



Brought to you by: K.D. Wentworth, Uncle Guido, Warren Brown & Chris Merle

Special "Well, That'll Be About Enough of That" Issue • April 2002

*** HELLO, OSFW ***

The April meeting will take place on April 12th, 7:00 P.M., at the Bloodgood/Patillo residence. Address: 3319 E. 8th St. Directions: Drive down Harvard and turn east on 8th. It will be the second house on the left. The closest highway is I-244. If arriving by that route, exit at Harvard and turn south. 8th Street will be about a mile on your left. Phone: 836-7402. As always, attendees are invited to bring drinks and snacks.

*** UNLOCAL NEWS ***

Fantasy writer Cherry Wilder died March 14 in New Zealand of cancer.

LOCAL NEWS

RAL 1914 - 2002

Esteemed Tulsa writer R.A. Lafferty died March 19th in a Tulsa nursing home after a long illness. Lafferty was one of the original members of the Oklahoma Science Fiction Writers and attended meetings for many years. He was nominated for numerous honors throughout his career and won the Hugo Award for his short story "Eurema's Dam." His NY Times obituary is available through their Premium Archive -- **KDW**

Kansas City is making a bid for the 2006 Worldcon.

Writer Joe R. Lansdale has been added to the Conestoga 6 guest list as a Special Guest.



RAL at vintage 80's OSFW meeting with past members Maureen Temple and Gerald Amy to his left.

Local SF Writer Turns Editor Into Squirrel

Upon receiving an excessively rude rejection slip from Biff "redpencil" Rogers, editor of the upcoming anthology, *Once Again Dangerous Reflections: Through A Glass Darkly*, well-known Tulsa SF writer K.D. Wentworth exercised her occult powers to turn Rogers into a squirrel. When asked to comment, Wentworth said, "I usually try to keep my temper and my powers under control, but when this guy sent a rejection slip saying that my story didn't ask 'the critical question,' I just lost it. I mean, the guy's well known for being a ring-tailed bastard anyway. So I turned to my Akita familiar, Bear, and said, *Well, that'll be about enough of that.*" When asked to comment on his sudden transformation, Rogers said, "Squeak." -- **Eddy**



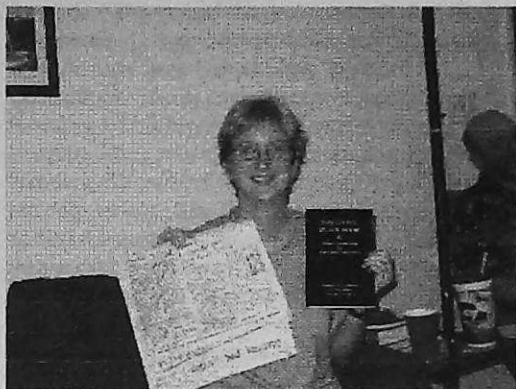
Wentworth with hapless editor.

SOLD

Dana Patillo's google translation of the poetry of St. John of the Cross was accepted by THE EXQUISITE CORPSE. It should appear in the April issue.

PUBLISHED

Melissa Tatum's Op-Ed piece on Olympic figureskating appeared in the Sunday edition of the TULSA WORLD and THE LITTLE BLACK BOOK: A DO-IT-YOURSELF GUIDE FOR LAW STUDENT COMPETITIONS, which she co-authored, was published.



Tatum: Pleased and published

*** GOOD REJECTIONS ***

K.D. Wentworth: MAMMOTH BOOK OF FUTURE CRIME

Warren Brown: F&SF

SILLY HATS



Robb O'Barr's hat sets style for March meeting

CONTINUUM

January Meeting

Tim Frayser performed "Keegan's Fedora" for the group. Admittedly, when one brings up a story centered on a captured leprechaun and a somewhat thirsty Irishman, the expectations for novelty are rather low. However, the piece truly distinguished itself from other modern fairytale based fantasy stories in its main character's reaction to the wishes foisted upon him. The fedora of the title plays a central role in the story, and the tale has a satisfying conclusion.

