

SOL RISING

Summer 2013

FREE

**Brandon Sanderson Brings a
Generation of *Wheel of Time* Readers
Some Closure**

**Cory Doctorow Talks About
Freedoms Personal and Societal on
Our Leg of His *Homeland* Book Tour**

**Our Resident Editor Pulls Together a
List of Recommended Fiction
Collections From 2012 and 2013**

**Plus Our Coverage of the
Bradbury Legacy Panel, ACCSFF '13,
the TRL's *Flight* Exhibit, and More**

***Sol Rising* is the Newsletter of the
Friends of the Merrill Collection of Science Fiction, Speculation and Fantasy**

The Merrill Collection of Science Fiction, Speculation and Fantasy





The 3rd Annual Friends of the Merrill Short Story Contest

The Friends of the Merrill Collection are again running our Speculative Fiction Short Story Contest in order to raise awareness of, and funds for, the Merrill Collection of Science Fiction, Speculation and Fantasy.

The 2014 Friends of the Merrill Short Story Contest will open to entries November 15th, 2013, and the reading period will remain open until February 15th, 2014. This year's contest has a \$600.00 (CDN) total prize purse:

1st Place \$500 (CDN)

2 Honourable Mentions of \$50 (CDN)

We are accepting only original, previously unpublished Spec Fic (SF/F/H, Magic Realism, Slipstream, etc.) short fiction of up to 5,000 words. Hard entry deadline of Feb. 15, 2013, with international entries welcome. All submissions judged blind. There is an entry fee of \$5 (CDN) per story, with no limit on number of entries.

Entrants are encouraged to visit <http://friendsmerrilcontest.com> for a full set of entry rules, contest FAQs, and other contest-related information and updates.



Sol Rising

Friends of the Merrill Collection
Number 48 Summer 2013

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From the Editor

Strict Consistency is More of a *Guideline* Than An Actual Rule, Per Se

By Michael Matheson

We do try for consistency. Really we do. But anything beyond consistency in primary layout structure for *Sol Rising* is just asking for trouble. (And even that's changed repeatedly over the years.)

Long story short: We're dropping the advertising program. (We'll still be running some ads – internal and affiliate – to fill space, so you're more than welcome to enquire as to the possibility of free space in the newsletter; Write to us at solrising.editor@gmail.com.) There are several reasons for this, all of them administrative in nature. The program was actually fairly efficacious in monetary terms, but even on a publication as small as *Sol Rising* we'd need dedicated staff tasked to that one job to make it work. And the thing of it is that the Friends of the Merrill is a *volunteer* organisation supported by members and affiliates who donate their time and their money to help us support the Merrill Collection. Members and affiliates like those of you reading this (see what I did there?) and there's only so much we can do while juggling all the other aspects of our lives.

Now, in the three years that I've been editing the newsletter (or newsmagazine, or whatever we're calling it this week), we've changed a number of things. And those changes have largely had to do with ease of production, ease of reading, and an attempt to do interesting, and, hopefully, well-received things with the publication. The 25th anniversary came and went, and next year's Summer issue will be the 50th issue of *Sol Rising*.

Yes, 50.

You might rightly call that a milestone. We certainly will when it hits.

And if you were to look at those past 48 issues over the more than 25 years *Sol Rising* has been kicking around, you'd not find a single thing the same from that first issue to this one. Not even the name.

Well, of course, that's not *strictly* true. One thing has been constant: The extraordinary level of commitment the Merrill Collection staff have invested in making the Collection a second home for all those of us who have wandered into its orbit, and the aid they've given the Friends of the Merrill Collection over the years. And we appreciate it immensely.

Really, in the end, everything else is mutable. Enjoy the issue, and we'll see you again for the next, whatever form it takes.

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Cover Art By Chris Newman

Chris Newman's cover art, "Sepsarm", appears courtesy of the artist, and is used with his permission. Find more of his work at viviphyd.deviantart.com, and facebook.com/cnewmanart.

Salvatore Vuono's digital artwork has been used in the production of this newsletter in accordance with the rules for art and stock use as set out by the Guidelines and Terms of Use published by www.freedigitalphotos.net

At Journey's End

Brandon Sanderson, *The Wheel of Time*, and *A Memory of Light* at the Merril

By Lorna Toolis

On February 15th, Brandon Sanderson spoke and answered questions from an eager, packed audience of over 175 people about his most recent book, *A Memory of Light*. Sanderson's book (his third in the series) concludes Robert Jordan's enormously popular and long-running *Wheel of Time* series.

Before Mr. Sanderson arrived, the Memory Keepers (dedicated, volunteer members of the *Wheel of Time* fanbase) helping shepherd the event ran a trivia contest asking questions pertaining to the series. It was a lively and pleasant evening for everyone who attended.

[Editor's Note]: Before we launch into everything else, for those who are not already aware, more information about Brandon Sanderson's entries in the Wheel of Time series, as well as information pertaining to all the other books and series (complete and ongoing) that Sanderson has written can be found at his website: <http://www.brandonsanderson.com/>.

The Friends had the good fortune, early in 2013, to have two events with staggering attendance numbers (the other being, predictably, Cory Doctorow's appearance – see the following article on p. 6 – in March). While the intimacy of smaller events serves a very specific purpose, and allows for a congenial, quieter interaction with the guest(s), there is something extraordinary about the level of engagement, interaction, and pure energy that comes with a massive event like the Sanderson and Doctorow appearances.

That level of energy is why we, as fans and creators, attend conventions, cram ourselves into packed halls and hotel rooms for a glimpse at the people we admire and a chance to see what new thing they've brought into the world. And Brandon Sanderson would be enough to pack a room on his own, but when you pair Brandon Sanderson with the Wheel of Time

Upper Right: Brandon Sanderson addresses the audience. The event involved a fair amount of Q&A, and Sanderson was generous both with his time and his answers.

Right: Brandon Sanderson addresses the crowd. What you can't tell from that picture is just how deep the crowd was stacked. The basement rooms of the Lillian H. Smith branch are not small, and the event room was packed.



series you get an overflowing event - this particular one being most ably corralled by the Memory Keepers in attendance. The Memory Keepers received a good deal of praise, both from the Friends and from the attendees, post event, and all of it deserved. Engaging with the crowd both pre- and post-event, they did a fantastic job of keeping the proceedings lively and enthused.

That ended up being no small thing given that the whole event was really quite a marvellous success, and Brandon Sanderson was exceedingly generous with his time, signing long into the evening. We've captured some of the event's proceedings for posterity, which of course means we get to provide a small photo essay for you as well as the ramble. The photos appearing below, and on the facing page, are courtesy of our in-house photographer, Anne Dunford.





Left: Not only was attendance excellent, but an event like this even managed to garner audience members engaging in cosplay (costume play, for those unfamiliar with the term) as well. Which is ... a little different for the Merril.

Right: It's one of those interesting things you never really expect to see at a Friends of the Merril Collection event, since cosplay is more localized to conventions, but it's kind of awesome to see this, nevertheless. And, who knows, maybe we'll see more instances of it at future events?



