our doorstep. It is about discovery and change and imagination. It is about the power of the written word to motivate and move and foment and catalyze and crystallize and inspire. It is about wonder.

And if that isn't something to get behind we don't know what is.

THE 15TH FANTASTIC SHORT STORY COMPETITION (SWEDEN)

Source: *Ahrvid Engholm*, eAPA #126

(**The Graeme** – *couldn't resist including this though Canadian writers not eligible. Glimpse of Swedish SF.*)

The 15th Fantastiknovelltävlingen ("The Fantastic Short Story Competition") organised by Sweden's oldest mailinglist for writers, SKRIVA (founded in 1997), received ca 100 entries, and the winners who share ca USD300 in prizes, were:

First prize "*Nio dagar*" ("**Nine Days**") by *Liv Vistisen-Rörby*

Second prize "*Återfallet*" ("**The Relapse**") by *Charlotta Jonasson*

Third prize "*Onsdag i september 1982*" ("**Wednesday in September 1982**") by *Tobias Holmgren*

Honorary mentions:

"*Det som kommer upp*" ("**What Comes Up**") by *Disa Buskhe*

"*Vandringen*" ("**The Long Walk**") by *Gertrud Dahlman*

"*Svårigheten att hantera en skrivmaskin*" ("**Troubles Operating a Typewriter**") by *Samuel Envall*

"*Kallbrand*" ("**Gangrene**") by *Jonas Lejon*

"*Emet*" /same in English/ by *Fredrik Stennek*

The competition was supported by publishers **Wela** and **Zenzat**, the **SF Bookstore**, the magazine **Skriva** (no relation to E-mail list SKRIVA) and the **Novellmästarna society**, and in the jury were the sf/f authors *Niklas Krog*, *Pia Lindestrand* and *Karolina Bjällersted Mickos*. The official result announcement (in Swedish) with comments about the stories: < [Fantastik Short Story Contest](#) >

2014 NATIONAL NOVEL WRITING CONTEST – (<http://nanowrimo.org/>)

National Novel Writing Month (NaNoWriMo) is a fun, seat-of-your-pants approach to creative writing. On November 1, participants begin working towards the goal of writing a 50,000-word novel by **11:59 PM on November 30.**

Valuing enthusiasm, determination, and a deadline, NaNoWriMo is for *anyone* who has ever thought fleetingly about writing a novel.

[Here's a little more about how it all works.](#)

National Novel Writing Month is also a 501(c)(3) nonprofit (formerly known as the Office of Letters and Light) **that believes your story matters.** Our mission statement:

National Novel Writing Month organizes events where children and adults find the inspiration, encouragement, and structure they need to achieve their creative potential. Our programs are web-enabled challenges with

vibrant real-world components, designed to foster self-expression while building community on local and global levels.

Through all our programs, we work to empower and encourage writing and vibrant creativity around the world:

- [**The Young Writers Program**](#) promotes writing fluency, creative education, and the sheer joy of novel-writing in K-12 classrooms. We provide free classroom kits, writing workbooks, Common Core-aligned curricula, and virtual class management tools to more than 2,000 educators from Dubai to Boston.
- [**The Come Write In program**](#) provides free resources to libraries, community centers, and local bookstores to build writing havens in your neighborhood.
- [**Camp NaNoWriMo**](#) is a virtual writing retreat, designed to provide the community, resources, and tools needed to complete any writing project, novel or not.

NaNoWriMo 2013 at a Glance

310,095 participants started the month of November as auto mechanics, out-of-work actors, and middle school English teachers. They walked away novelists.

651 volunteer Municipal Liaisons guided [**595 regions on six continents**](#).

89,500 students and educators told their stories with the [**Young Writers Program**](#).

650 libraries opened their doors to novelists through the [**Come Write In program**](#).

And in 2014, 55,774 Campers tackled a writing project during [**Camp NaNoWriMo**](#).

More About NaNoWriMo

[**Press Information**](#)

[**Participant Testimonials**](#)

[**Published Wrimos**](#)

[**History**](#)

[**Staff**](#)

[**Board of Directors**](#)

[**Writers Board**](#)

[**Associate Board**](#)

[**Want to work or volunteer for NaNoWriMo? Find out how to get involved!**](#)

November has already begun, but it's not too late to join. Catch up at < <http://nanowrimo.org/> >

THE SF&F TRANSLATION AWARDS ENDED

(Source – File 770)

Cheryl Morgan, a director of the Association for the Recognition of Excellence in SF & F Translation (ARESFFT) which administered the award, announced October 29 the organization is being dissolved.

“There are many reasons for this, but mostly they are to do with the time and effort required to run the awards on an amateur basis. It has become increasingly difficult to find people willing to act as jurors. Several of the

existing Directors have had major changes in their lives that have left them with far less free time than they had previously. And all attempts to find new Directors have failed to produce any volunteers.”

The members of the Board of Directors were **Gary K. Wolfe**, President, **Kevin Standlee**, Secretary-Treasurer, **Melissa Conway**, **Rob Latham**, **Cheryl Morgan** and **Nalo Hopkinson**.

The SF&F Translation Awards were given from 2011-2013.

BOOK SIGNINGS, LECTURES, & OTHER CONFRONTATIONS

READING LIKE AN EDITOR – SELF-CRITIQUE, THE SLUSHPILE, AND YOU!

Leah Bobet & Michael Matheson

Sunday, 9 November 2014 from 1:00 PM to 3:00 PM (EST) Toronto, ON

"If you want to grow your writing craft, read slush for a magazine!" -- it's a common piece of advice given to newer writers. But how is editorial reading different, and what does it look like? How do we take that knowledge back to our own work to make it shine?

Join authors and editors Michael Matheson and Leah Bobet for a two-hour practical workshop on critiquing your own work, using criticism effectively, and reading like an editor in order to push your craft to its best. We'll demonstrate how editorial reading works and try it out in a pressure-free, relaxed workshop-style format.

All attendees will receive a 10% discount coupon to be used toward purchases same day at Bakka-Phoenix Books.

Have questions about Reading Like an Editor -- Self-critique, the slushpile, and you!? **Contact Leah Bobet & Michael Matheson**

Leah Bobet's first novel, **Above**, was nominated for the 2012 Andre Norton Award and the 2013 Aurora Award, and her short fiction has appeared in several Year's Best anthologies. She is editor of the long-running speculative literary magazine **Ideomancer Speculative Fiction** and a bookseller at Bakka-Phoenix Books, Canada's oldest science fiction bookstore; she spends her summers on civic engagement activism, live music, and picking Toronto's secret urban plum trees. Her second novel, **On Roadstead Farm**, will appear from Clarion Books/Houghton Mifflin Harcourt in 2015.

Michael Matheson is a genderfluid writer, editor, anthologist, and occasional poet out of Toronto (the one in Canada). Michael is a Clarion West ('14) graduate, a Managing Editor (CZP eBooks) with ChiZine Publications, and a former Submissions Editor with **Apex Magazine**. As an anthologist, Michael has three books coming out over the course of 2015-16 (**Start a Revolution**; **This Patchwork Flesh**; and **The Humanity of Monsters**), and their own fiction and poetry has appeared in a handful of venues, including **Ideomancer**, **Illumen**, and various anthologies including **Fractured** and **Chilling Tales 2**. You can find them online at <http://michaelmatheson.wordpress.com>

CANADIANS AT WORLD FANTASY CONVENTION

Edward Willet posted this on Facebook. "Wake up with the Canadians" Friday, **November 7th**, 9:00 AM to 11:00 AM in Regency suite I at the World Fantasy Convention in Washington, D.C.

WHAT THE USUAL SUSPECTS ARE UP TO

REALITY SKIMMING PRESS AT NPC CON IN PRINCE GEORGE, B.C.

See Youtube footage at < [NPC Convention](#) >

Lynda Williams and David Lott showed up at the recent Northern Players Connection Gaming Convention where they witnessed a SCA demonstration of traditional Italian rapier fencing.

Fencing part of Reality Skimming Press book series as part of the legal system known as Sword Law.

www.facebook.com/relskim

ROBERT J. SAWYER IN NATIONAL NOVEL WRITING MONTH CONTEST

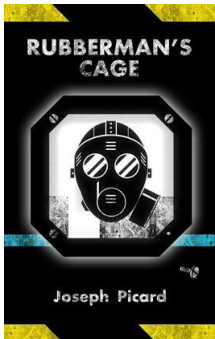
Yep, Robert is not only participating but sharing his experience with other participants. You can see his activity at < [Sawyer NaNoWriMo](#) >

Not too late to join Rob in all the excitement. Go to < <http://nanowrimo.org/> > and sign up!

PUBLICATIONS NEWLY UNLEASHED

RUBBERMAN'S CAGE – *Joseph Picard* ([Joseph Picard Books](#))

Available in kindle version at Amazon: [Rubberman's Cage](#)



“Lenth grew up in a lie.

Apparently there are more than five people in the world.

Four Brothers live their lives in an enclosed habitat as directed by the silent Rubberman above them. When they disobey, they get shocked. This is normal. It always has been.

When a Brother dies, they learn of death. When he is replaced by someone new, they learn they are replaceable.

When the ceiling above the ceiling cracks open, Lenth plans a journey beyond the known universe:

A third floor.

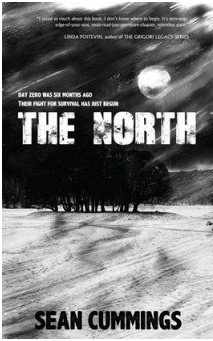
Up.”

THE NORTH – *Sean Cummings*

Available in paperback, Kindle or EPUB: [The North](#)

Breakout. Escape the City. Stay Alive.

Army reservist David Simmons is on a mission to save his only remaining family member, his kid sister Jo. In a



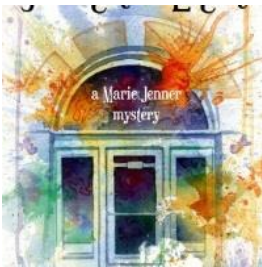
smoldering city infested with walking cadavers, Simmons and the rest of the survivors of The King's Own are going hatches down in a pair of armored personnel carriers and everyone knows that it's only a matter of time until their fuel runs dry.

There's a weak short wave radio signal from a place called Sanctuary Base and it's supposed to be zombie-free. But there's more than a thousand miles to cover, a biting, unforgiving cold, armed survivalists, legions of the living dead and someone called SUNRAY. They're outgunned, outnumbered and out of time.

This tense thriller offers a terrifying and brutal vision of survival in a post-apocalyptic world where the bonds of friendship and family are the only things left that are worth fighting for.

Sean Cumming writes: "Not a lot of Canadian post-apocalypse books. This is one of them. Canada just like everywhere else is a zombie-filled wasteland. **The North** starts out in Calgary and winds up all over rural Alberta as a group of teens fight their way out of the city to a supposed promised land called "Sanctuary Base."

SEEING THE LIGHT – **E.C. Bell** ([Tyche Books](#)) **[[[PICTURE!]]]**



Marie Jenner has never had much luck. Her job sucks. Her apartment — the one with the unbreakable lease — has a ghost. And worst of all, her mother won't let up about her joining the "family business." Since that business is moving the spirits of the dead on to the next plane of existence and doesn't pay at all, Marie's not interested. She wants a normal job — a normal life. That's not too much to ask, is it?

Apparently, it is. Even when she applies for the job of her dreams, Marie doesn't get what she wants. Well, not entirely. She does get the job — but she also gets another ghost.

Farley Hewitt, the newly dead caretaker of the building, wants her to prove his death is not an accident, and she's pretty sure he's going to haunt her until she does.

All she wants is normal. She isn't going to get it.

FACE AU SOLEIL – **Sherry D. Ramsey** ([Tyche Books](#))

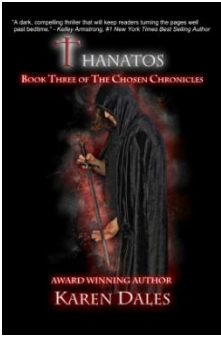


We are proud to announce the release of **Face au Soleil**, the French edition of **Sherry D. Ramsey's One's Aspect to the Sun**.

Translated by **Catherine Dussault**, **Face au Soleil** is the first of what we hope will be many French editions of our books. Face au Soleil is available in both [print](#) and [ebooks](#) of all [flavours](#).

THANATOS – **Karen Dales** ([Dark Dragon](#))

Thanatos could only watch as the Angel is cut down by the Vampiress Rose. He had waited thousands of years for one such as the Angel to come into the world. Using millennia of knowledge, he attempts to set right a horrible wrong or face a war that will decimate the Chosen.



Fernando, Bridget and Notus are summoned to assist Thanatos in helping the Angel, but to do so Thanatos must reveal the truth of the Angel's origins by divulging a story never told before – the origins of the Gods.

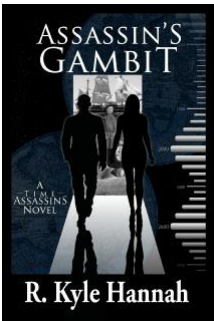
Impaled with his own sword, by the woman he loved, the Angel hovers between the life and death. He embarks upon a journey to the past to discover the truth about himself and his connection with the white faced demons. Through the quest, the Angel discovers a threat that endangers to topple his beliefs about himself and change the Chosen forever.

“A dark, compelling thriller that will keep readers turning pages well past bedtime.”

- Kelley Armstrong, #1 New York Times Best Selling Author

Available at: [Amazon.ca](https://www.amazon.ca)

ASSASSIN'S GAMBIT – *R. Kyle Hannah* ([Dark Dragon](#))



Pulled forward in time by the Guild of a distant future, Assassin 101 is tasked with tracking down a rogue agent before he can return to his time. What he finds is a web of espionage bent on destruction and domination, and a family secret makes the Assassin doubt his own future.

Sebastian Caine, a top level Apprentice, has duped the Guild into complacency. Sentenced to death for his crimes, he escapes into the past. Plans for a new life hinge on drastically changing the timeline.

Rick Brewer has been a guinea pig for Guild scientists since his capture. Along with Assassin 97, he is sent to retrieve Caine, but his growing affection towards her becomes more pronounced as they bounce through the Renaissance in search of Caine. When Assassin 97 is captured and tortured, Brewer must make the ultimate sacrifice.

To rescue Assassin 97, Brewer and Assassin 101 must violate Guild law and, with it, accept possible execution. Can Assassin 101 save his wife and his future, or will the Guild leave her to history?

“...an incredible follow up to Time Assassins....an entertaining fictional tale (that has) made history definitely more entertaining, and informational, than many of my college professors.”

– Christine Hughes, author of Torn and Three Days of Rain

Available at: [Amazon.ca](https://www.amazon.ca)



METVERSE – *Nina Munteanu* – ([The Alien Next Door](#))

When Galactic Guardian Rhea Hawkes investigates the massacre of an entirely spiritual sect, she discovers a terrible secret. Her obsessive quest for justice catapults her into the heart of a universal struggle across alien landscapes of cruel beauty toward an unbearable truth she's hidden from herself since she first murdered an innocent man.

Read the scintillating conclusion of the Splintered Universe Trilogy. In Metaverse, Rhea Hawke travels back to Earth, hoping to convince an eccentric mystic to help her defend humanity from an impending Vos attack--only to find herself trapped in a deception that promises to change her and her two worlds forever.

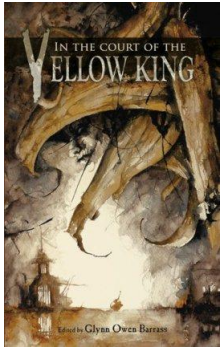
“A magic carpet ride of adventure that not only reaches deep into the folds of the Universe, but also into the depths of the soul.” – Goodreads Review

“Rhea Hawke...I love to say her name...I want to be her when I grow up.” – Amazon review

“Munteanu turns an adventure into a wonderland of alien rabbit holes ...enthralling.” – Craig H. Bowlsby

Available at [Amazon.ca](https://www.amazon.ca)

IN THE COURT OF THE YELLOW KING ANTHOLOGY – (Caelano Press)

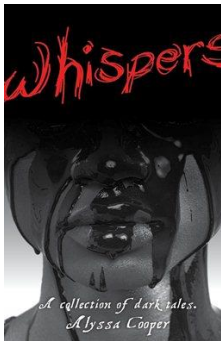


William Meikle writes: “Speaking of Carnacki, my latest story for my favorite occult detective is out now in a very shiny new anthology from Caelano Press containing stories influenced by Chambers' classic **The King in Yellow**. **Bedlam in Yellow** appears alongside work by **Lucy Snyder**, **Jeffrey Thomas**, **Gary McMahon** and many more” **In The Court of the Yellow King**.

There was once a play with the power to drive you mad... or to transport you into the bizarre world of Carcosa, and the King in Yellow. Banned, burned, yet never totally destroyed, the play lives on, eating away the fabric of society and rotting the veneer of civilization...

Come and enjoy new visions of the King, expanding and deepening the fragments glimpsed in the award-winning True Detective television series, penned for your delight by a host of master scribes eager to guide you to a new world of delirium, despair, and madness.

WHISPERS – **Alyssa Cooper** – ([Whispers](#))



A loving mother returned from the grave. A vampire fallen prey to her own kind. A young girl who can set the night aflame. These are the whispered stories of the night's darkest creatures.

A collection of eleven short stories ranging from speculative to paranormal to horror, Whispers combines terrifying monsters with narrative introspection, digging to the roots of your darkest dreams. Told from the perspective of every variety of monster, these stories look for the humanity - or lack thereof - in all our favourite creatures.

Zombies, werewolves, ghosts, and other things that never found a name; Whispers finds the creatures hiding in the dark, and drags them into the light.

Contents: **A Mother's Love**, **The Fever**, **The Motel Room**, **King of the Forest**, **Fall From Glory**, **The Drawer**, **Pyromaniac**, **Whispering Peak**, **Night Terrors**, **Beggars**, & **The Walkers**.

