

SOL RISING

December 2009

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The Newsletter of The Friends of the Merrill Collection of Science Fiction, Speculation and Fantasy

The Office is Open



Starting in February, writer Karl Schroeder begins his four-month tenure as the Merrill's Writer in Residence. A two-time Aurora Award winner, Mr. Schroeder is also the author of eight novels. For more on the latest Writer in Residence, please see page 12.

SOL RISING
Friends of the Merrill Collection

Number 41, December 2009

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From the Collection Head

A Child's Garden of Book People

By Lorna Toolis

Genre fiction, with few exceptions is extremely structured: it requires a beginning, a middle, and an end. Something has to happen, somebody has to do something about whatever happened, and something has to change. As fantasy author Dennis McKiernan said, "The story begins when something changes. The adventure begins when something goes wrong."

People who like science fiction and fantasy often enjoy other forms of genre fiction. A noted sf specialty store in New York used to interfile mystery and historical fiction on the shelves along with the science fiction and fantasy. It was worth the store's time to carry Elizabeth Peters, Tony Hillerman and Alexander Kent because people who will buy one genre will often buy others.

The science fiction community has always had an enormous number of organizations, clubs, and conferences. Therefore it seemed likely that people with other interests do likewise. Everyone knows about The Bootmakers, Sherlockian enthusiasts, but the Internet has been a gift, allowing book people with specific interests to find each other.

The November issue of *Ansible* quoted a member of the Jane Austen Society of North America, who refers to sf readers as "a special kind of person who has special weird things they go to and meet each other." This gentleman then went to on mention he was attending an event sponsored by the JASNA, including a "Fashion Demonstration, 'Dressing Mr. Darcy', and "Workshops: Dance, Reticule, Silhouette."

Janites, of course, are everywhere. *The Republic of Pemberly* tells you it is: "Your haven in a world programmed to misunderstand an obsession with things Austen," <http://www.pemberley.com/>. This strikes a chord with the staff at the Merrill Collection, who found the recent publication of *Pride, Prejudice and Zombies* a sad thing – Merrill staff are all hard-core Janites.

Checking out another universal favourite led to a Georgette Heyer website at <http://www.georgette-heyer.com/>, which in turn led to a Regency Web ring. Web rings are a wonderful invention, allowing readers to access many websites in the same subject area with a minimal amount of effort. Jane Aiken Hodge's admirable biography of Georgette Heyer mentions that Heyer was always grieved that her novels

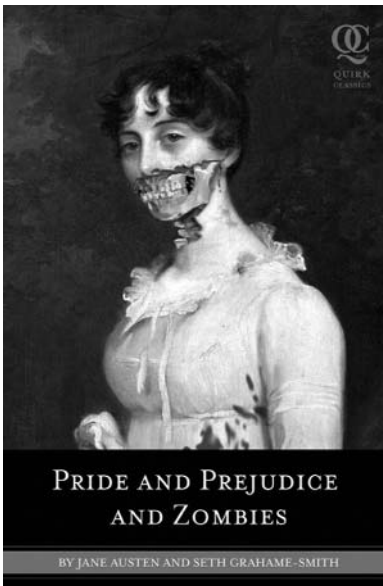
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Pride and Prejudice and Zombies. *Proof positive that Janites are everywhere!*

periods in which she set her fiction. This could become a way of life unless one is cautious. <http://groups.yahoo.com/group/marzipan/>
<http://www.dorothydunnnett.co.uk/duwg.htm>

A more general interest takes readers and potential members to The Historical Novel Society, <http://www.historicalnovelsociety.org/>. The HNS sells memberships: members receive a useful monthly newsletter, reviewing the historical fiction published in that month. Their web site at <http://www.historicalnovelsociety.org/> lists other publications, the quarterly *Historical Novels Review Magazine*, and *Solander*, published twice yearly, which contains interviews with writers of historical fiction and retrospectives about the work of major authors in the field. The HNS also sponsors an annual conference which alternates between the UK and North America.

Oriental Menace almost counts as historical fiction and it takes us into pulp territory. This article was meant to highlight the interests of groups outside the sf community, but I cannot resist listing <http://www.njedge.net/~knapp/FuFrames.htm>, which gives information about Sax Rohmer, his most famous creation, the sinister Dr. Fu Manchu, and his other works as well.

Western fiction is another genre which of necessity falls into the historical fiction category. Easily available until ten or fifteen years ago, it now seems to be disappearing from bookstores, although Western movies are still occasionally made. Enthusiasts have found each other on the Internet, and a few of the sites are listed below, but other than mainstream novels such as *Lonesome Dove*, and hybrid of western and fantasy fiction, such as Emma Bull's novel *Territory*, western novels are scarce. This appears to be a genre form in the process of becoming extinct, rather like

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were never seriously reviewed because they were perceived as romances and of all the genres, romances gets the least respect. She had to settle for selling millions of copies, which is a problem familiar to genre readers. Stephen King makes the same complaint.

