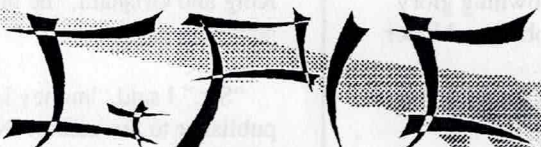


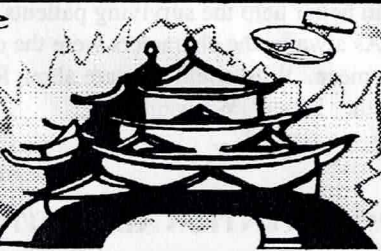
**Son
Of:**



Official Journal of The



(Great Pagoda Insurance Company)



Otherwise Known as: **The Oklahoma Science Fiction Writers Newsletter**

Brought To You By: K. D. Wentworth, Uncle Guido and Simon McCaffery

Special "Long Live Conestoga!; Death To The Pudgy Guy with the Rug!" Issue • June 1998

***** HELLO OSFW! *****

The June meeting will be held Friday, June 12th, 7:00 P.M., at the Elspeth Bloodgood residence. Address: 2534 S. Harvard Pl. Directions: Turn east off 25th St. onto Harvard Pl., next to Columbia's Doctor's Hospital. Phone: 743-4606.

***** UNLOCAL NEWS *****

Bertelsmann recently bought Random House, thereby putting Bantam and Del Rey under the same corporate umbrella. The new head of Random House, Peter Olson, says that there are no current plans to reduce the number of imprints or titles.

***** LOCAL NEWS *****

Dues are due, guys. Please check your mailing label. If you have an X by your name, we have no record of payment for your 1998 dues.

William Sanders' novelette "The Undiscovered" qualified for the Hugo Ballot.

***** CONESTOGA *****

Conestoga '98 will take place June 26-28 at the Sheraton Tulsa at 41st St. and Garnett. Prices are: \$25/ three day pass, \$10 Friday only, \$15 Saturday only, and \$10 Sunday only. Connie Willis and Carole Nelson Douglas are the Guests of Honor. All three days will feature panels, readings, games, video presentations, and a sold-out art show, and on Saturday we will also have a masquerade (bring your costume and compete!), an original play spoofing a popular sf show, and a dance. Be there or miss all the fun! And stay away from that dern Expo Center, you green-blooded Vulcans!

Michael Keller's article was published in MOTOR-CYCLE RIDER.

Fran Stallings sold a book of translated Japanese traditional folk tales to August House. It is scheduled to be published this fall.

Brad Sinor received his galleys for "Back in the Real World" which will be published this coming September in LORD OF THE FANTASTIC.

***** GOOD REJECTIONS *****

GREG: EVENT HORIZON, FRACTAL, AGE OF WONDER, ABORIGINAL SF, SPECULATIVE FICTION AND BEYOND

BRAD: SFF.NET ANTHOLOGY, BENDING THE LANDSCAPE: HORROR

KDW: ASIMOV'S, AGE OF WONDER

***** CONTINUUM *****

by KDW

May, 1998

We had twelve present at the May meeting, including former member Fran Stallings, who has been all too scarce the last few years. It turns that she's been traveling not only the country, but the world. We were having such a good time catching up that we only got one story read, but fortunately it was great.

Rob: Rob brought Chapter 5 of the Jerkin Ripper novel which takes us back to the story line set in the present. The byplay between the characters was so much fun that we, the audience, were all helpless with laughter. The moment I best remember is when Tom, one half of a gay couple, is enticed by the buxom Bessie ("Tom was intent on plowing Bessie's fertile acres") with the result of poor Father Ritter's marvelously over-the-top dream of a nude Bessie riding a Clydesdale.

Thereafter the scene switched back to the past where Robert single-handedly invents the art of autopsy in

order to better help the surviving patients at the monastery. As always, the characters were the crowning glory of this piece. Who could not care about Robert and Peter and Father Ritter? We want more!

***** ATTENTION ALL WRITERS!!! *****

BEWARE OF PUBLISHING AND AGENTING SCAMS!!!!

