



*Brought to you by: K.D. Wentworth, Uncle Guido and Simon McCaffery*

## Special "Bridget vs. the Giant Crocodile" Issue • August 1999

### \*\*\* HELLO, OSFW! \*\*\*

The August meeting will be Friday, August 13th, at 7:00 P.M., at the Cyber Cafe in McFarlin Library at the University of Tulsa. Since the library is closed by 7:00 P.M., we will keep the door open until 7:30 P.M., then go downstairs to the cafe. If you arrive after 7:30, use the buzzer to alert us to let you in. K.D. Wentworth and Richard Kearns will be this month's hosts and will provide plates, cups, napkins, and ice. The rest of the goodies will be up to the membership and there will also be snacks and drinks available in vending machines.

Directions: Drive down Harvard to 5th Place and turn west. Park in the lot at the end of the street, even though it says it's limited to cars with campus permits. The library will be west, ahead of you on your left. Walk around to the south door and enter there. For further information or directions, call K.D. Wentworth at 523-9729.

### \*\*\* UNLOCAL NEWS \*\*\*

Armadillocon will take place in Austin, TX, Sept. 10-12, 1999 at the Omni Southpark Hotel. GOH is Sean Stewart. Artist GOH is Wayne Barlowe. Editor GOH is Shawna McCarthy. Fan GOH is Hal Clement. Toastmaster is William Browning Spencer. Membership is \$30.

### \*\*\* LOCAL NEWS \*\*\*

Poet, writer, and storyteller Jane Yolen will be in Tulsa on Friday, August 27th, to accept the 1999 Anne V. Zarrow Award for Young Readers' Literature. She will speak at 7:00 P.M. at the Tulsa Central Library, 2nd floor, located at 4th St. and Denver Ave. The event is free and open to the public. She will answer questions and autograph books following her presentation.

Former member Chris Oseland sends word that she is engaged and also was a semifinalist this quarter in the Writers of the Future Contest. She received a letter from

Dave Wolverton along with a critique of her story.

Brad Sinor sold four articles to THE LAWTON CONSTITUTION, including one on Harry Turtledove. His story "Keys" was reprinted in DEJA DOO.

K.D. Wentworth's story "The Girl Who Loved Fire" was published in the August issue of REALMS OF FANTASY.

### \*\*\* GOOD REJECTIONS \*\*\*

Brad Sinor: WEIRD TALES

Greg Lower: NOT ONE OF US

### \*\*\* CONTINUUM \*\*\*

July, 1999

### "Coming of Age in Science Fiction"

by Guido the Torch

Okay, so my wife goes off on this Disney World trip, escorting her nephews through the Magic Kingdom. As you might recall, the last time that this happened, we had problems with some embarrassing photographs taken of her with a Wookiee that were scurrilously circulated in this publication. At the terminal, I remind her to watch out for the Feds, the Paparazzi, the Genovvesse family, and Wookiee publicity seekers. She nods and then reminds me that I need to take notes at the next OSFW.

So I walk into the Cyber Cafe at the University of Tulsa, and there are eleven people waiting for the science fiction action to begin.

Greg Lower read an untitled story about coming of age aboard a space ship on an intergenerational journey of colonization. Life had settled into the routine domestic existence of any small town community except that the children had developed an exhilarating and dangerous game of diving into zero G at the center of the ship. This leads to tragedy as Illiya tries to come to terms with his feelings for Melinda and his perception of adolescent

inadequacy. I liked the interesting premise for the game, the realistic descriptions of life in a small community, and the humorous language.

Amanda Gannon read "The River - Part II." This is a wonderful fantasy with gruesome monsters, a shape-shifting heroine, and provocative sex. Set along a river in a Celtic-like land, a village is beset by a monster that lives in the river and devours the men of the village. Falolan, a shape-shifting female hunter of a different species, slays the monster as Avenie, a young village girl, watches. Avenie is sexually drawn to this strange hero. In Part II, we learn that Avenie is not what she seems when puberty changes her into something more than a woman. After steamy and deadly sex, Avenie transforms into the river monster and Falolan comes back to kill her. I liked the beautiful language and rich characterization that hold the reader in the grip of tension.

### \*\*\* THE ICE PICK \*\*\*

by Diana Carolyn Ice

**BUILDING FICTION: HOW TO DEVELOP PLOT AND STRUCTURE**, by Jesse Lee Kercheval. Cincinnati: Story Press, 1997. ISBN 1-8849120-28-9. \$16.99.