Chris Merle read "The Dogs of Love." How disturbed can one get with a smile on your face? Imagine, if you will, a story blending the terror of biowarfare and widespread bestiality with the consequences of, well, offspring. The storyline followed the results of an engineered retrovirus that had been intended to induce sterility in the exploding third world population. A series of vignettes explore the impact on society and hint at the disturbing side of animal husbandry. This was thankfully a humorous piece that stretched the range of good taste. (Though I'd read it again when published.) We'll just assume that it was an example of Chris's strong imagination, and leave it at that.

Paul Battieger read "The Red Sword's Lover." He freely admitted that he was writing in the worst amalgam of Robert Howard and H. P. Lovecraft, and managed to spin out a bloody hack and slash fantasy piece worthy of any pulp magazine. By force of will alone a murdered warrior-princess returns to earn vengeance on the horde that killed her and destroyed

her kingdom. That she appears during an attempt by a more evil sorcerer to raise a long dead monarch only adds to the bloodbath. This is apparently only one of a series following the carnage of the undead warrior-princess. And a rollicking good time was had by all (ignoring the occasional groans.)

February Meeting

Matt Reiten read the first half of "Wiley Cockroach" a story set on the moon in the near future. A hapless scientist finds himself confronted with a squatter who refuses to leave when they hand over the lunar base to the follow-on crew. The scientist makes his way back to the moon, making sacrifices to do so, and again encounters the squatter who has established a permanent life on the moon, living off the refuse from the research base. While only the first part of an incomplete piece, the encouraging responses from the group suggest that it might be worth finishing.

Warren Brown read his "Once & Furniture King," a retelling of the Arthurian tale in Americana. The interplay of the characters follows the familiar tale with the twist of the good king ruling over a chain of furniture stores in the mythical 1950's Ohio. While the fantasy elements were not overt, the literary style and detailed images carried the story even before such a jaded crowd as the OSFW.

Amanda Gannon read the prologue to *Naked Blade Uncovered*. (Forgive the possible error in the title. It might have been *Naked Blade Revealed* or *Unsheathed*. In any case, there was a definite double meaning.) In this prelude, she spun a tale of a swashbuckling world, neither future nor clearly past, blending elements of science fantasy reminiscent of old pulp serials. The Blade, a roguish hero sworn to defend the monarch, rescues the infant heir to the throne during a successful attempt to overthrow the rightful rulers. Of course this plot distillation fails to treat the wonderfully textured world Amanda created or the action of the desperate battle. — *Matt Reiten*

MOVIE REVIEW

Movie Review: The Time Machine

Note: I'm assuming that by the time GPIC comes out, everyone who wants to see this movie will have done so, but in case you haven't, I'm going to talk about the events in the movie, so if you don't want any surprises ruined, well, you have been warned (Oh, wait--there ARE no surprises! But I'm getting ahead of myself).

A few weeks ago, I re-read H.G. Wells' 1895 novel, *THE TIME MACHINE*, not that I thought that this current film version would be anything like the novel (I'd already seen enough from the trailers to put that idea to rest), but more to see just HOW MUCH different it would be, especially since much is being made of the fact that the director of this film was Simon Wells, who is the great-grandson of old H.G. himself.

I realize that anytime an SF book or movie is remade it will be updated, but the younger Wells really seems to have missed the whole point of his ancestor's novel being a commentary on class conflict (which would have been a nice subject to tackle considering the gap between rich and poor in the the world--which is substantially wider than it was in 1895).

Okay, enough preamble, on to the review. The film diverges from the book immediately by introducing us to Alexander Hartdegen (Guy Pearce), an absent-minded professor whose fiancé is killed on the night that he proposes to her. He spends the next four years building a time machine so that he can go back prevent her death. In the novel, the unnamed protagonist is merely a Darwinian-era man of science in the pursuit of time travel.

Okay, I'll give the film these points--the love story makes the protagonist more sympathetic, and giving him a name is a lot better than calling him Mr. _____, as the book does (makes for clumsy reading, but it did open up the door for all of the film and literary followers where H.G. Wells himself is the inventor of the time machine--remember Malcolm McDowell in *TIME AFTER TIME*?). But why was the locale changed from London to New York? I suspect it was to make it more accessible to an American audience, but I'll bet the Brits will be really pissed about it--and I won't blame them.

