

Sol Rising

Summer 2014 FREE



Issue #49

Sol Rising

Summer 2014
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Sol Rising is a bi-annual zine put out by the Friends of the Merrill Collection of Science Fiction, Speculation & Fantasy and is published by the Friends of the Merrill Collection, c/o The Merrill Collection, Toronto Public Library.

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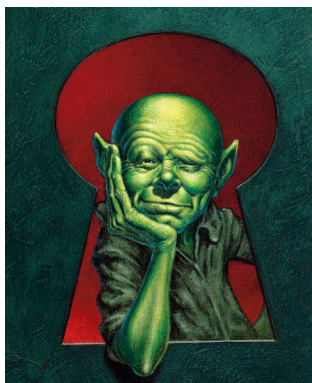
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Friends of Merrill

Collection is a volunteer organization to support and promote the Merrill Collection of Science Fiction, Speculation, and Fantasy, a public access collection consisting of science fiction, fantasy, gaming materials, graphic novels, and other related items.

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Events

August 13th at 7pm -Jeff Lemire & Ray Fawkes

The Friends of Merrill and the Beguiling have booked Jeff Lemire, well know for his e-comic Sweet Tooth and Essex County Trilogy, and Ray Fawkes for his One Soul graphic novel at the Lillian H. Smith to talk about some of their latest projects.

Sept 13th from 10-4pm -SF and Anime Flea Market

This years SF & Anime Flea Market will be once again held in the Beeton Auditorium of the Toronto Reference Library, located at 789 Yonge Street. General inquiries should be sent to Donald Simmons at dfs.engineer@gmail.com

Sept 27th at 7pm -Diversity Panel discussion

The Friends of Merrill will be holding a panel discussion on diversity at the Lillian H. Smith. Speakers to be announced soon on our website & facebook!

October 30th at 7pm -Horror Writers of Ontario panel

The Friends of Merrill & Horror Writers of Ontario are cosponsoring this event. Event will be held at the Lillian H. Smith.

December 6th at 4pm -Merril Annual Christmas Cream Tea

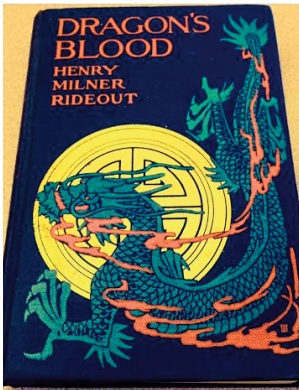
The Friends of the Merrill will hold their annual end of year Christmas Cream Tea at the Lillian H. Smith for Friends members & their guests. Special guests to be announced this fall.

The Collection

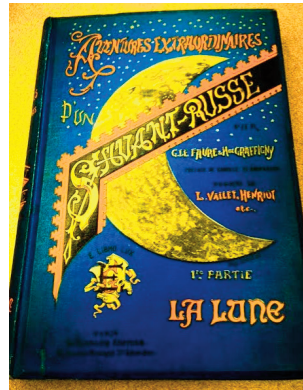
The ever-growing Merrill Collection of Science Fiction, Speculation & Fantasy resides on the third floor of the Lillian H. Smith library and boasts over 75,000 articles, most of which are stored on rolling stacks that allow for the Collection's continued expansion. The staff at the Merrill dedicate considerable effort to seeking out and implementing methods to preserve old and/or rare books and other materials that might otherwise succumb to the slow decay of paper (a.k.a. "the death of the book," as Lorna once put it), storing them in the best possible conditions in terms of heat, humidity and light.

Since the Collection is the primary focus and *raison d'être* of the Friends, we've decided to dedicate a section of each SOL Rising to showcase some of the interesting materials the Collection has acquired recently. We hope you enjoy the introduction as much as we have, and encourage you to come to the Merrill to admire them in person!

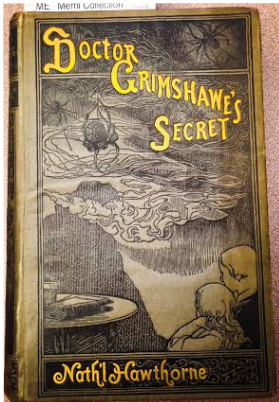
>>>>Lorna's List Of Latest Additions



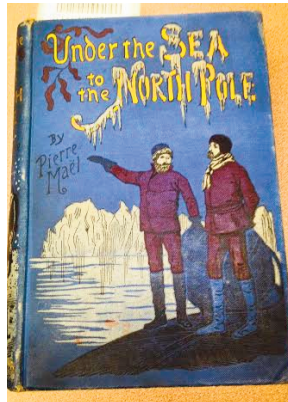
Rideout, Henry Milner
Dragon's Blood
Cambridge and Boston: The
Riverside Press: Houghton Mifflin,
1909



