

Sol Rising

FREE

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Art by Meighan Morson

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Artwork

In Pursuit of Freedom is provided at the courtesy of the artist, Meghan Morson and is used with their explicit permission. Find more of her work at www.emellearts.com. Cover image is © Meghan Morson.

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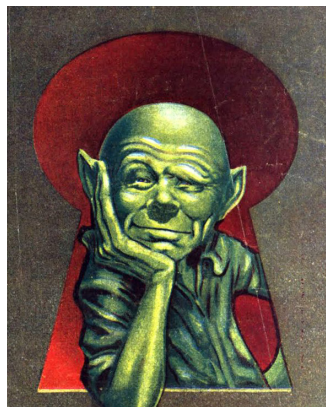
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Sol Rising is also available in PDF at friendsofmerril.org.

The Friends of the Merrill Collection is a volunteer organization which supports and promotes the Merrill Collection of Science Fiction, Speculation & Fantasy, a public access collection consisting of science fiction, fantasy, gaming materials, graphic novels, out-of-print materials and other related items.

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Contents

- 1 Sol Rising & Information
- 2 Contents

The Collection

- 3 Remarks from the Senior Department Head
- 4 Upcoming: The Merrill Collection's 50th Anniversary
(Psst, it's happening in 2020)
- 5 Artist's Editions 2017

The Friends of the Merrill

- 9 Interview with Meighan Morson, Sol Rising Cover Artist
- 11 Nephilim RPG
- 13 Urban Romance/Paranormal Fantasy and The Trickster's Lover
by Samantha MacLeod
- 16 Submission Queries & The Friends of Merrill Volunteer Info
The Friends of the Merrill & Membership Form

Thank You to Our Contributors

Marie Tossios, Astra

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friendsofmerril.org



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 80,000 items, many of which are stored on compact stacks that allow for the Collection's continued expansion. Considerable effort is made to seek out and implement the best possible conservation and preservation methods for all materials. The collection includes materials that are old and rare — in some cases, one-of-a-kind — and also contemporary items, including books, art, graphic novels, pulps, periodicals, and more. Materials are stored in optimal environmental conditions, controlling temperature, heat, humidity, and light levels. Knowledgeable and dedicated staff are available to assist with inquiries and suggestions.

Remarks from the Senior Department Head

by Sephora Henderson, Senior Department Head of the Merrill Collection

June 12, 2017 was the day it all began — my first day in the Merrill Collection as the Senior Department Head. I experienced some trepidation at the thought of occupying a position that was previously held by an extraordinarily accomplished and beloved personage - whom I likewise greatly esteem and admire — but I was also excited beyond belief for this opportunity. As a life-long fantastic fiction enthusiast, it was my first day, but somehow it felt like I was already familiar with the space; all of my favourite works were quietly sitting in the stacks nearby, like old friends waiting to be greeted, alongside an incredible abundance of gems waiting to be discovered.

I had several opportunities to showcase the collection early on, with numerous interview requests. Long-standing Friend of the Collection and Toronto author, David Nickle, started it all off by taking my picture standing in the hallowed stacks and writing a piece for Inside Toronto highlighting my new appointment. After that I did radio interviews in English and French with CBC, and was also interviewed for Foundation

magazine. It is an immense pleasure to tell people about the collection and to invite them to come and find out more.

I remain every bit as enthusiastic as I was on that first day, and I am constantly looking for ways to showcase the collection and help it to continue to grow and thrive. I'm excited to help cultivate a welcoming and inclusive space, develop and promote innovative programs and events, and expand what are already renowned and world-class resources.

Upcoming: The Merrill Collection's 50th Anniversary

Next year, it will be the Merrill Collection's 50th Anniversary! In that perspective, it's halfway to a century! In supporting the largest, publicly accessible North American collection of Science Fiction, Speculation and Fantasy, we are looking at bringing in events related to the late Judith Merrill to celebrate this milestone — including something really special!