Anyway, after finding that he can't change the past, he travels into the future to find out why, on the assumption that they'll know more about time travel further upwhen. When he discovers from talking to a library hologram (Orlando Jones--one of the founding members of MAD TV back when it was funny) that they don't know ANYTHING about time travel, our hero SHOULD take this as a bad sign, but as is seen as the movie progresses, he doesn't seem to exhibit a great deal of common sense (and why does the hologram suggest reading *THE TIME MACHINE* by H.G. Wells--a book about Eloi and Morlocks, and all of the things that our hero is

going to be dealing with? Maybe the hologram thought he was talking to the director).

Hartdegen goes on to the year 2037 where he's just in time (ahem) to see the moon break up due to some dumbass thing humans have done that disturbs its orbit (putting a lot more faith in what we'll be capable of doing in space in 35 years than I have). Hartdegen gets conked on the head but gets back to the time machine before he passes out.

800,000 years pass as we get to see the destruction of the moon wreaking havoc with the environment, New York wiped out in an eyeblink to be replaced by a desert, which then blooms and is in turn wiped out by advancing glaciers, etc.,

Hartdegen wakes up enough to shut the time machine off, then passes out again. When he wakes up again he is being tended by one of the Eloi named Mara, which is fortunate for him because she seems to be one of few people who knows how to speak English (it's also fortunate for this reviewer, because she's played by Samantha Mumba who is very nice to look at—oh, sorry, back to the review).

I guess that Wells the younger thought that Mara sounded less silly than Weena (the name of the female character in the novel). This is the point where the movie REALLY starts to stray from the novel, and it might be easier to just list goofups and complaints, because frankly, it got confusing toward the end.

*The Eloi are depicted as scantily-clad, attractive noble savages instead of devolved childlike beings barely capable of speech.

*The Morlocks, instead of devolving into subterranean creatures tending machines that they no longer understand, have EVOLVED telepathic abilities and have bred a subspecies of themselves to hunt the Eloi for food (if they have telepathic abilities, why not just send the message to come down to the Morlock caverns for supper, so to speak?).

*Why doesn't Hartdegen take off the little crystal handle that controls the time machine to insure it from being stolen and himself from being stranded in time—not that either of these things ever threatens to happen? He makes such a show of putting it on the first time he time travels that it should be important. The protagonist in the novel does this, as does Rod Taylor in George Pal's 1960 version (which, by the way, is far more faithful to the book).

*When he's chased by a hunter Morlock, Hartdegen climbs an inescapable windmill (like I said, he's not the brightest scientist on the block).

*Why is the hologram still working after 800,000 years? Apparently the destruction of civilization is the only way to insure that your software won't become obsolete.

*The head Morlock (Jeremy Irons) looks (at least from the front) like the costume and makeup people picked up the wrong book and were influenced by Elric (by Michael MORLOCK, get it?).

*When our hero goes down into the Morlock caverns to rescue Mara (and who wouldn't—oh sorry, back to the review) he finds what appear to be her clothes and he assumes she's been eaten. When he finds her a few minutes later, she's STILL WEARING THEM! (not that anybody HERE was curious to see if she'd be nekkid....)

*After defeating the Morlock King, Hartdegen goes back, gets Mara and they make a run through the caverns to escape the Morlock hunters. Why doesn't he first go back in time, and get a gun, or bazooka, or flame thrower, or even a crossbow fer cryin' out loud?

*Why does jamming a pocket watch into the gears of the time machine turn it into a (sorry, I've GOT to say this) time bomb? And why does the bomb only affect what's in the caverns below?

*Oh yeah, the first time Hartdegen meets the hologram, it suggests that he read the science fiction of one Alexander Hartdegen, but at the end of the film we learn that our hero never returns to write any fiction. Was there a story line that got lost here?

I'm glad that I saw this at a matinee price, but I should point out a few things I did like:

*The special effects were of course, grand, but THE FELLOWSHIP OF THE RING and ROTHERHOOD OF THE WOLF prove that a good story is essential to a good film and, as in the case of FELLOWSHIP, that's real easy when you're basing your film on a classic work of fiction.

*The time machine looked good. Just as H.G. described it, all brass and crystal and looking like something built in 1895.

*Samantha Mumba (okay, okay, I'll be quiet).