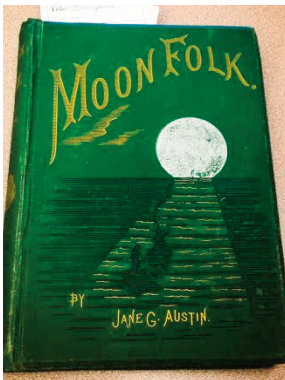
Le Faure, Georges and Henri de
Graffigny.
***Aventures Extraordinaires d'un
Savant Russe: 1re partie: La Lune***
Paris: Edinger, Editeur
1889



Hawthorne, Nathaniel
Dr. Grimshawe's Secret
 Boston: James R. Osgood,
 1883



Mael, Pierre
Under the Sea to the North Pole
 London: Sampson, Low,
 Marston & Co.
 1893



Austin, Jane G.
Moon Folk
 New York: G.P. Putnam's Sons,
 1874



**Shadowline: the Art of Iain Mc-
 Caig**
 San Raphael, Ca.: Insight Editions,
 2008

>>>>>How to Identify a Story: Favourite Reference

Questions by Lorna Toolis

Reference questions at the Merrill Collection can be fun. (The resources used to answer the questions can be fun as well.) Some favourite examples:

"What will we use for building materials in future science fiction?"

"I want fiction involving carnivorous plants written in the 1800s, preferably with pictures."

"What will fashion look like in the future? Will kitchens be different in 100 years?"

"Was the Madonna of Lourdes a UFO phenomenon?"

"What was the colour of the inside of the Midgaard serpent's mouth?"

The Merrill staff especially enjoy those that pose the greatest challenge. People contact the Collection asking staff to identify a piece of fiction read at some time in the past. Typically, the patron does not remember the author or title, just scraps of the story. "I've got one!" a staff member on the desk will call out, and proceed to recite a plot summary even the author's mother could not identify. The patron will have described the elements of the story that were important to the person they were when they read the book, often when ten or twenty years younger. Over many years staff developed a list of questions to help the patron remember more than a derisory plot outline.

How old were you when you read this book?

Often the patron does not often remember how old they were when they've read a book. When patrons tell staff the year they think or the year in which the book was published, they are usually off by ten to fifteen years. Staff use this question to determine the latest possible date when the book could have been published.

Where were you when you were reading this book?

People have very good memories for places. Were you in high school? In university? Were you in Ontario or some other province? They will almost always remember where they were when they read the book, even down to the furniture details of the room.

Was it a hard-cover book or a paperback?

People also have oddly good memories for form. They almost always remember the format.

What colour was the cover? Do you remember the picture on the cover?

People almost always remember the cover. Colour at times is much more helpful than image, as an inordinate number of science fiction and fantasy covers involve scantily clad young women.

If the question involves a short story, does the patron remember any other short stories in the anthology?

(Thus doubling the chances of the staff identifying the story.) If we can identify one story, the Merrill Collection's short story index is extremely comprehensive. Given one hit, staff can find the anthology.

Was it written/published in the US or the UK?

Not so many hits on this one, but it narrows the field quickly if the person can answer the question.

Subject matter?

Some subjects crop up in particular time frames or decades. Psionics is usually from the late 1950s or '60s, whereas unicorns indicate the late 1980s and Arthurian fantasy the late '80s and early '90s. Vampires are ongoing, but vampire historical fiction tends to be older. Currently, paranormal romances are more common.

The author who most often comes up in an identify-the-story search is Ray Bradbury. His short story "A Sound of Thunder" is often requested, although "The Fog Horn" and "The Veldt" also come up on searches.

Staff are not always able to identify a story. If the summary indicates that a particular kind of background knowledge would be helpful, we will search the question on the internet, post it to web sites where these questions are popular, or consult other experts in the field. Sometimes, despite all this, staff are defeated despite our best efforts. Which leads us to....

>>>>>The Case of the Unsolved Mystery by Lorna Toolis

WE POSE A CHALLENGE TO OUR READERS: The Merrill staff's favourite reference query has yet to be answered. They are looking for a novel that the patron, now in her 50s, read when she was much younger. It involved an undersea pilgrimage by a princess who was escorted by magic, telepathic dolphins. Sadly, fantasy quests are too common to narrow down the possibilities; looking for "undersea pilgrimages" did not help; and "magic, telepathic dolphins" took Lorna to an amazing number of web sites where people write about telepathic communication with their goldfish.