MY FRANKENSTEIN – **Michael Lee** – ([My Frankenstein](#))

(**The Graeme** – *Welcome to a new citizen!*)

“I am officially Canadian! Got my papers this past Saturday! Now I just need to find a cheap apartment in Toronto!” – Michael Lee



The classic story you thought you knew... Eva Has always been an outsider in her small town. Her heart yearns for what she can never have. Her mind is always far away. She only wants to find her place in a fast changing world. Viktor The new baron. Young. Brilliant. He promises to bring a new age of lightning and steel to this quiet little valley. Eva falls under his spell. And in her, Viktor finds someone he can teach and mold. Adam Viktor's mysterious cousin. His face and body are scarred but he possesses incredible strength. Viktor claims he is feeble minded. But Eva reaches out to the poor wretch. What she discovers will shock her to the core.

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

Eileen Kernagan announces:

My short fiction **THE ROBBER MAIDEN'S STORY** will appear in the #5 (Winter 2015) issue of [Pulp Literature Magazine](#).

The NICKRONOMICON – *Nick Mamatas* ([Innsmouth free Press](#))

Release Date: **November 18, 2014**

Category: Horror

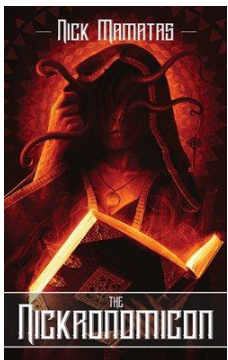
Paperback: US \$13

E-book: US \$5

ISBN: 978-1-927990-08-7

Sample story: "[And Then, And Then, And Then...](#)"

Cover by *Oliver Wetter*. Interior art by GMB Chomichuk. With special thanks to *Eric Schaller* for his rare find of a vintage Lovecraft postcard.



THIS VILE TOME collects thirteen blasphemous Lovecraftan tales of a certain scribe named *Nick Mamatas*. Warning: May contain shoggoths, martial arts, weirdness, Nyarlathotep, fish people from Innsmouth, and copious literary references. With an introduction by Orrin Grey and a bevy of disturbing alchemical illustrations by GMB Chomichuk. Side effects may include hallucinations and a steep descent into insanity.

About the author:

Nick Mamatas is the author of several novels, including **Love is the Law**, **The Last Weekend**, and the forthcoming crime novel **I Am Providence**. His short fiction has appeared in **Best American Mystery Stories**, **Asimov's Science Fiction**, **Weird Tales**, and many other magazines and anthologies.

About the artist:

GMB Chomichuk is a Canadian writer, teacher, mixed media artist, graphic novelist and proud Winnipegger. He won the Manitoba Young Writers Award when he was 15. He won the Manitoba Book Award for Best Illustrated Book in 2011 for his graphic novel serial **The Imagination Manifesto**. His experimental sci-fi graphic novel experiment **Raygun Gothic** was nominated for Canada's Best Graphic Novel and Best Illustrator

by the Canadian Science Fiction & Fantasy Association. You can find his writing (without pictures, gasp!) in **Fractured: Tales of the Canadian Post Apocalypse** and his illustrations accompanying many stories in **Long Hidden: Speculative Fiction from the Margins of History**. His newest graphic novel **The Underworld** (with *Lovern Kindzierski*) will be out this year from Renegade Arts Entertainment. **Cassie and Tonk** an all ages story about a girl and her robot at the end of the world (illustrated by *Justine Currie*) will launch at the Toronto Book Fair in November. 2015 will see the release of **Infinitum** A full length time-travel-noir graphic novel that he wrote and illustrated for CZP. Watch his creative process unfold on the CBC documentary **Artists By Night** also out March 2015.

Table of Contents

- Introduction: **The Man Who Collected Mamatas** (by Orrin Grey)
- **Brattleboro Days, Yuggoth Nights**
- **And Then, And Then, And Then**
- **The Dude Who Collected Lovecraft**
- **Wuji**
- **Mainevermontnewhampshiremass**
- **And Other Horrors**
- **Real People Slash**
- **Inky, Blinky, Pinky, Nyarlathotep**
- **Jitterbuggin'**
- **Hideous Interview with Brief Man**
- **Dead Media**
- **That of Which We Speak When We Speak of the Unspeakable**
- **On the Occasion of My Retirement**

HELIOS ON THE MOON – *Jim Mcpherson* (Phantacea Publishing)



“Do have a new book coming out this fall or early winter. Called “**Helios on the Moon**”, it’s the concluding entry in the Launch 1980 story cycle, my attempt to novelize the Phantacea [comic book series](#) of <<shudder>> far too long ago.

Lynx to [Helios on the Moon excerpts](#) and [Samples of Helios on the Moon Graphics](#)

[Cover artist’s] name is *Ricardo Sandoval*. He worked for me on pH-3 back in 1978 and did its [front cover](#). I reconnected with him last year at a Heritage Hall comicon and decided to go with him again for new book as it’s much the same story.”

Jim McPherson

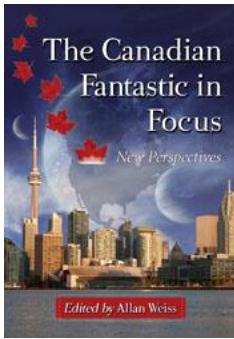
Creator/Writer – The Phantacea Mythos

THE CANADIAN FANTASTIC IN FOCUS – (<http://www.mcfarlandbooks.com/>)

Not Yet Published, Available Fall/Winter 2014 **[[[PICTURE]]]**

About the Book

Bringing together papers presented at the Academic Conference on Canadian Science Fiction and Fantasy from 2005 to 2013, this collection of fresh essays includes two plenary session keynote addresses—by *Veronica Hollinger* and by *Robert Runté*—and 15 papers on science fiction and fantasy literature, television and music



by Canadian creators. Authors discussed include *Charles de Lint*, *Nalo Hopkinson*, *Tanya Huff*, *Esther Rochon*, *Peter Watts* and *Robert Charles Wilson*. Papers on the television show **Supernatural** and the **Scott Pilgrim** comics series are also included.

About the Editor

Allan Weiss is an associate professor of English and Humanities at York University in Toronto, Canada. He edited two previous proceedings volumes for the conference, *Perspectives on the Canadian Fantastic* and *Further Perspectives on the Canadian Fantastic*, and his short-story collection *Living Room* appeared in 2001. He lives in Toronto.

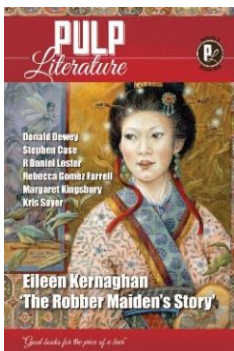
WILLIAM MEIKLE REPORTS – < [William Meikle](#) >

It's been a relatively quiet summer on the sales front, but there's now some tasty new ones to report.

- **PENTACLE**, an Edinburgh ghost story novella will appear in 2015 from DarkFuse
- **THE HOUSE ON THE MOOR**, a Scottish highland ghost novella will appear in an anthology from Dark Renaissance in 2015
- **SHERLOCK HOLMES: THE DREAMING MAN**, a short novel, will appear in 2015 from Dark Renaissance
- **THE CASE OF THE MALTESE CATACOMBS** will appear in **THE MAMMOTH BOOK OF SHERLOCK HOLMES ABROAD** from Constable and Robinson
- **THE SLEEPING GOD IS SINGING WHERE SHE LIES** will appear in **TERROR TALES OF THE SCOTTISH HIGHLANDS** from Gray Friars Press
- **VULCAN'S FORGE** will appear in **WITH POINT AND EDGE** from Golden Goblin Press
- **THE LUCK OF WALTER DIMSDALE** will appear in **MY PECULIAR FAMILY** from Dome Press

There's also a few more I can't mention yet, more Carnacki to come and I'm hopeful for good news on more soon. I'll keep you posted.

PULP LITERATURE MAGAZINE NEWS



Eileen Kernaghan is the feature author for issue 5, and *Melissa Mary Duncan* is the cover artist.

The winner of the recent Raven Contest, and therefore our issue 6 feature author will be announced Dec 1st.

JJ Lee will be doing another pulpy SF cover for us this year.

Robert J. Sawyer is the feature author for issue 7!

IMAGINARIUM 3: THE BEST CANADIAN SPECULATIVE WRITING TOC ANOUNCED

The Table of Contents for [Imaginarium 3: The Best Canadian Speculative Fiction](#) (the reprint anthology previously known as **Imaginarium 2014**) edited by *Sandra Kasturi* and *Helen Marshall* for Chizine Publications, is now available, as are the honourable mentions!

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- *Anderson, Colleen*, “The Book with No End”
- *Arthur, James*, “Frankenstein’s Monster”
- *Ashby, Madeline*, “Social Services”
- *Carroll, Siobhan*, “The Correspondence between the Governess and the Attic”
- *Carson, Anne*, Red Doc (excerpt)
- *Chiykowski, Peter*, “A Charm for Communing with Dead Pets During Surgery”
- *Chiykowski, Peter*, “Turing Tests”
- *Conn, Jan*, “In the Year Two Thousand Eleven”
- *Crate, Joan*, “Jazzman/Puppet”
- *Das, Indrapramit*, “The Runner of n-Vamana”
- *Davidson, Craig*, “Firebugs”
- *Doctorow, Cory*, “By His Things You Will Know Him”
- *El-Mohtar, Amal*, “Lost”
- *Elza, Daniela*, “:axiom: the calling” (excerpts)
- *Files, Gemma*, “Trap-Weed”
- *Files, Gemma*, “Oubliette”
- *Friis, Laura*, “Ushakiran”
- *Gavin, Richard*, “A Cavern of Redbrick”
- *Giesbrecht, Jennifer*, “All My Princes are Gone”
- *Goldberg, Kim*, “A Tall Girl”
- *Graham, Neile*, “Ksamppguiaeps Woman-Out-to-Sea”
- *Hopkinson, Nalo*, “The Easthound”
- *Howerow, Louisa*, “Harvesting Lost Hearts”
- *Humphrey, Claire*, “Your Figure Will Assume Beautiful Outlines”
- *Johnson, Matthew*, “Salt and Iron Dialogues”
- *MacLeod, Catherine*, “The Salamander's Waltz”
- *MacNeil, Tamara*, “Said the Axe Man”
- *Moreno-Garcia, Silvia*, “Nahuales”
- *Neville, Kim*, “The Fairy Godmother”
- *Nickle, David*, “Black Hen à la Ford”
- *Priest, Robert*, “Jinx”
- *Richardson, Robin*, “Knife Throwing Through Self-Hypnosis”
- *Richardson, Robin*, “How Gods Go on the Road”
- *Rooke, Leon*, “Conditional Sphere of Everyday Historical Life”
- *Strantzias, Simon*, “Stemming the Tide”
- *Tolmie, Jane*, “Book of Vole” (Excerpts)
- *Villegas, Halli*, “Fishfly Season”
- *Wise, A.C.*, “Lesser Creek: A Love Story, A Ghost Story”

Honourable Mentions

- *Alguire, Steve*, “Driven Out”
- *Ashby, Madeline*, “Permacultures”
- *Atwood, Margaret*, “Cat's Robo-Cradle”
- *Bao, Lisa*, “In the Courts of the Khan”
- *Burgess, Tony*, “Soft Shell Story”
- *Chamberlain, Gregg*, “Jimmy Smith Has a Dinosaur”
- *Clink, David*, “A Conversation Between a Time Traveller and his Apprentice”

- *Das, Indrapramit*, “Karina Who Kissed Spacetime”
- *El-Mohtar, Amal*, “A Hollow Play”
- *Favro, Terri*, “Cold Comfort”
- *Graham, Neile*, “With Bats in Our Belfry, Dear, Earth Water and Sky”
- *Hannett, Lisa L. & Slatter, Angela*, “By Blood and Incantation”
- *Hannett, Lisa L.*, “Snowglobes”
- *Heartfield, Kate*, “For Sale by Owner”
- *Heartfield, Kate*, “Word for Word”
- *Hoffmann, Ada*, “And All the Fathomless Crowds”
- *Hoffmann, Ada*, “The Mother of All Squid Builds a Library”
- *Hoffmann, Ada*, “The Tooth Fairy Throws In the Towel”
- *Humphrey, Claire*, “Haunts”
- *Jensen, Jan Lars*, “Goliath of Gath”
- *Jones, Scott R.*, “Turbulence”
- *Katelnikoff, Joel*, “Girl, Gun, Zigzag”
- *Kelly, Michael* and *Ray Cluley*, “Other Summers”
- *Kernaghan, Eileen*, “Night Journey: West Coast”
- *Künsken, Derek*, “The Dog's Paw”
- *Lalumière, Claude*, “Empathy Evolving as a Quantum of Eight-Dimensional Perception”
- *Lamb, David J.*, “Love Should Grow”
- *Larson, Rich*, “Let's Take This Viral”
- *Matheson, Michael*, “Hungry Ghosts”
- *Moloney, Susie*, “The Windemere”
- *Moloney, Susie*, “The Neighbourhood, or, To the Devil with You”
- *Moreno-Garcia, Silvia*, “Cemetery Man”
- *Neville, Kim*, “One Shoe Highway”
- *Nickle, David*, “Knife Fight”
- *Parisien, Dominik*, “My Child Has Winter in his Bones”
- *Pflug-Back, Kelly Rose*, “The River”
- *Ridler, Jason*, “Forsaken Beneath the Stars”
- *Rogers, Ian*, “Day Pass”
- *Strantzis, Simon*, “Dwelling on the Past”
- *Trudel, Jean-Louis*, “Trois relations de la fin de l'écrivain”
- *Weatherbie, Rod*, “Tribune Head”
- *Watts, Peter*, “Firebrand”
- *Wise, A.C.*, “For the Removal of Unwanted Guests”
- *Wise, A.C.*, “Her Last Breath Before Waking”
- *Wise, A.C.*, “With Tales in Their Teeth, From the Mountain They Came”
- *Yin, Anna*, “The Path”
- *Youers, Rio*, “The Widow”
- *Yuan-Innes, Melissa*, “A Quest for the Vulture Gods”



FACES – (Daw Books) *Edward Willett*

“Cover art reveal: here's the cover for **Faces**, the third book in the Masks of Aygrima trilogy I'm writing for DAW Books as E.C. Blake. Whaddya think? I personally think it's gorgeous... **Faces** will be released in hardcover July 7, 2015, if Amazon is to be believed. Mass market paperback of the first book, **Masks**, will be out in November, and paperback of **Shadows**, Book 2, will be out in May.”

MAGAZINES (WHERE THEY KEEP THE HIGH EXPLOSIVES)

INNSMOUTH MAGAZINE July 2014 (#15) Final issue – ([Innsmouth Free Press](#))



Innsmouth Magazine uncoils its tentacles with seven stories of the Weird and the macabre. Do you dare to stay in **The Peach Room**? Can you survive **The Lust of Ebon Teeth**? Could it be true that **The Ocean is Eating Our Graves**? Fiction by **William Meikle** and many others. Welcome to our final issue!

Innsmouth Magazine ran from 2009 to 2014. Back issues are available for purchase.

- [Innsmouth Magazine](#): Issue 15
- [Innsmouth Magazine](#): Issue 14 ([Amazon](#), [Smashwords](#), [Weightless Books](#))
- [Innsmouth Magazine](#): Issue 13 ([Amazon](#), [Smashwords](#), [Weightless Books](#))
- [Innsmouth Magazine](#): Issue 12 ([Amazon](#), [Smashwords](#), [Weightless Books](#))
- [Innsmouth Magazine](#): Issue 11 ([Amazon](#), [Smashwords](#), [Weightless Books](#))
- [Innsmouth Magazine](#): Issue 10 ([Amazon](#), [Smashwords](#), [Weightless Books](#))
- [Innsmouth Magazine](#): Issue 9 ([Amazon](#), [Smashwords](#), [Weightless Books](#))
- [Innsmouth Magazine](#): Issue 8 ([Amazon](#), [Smashwords](#), [Weightless Books](#))
- [Innsmouth Magazine](#): Collected Issues 5-7 ([Amazon](#), [Smashwords](#), [Weightless Books](#))
- [Innsmouth Magazine](#): Collected Issues 1-4 ([Amazon](#), [Smashwords](#), [Weightless Books](#))

IDEOMANCER SPECULATIVE FICTION MAGAZINE Fall 2014 (Vol 13 #3)

([Ideomancer Magazine](#))

Fall is coming in, and for our September issue we'd like to bring you three meditations on disposability and indispensability; what and who is called waste, and how that matters.

Arkady Martine's "Nothing Must Be Wasted" weaves a sharp statement on the responsibilities and costs of power on a crippled Mongol generation ship; **N.M. Whitley's** "Chatarra" shows one crucial day and night in the lives of two Barcelona scrap collectors; and **Chinelo Onwualu's** "Tasting Gomoa" finishes this quarter's fiction with a gut-wrenching tale of two wives, one house, and the subtleties of objectification.

Our poetry this month, from **Claudia Serea**, **Mary Soon Lee**, **Alexandra Seidel**, and **Alexandra de Romen**, continue the discussion of war, considerations, and how what we choose to throw away truly matters. And as always, our book reviewers bring us their thoughts on two of this fall's new releases.

We hope you enjoy this quarter's issue, and if so, please consider dropping something into our [tip jar](#). *Ideomancer* relies on reader donations to pay its contributors for their excellent fiction and poetry, and even five dollars makes a big difference.

Enjoy the issue and your autumn, and we'll see you at the end of the year.

Leah Bobet
Publisher

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Vol. 13 Issue 3

Editor's Note

Fiction

"Nothing Must Be Wasted" – *Arkady Martine*

"Chatarra" – *N. M. Whitley*

"Tasting Gomoa" – *Chinelo Onwualu*

Poetry

Three Prose Poems – *Claudia Serea*

"The Horse Lord" – *Mary Soon Lee*

"The Glass Men" – *Alexandra Seidel*

"Unknown Soldier" – *Alexandra de Romen*

Reviews

Gemma Files's We Will All Go Down Together – *Claire Humphrey*

Antoine Rouaud's The Path of Anger – *Liz Bourke*

About Ideomancer Magazine:

Folks who tell stories are often stranger than fiction. A few sketches, among many, by way of illustration:

On a late afternoon in 1970, *Yukio Mishima*, one of Japan's greatest storytellers, scratched the last character on the last page of his last book — then serenely disemboweled himself. He often mentioned his "heart's leaning toward Death and Night and Blood," so no one paying attention was particularly surprised.

