



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

Special "Thin Red Issue" Issue • March 1999

***** HELLO OSFW *****

The March meeting will be held on Friday, Mar. 12th, 7:00 P.M., at the Warren and Lana Brown residence, 6012 S. Pittsburgh Avenue. Directions: Drive down 61st St. between Harvard and Yale to Pittsburgh Ave. across the street from Kirk of the Hills Presbyterian Church. Turn north. The house will be on your left. For further information and directions call KDW at 523-9729.

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

Kansas writer Robin Bailey has been diagnosed with lymphoma and is in the hospital for treatment.

Former SFWA member Buck Coulson died on February 19th of complications from diabetes. He was a well-known fan, SF writer, fanzine editor, and convention huckster. He served as SFWA Secretary from 1972-74.

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

Fran Stallings sends word of a storytelling workshop for parents and teachers at Hardesty Library, 6737 S. 85th E. Ave. (Woodland Hills Mall) on Thursday, March 25th, 9-11 A.M. It is titled "Stories to Play With"—a playful approach to storytelling for educators, librarians, parents, and home-schoolers. Participants will be actively involved, and will leave with some home-made props and toys they can use in their own storytelling. There will also be a concert for all ages that afternoon, 2-2:45 P.M., at the Helmerick Library, 5131 E. 91st St. Registration is free, but please call Kelly Jennings, 918-596-7970, to get on the list. Teachers will receive a certificate for in-service credit.

Fran says, "Fujita-san performs in Japanese (I do intros in English) which is a refreshing mind-bender, especially because folks seem to be able to understand her . . . storytelling as 'communication with aliens.' The unfamiliar toys and games she demonstrates are an

interesting cultural kick, too."

Conestoga '99 will offer a 3-hour writers' workshop with Algis Budrys on Friday, June 25th. Story manuscripts up to 10,000 words will be sent to Budrys before the workshop for his feedback. You must be a member of the convention to attend.

Brad Sinor's story "Keys" was published in **YARD DOG COMICS**. He sold an article on **John Davidson** to the **LAWTON CONSTITUTION**.

Michael Keller's letter to the editor was published in the **TULSA WORLD**.

K.D. Wentworth sold "The Gender Plague" to **THE AGE OF REASON**. Her **FASF** story "Tall One" qualified for the **Final Nebula Ballot**.

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

Greg Lower: **MAELSTROM**

Brad: **WEIRD TALES**

***** CONTINUUM *****

By Guido the Torch

So I was out at the Don's for our Valentine's Day celebration and right before we fired off the Uzis, I ran into Mo Golden. Mo is one of the Don's primo shysters who we call the "Great Prevaricator" on account of the whoppers that Mo thinks up for the Don's depositions.

"Guido, how you doing?" he says. "You still playing with matches?"

This is the standard joke for my profession and one that gets pretty tiresome. So I says to him, "Yeah, still playing. Are you still lying for the Don?" And he smiles and says, "Oh, we never lie, we simply present the truth in the most favorable light. Now sometimes we are 'creative.' Yes, that's it, creative. And, I can safely say

that I haven't heard of anyone more creative than my firm."

"Mo, with all due respect, I ran into a group of people last Friday that put you to shame. These folks are so creative that they actually write stories that would make you believe in aliens."

Mo looked incredulous, like I just told him that I declared illegal earnings on a 1040

"You're shitting me, right? These people write better fiction than all the ironclad alibis my firm thinks up? Better than the story about the juror winning the contest when the FBI videotaped him receiving money from Billy the Bag?"

"Yep," I said confidently, "you got some real competition."

"So what kind of lies do these folks tell?"

"I'm glad you asked."

Brad "The Book" Sinor read his story "Big Iron Door" that tells an old fashioned tall tale about the famous Oklahoma lawman, Bill Tilghman. During the story, Tilghman tracks down a mysterious treasure in the Wichita Mountains and takes the reader on a journey that turns from western adventure to magical myth. What's behind that big iron door? Ask the lady in the lake. I liked the campfire and the author's use of fire as a metaphor for cleansing purity . . . Uh, sorry. I liked the way Brad integrated myth into legendary figures of frontier history.