Please follow the Merrill Collection at Facebook, Twitter, and our website for updates and details:

www.facebook.com/groups/merrilgroup

www.twitter.com/FriendsofMerril

www.friendsofmerril.org

We are planning BIG!

Artist's Editions 2017

The Merrill Collection acquired 14 stunning Artist's Editions in 2017 to complement the collection of graphic novels and comic art.

What makes an Artist's Edition so special?

Artist's Edition features complete stories, and each page is scanned from the actual original art. They are large in size and offer unparalleled detail about the artists' vision and creative process. While appearing to be in black and white, each page was scanned in color to mimic as closely as possible the experience of viewing the actual original art — for instance, corrections, blue pencils, paste-overs, all the little nuances that make original art unique. Each page is printed the same size as drawn, and the paper selected is as close as possible to the original art board.

Best of EC Comics: Vol 1 Artist's Edition

- IDW Publishing, July 10, 2013
- 168 Pages, 15" x 22", Hardcover

Best of EC Comics: Vol 2 Artist's Edition

- IDW Publishing, April 22, 2015
- 176 Pages, 15" x 22", Hardcover

EC Comics has been referred to as arguably the finest line of comics ever produced.

These stunning Artist's Editions feature classic stories including:

Volume 1: 50 Girls 50 by Al Williamson and Frank Frazetta, The Corpse on the Imjin by Harvey Kurtzman, The Flying Machine by Bernie Krigstein, Touch and Go by Johnny Craig, Judgment Day by Joe Orlando.

Volume 2: Airburst by Harvey Kurtzman, Food for Thought, and Lost in Space by Al Williamson, Master Race, and In the Bag by Bernie Krigstein.

Conan Red Nails Artist's Edition

- Authors: Robert E. Howard, Roy Thomas, Barry Windsor-Smith
- Artist: Barry Windsor-Smith
- Genesis West Publishing, September 2013
- 132 pages, 14" x 19"
- Slipcased Hardcover; Full Colour Illustrations

A complete reprint of all fifty-eight pages of Red Nails from Marvel's Savage Tales issues #2 and #3. This Artist's Edition differs from the others in that it uses glossy paper and art appears only on the right side of the book.

Frank Miller's Ronin Gallery Edition

- Story and Art by Frank Miller
- Graphitti Designs, April 15, 2015
- 328 pages, 13" x 20"

The largest Artist's Edition in terms of page count and weight, this volume features vellum overlays throughout, an introduction by Dave Gibbons, a biography of Frank Miller, and notes about the scanning methods and paper quality. A truly impressive edition.

Jack Kirby's Fantastic Four The World's Greatest Artist's Edition

- IDW Publishing, August 2, 2017
- 176 pages, 15" x 22"

Jack Kirby is considered to be the most important creator in the history of comics, and this edition is the second that features his Fantastic Four work. This collection features complete issues of #33, #45, #47, and #60, a huge collection of covers and foldouts.

Jack Kirby Kamandi's The Last Boy On Earth Artist's Edition Vol 1

- IDW Publishing, June 10, 2017
- 160 pages, 12" x 17"

This volume contains six complete issues of Kamandi: #1, #2, #5, #6, #7, and #9, along with several covers and extras.

John Byrne's Fantastic Four Artist's Edition

- IDW Publishing, June 26, 2013
- 168 pages, 12" x 17"

This volume features six complete stories, including issue #232 which was the first to feature Byrne as writer and artist, and issues #238, #241, #243, #247, and #261. An additional special feature is #36 which explores what might have happened if the Fantastic Four did not gain their powers. Several covers are also included.

John Romita's Amazing Spider-Man Artist's Edition 2

- IDW Publishing, January 29, 2014
- 216 pages, 12" x 17"

This enormous volume collects eight stories, #106, and #108-115, as well as covers to

#109, #110, #116, and #118. Romita pencilled and inked almost every story, with the exception of some inks in the first story. The few pages that were not scanned from the original art (as is the case with all other artist's editions) are indicated. As stated in the biography of Romita that is included in the volume, Romita can be considered to have been the definitive artist on the Spider-Man character.