Left: The Memory Keepers (red-shirted individuals – no pun intended – in pictures above left and above right as well) did, as mentioned upstream, a fantastic job of putting things together at the event. They also ran multiple giveaways for WoT themed backpacks and other items, through such delightful methods as many rounds of WoT related pictionary (one of which is pictured immediately left).

Right: Some of Sanderson's many books for sale at the Bakka Phoenix Books table at the event. Always fun to have prolific authors at an event.



As we hope the photoset makes evident, this was the kind of wonderfully full event you get with an enthusiastic audience (fanbase or no), a great guest, a whole lot of books to go round, and what was for many at the event the end of an emotional journey. The Wheel of Time is a series that has been running longer than a large portion of its fanbase has been alive – and others have grown up with it.

Overall, this was an excellent event, with a guest we'd be immensely happy to welcome back in future. And given the number of series Sanderson writes, it seems more than likely we'll see him again at the Merril at some point.

Enacting Awareness and Change

Cory Doctorow on *Homeland*, Individual Freedoms, Copyright, DRM and Activism in Action

By Lorna Toolis

On March 1st, Cory Doctorow was at the Merril to promote his new book, *Homeland*, sequel to Doctorow's immensely popular YA novel *Little Brother*. He also spoke to a large audience, over 180 people, about publishing, copyright, and the problems inherent in Digital Rights Management systems.

While Doctorow was giving his talk, a local Maker group was demonstrating a 3-D printer in the basement lobby. Both parts of the event were popular with the public.

[Editor's Note]: Huge crowd. Just huge. And deservedly so. Not only is Cory a fantastic writer, he's also an amazing public speaker, able to extemporize with authority and clarity – something devoutly to be wished of all public speakers. A stopover at the Merril from Cory is always an enjoyable experience. And we've had multiple events featuring Cory Doctorow at the Merril, all of which have been marvellous, and the audiences packed to the proverbial rafters in every instance. But one of the best things about Cory's visits to the Merril is that, because of the variety of books he writes, Cory's audiences are variable.

Seeing new faces at an event is a wonderful thing, even moreso when you get to see people's faces light up as they meet authors whose work they love for the first time. So awesome.

The speech Cory gave is one with key points he had been hitting in every stop of his 22-city tour for the book, and there are a fair number of videos from the tour floating around, so if you didn't manage to make it out to any of the tour stops you can still hear Cory's talk. The easiest tour video to find is the



one from Cory's stop in Chapel Hill, NC, which can currently be found on Cory's website (<http://craphound.com>) at the following link:

<http://craphound.com/littlebrother/2013/02/17/video-from-yesterdays-event-at-flyleaf-books-in-chapel-hill-nc/>

It's quite an informative discussion, and Cory's wealth of knowledge is extraordinary. If you've not yet heard the talk, you owe it to yourself to go listen.

And as with the Brandon Sanderson event, we have photos! Again, all photos courtesy of Anne Dunford.

Right: Cory Doctorow, given his long experience as a public speaker, is completely at ease at the front of a room. And watching him lecture is a joy, in part due to his staggering wealth of knowledge, and in part due to the pleasure he takes in engaging an audience and the act of teaching itself.





Left: Despite the size of the Lillian H. Smith's basement auditorium, and the inherently lecture-like feel the room can impose on a speaker's presentation, Cory's talk was extremely congenial and inclusive. I've found this to be generally true every time I've seen Cory converse with an audience, and it's no less impressive each time, especially when that audience is as large as this one was:

Right: Filling an auditorium is no small thing. And Cory does it well. And what you're seeing here is only a portion of the audience in attendance. It takes a commanding speaker to hold an audience's rapt attention, and Cory had them well in hand.



Left: And, of course, once the talk is over, there's a whole lot of signing to be done. The line for this was inordinately long, as I can personally attest, having been a part of it.

Right: And like all authors comfortable with interacting with their audience, Cory's willingness to engage extends to the signing as well. It's quite something to see in action.

We've had Cory Doctorow at the Merril quite a fair number of times now, and every event of his is an absolute pleasure, and his ability to rouse a room second to none. There is something absolutely infectious about the way he interacts with an audience. Cory sets a high bar for other Merril guests, and we always look forward to having him back.



Cory always has something extraordinary on the go, be it fiction, non-fiction, or global activism. Visit his website, [Craphound](#), or [Boing Boing](#) (a collaborative project covering a wide swath of ground) to keep up with Cory's bevy of current projects.



FILKing at the Merrill

Not Remotely As Dirty As It Sounds, And A Highly Enjoyable Time All Round

By Michael Matheson

For (those few) of you reading this who don't already know what FILK (oh, for the love of...stop snickering already, wouldya?) stands for, "FILK" is one of several common use terms for talking about the creation and performance of music that concerns itself with subjects across the vast spectrum of speculative content. Well, the term actually covers a far larger amount of ground than that, but that's a reasonable start. Basically, FILK centres around communal enjoyment of music homaging things the speculative community loves. What's not to like?

And on March 23rd, the Merrill was host to a gathering of FILKers in order to celebrate a donation of FILK CDs and songbooks to the Merrill Collection, the entire shebang organized by Peggi Warner-Lalonde. The list of performers was fairly extensive, and all of the individuals (and duos, in some cases) played a setlist of two works each. For an event that was quite well-attended it managed to maintain a vaguely song circle feel, despite its size.

The full list of performers was as follows:

Peggi Warner-Lalonde
Judith Hayman
Debs and Errol (Deborah Isaac and Errol Elumir)
Howard Scrimgeour
Leslie Hudson and Devin Melanson
Kari Maaren
Jane Garthson
Phil Mills
Christine Cousins
Stone Dragons (Sue and Tom Jeffers)
Heather Dale

As I'm working partly from memory and partly from the [Debs & Errol wiki entry](#) that is bolstering my recollection of who was where that night, I make no claims as to the order of the performances. Mostly, that evening was the best kind of blur: Good friends, good music, and a delightful time had by all.

Exploring Ray Bradbury's Legacy

A Panel on the Life and Legacy on One of the Field's Seminal Authors

By Lorna Toolis

The Toronto Public Library chose Ray Bradbury's *Fahrenheit 451* as the One Book for the year. And as part of that celebration, the Friends of the Merrill Collection held their "Legacy of Ray Bradbury" panel on April 2nd. The audience of the well-attended panel listened as Sandra Kasturi, co-publisher of ChiZine Publications, spoke about Ray Bradbury's poetry and her own interactions with Bradbury. Andrew Specht, a noted collector of Bradbury's work, talked about what Bradbury's fiction had meant to him, and the pleasure of having had the chance to actually meet and talk with Bradbury. Bruce McDonald, director of note, talked about the impact of Bradbury's work in mass media, in both television and movies. The lively discussion was moderated by Chris Szego, store manager of Bakka-Phoenix.

[Editor's Note]: The legacy that writers like Bradbury leave behind is not just their body of work, though that alone would be impressive enough. Great creators touch the lives of more people than they will ever know, both through their work and the acts of their lives. Bradbury's work spanned so many fields, and so many different media that there is really no way to estimate yet just how much of an impact he's had on us

culturally. It's telling that during his own lifetime other authors were heralded as the Bradbury of their generation – a form of praise still being applied to a select number of writers.

