

THE OBDURATE EYE #3

November 2018



This month: Fandom Classic – all the lists I could make!

Masthead

Welcome to *The Obdurate Eye* #3, dated November 2018, a personalzine distributed by Garth Spencer at garth.van.spencer@gmail.com. (I just realized I have been omitting my snailmail address, partly because Canada Post is threatening rotating postal strikes again. For what it's worth, I can also be reached at 4240 Perry Street, Vancouver, BC, CANADA V5N 3X5.) This zine is available for contributions in the form of articles, letters, illustrations, or other zines in trade.

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Fandom Classic

Editorial blather

For no particular reason, I took it into my head to devote this issue to lists of APAs, awards, conventions, fanzines, inventor-type stuff, and writers' markets – the kind of thing I used to think any fan would want to know about. (And then, of course, I found that I have pretty skeletal information about these fields, sometimes no more than the name of an APA, sometimes no more than a link to an SF market.) I have omitted any information about costuming/cosplay, SF clubs, filksinging, or fanhistory, since I want to get this thing out and online.

You will notice from all this, if you didn't know already, that fandom has changed fundamentally. I think the transition goes back to a span from 1966 (when *Star Trek* went on the air) to 1972, which was the last time a Worldcon had as few as 2,000 members. (It was also called "the last fannish Worldcon".) The focus of fan interest and activity may now be diffused among several media SF/fantasy franchises, gaming, comics, cosplay, and anthropomorphics; but to a certain type of mind (like mine), these are all fundamentally *visual*, rather than verbal media. And, of course, print-oriented fandom itself was somewhat removed from practicing actual science and engineering and invention.

All this means is, there are fundamentally different fandoms. People are finally admitting it.

Maybe the best move now is to take a contemporary snapshot of the kind of fan activities that started back in the pre-1970 decades ... and spend the next issue covering online, television, and movie-oriented fandoms?

Of course, my prejudice is going to show. Anyone who creates something original, rather than emulating a media product, strikes me as more substantial and interesting and able. Blogs, vlogs, web comics and video series, podcasts – and above all, the inventors who get into *Make* magazine – are the subjects I would like to cover next issue.

How many leads and tips would you care to provide?

GOTH
ZONE



Letters of Comment

In response to the phrase in my last emails “Better late than never”, I received the following comments:

Taral Wayne (taral@bell.net) replied October 3, 2018:

... depends on the zine. Do you read *The PDF Dragon*?

((I replied: “I have to find it. Is it something you sent me?”))

Taral then told me this was a John Thiel zine; “It made me laugh, though, when I opened your new zine, and – Lo and Behold – there was a John Thiel article!”

Peter Sullivan (peter@burdonvale.co.uk) replied October 3, 2018:

“A wizard is never late, nor is he early, he arrives precisely when he means to.”

I would posit that the same principle applies to fanzines.

Lyn McConchie, New Zealand, October 7, 2018:

Obdurate Eye came in right at the start of October and I read it with enjoyment, identifying with all you said about us now being 'the older generation.' After all, last week I actually found myself referring to 'the youngest generation' and their sense of entitlement and I won't repeat some of my other comments on the latest bursts of PCism, and just what I think of it. There seems to be a belief here lately that if you make a law, that in itself will save people from harm. It won't. You can then fine them if they transgress, but merely having a law won't save anyone, and yet more and more people seem to think it will. Right down to

something that both amuses and infuriates me: that recent packets of nuts I bought announces, "may contain traces of nuts." Um, yes? If I buy a box of Brazil nuts covered in chocolate, I EXPECT the product to contain nuts. That's what I'm buying and why I'm buying it. Who in their right mind buys a box of Brazil nuts to eat if they're allergic to nuts? (And if they're that stupid, nothing will save them anyhow.)

But the authorities seem to think that the magic phrase will somehow save all those idiots out there that may disregard their allergies and feast on nuts - or is it that they don't care at all, but want to be certain they have that as a defense against lawsuits? Considering multinational companies, the latter is probably more likely.

Here, this system is referred to as 'the nanny state.' It can be encapsulated in a string of memories from my 1950s childhood, when we lived at the back of a park that was several square miles of small pine plantations, rolling grassland, and a volcanic crater. Three friends of similar age and I would vanish into this park on Saturdays around 8am, taking lunch with us, (sandwiches crammed into a shorts' pocket) and remaining there until we wandered home around 5pm, exhausted, filthy, and starving, to be fed, bathed, and sent to bed where we collapsed and slept like logs until Sunday morning. This wasn't unusual. It gave parents a time to themselves, it made us self-reliant and sensible, and everyone was happy. The assumption was that if anything happened, we'd deal with it. There were four of us, we usually had greyhounds with us, (the parents of one of us bred them,) and we were a close-knit bunch. I'd have felt sorry for any pedophile silly enough to accost four healthy, fit kids and 1-3 protective greyhounds.

On one occasion one of us was injured. He took his bike to the park, tried to ride down the crater, came unstuck and broke an ankle. We'd have been around eight at that time. I, as the fastest, streaked for home to report, the other two stayed with him. The ambulance officers duly arrived, he went to hospital and returned in a cast, and the following few weeks we went to his place instead. Our parents must all have been grateful when the cast came off and that weekend we all vanished into the wilds of the park for the whole of Saturday as usual again. Did our parents panic and forbid that? Heavens no. They'd considered what had happened, decided that our friend was unlikely to try that stunt again, the rest of us had done exactly what was required, we'd been sensible, and they saw no reason to keep us home in case we stubbed our little toes.

Can anyone see that happening now? Firstly, parents would imagine all the awful things that could happen to a quartet of 6-9 year olds (as we were over that period.) Oh, and we wouldn't be allowed to take several large dogs with us in case something happened and someone was sued. The assumption would be that children have no common sense, that a pedophile will approach them, that in any case it couldn't be good for them to be most of a day without wise adult supervision, and... and so most of today's children miss out on happy, healthy

activities and using their imaginations in an outdoor setting. We played cops and robbers, cowboys and Indians (how politically incorrect) we waved plastic water pistols, (nowadays if you did that in a vast park, someone would see and call in the nearest SWAT team) and we ate wilted, possibly slightly grubby sandwiches with enthusiasm (without expecting the health department to lay charges), and we had a great time. I remember those years and my companions very fondly, and I'm sorry for children of today, most of whom, barring some that live on large farms, who will never experience that.

They often lack common sense - because they've never had to learn it. They lack fitness - because their parents are terrified to allow them into the wide open spaces. They sit at a PlayStation/computer all day and broaden their imaginations that way - because it's 'safer.' (Never mind that they are less healthy and quite unfit physically.) And they obsess over social media - which to us was our park expeditions, visits to friends, and play time at school. If we spoke unkindly at such times we found what happened - very directly. And someone who 'trolled' had it explained to them by the nearest six people, why that wasn't nice.

Yes, I'm sorry for all the little hot-house flowers who'll never have what I had - and whose health, fitness, interaction with others, and real friendships, are often non-existent. And that is only going to increase. I wish I couldn't, but I can see a time, not too far in the future, where we all live in our own pods, sexting and IVF provide the next generation, common sense doesn't exit, robots do everything for us, we wallow in direct sensory stimulation and computer games, and humanity is on the long downward slope to oblivion and extinction.

But then I'm also an optimist, and I hope that before we quite get to that point we'll turn it around. And one consolation too, is that even if we don't, I won't be around to watch, unless they find a pill that provides a millennium lifetime. (Yes, I would take it.) In which case, my generation, and the generation after me, that retain some of the joy and energy that makes life worth living, will probably outlive the younger ones who'll quit any time boredom sets in. Leaving us to live on, find a new way to enliven humanity, and take another fork in the way for people to travel. Oh, well. Didn't someone write a book about that...

(Be it said: some parents always panic; some children and parents have always lacked "common sense" ... and there are hazards that not every child is tough enough to withstand. I am thinking of several kinds of abuse passed off as teaching manners, in rather Edwardian families - often applied with a blunt object, such as a ruler. I know a grown man who was brutalized this way and still suffers from neurotic distrust of others, panic reactions in crowds, avoidance of normal social events ... That sort of thing. I know another man who was so damaged and robbed of self-respect and confidence he can't support himself, and only finds solace in eating junk food. I have told him bluntly that he's liable to die in the next five years as a result. One of his friends observes that the people he met in heavy-metal, punk and goth circles, almost without exception, had come from - and were in reaction to - Mormon and Jehovah's Witnesses backgrounds.

((Clearly (to me), we need some way to improve family child-rearing practices, which are not – yet – touched by legislation. But legislating the matter won't help, will it.

((What I enjoy (in an amoral way) is the irony that people in industrialized countries are so worried about protecting their little darlings, at the same time their governments are dismantling protections for the disabled, the elderly, the disadvantaged and the poor. Doublethink much?))

Lloyd Penney, penneys@bell.net, Oct. 12, 18

Thanks for issue 2 of *The Obdurate Eye*. Having a Stiles piece on the front is always a good sign of what's to come, so a pause for some refreshment, and off to cook up some comments.

I don't know when I stopped looking forward to the future in a science fictional manner, and started looking back nostalgically in a steampunk manner ... that might have been my own mid-life crisis, or when I realized that I have reached my own midway point, and I had limited years left to me. I do try to remember that no one should value all the things I do, especially if they are younger than I am. They found their own interests the same way I did, by seeing what life offered, and what I discovered. Obviously, they are different, and something I think is great, they may hate.

((In the period when fandom was pretty much print-oriented, members of our society could relate to contemporary mechanical, and even electrical technology. Now, though, we are divided between those who deal with digital, microcircuit-driven information technology, and those who don't deal with it very well. At the same time, and for other reasons, we are experiencing disenchantment with science and technology. It doesn't surprise me if people look back with nostalgia on technologies that seem simpler, easier to grasp, in retrospect. That's my understanding of steampunk.

((What kind of future will we make, now that many of us have abandoned all hope, and neither know nor even believe in the solutions other people are inventing?))