Whatever kind of fiction you write--or want to write--short shorts (anything up to 1500 words), short stories (up to 50 pages), novellas (50 to 150 pages), novels (150 to 1,000 pages, but averaging 300 to 450), novels-in-stories (collections of short stories centering on one character, family, town, etc., or sharing a common theme or subject), or experimental fiction, this book has something to offer you.

The first part discusses the usual elements of structure: openings, viewpoint, characters, conflict, and endings, as well as ways of finding ideas and how to revise your work.

Kercheval divides story openings into three types: "into the pot, already boiling," the "calm before the story," and "opening statements to the jury," which are thematic statements, such as "Jones has been in love all his life." She explains the advantages and risks inherent in each method.

In the chapter on viewpoint, Kercheval discusses how to play around with varying points of view to figure out which is right for your current story project and which character will best serve as your narrator.

Dialogue and dialect are covered in an excellent chapter on characterization, which includes many hints on how to develop your characters by external description (without overdoing it), and through internal revelation using the characters' own thoughts, memories, dreams, and imaginings.

"When editors send back a short story or reject a novel,

nine times out of ten, they will say the ending didn't work for them." Kercheval discusses the use of symbolic objects, meaningful gestures, and rites of passage (a death, a marriage, the birth of a child, a homecoming, or a leave-taking) to sum up or resolve your story's conflict and make its ending satisfying.

I found the chapter on revision very helpful. It contains both macro and micro revision checklists and offers solutions to common problems.

The second part of the book discusses the different kinds of fiction--the advantages and disadvantages of novels versus short stories, short stories versus novellas, etc.--and what may be right for the kind of story you are trying to tell.

The index is very good, and there are end of chapter exercises to help you get your feet wet. Some of them are fun, and all of them lead you back to your own writing.

### \*\*\* UPDATED MARKET REPORT \*\*\*

#### CHANGES

Most of the editors at Del Rey were let go recently, including veterans Veronica Chapman and Owen Lock. Shelly Shapiro and Steve Saffel survived the cut.

ODYSSEY, after several years of long response times, as well as no response, has declared itself dead.

TALEBONES' new address is 5203 Quincy Ave. SE, Auburn, WA 98092.

SUCH A PRETTY FACE is closed.

#### NEW LISTINGS

THE DARKER SIDE OF ETERNITY, P.O. Box 930068, Norcross, GA 30003. Editor: Steve Algieri. Limited edition trade paperback to be released at the World Horror Convention. Has two open spots for original fiction. Wants psychological horror, "no child abuse or molestation, revenge stories, or stories where the main character commits suicide to escape his horror . . . stay away from teenage and child protagonists and villains, erotic content fine as long as germane to the plot." Length: 5,000 words. Payment: 3 cents/word upon publication.

UNTITLED VAMPIRE ANTHOLOGY, The White Rabbit Press, 23 Castle Terrace, Penrith, Cumbria, UK 7DF. Editor: Tony Walker. Df/h. Wants dark, romantic, gothic, undercurrents of sexuality, threatening, frightening in the style of classic 18-19th Century vampire fiction. Sex and strong language okay where appropriate, but illegal sexual practices should not be described. Length: 20,000 words. Payment: \$25/story.

#### SELECTED PRO MARKETS

ABORIGINAL SF MAGAZINE, P.O. Box 2449, Woburn,

MA 01888-0849. Editor: Charles C. Ryan. Quarterly. Current needs: Short sf stories, 2,500-4,500 words. Wants strong science content, lively, unique characters, and well designed plots. Poetry, 1-2 pages; 1-panel original cartoons on science or sf, jokes, 25-100 words (must be original). Would like to see more hard sf. Send SASE for writer's or artist's guidelines. Payment rates: stories, \$200; poetry \$20, cartoons \$20; jokes \$5; all on publication. Reporting time: 8-12 weeks.

ADVENTURES OF SWORD & SORCERY, P.O. Box 285, 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.

AMAZING STORIES, P.O. Box 707, Renton, WA 98057-0707. Editor: Mr. Kim Mohan. This is the old AMAZING being resurrected by WoTC, after acquiring TSR. Buying sf/f/df, but mostly sf. Length: up to 10,000 words. Prefers sf rather than s&s or "rehashes of myth and legend. No gratuitous vulgarity or excessive gore." Payment: 6-8 cents/word on acceptance.