If you recognize this story or have any additional details to add, please contact the staff at the Merrill Collection (they would *really* like to solve this one!) at info.friendsofmerril@gmail.com or drop us a line on our [Facebook group](#)/[Twitter](#) under the hashtag **#Summer2014Mystery**

>>>>>Recommended Series Reading Order by Lorna Toolis

Staff at the Merrill Collection are often asked in which order the books of a series should be read. Accordingly, the Merrill Collection series list covers pretty much all of space and time.

For the first of the series listings in Sol Rising, Lois McMaster Bujold's ever-popular Vorkosigan Sagas seems like a good choice.

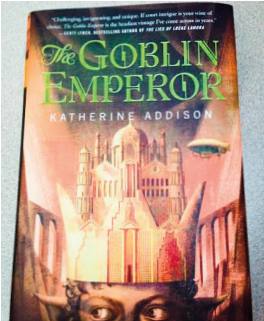
Recommended reading order (by publication date):

1. Shards of Honor '86
2. The Warrior's Apprentice '86
3. The Borders of Infinity (three novellas) '89
4. Brothers in Arms '89
5. The Vor Game '90
6. Barrayer '91
7. Mirror Dance '94
8. Cetaganda '96
9. Memory '96
10. Komarr '98
11. A Civil Campaign '99
12. Diplomatic immunity '02
- Winterfair Gifts (novella) '04
13. Cryoburn '10
14. Captain Vorpatrik's Alliance '12



>>>>>The Staff Vote by Lorna Toolis

In each issue of Sol Rising, one staff member will recommend a book, or several, depending on what she's reading and thinks people might enjoy. This issue Lorna has 3 recommendations for you to browse:

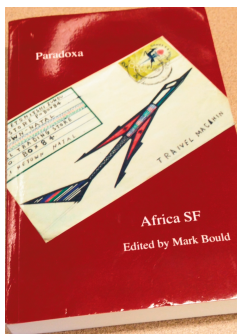


My first recommendation is Katharine Addison's wonderful book, *The Goblin Emperor*. Maia Drazhar is easily the most likeable fictional hero since Lois McMaster Bujold's Miles Vorkosigan. The story is a murder mystery set in an elaborate elvish empire.



This month I also enjoyed *Shadowling: The Art of Iain McCaig*, a beautiful book of fantasy art technique.

I listened to the new album from Hamilton's Copy Red Leader, "Crossing the Streams," particularly Daydreaming in Class, which I thought completely charming.



Finally, I am reading Paradoxa's special Africa issue, *Africa SF*, because there is still so much to learn about international science fiction and fantasy. This is the great thing about the Merril Collection, there's always still so much to learn.

Scholarly Pursuits

Science fiction, fantasy, and speculative fiction are well-known and treasured in fandom and the academic community alike. Both communities have a strong sense of involvement with and admiration for authors and artists of the genres, and oftentimes come together at events to share their love and discuss how they view the works. The Merrill Collection, being a major international reference hub, caters to both groups and makes its Collection available to all via in-house visits, panel events, and specialized lecture series.

The Friends of the Merrill Collection recognize the importance of this mingling of fans and scholars, and as such are dedicating a new section of Sol Rising to spotlight the Merrill Collection's role in academia, and get better acquainted with the scholars and academic happenings of today.

>>>>>Classroom Lectures for Growing Minds

by Lorna Toolis

The Merrill Collection staff offer classes for any group interested in learning about science fiction or fantasy, or any sub-set thereof. There is a standard lecture offered to grades 7 up through university, and there are specialized lectures on graphic novels, science fiction and fantasy art, science fiction and fantasy gaming, and young adult science fiction.

Every presentation is tweaked to suit age level and focus. A high school science fiction club will be interested in different books than a standard English class. Some teachers provide follow-up quizzes to be researched in the Merrill Collection reading room; others prefer a brisk Q & A session. University classes tend to follow a seminar structure, with Merrill Collection staff providing materials and leading the discussion.

A member of the Enhanced Learning Teachers Association once asked staff to develop a lecture focussing on science fiction and fantasy with strong female protagonists. He was giving a class for very bright students and wanted to counter the cultural models teenagers seem to live by (where it isn't smart for teenage girls to be smart). It was a pleasure to oblige.

Targeted lectures can be developed upon request and classes are free as part of the service the Merrill Collection provides to the public. Classes should be booked at least two weeks in advance. Teachers can contact the Merrill Collection at 416-393-7748 or by emailing ltoolis@torontopubliclibrary.ca.

>>>>>An Update from the Academic Community

by Allan Weiss

There was a time—namely, before the 1970s—when it was difficult to find much academic interest in science fiction and fantasy. Books, articles, and especially conferences on SF authors and themes were rare, except for studies of authors like H. G. Wells and Mary Shelley who were considered part of the accepted literary tradition or canon.