Leo Tolstoy fell into a religious delirium, handed his fortune over to his wife, announced that he would ever after live under her as a peasant — then died in a wintry railroad station after quarreling with her.

At thirty-four, *Marcel Proust* closed the door of a soundproof room, spent his remaining years in utter isolation writing *Remembrance of Things Past* — then passed into history himself.

Ambrose Bierce went off to Mexico in search of "the good, kind darkness" — and was never heard from again.

What does all this gloom and strangeness have to do with *Ideomancer*? What does all this tell you About Us? We want, in some small way, to illumine the geography of the imagination. We want to grope about for its borders, its elevations and contours. We'll do this by sharing the jewels we stumble across along the way, tossing these beacons up into the digital firmament, the better to see each other by. As the writers mentioned above knew far too well, the void is vast and cold. But look up. Here are a few more glimmers holding back the night.

Leah Bobet — **Publisher and Editor**

Drinks tea and wears feathers in her hair. Her first novel, *Above* was nominated for the Andre Norton Award for Young Adult Science Fiction and Fantasy and the Prix Aurora Award for Best Young Adult Novel. Her second, *On Roadstead Farm*, will be published in 2014.

Marsha Sisolak — **Designer and Publisher Emeritus**

Teaches kindergarteners, so she really doesn't have time for your shenanigans. Sit down and start writing right this second, or you will NOT get the extra graham cracker at snack time! And if you push her, she'll read aloud from Ideomancer before nap-time! Don't make her warp you! Now, write great fiction 100 times on the blackboard, then submit to Ideomancer...

***Claire Humphey* — Reviews Editor**

Lives in Toronto and works in the book business. She will always work in the book business, one way or another. She likes grey areas, hard truths and dark coffee.

***Erin Hoffman* — Production Editor**

Is not nearly so clever as her compatriots at writing bios in the third person. She is the author of the Chaos Knight series from Pyr Books. She lives in many places, mostly where you'd least expect, unless you expect upstate New York or California. She aspires to live in one time zone for six months without moving all her worldly possessions (mostly parrots and their accouterments), and wants to read stories only you can write. Yes, you.

***Beth Langford* — Poetry Editor**

Bakes many cookies and evidently enjoys the company of magpies. She thinks she'd like to read more stories about dragons, spaceships and manatees (though not necessarily spacefaring manatees).

***Alena McNamara* — Associate Editor**

Does not own any parrots. She lives in two states that begin with the letter M: Malarkey and Meliorism. She likes chaos theory.

***Michael R. Colangelo* — Associate Editor**

Is a writer from Toronto. He has written and published numerous short stories at various venues, was previously the fiction editor of online journal [The Harrow](#), former columnist at FearZone.com, and is presently the membership chair of the [HWA](#). He would like to see more submissions involving blood and maybe the Devil.

***Maya Chhabra* — Associate Editor**

Is a nocturnal creature residing in an urban area. She's a college freshman and enjoys writing, obsessing about politics, and procrastinating. She does not have tattoos.

***Lillian Wheeler* — Associate Editor**

Is a highland dance teacher. She also writes, reads, and crafts, pretty much in that order.

***Kim Neville* — Associate Editor**

Lives near the ocean. She spends her days counting, making up stories and having tea parties. She is fond of things that float.

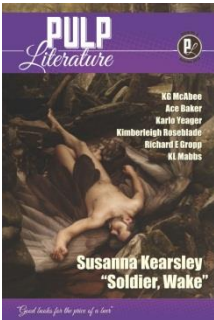
***Kristi DeMeester* — Associate Editor**

Lives, loves, and writes spooky, pretty things in Atlanta, Georgia. Her works have appeared or are forthcoming in *Year's Best Weird Fiction*, *Shock Totem*, *Shimmer*, and others. Growing up both Southern and Pentecostal, she witnessed travelling preachers cast out demons. These demons still haunt her writing. Tweet her [@KMDeMeester](#) or find her online at her [blog](#).

PULP LITERATURE MAGAZINE Autumn 2014 (#4) – ([Pulp Literature Magazine](#))

Current Issue Contents:

- A tale of William Wallace's Scotland ... and the undead ... from *Susanna Kearsley* in 'Soldier, Wake'.
- An adult twist on the gingerbread man in "Dough Boy Lovers and the Appetites of Desire" by *Karlo Yeager*.
- "Blackthorne & Rose: Agents of DIRE", by *KG McAbee*, a steampunk romp through undead-infested London with Burton, Poe, Verne, Babbage, Lister and Faraday.
- The beautiful blend of poetry and story in "Victory Girl" by *Ace Baker*.
- Time travel in the streets of Vancouver with "The Death of Me" by *Keith Mabbs*
- Alien encounters with a twist in "Things to Live For" by *Richard E Gropp*
- A sequential art adaptation of slam poet *Kimberleigh Roseblade's* "The Wolf"
- Winners of the Inaugural Magpie Award for Poetry
- "The Fall of the Ego", a haunting cover by the extraordinary Spanish artist *Arantzazu Martinez*.



Author *Lisa Smedman* writes: "Pulp Literature. Just wanted to spread the word about this great little quarterly magazine, the editors of which I had the pleasure of meeting at VCON. I picked up the issue below, and every story in it is top notch. The magazines are available both as print copies and ebooks. These gals are local (Richmond) and are in the middle of a Kickstarter. They're also doing something cool with each issue: inviting authors to submit stories inspired by the illustration they've selected for their next cover. It's a contest, with the winning submission getting the cover story slot."

Pulp Literature Press is the brainchild of Jen, Mel and Sue, a trio of writer-editors who took the advice "write what you want to read" one step further, to "publish what you want to read".

What do we want to read?

We love genre. Science Fiction, Fantasy, Mystery, History, Thriller or Chiller: we read it all, as long as it's well written.

We love literary fiction. Beautiful prose, soul-searching themes, and powerful and complex character development are all part of the stories we like.

We believe that genre fiction IS literary. Our goal is to publish writing that breaks out of the bookshelf boundaries, defies genre, surprises, and delights.

Our mandate

Rather than limit ourselves to a single genre or fiction format, we pick from two specific segments: exceptional emerging talent, and established writers and artists who wish to break out of their genre confines.

Pulp Literature magazine contains short stories, novellas, novel and graphic novel excerpts, illustrations and graphic shorts. Think of it as a wine-tasting ... or a pub crawl ... where you'll experience new flavours and rediscover old favourites.

Our format

In these days of massive hardcover tomes and heavyweight trade paperbacks, do you miss the small, inexpensive paperbacks you could stuff in your purse or coat pocket? We do, which is why our print format is a digest-sized magazine, lovingly modelled after fabulous magazines which have stood the test of time: *Fantasy & Science Fiction*, *Analog*, *Asimov's* and *Ellery Queen*.

Our motto is ‘good books for the price of a beer’. We don’t want to stretch your pocketbook, just your mind.



Photo shows (Left to Right):

Jennifer Landels, **Susan Pieters**, and **Mel Anastasiou**.

Susan Pieters has a Masters degree in English, and has taught the language in China, the US and Canada. She writes in a variety of genres and has won awards for her short stories and essays. Sue got her degree during the “lost generation” of English majors who were subjected to so much philosophy and debate over meaning that most abandoned the field. This magazine is her revenge. Look for her award winning short story “The Glass Curtain” as well as an excerpt of her romantic comedy “The Who, What, When, Where, Why, How Diet Book” in upcoming issues of Pulp Literature.

Jennifer Landels wears nearly as many hats as Bartholomew Cubbins: writer, editor, artist, equestrian, and swordswoman are just a few. After acquiring her degree in Mediaeval English Literature she went to London to get a Ph.D. in English but instead dyed her hair pink and joined a rock band. If you think this was a wise move, this is the magazine for you. She currently splits her time between working on Pulp Literature, managing Red Colt Equestrian Farm Co-op, and teaching Mounted Combat for Academie Duello.

Mel Anastasiou is a writer, artist and editor. Over the course of her career she has taught creative writing and authored many pieces of short fiction and novels in multiple genres. Her pen and ink drawings can be found throughout this website, and appear in Pulp Literature, along with selections from her novella series **Stella Ryman and the Fairmount Manor Mysteries**.

PULP LITERATURE MAGAZINE STORY CONTEST CLOSED **BUT INCLUDED HERE TO SHOW HOW THEY DO IT PER ISSUE**

Lisa Smedman mentioned how much she likes their cover concept contest. This is an example (now closed).



Want your name in large font on the cover of our Spring 2015 issue? Write a short story to go with our cover ‘Pesky Summer Jobs’ by **Tais Teng**. Our final judge is actor, writer & swordsman **C. C. Humphreys** so set your keyboards to ‘impress’. Your story needn’t capture all the elements in this fantastical painting, but should tie in to at least one of the visual or symbolic references. If you have questions, just ask us! 5000 words maximum, \$25 per entry (includes a year e-subscription) and there is an option to receive a critique for an additional \$25. Limited to first one hundred entries, so enter early!

Today, September 30th, is the last day you can submit your entry to the **Raven Cover Story Contest** at the earlybird rate of \$20. You’ve got till midnight — after that the fee goes up to \$25!

Only a fortnight until the Ravens come home to roost! Our story challenge is to write a piece to link with this painting by Tais Teng. In addition to the \$500 prize, the winner will be our Issue 6 featured author, an honour shared with award winning authors **CC Humphreys**, **JJ Lee**, **Joan MacLeod**, **Susanna Kearsley**, and **Eileen Kernaghan**. If this sounds like good company, send us your story soon! We have a limit of 100 entrants. Your story needn’t capture all the elements in this fantastical painting, but should tie in to at least one of the visual or symbolic references. Final judge will be CC Humphreys, so sharpen your quills and **write!**

Prize: \$500 and publication as featured author in the Winter 2015 issue of *Pulp Literature*

All entrants receive a 1 year digital subscription to *Pulp Literature*.

Contest opens: 15 September 2014

Deadline: 1 November 2014 (NOW CLOSED!)

Winner notified: 1 December 2014

Winner published in: Issue 6, Spring 2015

Maximum entries accepted: 100

Contest Judge: CC Humphreys

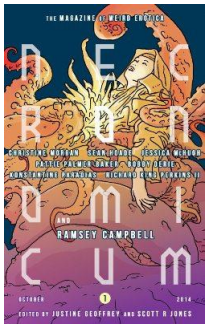
Entry fee: \$25

Earlybird fee (before 1 October 2014): \$20

Feedback on stories is available for an additional fee of \$25.

You may submit as many entries as you like but please send them separately (payment may be sent as a total amount). Include in the body of your email the title of your story, along with your name and contact information. Also indicate whether you would like to receive editorial feedback on your story for an additional \$25 fee. Attach the entry in a separate pdf or Word document (.doc, .docx) attachment; please ensure the attachment **does not** include your name or contact information.

NECRONOMICUM MAGAZINE October 2014 (#1) [Martian Migraine Press](#)



From Martian Migraine Press, and editors Justine Geoffrey and Scott R Jones, comes '**NECRONOMICUM: The Magazine of Weird Erotica**', a tri-annual journal of the stylish, the horrific, and the transgressive, with a more-than-liberal seasoning of weird. Within these pages you will find explorations of human (and non-human) sexuality with a wide emotional range. Expose yourself to a literature of desire as seen through the distorting angles of a dangerous mystic gemstone; tales of transcendence, of transforming lust, of the joys (and costs) that come from dabbling with demons and the dark arts, of getting it on with grim god-things. It's true what they say: there **are** things humans are not meant to know, and knowing them can be deadly. Or, in the case of **NECRONOMICUM**, deadly sexy.

NECRONOMICUM Issue 1 (October 2014) features stories by *Christine Morgan*, *Konstantine Paradias*, *Sean Hoade*, *Jessica McHugh*, and a very special tale by the legendary *Ramsey Campbell*.

"**Hank, the Last**" by *Jessica McHugh* -- How far would you go for the perfect lover? What would you risk to stay with them forever? One daring time traveler is about to find out.

"**Such Strange, Wondrous Depths**" by *Konstantine Paradias* -- He was a creature of two very different worlds, and he had a lover in each. One he would destroy, and the other may very well destroy him.

"**Lascivious Tongues**" by *Christine Morgan* -- They said that no one could translate the book, and that those who tried went insane... or worse. But when the headmistress of the Eastbridge School for Young Ladies comes into possession of the cursed tome, her attempts to wrap her tongue around the deadly language it contains will open her to an otherworld of sensual pleasure and power.

"**The Seductress**" by *Ramsey Campbell* -- When she rejects the advances of an aspiring occultist (with tragic results), a young writer takes solace in the arms of another man. But all is not as it seems, and a descent into dark obsessions and transforming lusts will bring her to a monstrous fate.

"**Cold Air**" by *Sean Hoade* -- She was perfect: sexy, uninhibited, and kinky as hell. But for one Las Vegas salesman, a fantasy night with her will raise more than his libido.

NECRONOMICUM #1 is edited by *Justine Geoffrey* (author of the BLACKSTONE Erotica series and 'Orgy in the Valley of the Lust Larvae') and *Scott R Jones* (author of 'Soft From All The Blood' and 'When The Stars Are Right: Towards An Authentic R'lyehian Spirituality')

NIGHTMARE MAGAZINE October 2014 (#125) – ([Nightmare Magazine](#))



This month, we have our Women Destroy Horror! special issue, with a special guest-editor at the helm: none other than the legendary editor-queen of the macabre, *Ellen Datlow*! This special issue, which contains twice the amount of regular fiction as a regular issue of NIGHTMARE, was entirely written (and edited by) women, and features original fiction by *Livia Llewellyn*, *Pat Cadigan*, *Gemma Files*, *Katherine Crichton*, *Catherine MacLeod*, along with reprints by *Tanith Lee*, *A.R. Morlan*, and *Joyce Carol Oates*. All that plus an array of destructive nonfiction, including feature interviews with the aforementioned Ms. Oates and American Horror Story's *Jessica Sharzer*. (Take that, Horror!)

Nightmare is an online horror and dark fantasy magazine. In **Nightmare's** pages, you will find all kinds of horror fiction, from zombie stories and haunted house tales, to visceral psychological horror.

Edited by bestselling anthologist *John Joseph Adams*, every month **Nightmare** brings you a mix of originals and reprints, and featuring a variety of authors—from the bestsellers and award-winners you already know to the best new voices you haven't heard of yet. When you read **Nightmare**, it is our hope that you'll see where horror comes from, where it is now, and where it's going.

Nightmare also includes nonfiction, fiction podcasts, and Q&As with our authors that go behind-the-scenes of their stories. Our current publication schedule each month includes two pieces of original fiction and two fiction reprints, along with a feature interview, an artist gallery showcasing our cover artist, and our monthly column about horror, "The H Word." We publish ebook issues on the first of every month, which are available for sale in [ePub](#) format via our website and also available in other formats such as Kindle and Nook. We also offer subscriptions to our ebook edition in a variety of formats; visit our [Subscribe](#) page for more details. Each issue's contents are also serialized on our website throughout the month, with new features publishing on the first four Wednesdays of every month.

Fiction

- [This Is Not for You](#) by *Gemma Files* [Author spotlight](#)
- [... Warmer](#) by *A.R. Morlan* [Author spotlight](#)
- [It Feels Better Biting Down](#) by *Livia Llewellyn* [Author spotlight](#)
- [Unfair Exchange](#) by *Pat Cadigan* (available on 10/22)

Nonfiction

- [Preface](#)
- [Editorial, October 2014: Women Destroy Horror!](#)
- [The H Word: The H is for Harassment \(a/k/a Horror's Misogyny Problem\)](#)
- [Artists Showcase: Five Women Artists Who Are Destroying Horror Art](#)
- [Interview: Joyce Carol Oates](#) by *Lisa Morton* (available on 10/22)

Exclusive Paid Content

- ORIGINAL SHORT STORY: **The Inside and the Outside** by *Katherine Crichton*
- ORIGINAL SHORT STORY: **Sideshow** by *Catherine MacLeod*
- REPRINT SHORT STORY: **Black and White Sky** by *Tanith Lee*
- REPRINT SHORT STORY: **Martyrdom** by *Joyce Carol Oates*

- FEATURE INTERVIEW: Jessica Sharzer by *Lisa Morton*
- ROUNDTABLE INTERVIEW: Linda Addison, Kate Jonez, Helen Marshall, and Rena Mason by *Lisa Morton*
- ESSAY: Baby Got Backbone by *Maria Alexander*
- ESSAY: A Historical Overview of Classic Novels by *Lucy A. Snyder*
- ESSAY: Women's Short Horror Fiction — An Historical Overview by *Jessica Amanda Salmonson*
- AUTHOR SPOTLIGHT: Catherine MacLeod by *Erika Holt*
- AUTHOR SPOTLIGHT: Katherine Crichton by *Lisa Nohealani Morton*
- AUTHOR SPOTLIGHT: Joyce Carol Oates by *Lisa Nohealani Morton*
- AUTHOR SPOTLIGHT: Tanith Lee by *Wendy N. Wagner*

BENEATH CEASELESS SKIES – ([Beneath Ceaseless Skies](#))

Issue #157, Sixth Anniversary Double-Issue • Oct. 2, 2014



Featuring new cover art "[Golden Age](#)" by *Juan Carlos Barquet*, four stories, a bonus second podcast read by guest narrator Kate Baker, and giveaways for [Richard Parks](#) and [K.J. Parker](#) short story collections.

[The Sorrow of Rain](#) – *Richard Parks*

I considered what he had said now as I regarded the rain spirit. “I believe that there’s something the headman isn’t telling us.”