ANALOG, 475 Park Avenue South, 11th Floor, New York, New York 10016. Editor: Stanley Schmidt. Currently reading all lengths. Wants sf with strong characters in believable future or alien setting. "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." 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. Reporting time: 1 month, often less.

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. Said to be overstocked at the moment and buying very selectively.

CEMETERY DANCE, P.O. Box 190238, Burton, MI 48519. Editor: Richard T. Chizmar. Quarterly. Looking for powerful and emotional horror that chills and disturbs the reader, mystery/crime/suspense tales with horror element (psychological or supernatural, subtle or graphic). Length: 5,000 words. Query for longer. Payment: 3-5 cents/word upon publication (max \$150). Sample: \$4. \$15/yr.

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.

DEAD PROMISES, 3420 Salem Dr., Rochester Hills, MI 48306. Editor: Jane Hubbard. Civil War ghost stories or ghost stories relating to that era. "No unnecessary violence or gore." Length: up to 7,000 words. Payment: 3 cents/word.

DRAGON MAGAZINE, 1801 Lind Avenue SW, Renton, WA 98055. Editor: Dave Gross. Length: 1,500-8,000 words. Pays 5-8 cents/word on acceptance for First Worldwide Serial Rights in English. 2 contributor's copies. Wants fantasy with interesting characters and strong plots. Would prefer not to receive stories dealing with D&D monsters and characters. "There is an entire genre of fantasy to explore beyond sword and sorcery." Wants stories with strong fantasy elements that move fairly quickly. The editor has no objections to female protagonists, but "can't use stories in which female sensibilities dominate." Reporting time: 4-6 weeks. Sample: \$4. Guidelines available.

ELLERY QUEEN'S MYSTERY MAGAZINE, 475 Park Avenue South, 11th Floor, New York City, NY 10016. Editor: Janet Hutchins. "All genres of crime and mystery. All well written stories with crime, mystery, or suspense at their core." Length: up to 20,000 words. Payment: 3-8 cents/word on acceptance. Sends 3 copies. Return time: 1-2 months.

EVEN MORE MONSTERS FROM MEMPHIS, 44 N. Second St., Suite 1000, Memphis, TN 38103-2220. Editor: Beecher Smith. Anthology of h/sf/df. "Looking for gut-wrenching, spine-chilling, can't-get-back-to-sleep-without-a-light-on horror that grabs you and won't let go. . . The story must either be set in Memphis or have strong connections with it. . . must have a monster or at least elements of the supernatural which are germane to the story." Buys one-time rights. Length: 1,000-10,000 words (prefers 3500). Payment: 1/2-6 cents/word, "depending on the writer (unknown beginner or well-recognized professional). Include prior credits with submission."

\$15 reading fee (for which applicant will receive a copy of book when published whether or not submission is accepted) must accompany each manuscript. Fee is waived for members in current good standing in HWA or SFWA. Deadline: 9/30/99. Return time: varies.

FANTASY & SCIENCE FICTION, P.O. Box 249, New York City, NY 10159-1806. Editor: Gordon Van Gelder. Current needs: all lengths and types of fantasy/sf—especially sf under 10,000 words. "I don't think I have a strong preference for any one kind of fantasy. I like to see writers taking chances and I'll usually follow them whether they go into the slipstream or rethinking a classic theme." Payment: 5-7 cents/word. Reporting time: 6-12 weeks.

HITCHCOCK'S MYSTERY MAGAZINE, 475 Park Avenue South, 11th Floor, New York, NY 10016. Editor: Cathleen Jordan. Well-plotted, plausible mystery, suspense, detection, and crime stories. Length: up to 14,000 words. "Ghost stories, humor, futuristic, or atmospheric tales are all possible, as long as they contain a crime or the suggestion of one." Payment: 7 cents/word, on acceptance. Guidelines with SASE. Sample: \$3.

HMS BEAGLE, lois@hmsbeagle.com. Editor: Lois Wingerson. Webzine for biological and medical researchers. Soliciting biology related fiction. Payment: \$300, \$350 if the author can provide endlinks (websites relevant to the topic under discussion). Include cover letter. Length: up to 5,000 words.