But, because so much of his work concerned itself with people – with the humanity of his subjects – across whatever field he happened to be working in at the time, that is what will be his legacy. And in some ways it will be a mixed one. As Peter Watts has previously noted, there are two periods to Bradbury's writing (and here I paraphrase): The first his darker, sharper, early career, spanning stories like "The Small Assassin" and "The Scythe," and those stories originally collected as Dark Carnival, later re-released with added content as The October Country. And even Fahrenheit 451, so seminal to the genre, with its tangled skein of Bradbury's intent and still greater construction by virtue of interpretation. And then there is the second flourish of Bradbury's work, from the early 60s on, evinced in books like Something Wicked This Way Comes. It is a subtle transformation, more humanist, more triumphal, more forgiving of the broken. But it is that later Bradbury we so often speak of. In the end it is a wide and varied legacy. All any of us can ever really ask.



The 17th Fantastic Pulp Show and Sale

By Lorna Toolis

Held on May 11th, the 17th Fantastic Pulp Show and Sale had more material on offer than in any of the previous years, with tables in the basement lobby as well as the program rooms.

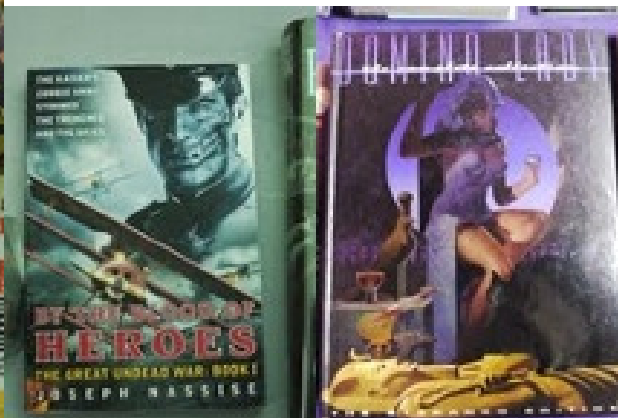
Between 10:00 a.m. and 5:00 p.m., pulp magazines from the 1920s and later were bought, sold and traded. Upstairs in the Merrill Collection reading room, in the afternoon, Neil Mechem, of Girasol Collectables, displayed digitized pulp cover art and talked about pulp art: techniques, collection, economics, and the love of the magazines. The collected work of pulp authors was for sale in book form, as were art books and books of critical commentary.

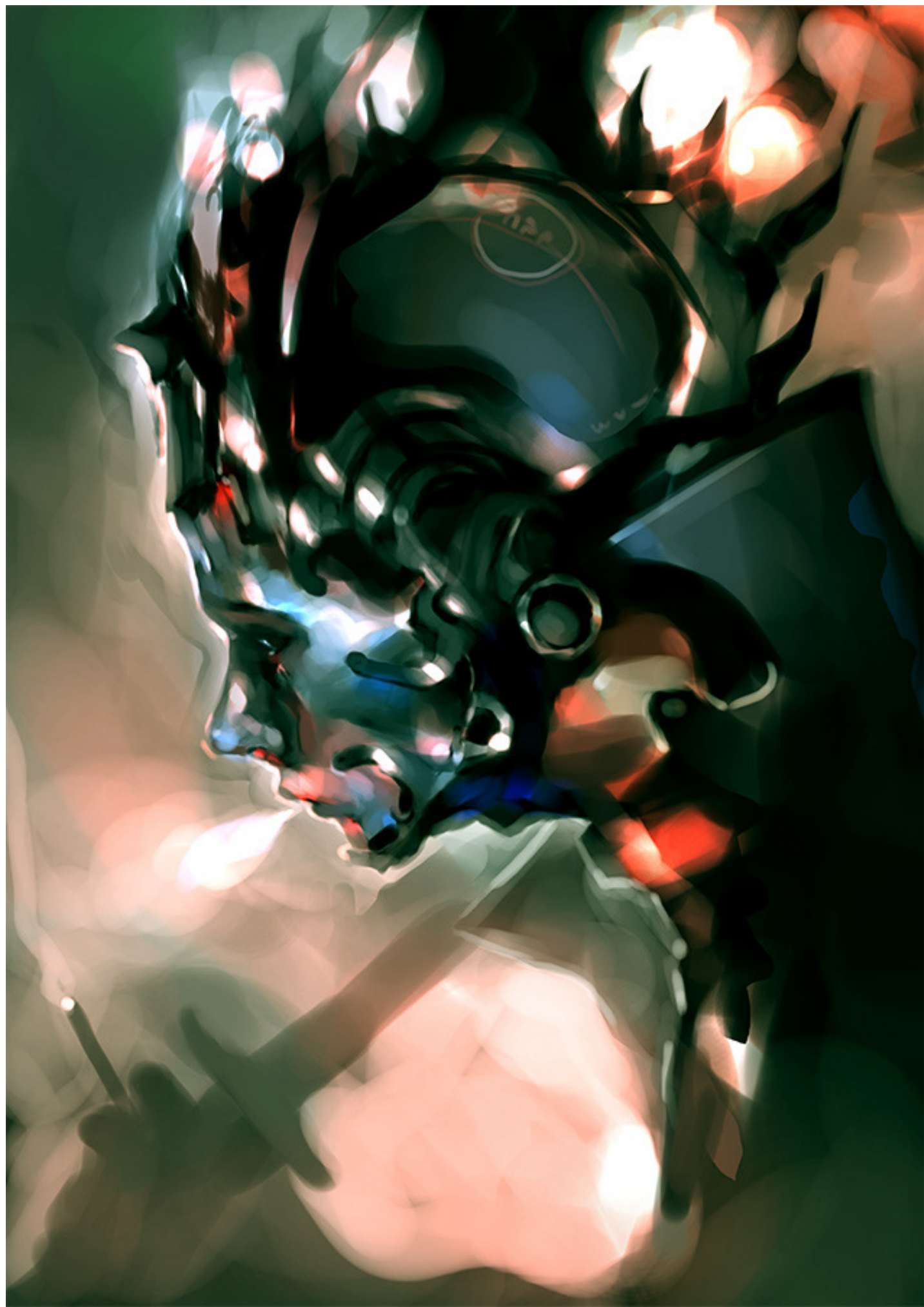
[Editor's Note]: There's always an impressive array of items to be found at these events. And even after 17 years it's amazing the sheer volume of things that are on display.

Part of that has to do with the variety of vendors who attend the event and bring their diverse wares, and part of it has to do with the depth of material to be found in the field of pulp literature and magazines. There's a lot of history here, all of it well worth exploring.

And while we don't have any photos from Neil Mechem's annual slide show this year, we do have an assortment of photos from the sales floor, as it were, to share with you.

Photos courtesy of Anne Dunford.