Josephine Tey's influential novel, *The Daughter of Time*, persuades the reader to see Richard III as a ruler greatly wronged by history. Richard III has almost as many fans as Jane Austen, all dedicated to rescuing his reputation from vile Tudor propaganda. The Richard III Society (<http://www.richardiii.net/>) has branches in the UK, the US, and Canada.

Dorothy Dunnnett's Lymond and Niccolo books are widely loved, and in addition to the Dunnnett web page at <http://www.dorothydunnnett.co.uk/> there are several sites one can go to for ferociously intelligent discussion of the books and historical

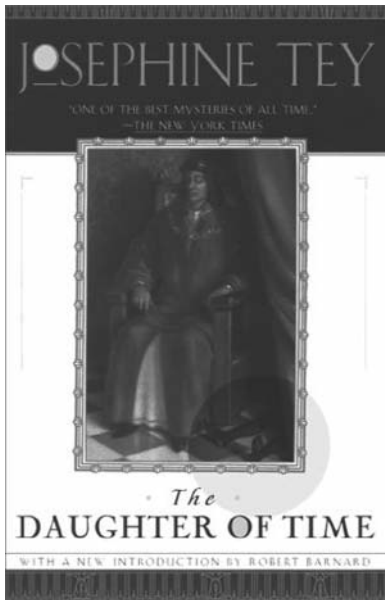
SOL RISING
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Number 41 December 2009
Special Notes

MEMBERSHIPS MAKE EXCELLENT GIFTS!

Memberships in the Friends of the Merrill Collection now run between January 1 and December 31. This change in the membership year makes a membership in the Friends of the Merrill Collection a perfect stocking stuffer! Just copy the form on the back of this newsletter and send it to the address shown with a cheque and your friends and family are ready to start the New Year!

**DONATIONS:
HOW THEY WORK**

Your thirty-five dollar membership generates an income tax receipt for that amount, as do all cash donations over the membership fee. The Toronto Public Library Foundation mails the receipt to you and you claim it as a charitable donation the next time you do your income tax. The money that you donate is moved into the Merrill Collection's book budget and enables the Collection to purchase that many more books. Think of it as a means of directing the use of your tax dollars – what better use could the library make of your money than buying books?



The *Daughter of Time* encouraged readers to look at Richard III in a new light

the books they love.

I cannot finish without mentioning the Friends of Freddy. I did not encounter *Freddy the Pig* as a child, and hence I have no great desire to join the Friends of Freddy, but I was fascinated to learn that in October, they had a conference in New Jersey. I wonder what they talked about – Freddy, presumably, but so what about him? I noodled around the Internet for a while, learning more about Freddy. There is a Facebook page too.

<http://www.freddythepig.org/#>
http://en.wikipedia.org/wiki/Freddy_the_Pig

There will be more in this vein in the next Sol Rising.

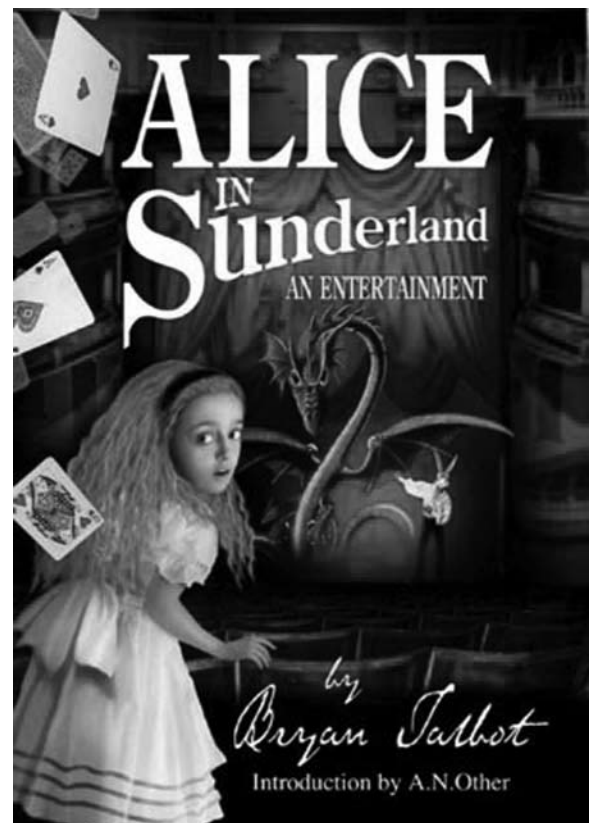
Right: The book launch for Bryan Talbot's Alice in Sunderland was held at the Merril

the sports pulp fiction of the 1930s and 1940s. Most of the sites I found were links to writers long since deceased.