Do you have all the results of the Auroras this year? Every place I've looked has the pro results, but the fan results are not to be found. And, as I write, VCON was last weekend. How did it go? Yvonne and I hope that within the next few years, we might spend some time in Vancouver, and perhaps return to VCON. (Trying to be correct and use the correct trademarked name.) I know that the deal is now reduced membership prices, but who knows what the future holds.

((A short conreport is included in this zine. The Aurora Award winners have been posted online, and are also included in this issue.))

My loc ... the idea of a national newszine came from someone in Toronto, the most hated city in Canada. The abuse came from many fans who didn't like the idea of fannish news coming from the Centre of the Universe, better known as TO. I am pleased to be the impetus for the article on the Auroras. Yes, Ad Astra in Toronto got the awards on a more stable footing, but the interesting thing is that 1987 was the only year the Auroras were held and run by Ad Astra ... they have never been there since, and I think the committee members I remember found it too much of a hassle to do. Too many people complaining about how the awards were done, the French translations were found lacking in spite of the fact it was a Francophone who did them, etc.

((And this means how much?? Face it: the naysayers count for nothing!))

((What does count is how much time and labour any one fan can give to a fan activity which – let's face this too – the editor sustains, more than anyone else. There is no payoff or validation to be found, outside of the satisfaction you get directly from producing a zine.))

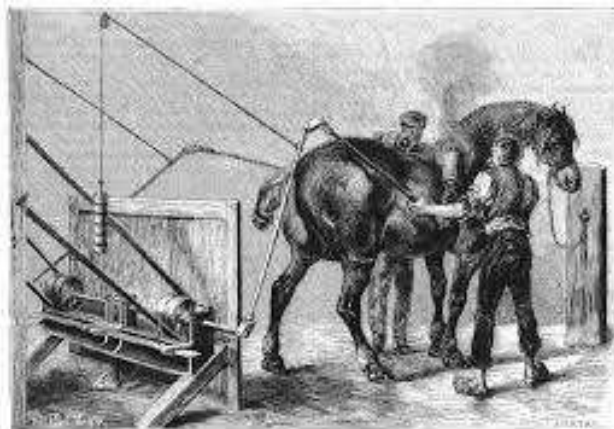
((Consider that I never successfully got across the idea of The Maple Leaf Rag. I have never known whether I succeeded in informing anyone, or disabusing anyone of silly conrunning delusions that fans can fall for. I think I might have contributed to sound administration of the Aurora Awards, and maybe even to the founding of SF Canada.))

Lots of fanzines seen, and yes, I do have locs in many of them. Some zines I have seen, and I am trying my best not to increase my workload of locwriting. With the job hunt and jewelry vending, time is precious, and my schedule is packed.

Give Yvette a skritch behind the ears for me, and we shall see you with your next zine.

((I has did that thing!))

We also heard from: Tim Garneau



Amateur Publishing Associations

In the Before Time, when *Star Trek* was not made, and the list of science fiction films was short, science fiction and fans were all about writing. In fact, quite a lot of fans were into producing their own small magazines, usually on spirit duplicators or mimeographs, since there was no Internet and the postal system was a lot more reliable than it is now.

Still, the costs of copying and mailing per issue tended to add up, and fandom then was about making your own entertainment cheaply. So, some fans borrowed an idea from the original Amateur Press Association – the fans of do-it-yourself letterpress printing – and fans who wanted to talk with each other about the same kinds of fiction, films, or fannish affairs set up a limited-membership circle, each of whom regularly wrote a limited number of pages and made a limited number of copies, and sent their contributions to an Official Editor or Central Mailer to collate, and then to mail out to all the members.

The Internet and rising postal rates have cut down mail fan publishing a good deal, and many APAs have gone out of print too. However, a lot of fanzines are going strong online, and there are a number of APAs still operating, both online and in hardcopy.

APAs 2018

What follows is an (unfortunately incomplete) list of current APAs. I guess my solicitation on Facebook did not make clear that I wanted capsule descriptions including the APAs' frequency, contact address, minac, membership/ mailing account cost, and any theme or subject required.

ANZAPA is the Australian and New Zealand Amateur Publishing Association. Mailings are bimonthly. No waiting list. Currently 22 members. Average size of mailing: 240 pages. Minimum activity: 6 pages every six months (you must be in at least every third mailing). Overseas membership (because of Australia's outrageous airmail rates): \$A140 per year (approx. \$US100). All enquiries: Bruce Gillespie: gandc001@bigpond.com . Send contributions to 5 Howard Street, Greensborough VIC 3088, Australia.

Apa-50 (says [Allan Beatty](#)) – information requested!

APA-L, OE Marty Cantor – information requested!

Apaplexy, based in Ottawa, Canada ([Elizabeth Holden](#), Duncan MacGregor) – information requested!

CAPA – information requested!

CFA APA (via John Stuart):



“What do you get when you combine the collecting expertise and passion of an international group of fantasy and comic art collectors? You get the Comic and Fantasy Art – Amateur Press Association (CFA-APA). Founded in 1985 by Roger Hill the CFA APA has just released its 105th issue. Each issue of the CFA-APA is dedicated to a specific theme from within the fantasy and comic art realm. The association is limited to 40 members and we publish three times a year. On average our issues cover a wide variety of subjects and range in size from 300-450 pages. Submissions must be a minimum of 400 words of original material and may be submitted to the editor as either hard copies or in digital files. Issues of the CFA-APA contain historical information, artist interviews, tales of collecting and examples of incredible artwork from the collections of our members. Interested in joining our association please contact the editor – David Applegate at DApp993@AOL.com” (John Stuart)

Dapper (in Holland) – information requested!

e-APA is a monthly Amateur Press Association primarily for science fiction fans, and is an attempt to bridge the format and style of traditional paper-based APAs with newer digital publishing formats. The OE compiles the distribution and make it available as soon as practical (generally on the 2nd), and will notify members by e-mail when the distribution is ready for downloading. Members are expected to contribute a PDF document by the first of the distribution month, **no larger than 500K** in size, at least once every other distribution. Activity may consist of either written or graphic material primarily by the member. Fanzines are e-mailed to the OE for inclusion in distributions. Membership is open to anyone. Prospective members should let the OE know by e-mail that they want to join, and will be expected to contribute to the next distribution. Distributions are password protected at the

eFanzines site; members may, at their discretion, make their e-APAZines available to the general public at eFanzines as well, or through any other medium. There are **no dues** for e-APA. For further information or to join e-APA contact the OE, Garth Spencer, at garth.van.spencer@gmail.com.

Fantasy Amateur Press Association (FAPA) – information requested!

FLAP (Fannish Little Amateur Press) “currently has 15 individuals/couples as members. It's currently a quarterly, and the 189th mailing should be arriving real soon now” (says [Joel Zakem](#)). (Also: [Leah A. Zeldes](#), Richard HE Smith)

Interlac “is the Legion of Super-Heroes APA. Mailings go out on even months: Feb, Apr, Jun, Aug, Oct, and Dec. We accept hardcopy contributions for a physical mailing.” (says Eric Schultheis <protytwo@gmail.com> who is the Central Mailer.)

Lasfapa OE Marty Cantor (says [John Purcell](#)) – information requested!

MilwApa – monthly SF apa from Milwaukee-area fandom; OE Gregory Riba (sp?) (says [Leah A. Zeldes](#)) – information requested!

N'APA is the bimonthly email APA of the National Fantasy Fan Federation. One of the several electronic Amateur Press Associations in operation. Official collator is George Phillies phillies@4liberty.net.

SFPA (Southern Fandom Press Alliance) SF APA based in southern US, mailings every two months (says [John Purcell](#)) – information requested!

Slanapa – monthly “Slanderous Amateur Press Association” (Bob Vardeman) – information requested!

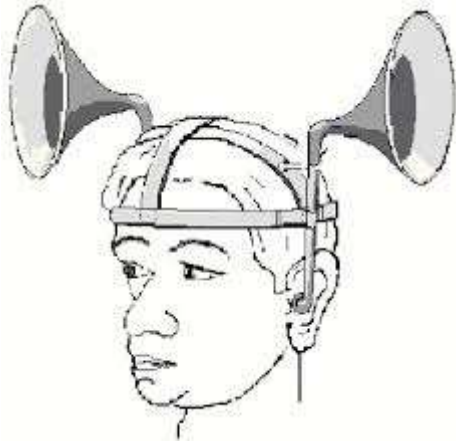
StippleAPA: general-interest, Minneapolis, “Jeanne Mealy regularly plugs Stippleapa in her ANZAPA contributions” (says [Marc Ortlieb](#)) – information requested!

Rorwrbrazzle – anthropomorphics and funny-animal comics – information requested!

The Women's Periodical/TWP (says Christina Lake in the UK) – information requested!

Turbo-Charged Party Animal Apa (Jeanne Gomoll, Nevenah Smith) – information requested!

WOOF (Worldcon Order of Faneditors APA) - “I guess WOOF - the annual Worldcon Order Of Faneditors APA - qualifies and it's still going” (says [John Purcell](#)) – information requested!