The Artwork of Chris Newman

By Michael Matheson

Chris Newman's gorgeous, highly evocative art manages to straddle two entirely different affects. His work is at once highly fluid, and yet razor-sharp. Scythe-like brush strokes come together to form images possessed of a sense of momentum, quiet solitude, and occasionally even overarching scope. Newman's body of work is a mixture of exquisite beauties, brutal combats, sweeping showpieces, and subtle, marvellous grotesqueries.

There is always a quiet grace to Newman's work, even in his more disturbing pieces. It's there in the disquieting simplicity of a painting like "Cheers" (<http://viviphyd.deviantart.com/art/Cheers-208523193>), concerned as it is with quiet body horror, and the subtle wrongness of "Scooby Doo" (<http://viviphyd.deviantart.com/art/Scooby-Doo-262250819>). It's there in the exquisite beauty of a portrait like "Life Painting, Emily" (<http://viviphyd.deviantart.com/art/Life-Painting-Emily-181358406>), a piece that you might easily mistake for a photograph at a passing glance. It's there in the sense of narrative scope and play at work in "Human Nature" (<http://viviphyd.deviantart.com/art/Human-Nature-180670648>), and in the almost tender rawness of a piece like "Alternatives" (<http://viviphyd.deviantart.com/art/Alternatives-180685430>).

There are quieter moments, too, and chaos as well, and states inbetween. From the solitude and respite evinced in pieces like "Sepsarm" (this issue's cover art), to the tight-focused chaos of "Explode" (<http://viviphyd.deviantart.com/art/Explode-195052352>), to the beauty of the impending clash in "Speed 2" (<http://viviphyd.deviantart.com/art/Speed-2-180489238>).

Whatever his subjects – and though there are recurring themes there is a wealth of variation to be found – experimentation is key in Newman's work. Even with that repetition of theme, one never knows quite what to expect next. But it is always well worth waiting for.

On the facing page we've reproduced a clean, uncropped version of this issue's cover art, "Sepsarm."

All instances of Newman's work appearing or reproduced in this issue are © Chris Newman, and may not be used without his express permission.

To explore more Chris Newman's art, you can visit his DeviantArt page at viviphyd.deviantart.com (where you can find close to 700 pieces to browse through), or his Facebook page at facebook.com/cnewmanart.

Tearing Down the Walls

Exploring Diverse Worlds, Content, and Creators Through a Canadian Lens at ACCSFF '13

By Lorna Toolis

The Academic Conference on Canadian Science Fiction and Fantasy takes place every other year. 2013's conference, held June 7th and 8th in the basement halls of the Lillian H. Smith branch, featured Robert Runte as the academic guest of honour, and Tanya Huff as writer guest of honour.

The conference held six sessions over the Friday and Saturday of the weekend, discussing many themes in Canadian speculative fiction. The final session presented papers dealing with science fiction and fantasy in Quebec. Amy Ransom's paper discussing the impact of Canadian hockey on Quebecois SF&F was a particular favourite of the attendees.

[Editor's Note]: 2013 saw the largest collection of papers yet presented at the ACCSFF, with enough content to merit two days' worth of lectures rather than trying to cram all the papers into two concurrent programming tracks. This worked out extremely well, allowing all of the attendees to be present for as many lectures as their own schedules allowed.

Though the first day's lectures took place only in the evening, it is, at this point, entirely possible that ACCSFF '15 may well

extend for two full days if the growth of the conference holds true by the time the next one rolls around. Only time will tell, I suppose.

For those unable to attend but curious about the proceedings, a full version of the ACCSFF '13 program is here:

<http://www.yorku.ca/accsff/13-Program.html>

And for those who would like to participate directly, Allan Weiss, Chair of the ACCSFF, generally puts out a call for papers in advance of that year's conference. A sample version of the general call can be found here:

<http://www.yorku.ca/accsff/CallForPapers.html>

And, lastly, for those interested in the proceedings of previous years, the archive of previous conferences, with links to the respective programs, can be found here:

<http://www.yorku.ca/accsff/History.html>



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The Wider Lens

The “LGBT Issues in Science Fiction & Fantasy” Panel at the Merrill

By Lorna Toolis

In the Merrill reading room on June 25th, Chris Butcher of the Toronto Comic Arts Festival and The Beguiling, author and reviewer Gemma Files, and author and actress J.M. Frey discussed science fiction, fantasy, horror and graphic novels of interest to the LGBT community. The panel was moderated by Chris Szego, of Bakka Phoenix Books.

Books with LGBT characters, dealing with plots of interest to the community were identified and discussed, as were themes and ideas that had worn out their welcome. The discourse was wide-ranging, and the sense of a community gaining in confidence and reaching out for a literary audience was clear to the commentators and audience both.

[Editor's Note]: For a panel operating on a fairly short time limit, the panellists covered an awful lot of ground. So much so, in fact, that we'd have a hard time covering it all here. But then, we don't have to.

Brad Middleton (who was apparently taking some amazing notes), attended the panel and then wrote up a spectacular blog post on his website. You can find that here:

<http://www.bradmiddleton.ca/2013/07/lgbt-issues-in-science-fiction-fantasy.html?sref=tw>

And while the panel covered a good deal of ground, there's so much more to speak to in the field. There's extraordinary work being done in magazines like [Stone Telling](#), [Strange Horizons](#), [Ideomancer](#), [Shimmer](#), [Expanded Horizons](#), and in anthologies like those put out by Steve Berman, including the recent [Where Thy Dark Eye Glances: Queering Edgar Allan Poe](#), the ongoing *Heiresses of Russ* series (co-edited by Berman, with JoSelle Vanderhooft, Connie Wilkins, and Tenea D. Johnson, through 2011-2013, respectively), and [Beyond Binary: Genderqueer and Sexually Fluid Speculative Fiction](#), edited by Brit Mandelo. And those are just the tip of the iceberg.

And the nature of the conversation, too, is ever expanding. Of particular note is Julia Rios's essay from March 2012: “Reaching into the *QUILT*BAG: The Evolving World of Queer Speculative Fiction”:

(<http://www.apex-magazine.com/reaching-into-the-quiltbag-the-evolving-world-of-queer-speculative-fiction/>)

If you're interested in finding out more about our panellists, you can do so through the following set of links for each:

Christopher Butcher

TCAF: <http://torontocomics.com/news/tcaf-2013-may-11th-and-12th/>

The Beguiling: <http://www.beguilingbooksandart.com/>

Gemma Files

Website: <http://musicatmidnight-gfiles.blogspot.ca/>

Twitter: <https://twitter.com/gemmafiles>

J.M. Frey

Website: <http://jmfrey.net/>

Twitter: <https://twitter.com/scifrey>



Audubon, Robida, Da Vinci, and De Bergerac

The “Flight: A Thrilling History of an Idea” Exhibit Is On Now. See It Before It’s Gone.

By Michael Matheson

For those of you who have had the extraordinary misfortune of living under some kind of rock for the last several months (hey, I don’t know what you do with your time, and, I’m not, you know, judging or anything), *this* (you see this poster right? *Right?*) is going on now at the Toronto Reference Library. This exhibit, focused on all things flight related (historical, artistic, speculative, and so on) will be open to the public until September 22, 2013, and will feature rarely seen books and art from the Merrill, Osborne, and other special collections of the Toronto Public Library system.