Much has changed since then, and since the founding of journals like *Science Fiction Studies* (1973-), *Extrapolation* (1959-), and *Foundation* (1972-), and the inauguration of conferences like the **International Conference on the Fantastic in the Arts, ICFA** (and my own **Academic Conference on Canadian Science Fiction and Fantasy, ACCSFF**), there has been quite an explosion of scholarly interest in recent decades. **The World SF Convention** boasts an academic stream, and there are now conferences on specialized areas and individual authors. Much of that activity can be attributed to the creation of international scholarly societies devoted to the study of the fantastic arts.

One of the biggest such societies is the **International Association for the Fantastic in the Arts**, which holds its annual conference—the ICFA named above—in Orlando, Florida, every March. (ICFA coincides with the American March Break, but unfortunately we Canadians have a different academic schedule, and thus a more difficult time attending.) The latest conference, held March 19 to 23, was on the theme of “Fantastic Empires” and featured Brian Aldiss and widely-published scholar Istvan Csicsery-Ronay, Jr. The IAFA published its *Journal of the Fantastic in the Arts* (1988-) as well as volumes of the conference proceedings.

Another important scholarly society that holds academic conferences is the **Science Fiction Research Association**, and this year’s SFRA Conference was held jointly with the feminist SF convention, **WisCon**, from May 22 to 25. Its theme was “Feminism, Fans, and the Future: Traveling the Shifting Worlds of Writers, Readers, Gender, and Race in Science Fiction”; among its scholar and author guest speakers were Sherryl Vint, Eleanor Arnason, Nisi Shawl, Hiromi Goto, and N.K. Jimison. Each year, the SFRA hands out awards to scholars who have made lifetime contributions to the field, to those who have given distinguished service to the Association, and to the best critical essays and interviews/critical reviews. There is also an award for best student essay, as the SFRA seeks to encourage young scholars in science fiction and fantasy.

The Society for Utopian Studies will be mounting its annual conference in Montreal this October 23 to 26 at the Delta Hotel—the 39th such meeting. The Society is an interdisciplinary organization, dealing with utopian thought and

writing in political science, activism, and philosophy as well as the arts. This year's theme is "Global Work and Play": that is, labour issues yesterday and today.

The Merril Collection is the most important SF library in Canada; its equivalent in the United States is the Eaton Collection of Science Fiction at the University of California at Riverside. Every second year, that library hosts the **Eaton Science Fiction Conference**, and its author and scholar guests are among the biggest names in the field. This is an off-year for the conference, so the next one will be held in 2015, likely in April. Incidentally, this is also an off-year for ACCSFF, but I hope to stage another one next year, so watch for it!

Some conferences have more specific interests. **Staging the Future: The First International Conference on Science Fiction Theatre**, was held April 26 to 27, 2014, at the University of Royal Holloway in Egham, UK. Occasionally there are conferences on individual authors, and this year will see **Doris Lessing 2014: An International Conference**, which will be held September 12 to 13 at the University of Plymouth in Devon, UK. The conference will not deal exclu-

Allan Weiss is a writer and professor of English and Humanities at York University. He is also known for his role in organizing York's Academic Conference on Canadian Science Fiction & Fantasy (ACCSFF). For more information please visit:

<http://www.yorku.ca/aweiss/>

www.yorku.ca/accsff/Introduction.html



>>>>6 Questions with Veronica Hollinger

by Alicia Freeborn

AF: To begin with, what first interested you in studying Science fiction and speculative literature?

VH: I inherited my taste for science fiction from my father, who discovered the pulps when he was a young man in the 1930s. The first sf novel I remember reading—and I remember it very clearly—was Andre Norton’s *The Time Traders* (1958), which I found in the school library. When I grew up, I stopped reading sf—a common enough pattern—but I returned to it when the great feminist writers came to my attention during the 1970s. My conversion experience was reading Samuel R. Delany’s *Dhalgren*; it made me realize that science fiction could be for grown-ups, even feminist grown-ups. When I had to choose an area for my PhD dissertation, I decided to write about science fiction even though it was unlikely to get me a job, since academic positions were (and still are) very scarce in any case. As it happened, my timing was very lucky: I not only found a full-time job with many opportunities to teach science fiction, but also science fiction studies—a term which would have been meaningless a few decades ago—has expanded exponentially in the past couple of decades and is a thriving research field.

AF: What do you believe is the biggest benefit of science fiction and speculative fiction being taught in an academic setting?