Aurora Awards 2018

(reprinted from www.prixaurorawards.ca, October 12, 2018)

2018 Aurora Awards Go To ...

Best Novel: *Jade City* by Fonda Lee, Orbit

Best YA Novel: (Tie): *Exo* by Fonda Lee, Scholastic Press, and *Houses of the Old Blood* by Elizabeth Whitton, Kettlescon Press

Best Short Fiction: “Gone Flying” by Liz Westbrook-Trenholm, *The Sum of Us: Tales of the Bonded and Bound*, Laksa Media

Best Graphic Novel: *Rock Paper Cynic* by Peter Chiykowski, Webcomic

Best Poem/Song: “Heaven Is the Hell of No Choices” by Matt Moore, *Polar Borealis* #4

Best Related Work: *The Sum of Us: Tales of the Bonded and Bound* edited by Susan Forest and Lucas K. Law, Laksa Media

Best Visual Presentation: *Blade Runner 2049* directed by Denis Villeneuve, Alcon Entertainment

Best Artist: Dan O’Driscoll, covers for Bundoran Press

Best Fan Writing and Publication: *Speculating Canada*, edited by Derek Newman-Stille

Best Fan Organizational: Randy McCharles, chair, When Words Collide, Calgary

Best Fan Related Work: Joshua Pantalleresco, “Just Joshing” (Podcast)

by [Cliff Samuels](#) (Oct 12, 2018)

Awards 2018

What follows is an (unfortunately incomplete) list of such current SF awards as I can verify:

The Aurora Awards are Canada's National Science Fiction and Fantasy Awards. The Canadian Science Fiction and Fantasy Association (CSFFA) is a federally-registered society whose role is to give out the Aurora Awards – yearly. The Auroras are a popularity Award, nominated by and voted on by CSFFA members from across Canada. The nominees and the winners of the Awards must all be Canadian, as are all the members of CSFFA. See <http://prixaurorawards.ca>

Les prix Aurora Boréal “sont les seuls prix du Canada francophone à être décernés directement par le public des lecteurs dans les genres de la science-fiction et du fantastique, lors du congrès Boréal tenu annuellement. Le premier prix Boréal, créé par Élisabeth Vonarburg, a été remis lors du Congrès Boréal tenu à Chicoutimi, qui était également le premier du genre. Le premier lauréat a été Norbert Spehner, pour la fondation (en 1974) et la direction de la revue *Requiem* (devenue *Solaris* en 1979) ainsi que pour la direction de la collection *Chroniques du Futur*, aux éditions du *Préambule*, première collection d'importance consacrée à la science-fiction canadienne-française.

“Les prix Boréal ont pris leur forme actuelle à l'initiative de René Beaulieu, écrivain, critique et traducteur de SF québécoise, lors du deuxième congrès Boréal, tenu à Québec en 1980, en collaboration et dans le cadre du Salon international du livre de Québec. La formule de ces prix a connu par la suite quelques modifications mineures, restant encore aujourd'hui encore assez semblable à ce qu'elle était lors de sa fondation. En 2011, certains des prix Boréal ont été fusionnés avec les prix Aurora pour plus de commodité, notamment au niveau des catégories « meilleur roman », « meilleure nouvelle » et « meilleur ouvrage ».

“Le prix Aurora, anciennement prix canadien de la science-fiction et du fantastique, est un prix littéraire de science-fiction et de fantastique décerné par l'Association canadienne de la science-fiction et du fantastique.

“Le choix des gagnants se fait selon une approche qui rappelle celle des prix Hugo. Elle commence par une période de sélection des titres, laquelle est suivie d'une période de vote. Il se fait selon la formule australienne : les électeurs ordonnent leurs choix en ordre descendant. La remise des prix se fait lors d'un congrès littéraire généralement dédié à la science-fiction et au fantastique.

“Sous leur forme actuelle, les Prix Aurora Awards comprennent

- Les cinq catégories fusionnées où des Prix Aurora-Boréal sont remis à des créateurs professionnels francophones
- Les sept catégories où des Prix Aurora Awards sont remis à des créateurs professionnels anglophones, soit celles du meilleur roman, du

meilleur roman pour jeune adulte, du meilleur poème ou chanson, de la meilleure BD, de la meilleure présentation audiovisuelle (télévision, cinéma, théâtre) et du meilleur ouvrage connexe

- La catégorie du meilleur artiste professionnel
- Les trois catégories où des Prix Aurora Awards sont remis à des fans pour leurs écrits ou publications, pour leur travail organisationnel et pour un travail connexe”

(<http://congresboreal.ca/2018/01/10/prix-aurora-boreal/>)

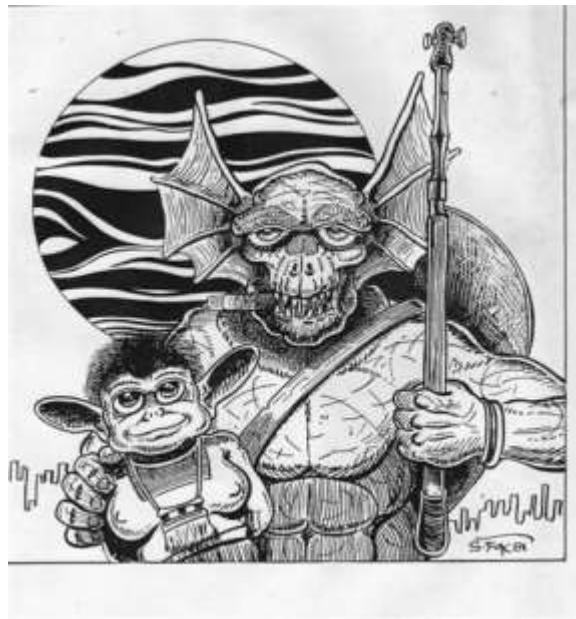
The Ditmar Awards are Australia’s national SF and fantasy awards, presented at Australia’s national convention each year. The online voting system provides a passworded facility to adjust your vote at any time before the close of voting. Alternatively, votes will be accepted via email to: ditmars@sf.org.au. Postal ballots will also be distributed. Voting for the Ditmar Award is conducted in accordance with the rules specified at http://wiki.sf.org.au/Ditmar_rules, and is open to members of the current and previous Australian Natcons.

The Hugo Awards, first presented in 1953 and presented annually since 1955, are science fiction’s most prestigious award. The Hugo Awards are voted on by members of the World Science Fiction Convention (“[Worldcon](#)”), which is also responsible for administering them. The Hugo Awards are trademarked by the World Science Fiction Society (“WSFS”), an unincorporated literary society which sponsors the annual World Science Fiction Convention (“Worldcon”) and the Hugo Awards. ...” for more information see <http://www.thehugoawards.org/>

The Nebula Awards® “are voted on, and presented by, active members of Science Fiction and Fantasy Writers of America, Inc. Founded as the Science Fiction Writers of America in 1965 by Damon Knight, the organization began with a charter membership of 78 writers; it now has over 1,500 members, among them many of the leading writers of science fiction and fantasy. Lloyd Biggle, Jr., the SFWA’s first secretary-treasurer, originally proposed in 1965 that the organization publish an annual anthology of the best stories of the year. This notion, according to Damon Knight in his introduction to *Nebula Award Stories: 1965* (Doubleday, 1966) “rapidly grew into an annual ballot of SFWA’s members to choose the best stories, and an annual awards banquet.” Since 1965, the Nebula Awards have been given each year for the best novel, novella, novelette, and short story eligible for that year’s award. The Award for Best Script was added in 2000. An anthology including the winning pieces of short fiction and several runners-up is also published every year. The Nebula Awards® Banquet, which takes place each spring, is attended by many writers and editors and is preceded by meetings and panel discussions.” for more information see <https://nebulas.sfwaworld.org/>

Le Prix SOLARIS “s’adresse aux auteurs de nouvelles canadiens qui écrivent en français, dans les domaines de la science-fiction, du fantastique et de la fantasy. *Dispositions générales:* Les textes doivent être inédits et avoir un maximum de 7 500 mots (45 000 caractères). Ces derniers doivent être envoyés

en trois exemplaires (des copies, car les originaux ne seront pas rendus). Afin de préserver l'anonymat du processus de sélection, ils ne doivent pas être signés, mais être identifiés sur une feuille à part portant le titre de la nouvelle et le nom et l'adresse complète de l'auteur, le tout glissé dans une enveloppe scellée. La rédaction n'acceptera qu'un seul texte par auteur. Les textes ne peuvent avoir qu'un seul auteur." (www.revue-solaris.com/pour-les-ecrivains/prix-solaris/)



Conreport: VCON 42

*Held October 5-7 at the Sheraton Vancouver Airport Hotel in Richmond, B.C.
Guests of Honour: Charles Stross, Author GoH; Ashley MacKenzie, Artist GoH;
Amal El-Mohtar, Convention GoH. Featuring the Aurora Awards presentation and
CSFFA business meeting, among other programming.*

Garth Spencer

It was interesting to see VCON this year, after a period of minimal contact with fandom. It felt as if more than a year had passed, especially since there were rather fewer familiar faces and rather many new ones. When I met Christina Carr and Martin Hunger I learned that they will be moving back to Ontario. I would have liked to see more of my American friends.

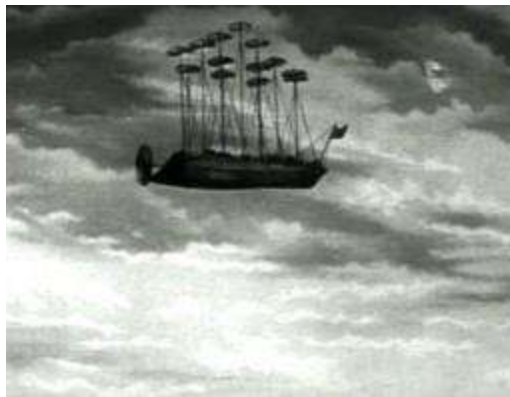
This year's event was held at the Sheraton Vancouver Airport Hotel, which meant a lot of walking back and forth between the two wings of the hotel. This feature cannot be blamed for the many panels I missed, such as Podcasting 101 or the Auroras Dinner Theatre, featuring Mily Mumford's comedy act "Distractingly Sexy: A short history of women getting f%\$#over in science". Mostly I kept showing up at least ten minutes after the start. Some events held in Britannia C were closed-door events, which is how I missed the Auroras event on Friday, and the Charles Stross reading and Q&A session on Saturday.

Interesting features may yet arise out of the intervention of Andromeda Consultants in booking this year's convention. Hospitality had a large room, and some rather good catering... Once in a while. Even hot water for tea was not continuously supplied. I was informed that the hotel was adamant that *they* must cater Hospitality, not the convention committee.

The Aurora Awards (described elsewhere) acquainted me with names and recent administration history that I hadn't know before. I now know that the award design has changed to a freestanding plastic plaque, which is a change from the award I have called "an alien vegetable slicer". (I have one of those.)