The League of Extraordinary Gentlemen: Kevin O'Neill Gallery Edition

- Graphitti Designs, January 27, 2016
- 184 pages, 12" x 17"

It took eleven individuals and two auction houses to provide the original materials from which to scan the pages of this impressive volume. Volume 1 consists of all six issues, and also includes a gallery of extra material. Even the misspelling of character, Allan Quatermain's surname is present in the first two issues.

Mark Schultz's Xenozoic Tales Artist's Edition

- IDW Publishing, August 2013
- 144 pages, 14" x 20"

This volume collects chapters 9 to 14 of Xenozoic Tales. Set in a post-apocalyptic future where humankind has lived in subterranean cities for centuries in order to avoid environmental disaster, Xenozoic Tales recounts their re-emergence to the surface, only to find that the world is now populated by dinosaurs.

Star Wars Artifact Edition

- IDW Publishing, December 2015
- 160 pages, 12" x 17"

Features scans of original art from the initial 10 issues of Marvel Comics' Star Wars comics, as well as other early issues by Carmine Infantino. As an artifact edition, the volume contains whatever art could be located, rather than complete issues with a continuous story.

Will Eisner's The Spirit Artist Edition 1

- IDW Publishing
- 144 pages, 15" x 22"

Created by Eisner in 1940, there are 17 classic stories collected in this volume from the post-war years of 1946-1950 – generally regarded as Eisner's best period on *The Spirit*. Stories include April Fool, Li'l Adam, War Bride, Taxes and The Spirit, and Eisner's personal favorite, The Story of Gerhard Shnobble, as well as a dozen more. Each story includes an introductory page with quotes taken from Eisner's own musings.

Gil Kane's Amazing Spider-Man Artist Edition

- IDW Publishing, January 2013
- 216 pages, 12" x 17"

This volume collects issues #96 to #102, and issue #121. Issues #96 through #98 are considered infamous, as they did not receive the Comics Code Authority approval due to the story line depicting drug use (although the message is, in fact, an anti-drug one). Issue #101 features the very first appearance of Morbius, and issue #121 features the death of Gwen Stacy.

Herb Trimpe's The Incredible Hulk Artist's Edition

- IDW Publishing, November 11, 2015
- 144 pages, 12" x 17"

This Artist's Edition features at least five complete stories by Trimpe and also a cover gallery. Herb Trimpe was one of the premier artists working for Marvel in the 1960s and 1970s, and his extended run on The Hulk is a high point for many fans.

Interview with Meighan Morson

by Ann Nam-Tran Le

What captured me about Meighan's artwork is her use of saturated colours and fantastical elements to create a spectacular picture of positivity and futurity. Here is an interview with Meighan Morson.

Tell the readers about yourself.

Although Toronto-born, I grew up in the twin island state of Trinidad and Tobago which is located in the Caribbean, off the coast of Venezuela.

I didn't study art during high school, because I didn't think I was good enough. However,

drawing was my absolute favourite pastime. After high school, I decided to stop letting those feelings of inadequacy hold me back and began to pursue my passion. I took the Cambridge IGCSE Art Examination outside of school and passed with an A grade, which gave me encouragement. I wanted to get to know my place of birth, therefore, I applied to study Art and Design in Canada at tertiary level. I am currently pursuing a BA in Drawing and Painting with a specialization in Digital Painting and Expanded Animation at the Ontario College of Art and Design. I am working on further developing my art practice, and I aspire to be a writer/illustrator in the future.



Carnival Queen Evelynn

Why do you make art and how do you approach it?

When I first began to draw, I made art because it opened up new horizons for me. I felt like a crafter, able to manipulate reality as I saw fit through the pages of a sketchbook. It was very freeing. Now I make art, not only for that reason, but because I want to connect to others through my own personal experience. My art reflects my point of view, stemming from my upbringing, relationships, knowledge (or lack thereof), and etc. I want to make art that resonates with people, and so I draw things that are dear to me or reflect issues that I am passionate about.