VH: I teach science fiction in the context of a Cultural Studies Department, which means that every text I work with is contextualized, historically and politically. I also teach it as a kind of discourse, a way of talking about contemporary technoculture, so that (especially in my fourth-year seminar) we read it as a commentary on a wide variety of issues, ranging from ideas about the post/human through considerations of environmentalism, gender and sexuality, current science theories, ideas about artificial intelligence, Singularity theory, etc. etc. Whether introduced as a narrative genre or incorporated into the other discourses of technoculture (bioengineering, genetics, nanotechnology, media technologies, to give just a few examples), science fiction gives students ways of thinking about and critically evaluating their own lives in the present; just as importantly, it’s a powerful encouragement to consider the responsibilities of the present to the future.

AF: Can you tell us a bit about the science fiction class you teach at Trent and what it all covers? I.e. What can students expect out of your class?

VH: I'm lucky enough to teach two different sf classes each year at the undergraduate level. My second-year "Introduction to Science Fiction" is a chronologically organized genre course that covers both novels and short stories. I usually start with H.G. Wells's *The Time Machine* and I always include Asimov's *I, Robot* (which is always a hit). This past year we also read the Heinlein and Haldeman novels, Gibson's *Neuromancer*, Octavia Butler's *Parable of the Sower*, and—my first time reading a YA novel with my students—Paolo Bacigalupi's *Ship Breaker*. I pair the novels with short stories from roughly the same period, e.g., *Starship Troopers* with Bradbury's "There Will Come Soft Rains," Dick's *Do Androids Dream of Electric Sheep?* with Brian Aldiss's "Super-Toys Last All Summer Long," *Neuromancer* with Pat Cadigan's "Pretty Boy Crossover." I've become a huge fan of the sf short story and for the past few years I've set aside several classes that focus only on short stories, such as Leslie F. Stone's "The Conquest of Gola," Arthur C. Clarke's "The Sentinel," Nancy Kress's "Out of All Them Bright Stars," Octavia Butler's "Speech Sounds," Greg Egan's "Closer," and Ted Chiang's "Exhalation." I also devote a complete segment to a half-dozen or so of Tiptree's stories (since I think s/he writes much better stories than novels). I use a lot of media sf and a lot of real-world technology-related news to help fill in the picture of science fiction that I'm trying to get across to my students.

My fourth-year class is a special topics course on "Science Fiction and Technology," in which the fiction we read is put into dialogue with a variety of critical-theoretical texts. It's the course most closely in tune with my own research interests and it's an incredible pleasure to teach. We always start with *Frankenstein* followed by Dick's *Do Androids Dream of Electric Sheep?* (the only novel I read in both my courses), because the focus is on questions such as: what does it mean to be human, and who gets to decide? If we can create artificial intelligence, how might we know it and what might we owe it? what is the impact of the techno-environment on human consciousness? what are the political implications of the techno-environment? This past year I included William Gibson's *Pattern Recognition* to examine how sf discourse has collapsed into commentaries on the contemporary, Geoff Ryman's *Air (or, Have Not Have)* to introduce issues of globalization, and Greg Egan's *Zendegi* to continue thinking about globalization and the potential for artificial intelligence.

We read E.M. Forster's 1909 story, "The Machine Stops" along with Paolo Bacigalupi's recent "The People of Sand and Slag" to think about the consequences of unbridled commitment to (posthuman) technology, and stories by Pat Murphy and Kij Johnson in a segment on animal studies. In conjunction with the fiction, we read a series of non-fiction texts, including Alan Turing's famous article on "machine intelligence," Vernor Vinge and Ray Kurzweil on what Vinge calls "the coming technological singularity," and a variety of critical and theoretical essays on moral agency, posthumanism, animal studies, and global science fiction. Every class meeting is opened by two students who have volunteered to introduce us to some new or unexpected or grotesque or disconcerting or utopian developments in science and technology that are happening right now (Amazon's plans to use drones for deliveries, the establishment of the Singularity Institute, cutting-edge developments in robotics, in prosthetics, in communications technologies, in artificial intelligence, new performance technologies, new ways of making art—over the course of a year, the list becomes mind-boggling). The aim of the exercise is to call attention to the increasingly blurry lines between science fiction and science fact, and between sf speculation and technoscientific possibility.

AF: You've co-edited a handful of scholarly collections on a wide variety of topics and I'm just wondering if there's a topic that you've not yet explored but would really like to in the future?

VH: I'm fascinated by the idea of the technological Singularity, the idea that everything will change and there's no way that we can know what it will be like on the other side. This is such a resonant issue for science fiction, whose stock in trade is extrapolation. At the same time, I'm very skeptical about the power fantasies and retrograde politics that can get tangled up in ideas about the Singularity as a kind of techno-apocalypse. I'm interested in the fact that the Singularity isn't a topic that women tend to write much about—either in fiction or criticism. I've just finished a fine study—Joshua Raulerson's *Singularities: Technoculture, Transhumanism, and Science Fiction in the Twenty-first Century* (Liverpool UP, 2013)—that's really whetted my appetite for spending more time thinking and writing about the Singularity.