Of course there were procedural glitches. I have an impression that many of this year's convention committee were volunteering for a convention for their first time, or that no one saw much benefit in the conrunning guide on the WCSFA website. The vendors' room was also catered, but the caterers were not prepared to cater to special dietary requirements. The program book, and updated online program, and room schedule updates, only created confusion: some panels were double-booked for different times and places, such as a panel on podcasting (which did not occur after all). A meetup for conrunners was rescheduled from the restaurant to a half-hour later in a panel room. I was verbally informed (eventually) that the corrected program schedule appeared online. In other words, business as usual.

I wonder what next year at the Sheraton will be like.



Conventions 2018

In the dim backward and abysm of time, when Publishing Giants walked the earth (mighty fen of old, fen of renown ...), conventions were few, rare and small. In fact, they started out as excuses to rent hotels when you really couldn't fit a few hundred of your friends into a house party. Even by the late 1960s, conventions really weren't expected to make a profit, but to provide a meeting place.

Obviously times have changed.

What follows is an (unfortunately incomplete) list of such current conventions in the Pacific Northwest as I can verify:

November 2018

November 3-4, 2018: [Jet City Comic Show](#) in Tacoma, WA

Nov 8-11 2018 BurlyCon - Seattle, WA (from Northwest Convention League Sept. 2018 list)

Nov 8-11 2018 Anthro Northwest - Seattle, WA (from Northwest Convention League Sept. 2018 list)

November 9-11, 2018: Orycon in Portland, OR. Details TBA. See <http://orycon.org>

Nov 10-11 2018 EuCon - Eugene, OR (from Northwest Convention League Sept. 2018 list)

November 30-December 2, 2018: SMOFcon 39 in Santa Rosa, CA. See <https://smofcon36.com>

December 2018

December 2, 2018: [Central City Comic Con: The Bizarre Bazaar](#) in Selah, WA

December 2, 2018: [Victoria Comic Book Expo](#) in Victoria, BC Canada

December 6-9, 2018: [Weekend of Wizardry](#) in Tacoma, WA

January 2019

January 4-6, 2019: [Unity Days](#) in Vancouver, BC Canada

Jan 5-6, 2019 Walker Stalker/Heroes and Villains/FanFest - Portland, OR (from Northwest Convention League Sept. 2018 list)

Jan 5-6, 2019 Fandom PDX - Portland, OR (from Northwest Convention League Sept. 2018 list)

Jan 11-13, 2019: Vanhoover Pony Expo (a My Little Pony convention) – Vancouver, BC (from a handbill at VCON) – see Vanhoover.ca

Jan 11-13 2019 OrcaCon - Bellevue, WA (from Northwest Convention League Sept. 2018 list)

Jan 25-27 2019 Conflkt - Seattle, WA (from Northwest Convention League Sept. 2018 list)

February 2019

February 1-3, 2019: [Foolscap](#) in Hilton Seattle Airport, Seattle WA. GoH: Nancy Kress.

February 15-17, 2019: Radcon in Pasco, WA: see www.radcon.org

Feb 22-24 2019 Wizard World - Portland, OR (from Northwest Convention League Sept. 2018 list)

Feb 28 - Mar 3 2019 Bricks Cascade/AFOL - Portland, OR (from Northwest Convention League Sept. 2018 list)

March 2019

Mar 7-10 2019 Vancoufur - Vancouver, BC (from Northwest Convention League Sept. 2018 list)

Mar 14-17 2019 Emerald City ComiCon - Seattle, WA (from Northwest Convention League Sept. 2018 list)

Mar 22-24 2019 Capital City Comic Con - Victoria, BC (from Northwest Convention League Sept. 2018 list)

March 22-24, 2019: [Kelowna Fan Expo](#) in Kelowna, BC, Canada

Mar 28-31 2019 GameStorm - Portland, OR (from Northwest Convention League Sept. 2018 list)

Mar 29 2019 NanoCon - Longview, WA (from Northwest Convention League Sept. 2018 list)

Mar 30-31 2019 Terminal City Tabletop Convention - Vancouver, BC (from Northwest Convention League Sept. 2018 list)

March 29-31, 2019: **Creative Ink Festival** (Sponsored by *Pulp Literature*)

April 2019

Apr 13 2019 Wen-Con - Wenatchee, WA (from Northwest Convention League Sept. 2018 list)

April 18-21, 2019: [Norwescon 42](#) at the DoubleTree by Hilton Seattle Airport, in SeaTac, WA. GoHs: Mary Robinette Kowal, Tran Nguyen, Dan Koboldt, Nancy Pearl, Subterranean Press. Theme: "Don't Forget Your Towel!"

Apr 19-21 2019 Sakura-Con - Seattle, WA (from Northwest Convention League Sept. 2018 list)

May 2019

May 3-5 2019 Crypticon Seattle - Seattle, WA (from Northwest Convention League Sept. 2018 list)

May 3-5 2019 WagonCon - The Dalles, OR (from Northwest Convention League Sept. 2018 list)

May 4-5 2019 BrickCan - Richmond BC (from Northwest Convention League Sept. 2018 list)

May 17-19 2019 Everfree Northwest - Seattle, WA (from Northwest Convention League Sept. 2018 list)

May 24-26 2019 Furlandia - Portland, OR (from Northwest Convention League Sept. 2018 list)

May 31-Jun 2 2019 NW Pinball and Arcade Show - Tacoma, WA (from Northwest Convention League Sept. 2018 list)

June 2019

Jun 1-2 2019 Lilac City Comicon - Spokane, WA (from Northwest Convention League Sept. 2018 list)

June 14-16, 2019: ConComCon 26 in Portland, OR. See <https://concomcon.com>

Jun 15-16 2019 Seattle Retro Gaming - Seattle, WA (from Northwest Convention League Sept. 2018 list)

July 2019

July 4-7, 2019: Westercon 72 in Layton, UT. See www.westercon.org

Jul 27-28 2019 Radiant Northwest, Bellevue, WA (from Northwest Convention League Sept. 2018 list)

August 2019

August 9-11, 2019: When Words Collide in Calgary, AB. See www.whenwordscollide.org

August 15-19, 2019: Worldcon in Dublin, Ireland. See <https://dublin2019.com>

Aug 30 - Sep 2 2019 PAX West - Seattle, WA (from Northwest Convention League Sept. 2018 list)

September 2019

September 6-8, 2019: Rustycon in SeaTac, WA. See www.rustycon.org/2019/

October 2019

October 11-13, 2019: VCON 43 in Richmond, BC. See www.vcon.ca

Back in the 1980s I intended to gather all the conrunners' guides I could find, and try to find out what successful cons did that unsuccessful conrunners didn't do. By the time I had a reasonable digest, 2000 had come and gone. By that point I realized nobody wanted a plan for success, everybody wants to do their own thing their own way, and we continue to conceive conventions as over-complex systems that lead to chaos, anyway. No plan for success is possible. ... Obviously, the continued occurrence of conventions is proof of the intervention of the fannish ghods Ghu, Foofoo, and Roscoe in human affairs.

Garth Spencer, on Facebook, October 2018



Fan Funds

Another consequence of pre-television, pre-Internet, print-oriented fandom was the fan fund, a travel fund instituted so that a well-known fan – when fans could be well-known outside their fandom, or their region – could see and be seen by fans who knew his or her fanwriting, fanzines, or convention work. This made a lot of sense, when most fans read the same things (including the same fanzines), and shared the same activities – and especially, when intercontinental travel was usually out of the reach of average fans. The first such travel fund was set up so that the well-known Walt Willis, of fabulous Irish fandom, could visit fanzine fans in North America.

Since that time, several fan funds have been operating over transcontinental and intercontinental distances (viz.):

CUFF (the Canadian Unity Fan Fund): the “Canadian Unity Fan Fund provides for an Eastern Canadian or a Western Canadian science fiction enthusiast to attend CanVention. CanVention is the annual convention of the Canadian Science Fiction and Fantasy Association. Traditionally, the location of CanVention alternates between Eastern and Western Canada. The CUFF delegate is chosen from nominees residing in the opposite region of Canada. “CUFF was established in 1981 to help bridge the distance between science fiction enthusiasts from Eastern and Western Canada. Due to organizational and geographical barriers, the eastern and western regions of the country operated in relative isolation from each other. By bringing science fiction fans from opposite sides of Canada together, an opportunity is provided to learn from the experiences of different fan bases and regions. Finances are raised through a series of fund raising efforts, as well as donations from prominent science fiction individuals and organizations.” (from the Facebook page)

CUFF has had a rocky history, about as rocky as the very early Aurora Awards. Until a few months before the 2018 Convention, in fact, some people wondered

if this travel fund was moribund. But the supporters distributed flyers at VCON 42, so once again, supporters are resuscitating the enterprise.