INTERZONE, 217 Preston Dr., Brighton BN1 6FL, U.K. Editor: David Pringle. Current needs: Innovative sf/f, 2-7,000 words. Hard sf welcome, but not s&s or standard genre horror. Writers outside UK must send 2 IRC's for airmail response. Disposable photocopied ms. welcome. Payment: \$30/1,000 words. Reporting time: 4-12 weeks. Sample: \$5. \$27/6 issues.

MARION ZIMMER BRADLEY'S FANTASY MAGAZINE, Box 249, Berkeley, CA 94701. Editor: Marion Zimmer Bradley. Current needs: well-plotted, action or adventure fantasy, 1,500-7,000 words, strongly prefers 3,000-4,000. \*\*Only buys work longer than 4,000 words from established writers to be used for the cover story. No\_dot\_matrix. Does not want more female bandits/thieves. Send SASE for guidelines before sending ms. Payment: 3-10 cents/word.

MARY HIGGINS CLARK MYSTERY MAGAZINE, Gruner plus Jahr USA Publishing, 110th Fifth Ave., NY, NY 10011. Editor: Kathyrne V. Sagan. Currently biannual. Hoping to become quarterly. Buying crime/mystery fiction. Will look at simultaneous submissions, if they are marked as such. Though the guidelines say they take fiction up to 6,000 words, "the shorter, the better". Payment: \$2000 for FNASR.

NEW OUTSIDE: SPECULATIVE AND DARK FICTION MAGAZINE, 6549 Mission Gorge Rd., Box 260, San Diego, CA 92120. Editor: Brian Callahan. Length: 1500-

4000 words. Payment: 3 cents/word on acceptance. No reprints.

OUTSIDE: Speculative and Dark Fiction, 6549 Mission Gorge Rd., Box 260, San Diego, CA 92120. Editor: Brian Callahan. Monthly webzine. Sf/f/df. Length: up to 4,000 words. Read guidelines before submitting. Needs more sf. E-mail (queries only): outside@clocktowerfiction.com. Payment: 3 cents/word upon publication.

PAPYRUS, www.papyrus-fiction.com (queries to editor@papyrus.com). Editor: Brent P. Newhall. New sf/f e-zine. Prefers "less profanity, sex, and violence." Length: 2,500 words. Payment: 4-5 cents/word on acceptance.

PIRATE WRITINGS, P.O. Box 329, Brightwater, NY 11718-0329. Editor: Ed McFadden. Quarterly with a full color cover that publishes f/mystery/sf. Length: up to 8,000 words, 3,000-5,000 words preferred. Payment: 1-5 cents/word for fiction, copies for poems. The editor says he hates both cats and stories with cats in them, vampires, and stories with southwestern slang. Looking for mysteries. Circulation: 3,000-4,000. Sample: \$4.99. \$15/yr. Full guidelines available for SASE.

POCKET BOOKS will be doing another Star Trek anthology/contest for new writers: STAR TREK: STRANGE NEW WORLDS II. Grand Prize is \$1,000 plus 10 cents/word for publication in the anthology. Rules and guidelines are too long to go into here. See www.simonsays.com/startrek/features/strange.html or send SASE to Strange New Worlds II, Star Trek Department, Pocket Books, 1230 6th Ave., New York, NY 10020. \*\*\*\*Open to non-pro writers only.

REALMS OF FANTASY, P.O. Box 527, Rumson, NJ 07760. Editor: Shawna McCarthy. Full color and full-sized. Open to all types of fantasy, including dark fantasy up to 10,000 words (5,000-8,000 preferred). "I most like stories with some sort of point to them, beyond the plot twists, and I'm a sucker for a kicker ending . . . I have to be careful about sexually explicit material, since the magazine is/will be displayed prominently at 12-year-old eye level, but I am not publishing for 12-year-olds. I do want stories for grown-ups . . . I like to see new settings, exotic mythologies, new looks at familiar characters, places, and settings." Please do not send self-addressed postcards with submissions. Payment: 5-8 cents/word. Return time: 2-3 weeks up to 4 months.

SCIENCE FICTION AGE, 11305 Sunset Hills Road, Reston, VA 20190. Editor: Scott Edelman. Length: up to 22,000 words. SF only. No fantasy. Payment: 10 cents/word, but "I am looking for the best." Full color cover and thick glossy paper. Available on newsstands. Return time: 1-2 weeks.