<http://www.westernauthors.com/default.asp>
<http://www.zanegrecabin.org/membership.htm>
<http://www.louislamour.com/community/guests5.htm>

There are an enormous number of people interested in children's books, so many that it is not possible to include them in this piece, but I wanted to mention The Lewis Carroll Society. It first came to my attention in 2008, when the Merril Collection hosted a book launch for Bryan Talbot's wonderful graphic novel *Alice in Sunderland*. The Society exists to encourage research into the life and works of Lewis Carroll (Charles Lutwidge Dodgson). They publish a newsletter and a journal and their website has a number of interesting links, including a list of web sites displaying art inspired by *Alice In Wonderland*. <http://lewis Carroll Society.org.uk/>

I will revisit this topic and write about more enthusiasts in the next *Sol Rising*, because I haven't talked about the Sherlockians — there are rather a lot of Sherlockians — or the general mystery sites or anything about the illustration sites. I think anyone who likes the fiction will likewise be interested in the illustrators of



Bad Movies We Really Love!

Barbarella: The Greatest Psychedelic Science Fiction Sex Comedy Ever Made!

By Jamie Fraser



Editor's Note: Yes, the poster really does say that. No, I didn't believe it either.

attached to the screenplay. There was a strong campaign to promote the movie. A series of spectacular posters for the film was created and they were widely distributed. Attention-grabbing taglines for the film were put out. "Who seduces an angel?, Who strips in space?, Who conveys love by hand?, Who gives up the pill?, Who takes sex to outer space?, Who's the girl of the 21st century?, Who nearly dies of pleasure?"

And the classic, "The space age adventuress whose sex-ploits are among the most bizaare ever seen."

However the finished product did not exactly live up to it's promises. The film kept to the spirit of the comic strip as a humorous send up of the Buck Rogers or Flash Gordon films. But like the old saying, the spirit may be willing but the celluloid is weak. While the film is funny at times it's nowhere near as witty as Southern's other work. Undoubtedly this was due to the seven other screenwriters who contributed to the film. The plot has Barbarella an agent for the President of Earth. She is assigned to retrieve the brilliant but evil scientist Dr. Durand-Durand from the planet SoGo in order to save the Earth. This simple premise allows for Barbarella to end up in a series of ever more erotic situations. The most famous sequence shows Fonda undressing in zero-gravity during the opening credits.

She encounters sadistic children with carnivorous dolls, a somewhat inadequate revolutionary, seduces a blind angel (Law) and has an awesome scene with the decadent lesbian Black Queen, played perfectly by Pallenberg who was one of Europe's leading sex symbols of the 1960s. The most controversial of the frequent but not explicit sex scenes has her being tortured with the Excessive Machine, an organ-like device (the musical organ, get your mind out of the gutter)

While searching for an appropriate film I was shocked to discover that we had never covered the 1968 cult favorite, *Barbarella*. It was a critical and financial flop when first released but it has gone on to become a camp classic. Based on a comic strip by French artist Jean Claude Forest it details the sexual adventures of a scantily clad blond astronaut. In keeping with the French theme it was directed by noted auteur Roger Vadim and filmed primarily in France. On paper the film looked promising, it had a great cast: John Phillip Law, Milo O'Shea, David Hemmings and Anita Pallenberg. Plus Vadim cast his then wife Jane Fonda in the risqué role of Barbarella. And popular author and screenwriter Terry Southern (*Easy Rider*, *Dr. Strangelove*, *Candy*) was

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Phyllis Gotlieb, 1926 – 2009

By Taral Wayne



In a ceremony held at the Merrill collection in 2008 Phyllis Gotlieb was awarded a lifetime achievement award from SF Canada. Photo by Andrew Specht.

and Guy Gavriel Kay had not yet moved to Canada. Donald Kingsbury, Tanya Huff, Elizabeth Vonarburg, Charles de Lint, Nalo Hopkinson, Robert J. Sawyer and Robert Charles Wilson all lay in the future.

But for more than twenty years, Phyllis Gotlieb and Canadian sf were all but synonymous. As a younger woman, she had been first among Canadian poets. Then in 1964 she wrote her first science fiction novel, *Sunburst*. It became a classic among those who knew their genre, and it stood alongside a body of magazine stories written to the same high standard. We were flattered to have her attend our piddling little writers' workshop.