I cannot even stress to you how *awesome* this is.

Also, there’s an active Merrill Collection connection, as the Merrill’s own Kim Hull was heavily involved in putting this exhibit together and is acting as its curator.

Yet more awesome, right?

And for those of you who are unable to make it out to the exhibit (we understand that not everyone can live in Toronto – the logistical nightmare alone would be insurmountable), you can still peruse components of the categories of the exhibit (Audubon Birds; Flying Creatures; Flying People; Flying Machines; and Leonardo da Vinci) online:

<http://www.torontopubliclibrary.ca/ve/flight/>

And once you’re done with that, you can explore a very impressive slideshow of a large swath of the material featured in the exhibit:


<http://www.torontopubliclibrary.ca/ve/flight/multimedia.jsp>

From that link you’ll also have the opportunity to watch two videos pertaining to the exhibit. The first is an interview with Kim Hull, wherein Kim talks in-depth about some of the more speculative items used in the exhibit. The other is a video featuring exhibit conservators Laura Cunningham and Nadège Duqueyrox as they frame and prepare an Audubon print to go on display.

And if you scroll far enough down that page you’ll find a set of audio clips wherein Kim talks about the image “Worldly Wisdom” (the image

used for the exhibit poster below, created by Leo and Diane Dillon), John James Audubon, Albert Robida, Cyrano de Bergerac’s *Voyages to the Moon and the Sun*, and William Timlin’s *The Ship That Sailed to Mars*.

Though the online component of the exhibit is likely to remain hosted on the Toronto Public Library website, if you plan on seeing the exhibit in real space you’ll need to make sure you make time to do so before it closes in late September.



Flight
a thrilling
history of an idea

Featuring rare and unique items from the library's Special Collections, *Flight* explores both the real and fantastical. With a special showing of select prints from one of only five Audubon folios in Canada.

July 13 - September 22, 2013
TD Gallery - Toronto Reference Library - 789 Yonge Street

torontopubliclibrary.ca

Leo and Diane Dillon, *Worldly Wisdom*, watercolour and pastel on paper, 1980.

Things You Should Be Reading

Recommended Fiction Collections From 2012 and 2013 (Some On Other People's Recs)

By Michael Matheson

What's the first thing you look at when you browse the contents of a spec fic awards ballot? It's the novel category, isn't it? Don't be shy about it. We all do it. It helps that that's usually the first category on an actual ballot. Novels get a lot of love. Understandably. Novels are the financial backbone of the publishing industry, and most awards focus on the big ticket items. Not to mention that there are a great many truly excellent novels floating around from year to year.

But sometimes that focus has a way of winnowing the time we spend looking at short fiction, novelettes, and novellas. Short fiction markets and anthologies do a handy job of making sure we're aware of a diverse body of writers. But that focus, too, can make it hard to get attention for the collected works of fiction of a single author (or collaborations, in some cases). And there are so many story collections released from year to year, the majority of them absolutely fascinating. Be they solely reprint collections, all original, or a mixture of the two, short fiction collections are always worth hunting down, especially when they introduce you to writers whose work you're unfamiliar with. So I am going to point a number of books out to you, and you are going to go and hunt at least some of these down, because you listen to me and trust my advice. Humour me.

In all seriousness, I've not yet had a chance to read everything on this list. A fair number, to be sure, but not all, nonetheless. But in the interest of choice, I give you the fullness of this (incomplete) list. Not all of the following books will be to your individual taste, but that's the joy of experimentation: You'll find yourself enjoying things you might never have picked up if you'd simply stayed in your comfort zone. This is doubly true if you don't generally read beyond novel length fiction.

And it's worth noting that there are *vastly* more collections from 2012 and this year kicking around than the ones I'm listing; These are simply the speculative titles of which I am actively aware, or have had a chance to read, and currently feel like recommending, that have come out between the beginning of 2012 and the time at which I am writing this. I am also working mostly from memory, so I'm inevitably going to forget books that should probably be mentioned. I hope any writers I forget to mention here will forgive me the oversight.

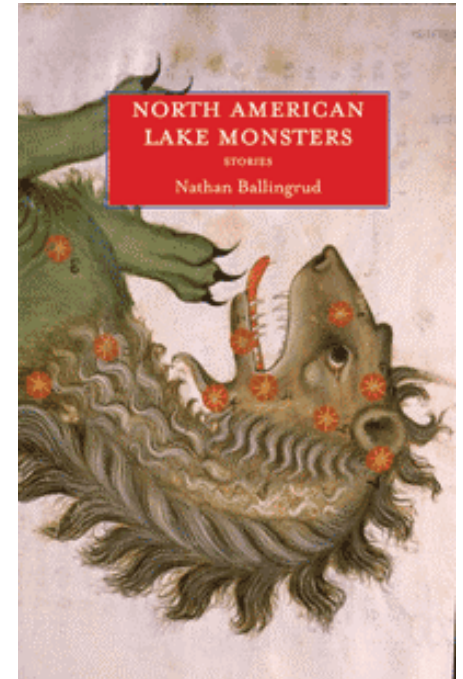
That said, think of this list as an invitation. This offering is not by any stretch of imagination Holy Writ. Start here, and go where the written word takes you. And I think it would be only fair to mention, upfront, that this list has a fair number of gaps in it. I tend, as a reader, toward both interstitial and darker content, so this list is skewed quite heavily in that direction. Science fictional content just isn't on my radar for the most part.

Kage Baker
The Best of Kage Baker
Subterranean, 2012

Nathan Ballingrud
North American Lake Monsters
Small Beer, 2013

Laird Barron
The Beautiful Thing That Awaits Us All
Night Shade Books, 2013

Christopher Barzak
Before and Afterlives: Stories
Lethe, 2013



Elizabeth Bear
Shoggoths in Bloom
Prime, 2012

K.J. Bishop
That Book Your Mad Ancestor Wrote
Self Published, 2012



Ramsey Campbell
Holes for Faces
Dark Regions, 2013

Isabelle Carmody
Metro Winds
Allen & Unwin, 2013

Jonathan Carroll
The Woman Who Married a Cloud
Subterranean, 2012

Brendan Connell
Lives of Notorious Cooks
Chômu, 2012

Quentin S. Crisp
All God's Angels, Beware!
Chômu, 2012

Carrie Cuinn
Women and Other Constructs
 Self Published, 2013

Andy Duncan
The Pottawatomie Giant and Other Stories
 PS Publishing, 2012

Thoraiya Dyer
Asymmetry
 Twelfth Planet,
 2013

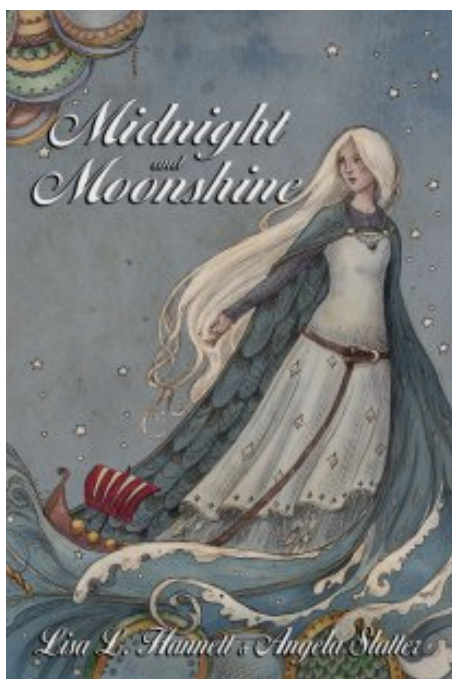
Brian Evenson
Windeye
 Coffee House
 Press, 2012