Rob "The Stallion" O'Bar read Chapter 7 of his cassolet ripper. Raymond and Robert travel to the medieval town of York where they indulge in the pleasures of the big city with the help of a French barber. The barber's dialect was great fun, and I liked the interplay between the two main characters, the underlying passion, and the author's use of subtle humor to demonstrate their relationship. I also liked the scene where the bath water was heated by the hot coals.

Mac "The Knife" McMasters read the first chapter of *Wil-Het's Dance*, a tale of slug-like aliens who find an interesting probe drifting in space. I liked the very alien nature of the creatures and the author's use of humor in his descriptions.

Warren "The Wire" Brown read chapter 7 of his novel *Underland*. In his pursuit of the truth concerning the reappearance of his deceased wife, Jack moves closer to finding an explanation when he is offered a job with a mysterious company that reunites soon to be deceased people with their lost loved ones. I liked the intricate plot and the lyrical prose. No mention of fire, however.

*** THE ICE PICK ***

by Diana Carolyn Ice

GETTING THE WORDS RIGHT: HOW TO REVISE, EDIT, & REWRITE by Theodore A. Rees Cheney. Cincinnati, Writer's Digest Books, 1996. ISBN 0-89879-114-6. \$15.95.

If you write for yourself, you don't need to revise; if you write for others, you must make your work clear and interesting.

Cheney's book is a book of rules. He is often funny, but always honest and forthright in his opinions and strict in his precepts. But if you want to know how to write something correctly and need the guidance of someone who knows what he is talking about to answer your questions and give you confidence, this book is definitely worth your time.

Revision is a daunting undertaking for most of us, and especially so for beginners. Where do you start? Experienced writers tend to do everything at once, and often find it hard to explain their actions. Cheney breaks the process down into three steps, that while not necessarily easy to do, are easy to follow.

First, he discusses "revision by reduction." This is logical, since we don't want to spend time reworking something we're going to toss out.

In fiction, he says to look first for those whole scenes that can be eliminated or shortened drastically. (I didn't say this was going to be easy, did I? But we must always ask if this scene or chapter moves the piece forward.) Sometimes a whole character can be terminated, or merged with another. This is more difficult, because not only must every instance of the person's name be ferreted out, but all the relationships this character has had with others also must be found and fixed. Flashbacks that have become "flopbacks" can be trimmed or replaced with a bit of narrative. Other things can be better served with a brief summary. And then there are the lesser reductions (getting rid of redundant words), "micro-reductions" (using shorter words) and even "nano-reductions" (getting rid of pieces of words!).

The second section deals with rethinking and rearranging what we have. Here Cheney shows how to make our writing clear so that the reader's vision more closely matches our own. This may mean adding words and transitions, replacing some words or phrases with better ones, or rearranging words, sentences, or paragraphs for balance, coherence, or consistency.

The third part concerns revision by rewording. He discusses style and diction, the importance of rhythm and sound in our writing, choosing the correct words and avoiding unnecessary jargon, dialect, sexism, and obscenities, as well as using (and abusing) allusions and figurative writing.

Like all good books on revision, this is a hands-on work. For example, we are often warned to vary the lengths of our sentences. The sentence length of successful professional fiction writers averages about fifteen words. You can tell how you measure up by taking eighteen consecutive sentences from your own work and graphing them. You should have a broad range, from one-word sentences to occasional forty-word monsters, and the more varied your sentence lengths, the better.

The book is very well organized into short digestible bits, and the table of contents and index are both excellent, making it simple to find what you're

looking for. Although accessible, this is not an easy book, and you won't get much out of it if you just read it and lay it aside or dip in and out of it for help with only those things you know you have trouble with, ignoring others you may never think of. I recommend it for serious writers, experienced and inexperienced alike.

*** THE THIN RED SCRIPT ***

Terence Malick's "Titanic"

By Eddy and Leona

Upon hearing the following critical review: "That was worse than Titanic!"