Unfortunately, we frittered away the privilege. We had a few more workshop meetings, but it was plain that almost no-one was working between them. What little was being brought for reading was wretched. One of our group clearly had issues to resolve, and never failed to have a few pages of disturbingly violent and angry prose to share. The only other participant who took the workshop seriously wrote at a grade three level. The rest of us had discovered fanzines, and were distracted by writing for egoboo, rather than for the remote possibility of professional publication someday. We discreetly stopped asking Phyllis to attend, and the workshops no longer appeared in the club schedule.

That might have been the end of our acquaintance, but I stayed in touch with Phyllis for reasons that are no longer clear. It might have been because I was OSFiC secretary, and it was up to me to keep in touch officially. It got to be a pleasant duty that I continued even when I gave up responsibility for the club newsletters.

During the years after the workshop, Phyllis seemed to overcome some internal inertia. Her first new full length work since the 60s was *O, Master Caliban*, published in 1976. She wrote *Heart of Red Iron*, as a sequel in 1989. In 1998 Phyllis began a new series with *Flesh and Gold*, finishing it with *Violent Stars* the year after. *Mindworlds* followed in 2002, and her last novel, *Birthstones*, was published in 2007. And that was all, unfortunately. Even though she had

- continued on next page

reduced the wait between her novels significantly, Phyllis was always a perfectionist as a writer, and perfection is a slow process.

There were two collections of Phyllis's short stories that helped make up for the long waits between novels. *Son of the Morning and Other Stories* (1983) was a mass market paperback original, and brought most of her best short work to readers for the first time since their magazine publications. In 1995, Tesseract Books brought a number of other short stories to a smaller audience. *Blue Apes* appeared in both a paperback and hard bound edition.

(A good collection of Phyllis' work ought to include a copy of *Works*, her 1978 one-volume collection of poetry as well. And perhaps *Tesseract 2*, the one anthology she co-edited.)

By the time Phyllis wrote her third novel, she was no longer the only sf writer in the country. Nor perhaps the most prominent. New names appeared regularly through the 80's and 90's, more than one of the newcomers rising to real prominence by any measure. But Phyllis was recognized by one and all as the Godmother of sf in Canada. She was repeatedly honored in that role. Her skill was an inspiration to all, and her efforts to help fledgling writers were appreciated universally.

Of course, I was not one of her more likely bets. Phyllis never lost faith in me, despite years in which I messed around in fandom and was unable to make a real foothold as a professional illustrator. She encouraged me, gave aid when needed, and was a good friend regardless of unpromising returns on her investment.

Phyllis passed away about a week before I heard the news from Bob (Robert Charles) Wilson. He thought I knew. Sadly no, but who would have thought to inform me? Bob had read that the cause of death was complications due to a ruptured appendix. It's all the more tragic because it sounds so routine. Surely modern medicine can mop up some infected leakage? But it doesn't take very much to stop the clock on a life that's in its 80s.

The last time I saw Phyllis was at her 80th birthday party. I brought a friend and introduced him. We spoke a little to the family, her husband Calvin (who I knew slightly), and helped ourselves to the buffet. Phyllis sat in the middle of the community room, and spoke with everyone as they passed by. But after what seemed only a short time, she was fatigued and went upstairs to rest. My friend and I stayed a while longer, and left also. It's hard to believe it was three years ago and not just last year.

After the party, we continued to talk on the phone from time to time. Sometimes I'd e-mail her this or that article I'd written, for her comments. For weeks, now, I'd been thinking I should make another call. I had been putting it off, and putting it off, since Phyllis could only talk on the phone for a few minutes, before tiring. Now, as you always do, I kick myself for not making the effort.

The irony, the sickeningly unfunny twist in the tale, is that this year I might finally have rewarded Phyllis's faith in me. Although I've been several times on the ballot for best fanartist, the Hugo has remained elusive. This year, at Anticipation, I'm rather hopeful that things will go differently. Being the fan Guest of Honour is an advantage I'm not reluctant to flaunt, and there's encouraging buzz in fandom that this is "my" year. I may finally come home with one of the silver rockets. Phyllis would have been proud of me. Unfortunately... if the outcome is all I could hope for, it still comes too late to phone her with the happy news.

I'll feel as though I'd let Phyllis down despite everything.

Still, she didn't doubt me for one minute before, so perhaps the Hugo would only be an anticlimax anyway.

Thank you, Phyllis, thank you.