*I actually liked the Hologram. It gets to deliver a

few humorous bits ("I'm afraid that the lending library is temporarily out of service."), and possibly the closest the film gets to an original idea ("Do you know what it's like to never forget ANYTHING?"). But it does make one think that there should be a new cinematic rule, in light of this film and STAR TREK: VOYAGER: Avoid any film where the most interesting character is a hologram.

– Randy Farran

RAL – An Appreciation

Well, that'll be about enough of that. R.A. Lafferty said it at an OSFW meeting more years ago than I'd like to think. It was one of the longer sentences Ray uttered in response to a story in the years he was a regular attendee at OSFW meetings, and was uttered as a rare aside rather than a direct, for-everyone's-ears statement. Ray was a man of many written words, and few spoken ones. Sometimes he would say things like, "Well, that might just sell." Those were golden words from him, because a story that elicited such praise would, indeed, usually sell. Often he would say nothing at all. Occasionally, he'd type a brief, personal response to someone's story, and hand it to them at the next meeting. He might use phrases like "You are a cold fish, but could be a hot fish." Whatever he said, or wrote, it paid to pay attention to it. It paid because Ray was smarter than most of us in ways that are still hard to define. There was a daunting cleverness about him, something that said "I get it." There was glint in his eye when you didn't get it. And a brighter glint when you did. We wondered why he put up with us sometimes. I think he did it because he liked us as much as we liked him. And I think he did it because he always held some hope that some of us would really get it, would become hot fish, learn to write in a way that made what we wrote worth writing and worth reading. On the way to a meeting one evening he turned to me in the car and said out of the blue, "I remember the first story you read at a meeting. It was really awful." I wish he were around to say it again. – Warren Brown

SF Lacking in Character

SF Characters Are Not "The Best"

The most recent issue of Book magazine (March/April 2002) has an article listing the Best 100 Characters in Fiction Since 1900 as ranked by a distinguished panel of authors and editors. The Science Fiction/Fantasy genre is only slightly represented and one has to stretch the definition of SF to get those. The top ten Best are as follows:

1. Jay Gatsby, *The Great Gatsby* by F. Scott Fitzgerald
2. Holden Caulfield, *The Catcher in the Rye* by J.D. Salinger
3. Humbert Humbert, *Lolita* by Vladimir Nabokov
4. Leopold Bloom, *Ulysses* by James Joyce
5. Rabbit Angstrom, *Rabbit, Run* by John Updike
6. Sherlock Holmes, *The Hound of the Baskervilles* by Sir Arthur Conan Doyle
7. Atticus Finch, *To Kill a Mockingbird* by Harper Lee
8. Molly Bloom, *Ulysses* by James Joyce
9. Stephen Dedalus, *Portrait of the Artist as a Young Man* by James Joyce
10. Lily Bart, *The House of Mirth* by Edith Wharton

Representing SF/Fantasy genre (sort of) are:

12. Gregor Samsa
The young man who turns into a giant insect in "The Metamorphosis" by Franz Kafka
59. Big Brother
All seeing presence in *1984* by George Orwell
85. Harry Potter
Boy wizard from *Harry Potter and the Sorcerer's Stone* by J.K. Rowling

We can get the numbers up if one counts children's books as part of Fantasy. Traditional children book characters included in the Best are:

29. Winnie-The-Pooh
Honey obsessed bear from *Winnie-the-Pooh* by A.A. Milne
- 38 Toad
Technology obsessed amphibian from *The Wind in the Willows* by Kenneth Grahame
39. The Cat in the Hat
All around troublemaker from *The Cat in the Hat* by Dr. Seuss
40. Peter Pan
Eternal youth/flyboy from *The Little White Bird* by J.M. Barrie
46. The Little Prince
Interplanetary philosopher in *The Little Prince* by Antoine de Saint-Exupery.
63. Charlotte
Motherly spider from *Charlotte's Web* by E.B. White

96. Eeyore

Moody donkey in *Winnie-the-Pooh* by A.A. Milne

Since SF/Fantasy seems to be under-represented, perhaps Eddy could compile the definitive GPIC 10 Best Characters in SF/Fantasy. – Uncle Guido
[Eddy, are you listening? – ED]