DUFF (the Down Under Fan Fund) DUFF, founded in 1972 and supported by donations from SF fans all over the world, sends a delegate from Australia/New Zealand to North America, and vice versa, in alternating years. The successful nominee, after voting has taken place will then become the DUFF delegate. Delegates are chosen as active members of the SF community whom fans on the other side of the Pacific would like to meet. The delegate travels as much as possible, makes friends, radiates goodwill, and becomes the administrator until replaced by the next delegate. There is an expectation (not always fulfilled!) that delegates will write a trip report during or after their trip. Delegates' trip reports are sold to support the Fund. The current administrators of the fund are Paul Weimer in North America and Clare McDonald-Sims in Australia. Five nominators (3 Australian/New Zealand nominators and 2 North American nominators) are required for each nominee. A written platform of about 100 words should be submitted by the nominee providing some information about themselves in a fannish context. Nominees are also asked to provide a bond of at least 25 Australian or New Zealand dollars. DUFF voting is done by secret ballot, and is determined using the instant runoff method.
<https://downunderfanfund.wordpress.com/>

GUFF (the Get Under/Get-Up-and-Over Fan Fund) “GUFF was created as The Get Up-and-over Fan Fund in 1978, to complete the triangle whose existing sides were [TAFF](#) (the TransAtlantic Fan Fund, which sends sf fans between Europe and North America) and [DUFF](#) (Down Under Fan Fund, running between North America and Australia). Of necessity, the name changes to Going Under Fan Fund for southbound trips. ([See ballot for more.](#)) This page is maintained, irregularly, by [David Langford.](#)” <https://taff.org.uk/guff.html>

SEFF (Scandinavian-European Fan Fund) “was an [organization](#) that was founded in [1984](#) to provide financial contributions to Nordic SF fans to go abroad. Originally, the fund was supposed to be called SUFF (Scandinavia-UK Fan Fund). 1984 won [David Nettle](#), 1985 won [Jim Barker](#) , 1986 won [Maths Claesson](#) and 1987 won [Anders Bellis](#) . The controversies after the 1987 election round became the end of SEFF.” (Trans. <https://sv.wikipedia.org/wiki/SEFF>)

TAFF (the Trans-Atlantic Fan Fund) “The Trans-Atlantic Fan Fund was created in 1953 for the purpose of providing funds to bring well-known and popular [science fiction] fans familiar to those on both sides of the ocean across the Atlantic. Since that time TAFF has regularly brought North American fans to European conventions and European fans to North American conventions. TAFF exists solely through the support of fandom. The candidates are voted on by interested fans all over the world, and each vote is accompanied by a donation [...] These votes, and the continued generosity of fandom, are what make TAFF possible.” (TAFF ballot form; <https://taff.org.uk/>)

There have been some joke funds, of course, such as the Mid-Atlantic Fan Fund, a hypothetical fund to send some infamous fans *halfway* across the Atlantic. I once mooted the CisLunar Fan Fund, with the purpose of sending Certain People halfway to the Moon.

There is a “FanFundAdmin” email group: FanFundAdmin@groups.io.



Fanzines 2018

What follows is an (unfortunately incomplete) list of such current fanzines as I can verify, drawn from my emails, and from eFanzines.com. Other fanzines, such as *The Ottawa SF Statement* or *Pablo Lennis*, may not have appeared in 2018 for all I know.

Two or three things to note: these are all English-language fanzines (I no longer have any information about French-language fanzines, from Quebec or from anywhere else, and have never gotten a word about Spanish-language fanzines); the great majority are from North America, especially the United States; and since the rise of the Internet, a great many are now produced and distributed online.

Alexiad, Lisa & Joseph Major

Amanita, Cyril Simsa

Archive, Arthur Hlavaty

Askance, John Purcell

Askew, John Purcell

Ayatochtli, Bob Hole

BCSFazine, Felicity Walker ed.
BEAM, Nic Farey and Ulrika O'Brien
Breaking It All Down, Alex Case
Bunyip, Bob Hole
Claims Department, Chris Garcia
CounterClock, Wolf von Witting
CyberCozen, Leybl Botwinik ed.
Enter at Your Own Risk, Chuck Connor
Exhibition Hall, Chris Garcia and John Purcell
Fadeaway, Robert Jennings
FLAG, Andy Hooper
Fornax, Charles Rector
Inca, Rob Jackson
Ionisphere, N3F
iOTA, Leigh Edmonds
Journey Planet, John Coxon, James Bacon and Chris Garcia
Lightning Round, Alexander Bouchard
MT Void
Mumblings from Munchkinland, Chris Nelson
My Back Pages, Rich Lynch
New Church, Cyril Simsa
New Lamps For Old! SF Genie, ed. robin usher <robika2001@yahoo.co.uk> [is]
“currently available for download on YouScribe, although it's rather large. Around 100 pages usually, and occasionally 200 pages. I've been writing a monthly issue for 7 years, and I'm a published science fiction critic and author. Each issue of NLFO - SFG contains 10 articles on the theme of science fiction as well as critical pieces on individual authors.”
Opuntia, Dale Speirs
Origin
Random Jottings, Michael Dobson
Rat Sass, Taral Wayne
SF Commentary, Bruce Gillespie
SideTreked, from Science Fiction London (Ontario)
Skyliner, Alan White

Spartacus, Guy H. Lillian III
Sporadic, Bill Plott
Surprising Stories, John Thiel
TAFF News
The Cathartic Route (2018 Worldcon trip report), Guy H. Lillian III
The Drink Tank, Guy H. Lillian III
The Incomplete Register, Nick Farey
The Kommandeur
The National Fantasy Fan, N3F
The Obdurate Eye, Garth Spencer
The PDF Dragon, John Thiel
The Portable Museum of Science Fiction Newsletter
The Ray X X-rayer, Ray Palm
The Reluctant Famulus, Tom Sadler
The Science Fact & Fiction Concatenation
The View from Entropy Hall, Ed Meskys
The White Notebooks, Pete Young
The Zine Dump, Guy H. Lillian III
Tightbeam, N3F
Trap Door, Robert Lichtman
Vibrator, Graham Charnock
Watch the Skies, from Harrisburg, Pa. SF reading group
What It's All About, Geri Sullivan

Fanzine Archives

Garth Spencer

Individuals and SF clubs are going to accumulate fanzines, many of which are worth preserving and hauling out for examination well into the future. However, sometimes one has to move into a smaller space, or a club has to free up space and perhaps make some cash, so it is a good idea to know where to put these things, and know they won't end up in the garbage, or in the recycling.

And there we have a challenge. How are you planning for the conservation of your collection, either now or when you shuffle off this mortal coil?

Like many other enterprises, dedicated fanzine libraries depend on at least one dedicated fan, who may or may not be there. Even such a fan may see the collection he bequeathed eventually trashed by the receiving library, however famous and valuable for reference it may be. Municipal, university and national libraries periodically have to divest some of their holdings, too.

Of course, now that we have a World Wide Web, individual fans can erect their own archival websites. A few fans have done so, either as part of an organization's online presence, or as an individual project. Once again, this depends on the continuing efforts (and outlay) of dedicated fans.

What follows is an (unfortunately incomplete) list of such current archives as I can verify:

[Bowling Green State University's Browne Popular Culture Library](#). BSGU began collecting a wide range of popular culture material in the late 1960s, ranging from posters, to buttons, collectibles, fanzines and more. While their catalog lists 5000 zines, the bulk are general science fiction or other types of fanzines. As of July 2011, the library contains approximately 97 slash zines, with around 300 [gen](#) fanzines.

[Susan Smith-Clark's Fanzine Collection](#) at the National Library of Australia. In the late 1990s, [Susan Smith-Clark](#) donated a portion of her fanzine and [convention program](#) guide collection to the National Library of Australia. It currently holds 100 of her [calendars](#), and other [fan club](#)-related material.

[Temple University's Enterprising Women Collection](#). Temple University hosts a number of fanzines related to [Camille Bacon-Smith's](#) book [Enterprising Women](#) (the "Enterprising Women Collection"). They may also host a smaller Star Trek collection that focuses on [Klingons](#) (the "[Sue Frank Klingon/Star Trek](#)" collection). These collections are part of the larger Paskow Science Fiction Fanzine Collection. The finding aid for the collections are not available online so their dates and contents remain unknown. In 2007, a visitor to the Sue Frank Klingon/Star Trek collection describes "six linear feet...of [fanzines](#) and organizational [newsletters](#). These were assembled by Dr. Frank from groups within and outside of the U.S. -- fan groups are to be found in Britain, New Zealand, and Italy, among other places. The titles include "[Klingon Assault Group Force Recon](#)," "[The Pillage Voice](#)," "[Engage!](#)," "[Disruptor](#)," and "[Something Else](#)." The newsletters reflect the range of Klingon-related activities afoot in the terran world. They contain drawings, photos, recipes, letters, poems, stories, technical information, and analyses of many aspects of Klingon language and culture." ^[8]

[Texas A&M Cushing Library Fanzine Collection](#) located in College Station, Texas: TAMU began collecting general science fiction material in 1970

and added media fandom material in 2011. In addition to general media fanzines, TAMU also houses [Susan Frank's](#) Klingon Fanzine collection. As of October 2013, TAMU became the first university to begin a special collection just for [filk](#) material.

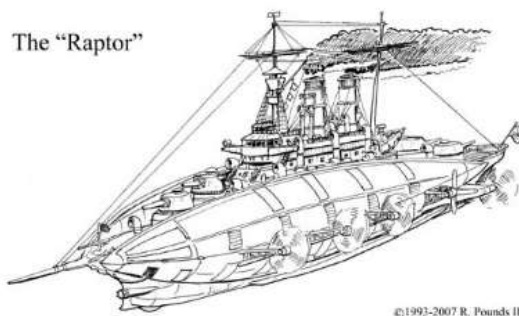
[The Fanzine Archives: A Library for the Preservation & Circulation of Fan-created Material](#), Ming Wathne's collection, also called "**Corellian Archives**" or "**The SWzine Library**"/"**The SWzine Lending Library**," that found a home at the [University of Iowa Fanzine Archives](#) through [OTW](#)

[The Professionals Circuit](#) Library

[University of California Riverside's Fanzine Collection](#). This large science fiction fanzine collection contains several hundred thousand fanzines. [Special Collection 320](#) houses approximately 1300 Star Trek [K/S slash](#) zines and printed stories.

[University of Iowa Fanzine Archives](#). The University began collecting general science fiction fanzines starting in 2004.^[7] In 2008, [Sandy Herrold](#) selected the University for her [Blake's 7](#) fanzine collection. In 2009, the [OTW](#) helped [Ming Wathne](#) place her 3,000+ [Fanzine Archives](#) which makes up the bulk of the University's collection. Other fans have followed suit and an active donation program is currently underway.