"EXCUSE ME, HOW MUCH DID IT COST YOU?"

by A.C. Crispin

Several weeks ago I did a booksigning in a mall, and a strange and rather scary incident occurred. I was sitting there with four or five of my latest titles when a man came over and stood there, looking diffident. "Hi," I said, smiling. The gentleman was in his early 40's, well-dressed, and had his young son in tow. The kid grabbed a copy of *REBEL DAWN*, and said, "Look, Dad, Star Wars! Can I have it?" His dad smiled. "Sure, son."

After I'd signed the book, the man cleared his throat. "I'm really interested in writing, too." (How many times have we all heard that?) I nodded encouragingly, and he continued, "I . . . well, I have a couple of publishers who are very interested in publishing my book. So, I, uh . . . well, I wondered. Would you mind if I ask you how much it cost you to have all these books published?"

A few months ago, before I began working with The Write Connection, I would have been surprised and horrified by his question. But that was before I read horror stories of Northwest, Commonwealth, and their ilk. Picking up *REBEL DAWN*, I handed it to him. "How much do you THINK it cost me to publish that book?" I asked. He hefted it. "Longer than any of mine . . . I'll say . . . eight thousand?"

I took a deep breath and picked up three of the books. "What would you say if I told you that this publisher—Bantam—paid ME to write these books. Over twenty thousand apiece. And I'll most likely earn royalties above and beyond that, at some point, too."

The man could not have appeared more thunderstruck if I'd leaped up on my chair and done monkey imitations. "THEY paid YOU?" he managed after a moment.

"Yes, they did," I said. I waved at the books surrounding us in the bookstore. "All these authors got paid to write these books. Did you really think they all paid to get published?"

He blinked. "Well, I knew they probably paid Stephen King and Grisham," he muttered. "But the rest . . . the new writers . . ."

"Sir," I said, "money is supposed to come from the publisher to the author. Not the other way around. Not EVER, unless you're wanting to publish something extremely specialized, like your family history, or a volume of your poetry or something. Writers are supposed to get paid for writing commercial books."

Minutes later, I sent the gentleman on his way, armed with the Write Connection URL, and an earnest entreaty to look up the page. I also cautioned him not to send his work to any publisher whose books he couldn't find in the average general purpose bookstore.

Writers should be PAID for their work. Never forget that.

USEFUL WEB SITES TO CHECK OUT FOR INFORMATION ON WRITING SCAMS, MARKETS, AND OTHER WRITERS' INFORMATION:

The Write Connection:

(This one is ESSENTIAL. Learn how to separate the sheep from the goats where literary agents and publishers are concerned!) <http://members.aol.com/WriteconOL/index.html>

Science Fiction and Fantasy Writers of America (SFWA): (Lots of excellent articles and advice for anyone who wants to publish in ANY genre!) <http://www.sfwaworld.org/>

Bookwire: <http://www.bookwire.com/>

Poets and Writers - Publishing Advice and Information <http://www.pw.org/info.htm>

***** THE ICE PICK *****

by Diana Carolyn Ice

CONFLICT, ACTION, AND SUSPENSE by William Noble. Cincinnati, Ohio: Writer's Digest Books, 1994. (The Elements of Fiction Writing series) ISBN 0-89879-634-2. \$14.95.

"Action means happenings. Suspense means uncertainty."

We know that short sentences speed things up while long, leisurely sentences slow things down, and that putting a time limit on things (e.g., "You have five days to

save the Earth!") cranks up anxiety, but this book goes way beyond that. Noble shows different ways "to collar the reader" with our openings; "keep 'em hanging" through pacing, scene cuts, and transitions; and make "plot-hypers" by subtlety and indirection. Two of his methods to create dynamite conclusions are: "make the climax the hottest action scene (or the most intense suspense scene)" and "leave the final confrontation to the last scene, if possible (the last page would be even better)."

He explains how contrasts in setting and personifying nonliving elements (e.g., the wind) increase tension and drive action. Through vivid physical description and the step-by-step build-up of details, we create anticipation and dread and make the reader suffer along with our characters. We can build suspense through dialogue—including the "threat of the unsaid"—and by contrasting different characters' physical and emotional makeup. Or we can amplify action or suspense by using different points of view.