What inspires you to include elements of science fiction and fantasy in your art?

I mentioned new horizons in my previous answer, and that, in a nutshell, is the reason why I'm so drawn to science fiction and fantasy themes when creating work. I like to think about the what-ifs and take myself on a journey away from my current reality. I like to imagine people who look like me in scenarios that are sublime, ethereal, and phenomenal. Science fiction and art encourage me to put negative thoughts aside and reach for what may seem like impossible goals.

Seriiyun, The Spirit of Buccoo Reef

How do you see the relationship between science fiction/fantasy and culture?

Science fiction/fantasy is a broad area, consisting of many subcultures, and because of this I think it's an all-encompassing genre that anyone can find material they connect with. There's this potential to add an element of imagination to your personal experience that makes science fiction so appealing. I've applied fantastical themes to my own cultural background as an African-Canadian woman who has Caribbean roots. My piece, "Seriiyun, the Spirit of Buccoo Reef" is an example of this. I'm very interested in the Afrofuturism subculture of science fiction and fantasy, and a lot of my work aligns with the movement's objectives and principles.

What kind of concepts would you like to explore more of in your art?

In my practice, I've been exploring concepts of identity, polarity, human consciousness, and mental health. My work primarily revolves around the idea of imagining and broadening horizons for the African diaspora, using fantasy, futuristic and sci-fi themes with black protagonists. I am inspired by many things: current events, personal experiences, nature, dreams and Caribbean folklore, just to name a few. I also use my art as a platform to speak out about social issues that I'm extremely passionate about: racism, discrimination, privilege, inequality, and appropriation. As I continue on, I want to delve deeper into these areas and become a skilled communicator, using words and visual media to make an impact on those who view my work.

Meighan Morson, Digital Artist/Animator

Facebook: <https://www.facebook.com/emellearts>

Instagram: https://www.instagram.com/emelle_arts/

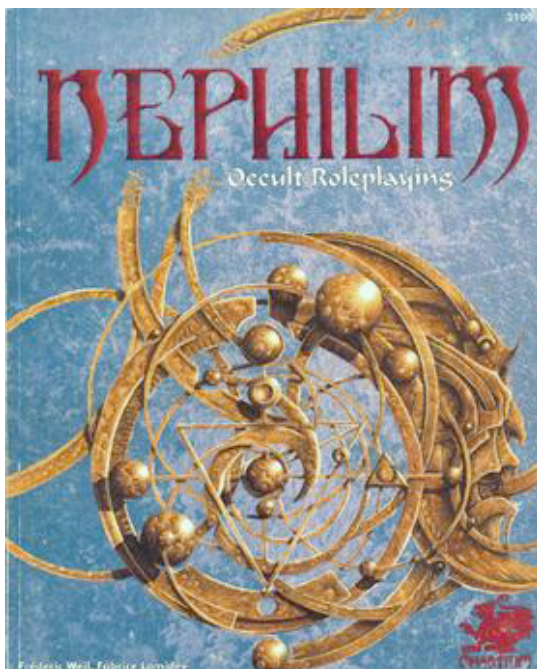
Portfolio: <https://www.emellearts.com/>

Email: emelle.arts@gmail.com

Nephilim RPG

by Marie Tossios

While browsing the RPG stacks at the Merrill Collection the other day, this intricate cover illustration of a dissected astrolabe caught my eye. Its title is Nephilim and it was published in 1994 by Chaosium, the famed RPG publishers of Call of Cthulhu, Runequest, 7th Sea, and several others. Originally published by Multisim in 1992, the second edition is a translation from the original French. Nephilim uses the BRP (Basic Roleplaying) system, a generic rules set designed to apply modularly to any game concept in a similar manner to GURPS and Hero System. Characters possess a set of seven characteristics which determine their skills scores and are then expressed as percentages.