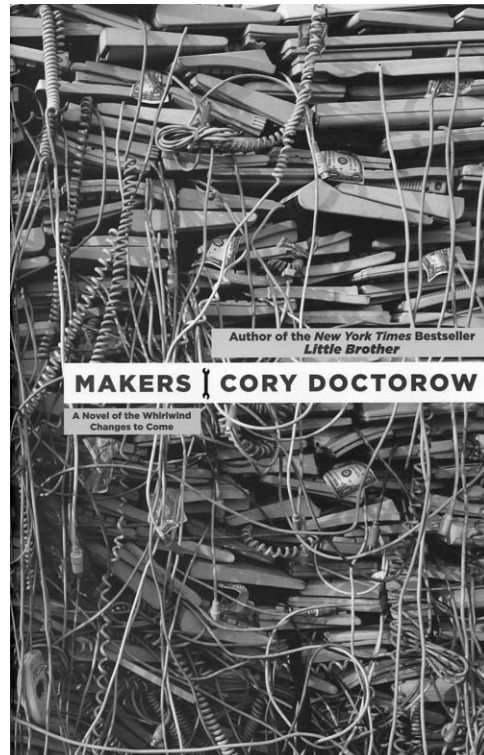
Makers at the

A special photo spread by Annete Mocek and Steve Wong

The Friends of the Merrill Collection sponsored a book launch for boing boing editor Cory Doctorow's new novel, *Makers*. The launch was held in the Merrill Collection reading room on Thursday, November 12. Cory talked to a large audience, over 150 people, talking about his novel, copyright issues, writing science fiction and then answered audience questions. He finished the evening by signing copies of his books.



Cory and Friends of the Merrill Chair Chris Szego trade some witty banter in front of a capacity crowd



Makers is Doctorow's third full-length novel

Copies of Makers, available for sale at the launch, sold well.



Merril Collection



By the time the signing started the line snaked its way all through the collection....

...and into the hall.



At the head of the line, fans conversed with Doctorow as he signed their books.

Mind Candy

By: Lorna Toolis



The cover to Spectrum 15

Images have always been important in the science fiction and fantasy field. The number of questions pertaining to illustrations at the Merril Collection has steadily increased over the last decade, together with the number of science fiction and fantasy art books published. The *Spectrum* collections, currently edited by Cathy Fenner & Arnie Fenner and published by Underwood Books, are particularly influential. The annual *Spectrum* collection reproduces the best fantastic illustrations of the year, from widely diverse sources, not limited to just sf & f cover art.

In September, The Society of Illustrators hosted the Spectrum Exhibition, the original works on display, before the annual publication came out. Some of the artists are familiar to people who follow sf & f, others are artists whose work incorporated fantastic themes, but are new to the genre.

In addition to hosting the temporary exhibitions, The Society of Illustrators has a permanent collection. Their building in New York's East Side is open to the public, and on the second floor there are wonderful cartoons by members, and hilarious memorabilia regarding the Society's early activities.

<http://societyillustrators.org/index.cms>.

Prints of some of the pieces are available from the artists' websites. However, in at least one case, *Fine Dining* by artist Bill Carman, the artist does not accept PayPal from Canadian sources.

The Merril Collection has maintained an organizational membership in the Association of Science Fiction and Fantasy Artists, ASFA, (<http://www.asfa-art.org/>), for many years. ASFA gives the Chesley Awards every year at the world science fiction convention. The Chesley Awards are given to the artists for the best sf & f art published in that calendar year. The art nominated is posted on their web site, as the field is so wide that few sources will be able to provide all of the nominated pieces.

With the advent of the worldwide web, interest in images has become even greater. Almost any search on the web for information about an artist or a technique will take the person searching to Charley Parker's remarkable blog: <http://www.linesandcolors.com/>.

Lines and colors entries cover institutions, such as the recent entry on the Dahesh Museum of Art; individual or group projects, such as Zoomquilt II, an amazing collaborative project by 34 artists; as well as the work of individual artists: familiar names like Donato Giancola and less familiar artists such as France's Jean-Baptiste Monge.

The lines and colors blog offers many links — too many — to write about all of them, but two favourites deserve mention. Anyone visiting the site can rediscover a childhood enthusiasm by spending a happy half-hour learning how to draw dinosaurs. Click on the Dinosaur Cartoons link on the left side of the page. (<http://www.dinosaurcartoons.com/>).

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Word on the Street 2009

By: Chris Cunnnington

I can't tell you much of what went on at Word on the Street 2009 beyond the scope I had working in the Friends of the Merril booth. For that you'd need another article. I can say what it was like in the patch that I was at for ten hours during an on-again, off-again cloudy and sunny day.

The Friends of the Merril had a booth on the street in front of the Royal Ontario Museum on Avenue Road. We faced away from it and were looking at the Gardiner Museum of Ceramics. We were under a large square tent that had been partitioned into four booths with tarpaulin shaped like an X. It made our booth triangular shaped – wide facing the street and narrowing to a point.