While he says that the immediacy of writing about the present time gives the writer advantages, he does include a chapter about creating suspense in both historical and futuristic settings, where "the truths are few and the opportunities unlimited."

The index is good, but it annoys me when, for example, I look up flashbacks, and run into "Flashback. See Writing technique, flashback, for creating slow-paced time." Why couldn't it have just said, "see page 154"?

I've found this book helpful. It's not your average how-to-write book. Some may argue with certain things he advocates, like quick scene changes, shifting points of view, and passive voice. Nevertheless, it is a powerful book that should make you think about what you're doing and help you improve your writing skills.

*** MARKET UPDATE ***

CHANGES

TROLL and AGE OF WONDER are dead.

PROM NIGHT, SWORD AND SORCERESS #16, and AFTERSHOCKS are closed.

GOING POSTAL will be published by SPACE AND TIME instead of PIRATE WRITINGS.

Ellen Datlow recently bought reprint rights from an author for a story to be published in her new electronic magazine. It will be titled EVENT HORIZON and is not

currently open to submissions. No other details available yet. Keep watching this space.

I spoke to Stephen Pagel at Conquest about the horror volume of BENDING THE LANDSCAPE. He says they still have room for three or four additional stories, but get those submissions in soon. The volume could close any time.

TALEBONES hopes to begin paying 2 cents/word for their lead story in upcoming issues.

Updated information on MEMBRANE, Erewhon Press, 393 W. 49th St., Ste. 7G, New York, NY 10019. Editor: Jacqueline Ching. New magazine buying hard sf. "We seek to publish stories that explore the relationship between scientific development/discovery and the human condition. Please submit stories with the following criteria: Stories with a strong foundation in the hard sciences, biology, chemistry, astrology, etc." Length: up to 10,000 words. Payment: 1-3 cents/word for new authors, depending on story length. Pay rates for pro authors unknown. Send copies only. ****Warning: Manuscripts not returned. Return time: 3-4 weeks. "probably" at least 5 cents/word.

NEW LISTINGS

CARPE NOCTEM, A Dark Culture Publication, 260 S. Woodruff Ave., Suite 105, Idaho Falls, ID 83401. Editors: Catia and Carnell. Published 5 times/year. "Interested in Darkly Romantic subject matter." No vampires. No reprints. Length: 3,000 words. Payment: 2 1/2 cents/word. Sample: \$5. Return time: 4 weeks (***Warning: "Responds only if interested.")

CICADA, 315 Fifth St., P.O. Box 300, Peru, IL 61354-0300. Associate Editor: John Allen. A publication from the same group which produces CRICKET, meant for the 14-19 age group. Buying "realistic, gritty, dramatic fiction, sf/f, mystery, adventure, historical, romance. Can be a little rebellious and a little hip, but not too hip. Protag may be teen or adult. Looking for things in the style of Bruce Coville and Phillip Pullman." Will run one story 10,000-15,000 words in each issue. Other stories should be 5,000-7,000 words. Payment: 25 cents/word for one-time rights.

DARK REGIONS PRESS, P.O. Box 6301, Concord, CA 94524. Fiction Editors: Joe Morey and Jordan Stoen. Buying original and reprint h/df/f/sf. Length: up to 5,000 words. Payment: 1-4 cents/word + 1 contributor's copy upon publication. Sample: \$3.99 + 4 32 cent stamps.

FOGFIRE, 15127 NE 24, Suite #123, Rsdmond, WA 98052. Editor: Ken Hoffman. Electronic magazine buying f/sf/h. Length: up to 12,000 words. Payment: 1/4-

1 cent/word.