As the cover suggests, Nephilim is an RPG inspired by the occult. The world is built on a patchwork of Sufi, Kabbalist, Christian, and modern pagan philosophies of the universe as a façade for the unseen, where hidden forces rule. The player takes on the role of a Nephilim, a djinn-like entity that lives immortally through inhabiting the bodies of living humans. Its purpose is to achieve “Agartha,” a form of enlightenment related to the Buddhist concept, which it does through seeking out occult knowledge and undertaking adventures with its corporeal hosts. There is also a were-creature element to the game in which the Nephilim undergoes “metamorphosis” as a manifestation of its progress towards Agartha. A general story premise is included in the manual, but one of the virtues of the game is the flexibility of its lore to adapt to interpretation by the GM and players. It provides the framework and basic ruleset for the world while leaving much of the gameplay open to the creative ideas of the team. So, for example, if a GM decides that a host human re-awakening inside the body to resist the inhabitant would provide some exciting drama, the game lore and rules leave enough space to make it happen.

As a published manual, the editing leaves much to be desired, possibly as a result of rushed translation. The interpretive nature of the game's story also becomes a double-edged sword at times, creating confusion around rules and details about the world. Nephilim is a game best-suited to seasoned tabletop RPG players who feel comfortable adapting the rules on the fly and spinning the story from their own imaginations. The Merril Collection holds the core book along with every supplement, except the adventure module book, *Serpent Moon*, which is available for purchase on PDF from Chaosium's website.

Similar RPGs also held at Merril:

Dark designs: Occult Terrors in 1890s England (Call of Cthulhu)
David Hallett, 1991

Kult
Gunilla Jonsson, 1993

In Nomine: A Roleplaying Game for 2 or More Players, Based on the Original French Game by Croc
Derek Percy, 1997

Recommended readings found at Merril:

Shadow Forms: A Collection of Occult Stories
Manly P. Hall, 1925.

The Magus, or Celestial Intelligencer: A Complete System of Occult Philosophy
Francis Barrett, 1975

Magic: An Anthology of the Esoteric and Arcane
Edited by Jonathan Oliver, 2012

Pharaoh's Wife: An Occult Novel
Felicien Champsaur, 2013, Adaptation by Brian Stableford

Urban Romance/Paranormal Fantasy and *The Trickster's Lover* by Samantha MacLeod

by Astra

What's the difference?

This is my very own personal usage, not a certified definition. Urban Fantasy (UF) and Paranormal Romance (PR) have, in my opinion, far more similarities than differences. Let's start with the things they have in common.

Both UF and PR deal with worlds very much like ours, with the addition of things that go bump in the night. Sometimes the average citizen is aware of these things, sometimes they're not. Sometimes the things that go bump become known to the average citizen during the course of the story. Both tend to have romantic relationships between main characters, which are essential to the stories. And both tend to be written as series.

As for differences, let's talk about romance first. Romance, even sex, can be part of both sub-genres. The sex tends to be more explicit in PR, as it has become in romance in general, but the biggest difference, as I see it, is in the pairings. UF series stick with a main character and his/her partner(s) (yes, Laurell K., I see you). Sometimes there are tangential romances starring secondary characters, but the series focuses on the main characters which means, of course, that there's far more room for character development.

In PR, on the other hand, each book in the series concentrates on a different relationship. The main characters tend to be male, often a group of warriors battling some **BIG BAD**, and they're usually all introduced in the first book of the series. Then each subsequent book has one of them finding his love interest. There are, I'm sure, exceptions to this formula, but I can't think of any offhand.

The main character in an UF series is almost always female. I can think of only one exception to this in an adult series and that is Butcher's *Harry Dresden*. And he as, as of the last entry I read, doesn't have an ongoing romantic partner.