[Heaven Thunders The Truth](#) – *K.J. Parker*

It's the dead, of course, who give you the best advice, and why we're so very reluctant to take it, I really don't know.

[The Moon Over Red Trees](#) – *Aliette de Bodard*

...where she might well always be the jumped-up little Annamite to other Frenchmen—but what does it matter, if she has Raoul's love?

[Butterfly House](#) – *Gwendolyn Clare*

The body's exposed intestines writhed with pale-pink caterpillars, Corpsewing larvae, a sight Yinghua found at once repulsive and fascinating.

Audio Fiction Podcast:

[The Sorrow of Rain](#) – *Richard Parks*

I considered what he had said now as I regarded the rain spirit. “I believe that there’s something the headman isn’t telling us.”

Audio Fiction Podcast:

[The Moon Over Red Trees](#) – *Aliette de Bodard*

...where she might well always be the jumped-up little Annamite to other Frenchmen—but what does it matter, if she has Raoul's love?

Scott H. Andrews, Publisher and Editor-in-Chief is a chemistry lecturer, an editor, and a writer. He was co-Fiction Editor of *The William and Mary Review* for two years. His literary short fiction won a \$1000 prize

from the **Briar Cliff Review**; his genre short fiction has appeared in venues such as **Weird Tales**, **Space and Time**, **Heroic Fantasy Quarterly**, and **On Spec**. He was a 2013 finalist for the World Fantasy Award for his editing and publishing of **Beneath Ceaseless Skies**.

Scott lives in Virginia with his wife, two cats, nine guitars, a dozen overflowing bookcases, and hundreds of beer bottles from all over the world.

Kate Marshall, Assistant Editor, Emeritus has no bascinet, but she does have the requisite cat. She is a graduate of the Odyssey Writing Workshop and her fiction has appeared in **IGMS**, **Pseudopod**, **Nossa Morte**, and **Brain Harvest**. She spends her days writing for a video game company in Seattle.

Nicole Lavigne, Editorial Assistant has a BA in English and Theatre from the University of Ottawa. She still lives in Ottawa with her one cat but considers all of Canada her home after bouncing across the country as a military brat during her childhood. She is a professional storyteller as well as a writer and daylights as an administrative assistant for the government.

LIGHTSPEED MAGAZINE – November 2014 (#54) – ([Lightspeed](#))



Science Fiction Stories

- **What Glistens Back** by **Sunny Moraine** (available on 11/4)
- **Spidersong** by **Susan Petrey** (available on 11/11)
- **Instructions** by **Roz Kaveney** (available on 11/18)
- **Drones Don't Kill People** by **Annalee Newitz** (available on 11/25)

Fantasy Stories

- **Sah-Harah** by **Gheorghe Săsărman**. Translated by Ursula K. Le Guin. (available on 11/4)
- **A Flock of Grief** by **Kat Howard** (available on 11/11)
- **Enter Saunterance** by **Matthew Hughes** (available on 11/18)
- **Solstice** by **Jennifer Stevenson** (available on 11/25)

Nonfiction

- **Editorial**, November 2014 by **John Joseph Adams** (available on 11/4)
- **Artist Showcase: Jeremy Wilson** by **Henry Lien** (available on 11/11)
- **Interview: Nick Harkaway** by The Geek's Guide to the Galaxy (available on 11/18)
- **Interview: Charles Stross** by The Geek's Guide to the Galaxy (available on 11/25)

Exclusive eBook/Print Content

- **NOVELLA: New Light on the Drake Equation** by **Ian R. MacLeod**
- **AUTHOR SPOTLIGHT: Ian R. MacLeod** by **Kevin McNeil**
- **NOVEL EXCERPT: Symbiont** by **Mira Grant**
- **NOVEL EXCERPT: The Three-Body Problem** by **Cixin Liu** (translated by **Ken Liu**)

BIZARRE BAZAAR: THE DREAMQUEST OF ASPIRING AUTHORS

IDEOMANCER MAGAZINE SOON TO BE OPEN FOR SUBMISSIONS

([Ideomancer Magazine](#))

Ideomancer publishes speculative fiction and poetry that explores the edges of ideas; stories that subvert, refute and push the limits. We want unique pieces from authors willing to explore non-traditional narratives and take chances with tone, structure and execution, balance ideas and character, emotion and ruthlessness. We also have an eye for more traditional tales told with excellence.

We are especially interested in non-traditional formats, [hyperfiction](#), and work that explores the boundaries not just of its situation but of the internet-as-page. We are also especially interested in diverse work and the work of diverse authors, and actively welcome submissions from writers of all racial or religious backgrounds, gender identities, national affiliations, and sexual orientations; from neuroatypical writers and writers with disabilities.

We are open to submissions during December-January, March-April, June-July, September-October. **Any stories or poems submitted to us during the months of November, February, May, and August will be deleted unread.**

Ideomancer does not accept simultaneous or multiple submissions.

Submissions will be replied to inside 30 days. If you haven't heard from us in 30 days, please send a query with the subject line "Query: *Your Story Title*."

Fiction

Stories should be e-mailed to us at [fiction](#) with "Submission: *Your Story Title*" in the subject line.

All submissions should use [Standard Manuscript Format](#) and be attached to your e-mail as an .rtf file. Please include a short cover letter in your email with your name, story title, genre, and word count.

Fiction submissions should be no longer than 7000 words.

Poetry

Ideomancer also publishes poetry. All poetry must have a speculative element, whether fantasy, mythic, horror or science fiction. Please send only one poem at a time. There is no line limit on poetry, but make sure to send writing that is conducive to webzine publication (no book-length projects, please). We only publish four poems per quarter, sixteen poems per year, so send us your very best.

All poems submitted MUST be sent as an RTF attachment to [poetry](#). Query first before submitting visual poetry or poetry that otherwise requires the use of an alternate file format. Please put "Poetry Submission: *Your poem title*" in the header of your email.

Reprints, Articles, Art

Ideomancer accepts only those reprints we have solicited; no unsolicited reprints will be considered.

As well, all non-fiction pieces and art are generated in-house. We do not solicit articles from the public, nor do we accept art submissions.

Reviews

To have your book or project considered for review, contact us at [reviews](#).

Rights and Payment

Ideomancer pays 3 cents a word USD (our word processor count — Microsoft Word) up to a maximum of US\$40. Poetry payment is a flat US\$6 per poem. Payment is upon publication.

We buy First Worldwide Electronic Rights, with exclusive rights required for three months. The story will be archived unless requested otherwise by the author. All rights revert to the author if the story has not been published within two years of acceptance.

NEO-OPSIS MAGAZINE IS OPEN TO ART SUBMISSIONS – ([Neo-opsis Magazine](#))

Art Guidelines:

Accepting new art submissions: **Open** (Not currently open to fiction, poetry, or articles.)

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

Payment: (upon publication)

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

Mailing Address:

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

Email: [Neo-opsis](#)

KASMA ONLINE MAGAZINE OPEN TO SUBMISSIONS – ([Kasma Magazine](#))

What We Want

Kasma is currently OPEN to submissions.

We prefer short science fiction between 1000 and 5000 words in length, though we'll consider stories that are longer. Ideally, we'd like to receive fiction that is intelligent, with well thought out plots and characters. Beyond this, exactly what happens in your world with your characters is up to you. We enjoy a broad range and don't want to stifle author creativity by having elaborate expectations. Often enough, the best stories come as a surprise.

Although Kasma is a science fiction publication, we have been known to (rarely) make an exception and wander into other genres (e.g. fantasy). Alternately, if you have a really great fantasy story, think of submitting it to our friends at [Redhead Magazine](#).

We do not accept poetry at this time.

Payment

We pay a flat rate of twenty-five dollars per story that we accept. Payments are made via Paypal only.

Legal

Upon having your work accepted by Kasma, you are able to and are automatically giving us non-exclusive electronic publishing rights, or reprint rights if applicable, to publish your story on our website. We do not own your story. You are free to publish and sell it elsewhere, as long as whatever publication you sell it to understands that the rights you are giving them are non-exclusive. After a period of one year, all rights revert back to you and you may, if you wish, ask us to remove your story from our site. We hope that you won't however, as we would like to include your story in our archive of great, short science fiction.

Format

Send us your short story by pasting it within the body of an email. No fancy fonts or formatting please, though feel free to underscore italics (e.g. this is italicized). Send all work to: [Editors](#)

THIS PATCHWORK FLESH: QUILTBAG HORROR ANTHOLOGY **REOPENED TO SUBMISSIONS** – ([This Patchwork Flesh](#))

Michael Matheson – There had been talk of moving the release date for the anthology back to Spring 2016 (it being originally slated for release in Fall 2015) at my suggestion, for prior reasons, and that decision timed out really well.

Now, at this point I have a partial Table of Contents for **This Patchwork Flesh**, and it looks a little something like this (in alphabetical order, by author, since I don't have a finalized story order yet, obviously):

Hornets by *Charlene Challenger*

Teeth, Tapestries by *Alex Dally MacFarlane*

Caldera by *Helen Marshall*

A Human Stain by *Kelly Robson*

And The Woods Are Silent by *Amber van Dyk*

Just A Little Spice Will Do by *Andrew Wilmot*

A Guide To Birds By Song (After Death) by *A.C. Wise*

Now, that list fills not quite half the book. And though I have two more writers who will be delivering stories for the book lined up, the fact that I do not have a complete ToC yet means that I am going to both solicit additional writers directly, and that I will be opening the submissions call again.

However, this is to be a limited submissions call. My allotments for non-Canadian content are filled (counting the one last non-Canadian author who will be providing a story, technically), so I can only look at Canadian-authored stories. All submissions must be from Canadians currently paying taxes in Canada (the OMDC's

requirement for being considered Canadian in this context, and that is a *firm* consideration for what space remains in this anthology).

The revised deadline is **March 31st, 2015**. Same e-mail submission address as always for the QUILTBAG anthologies [submissions](#). Same rules as to content. See [This Patchwork Flesh](#) for full details about guidelines.

Stories selected for inclusion will be paid at .05/word (CDN). Submissions for this one can be anything up to 8,000 words. Original, unpublished fiction only. No reprints.

I'll be announcing new additions to the table of contents as I accept work.

In the meantime, feel free to query as necessary, and by all means please spread this update far and wide. I'm especially interested to see more submissions from PoCs. There were a few in the submissions pile, that was awesome, and I am soliciting for same, but I would definitely like to see more, because I'd be much happier with wider representation of PoC writers when the final book is pulled together.

This Patchwork Flesh is meant to be, like the **Queer Fear** books, a wider lens on underrepresented stories, and on underrepresented voices. A chance for readers who identify as one of the many facets of **Quiltbag**, or pansexual, fluid, and so on, to see narratives where they are not sidelined, where they are not depicted as secondary characters, always foils, aids, or victims of, or to, "normative" figures.

But it's time to cast that net wider still. Time to explore narratives about the monstrous and the horrific, the internal and the external, through a variety of **Quiltbag** voices. To bring that next needed expansion to the field.

To get a better look at the monsters in our midst, and in the darkness without. And see in them the terrifyingly familiar.

With that said and done, much luck to everyone who is going to submit to the re-opened deadline. Oh, and no more Frankenstein, Frankenstein-pastiche, or Frankenstein-adjacent narratives, kids. I didn't take any for the book the first time round, and I'll not be taking any this time round either.

STRANGE HORIZONS ONLINE MAGAZINE OPEN TO SUBMISSIONS

([Strange Horizons Magazine](#))

Strange Horizons is a magazine of and about speculative fiction and related nonfiction.

Speculative fiction includes science fiction, fantasy, horror, slipstream, and all other flavors of fantastika. Work published in Strange Horizons has been shortlisted for or won Hugo, Nebula, Rhysling, Theodore Sturgeon, James Tiptree Jr., and World Fantasy Awards.

Strange Horizons publishes fiction, poetry, reviews, essays and interviews. New issues appear weekly, on Mondays, but our [blog](#) is updated throughout the week.

You can also find us on [Twitter](#) and on [Facebook](#).

Each department has its own separate submission guidelines. For information about submitting work to a particular department, follow the appropriate link:

- [Art](#): how to submit art galleries and illustrations.

- [Fiction](#): how to submit prose short stories.
- [Non-Fiction](#): how to submit essays, interviews, round-tables or columns.
- [Poetry](#): how to submit SF, fantasy, horror, and "slipstream" verse.
- [Podcasts](#): how to audition as a podcast reader.
- [Reviews](#): how to submit or request reviews of works of speculative art and entertainment (especially books, films, and games).
- [Works to be reviewed](#): how to ask the Reviews editors to write a review of your book or other work.

Submissions to **Strange Horizons** may be retained in our archives for editorial reference, but are treated as confidential correspondence.

We do not, however, guarantee absolute confidentiality. We may release material to the following parties in the following circumstances:

1. If the magazine receives material containing explicit threats, either towards members of staff or other individuals, in the form of a submission or as other communication, we may share such material with legal authorities;
2. In an investigation of a specific incident of harassment or abuse, initiated by a third party organization (for example, a publisher or a convention committee), which specifically involves a work that has been submitted to **Strange Horizons** or material present in communication with **Strange Horizons**, we may consider sharing a copy of that work or communication with the relevant organization;
3. We will comply with duly authorized subpoenas requesting material in our possession.

We will notify the author(s) involved if we share any of their work under these provisions.

DARK DRAGON PUBLISHING NOW OPEN TO SUBMISSIONS – ([Dark Dragon](#))

Please follow these submission guidelines:

We publish horror, dark fantasy, paranormal and some science fiction novels between 75,000 - 150,000 words. We do not publish purely romance novels, though many of our novels have romantic elements to them. We also do not publish poetry.

If you are wondering what types of novels spark our enjoyment, check out our list of published works. You should also check out our blog post [Submissions: How to Submit](#). We are a publishing house that is focused on quality. Please keep this in mind when considering to submit to us.

Please note our new submission guidelines:

- Query letter of no more than one page.
- Synopsis of the novel to be no more than two pages.
- The first FIVE pages of your manuscript.

Please send your queries to [Submissions](#). All queries should be in the **body** of the email. In the subject heading please put "Requested Material: [name of title] Query [and your name]."

If we receive any queries with attachments, those queries will be deleted.

Dark Dragon Publishing is a new Canadian small independent publisher of the fantastic.

BENEATH CEASELESS SKIES OPEN TO SUBMISSIONS

([Beneath Ceaseless Skies](#))

Beneath Ceaseless Skies publishes “literary adventure fantasy”: stories with a secondary-world setting and some traditional or classic fantasy feel, but written with a literary approach.

Secondary-World Setting: We want stories set in what Tolkien called a “secondary world”: some other world that is different from our own primary world in some way. It could be different in terms of zoology (non-human creatures), ecology (climate), or physical laws (the presence of magic). It could be set on Earth but an Earth different from our primary world in terms of time (the historical past) or history (alternate history). It could have a “pre-tech” level of technology, or steampunk technology, or magic as technology, or anything else that’s not advanced or modern technology. However, the setting should contain some element that is in some way fantastical.

The inhabitants of this secondary world should have developed their own culture in response to the uniqueness of their world. The characters should fit this culture, and the qualities of the secondary world should have some bearing on the plot.

We are NOT interested in urban fantasy or other types of stories set in the “real world,” even if they contain fantasy elements.

Characters: We prefer stories that focus on the characters. We strongly prefer characters who yearn for something, external or internal, and feel driven to attain it. Our favorite characters are “round characters”: ones who grow and change over the course of a story instead of remaining the same.

Narrative Style: We prefer styles that are literary but readable. We love gorgeous, poetic prose, but in genre fiction it’s vital that the style be clear enough so the reader can understand what’s happening. Our favorite styles are lush yet still clear.

We have a preference for limited points-of-view, first-person or third-person, because we find it harder for a story to get deep inside a character’s head from an omniscient point-of-view. We don’t like second-person point-of-view; it feels annoying to us.

We know grammar rules, such as which types of clauses should have commas between them and which types should not. We respect the author’s freedom to bend the rules as suits their story, but repeated ignorance of grammatical principles for no apparent artistic reason will make a manuscript look unprofessional to us.

Originality: We prefer stories that are as original as possible, particularly in the setting. We are unlikely to enjoy stories featuring elements we have seen repeatedly, such as elves or barbarian swordsmen or an opening scene in a fantasy tavern, unless they present that element in a unique new way.

Extreme Content: We prefer that graphic sex and violence not escalate beyond the level of an R-rated movie. We also insist that sex and sadistic violence not be acted upon children.

Fairy Tales / Myths: We usually find that fairy tale-style or myth-style narratives don't provide a gritty or immediate enough perspective to make us feel the texture of the secondary world or the direness of the protagonist's struggle. Any fairy tale-type or myth-type story probably isn't right for us.

Urban / Contemporary Fantasy: We aren't interested in urban fantasy or other types of stories set in the "real world," even if they contain fantasy elements. It's just not what we prefer to read. Any story with a modern or contemporary setting isn't right for us.

Science Fiction: We aren't interested in science fiction; it's not what we prefer to read. Any story with advanced technology or set in a future time isn't right for us.

Steampunk / Weird West / Sixguns & Sorcery / Etc.: In addition to classic settings of pre-tech fantasy, we also enjoy stories set in other types of secondary world that likewise don't have modern technology, including steampunk, smoke & sorcery, Weird West, etc. Feel free to send us anything that you think might fit.

Humor and Satire: We don't mind humorous stories, but we have a very dry sense of humor. We love wry satire, but we rarely enjoy slapstick or puns. We haven't published much humor, but if you have a dry satire that hits us just right....

Length and Policies

Length: We prefer under 10,000 words. We will consider stories over that length, but the longer a story is, the better it must be.

Novel Excerpts or Serials: We are NOT interested in novel excerpts or serials—we only want self-standing stories.

Reprints: We are not interested in reprints (stories that have previously appeared anywhere in print or online, including on a personal website or blog or self-published on Kindle).

Multiple Submissions (more than one story submitted at a time): We do NOT accept these. Please wait until you have received a reply to your submission before sending another.