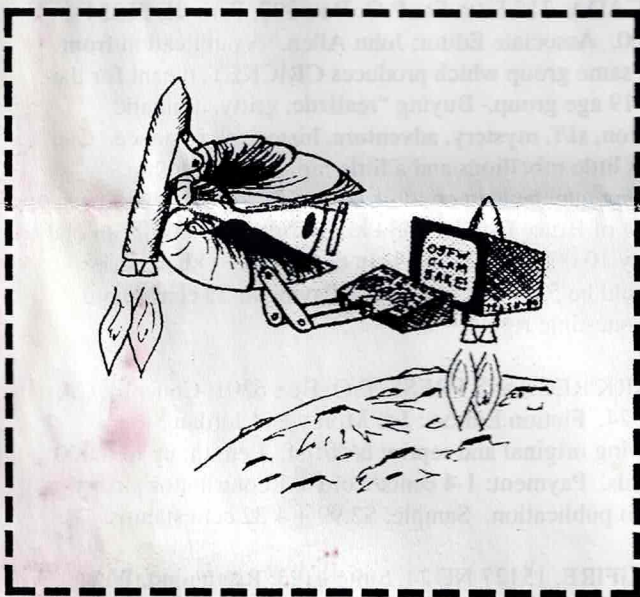
MAELSTROM SPECULATIVE FICTION, P.O. Box 10906, Goldsboro, NC 27532. Editor: David L. Felts. "Looking for sf/f/h, or any combination of these you can pull off." No reprints unless you are an established pro and the story was not widely circulated. Query first. Length: 5,000 words. Payment: \$20. Return time: 4 weeks.

MEISHA MERLIN PUBLISHING, INC., P.O. Box 7, Decatur, GA 30031. Editor: Stephen Pagel. "Looking at sf/f/h novels or short story collections. There is something 'different' about each novel we do. I would be especially interested in any novel that a publisher turned down due to content being too [fill in the blank]." Send the first couple of chapters, around 50 pages, and outline. "All of our books will be in either soft or HC trade editions on 50 pound acid-free paper. All covers are UV protected and fully laminated."

THE SCIENCE FICTION LAW JOURNAL, 3220 Altura Ave., #201, La Crescenta, CA 91214. Editor-in-Chief: John E. Rogers. "Looking for law-related stories . . . if the story is well enough written, its legal aspects can be tangential." Length: 2,000-6,000 words. Payment: 1 cent/word. Sample: \$5 + \$1.30 (postage) plus 8 1/2 x 11 SAE.

BONUS IN THIS ISSUE!

PEEL AND LICK TEMPORARY TATTOO



***** MANY THANKS TO *****

Diana Carolyn Ice
KDW
Uncle Guido
Warren
A. C. Crispin
Ron and the Book Barn staff
Atomic Atoll Iguanas

***** SUBSCRIPTION INFORMATION *****

A subscription to *Son of GPIC*, the official newsletter of the Oklahoma Science Fiction Writers, may be obtained by mailing a check or money order in the amount of \$13.00 (\$18 per household), prorated by quarter, to:

K.D. Wentworth, Treasurer
6915 New Haven
Tulsa, OK
(Checks should be made out to K.D. Wentworth)

Please note: An "X" on your mailing label indicates OSFW has no record of either 1998 dues or GPIC subscription renewal. This GPIC will be your last.

***** OSFW INFORMATION *****

The OSFW meets at members' homes the second Friday of every month to read, critique, and promote in general SF, Fantasy, and Horror writing. All willing to contribute and (after a couple of trial meetings) pay their dues are welcome. **There is no age limit but parents should understand that material with adult themes and language is read and discussed.** Membership dues are \$13.00 per year, adjusted by nearest quarter, which includes a subscription to GPIC. Checks should be made out to K.D. Wentworth, and may be sent to K.D. at the address above.

***** GPIC NEWS AND ARTICLES *****

GPIC solicits news and articles from OSFW members. We prefer they be on disk or sent via e-mail. Pseudonyms are OK. We accept files on either a 3-inch Mac or PC disk. We like RTF files but we can convert most Word and Word Perfect files; always include a separate ASCII file just in case. Otherwise, arrange to send them by e-mail to Simon at:

simon.mccaffery@wcom.com.

You retain copyright on material. If this is of special concern you might let us know who you really are along with your pseudonym. We reserve the right to edit (although we try not to).

***** NEXT GPIC DEADLINE *****

Pesky deadline for July issue: June 26

We look forward to seeing you all.