STARLIGHT 3, c/o Patrick Nielsen Hayden. Tor Books, 175 Fifth Avenue, New York, NY 10010. Write STARLIGHT on the envelope. Editor: Patrick Nielsen Hayden. Anthology. Send only one submission at a time, then wait for a response, before sending another. "I'm



interested in all kinds of sf and fantasy, definitely including hard sf . . . open to novellas . . . can be very slow to respond." Length: no upper limit. Payment: 7 1/2 cents/word. **Open until the end of 1999.**

**WEIRD TALES** (formerly **WORLDS OF FANTASY AND HORROR**), 123 Crooked Lane, King of Prussia, PA 19406-2570. Editor: Darrell Schweitzer. Quarterly. Needs f/h/ psychic/supernatural/occult. 20,000 words maximum. Pays 3-7 cents/word on acceptance for First NA Serial Rights. Provides 3 contributor's copies. Sample \$5. Fiction guidelines for #10 SASE. Reporting time: 1 month.

### \*\*\* THE TURKEY CITY LEXICON -PART TWO\*\*\*

#### *A Primer for SF Workshops*

Edited by Lewis Shiner

(Not copyrighted)

As graciously provided by Ojvind Bernander and supplemented by Critters.

#### WHITE ROOM SYNDROME

Author's imagination fails to provide details. Most common in the beginning of a story. "She awoke in a white room." The white room is obviously the white piece of paper confronting the author. The character has just woken up to ponder her circumstances and provide an excuse for infodump (see below).

#### INFODUMP

Large chunk of indigestible expository matter intended to explain the background situation. This can be overt, as in fake newspaper or "Encyclopedia Galactica" articles inserted in the text, or covert, in which all action stops as the author assumes center stage and lectures.

#### STAPELDON

Name assigned to the voice which takes center stage to lecture. Actually a common noun, as "You have a Stapeldon come on to answer this problem instead of showing the characters resolve it."

#### CARD TRICKS IN THE DARK

Authorial tricks to no visible purpose. The author has contrived an elaborate plot to arrive at a) the punchline of a joke no one else will get b) some bit

of historical trivia. In other words, if the point of your story is that this kid is going to grow up to be Joseph of Arimathea, there should be sufficient internal evidence for us to figure this out.

#### THE JAR OF TANG

"For you see, we are all living in a jar of Tang!" or "For you see, I am a dog!" Mainstay of the old Twilight Zone TV show. An entire pointless story contrived so the author can cry "Fooled you!" This is a classic case of the difference between a conceit and an idea. "What if we all lived in a jar of Tang?" is an example of the former, "What if the revolutionaries from the sixties had been allowed to set up their own society?" is an example of the latter. Good SF requires ideas, not conceits.

#### ABBESS PHONE HOME

Takes its name from a mainstream story about a medieval cloister which was sold as SF because of the serendipitous arrival of a UFO at the end. By extension, any mainstream story with a gratuitous SF or fantasy element tacked on so it could be sold.

#### DEUX EX MACHINA OR GOD-IN-A-BOX

Miraculous solution to an otherwise insoluble problem. Look, the Martians all caught cold and died!

#### PLOT COUPONS

The true structure of the quest-type fantasy novel. The "hero" collects sufficient plot coupons (magic sword, magic book, magic cat) to send off to the author for the ending. Note that "the author" can be substituted for "the Gods" in such a work. "The Gods decreed he would pursue this quest." Right, mate. The author decreed he would pursue this quest until sufficient pages were filled to procure an advance. (Dave Langford)

#### "AS YOU KNOW, BOB"

The most pernicious form of Infodump. In which the characters tell each other things they already know for the sake of getting the reader up to speed.

#### "I'VE SUFFERED FOR MY ART"

(And now it's your turn.) Research dump. A form of Infodump in which the author inflicts upon the reader irrelevant, but hard-won bits of data acquired while researching the story.

## REINVENTING THE WHEEL

In which the novice author goes to enormous lengths to create a situation already familiar to the experienced reader. You most often see this when a highly regarded mainstream writer tries to write an SF novel without actually reading any of the existing stuff first (because it's all obviously crap anyway). Thus you get endless explanations of, say, how an atomic war might get started by accident. Thank you, but we've all read that already. Also you get tedious explanations by physicists of how their interstellar drive works. Unless it impacts the plot, we don't care.

### \*\*\* MANY THANKS TO \*\*\*

Warren  
KDW & Guido  
Diana Carolyn Ice  
Bridget Fonda  
People who flush baby crocs down the toilet

### \*\*\* 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 1999 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](mailto: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 Sept. issue: August 26.