*** UPDATED MARKET REPORT ***

SHORT FICTION

ABSOLUTE MAGNITUDE, SF Adventure, DNA Publications, Inc., P.O. Box 2988, Radford, VA 24143-2988P. (Please mark the submission clearly as being for Absolute Magnitude.) Editor: Warren Lapine. Looking for action/adventure based sf, no humor, h, f, or cyberpunk. He wants to see "tightly plotted stories with memorable characters." Encourages disposable submissions with a stamped #10 envelope for a reply. Length: up to 25,000 words. "Longer stories will probably have a better chance. Thus far we haven't purchased anything under 5,000 words." No religious overtones, time travel, humor, law enforcement agencies, hard-boiled detectives, or present tense. Looking for more space opera. Payment: 2-6 cents/word plus 1 contributor's copy for FNASR upon publication. Reprints: 1 cent/word. Sample: \$5. 1 year: \$14. Reporting time: 3-4 weeks.

ABYSS MAGAZINE, Ragnorak Press, P.O. Box 140333, Austin, TX 78714. Editor: David Nalle. Quarterly gaming magazine buying one or two stories per issue. "Query first . . . looking mostly for df and heroic fantasy in the tradition of Ted White's FANTASTIC of the mid-70's. This could be best described as grim, realistic, and original fiction with a heroic, fantastic, or adventure theme . . . do not expect a rapid response." No length limits listed.

ADVENTURES OF SWORD & SORCERY, P.O. Box 807, Xenia, OH 45385. Submissions Editor: Randy Dannenfelser. Quarterly buying sword & sorcery, high fantasy, and heroic fantasy. "We want fiction with an emphasis on action and adventure, but still cognizant of the struggles within as they play against the struggles without. As examples, think of the fiction of J.R.R. Tolkien, Fritz Leiber, and Katherine Kurtz." Looking for fantasy set in other milieus than medieval Europe. Length: 1,000-7,500 words. Payment: 3-6 cents/word upon acceptance. Prefers to have a cover letter. Sample: \$4.50. 1 yr: \$14.50.

AGONY IN BLACK, CFD Productions, 360-A W. Merrick Rd., #350, Valley Stream, NY 11580. Editor: Joe Monks. Buying horror "along the lines of the tone and mood of the motion picture SEVEN. No humorous or traditional horror. No reprints." Length: 7,500 words. Payment: 1-3 cents/word, \$75 max. Sample: \$3.95+\$1 postage and handling. Return time: 4 weeks.

ANALOG, 475 Park Avenue South, 11th Floor, New York, New York 10016. Editor: Stanley Schmidt. Overstocked on long stories and now looking for work under 7,500 words. "A great many stories go home not because there is something wrong with them, but simply because I don't see anything special enough to make them stand out from the competition. . . . one of the commonest problems is not having an imagination-catching idea." Payment: 6-8 cents/word up to 7,500 words; \$430-520 for 7,500-12,500 words; 5-6 cents per word for longer material. Wants sf with strong characters in believable future or alien setting. Reporting time: 1 month, often less.

ANDROMEDA SPACEWAYS INFLIGHT MAGAZINE, P.O. Box 98, Latham ACT 1615, Australia. New print magazine to be published bimonthly. Buying sf/fh with "a preference for 'fun' rather than grim and gritty. The first issue will launch at Conversion in June, 2002. Length: up to 10,000 words. Payment: up to 3 cents/word Australian. Can also submit as email to submissions@andromedaspaceways.com as attached RTF.

ARTEMIS MAGAZINE, 1380 E. 17th St., STE 201, Brooklyn, NY 11230. Editor: Ian Randal Strock. Buying near-future sf concerning lunar development or life on the moon. Length: up to 20,000 words. Payment: 5-8 cents/word upon acceptance.

ASIMOV'S SF MAGAZINE, 475 Park Ave. South, 11th Flr., New York, NY 10016. Editor: Gardner Dozois. Buying sf and fantasy up to 20,000 words (very few longer). Wants "tight" stories in which every scene, ideally every word, serves to either drive the plot or establish character or setting in some essential way, or perhaps both. He wants to see more hard science and also more good offworld, alien planet, spaceship, or good literate space opera fiction—"something with some color and sweep and action and exoticism." Payment: 6-8 cents/word to 7,500 words; \$450-600 to 12,500 words, 5 cents/word for longer stories. Reporting time: 4-6 weeks up to six months.

AUREALIS, The Magazine of F & SF, Chimaera