AF: Lastly, if you had the option to visit one of the many fantastical worlds we as fans have come to be familiar with and love which would it be? (For example, one that stands out for me is Alastair Reynold's *One Million A.D.* universe in *House of Suns*.)

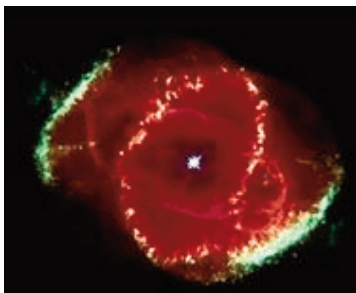
V.H: What a great question! I would absolutely want to live in the solar system of Kim Stanley Robinson's *2312* (which is mostly set on Mercury); it's the finest meditation on posthumanity, longevity, gender, artificial intelligence, and politics that I've ever read. I know it's a stand-alone universe and probably not very familiar to many readers, but I love its expansive utopian future – which is not, of course, without its own problems. It implies a kind of Kurzweilian Singularity, a long, slow, but inevitable techno-evolution of empowerment and transformation in the human, combined with a very non-Kurzweilian sense of social justice and democratic agency: "Health, social life, job, house, partners, finances; ... working time, education, income, children; food, water, shelter, clothing, sex, health care; mobility; physical safety, social safety, job security ... ; place tenure, a commons; access to wilderness, mountains, ocean; peace, political stability, political input, political satisfaction; ... longevity treatments and gender choice; the opportunity to become more what you are—that's all you need—" (Robinson, 2312).

If I can't have Robinson's *2312* universe, I'd be more than happy to settle down in Iain M. Banks's *Culture* (on the right side, of course, whatever that might turn out to be at any particular moment), even with all its paranoia, dirty politics, cynical manipulation, and inexplicable artificial Minds. I'll give it to Banks: the *Culture* makes most other post-scarcity futures (even Robinson's, I admit) look positively stuffy – irony and wit are a pretty good foundation for a universe, after all, perhaps almost as good as social justice.

Veronica Hollinger is a professor at Trent University with an international reputation in the field of science fiction studies for her role as co-editor of the Journal Science Fiction Studies and five scholarly collections: On Philip K. Dick: 40 Articles from Science Fiction Studies (SF-TH, 1992); Blood Read: The Vampire as Metaphor in Contemporary Culture (U of Pennsylvania P, 1997); Edging into the Future: Science Fiction and Contemporary Cultural Transformation (U of Pennsylvania P, 2002); Queer Universes: Sexualities in Science Fiction (Liverpool UP, 2008); and Parabolae of Science Fiction (Wesleyan UP, 2013). For more information please visit: www.trentu.ca/culturalstudies/faculty_hollinger.php & http://www.isfdb.org/cgibin/ea.cgi?Veronica_Hollinger

>>>>>The Studious Soul

Online, open-source education has been available for years, however it's only recently become a larger contender among the world's leading institutions in global learning. Courses offered range by school and professor, but a comprehensive list of subjects can be found if you know where to look. Here are a select few (from the abundance) that the Friends of Merrill recommend to you:



Cosmic Frontiers I

August 18 - 22, 2014 offered through Scientific American

"Space is the final frontier, as the famous line goes, and current research in cosmology and astrophysics could have profound implications in the world of physics. In Part I of this 2-part course, Dr. Pankaj Joshi will offer an introduction to the most exciting areas of astrophysics today, including black holes, space-time singularities and compact objects. In Part II, he will focus on emerging data and theories, and what it all means to our understanding of the universe."

www.scientificamerican.com/professional-learning/courses/cosmic-frontiers-i/



Online Games: Literature, New Media, and Narrative

July 14-September 1, 2014 offered through Coursera

"Intended for both newcomers who are curious about video games and experienced gamers who want to reflect on their passion, this course will explore what happens to stories, paintings, and films when they become the basis of massively multiplayer online games. The Lord of the Rings trilogy—the novels, films, and video game—are our central example of how "remediation" transforms familiar stories as they move across media."