Simultaneous Submissions (a story that is currently under submission to another market): We DO accept these, but ONLY if you state in your cover letter that your submission is simultaneous, and ONLY if you notify us IMMEDIATELY when another market accepts your story.

(We accept simultaneous submissions as a favor to writers because we know that response times can be long, but if people abuse this policy, we will rescind it.)

Acceptances, Payment, and Rights

Editing: All accepted manuscripts will be line-edited for grammar, punctuation, and clarity. The author will have the opportunity to review and discuss all of these edits. Payment will be made after receipt of the final, line-edited manuscript.

Payment: For standard acceptances, we pay 6 cents US per word, which as of 07/01/2014 is professional rate as defined by the Science Fiction and Fantasy Writers of America (SFWA).

Rights: For this payment, we purchase the following rights:

First World Serial Rights
First World Electronic Rights
Non-Exclusive World Audio Rights
An Option to buy Non-Exclusive World Anthology Rights

(This means that our payment buys the rights to publish your story on the *Beneath Ceaseless Skies* website and in our ebooks, and to publish an audio podcast of it if we choose it for our podcast, as well as the option, at our choice, to pay you again at the reprint rate specified in the original contract (2 cents per word) and reprint it in any future anthology of stories from *Beneath Ceaseless Skies* and distribute that anthology anywhere in the world.)

(You can't publish that story as a first-run or "new" story anywhere else in the world, and you can't have it appear anywhere else, in print or online or as audio, before or for 180 days after we publish or podcast it. But after that you can have it reprinted online and/or in a reprint magazine and/or in a reprint anthology, like one of the many Year's Best collections, and you can resell non-exclusive audio rights, like to one of the many fiction podcast zines.)

We also hope that you will let us keep the story in our online archives after 180 days.

We are and always have been a [SFWA-qualifying](#) professional market, so any sale to us can be used to qualify the author for membership in SFWA.

How to Submit

Format: Format your manuscript in Standard Manuscript Format. If you don't know what that is, [look it up](#). If you deviate from this in more than a few ways, your story will look unprofessional to us before we've read the first word.

Include your name, address, and email on the first page, and a running header with your last name, the title, and page number at the top of every subsequent page.

Cover Letter: We do prefer a SHORT cover letter with every submission. Type it into the body of your email. Mention the title of your story in case the attachment gets lost. If you have prior fiction sales, list the best one or two. If you've been to any writing workshops, mention them. TELL US if this is a simultaneous submission. DO NOT give a synopsis or summary of your story; we'll learn what it's about when we read it.

Manuscript File: Attach your manuscript to an email as either a *.DOC MS Word document file or a *.RTF rich-text-format file, with the normal ".DOC" or ".RTF" file-name extension at the end of the name of your file. If you can't get either of these formats to work, you may paste the text of your manuscript into the body of your email.

DO NOT send a *.DOCX file (the default format that Word 2007 uses); we can't open those files. DO NOT post your file to a third-party storage site such as SkyDrive and email us the link; we do not download attachments from third-party sites.

Send your email to [Submissions](#). Use the subject line Submission: (the title of your story).

IMPORTANT: your subject line MUST include the word "Submission" or our spam filter will delete your email.

Our Process and Response Times

Auto-Reply Email: You should receive our email auto-reply within 24 hours after sending your submission.

If you don't, check your spam filter to be sure it didn't get caught there. Then make sure your subject line starts with "Submission" so our filter won't delete your email and send your story again. If you still don't receive the auto-reply 24 hours after that, query using the email form on our [Contact page](#). We will get back to you as soon as we can.

Response Time: Our response times average 2-4 weeks, occasionally as long as 5-7 weeks; during Spring 2014, as short as 1-3 weeks.

Slush Updates: To keep writers informed on our reading progress, we post periodic [Slush Updates on our News page, under the category Slush Updates](#), saying what date up to which we have currently read all submissions.

Querying: If we post a Slush Update saying that we've replied to all submissions sent before a certain date, and you sent yours before that date, please query us using the email form on our [Contact page](#). We really mean this; it's not necessary to wait.

Please do not query if we haven't announced that we've replied to all submissions up to the date you sent yours. All rejections and acceptances will be notified by email.

Unsolicited Rewrites: We DO NOT accept unsolicited rewrites of stories that we've already rejected. (That is a nearly universal policy among short fiction markets of all genres.)

As [discussed in this comment thread](#), we intend the personalized comments in our rejections as explanation of why that story didn't work for us, and we hope that insight into what we're looking for will be of help to the author with their next submission. They are not an invitation to resubmit the same story, even if it has been revised.

Artwork

We only buy a few pieces of artwork a year, so we don't take submissions of artwork. But we are interested in names of artists and links to their portfolios, so that when we are ready to buy art, we can check out their work.

If you're an artist and would like us to put your name on our list to check out the next time we're looking for artwork, please take a look at our past [Cover Art](#), to see what sort of artwork we like (usually landscapes or vistas of fantastical-looking places). Then feel free to send us your information using our [Contact page](#), and include links to a couple of your pieces that you feel might show the sort of vibe we're looking for

PSUEDOPOD THE SOUND OF HORROR AUDIO MAGAZINE **OPEN TO SUBMISSIONS** – ([Psuedopod](#))

WARNING: This is a podcast of horror fiction. The stories presented here are *intended to disturb*. They are likely to contain death, graphic violence, explicit sex (including sexual violence), hate crimes, blasphemy, or other themes and images that hook deep into your psyche. We do not provide ratings or content warnings. We assume by your listening that you wish to be disturbed for your entertainment. If there are any themes that you cannot deal with in fiction, that are too strongly personal to you, please do not listen.

Pseudopod is for mature audiences only. Hardly any story on **Pseudopod** is suitable for children. We mean this very seriously

Pseudopod is always looking for quality fiction to feed our listeners. If you're a writer with a short horror story that you'd like to hear narrated by one of our talented performers, we'd like to see it. Probably.

Pseudopod is a genre magazine in audio form. We're looking for [horror](#): dark, weird fiction. We run the spectrum from grim realism or crime drama, to magic-realism, to blatantly supernatural dark fantasy. We publish highly literary stories reminiscent of Poe or Lovecraft as well as vulgar shock-value pulp fiction. We don't split hairs about genre definitions, and we do not observe any taboos about what kind of content can appear in our stories. Originality demands that you're better off avoiding vampires, zombies, and other recognizable horror tropes unless you have put a very unique spin on them. What matters most is that the stories are dark and compelling.

Since we're an audio magazine, our audience can't skim past the boring parts, so stories with beautiful language at the expense of plot don't translate well. We're looking for fiction with strong pacing, well-defined characters, engaging dialogue, and clear action. It can be beautiful too, if you've got all those other bases covered.

Dark humor is just fine, and we run it on occasion; but we are more interested in tragedy than comedy, and comedy is better received the more sick and morbid it is. Above all, we want stories that make us think, that stick with us, that make us catch ourselves checking the locks a second time before bed.

[More tips here.](#)

Holiday-themed stories (regardless of which holiday) are ideally submitted 4-5 months prior to the holiday in question. The same guideline applies if you have a book coming out soon and want to publish a short story with us to coincide with its release, and we're always happy to delay publishing if the resulting timing is better for author promotion. (Although for a sure bet, you can always just grease our palms with a sponsorship two months beforehand — contact [Amanda](#)

Diversity

Pseudopod welcomes submissions from writers of all backgrounds. We are especially interested in seeing more submissions from people of backgrounds that have been historically underrepresented or excluded from traditional publishing, including, but not limited to, women, people of color, LGBTQ or non-binary gender people, persons with disabilities, members of religious minorities, and people from outside the United States. Our goal is to publish horror that reflects the diversity of the human race, so we strongly encourage submissions from these or any other underrepresented groups.

Length

We're primarily interested in two lengths of fiction, which we've somewhat arbitrarily dubbed "short fiction" and "flash fiction".

Short Fiction: This is the heart of our weekly podcast. We want short stories between about 2,000 and 6,000 words; we are quite hesitant to produce stories any longer than that, although we may occasionally consider exceptional stories as long as 7,500 words. Anything longer than that will not be considered at all. (You are almost certainly better off cutting it down to 6,000 or less, even if it has been published previously at a greater length. The longer a story is, the more brilliant it needs to be to sustain audience interest in audio, and Pseudopod stories in particular tend to be no longer than 5,000 words as a rule.) We currently pay **\$100** for short fiction at this length.

Flash Fiction: We sometimes podcast short five-to-ten minute “bonus” pieces between our weekly main episodes. For this we’re looking at fiction under 1,500 words, with a sweet spot between 500 and 1000 words. Yes, that’s really really short. That’s the point. Our flash pieces are frequently quirkier and more experimental than our weekly features. We pay **\$20** for flash fiction.

If you have a story between 1,500 and 2,000 words, we’ll make a judgment call, based on whether we think the story would work better as a featured story or a bonus. But most of the time we’ll buy it as flash fiction.

“Reprints”

We do not discriminate between previously published and unpublished works. We’re an audio market, and we buy nonexclusive rights, so it doesn’t hurt us if a story has previously appeared in another market. In fact, we encourage new authors to send their work to other markets first, and then send it to us for audio rights after the story has appeared. You’re welcome to give us first dibs on anything you like, but consider: if your story’s good enough for us to buy it, it’s probably good enough to sell to another market first. Why not try that, and get two audiences and two checks?

If the text of the work is currently available online for free, that’s great! Let us know in your cover letter so we can link to it in the web post if we publish your story.

Multiple and Simultaneous Submissions

We do **not** accept multiple submissions. Please, one story at a time! Unless you’re specifically told otherwise, this is the rule at every fiction market.

We do consider simultaneous submissions (a story sent to us as well as one or more other markets at the same time), but we appreciate being advised that the story is under consideration elsewhere. In the event it is accepted by us as well as the other market(s), you’ll just need to let the editor know in response to your acceptance letter what other market(s) are slated to publish it and when. That gives us the chance to mention the fact in the intro to the story. We will also try to delay publication so as not to “scoop” the other market(s) before the publication date over there, but it will be up to you to communicate with the other market(s) to find out whether they insist on this or not. Unless you tell us so, we will consider delaying publication to be optional on our part. (In our experience, since we use audio format most other markets don’t seem to care one way or the other, and even appreciate it if we go live with it around the same time or sooner because it acts as publicity for them. But you never know, and should always check. For our part, though, we have no strong preference either way.)

The only exception to this is simultaneous submission of a single story to multiple Escape Artists podcasts ([Escape Pod](#), [PodCastle](#), and [Pseudopod](#)), which we ask that you avoid. When submitting to one Escape Artists podcast, please wait to hear back about it before submitting the same story to another.

How We Want It

Example:

From: Edgar Allen Poe
Date: Dec 13, 1889
Subject: Submission: The Pit and the Pendulum
To: [Submissions](#)

Dear Pseudopod:

I would like to submit my horror story "The Pit and the Pendulum" for your podcast. My work has appeared in numerous online and print venues including _The Norton Anthology of Literature_, the Project Gutenberg Web site (<http://www.gutenberg.org>), and _The Simpsons Halloween Special_. This particular work is in the public domain since it was first published over a century ago, and all rights are available. It has previously been adapted into a shockingly strange movie by Roger Corman. Thank you for your time and consideration.

Edgar Poe
poeman@gmail.com

6200 Words
The Pit and the Pendulum
By Edgar Allen Poe

I was sick -- sick unto death with that long agony; and when they at length unbound me, and I was permitted to sit, I felt that my senses were leaving me. The sentence -- the dread sentence of death -- was the last of distinct accentuation which reached my ears. After that, the sound of the inquisitorial voices seemed merged in one dreamy indeterminate hum. It conveyed to my soul the idea of _revolution_ -- perhaps from its association in fancy with the burr of a mill-wheel.

This only for a brief period; for presently I heard no more. [. . .]

We accept stories in plain text pasted into the body of an email, sent to the address [Submissions](#).

We don't want Word files, PDF files, scanned images of a book, or sound files of you reading the story. Messages with any such attachments will probably get bounced. We will accept messages that are HTML formatted, but if you know how to turn it off, we greatly prefer plain text. Send it from the email address to which you want us to send correspondence to you!

Please be sure to include the word "submission" AND the title of the story in the Subject: line of the message. Most of our workflow involves bouncing your email message from one folder to another, and we use the email subject to identify the story. A subject like "story submission" doesn't tell us anything we don't already know.

In the body of the message, we want:

1. Your name. (Your real name. The story can have a different byline, and we'll credit that byline in public, but we need to know who's legally offering us this story and to whom the check should be written.)
2. A cover statement briefly giving us your publication credits (your top five or six publications at most), and in particular telling us whether this story has been published before or adapted into audio. If there's anything we need to know about available rights, tell us that too. If the full text of the story is available online, that's great — let us know what the URL is so we can link to it.
3. The word count of the story, rounded to the nearest hundred words. Don't go nuts over which word count method to use, or whether to round up or down. We pay flat rate; we really don't care. We just want a ballpark.
4. The title of the story.
5. The story's byline.
6. The text of the story. Use single spacing, with blank lines between paragraphs and _underscores_ or *asterisks* (or whatever) for emphasis.
- 7.

Once again, that address is [Submissions](#). Any stories sent to any other address will be trashed, most likely without a response.

(The rest of these guidelines are basically just legalese.)

By sending us your story you understand and agree that:

- You are the original creator of the work submitted to us;
- You are the copyright holder of the work;
- You are not prohibited by any prior agreement from the transfer of non-exclusive electronic and audio rights to the work;
- All information in the contact and cover sections of your email is accurate and truthful;
- You accept sole responsibility for any false statements or encumbrances upon rights not disclosed to us.
-

If we buy your story we'll send you a contract, and you'll be bound to all of the above.

Oh, and in case you're wondering whether you have audio rights to your stories: unless you're doing work-for-hire for a game company, all reputable speculative fiction magazines of which we're aware acquire serial print rights, often with non-exclusive electronic or anthology options. Some online markets may insist on electronic exclusivity for a certain period of time, and if so, you can't publish it with us until after that period ends. However, we know of no regular short fiction market that contracts for exclusive audio rights. That doesn't mean it can't happen; always check your contracts.

What We Do With It

Once you've sent us your story, we will review it and respond to you via email in about two months. If it takes longer than that, please query.

If we decide we'd like it for our podcast, we'll send you a contract as a PDF file in email. You will sign it and send it back to us either via email (after scanning it), fax, or postal mail. Then we'll pay you via check or PayPal, whichever you indicated on the last page of the contract, and we'll start producing.

During the production process we may contact you with questions about the story, its background, or pronunciations. We hope and expect that you'll be available to help us, as a good performance makes all of us look good. Unfortunately, as everything we do is on a somewhat fluid schedule, we usually can't give you an accurate timetable of when your story will appear in the podcast.

What the World Does With It

The audio files Pseudopod produces are released under a Creative Commons license. Specifically, we use the [Attribution-NonCommercial-NoDerivatives 3.0](#) license. Briefly, this means that the entire world has permission to distribute the podcast for free, provided they give credit for it, don't try to make money off of it, and don't change it in any way. Transcribing it, extracting portions from it beyond fair use, and mashing it up are all prohibited. This license applies only to our audio performance of your work, for which we've contracted and paid you. It does not apply to your story itself; you retain your copyright and all rights to any other use of the story.

We've had some questions about this from the writing community, so we'd like to make our reasoning clear. We know that Creative Commons licensing is scary to many writers, and it's certainly a radical break from traditional rights that expire after a period of time. Our take is this: when we create a podcast, we are putting an

MP3 file on the Web. That MP3 file is going to get downloaded and copied onto thousands of hard drives, CDs, iPods, and other portable devices across the world. That's the point. We want people to listen to it. But once you've done that, you can't take that file back. There is no way to delete the file everywhere it exists. There are some highly fallible ways to lock things down, but DRM sucks, and even if we believed in it it's too complicated for us to implement.

So from a purely practical perspective, we can't make our content expire. And we can't stop people from copying our files, nor should we. Given that reality, why not give our listeners the full legal right to do what's totally natural for an audio file (copy it, share it with people, and listen to it whenever they want), but make equally clear to them what they can't do (share the story outside the podcast, or alter it in any way at all)? That's our reason for the Creative Commons license. We're not trying to plant a philosophical flag in the ground here; we're just trying to reflect reality.

We hope you'll agree with our reasons and choose to share your story with us. If you don't, then we're deeply sorry, but we feel it's better that you know this now, before you make the decision to submit.

Any questions?

If you have questions, comments, suggestions, or criticism (but not stories) send them to our staff at [Editor](#). We'll do our best to get back to you within a few days.

Thanks very much for your time, and we look forward to reading — and hopefully speaking — what you've got!

NIGHTMARE MAGAZINE OPEN TO SUBMISSIONS – ([Nightmare Magazine](#))

Nightmare is currently **OPEN to general submissions**. Instructions for submitting to *Nightmare* follow. Please read everything on this page and read the magazine before submitting.

SUBMISSION PROCEDURES

All fiction must be submitted through our online submission system located at [Submissions](#). **Please do not email your submissions.**

Our submissions form asks for your name, email address, cover letter, story title, and story. Your cover letter should contain the length of your story, your publishing history, and any other relevant information (e.g, if you send us a psychological horror story about serial killers and your doctoral dissertation was on the psychology of serial killers, mention that). All stories should be in [standard manuscript format](#) and can be submitted in either .RTF or .DOC format. If you have any questions about the submission process, or you have any trouble using our online submission system, please email [Troubleshoot submissions](#) (but please DO NOT email your submissions to this address).

After you have submitted your story, a tracking number will be displayed and an automated email confirmation containing this information will be sent to you. If you have not received this email submissions@nightmare-magazine.com to let us know. Your tracking number will allow you to monitor the status of your submission through our website, so please make note of it.

GUIDELINES FOR ORIGINAL FICTION

Nightmare is seeking original horror and dark fantasy stories of 1500-7500 words. Stories of 5000 words or less are preferred. We pay 6¢/word for original fiction, on acceptance. To see which rights we're seeking, please view our [contract template](#) for original fiction.