Jeffrey Ford
Crackpot Palace
 William Morrow,
 2012

Richard Gavin
At Fear's Altar
 Hippocampus,
 2012

Luke Geddes
*I Am a Magical
 Teenage Princess*
 Chômu, 2012

Christopher Golden
Tell My Sorrows to the Stones
 ChiZine, 2013



Elizabeth Hand
*Errantry: Strange
 Stories*
 Small Beer, 2012

**Lisa L. Hannett
 & Angela Slatter**
*Midnight and
 Moonshine*
 Ticonderoga,
 2012

Karen Heuler
The Inner City
 ChiZine, 2012

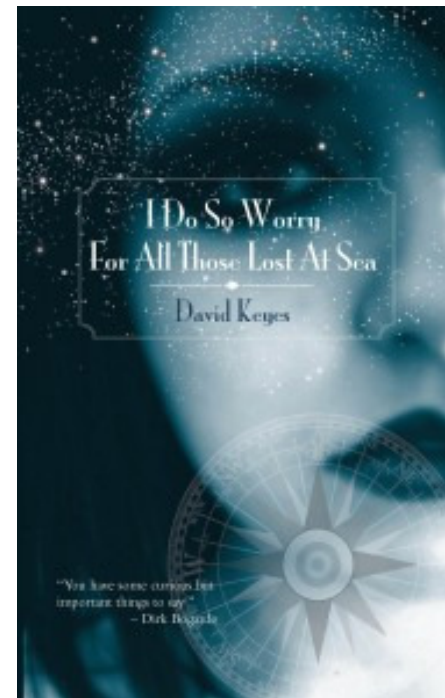
**Narrelle M.
 Harris**
Showtime
 Twelfth Planet,
 2012

Alex Jeffers
*You Will Meet a
 Stranger Far From
 Home: Wonder
 Stories*
 Lethe, 2012

Kij Johnson
*At the River of the
 Mouth of Bees*
 Small Beer, 2012

David Keyes
*I Do So Worry For
 Those Lost at Sea*
 House of
 Pomegranates, 2012

Nancy Kress
Fountain of Age
 Small Beer, 2012



Margo Lanagan
Cracklescape
 Twelfth Planet, 2012

Joel Lane
Where Furnaces Burn
 PS Publishing, 2012

John Langan
*The Wide,
 Carnivorous Sky
 and Other
 Monstrous
 Geographies*
 Hippocampus, 2013

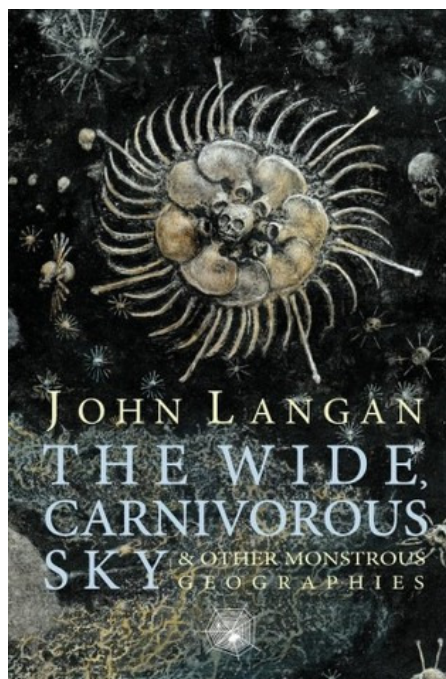
Yoon Ha Lee
*Conservation of
 Shadows*
 Prime, 2013

Ursula K. Le Guin
*The Unreal and the
 Real Volume One:
 Where on Earth*
 Small Beer, 2012

Ursula K. Le Guin
*The Unreal and the
 Real Volume Two:
 Outer Space, Inner
 Lands*

Small Beer, 2012

Martin Livings
Living With the Dead
 Dark Prints, 2013



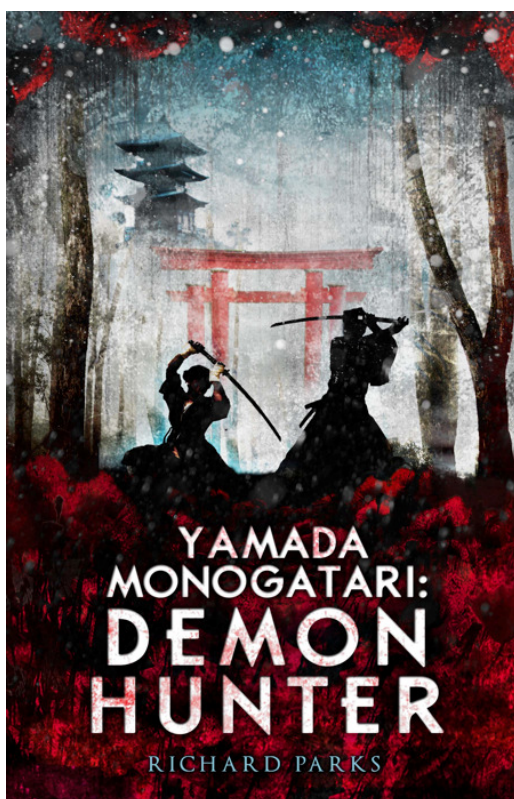
Will Ludwigsen
In Search Of and Others
Lethe, 2013

Helen Marshall
Hair Side, Flesh Side
ChiZine, 2012

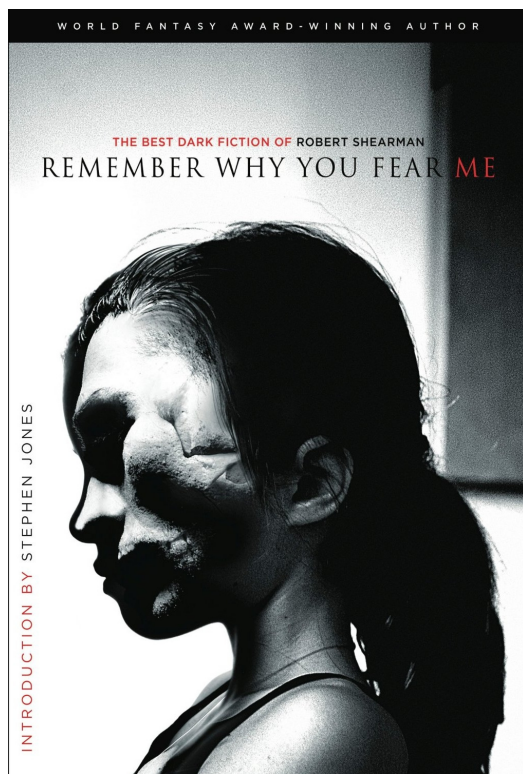
Derryl Murphy
Over the Darkened Landscape
Fairwood, 2012