In front were two long tables behind which were six people working the booth: myself, Lorna Toolis, Connor Belford, Arlene Morlidge, Chris Szego, and Jamie Fraser. We stood behind the tables and the boxes of books stood behind us, so it could get pretty crowded in there. The left table had some books, but was more a collection of oddities such as a plastic *Star Trek* phaser, a *Star Trek* model, Bork drinking cup with straw, signed glossy pictures of some *Star Trek* cast members, and other ephemera I didn't notice too well from behind the other table. This random collection of stuff proved attractive to passersby and most of it was sold.

The other table was covered with books in an original way. Connor Belford, the high school intern volunteering to assist the Friends for his 40 hours of mandated public service, had spent 25-hours before the event bagging all the books. Ten scfi and fantasy books were bound in one clear bag to make a sound-looking brick of books. These bricks extended about four by ten over the table. But the impressive part was they were layered four high, so it looked like an enormous wall of LEGO made from clear plastic bags of paperbacks. At one time there were probably 150 bricks on that table at one time. This was very striking and pulled in a lot of passersby to visit the booth.

The bags were selling for five dollars. We had decided at the beginning of the day that even if we had a sign saying what the bags were going for, people would still ask us. So we were like a chorus of Cockney street barkers saying “Five bucks a bag! Fantasy and science fiction!”

It probably doesn't read very well. A bit low class, isn't it? Hawking like that?

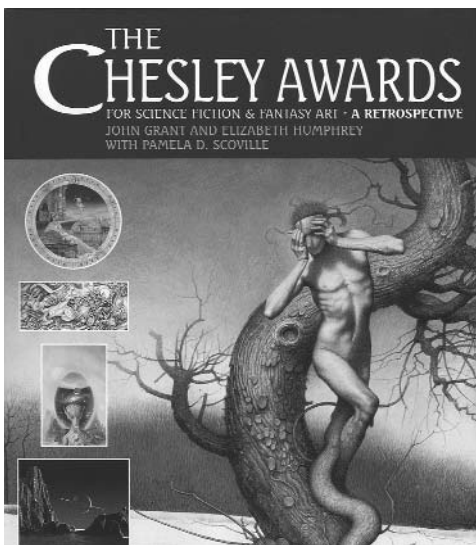
Well, not really. What you need to feel is the pageantry of the event that was Word on the Street. Everybody was expected to have something that would draw people. The visual effect of our Chinese Wall of Books and our calling out to the crowds like fishmongers sold over 250 bricks and made... well, you can do the math. That's 2,500 books that moved over our table.

What with the city's new restriction on supermarket bags, it might have been an issue for people to carry our bricks away. I went to the supermarket and bought twenty. If they are now a commodity, then I had no problem buying them. Before the new bylaw that would have not been possible, because I didn't think Dominion would have given me so many. Bakka Phoenix books had a great number of black, string drawn bags left over from the *Dune* book event in August. They looked great and could carry two bricks with the name of the latest *Dune* novel emblazoned on the side. They were much appreciated, as people were pressed to find ways to carry the many books they gathered at the event.

It's a pretty neat feeling to be standing two abreast against a wall of books, while people press and look and scan the books from the other side, and then yell our fishmonger's refrain over their heads. It could become quite a scrum.

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Another favourite link is <http://bibliodyssey.blogspot.com/>. This site subtiles itself: Books-Illustrations-Science-History-Visual Materia Obscura-Eclectic Bookart. This is serious mind candy; anyone visiting this site can follow one link to another, wandering the web for hours.

Right: A promotional poster for the Chesley Awards

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As all the books were donated to the Merrill, and they were bagged indiscriminately. Sometimes a mystery or a romance novel would appear in the bag. The joy customers would take in pointing this out was unceasing. After about nine hours on my feet, it became pretty tedious. For fifty cents a book, what – exactly – are you complaining about? My favorite protest from a visitor to the booth was that it was wrong, somehow morally objectionable, to bag the fantasy and scifi in the same bag. I pointed out that they got along well in the bag and didn't fight, but the visitor was not mollified. Another refrain was that people had a hard time choosing because they'd read so many of the book in the bags. There was nothing to say to that, other than "Every bag's a winner!" Likely there would be something they hadn't discovered yet.

It was a good and very long day, which worked well to bring a higher profile to the Merrill Collection.

A Message from Karl Schroeder, Writer in Residence

I'm looking forward to taking my place as the Merrill Collection's official Writer in Residence on February 1, 2010. I'm grateful to TPL and the dedicated people at the Merrill for this chance to give back a little of the generous assistance they've given me over the years.