All types of horror or dark fantasy are welcome; if in doubt, go ahead and submit it and let our editors decide. No subject should be considered off-limits, and we encourage writers to take chances with their fiction and push the envelope.

We believe that the horror genre's diversity is its greatest strength, and we wish that viewpoint to be reflected in our story content and our submission queues; we welcome submissions from writers of every race, religion, nationality, gender, and sexual orientation.

GUIDELINES FOR REPRINTS

Nightmare publishes two reprints each month, but it is primarily a market for original fiction; a majority of our reprints will be directly solicited, but you may submit a reprint for consideration if you wish. For reprints, we are offering 1¢/word, on acceptance. However, we are only interested in considering stories for reprint that are not currently available online in any form. To see which rights we're seeking, please view our [contract template](#) for reprinted fiction.

REJECTIONS & RESPONSE TIMES

Be aware that we typically receive several hundred submissions every month during our submission periods. As such, we cannot offer personalized feedback on each story. If we say, "send more," however, it does mean that we hope to see something else from you.

Most rejections will be sent out within two business days, while stories being seriously considered may be held for up to two weeks.

Please do not respond to rejection letters, even just to say "Thanks for the quick turnaround" etc. We appreciate the thought, but it is unnecessary and will just clutter up our editorial inbox.

SUMMARY

Stories should belong to the horror genre, and between 1500 and 7500 words long. Stories of 5000 words or less are preferred.

Payment for original fiction is 6¢/word, on acceptance. To see which rights we're seeking, please view our [contract template for original fiction](#).

Payment for reprinted fiction is 1¢/word, on acceptance. To see which rights we're seeking, please view our [contract template for reprinted fiction](#).

ADDITIONAL NOTES

Sexual themes and stories with strong sexual content are acceptable, but *Nightmare* is not a market for erotica.

Nightmare is not a market for media-based fiction (i.e., stories set in the *Hellraiser* or *Buffy the Vampire Slayer* universes, etc.), or any kind of fan fiction.

Nightmare is not a market for poetry.

We do not accept [simultaneous submissions](#) or [multiple submissions](#).

Do not query for fiction. If you're not sure if your story is suitable, please simply submit it and let our editors decide.

If editor John Joseph Adams has previously rejected your story, please do not submit it to *Nightmare*, unless it was rejected as being unsuitable for the market (due to theme, etc.) or unless it has been significantly revised to the extent that it is no longer the same story.

You may not submit another story for a period of seven days after receiving a rejection.

Nightmare is a qualifying market for membership in both [HWA](#) and [SFWA](#).

GUIDELINES FOR NONFICTION

All of our nonfiction is currently assigned in-house. We are not open to submissions or queries in this area.

GUIDELINES FOR ART

If you wish to have your art considered for *Nightmare Magazine* (either horror or dark fantasy), please send an inquiry, along with a link to an online gallery (if possible), to art@nightmare-magazine.com. Please note that we only use 12 covers per year, and we only purchase pre-existing pieces of art; we do not commission original art for covers.

RESONATOR: NEW LOVECRAFTIAN TALES FROM BEYOND ANTHOLOGY

To be published by [Martian Migraine Press](#)

NOTE: CLOSING DATE NOVEMBER 15TH, 2014.

What's In YOUR Resonator?

We're down to that just-under-the-wire time for getting in a submission to the latest anthology from Martian Migraine Press, **RESONATOR: New Lovecraftian Tales From Beyond**. The open subs call ends **November 15 2014**. As editor of the book, I'm very pleased to report that the slush pile is quite healthy! *Robust*, even, with plenty of great stories from a wide range of authors (some very well known, some new, all amazing).

In his classic story *From Beyond*, Howard Phillips Lovecraft introduced *the Tillinghast Resonator*: a monstrous device that stimulates dormant senses in man, opens up unseen worlds to unsuspecting eyes, and calls through terror and ecstasy from a realm far beyond our mundane perceptions. This is an open call for submissions to the third anthology from Martian Migraine Press...

- Don't just make your piece about squishy monsters from beyond. In the original story, Lovecraft hinted at whole worlds available to the awakened pineal gland of those who fell beneath the Resonator's malign, enlightening influence! The reader is given glimpses of strange architecture, unthinkable landscapes, uncanny angles. What's the weather like over there? Sure, it's a dimension of squishy monsters... but what other denizens exist in the beyond? Are there intricacies to the ecosystem that we haven't been made aware of?

- And speaking of denizens, and architecture, might it be possible that sentient beings exist in the beyond? Would they have certain arcane technologies of their own? What books do they read? Is there a “beyond” version of the *Necronomicon*? Are there versions of Alhazred there, and what blasphemies would *they* get up to? Or scientists, scholars? Perhaps they have ways of coming *here*? And if so, would we notice them when they do? What are their goals in accessing our plane of existence?
- Back to monsters: falling prey to an extra-dimensional mollusc is bad, natch... but what *other* drives might these creatures have? Would they have *other* needs? To get all scriptural on you, consider: a mollusc cannot live on warm flesh alone (well, *maybe* they can!) and perhaps they might have other ways and means of interacting with humans when they encounter them. Is possession possible? Would there be *benefits* to hooking-up with a mollusc?
- Indeed, what are the psychic *costs* of going beyond and surviving the experience? For that matter, what would the mental and spiritual *pay-off* be? People don’t just build and fire up a Resonator for shits and giggles! (Although, if you can give us a story about *casual Resonator use* — talk about your “gateway drug” — we’d be stoked!) Are there physical alterations that occur once the body is pushed into other realms? We’re thinking here, obviously, of that nasty pineal stalk waving around like a perverted little worm in Stewart Gordon’s film version of the story... but what other types of mutation or powers might occur or be granted by going beyond? Would Resonator use affect how a person thought, or moved, or had sex? Could the molecular structure of a person be changed? Might a sting from a beyond-jellyfish alter your genes?
- Technology! We want to see classic Resonators, absolutely... but we’re also interested in new machines. How big is your Resonator? Lab or attic or cavern-sized? Bigger? *Lots bigger*? Or miniaturized? A pocket-Resonator? Smaller than *that*? Besides opening up human perception to alternate realities, what else might a Resonator be good for? Are there medical applications? The classic Resonator affects the pineal gland, so clearly there’s fun brain-science avenues to explore, but might there be other applications? What would the military do with Resonator tech? Could it be weaponized and what would such a weapon look like? What would Bill Gates (or someone Bill Gates-ish) do with it? My god! Imagine downloading a Resonator App from the Google Play store!
- Don’t feel limited to a certain period in history, either. (Yes, the 1920s-30s, looking in your direction.) Break away from HPLs standard model and timeframes: we want to see Resonators and their mad users in every era.
- We also wouldn’t mind clever riffs on the campy-cult goodness of Mr Gordon’s film! Mind-blasting horror, black humour, high-frequency kinkiness, and cosmic enlightenment are all part of the game when the Resonator powers up!
- Finally, the thing that I, personally, as editor, would love to see: **MORE FEMALE AUTHORS**. And more female perspectives. More LGBTQ perspectives. The male beast (and I’m one of them, so I know whereof I speak) tends to dominate in tales of dark magic and strange tech and this is something I’d love to at least tweak towards the double-X end of the spectrum, if not to a great degree, at least a bit. So far, the percentage of female authors in the submissions is hovering round 2%. It may be too late in the game to change this, what with the deadline looming as it is, but I’d love to try. So, if you’re a lady who writes (or know one... or *nine*!), please please consider sending us your work.

Whatever your persuasion (as a writer, a human being, a non-human being) we’d love to read what you’ve got. If it’s good, we’d love to publish it in **RESONATOR**.

Submission guidelines and payment details are [here](#).

[Scott R Jones](#) is the author of the short story collections *Soft from All the Blood* and *The Ecdysiasts*, as well as the non-fiction *When the Stars Are Right: Towards An Authentic R'lyehian Spirituality*. His poetry and prose have appeared in **Innsmouth Magazine**, **Cthulhu Haiku II**, **Broken City Mag**, and upcoming in both **Summer of Lovecraft** and **Andromeda Spaceways Inflight Magazine**.

SUBMISSION GUIDELINES

- word count no more than 5K. We will look at stories over this limit, but please inquire first. We'd also be interested in seeing flash fiction (under 1500 words)
 - all submissions must be in Standard Manuscript Format: double-spaced, no space between paragraphs, 12pt Courier New or Times New Roman, header on first page with your name, address, and contact information as well as word count, header on every other page with your last name / name of story / page number
 - we prefer RTF or DOC files
 - we are interested in both original work *and* reprints
 - please, *NO SIMULTANEOUS SUBMISSIONS*
 - final count for the ToC will be 15 stories, released as an ebook in multiple formats, with a possible print run in the future, dependent on a positive reception of the electronic version
- to submit a story to **RESONATOR: New Lovecraftian Tales From Beyond**, send an e-mail (with the story file attached, *not in the body of the email*) to: [Submissions](#), with subject line: RESONATOR, title of your story, and your name.

PAYMENT

We're purchasing First English Rights with an exclusivity period of 4 months, after which all rights revert to the author. All accepted submissions will be paid out at a rate of .01 per word (30 days after the date of publication), as well as copies of the anthology in all electronic formats (mobi, EPUB, and PDF) and copies of three additional Martian Migraine Press titles of the authors choosing.

REPLIES and QUERIES

We will try to acknowledge receipt of your submission within a week of its arrival in our inbox. The submission period itself will close on **November 15, 2014** and we should be responding to all submissions, yay or nay, by early December 2014. If you haven't heard from us by December 15, 2014, please query.

ONE MORE STORY GAMES OPEN TO PARTICIPATION – ([One More Story](#))

Explore the new frontier of interactive fiction. Mystery and intrigue await you. The game is afoot.

Imagine being dropped into some of the most exciting moments in a mystery story: chasing after Moriarty in a Sherlock Holmes story, hitting the mean streets as Sam Space looking for the Maltese Falcon, uncovering a bizarre murder in a sleepy English village, piecing together a serial killer's twisted clues from the remains of their latest victim. All these scenes will be possible to play with your friends in the online adventure social game Mystery World.

- Write mysteries with our easy-to-use authoring tool.
- Bring characters to life.
- Create rich and compelling mysteries.
- Collaborate with other authors.
- Collaborate with artists and translators.

- Hone your writing skills.
- Get feedback from the community.
- Publish to a worldwide audience.
- Get paid for published content.
- Cross-promote your books.

HIDDEN YOUTH: SPECULATIVE FICTION ANTHOLOGY OPEN TO SUBMISSIONS

Hidden Youth: Submissions Crossed Genres Publications will publish Hidden Youth: Speculative Fiction from the Margins of History (expected release January 2016). Below are guidelines for submitting stories to Hidden Youth. Please read the guidelines carefully before submitting.

The submission guidelines are similar to the guidelines from Long Hidden, but with significant differences!

Direct all queries to hyquestions@crossedgenres.com. Please do not query asking for an exception to the guidelines. Do not send story submissions via this email – see below for how to submit without using the form.

Who can submit

We welcome stories by authors from all walks of life. We especially encourage submissions from members of marginalized groups within the speculative fiction community, including (but not limited to) people of color; people who are not from or living in the U.S.A.; QUILTBAG and GSM people; people with disabilities, chronic illness, or mental illness; and atheists, agnostics, and members of religious minorities. The protagonists of your story do not have to mirror your own heritage, identities, beliefs, or experiences.

We also especially encourage short story submissions from people who don't usually write in this format, including poets, playwrights, essayists and authors of historical fiction and historical romance.

Submission deadline and publication schedule

Submissions are due **April 30, 2015**. If it's still April 30 in your time zone, you're good. Acceptance notices will be sent by October 1. The anthology is tentatively slated for a January 2016 release.

Pay and rights: We pay USD 6¢/word for global English first publication rights in print and digital format. The author retains copyright. Payment is upon publication.

Story criteria Length: 2000-8000 words (FIRM)

Your story must be set before 1935 C.E. (NO exceptions), and take place primarily in our world or an alternate historical version of our world. (Travel to other worlds, other dimensions, Fairyland, the afterlife, etc. is fine but should not be the focus.)

Your protagonists must be young people (under the age of 18) who were marginalized in their time and place. By “marginalized” we mean that they belong to one or more groups of people that were categorically, systematically deprived of rights and/or economic power. Examples in most times and places include enslaved people, indigenous people, queer people, laborers, women, people with disabilities, and people who do not share the local dominant religion, language, or ethnicity. Many people belong to multiple marginalized groups, and many are marginalized in some ways and privileged in others. Your story should acknowledge the complexity and intersectionality of marginalization.

Your story must contain a significant element of science fiction, fantasy, horror, or the weird, without which the story would not work or would be a substantially different story.

All submissions must be in English.

Please note: while we are looking for stories about young people, this is not specifically a YA anthology. We are interested in work that will appeal to a broad audience.

No reprints. No simultaneous submissions.

We will not accept any story containing the following:

- Gratuitous or titillating depictions of violence.
- Gratuitous descriptions of bodies or body parts, or people described only in objectifying ways.
- Horror that relies on shocking or grossing out the reader.
- Stories that are all about how someone non-marginalized became an enlightened champion of marginalized people.
- A protagonist from a societally or technologically powerful group who happens to be temporarily or situationally powerless (e.g. a peasant who's really a prince, a representative of the British East India Company shipwrecked on Ceylon).
- Depictions of marginalized people as being doomed to hopeless misery.
- Depiction of any group, no matter how powerful, as universally, inherently, or irredeemably evil.

Handle with care

If you decide to incorporate one or more of the following elements, please do so with caution and awareness of the ways that they can be problematic or difficult to write about.

- Violence, particularly sexual violence. We recognize that sexual violence is frequently used as a weapon against marginalized people, so we are not issuing a blanket prohibition against it, but please consider very carefully whether you need to include it in your story; and if you decide that you do, please consider very very carefully whether your story needs to show the violent act itself.
- Consensual sexual encounters. We're not averse to sexual or erotic content, but it needs to further the story and incorporate awareness of the ways real-world power relationships affect sexual behavior and decision-making.
- Stereotypes and clichés.
- Alternate history that drops magic powers or anachronistic technology into a historical setting.
- A protagonist who is the only marginalized person in the story.
- Revenge fantasies.
- A setting that's already very commonly used in speculative fiction, especially one that's often associated with stories featuring members of privileged/dominant/colonizing groups, e.g. Victorian England, the American "Wild West".
- A rewrite of a common YA trope. No Twilight, Hunger Games, Harry Potter reboots please. Yes that means we don't want to see "If Bella was a Black girl in the 1800's".

What we do want

Your story doesn't need to have all these elements, but we're especially interested in stories that have at least some of them.

- Intersectionality.
- Accurate depictions of life on the margins.
- Thoughtful, sensitive incorporation of religion, superstition, and folklore. Depictions of historically accurate societal attitudes in the context of an authorial voice that does not condone or espouse bigotry. (For example, your female characters will probably have to deal with societal sexism, but your descriptions of them should not rely on sexist stereotypes.)
- An understanding of how economic, technological, political, and religious influences shape a time and place, especially in alternate historical settings.
- Research bibliographies and suggestions for further reading.
- Integration of friendships, family relationships, and community into the story.
- Protagonists who make conscious choices and take conscious action.
- Side characters who are real people.
- Personal triumphs and successes.
- Making us laugh, think, cheer, and weep.

How to submit

To submit a story to Hidden Youth, please fill out the form below. Be sure to:

Address your submission “Dear Hidden Youth editors” or “Dear Ms. Kendall and Dr. Samatar” or “Dear Mikki and Sofia”. Include your story’s year and location at the beginning of your submission.

Attach your story as a .doc, .docx, or .rtf file, with your name, the story title, and the wordcount on the first page.

There will be an email address to send submissions to if for any reason you’re unable to use the form.

Form can be found at: < [submissions](#) >

SOL RISING WINTER EDITION OPEN TO ART SUBMISSIONS

Selene Mcleod announces: Open call for sci-fi, fantasy, speculation artwork. Details:

- Agreement is for a one time use (non exclusive)
- Compensation is our standard fee, however if a price has already been determined for a piece we can discuss...
- Artwork would be used for the Winter Sol Rising (issue #50) cover (December release)
- An artist profile spotlighting your work would also be included in the zine.
- Artwork that has already been used in other publications cannot be included unless you can prove there is no conflict of interest.

The zine is made available both in print & digitally and is free.

For more info please email [Editor Sol Rising](#) and/or visit [Friends of Merril](#)

QUEERS DESTROY SCIENCE FICTION OPEN FOR SUBMISSIONS

Lightspeed Magazine

LIGHTSPEED’s 2015 special issue will be Queers Destroy Science Fiction!, an all-science fiction issue

entirely written, edited, and illustrated by queer creators. It is now open to submissions. We'll be launching a Kickstarter on January 15 to help fund making the special issue a double issue.

Who are the guest editors for the special issue? *Seanan McGuire* is our overall guest editor and she will also be selecting and editing the original short stories (1500-7500 words); *Sigrid Ellis* is our flash fiction editor (<1500 words); and Steve Berman is our reprint editor.

Who can submit stories for consideration for the special issue? Anyone who identifies as queer.

How do you define queer? Gay, lesbian, bisexual, demisexual, asexual, pansexual, intersex, transgender, genderfluid, genderqueer—if you fit within the QUILTBAG, we want you. Identity is what matters for this issue. (Please note that the “A” in QUILTBAG is for “ace/on the asexual spectrum,” not “ally.” We hope allies will support this special issue, but if you are not yourself queer, please do not submit.)

I'm queer. What can I submit? Science fiction short stories, up to 7500 words. No fantasy for this special issue, though if our Kickstarter campaign goes well we might unlock *Queers Destroy Fantasy!* and *Queers Destroy Horror!* special issues as well.

How queer does my story need to be? We very much want to see diverse queer representation and queer themes, but we are focused on the identity of the authors and the quality of the story, not the “this much queer content per story” meter.