(Wikipedia)



Inventors, Makers and Mad Science 2018

What follows is an (unfortunately incomplete) list of such current Maker laboratories, inventor shops, and mad scientist lairs as I can verify:

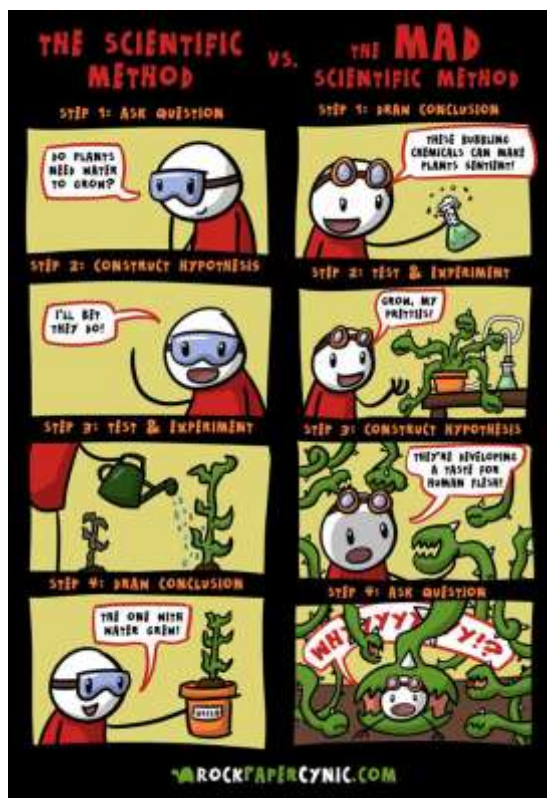
The Mad Science Forum Facebook group was established with the following mandate: "Do you have an idea for free energy, a space drive, terraforming Venus, population control, or land reclamation in Nevada or the Sahara? We want to hear from you!! All ideas welcome - just write a plausible, properly-formatted paper and we'll print the summary section here!"

There have been no takers.

“Makers Making Change is a new, non-profit initiative by the Neil Squire Society, funded by the Google Foundation, the Government of Canada, and the Vancouver Foundation. We’re committed to creating an international community of makers who support people with disabilities within their communities by creating accessibility solutions. We stand by the idea of social inclusion and a productive society that includes people with disabilities and gives them equal opportunity to contribute and participate. ...” (Learn more at www.neilsquire.ca)

Site 3 CoLaboratory “is a member-run maker space for art and technology collaboration in downtown Toronto. We have free open house nights every Thursday from 7pm - 10pm.” Members include Colin Hinz and Adrienne Everitt. (from their Facebook page)

The Vancouver Hack Space (VHS) “is a physical space where people gather to share ideas, tools, opinions, and beer. Members work on personal projects, collaborate, and learn new skills. More than just a studio space, we share knowledge in a friendly and open atmosphere. We like 3D printers, laser cutting, machining, robots, crafting, welding, electronics, coding, art, music, and more!” #104-1715 Cook St., Vancouver, BC V5Y 3J6; tel +1 (778) 330-1234; <https://vanhack.ca/wp/contact-us/> (link supplied by Davonna Struthers)





Story Of the Stars

Denny Marshall

Sat on the roof of the old house
The shingles faded with stories
The distant calling smoked hills
Border the earth and the stars
Calling like an original frame
The rustic whispers cry like wings
Voices from history and present
Soar across the deep night sky

Writers' Markets

In the 1930s and 1940s, I gather, a number of early fans harboured hopes of becoming scientists. From the 1930s until the present, quite a number of fans harboured hopes of becoming successfully published writers. Those of us who aren't hypnotized by special effects and media franchises may be interested in the following market leads. (The underlined text indicates hyperlinks.) What follows is an unfortunately incomplete, and quite indiscriminate list of such current writers' markets as I can verify; due to time constraints I must leave it

to you to distinguish the major paying markets, the small-press quarterlies, the online-only periodicals and the literary periodicals that pay in copies.

A Punk Rock Future - PERMANENTLY CLOSED - SFWA market report, Sept 2018

Abyss & Apex - temporarily closed - SFWA market report, Sept 2018

AE: The Canadian Science Fiction Review – “*AE Canadian Science Fiction* <https://aescifi.ca/> welcomes submissions from both established and emerging authors. We publish exclusively science fiction, though our interpretation of the genre can be quite inclusive. We are interested in stories from 500 to 3000 words in length. We are not soliciting poetry or screenplays at this time. Please include a brief cover letter and the full text of your story (preferably in plain text) in the body of an email addressed to submissions@aescifi.ca. We will not open any attachments. The very first thing in your subject line should be "CDN Sub" if you are a Canadian citizen or current Canadian resident, otherwise your subject line should begin with "INT Sub." This is very important, especially if you are Canadian. We publish a limited number of international stories. The subject line must also contain both the title and approximate word count of your piece, like this: "CDN Sub: 'Title of Story' (1300 words)." The cover letter should include your name, byline (if different) and a brief (50 words, at most) biography. We will contact you at the same email from which you sent your submission. Submissions must be previously unpublished (in print or online) and should be strong enough to stand alone (i.e., no excerpts from a larger work). Simultaneous submissions are accepted, but please notify us immediately if your submission is accepted for publication in another venue. Please submit no more than one story at a time. We buy First Serial and First Electronic rights and non-exclusive Audio rights. AE offers all fiction authors reimbursement of **\$0.10 CAD per word**, paid within 60 days of acceptance. [Submit a story](#) here.” - SF Canada domestic markets (Sept 2018); Ralan market list, Sept. 12, 2018; *Burnaby Writers' Society newsletter*, Sept-Oct 2018

ALFRED HITCHCOCK'S MYSTERY MAGAZINE - monthly podcasts & print/digital (except Jan/Feb & Jul/Aug double issues); mys/crime (fic). Pay: 8¢/word. Words: <12k (shorter better). RT: not given (can be >1 year; has status tracking). Reprints: no. E-subs: PREFERS! Linda Landrigan, Editor - Ralan market list, Sept. 12, 2018

ALTERATE - biannual print; literary, all genres (fic), blind subs ONLY. Pay: 6¢/word. Words: 2½k-8k. RT: acknowledgement=<24 hours; final=<21 days after that. Reprints: no. E-subs: EMAIL ONLY. R.S. Mason, Brendan Hickey, Alicia Kort, Emilio T. Jasso, & Joshua Pevner, Editors - closed to submissions until sometime in 2018 - Ralan market list, Sept. 12, 2018

AMAZING STORIES - shooting for quarterly print/ebook; sf & well written f (fic/art); aiming at 8-12 stories/issue. Pay: 6¢/word. Words: 1k-10k. RT: <1 month (may be faster in startup). Reprints: query. E-subs: ON SITE

SUBMISSION FORM*. Ira Nayman, Managing Editor - Ralan market list, Sept. 12, 2018

American Gothic Anthology - new market - SFWA market report, August 2018

ANALOG SCIENCE FICTION AND FACT - bimonthly print; sf (fic/nonfic/art).

Pay: <20k=8-10¢/word; 40k-80k serials=6¢/word; poem=\$1/line; nonfic=9¢/word. Words: fic=<20k; serials=40k-80k; nonfic=about 4k; poem=not stated. RT: 2-3 months (query after 4 months). Reprints: no. E-sub: PREFERS ONLINE FORM. Trevor Quachri, Editor - Ralan market list, Sept. 12, 2018

APEX MAGAZINE - monthly webzine/podcasts; dark speculative (fic/flash/art).

Pay: fic/flash=6¢/word; poem=25¢/line; podcasts=1¢/word. Words: fic/flash=<7½k (firm!); poem=<200 lines. RT: <30 days. Reprints: no. E-sub: OFF SITE FORM ONLY. Lesley Conner, Managing Editor Ralan market list, Sept. 12, 2018

Arsenika's Submission Window ends soon. - SFWA market report, Sept 2018

ASIMOV'S SCIENCE FICTION - bimonthly print/podcasts; sf (f&h elements OK) (fic/poem (podcasts by invitation only)).

Pay: fic: <7½k=8-10¢/word; 7½k-20k=8¢/word; poem: \$1/line; podcasts=no additional pay (usually done for all published stories). Words: fic=1k-20k (seldom buys <1k or >20k; no serials); poem=<40 lines. RT: <5 weeks average (query after 3 months). Reprints: no. E-sub: ONLINE FORM. Sheila Williams, Executive Editor - Ralan market list, Sept. 12, 2018

BAEN BOOKS “is one of the best known publishers of science fiction and fantasy. They are an independent company with good distribution. [To learn more, read the full review.](#)” (Authors Publish * 2018)

BENEATH CEASELESS SKIES - irregular e-zine & podcasts; f (fic). Pay: 6¢/word. Words: <11k (not firm). RT: 2-7 weeks. Reprints: no. E-sub: ONLY. Scott H. Andrews, Publisher/Editor-in-Chief. - Ralan market list, Sept. 12, 2018

Black Rabbit Quarterly - opened market - SFWA market report, Sept 2018

Bubble Off Plumb - new market - SFWA market report, Sept 2018

Bundoran Press Pays up to \$400 for maximum length of 7500 words at the rate of 5.5 cents per word. Hayden Trenholme d. - SF Canada domestic markets (Sept 2018)

Buzzy, Sci Fi, 0.1, up to 10k - SFWA approved markets, 2017

Cast of Wonders Flash Fiction Contest's Submission Window ends soon. - SFWA market report, Sept 2018

Challenging Destiny Archive site currently on hiatus. Closed to submissions. SF Canada domestic markets (Sept 2018)

Chiaroscuro Archive site currently on hiatus. Closed to submissions. SF Canada domestic markets (Sept 2018)

CICADA – September 2018: closed for good- Ralan market list, Sept. 12, 2018

CLARKESWORLD MAGAZINE - monthly chapbook/webzine; sf/f/h (fic - query for nonfic/art). Pay: <5k=10¢/word; >5k=8¢/word. Words: 1-16k (firm!). RT: <2 weeks. Reprints: no. E-sub: ONLINE FORM ONLY. Neil Clarke, Publisher/Editor-in-Chief - Ralan market list, Sept. 12, 2018

Collidor, Speculative, 0.10-0.25, up to 18k - SFWA approved markets, 2017

COLP - temporarily closed - SFWA market report, Sept 2018

Confrontation, Literary Genre Fic, \$175-250*, up to 7.2k, *may not amount to \$0.06/word - SFWA approved markets, 2017