Here's the plan: I'll be in the office from then until May 1, and I'll be making myself available to members of the public each afternoon (except Fridays) to give advice, talk about writing and the publishing industry, refer new writers to other resources that might assist you; and basically help out. I'll be happy to read submitted manuscripts of science fiction, fantasy, or speculative fiction (5,000 words is perfect, but at a stretch I can do up to 10,000 words) and will give supportive feedback on the work. If it's suitable for publication, I'll tell you; if it isn't, I can tell you why.

I hope to be able to run three writing workshops during this period, for people who have submitted manuscripts and those who wish to sit in. These workshops will focus on the mechanics of editing and critiquing, skills that are hard for a writer to develop in isolation. I'll also be presenting two reading programs, which will be open to the general public as well.

I'm really looking forward to this, but the program can only be successful if people come forward with their stories and eager interest. So don't be shy; sign up and submit some work. I look forward to seeing it, and to talking with you.

The 67th World Science Fiction Convention, Anticipation, in Montreal

By Lorna Toolis



Lorna Toolis and Annette Mocek at the Merrill panel, Anticipation 2009. Photo by Do-Ming Lum

The World Science Fiction Convention came to Canada for the second time in a decade in August, this time to Montreal. Anticipation, the 67th World Science Fiction Convention, scheduled programming at the Palais du Congress and social events at the major hotels nearest the Palais.

Canadians from all across the country attended Anticipation. Lorna Toolis and Annette Mocek spoke at a well-attended session on the Merrill Collection of Science Fiction, talking about the Merrill Collection's holdings and services. Stephani Forlini talked about the University of Calgary's science fiction collection, the Gibson Collection.

The Friends of the Merrill Collection sponsored the artist kaffeeklatches and the Merrill Collection put a small display up outside the dealer's room.

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that gives sexual pleasure in doses that can be lethal. She survives the torture and is disappointed to learn that she overloaded the machine. Amongst the true pleasures of this film is the lovely cinematography, and the lively and infectious music. Another is the truly remarkable costume design, from the angel to the fur lined space ship. And all of the outrageous costumes Barbarella wears over the film. There must be at least twenty risqué, futuristic outfits. A classic saran wrap spacesuit, metallic bikinis, pantsuits, skirts, and both white and black thigh high boots. And of course the various plastic, metal, and leather bustiers she wears.

Fonda's wide eyed air of eroticism mixed with bafflement (and the outfits) caused quite a stir. Feminist critics expressed outrage at Vadim's exploitation of his wife's sensuality, especially in such a voyeuristic manner, through the entire length of the film. One critic even compared it to the Marquis de Sade. Regardless of its initial poor reception and failure at the box office it has had a considerable influence on costumes, music, and pop and film culture over the years. Anime, Manga, and many music videos have paid homage to the film. The most famous is the band, Duran Duran, who took their name from the film. They often pay credit to it in their music and videos.

Like other camp classics it has created a love-it-or-hate-it attitude among filmgoers. Some have said it shouldn't be considered as science fiction. I disagree; Vadim and his crew created a bizarre and unique planet in SoGo. The eroticism helps define this special world, you just have to look past all the nudity first. As well it has some of the most striking and surreal images in a science fiction film from the 1960s. This is one of those movies that is best seen on the big screen so don't ever pass up any opportunity to do so. It's safe to say that you've never seen anything like it.



Right: Jane Fonda poses for the camera as only Jane Fonda can.

Meet a Merrill Staffer: Annette Mocek

By: Annette Mocek



Annette Mocek takes time out from her Worldcon schedule to pose for the camera. Photo by Rick LeBlanc

Hello! I'm Annette Mocek, cataloguer and reference librarian at the Merrill Collection. I'm responsible for non-fiction cataloguing, conservation, in-house exhibits, reference work, reader's advisory, and outreach. I design posters, brochures and signage for events, maintain the Merrill Collection's section of the TPL website and speak soothingly to a succession of recalcitrant card printers. Previous duties included indexing, maintaining databases and designing web pages in HTML.

My interests have always been diverse. I entered U of T as a computer science major, briefly switched to the Astronomy program, and emerged with a B.A. in English Literature. My first library job at U of T involved filing book slips at the John P. Robarts Library next door to the Faculty of Library and Information Science. I never thought it would lead to a career! Library science was a perfect blend of technology and the humanities.

After my Master's in Library Science, I was hired as a relief librarian for Toronto Public Library, and was lucky enough to discover the former Spaced Out Library, now the Merrill Collection, in 1988. I've been here ever since. I love to work with my hands, and fortunately there are many creative opportunities here. In over twenty years the job has changed considerably, but there is always something new to learn.