What is science fiction? At LIGHTSPEED, we think of science fiction as fiction that speculates on our world, where the basis of that speculation is science, not magic. This includes the social sciences, so dystopias are welcome, as are stories set in post-apocalyptic worlds. Steampunk is also welcome, as long as whatever is powering your cool stuff isn't magic.

How long is the submission period? Submissions open October 31, 2014 and will close at 11:59 p.m. ET on **February 15, 2015.**

When can I expect a response to my submission? We will endeavor to reply as quickly as possible to submissions, but since assembling the special issue is similar to assembling an anthology, stories being seriously considered may be held until March 1, 2015 to allow our editors to consider everything before making their final decisions.

How many stories and how often may I submit? Our usual policy of allowing authors to only submit a story once every 7 days is lifted for this issue; so while you may only submit one at a time, you can send in something else as soon as we pass on the first one. You are also allowed to submit one short story (1501-7500 words) and one flash fiction (<1500 words) story at the same time.

Can I submit a rejected story to LIGHTSPEED in the future? All stories submitted to the special issue will also simultaneously be considered for regular issues of LIGHTSPEED. So if you receive a rejection for the special issue, you can consider that story having been rejected by LIGHTSPEED in general. If we end up with so many good stories we can't fit them all in the special issue, we'll take such “overflow” for regular issues of LIGHTSPEED.

Where do I go to submit my story?

Lightspeed is currently OPEN to submissions for our *Queers Destroy Science Fiction!* special issue. QDSF submissions must be submitted through our [Queers Destroy Science Fiction submission portal](#). Some specific

guidelines for submitting appear on the submission portal page. Otherwise please abide by the standard **Lightspeed** guidelines when submitting:

Our submissions form asks for your name, email address, cover letter, story title, and story. Your cover letter should contain the length of your story, your publishing history, and any other relevant information (e.g, if you send us a hard sf story about black hole clusters and your doctoral dissertation was on black hole clusters, mention that).

All stories should more or less be in [standard manuscript format](#) and can be submitted in either .RTF or .DOC format. Use our [Contact Us form](#) for all fiction-related inquiries, or if you have any trouble using our online submission system. After you have submitted your story, a tracking number will be displayed and an automated email confirmation containing this information will be sent to you. If you have not received this use our [Contact Us form](#) to let us know. Your tracking number will allow you to monitor the status of your submission through our website, so please make note of it.

Lightspeed is seeking original science fiction stories of 1500-7500 words. Stories of 5000 words or less are preferred. We pay 8¢/word for original fiction, on acceptance. To see which rights we're seeking, please view our [contract template](#) for original fiction.

Lightspeed is not a market for media-based fiction (i.e., stories set in the *Star Wars* or *Star Trek* universes, etc.), or any kind of fan fiction.

Lightspeed is not a market for poetry.

We do not accept [simultaneous submissions](#) or [multiple submissions](#).

If you're not sure if your story is suitable, don't query; please just go ahead and submit it and let our editors decide.

Lightspeed is a [SFWA-qualifying professional market](#).

SUPERHERO UNIVERSE: TESSERACTS NINETEEN OPEN FOR SUBMISSIONS

Till 2 February 2015, 12 Midnight, Pacific time.

See Auroran Lights issue #12 for details, or go to: < [Submissions](#) >. Queries to < [Tesseracts 19 Questions](#) >

GUEST ARTICLES, MINI-ESSAYS, & OTHER FROTH

Note: Articles, essays, & reviews eagerly sought. 1000 words maximum. Unpaid work, but lots of egoboo.

SURFING THE HYBRID WAVE OF PUBLISHING

By Nina Munteanu

(Reprinted with Permission from Her June 27/2014 Blog [The Alien Next Door](#))

Bestsellers have been migrating online since Amazon.com opened its virtual doors in 1995. Now $\frac{3}{4}$ of them are online, e-books and print combined. Two years ago Borders shut its doors. [Mike Shatzkin](#) of the Shatzkin Files tells me that Barnes & Noble continues to close stores as leases expire.

Our very own Chapters/Indigo in Canada is rapidly turning into a gift store. Mid-listed and lower listed authors are finding their print books returned to them (I know; I'm one of them). Further to that, I can also state that the digital version of my books—available in multi-formats including print, audio, e-book, and graphic novel—is selling at a ratio of at least 5 to 1 over any other format sold. Amazon recently revealed that Indie and small-press books account for half of the e-book sales in its most popular and bestselling genres. In a startling and controversial statistical report, Writer [Hugh Howey](#) determined that 92% of the top-100 best-selling books in the top-selling genres (based on Amazon sales) are e-books.

Despite the [challenge on the use of statistics](#) and data reporting in the Howey study, some of the overall trends he discussed (though the study may not have proven) are becoming obvious.

Over the past six years a mass migration into e-books has occurred—thanks to Kindle. We've had three years of great “hand-held delivery” of graphics—thanks to the iPad. Novels and non-fiction have blossomed over the Internet and into our cherished smart phones and other portable devices. It's only time before consumers of illustrated books and children's books embrace this market. One of my colleagues is counting on it. She has just completed an annotated version of an Edwardian illustrated guide to pets that is splendid with old plates and wonderful anecdotes. And it will be sold only as an e-book.

A bazillion ebook retailing models are sprouting to embrace the flourishing of individual expression and readers who use Kindle, Kobo, and other portable reading devices. For instance there's Safari, 24symbols, Oyster, Scribd, Entitle, and Librify. Then there's Amazon's PRIME, a kind of “library” lending service for its subscribers. They also have Kindle Fire for kids.

The big publishers have shifted majorly to ebooks to improve their margins and profitability. Even literary agents are dabbling in the publishing business now (e.g., E-Reads, Diversion, Rosetta, Curtis Brown, Writer's House).

This is all great news for the self-published author, who is increasingly relying on the ebook format and Internet distribution platform of social media to earn a living as a writer.

Of a surety, the number of self-published books that succeed is still a tiny fraction of the number of books published overall. However, this needs to be seen in the greater context: the number of successful books (as gauged by various measures of “bestselling-status”), no matter how published, has always been a crap shoot, with many books not enjoying the kind of success their authors would wish—or deserve. The number of books mid-listed and below has always been a very high percentage of the totality. As with most niche markets, publishing success and sales has followed and continues to follow a long tail, with the few earning a lot stretching its long tail to the many earning a little. “The number of people reading wasn't enough to support the number of authors publishing traditionally,” author Hugh Howey points out in an article called “I See it Half-Full”. This, no matter how a book is published or by whom.

What does this mean to those of you just getting started and still choosing which route to follow?

Those of us in the industry have been hearing some interesting back and forths spanning from writers like [John Green](#) who passionately maintains that he would “never self-publish” and that there is an advantage to publishing the traditional route to others like [Brenna Aubrey](#) who turned down an auctioned offer from a Big Five publisher to self-publish with no regrets and to great success.

In an article entitled “**the Third Way of Book Publishing**”, successful self-published author Mathew Mather argues for a hybrid approach. In the article, he shares how he became a successfully published author without the help of any of the Big Five publishers and the results were incredible :

“By self-publishing and without any help from the Big Five, I’ve gathered nearly 200,000 readers in under two years. This was only possible because of the new platforms and outlets that became available to authors in the past few years. Without them, I wouldn’t be an author, or at least, not a ‘published author’. And, because of my self-publishing success, **20th Century Fox purchased the film rights** to my second novel, *CyberStorm*.”

Mather suggests an alternative paradigm that mixes self-publishing with traditional publishing and involves the author’s rights. Mather says that “If a writer manages to get out a self-published book that is successful, they can separate out rights for: domestic US, Canada, UK, rest of world country by country, audio rights, film and TV rights and so on.” Mather himself kept self-publishing in the US domestic market (both print and electronic) and sold off rights for foreign markets through an agent or through larger traditional publishers.

Mather provides the example of **Hugh Howey**, who kept his electronic publishing rights while doing print deals with other publishers. I’ve done the same for several of my books. While I collect small royalties (12%) from my American Indie publishing house who has bought the rights to the print version of *The Splintered Universe*, I kept the rights to the e-book version, which I sell on Amazon KDP for a much higher royalty (70%). I make more per e-book despite its reduced retail price; and, as I mentioned above, I sell more e-books than print books, by about 5:1. Howey provides more interesting statistics for writers to consider.

This is an exciting time. The writing and publishing industry is experiencing a tidal wave of change. If you like waves and don’t mind getting a little wet, chances are you’ll enjoy an awesome ride. Publishing success now and in the future will not rely on any single model. It doesn’t matter if you use a *longboard, gun, fish* or *bonzer*. Just get up and surf the wave.

As with other facets of business and art that have been touched by the Internet, storytelling is currently experiencing a renaissance of individual expression that will involve many different ways to express, communicate and distribute “story”—some yet to be imagined.

HOW TO RUN A WRITERS WORKSHOP – By R. Graeme Cameron



VCON 39 Writers workshop devoted to first chapter novel excerpts. Thick-bellied guy on left is me. Going clockwise from me: **Eileen Kernaghan**, **Ron Friedman**, **Yvonne Hsaio**, **David Weber** (Author GoH), **Marissa Fischer**, K.T. **Wagner**, and **Donna Farley**.

I’ve done the writers workshops at VCON in Vancouver the last four years and, being one of the few things I know how to do well, I thought how I run them might be of interest to others planning similar workshops.

There's no nonsense about mailing paper manuscripts back and forth. 'Newbies' email me their manuscripts in Word .doc in standard submission format (single-sided, double spaced, etc.) and I distribute them via email to the appropriate recipients who critique them, add numerous comments, then print them out to give to their authors at the actual session. I insist the manuscripts be submitted and redistributed at least 30 days before the convention in order to provide the professional participants time to find room in their busy writing schedules to read and critique them.

Note that the size limit is 3,000 words. Most editors prefer short stories by beginning writers this length or shorter. Only established writers with proven track records are considered for longer stories. (There are exceptions, but very few.)

As for the opening chapter of a novel, believe me, the first 3,000 words are more than adequate to reveal to an editor exactly what sort of writer you are, or aren't.

I usually have no problem lining up professionals. Many local writers, Eileen Kernaghan and Donna Farley for instance, have a history of willing participation going back many years. Frequently the author GoH is willing to get involved too. Delighted to have David Weber participate this year.

Acquiring 'newbies' can sometimes be a bit of a struggle, but word of mouth and web adverts usually bring in more than enough so that a waiting list is ready in case anyone drops out late in the planning.

Everyone has preferences as to which day they wish to attend, so it can be a bit of a juggling act, but it is mostly a matter of sliding people into suitable 'slots' agreeable to them.

The result is three workshops, each three hours long, one per day, with four newbies and three professionals in each.

The assumption behind the workshops is not to improve your writing, but to determine if the manuscript you submitted is potentially saleable to an editor, and if not, why not, and what can be done about it. Comments on spelling mistakes, minor grammatical errors and other such minutiae are best left to margin notes. Critiquing is to focus on avoiding red flags that would cause an editor to think "Unprofessional, amateurish, not worth reading further" and fling it on the rejection pile. Be aware this can happen with the very first paragraph and frequently does. Hence the importance of knowing what editors are wary of.

VCON 39 being October 3-5 this year, my deadline for submissions was September 1st. The next day I emailed each newbie the following: the three other newbie manuscripts, a floor plan of the hotel, a copy of Bruce Sterling's "Workshop Lexicon," and the speaking schedule for their workshop.

The professionals get four manuscripts of course.

The floor plan is to ensure every participant knows well in advance exactly where to find their workshop.

Sterling's "A Workshop Lexicon" is literary freeware intended to help beginning authors and not for commercial use. As the VCON workshops are free, no charge being involved, the only condition being that the participants are registered members attending VCON, I figure my usage of his splendid lexicon falls within the parameters generously intended by Sterling. It certainly meets with enthusiasm on the part of the newbies.

Basically it's a compilation of all-too-common red flags to watch out for, such as Tom Swiftys, Brenda Starr Dialogue, Roget's Disease, Squid on the Mantelpiece, Dischism, and other tragic errors. If you don't know what these terms mean, you'd better check them out at < [Writers Lexicon](#) >

Speaking schedule. Note the stopwatch sitting on the table in front of me in the photo above. Each person critiquing is allowed up to but no more than five minutes to speak. No one else is allowed to speak. The person being critiqued must wait till all have had their say before responding to the critiques.

I am (usually) quite firm, not to say ruthless, about this limitation on speaking. Sometimes people require less than five minutes to have their say, in which case I may allow an extra minute or two here and there later in the session, but my overriding objective is to ensure that everyone has their manuscript critiqued by everybody within the allotted time of the workshop. Don't want anyone left out.

So, for the Friday novel workshop in question, the speaking schedule was divided into four sections (the number of manuscripts), the first looking like this:

1:00 PM – Introduction by R. Graeme Cameron, Moderator.

TITLE OF MANUSCRIPT by Katherine T. Wagner (Novel)

1:05 – Ron Friedman

1:10 – Yvonne Hsiao

1:15 – Marissa Fischer

1:20 – Donna Farley

1:25 – David Webber

1:30 – Eileen Kernaghan

1:35 – Katherine T. Wagner comments on critiques

1:40 – *Ten minute break.*

I incorporate breaks to allow for bathroom visits, getting up and stretching, general discussion (an opportunity to address specific questions to the professionals), and consuming munchies.

Writers (including the newbies), especially during intensive three hour workshops, require copious amounts of caffeine and sugar. Not shown in the photograph are carafes of coffee, milk, and hot water (for tea, also provided) plus plates with gourmet cookies and exotic bread slices. Sometimes I have muffins, scones, cupcakes, etc., whatever the hotel can provide (within a limited budget). Ice water and bottled water needful as well.

I don't critique. Not my job. I'm the moderator. All I do is man the stopwatch. If I do have anything pertinent to say about a manuscript I will save my comments for the break following the segment.

The order of speaking is varied in each segment, but generally speaking the three newbies always go first, with the three professionals following after.

It should be noted that the learning process for newbies is not just receiving critiques, but in learning how to give them. A valuable tool for self-assessment when editing one's own work.

Be warned, though a three hour workshop sounds tedious, the actual workshops go by surprisingly quickly, and often in an exhilarating and exciting manner, which is why I enjoy moderating them. Great fun, and I learn something new every time.

At any rate, that's how I run the VCON workshops. It seems to work.

LETTERS OF EXCORIATION

From: *Eileen Kernaghan* – (October 14/2014)

Hi, Graeme. Another great (and awesomely comprehensive) newsletter!

From: *Michael Donoghue* – (October 14/2014)

Hi Graeme!

Thanks for the copy of Auroran Lights! Fan-tastic reading!!!! (Git it, "Fan" tactic??? Oh, okay. I'll go back to my SR-71 jokes.... ;-)

Many thanks!!

(The Graeme – SR71 jokes? I know what an SR71 is, but...)

From: *Victor Schwartzman* – (October 14/2014)

Thanks for the mention! Enormous sales are sure to follow! (I've reduced the price to .99 cents. After all, the novel is incomplete. I am working on chapter 14 currently.) Hope all is well! I missed VCON this year but wish it all the best, as always. Hope attendance was good!

(The Graeme – We had somewhere close to 740 attendees. Almost broke even too.)

From: *Nina Munteanu* – (Oct 16/2014)

Yes, I did take a look at [Auroran Lights]. It's awesome! Graeme, you are putting a lot of work into this and it's very comprehensive, has all the relevant news in there... I'm very impressed. I have it up on my desktop and will look at it again later. Thanks for including stuff on me too! Really appreciate it!

(The Graeme – And thank you for allowing me to reprint your article!)

From: *Gregg Chamberlain* (October 16/2014)

Received, downloaded, saved, and then read.

Has everything of interest I would want to see in an info fanzine. Ta-merci.

If you like, to help with the markets section, I can go through my market guide files and email you the submission guidelines I have saved for various active magazines that I send stories out to on regular basis. Whether or not said stories find a home at those locales is another matter.

(The Graeme – Thank you for your offer. Are these markets all online? In which case you could just send me the links and save yourself some trouble. Granted, I like to reproduce submission guidelines in full, on the theory that writers browsing through AL issues can read whatever looks interesting and valid to their purpose, picking and choosing which markets to approach. Having to click on each to read the guidelines would be tedious. My way a quick browse of the text reveals a shortlist of markets to pursue further. Though I include a gazillion links, I want my readers to avoid a clickfest except where useful.)

FANDOM SECTION – BLAME EVERYBODY!

FANDOM RAMPANT

FANNISH NEWS & OTHER ALARUMS

2014 C.U.F.F. ADMINISTRATOR RESIGNS

Travers Milo (posted on Canadian Unity Fan Fund) October 15/2014

It is with great regret that I submit and announce my resignation from the posting of CUFF 2014 Administrator. I greatly appreciate having had the opportunity of associating with this organization, even if only for too brief a time. Due to volunteer and other personal commitments, as well as circumstances outside of my complete control, I could not honor the obligations set forth by CUFF 2014. I would ask to have the administration process officially back to *Debra Yeung*. I thank all involved for the chance that was given to me, and I do wish to sincerely apologize to all for any inconvenience caused.

Thank You. [Travers Milo](#)

(The Graeme – I note that circumstances did not permit Travers to attend VCON 39 as originally planned. Canadian fen thank Travers for offering his candidacy in the first place and wish to reassure him that all fen understand that the real world often prevents fanac from happening. The real world comes first. The C.U.F.F. will carry on as always.)

FUNDS RAISED FOR 2015 C.U.F.F. CANDIDATE

...is \$247.55, rounded up by me as usual making the total \$270 to send to the CUFF administrator.

This is less than last year, but that was because we had pix from Pencils at High Noon to auction off as well, and those sold well. Otherwise, this year's proceeds would have set a record for VCON Turkey Reading monies for CUFF.