Richard Parks
Yamada Monogatari: Demon Hunter
Prime, 2013

Holly Phillips
At the Edge of Waking
Prime, 2012



Cat Rambo
Near + Far
Hydra House, 2012



Ian Rogers
Every House is Haunted
ChiZine, 2012

Ian Rogers
Supernoirtural Tales
Burning Effigy, 2012

Kiini Ibura Salaam
Ancient, Ancient Aqueduct,
2012

Robert Shearman
Remember Why You Fear Me
ChiZine, 2012

Lucius Shepard
The Dragon Griaule
Subterranean, 2012

Cat Sparks
The Bride Price
Ticonderoga, 2013

Simon Strantzis
Nightingale Songs
Dark Regions, 2012

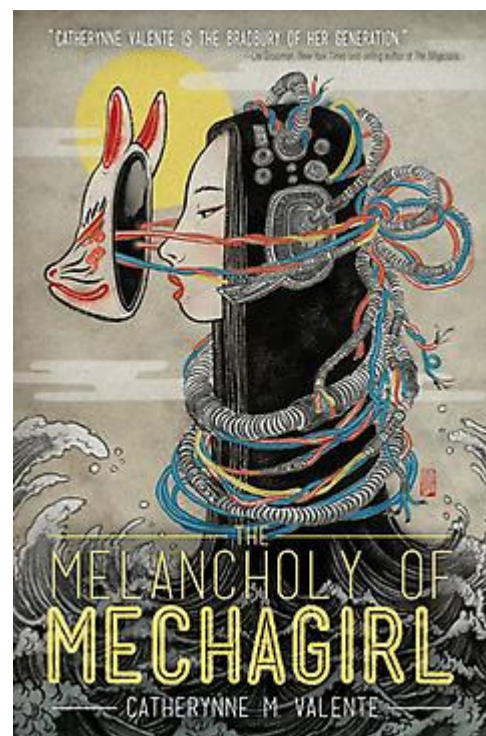
Steve Rasnic Tem
Celestial Inventories
ChiZine, 2013

Steve Rasnic Tem
Onion Songs
Chômu, 2013

Karin Tidbeck
Jagannath
Cheeky Frawg, 2012

Catherynne M. Valente
The Melancholy of Mechagirl
Haikasoru, 2013

Kaaron Warren
Through Splintered Walls
Twelfth Planet, 2012



And there you go. Also, though neither of these books will yet be available at the time this issue hits print, you should keep an eye out for Silvia Moreno-Garcia's *This Strange Way of Dying* (Exile Editions, September 2013), and Nnedi Okorafor's *Kabu Kabu* (Prime, October 2013). You're welcome.

Also, if people are interested, there's a possibility of making lists like this a regular feature. Or maybe an annual thing. If there's interest in seeing that, we'd love to hear your feedback on the matter. And if you're interested in contributing to such an effort, pitch us your ideas at solrising.editor@gmail.com.

Though, please note that neither this article, nor that invitation to pitch content ideas to us, is an invitation to request book reviews. There are several reasons we don't do that, and that's not going to change. We still receive occasional review copies in the mail, and can do nothing with them, per policy. Save that money for mailing those copies out to venues that actively review. You've many to choose from and we'd like for you to get a chance to actually have those books reviewed.



Submission Queries

Though the new Friends of the Merrill Collection website can currently be found at

www.friendsofmerril.org

we're still in the process of putting together the new *Sol Rising* pages. Consequently, we ask at this time that you query directly to the appropriate party for all concerns related to *Sol Rising*. We thank you for your patience and your interest.

We are always interested in considering work from fans, professionals, and any other interested individuals, though at this time it is unlikely we will be able to consider any project of more than 2,000 words. If you are interested in submitting articles, or other projects, for consideration to *Sol Rising*, please query first to confirm that your proposal fits with our mandate.

Please note that we no longer run book reviews, and all ops are evaluated on an individual basis, so query before sending. Query to:

Michael Matheson, at
solrising.editor@gmail.com

Advertising Queries

Though *Sol Rising* is no longer selling ad space, we're happy to run ads for friends and colleagues when we've got the space. If you're interested, send us a query, addressed to:

Michael Matheson, at
solrising.editor@gmail.com

General Queries

You can address general queries concerning the Friends of the Merrill Collection to

friends@friendsofmerril.org

We will respond as quickly as possible. But if you've not received a response within a reasonable amount of time please contact Lorna Toolis at

ltoolis@torontopubliclibrary.ca

That's a Wrap

The More We Change ...

By Michael Matheson

Ah, the end of another issue. Thank Cthulhu.

Given all the issues surrounding this one's production, I am inordinately happy to have it done. The phrase "hell or high water" ended up being a touch too literal around here for our taste. For those who don't already know, some of the people involved in the production of this magazine experienced issues related to the flooding that hit Toronto this summer. Such is life. And we got the issue out anyway. It just ... took longer.

And, honestly, it's not just the production times that seem to get longer with each iteration, though I'm well aware that the issue size was holding steady there for a while. Admittedly, the issues actually *were* getting longer at one point, back when we bumped the format up from 16 pages to 24. Though you've probably already noticed by now that we've actually *dropped* a fold again with this issue. Or if you're reading this online, that you had somewhat less scrolling to do.

We'd originally added that extra space to handle both expanded content and the newly added advertisements we were running. Without the advertisements we just didn't need extra that space this time around.

If you've been following along long enough you'll know that the issue's size, and occasionally format, has a tendency to change every couple of years. And in many ways that's been a good thing. The newsletter gets to reinvent itself every couple of years (usually under the helm of a new editor, though sometimes midstream as well). That's not really something you can do too often with a typically large publication, or, really, most physical magazines.

Actually, that's one of the things that makes online fiction magazines so versatile:

With a print publication, if you change the formatting, people assume it's because of financial concerns. (In truth, a lot of the time, that is the case.) But there are all kinds of reasons to change a magazine's format, layout, or content: Changing markets, shifting audience, differing tastes from one editor to the next as ownership, or editorship, changes, can all influence the needs of a magazine, and those needs often up being reflected on the production side of things.

For a print publication, alterations require communicating with the magazine's printer, potentially changing who is doing the layout, and reassigning or shifting duty schedules to accommodate different production methods. Sometimes this works out well. Sometimes it doesn't.

Stores Carrying Copies of *Sol Rising*

The Friends of the Merrill are currently partnered with several stores in the GTA in our effort to make physical copies of *Sol Rising* more accessible.

You can find copies of our latest issue at any of the following locations:

Bakka Phoenix Books

84 Harbord St.
(416)-963-9993

www.bakkaphoenixbooks.com

The Beguiling

601 Markham St.
(416)-533-9168

www.beguiling.com

The Hairy Tarantula

354 Yonge St., 2nd Floor
416-596-8002

www.hairyt.com

Give the Gift of the Merrill

A membership in the Friends of the Merrill Collection is an inexpensive way to open someone's eyes to the wonders of Speculative Fiction.