A New Logo



Members of the Friends of the Merrill Collection saw this image for the first time on their 2009 membership cards. It has also been adopted as the logo on our letterhead. Thank you to the artist, long-time member Sarah Ennals.

The Winds of Dune Gust at the Merril

By: Mary Cannings and Kim Hull



Brian Herbert and Kevin J. Anderson appeared at the Merril to launch their latest book *The Winds of Dune*. Photo by Steve Wong

It was a hot and sultry night in August when over 50 people came out to meet Brian Herbert and Kevin J. Anderson at the Merril Collection.

The Winds of Dune is the latest continuation of the magnificent saga begun by Frank Herbert, Brian's father, over 40 years ago. Brian and Kevin

have been collaborating on filling out Frank's vision and giving pleasure to many readers.

The evening began with a quick tour of the Merril Collection for the appreciative authors. After the tour, the writers led a brisk question and answer session about the *Dune* series, to an enthusiastic and knowledgeable audience. Among other things they discussed the development of the series from its beginning with Frank Herbert to the present day, their collaborative process, and other matters of great interest to their fans. They concluded the evening by graciously signing lots of books. A great time was had by all.

SOL RISING
Friends of the Merril Collection
Number 41 December 2009

Now in the Reading Room

Saving Our Planet: Environmentalism in Science Fiction! November 1, 2009 - January 20, 2010

Upcoming

Wings in science fiction and fantasy: reflecting man's fascination with flight February 1, 2010 - April 30, 2010

Guest Appearances

John Scalzi will be the guest of the Friends of the Merril Collection on Friday, April 23, 2010.

Volunteers Needed!

If you would like to help with any of the following, contact Lorna Toolis at ltoolis@torontopubliclibrary.ca

- * **Event Set-Up:** In the hour or two before every Friends of the Merril event (readings, Xmas Tea, etc), there are a number of small jobs which need to be done (rearrange chairs, pick up catered snacks, etc.).
- * **Event Notification:** Before Merril events, send out email notifications to members, contact local weeklies (*Eye*, *NOW*) and local event websites (The Torontoist, etc.).
- * **Man the Tables!:** Help staff the Merril promotional table at events such as local sf / fantasy conventions and Word on the Street.
- * **Merril Mailings:** Help organize and carry out occasional mass mailings to members of the Friends (generally two-three a year).
- * **Sol Rising:** Write articles for our twice-yearly newsletter, help with proofreading, ad sales, graphic design.
- * **Marketing/Promotions Committee:** Looks at ways to increase the profile of the Friends and the Collection (among both individuals and corporations), and promote Merril events. It will involve occasional meetings (decided upon by its members), and follow-up work investigating its ideas.
- * **Fundraising Committee:** The Fundraising Committee looks at ideas to raise money to support the Friends and the Collection, through merchandise sales, fundraising events, encouraging individual and corporate donations, etc. It will involve occasional meetings (decided upon by its members), and follow-up work investigating its ideas.

All Great Houses Begin With A Strong Foundation



The Friends of the Merrill Collection is a volunteer organization that provides support and assistance to the Collection, which houses the largest public collection of science fiction and fantasy books in North America.

The Friends support the Collection through the publication of *Sol Rising*, providing the Collection with volunteers

and sponsoring events held at the library, including readings and appearances by prominent members of the science fiction and fantasy community.

The Friends is an entirely self-funded organization, existing through the generosity of its donors.

By completing the donation/member-

ship form below and sending it in, you are helping to promote the genres of science fiction, fantasy and speculation to new readers and future generations. The Friends of the Merrill Collection would like to thank all the generous supporters and volunteers, without whom this would not be possible.

I wish to become a member of **The Friends of the Merrill Collection**. I have enclosed a cheque or money order (payable to "**The Friends of the Merrill Collection**") for my **2010** membership fee as indicated (memberships run from January to December):

Individual \$35.⁰⁰ per year

Student (under 18) \$20.⁰⁰ per year

Institution \$42.⁵⁰ per year

This is a:

Membership renewal

New membership

Name: _____

Address: _____

Telephone: _____ Fax: _____ Email: _____

Please mail to: **The Friends of the Merrill Collection, c/o Lillian H. Smith Branch, Toronto Public Library, 239 College St., 3rd Floor, Toronto, Ontario M5T 1R5**

In addition to my membership fee, I would like to make a contribution to the Friends. I understand that tax receipts will be issued for both my membership and additional contribution, and that my contribution will go towards funding the Friends' activities \$ _____

All information you provide on this membership form is strictly confidential. The FOMC does not share or trade membership lists or email addresses.