All of this is a prelude to my discussion of The Trickster's Lover by Samantha MacLeod. It is the first book in what may or may not turn out to be a series. There have been two sequels. The first sequel, Honeymoon is about the original couple, while the second sequel, The Wolfe's Lover concentrates on a second couple, one of whom is Loki's son and a prequel is in the pipeline. This could go under either label and it was originally marketed as PR. And if it weren't for the fact that snobs exist (I happily read both), I wouldn't quibble with that label, even though the sex is marginally more explicit than in MOST UF (you, again, Laurell K.).

Our heroine, Caroline, fell in love at first sight with Norse mythology. So much so that she spent her sweet sixteen summer teaching herself to read German while everyone else snuck off to Mexico and had their magical first kisses on the beach. She is the one who decided to move to Chicago and study ancient Viking gods while every other person in her family ran Capello's Landscaping & Tree Surgery. Now she's at university and incredibly excited that the books she's been waiting for have finally arrived at the library, The Vikings and Their Gods, Being a Recollection of the Pagan Beliefs of the Northmen and the Sem Guðr Hátíð, The God's Feast. This was an account of a celebration held for the Norse gods in Svartalfheim and it had never been translated into English.

"I was going to do it. I was going to be the first person to translate it."

"All I had to do was teach myself to read Icelandic."

Like I said, madly in love. All she has to do is learn to read Icelandic, by herself. Easy, right? She starts out with dictionaries Icelandic/French (it's what she could find), French/English (she learned German, not French). Fun, huh? Ms MacLeod has a very wry sense of humour.

I'm not, by any stretch of the imagination, an expert in Norse mythology, but the story was consistent with what I do know and seems well-researched.

In summation, it has an intricate, well-thought out plot-based on Norse mythology, more specifically, Ragnarok, and the possibility of stopping it. I mean, most of us would rather the world didn't end, wouldn't we? It also has, as much as possible, believable characters who behave and make decisions consistent with who they are.

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 for consideration, please get in touch with us.

Please address queries to:
Ann Nam-Tran Le,
solrising.editor@gmail.com

Volunteer with the Friends

The FoM is always looking for new volunteers. If interested, please check out the positions listed below and contact friendsofmerril@gmail.com

Event Setup, Notifications, & Staffing the Tables

Each year, we host events that may require furniture setup or helping staff the Merrill promotional tables.

Sol Rising Zine

Write articles for our zine, help with proofreading and graphic design, and etc.

Marketing/Promotion

Help spread the word by promoting Merrill events.

Fundraising/Programming

Look at ideas to raise money to support the Friends and the Collection.

Copies of Sol Rising

The Friends of the Merrill is currently partnered with stores and libraries 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
319 College St.
(416)-533-9168,

www.beguiling.com

Toronto Reference Library
789 Yonge St.
416-395-5577

www.torontopubliclibrary.ca

The Friends of the Merrill Collection

is a volunteer organization that provides support and assistance to the Collection, one of the world's foremost, largest accessible collection of Sci-Fi, Speculative, and Fantasy Fiction and Pop-Culture in North American, all made available to the greater public.

The Friends is an entirely self-funded organization, existing through the generosity of its members and donors. All the money goes to the publication of Sol Rising, the purchase of materials that the Collection, otherwise, could not afford, and events such as readings, book launches and signings, and panel discussions by prominent members of the science fiction, fantasy, and speculation community.

The Friends of the Merrill Collection would like to thank all generous supporters and volunteers, without whom this would not be possible.

If you would like to support the Collection, you can become a member or donate at friendsofmerril.org or at the Merrill Collection, 3rd floor of Lillian H. Smith Library or mail the form below with cash/cheque.



The Friends of the Merrill Collection hosting the annual Pulp Show

I wish to become a member of The Friends of the Merrill Collection. I have enclosed payment (if choosing a cheque please make it payable to “**The Friends of Merrill Collection**”) for an annual membership as indicated:

☐ Individual

\$35

☐ Student (under 25)

\$20

This is a:

☐ Membership Renewal

☐ New Renewal

Name

Address

Phone

E-mail

Please mail it to:

The Friends of the Merrill Collection
c/o The Lillian H. Smith Branch, 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 activities \$

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