At just **\$35** a year (**\$20** for a Student membership) the recipient of the gift membership gets a full year's (**Jan. 1 – Dec. 31**) membership in the Friends of the Merrill Collection, a one-year subscription to *Sol Rising*, and free access to all Friends events (readings, book launches and signings, panel discussions, and more).

And all membership purchases are **tax-deductible**, so you'll get a gift out of it too.

So what are you waiting for?

Make a copy of the membership form on the back cover of this issue, fill out the recipient's information, include payment, and mail it out to the listed address.

Open someone's eyes to the extraordinary world that is the Merrill Collection today!

Volunteers Needed

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

Event Setup

In the hour or two before every Friends of the Merrill event (readings, Xmas Tea, etc.) there are minor jobs which need to be done (moving furniture, picking up catered snacks, etc.).

Event Notification

Before Merrill events it is necessary to email notifications to members, contact local weeklies (*Eye*, *NOW*) and local event websites (The Torontoist).

Staff the Tables

Help staff the Merrill promotional table(s) 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 to three a year).

Sol Rising

Write articles for our semi-annual newsletter, or help with proofreading, ad sales and/or graphic design.

Marketing/Promotion

Help the Marketing and Promotion Committee look at ways to increase the profile of the Friends and the Collection (among both individuals and corporations) and promote Merrill events. Requires being able to schedule attending periodic meetings and follow-up work to investigate options.

Fundraising

The fundraising committee looks at ideas to raise money to support the Friends and the Collection itself through merchandising sales, fundraising events and the encouragement of donations (personal and corporate). Attendance of periodic meetings and follow-up required.

TTA Press (*Interzone*, *Black Static*) actually handled the change in their format back in 2012 quite well when they went from a standard trade magazine format to a slightly smaller format, but used that design change to bump up their page count. It also let TTA introduce a laminated cover and a perfect bound spine. It doesn't always work out that well.

Take *Realms of Fantasy*, which folded for a lot of different reasons (the majority of them financial), but before the end, the constant shifts in production hurt the magazine. It looked less and less professional as it changed hands repeatedly, despite the fact that it remained solidly in trade magazine format. The issues were largely internal, but they were constant.

Contrary to the way a paper publication runs when they need to change things, when an online publication needs to make those changes, the options for formatting changes are actually quite a bit more open. You can do either partial or full website redesign by adjusting the template you're working with, or recode at the base level. You don't have to wait until the release of a monthly issue to experiment, which is ideal for magazines like *Strange Horizons*, *Lightspeed*, and *Nightmare* that release content on a more frequent basis. And you can get real time feedback to your changes, if you're so inclined, as well as being able to compartmentalize or organize your content as suits your needs. It's a very flexible model, and a number of online magazines adjust their formatting as they go.

In the end, these two forms of content presentation aren't really at odds. Nor is one superior to the other, as they each function quite differently and serve rather different needs. Though there's an enormous amount of reader crossover between physical and electronic specific magazines. Which probably has a good deal to do with the fact that where there is good content, the readership will follow.

And that's the key to the whole thing, isn't it? Good content. Or, ideally, great content. But the point is that content is key. So, yes, we made more changes. We're really good at that. (We've had an inordinate amount of practice.)

Right now we're in streamlining mode, and it seems to be working reasonably well. Things look fairly good from this end. But we're always interested in feedback, and we'd like very much to have the input of the readership.

As always, feel free to send us your questions, thoughts, concerns, or even "letters to the editor." We do read them, we just don't print them. Though even that's not out of the realm of possibility were we to receive enough to warrant it.

You can address any and all feedback to Michael Matheson, and send it to solrising.editor@gmail.com.

We look forward to hearing from you.

Michael

On Display in the Reading Room

The Merrill Collection is open Monday - Friday 10:00 AM - 6:00 PM, and on Saturdays between 9:00 AM and 5:00 PM

The Merrill Collection's current reading room display is a celebration of genre luminaries lost to the field in the last 5 years.

For more information on the next display in the Merrill Collection Reading Room please see the Friends of the Merrill Facebook page at <http://www.facebook.com/pages/Friends-of-the-Merril-Collection/102556649836415> or visit the TPL's Merrill Collection website at: <http://www.torontopubliclibrary.ca/detail.jsp?Entt=RDMLIB137&R=LIB137>

Upcoming Events

2013

On Sept. 14th, from 10 a.m. to 4 p.m., in the Beeton Auditorium of the Toronto Reference Library, the Friends will hold their annual **SF/Anime Flea Market**. Admission is free.

On Oct. 5th, to celebrate the **50th Anniversary of Doctor Who**, *Doctor Who* author Lance Parkin will speak at the Merrill Collection. Additional details forthcoming.

On Nov. 6th, award winning fantasy author **Terry Brooks** will give a talk/reading in the basement programming room of the Lillian H. Smith branch. Doors will open at 6 p.m., and the event will begin at 7 p.m.

The annual **Xmas Cream Tea** will be held on Dec. 7th, starting at 1 p.m., in the basement programming room of the Lillian H. Smith branch.

For additional information on Friends of the Merrill Collection events, please visit:

http://friendsofmerril.org/?page_id=41

All Great Houses Begin With A Strong Foundation



The Merrill Collection, originally the Spaced Out Library and later renamed for the late Judith Merrill, is the foremost North American public assemblage of Speculative, SF and Fantasy Fiction and is an invaluable tool for enthusiasts, researchers and authors.

The Collection houses a comprehensive array of over 72,000 (and growing) items. The reference stacks include hardcover and paperback fiction, first

and rare editions, TPB graphic works and comic collections, pulp and later era magazines, fanzines, research material and critical essays/reference works and compendia – as well as donated original manuscripts from authors such as Phyllis Gottlieb and Guy Gavriel Kay.

The Friends of the Merrill Collection is a volunteer organization that provides support and assistance to the Merrill Collection through paid membership in

the Friends, through donations, the sponsorship of related events such as readings, book launches and signings, panel discussions, and the publication of the newsletter *Sol Rising*.

Donations made to the Friends go directly toward the above services and the purchase of books for the Collection itself. We invite you to support the Merrill by joining or donating using the form below.

I wish to become a member of the **Friends of the Merrill Collection**. I have enclosed payment (if choosing a cheque or money order please make it payable to “**The Friends of the Merrill Collection**”) for a year’s membership fee as indicated (memberships run from January to December):

- ☐ Individual \$35.00
- ☐ Student (under 18) \$20.00
- ☐ Institution \$37.50

This is a:

- ☐ Membership Renewal
- ☐ New Membership

Name _____
Address _____

Phone _____ ☐ Cell ☐ Fax _____
E-Mail _____

Please mail to: The Friends of the Merrill Collection
c/o The Merrill Collection, Toronto Public Library
239 College Street, 3rd floor, Toronto, ON 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 contribution and that my contribution will go towards funding the Friends’ activities \$ _____

All information provided on this membership form is strictly confidential. The FOMC does not share/sell membership lists or email addresses.