<https://www.coursera.org/course/onlinegames>



Philosophy and the Sciences

October 20-December 8, 2014 offered through Coursera

"Scientific research across both the physical sciences and the cognitive sciences has raised pressing questions for philosophers. The goal of this course is to introduce you to some of the main areas and topics at the key juncture between philosophy and the sciences. The course is structured around two broad areas:

Philosophy and the Physical Sciences
Philosophy and the Cognitive Sciences"

<https://www.coursera.org/course/philsoci>

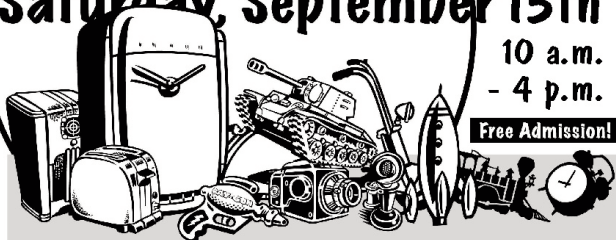
The Friends
of the Merrill Collection
present

A Science Fiction/Anime **FLEA MARKET** Saturday, September 13th

10 a.m.

- 4 p.m.

Free Admission!



in the Beeton Auditorium
Toronto Reference Library
789 Yonge Street

in support of the Merrill Collection of
Science Fiction, Speculation and Fantasy
www.friendsofmerrill.org

**TORONTO
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The Artwork of Luke Spooner's Carrion House

by Alicia Freeborn



'Mother Gaia' appearing in the upcoming 'Mother Gaia' themed issue of www.pantheonmag.com



'Fear's Accomplice Vol.1' appearing as the cover art for Noodle Doodle Publications debut issue of 'Fear's Accomplice.' - <http://noodledoodle.tk>

Luke Spooner is an illustrator out of southeast England with a very distinct style. His Carrion House portfolio is full of dark, horror-noir imagery that bleeds of the unknown, beautiful, and foul. When I was first looking for an artist for the cover of this issue I wasn't sure what direction I wanted to go in; however that decision was made almost immediately upon receiving an email from Luke with snippets of his work. I think his images generally speak for themselves, they literally tell a story as you stare into their macabre narrative.

To date, Luke has been prolific in his work; he has written and illustrated two short children's stories, and illustrated for the gothic children's fantasy trilogy: "The Morrow Secrets," and the soon-to-be-released "Emlyn and the Gremlin" series, on top of many other projects for magazines, books, and graphic novels.

For more information on Luke and Carrion House please visit:

www.carrionhouse.com

www.facebook.com/CarrionHouse

www.twitter.com/CarrionHouse

www.hoodwinkhouse.com

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Genre Spotlight: Horror & Science Fiction

by Alicia Freeborn

I've heard people say more than once that horror readers generally dislike sci-fi, and sci-fi readers similarly despise horror. I'm here to tell you why I think that's not the case, or at the very least to open your mind to the possibility. For me, horror was one of the gateways into, and really one of my first introductions to, science fiction and speculative literature, and for that I will be forever grateful. Novels such as Stephen King's *TommyKnockers*, *The Long Walk*, Dean Koontz's *Moonlight Bay Trilogy*, and Richard Matheson's *I am Legend and Other Stories* opened up dark and dystopian worlds to this young reader's eyes.

A particular favourite of mine, one that inspired the cover art for this issue, is the novel *Roadside Picnic* by Russian authors Arkady and Boris Strugatsky. The writing itself doesn't fall exactly into the classic horror style mold, but I can assure you it definitely kept me up at night (with a light on, even) the whole time I was reading it. For me (and I assume some of you might agree here), the best thing about reading horror is discovering those stories creepy enough to unsettle you even in your own bed. I'm not talking campy thrills and chills, but large-scale explorations into an almost incomprehensibly perverse idea. *Roadside Picnic*, in my opinion, is all of these things.

The setting is in a post-alien world where the aliens have come and gone without so much as a goodbye. They have however, left a labyrinth of unknown and deadly technology, presumed to be left behind as trash by the departing owners. These bits and pieces of trash are prized commodities in the outside world—outside the contaminated zone, that is. And if you try to acquire them you are signing your own death warrant as the zone is full of extraterrestrial land mines, some of which do not just kill but alter the very makeup of anyone exposed to them.

Enter the Stalkers, daring individuals willing to sacrifice life and limb for a go at the prize. The psychological stress on these characters translates so strongly to the reader, increasing in uneasiness as they continue to gamble and expose themselves to the omnifarious hazards, that there were times when it raised my own personal anxiety level that mandatory breaks had to be imposed. Some people's stomach might not love this level of dread in their choice literature, however if you are daring enough to give it a try, I believe you'll be glad you did.

Sol Rising Throwback

Sol Rising, formerly known as SOL Rising, has been a free volunteer publication since the late 80's. In its 27th year, it has seen many Friends of Spaced Out Library/Merril Collection members, formats, and guest writers and authors come and go during its lifetime. To commemorate them, we have decided to introduce a new column to spotlight some of these past contributions that are still interesting to read to this day.