CONSTELLARY TALES - quarterly ezine/podcast; sf & f, no h (fic). Pay: 6¢/word. Words: 1k-3½k. RT: <1 month. Reprints: no. E-sub: ON SITE FORM ONLY. Brian Hirt & Ken Gerber, Editors – open to submissions from Oct. 1, 2018 - Ralan market list, Sept. 12, 2018

COSMIC ROOTS AND ELDRITCH SHORES - weekly webzine/podcast; most genres (see GLs) (fic/nonfic/poem/art/video/graphic novels). Pay: fic=6¢/word; nonfic=2-6¢/word. Words: fic=1k min, no max. RT: <12 weeks. Reprints: yes (fic=2¢/word; nonfic=1-6¢/word). E-sub: ON SITE FORM ONLY. Fran Eisemann, Casey Honebrink, John Eckelkamp, Marjorie DeWitt, Emily Eisemann, Robert B. Finegold, Aaron Gudmunson, & Howard David Johnson, Editors reading periods: 21-28 Mar, 21-28 Jun, 21-28 Sep, 21-28 Dec. - Ralan market list, Sept. 12, 2018

Shores' Submission Window begins and ends soon. - SFWA market report, Sept 2018

CRICKET - 9 issues/year print/digital; most genres for readers aged 9-14, no h/dystopias/war stories (fic/nonfic/poem/art). Pay: fic=<25¢/word; poem=<\$3/line (\$25 min). Words: fic=600-6k; poem=3-35 lines). RT: 3-6 months. Reprints: yes (pays less). E-sub: OFF SITE FORM ONLY. Lonnie Plecha, Editor (Select subject: Editorial). - Ralan market list, Sept. 12, 2018

DAILY SCIENCE FICTION - every weekday email/webzine/annual print antho; sf/f/slipstrm (fic/flash/art), needs 100-200 flash/year. Pay: 8¢/word (print antho bonus=5¢/word); art=\$75-\$100). Words: 100-1½k. RT: <4 weeks. Reprints: no. E-sub: ONLINE FORM ONLY. Jonathan Laden & Michele-Lee Barasso, Editors - Ralan market list, Sept. 12, 2018

Dark Discoveries - PERMANENTLY CLOSED - SFWA market report, Sept 2018

“DAW BOOKS (the science fiction/fantasy member of the Penguin Publishing Group) accepts unagented submissions, and is now open to online submissions. For more info go to <http://www.penguin.com/publishers/daw/>.” – Burnaby Writers' Society newsletter, Sept-Oct 2018

DEEP MAGIC - bimonthly e-pub; clean sf & f (fic/art). Pay: 6¢/word (\$599 cap at 9999 words). Words: 1k-40k (9999 pay cap). RT: 10-12 weeks (do NOT query

until after 6 months!). Reprints: yes (\$200 cap at 10k words) if not available (2¢/word). E-sub: ON SITE FORM ONLY. Brendon Taylor, Charlie N. Holmberg, Jeff Wheeler, Jeremy Whitted, & Kristin Ammerman, Editors open to fiction & art submissions - Ralan market list, Sept. 12, 2018

DIABOLICAL PLOTS - twice per month webzine/email/e-book (one 2k story); sf/f/h (fic); 1 story/month. Pay: 8¢/word. Words: <3½k. RT: <30 days after sub period closes. Reprints: no. E-sub: ONLY. David Steffen, Editor (- Ralan market list, Sept. 12, 2018

Do Not Go Quietly permanently closes soon. - SFWA market report, Sept 2018

ELLERY QUEEN'S MYSTERY MAGAZINE - monthly print/digital, 2 X issues: Jan/Feb & Jul/Aug; mys (fic/flash/photo). Pay: 5-8¢/word. Words: 250-20k (prefers 2½-8k). RT: <3 months. Reprints: non-US considered. E-sub: ONLINE FORM ONLY. Sandy Marlowe, Editor (- Ralan market list, Sept. 12, 2018

ESCAPE POD - NOTE: this e-zine appears on the Under1K/Poetry/Audio/Twitter/Humor markets page, but it is an SFWA qualified pro market. - open for general submissions - begins and ends soon. - SFWA market report, Sept 2018; Ralan market list, Sept. 12, 2018

Escape Pod's "Artemis Rising" Limited Demographic Submission Window - Writers who identify at any time and to any degree as women ends soon. - SFWA market report, Sept 2018

Exile Editions Pays up to \$500 for maximum length of 10,000 words at the rate of 5 cents per word from Canadian authors only. Current anthology closes July 2, 2014. SF Canada domestic markets (Sept 2018)

Fantastic Stories of the Imagination, SFF, 0.15, up to 3k - SFWA approved markets, 2017

Fantasy & Science Fiction (F&SF) - opened market - SFWA market report, August 2018

FIRESIDE MAGAZINE - weekly web publication; any genre, esp. sf & f (fic/poem/art). Pay: flash/fic=12.5¢/word; poem=\$100. Words: flash=<1k; fic=1k-4k; poem=<100 lines. RT: roughly 1 month after DL. Reprints: no. E-sub: OFF SITE FORM ONLY. Julia Rios, Editor ; Poem submissions: 24-31 October 2018; flash/fiction submissions: 15-31 December 2018- Ralan market list, Sept. 12, 2018

FLASH FICTION ONLINE - NOTE: this e-zine appears on the Under1K/Poetry/Audio/Twitter/Humor markets page, but it is an SFWA qualified pro market. - Ralan market list, Sept. 12, 2018

Fright Podcast - PERMANENTLY CLOSED - SFWA market report, Sept 2018

FUTURES - NOTE: this e-zine appears on the Under1K/Poetry/Audio/Twitter/Humor markets page, but it is an SFWA qualified pro market.- Ralan market list, Sept. 12, 2018

GALAXY'S EDGE - bimonthly webzine with print/e-pub editions; sf & f in all sub-genres (fic/flash). Pay: 7¢/word. Words: <7k (prefers shorter works). RT: <6 weeks (do NOT inquire before!). Reprints: no. E-sub: EMAIL ONLY. Mike Resnick, Editor - Ralan market list, Sept. 12, 2018

Glimmer Train, Any, \$700, up to 11k, - SFWA approved markets, 2017

GRANTVILLE GAZETTE - monthly e-zine; AltHist, Eric Flint's 1632 Universe (fic/nonfic); actively seeking new writers. Pay: 6¢/word. Words: 7½-10k (not firm). RT: 2-4 weeks. Reprints: no. E-sub: ONLINE FORM. Walt Boyes, Editor-in-Chief (- Ralan market list, Sept. 12, 2018

Grievous Angel (Urban Fantasist) - PERMANENTLY CLOSED - SFWA market report, Sept 2018

GRIMDARK MAGAZINE - quarterly print/e-zine; grimdark f/grimdardark sf (fic). Pay: AU7¢/word. Words: <4k (considers serial novellas). RT: <6 weeks . Reprints: yes; <6k (AU1¢/word). E-sub: ONLY. Adrian Collins, Editor (next reading period, TBA- Ralan market list, Sept. 12, 2018

Here Be Monsters Pays flat rate of \$30 for maximum length of 10,000 words from Canadian authors only. Current anthology closes July 30, 2012. SF Canada domestic markets (Sept 2018)

HIGHLIGHTS - monthly print; humor/mys/sports/holiday/adv/trad. tale reboots/urban/world cultures (fic/nonfic/poem/cartoons/crafts/puzzles); for readers ages 6-12. Pay: fic/nonfic=\$175 & up; poem=\$40 & up (buys all rights, does not pay writers under 16). Words: <750 /see GLs); poem=<16 lines. RT: unknown. Reprints: no. E-sub: OFF SITE FORM ONLY. Christine French Cully, Editor-in-Chief - Ralan market list, Sept. 12, 2018

Ideomancer Pays up to \$40 for maximum length of 7000 words at the rate of 3 cents per word. SF Canada domestic markets (Sept 2018)

IGMS (Orson Scott Card's Intergalactic Medicine Show) - bimonthly e-zine; f/sf (fic/art). Pay: 6¢/word. Words: <17½k (query if longer). RT: <3 months. Reprints: if obscure. E-sub: ONLINE FORM. Scott M. Roberts, Editor - Ralan market list, Sept. 12, 2018

ISSUES IN EARTH SCIENCE - biennial webzine; sf/f/mild h/other with Earth Science component (fic/nonfic on a topic). Pay: 6¢/word (\$60 min.). Words: fic=1k-3k; nonfic=½k-1k. RT: < 3 months. Reprints: rarely. E-sub: ONLY. Russ & Mary Colson, Editors (Q). Reading - Ralan market list, Sept. 12, 2018

Kasma Science Fiction Magazine Pays flat rate of \$25 for maximum length of 4000 words. SF Canada domestic markets (Sept 2018)

Lackington's - Pays up to \$50 for maximum length of 5000 words at the rate of 1 cent per word. SF Canada domestic markets (Sept 2018)

LIGHTSPEED - monthly webzine; sf/f original (fic/art), also considers for Nightmare (DO NOT SUBMIT TO BOTH!). Pay: 8¢/word. Words: 1½k-

7&frac10;k (prefers <5k). RT: <2 weeks. Reprints: sf/f, if not currently online (at 2¢/word). E-sub: OFF SITE FORM ONLY. John Joseph Adams, Editor/Publisher (- Ralan market list, Sept. 12, 2018)

Midnight Breakfast - temporarily closed - SFWA market report, Sept 2018

MYSTERION - monthly e-zine; Christian sf/f/h (fic/art), 1 story/issue. Pay: fic=6¢/word; art=\$100. Words: <8k. RT: <2 months. Reprints: yes (at 3¢/word). E-sub: OFF SITE FORM ONLY. Donald S. Crankshaw & Kristin Janz, Editors - Ralan market list, Sept. 12, 2018

Neo-opsis Science Fiction Magazine Pays up to \$125 at the rate of 2.5 cents per word. Open to submissions from Sept.1 to Oct. 31, 2012. SF Canada domestic markets (Sept 2018)