Congrats to all participants!!! *Fran Skene*

*(The Graeme – 2013 C.U.F.F. Administrator *Debra Yeung* has agreed to carry on till a 2015 Winner (and Administrator) is announced.)*

IMPORTANT FANZINE COLLECTION TO BE DIGITALIZED

(Source – University of Iowa Press release)

The [University of Iowa Libraries](#) has announced a major digitization initiative, in partnership with the [UI Office of the Vice President for Research and Economic Development](#). 10,000 science fiction fanzines will be digitized from the James L. "Rusty" Hevelin Collection, representing the entire history of science fiction as a

popular genre and providing the content for a database that documents the development of science fiction fandom.



Hevelin was a fan and a collector for most of his life. He bought pulp magazines from newsstands as a boy in the 1930s, and by the early 1940s began attending some of the first organized science fiction conventions. He remained an active collector, fanzine creator, book dealer, and fan until his death in 2011. Hevelin's collection came to the UI Libraries in 2012, contributing significantly to the UI Libraries' reputation as a major international center for science fiction and fandom studies.

Science fiction fanzines are amateur publications made by individuals or groups that discuss books, films, politics, and many other public and personal matters. They were initially written for a limited audience and distributed via personal connections and gatherings, beginning in the 1930s in the United States and Europe. Within the pages of science fiction fanzines lies previously inaccessible and unstudied primary documentation of the social history and popular culture of the 20th century.

Science fiction fanzine writers were intimately involved with many aspects of science fiction literature during the golden years of its development. The list of names is impressive: Ray Bradbury, Robert Heinlein, Arthur C. Clark, Robert Bloch, Leigh Brackett, Frederik Pohl, Harlan Ellison, Joe Haldeman, Michael Moorcock, Roger Zelazny, Marion Zimmer Bradley, Robert Silverberg, Roger Ebert, George R.R. Martin, Forrest Ackerman, and many others were actively involved in fanzine culture.

"Some of the earliest works by these writers can be found in Rusty's collection of fanzines, along with important writing from all of the major fans who created this new form of popular culture," says Peter Balestrieri, curator of science fiction and popular culture collections.

The fanzine portion of the Hevelin Collection, numbering approximately 10,000 fanzines, will be digitized in its entirety.

"Nothing on this scale has been attempted with fanzines before, and we are thrilled to be able to finally address the concern we have been hearing for years from fans and scholars, to find a way to enable them to discover exactly what these pieces contain," says Greg Prickman, head of special collections.

Once digitized, the fanzines will be incorporated into the [UI Libraries' DIY History interface](#), where a select number of interested fans (up to 30) will be provided with secure access to transcribe, annotate, and index the contents of the fanzines. This group will be modeled on an Amateur Press Association (APA) structure, a fanzine distribution system developed in the early days of the medium that required contributions of content from members in order to qualify for, and maintain, membership in the organization. The transcription will enable the UI Libraries to construct a full-text searchable fanzine resource, with links to authors, editors, and topics, while protecting privacy and copyright by limiting access to the full set of page images.

To learn more about the project and to follow its progress, visit [here](#).

(The Graeme – Something like this in Canada would be most welcome. The Merrill Collection in Toronto preserves Leslie A. Crouch's 'Light' from the 1940s & 50s, among other zines. And there are one or two Universities in Alberta with collections also, I believe. While I'm disappointed the Hevelin collection will not be available online for casual readers (like myself!), at least the full collection will be available to approved researchers and historians.)

FANZINES & OTHER LOST CAUSES

(**The Graeme** – *Best of intentions defeated by running out of time. Not going to delay publication. Will simply try to review some recent Canadian fanzines as published in the coming month.*)

PERSONALITIES ON PARADE

R. Graeme Cameron – I note that I have done 58 weekly columns for Amazing Stories Magazine online. This amounts to more than 110,000 words or slightly more than two NaNoWriMo novels. No pay, just doing it for the fun of it, or as fannish language puts it, for the ‘egoboo’ (ego boost). Not a month doesn’t go by when someone says “You, know, I almost read your column!” Keeps me going it does.

Received a partial mailing (#281) of ANZAPA (one of the few hard copy Apae still in existence) all the way from Australia courtesy of the “Official Bloody Editor” Bruce Gillespie. It came in a sealed enveloped that had been unsealed and was still open. Fortunately the contents matched what I knew was being sent (not the whole thing). Bruce was kind enough to reprint my Amazing column “In Memory of Susan Wood, a Wonderful and Influential Fan.” Its original appearance resonated with old-time Aussie fans because, as Bruce puts it:

“Canadians Susan Wood and her then husband Michael Glicksohn were our Fan Guests of Honour at Aussiecon 1, 1975, and won the 1973 Fanzine Hugo for ‘**Energumen**.’ Early in the 1970s, Susan made friends with many Australian fans and contributed ‘**Warm Champagne**’ to ANZAPA. After she dropped out from ANZAPA because of lack of time, she continued to correspond with many of us until her death in 1980.”

I was delighted to be asked to contribute the column to the current mailing of ANZAPA. This sort of Time Binding, preserving and sharing cherished memories, is one of the things traditional fandom does best.

FAN AWARDS (YES, THEY EXIST!)

2014 PEGASUS AWARD WINNERS (Source: File 770)

The [2014 Pegasus Awards](#) were given at the Ohio Valley Filk Fest last weekend. (The links below are to song lyrics and brief bios on the OVFF/Pegasus site.)

Best Filk Song

(tie)

[Paper Worlds](#) by [Talis Kimberley](#)

[Snow White, Red Road](#) by [Cheshire Moon](#)

Best Classic Filk Song

[Grandfather](#) by [Gary Hanak](#)

Best Performer

[Cheshire Moon](#)

Best Writer/Composer

[Tim Griffin](#)

Best Adapted Song

[Midichlorian Rhapsody](#) by [Jeff Bohnhoff](#)

GUEST ARTICLES, MINI-ESSAYS, & OTHER ARGUMENTS

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

HOT AND COLD, REVISITED

By Michael John Bertrand

(Reprinted with permission from his Oct 1/2014 posting at [M.J. Bertrand Homepage](#))

Been pondering my hot and cold sides again lately.

I think the problem is that there are no role models for people like me. Fictional characters are usually more easy to categorize. You don't usually see people like me with both enormous intelligence and enormous sensitivity, and when you do, they are almost always psychopathic villains like Dexter or Hannibal Lecter, or a snake of a con man, or a corporate shark like Lex Luthor. It seems that in the world of fiction, you cannot be a good, sane, caring person if you are like me. Perhaps that speaks more to people's fear of high IQ people than anything else. If you are more powerful than them, they will fear you.

And not without good reason, because you *could* be an enormous threat to them.

And it's not just IQ plus sensitivity. There is something more to me, something to do with my relentless seeking of the truth and the powerful mental tools I have developed to aid in that search. I'm not just bright, I am a visionary, one who can *see*. I can see right through to the very heart of things, and read secret truths like they were written across the sky.

And I don't always know when I am doing that. I have a poor sense of the difference between what is obvious to me and what is obvious to others. I try to be cautious and circumspect, but even on my best days, I think people can sense the brutal machinery running under the hood. I have been told I project intense intelligence, and I suppose I do. I certainly do nothing to hide it.

I'm just lucky that I have some charm and wit and warmth to me. Which brings us to my hot circuit, my warm side.

Apart from my brutal truth machine (totally have to use that as the name of my first industrial album), I am a sweet guy. Perhaps that is what makes things so awkward. It would probably be easier to be either a very sweet and caring person of normal IQ, or a coldhearted prick with an enormous IQ.

Hence the villain stuff, I suppose.

But I refuse to pick one or the other, so I am stuck trying to figure out what to call someone who is half stainless steel assassin and half warm cuddly teddy bear.

Plus there's the whole gender issue. Honestly, I don't know what the fuck I am. The price of being unique, I suppose. You have to make up who you are because there is nobody else like you. You can't take your identity from anything or anyone else. You are a one-off unit, one of a kind.

Sure would be nice to get some frigging hints from the world though. Maybe I should just decide I am the most amazing person in the world and dare the world to prove me wrong.

Tempting. But I am not sure I like where that seems to lead. Self-worship rarely leads to positive behaviours. When I just stick one toe over the threshold of that kind of identity, all I can see ahead is a far more callous, selfish, sarcastic me.

I'd become that prick of a guy that has always been within me. Id gone wild. Fuck everybody else, all I care about is whether I am having fun or not.

No thanks. If that is the alternative, I will stay meek and miserable. A person like that could do a lot of damage in the world. I will wait for a better dream of myself. One that includes all of me, not just my potential for egomaniacal prickishness.

So far, the best dream of myself is an expansive, jolly, happy person who radiates love and joy and who spreads sunshine and happiness wherever they go. Someone who uses their sensitivity and drive to make things better for people. Someone who is beloved by all who know them, and who creates a sort of community around them that is their primary tool for making things better for people. Make a life for myself dedicated to that community and its mission to make the world a kinder, gentler space.

But what of the brutal truth machine? Where does it fit into the picture?

It doesn't, and the brutal truth is that the BTM is just as much a part of me as all the softer, gentler, easier to take, ready for the public parts of me. I have a mind like a machine and I can't just turn it off without dying inside.

And because of it, I don't see the world the same way other people do. That is the price to pay for being someone who doesn't see the box. There is always a bit of a tug of war between my desire to be a sweet, nice person and my ruthless drive for the truth. You can't be Mister Sunshine (or Mrs.) and keep on mentally slicing through absolutely anything that gets between you and the truth you seek.

Some of what you slice thought will be people's carefully constructed protective illusions that are all that stand between them and the cold hard world, and that kind of wound takes a lot of time to heal. People build their entire sense of identity around such things, and you can do a lot of damage to people with a simple observation, no matter how innocent the intent.

When you are an isolated loner, you can indulge your BTM all you want. Nobody gets hurt because nobody has the slightest idea of what you are thinking or what you can see in them.

But when that isolation is broken and you are dealing with others, the best that you can hope for is that they can see that you mean no harm and are not trying to use anything against them.

I just have X-ray eyes and can see a lot more about people than what they let show on the surface.

I am just a robot with good intentions, I guess.

UPCOMING CONVENTIONS

SFContario 5 November 14-16, 2014 <http://www.sfcontario.ca/>

Guests of Honour:

- Author: **Robin Hobb**
- Science: **Dan Falk**
- Music: **Copy Red Leader**
- Fans: **James Murray, Paula Helm Murray, and Margene Bahm.**

No matter your age or interest, SFContario strives to make sure there is always something appealing to do over the four days of the convention. Our **programming** department schedules close to a hundred hours of panel programming covering a myriad of subjects. Whether you're looking for writer's workshops, costuming tips, artistic creativity, or musical concerts, you'll find it here!

We also feature a number of **special events** over the course of the weekend such as open and scheduled gaming (which runs throughout the weekend), writer-oriented workshops and others.

Arts, artists, and artistry of all kinds are also large part of SFContario. You'll find plenty to tease the eyes (and tempt your pocketbook) from our many **exhibitors** in the Art Show, down Artists' Alley, and in our Dealers' Room.

CONVENTIONS FROM BRITISH COLUMBIA TO SASKATCHEWAN:

Source: Canadian Convention Network - <https://www.facebook.com/CanadianConventionNetwork>

(The Graeme – *I promise a more complete listing next issue.*)

BRITISH COLUMBIA:

November 9, 2014 - Vancouver Comic Con - <http://www.vancouvercomiccon.com/>

November 23, 2014 - Victoria Comic Book Expo - <http://victoriacomicbookexpo.ca/>

February 13-15, 2015 - Tsukino-Con - <http://www.tsukinocon.com/>

February 27 to March 1, 2015 - GottaCon - <http://www.gottacon.com/>

March 5-8, 2015 - Vancoufur - <http://vancoufur.ca/>

March 6-8, 2015 - Vancouver Web Fest - <http://www.vancouverwebfest.com/>

March 14-15, 2015 - Terminal City Tabletop Convention - <http://www.terminalcitytabletop.com/>

May 23-24, 2015 - VanCAF - <http://www.vancaf.com/>

May 23-31, 2015 - NorthWest Fan Fest - <http://northwestfanfest.com/>

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

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

Oct 1-3, 2015 - VCON 40 - <http://www.vcon.ca/>

ALBERTA:

November 14-16, 2014 - Pure Speculation - <http://www.purespec.org/>

November 16, 2014 - Edmonton Collector Con - <http://edtoyshow.com/>

November 22-23, 2014 - Lethbridge Entertainment Expo - <http://lethbridgeexpo.com/>

March 7, 2015 - Tsurucon - <http://www.tsurucon.net/>

April 16-19, 2015 - Calgary Comic & Entertainment Expo - <http://www.calgaryexpo.com/>

May 8-10, 2015 - Fur-Eh! - <http://www.fureh.ca/index.html>

May 30-31, 2015 - Eek! Comic & Pop Culture Fest - <http://theeek.com/>

June (TBA), 2015 - Medicine Hat Fan Round Up - <http://www.mhfanroundup.com/>

June 13, 2015 - Nishikaze - <http://www.nishikaze.ca/>

August 7-9, 2015 - Animethon - <http://www.animethon.org/>

August 14-16, 2015 – When Words Collide - <http://www.whenwordscollide.org/>

September 25-27, 2015 - Edmonton Comic & Entertainment Expo - <http://edmontonexpo.com/>

SASKATCHEWAN:

April 11-12, 2015 - Otakupalooza - <http://www.otakupalooza.com/>

April 25-26, 2015 - Fan Expo Regina - <http://www.fanexporegina.com/>

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

From: *Brad Foster* – (October 13/2014)

Sorry for the delay in responding. Just got back from 10 days away from home, working an art festival in Louisiana, and I had incredibly limited access to any computers/internet while there. Fortunately, it's the only event like that I do each year! Going through everything that has piled up while I was gone, I see the amazing news that I have won not just one, but -two- FANED awards? Awesome! A complete and total surprise-- thanks to all who voted for me!

It's cool to have these *Taral*-designed certificates – love how he makes the change each year by adding another element. Just imagine how wonderfully crowded these will be with eye-candy as the years continue for the award.

And I'd forgotten there was also the too-cool award statue as well. Always have been a sucker for rocket-packs, so hope you do manage to get dupes molded on that as you want, will give it a place of honor for sure.

(Hmmm, got curious about the award certificates and did some interwebs searching, and found out *Taral* is, after all, NOT "adding" something each time, but is actually changing elements on each one from year to year. Even subtler than I had first thought.... Having been a big fan of the Fireball XL5 show when just a wee little artist, I'm pleased to see it has made an appearance on the certificate for this year.)

By the way, I know there is always so much extra cost in getting things like the award figure produced- if it would help, since I was lucky enough to win in two categories this year, if it would help you to save money, you could just have a single statue cast for me, and simply put the names of both categories on it, rather than doing one for each category. I'll gladly accept two, make a nice pair to display, but, again, know that bucks could be tight, and thought I'd offer that idea to you if it would help.

Thanks again, truly a wonderfully surprising bit of news!

(The Graeme – I'm glad you are happy with your win! The future of the physical award is not yet decreed by the fates, but I'm hoping you will receive at least one early in the new year at the latest.)

From: *Dave Haren* (Oct 17/2014)

Hi Graeme,

I had better start living up to inclusion on that ballot by becoming more serious about letters of comment. (Do you know what fat chance means?)

I refuse to become serious or convert an interesting pastime into something as awful as work.

I am amazed at the range and breadth of publishing efforts shown in Auroran Lights # 12. If I ever get to the bottom of my storage files I am tempted to drop some of my deathless prose (dreadful amateur imitative crap fiction) on you or them.

I tried a few stories in imitation of authors I like, I also did a bit of fictional back drop material for a game which never made it to the big time.

Glad to see the big names in the zine field get honored. I recently bored *Taral* to tears with my opinions in an extended e-mail session. This is one of the hazards of associating with garrulous great grandpas. I've always enjoyed Brad Foster's work but never told him so.

Keep the style, readable will never be overtaken by the moderne cluttered Crap the artsy seem to think is publishing.

Warm Regards, Dave

COLOPHON

Auroran Lights Issue # 13, November 2014, Volume 3 #5, Whole number 13, is the official E-zine of the Canadian Science Fiction and Fantasy Association, a federally registered non-profit society with the general mandate of promoting Canadian Science Fiction & Fantasy and the specific focus of sponsoring the annual Convention and Prix Aurora Awards.

CURRENT EXECUTIVE OF CSFFA

The Board of Directors (Officers)

President: *Clifford Samuels* (Alberta) Aurora awards administrator

Vice-President: *Jean-Louis Trudel* (Québec) Boréal Liaison.

Secretary: *Cathy Palmer-Lister* (Québec)

Treasurer: *Wes Almas* (British Columbia)

The Board of Directors (Directors)

Clint Budd (British Columbia) CSFFA Past president, Chair Canvention 34 & Hall of Fame Jury.

R. Graeme Cameron (British Columbia) Chair Archive Committee & Editor of Auroran Lights Newsletter.

Ron Friedman (Alberta) Chair Voter's package.

Alan Pollard (Manitoba) Chair Website Committee.

Lynda Williams (Alberta) Chair Publicity Committee & Eligibility Lists Committee.

Archive Committee

R. Graeme Cameron (Chair), *Murray Moore*, *Lloyd Penney*, *Garth Spencer*, & *Taral Wayne*.

INFORMATION:

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

What is CSFFA?

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

Who can join CSFFA?

Membership in CSFFA costs \$10 per calendar year and entitles members to both nominate and vote.

Membership is open to all Canadians, whether citizens or Permanent Residents, and whether living in Canada or abroad.

Note: Easiest way to join is to attend Canvention and/or register at: < [Aurora Awards](#) >

Don't forget to explore your fannish heritage! Check out < [Cd. SF Zine Archive](#) > to browse numerous Canadian fanzines from 1937 to the present (including a complete run of Auroran Lights), peruse the Canadian Fancyclopedia for fannish legends & lore, and find out the history of Canada's SF clubs and organizations.

Also many thanks to Bill Burns at < [efanzines](#) > for hosting AL as well.

Note: Anyone (even non-members) may submit information, short articles and mini-essays of 500 words or less, letters of comment, art fillos and/or cover art to the Editor at < [The Graeme](#) >