>>>>Famous Fantastic Quotations

By John Robert Colombo, [SOL Rising Issue #6, November 1990](#)

"I have been collecting and publishing compilations of Canadian quoted matter since the Centennial year" and "now have over 20,000 separate quotes on three-by-five cards, and perhaps 8,000 more in electronic memory", ... "about five hundred quotes attributed to characters in fantastic literature, comic art, radio, television, film, video, advertising, interactive computer games, etc."

Aelita: "The Earth, the Earth—dear giant, take me to the Earth. I want to see the green hills, the waterfalls, the clouds, the big animals and the giants. I do not want to die." Aelita, the Empress of Mars, falls deeply in love with Los, the engineer from Earth, and expresses her yearning to return with him to his home planet, Earth, in *Aelita* (1922), a novel written by Alexei Tolstoy and translated from the Russian in 1959 by Lucy Flaxman. Alas, the wish of the delicate, blue-skinned Martian woman does not come to pass. By the end of the novel, she is heard crying out across the reaches of interplanetary space to her lost lover Los: "Where are you, where are you, where are you, Son of the Sky?" Yulia Solntseva played the unhappy Empress of Mars in the film *Aelita* (Amkino, 1924) directed by Yakov A. Protazanov.

Alveron: "You know, I feel rather afraid of these people. Suppose they don't like our little Federation? Something tells me they'll be very determined people. We had better be polite to them. After all, we only outnumber them about a thousand million to one." Alveron, alien captain of the starship that attempts to rescue mankind from possible destruction, makes this confession to his deputy Rugon, when they come to the realization that mankind—although the youngest civilization in the universe (less than four hundred thousand years old)—has rescued itself. Arthur C. Clarke ends "Rescue Party" (1946) in *The Nine Million Names of God* (1967) with the ominous sentence: "Twenty years afterward, the remark didn't seem funny."

Submission Queries

We are always willing to consider work from members, fans, professionals, and all other interested individuals for inclusion in Sol Rising!

If you are interested in submitting articles or other projects to Sol Rising for consideration, please get in touch first to make sure that your proposal fits within our mandate.

Please note that in order to maintain impartiality we are not accepting book reviews. Op eds will be evaluated on an individual basis.

Sol Rising also offers ad space for purchase. For a breakdown of our advertising guidelines and fees, please use the contact information listed below.

Please address queries to:
Alicia Freeborn, at
solrising.editor@gmail.com

Copies of Sol Rising

The Friends of the Merrill are currently partnered with several stores in the GTA (listed below) in an effort to make it easier for people to get physical copies of Sol Rising:

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

Volunteer with the Friends

The FoM are always looking for new volunteers. ***Right now we are particularly looking for someone to podcast our events.*** If interested, please contact Lorna Toolis at ltoolis@torontopubliclibrary.ca

Event Setup, Notifications, & Staffing the tables

The Friends of Merrill put on some events each year that may require furniture setup, contacting local weeklies, or helping staff the Merrill promotional tables.

Sol Rising

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

Marketing/Promotion

Help spread the word by promoting Merrill events via Facebook, Twitter, and in-store listings.

Fundraising

An *ad hoc* fundraising committee looks at ideas to raise money to support the Friends and the Collection.

The Merrill Collection, which was originally called the Spaced Out Library and later renamed for its founder, the late Judith Merrill, is one of the world's foremost open-access collections of Speculative, SF, and Fantasy Fiction & pop-culture, all made available to the greater public.

The Collection houses an astonishing 75,000 items, and is always growing. In the stacks you will find century-old and modern-day fiction; first and rare editions, original artworks, TPB graphic works and comic collections; 1930s pulps and this month's magazines; fanzines; authors' correspondence; critical essays, reference works and compendia—and original manuscripts donated by authors such as Phyllis Gottlieb and Cory Doctorow.



The Friends of the Merrill Collection is a volunteer organization providing support to the Collection through paid membership in the Friends, donations, sponsorship of related events such as readings, book launches and signings, panel discussions, and the publication of Sol Rising.

Memberships and donations to the Friends underwrite events and help the Collection acquire materials it otherwise could not afford. We invite you to support the Merrill by joining or donating using the form below.

YES! I wish to become a member of **The Friends of the Merrill Collection**. Here is my annual membership fee for January 1 - December 31, 2014:

☐ Individual - \$35.00
☐ Student (under 18) - \$20.00
☐ Institution - \$42.50

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I prefer to receive *SOL Rising* as a ☐ pdf ☐ paper copy ☐ both

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☐ I am interested in volunteering – please contact me with details!

Please mail to: The Friends of the Merrill Collection
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