NIGHTMARE MAGAZINE - monthly webzine; all h/df (fic/art), also considers for Lightspeed (DO NOT SUBMIT TO BOTH!). Pay: 6¢/word. Words: 1½k-7½k (prefers <5k). RT: <2 weeks. Reprints: if not currently online (1¢/word). E-sub: OFF SITE FORM ONLY. John Joseph Adams, Editor/Publisher (- Ralan market list, Sept. 12, 2018)

Occult Detective Quarterly: “This magazine comes out four times a year and features new & classic occult detective fiction as well as articles, news and reviews! Submission details are available in the Files section. The magazine is edited by John Linwood Grant, Sam Gafford and Dave Brzeski. Website hosted at greydogtales.com.” (From Facebook, November 2018)

On Spec, the Canadian magazine of the fantastic Pays up to \$200 for maximum length of 6000 words. Open to submissions from Dec.1, 2012 to Jan.15, 2013. SF Canada domestic markets (Sept 2018)

One Story, Any, \$500, 3-8k, - SFWA approved markets, 2017

PodCastle’s “Artemis Rising” Limited Demographic Submission Window – Writers who identify at any time and to any degree as women ends soon. - SFWA market report, Sept 2018

Polar Borealis (<http://polarborealis.ca/>) “is a Canadian semi-pro non-profit Science Fiction online PDF Magazine published by R. Graeme Cameron at least three times a year. POLAR BOREALIS buys First Publication (or Reprint) English Language World Serial Online (PDF) Internet Rights from Canadian Science Fiction Genre Authors, Poets and Artists. Copyright belongs to the contributors by-lined, and no portion of this magazine may be reproduced without consent from the individual Author, Poet, or Artist. POLAR BOREALIS offers the following Payment Rates: Short Stories of three thousand words or less in length – one (1) cent a word; Poem – \$10.00; Cover Illustration – \$40.00; Interior Illustration – \$20.00; “Fillo” Illustration – \$5.00. To request to be added to the subscription list, ask questions, or send letters of comment, contact Publisher & Editor R. Graeme Cameron at: < The Graeme >.” (*Pulp Literature*, Sept 2018; *Polar Borealis*, November 2018)

Postscripts to Darkness Pays flat rate of \$25 for maximum length of 3500 words. SF Canada domestic markets (Sept 2018)

Pseudopod's General Submission Window begins soon. - SFWA market report, Sept 2018

Pulp Literature - Short fiction submissions are currently closed. Poetry and artwork are welcome all year round. Please read our **guidelines** carefully. We strongly recommend you read an **issue or two** of the magazine to familiarize yourself with our tastes before submitting. * It takes us 3 - 6 months to go through all the submissions that come in in a given period. The longer it takes you to hear from us, the more likely it is we are considering your piece. Please don't inquire about the status of your story. If it's a good fit, we'll contact you. * We pay \$0.035 - \$0.07 per word for short stories to 7000 words, \$0.025 - \$0.05 per word between 7000 and 10,000 words, and \$0.015 - \$0.035 per word for works over 10,000 words. (*Pulp Literature*, Sept. 2018)

Razorgirlpress.com - according to Alisha Knaff's card (aknaff@razorgirlpress.com) "publishing exquisite prose, fantastical adventure, and wild otherworlds" - see www.razorgirlpress.com

Resisting Fascism - PERMANENTLY CLOSED - SFWA market report, Sept 2018

Retro Future - PERMANENTLY CLOSED - SFWA market report, Sept 2018

Riptide Publishing - opened market - SFWA market report, Sept 2018

Skysong Press Archive site currently on hiatus. Closed to submissions. SF Canada domestic markets (Sept 2018)

Solaris, Science-fiction et fantastique Nous préférons les textes d'une longueur inférieure à 8000 mots, encore que nous puissions publier des textes jusqu'à 12000 mots environ. Il n'y a pas de longueur minimale. SF Canada domestic markets (Sept 2018)

SteamPunk Magazine - PERMANENTLY CLOSED - SFWA market report, Sept 2018

Sterling Magazine Pays flat rate of \$25 for maximum length of 3000 words. Open to submissions during reading periods Jan-Mar and Aug-Oct. SF Canada domestic markets (Sept 2018)

STRANGE HORIZONS - weekly webzine/podcasts; SpecFic, broadly defined (fic/nonfic/poem/art). Pay: fic=8¢/word (\$60 min); nonfic=<\$80; poem=\$40; art=<\$200. Words: fic=<10k (prefers <5k), nonfic=1k-5k (not firm); poem=no limit. RT: fic=<40 days (varies by department). Reprints: no. E-subs: FICTION: OFF SITE FORM. Vajra Chandrasekera, Lila Garrott, Catherine Krahe, An Owomoyela, Fiction Editors PERMANENT MARKET NOTE: submission form resets each Monday night UTC & closes when queue is full (which is fast!) - Ralan market list, Sept. 12, 2018

Terraform, Speculative, 0.2, up to 2k - SFWA approved markets, 2017

Tesseract Books Pays up to \$150 for maximum length of 5000 words from Canadian authors only. Current anthology closes Dec.31, 2013. SF Canada domestic markets (Sept 2018)

The Book Smugglers, Speculative, 0.06, 1.5-8.3*, *pubs up to 17.5k but not at \$0.06/word - SFWA approved markets, 2017

THE DARK - monthly e-zine/some podcast; df/MagReal/dark sf/surreal (fic/art). Pay: 6¢/word. Words: 2k-6k (query if longer). RT: <1 month. Reprints: yes (1¢/word). E-sub: ONLY. Sean Wallace & Silvia Moreno-Garcia, Co-editors - Ralan market list, Sept. 12, 2018

The First Line, Any, Varies, 300-400*, Must write with first line given. *only pays \$0.06/word up to 400 words - SFWA approved markets, 2017

The Furious Gazelle Halloween Contest - opened market - SFWA market report, Sept 2018

The Ginger Collect - opened market - SFWA market report, Sept 2018

The Gloaming Magazine Temporarily Closed to submissions. SF Canada domestic markets (Sept 2018)

The Magazine of FANTASY & SCIENCE FICTION - bimonthly print; f/sf (humor OK) (fic/art queries). Pay: 7-12¢/word. Words: <25k. RT: <8 weeks. Reprints: no. E-sub: PREFERS OFF SITE FORM. Charles Coleman Finlay, Editor; Gordon Van Gelder, Publisher - Ralan market list, Sept. 12, 2018

THE SCHOOL MAGAZINE - 10x/year print, 4 titles; most genres (fic/plays/nonfic(query 1st)/poem/art(query first)), Australian children's (11+) interests/point of view. Pay: prose=A\$270/1k words; poem=A\$47-A\$198 (based on length) +2 copies. Words: fic/plays=<2k (not firm); poem=prefers <30 lines. RT: about 4 months. Reprints: no. E-sub: NONE, but responds via email. Alan Edwards, Editor - Ralan market list, Sept. 12, 2018

Third Person Press No current calls for submissions. SF Canada domestic markets (Sept 2018)

Tor.com, Speculative, 0.1-0.25, up to 12k, - SFWA approved markets, 2017

Uncanny - opened market, Speculative, 0.08, 750-6k - SFWA market report, Sept 2018

UNCANNY: A Magazine of Science Fiction and Fantasy - bimonthly e-book/monthly webzine/podcast; sf & f (fic/poem; art queries). Pay: Fic=8¢/word; poem=\$30. Words: fic=¾k-6k; poem=no limit. RT: <45 days. Reprints: solicited only (1¢/word);. E-sub: ONLY. Lynne M. Thomas & Michael Damian Thomas, Editors - Ralan market list, Sept. 12, 2018

UNIDENTIFIED FUNNY OBJECTS - annual print/ebook/audio; sf/f humor (fic). Pay: 10¢/word +copy; 25 stories/issue. Words: 500-5k. RT: <30 days. Reprints: no. E-sub: ON SITE FORM ONLY. Alex Shvartsman, Editor (- Ralan market list, Sept. 12, 2018

UNIVERSE ANNEX - a dept. of Grantville Gazette; bimonthly webzine, 1 story per issue; sf & f adventure (fic); actively seeking new writers. Pay: 6¢/word. Words: <15k (not firm). RT: none per se; selection occurs within 3 months of last revision. Reprints: no. E-sub: POST AT BAEN'S BAR. Walt Boyes, Editor-in-Chief - Ralan market list, Sept. 12, 2018

VISIONS - semiannual print; sf only (micro/flash/fic/nonfic). Pay: ~6¢/word. Words: <5k. RT: 1-2 months. Reprints: query. E-sub: EMAIL ONLY. Mathieu Triay, Editor next reading period, TBA- Ralan market list, Sept. 12, 2018

Vulgata Magazine Archive site currently on hiatus. Closed to submissions. SF Canada domestic markets (Sept 2018)

Weird Mask - new market - SFWA market report, Sept 2018

Words Without Master, Sword & Sorcery, \$200, up to 2.5k, - SFWA approved markets, 2017

Young Explorer's Adventure Guide Series - opened market - SFWA market report, August 2018

ZOETROPE: ALL-STORY - quarterly print/some content on web site; all genres (fic/plays). Pay: pro. Words: <7k. RT: not given. Reprints: no. E-sub: NONE. Michael Ray, Editor - closed to general submissions until 1 June 2019; contest is open - Ralan market list, Sept. 12, 2018

COMPELLING SCIENCE FICTION - irregular webzine/e-zine, infrequent audio; plausible sf (mostly) (fic). Pay: 6¢/word. Words: 1k-10k. RT: <6 weeks (accepted works only). Reprints: yes, 1¢/word. E-sub: EMAIL ONLY. Joe Stech, Editor (next submission period will be 1 October to 1 December 2018 - Ralan market list, Sept. 12, 2018

##

Remember, kids: you have to write, keep writing, submit what you write, resubmit stories rejected by one market to another market, and refrain from rewriting except as editors require ... and not quit your day job. Very few people get rich by writing.

##

So ...

what have I forgotten?