FADE IN:

EXTERIOR – DAY – THE TITANIC, DOCKSIDE.

The huge bulk of the Titanic dwarfs the scene. Rose exits her automobile, her back to the camera. She turns and her face, covered with grime, is framed by a huge picture hat. She stares, and we follow her gaze to a flock of hovering seagulls. Closeup of a particular gull. It seems different from the others, more thoughtful, even wistful.

INTERIOR – DAY – DOCKSIDE BAR.

Jack sits with others at a game of cards. We see his hand, large on the screen. Then the face of the queen of spades fills the screen. She seems knowing, as if she carries secrets of life and eternity.

Jack wins the hand, and tickets on the Titanic.

JACK

(V.O.) The great ship—why has fate chosen it to carry my life? I only wanted money to buy exotic paints for my pictures, but now I must travel like the seagulls, over the sea. What lies there, and what does it mean?

EXTERIOR – DAY – DECK OF THE TITANIC.

Jack sees Rose leaning on the guardrail, as if she is about to fling herself overboard.

JACK

(V.O.) I could see by the way she stood on the deck that she was interested in art. Maybe someday, I could teach her to spit. But would that be more falseness? I hate the falseness of the world. Who is that she's speaking to—he looks like a liar.

Nick Nolte accosts Rose. He is stretching his arms apart as if to indicate great size. Rose looks numb.

EXTERIOR – DAY – A TROPICAL PARADISE

Island people, we don't know what island, enjoy simple pleasures: mashing nuts, weaving fronds, making faces at each other, and scratching hideous sores. We see a lone seagull. Is it the same one Rose saw? We follow it to:

EXTERIOR – DAY – DECK OF THE TITANIC

Rose walks with Nick Nolte. One of her arms has been blown off by a grenade. Rose is sobbing.

NICK

Rose. You're just not tough enough. You don't have the fiber.

ROSE

Have you ever had your arm blown off when it was holding a puppy?

Nick looks pensive for several minutes (long enough for people to buy popcorn and use the restrooms).

NICK

I don't know about that. But I designed this damn ship, and had to eat tons of shit to do it. And I'll be damned if I let a lack of lifeboats prevent it's leaving the dock on time.

ROSE

Sir, the passengers are thirsty.

NICK

I've arranged for a shipment of corkscrews; they should be here soon. Hell, the time to start worrying about passengers is when they stop bitching.

Jack enters the scene, swinging upside down from the rigging. His face is covered with grime. He looks pensive, thoughtful. He lands neatly on his feet next to them, bows to Rose.

JACK

(to Nick) I'm twice the man you are.

EXTERIOR – NIGHT – DECK OF THE TITANIC.

An iceberg looms in the background. Jack and Rose chat on the deck.

JACK

I'm twice the man he is. In fact, I'm the king of this whole area.

Rose, looks thoughtful.

ROSE

(V.O.) I think I miss my arm. Yet, how can I think that? What was my arm to me, but an extension of a false and betraying shoulder?

shoulder? Was it really my own, or was it always someone else's arm? Why are there no trees in the ocean?

EXTERIOR – NIGHT – THE TITANIC

The ship hits the iceberg.

EXTERIOR – NIGHT – ISLAND OF THE ISLAND PEOPLE

The island people are laughing: they sing about not being on the Titanic, but we don't really know that, because we don't bother to put in subtitles.

INTERIOR – NIGHT – CABIN ON THE TITANIC

Nick Nolte confronts Jack.

NICK

You stole my necklace and . . .

He whips out a drawing of Rose swinging upside down.

NICK

. . . and you drew her upside down. Don't you know we're engaged?

Meanwhile, outside the door of the cabin we see George Clooney, John Cusack, John Travolta, Woody Harrelson, John Savage, and the guy from Boogie Nights on patrol. Some of them seem lost. Others seem thoughtful, even pensive . . .

INTERIOR – NIGHT – A PASSAGEWAY IN THE TITANIC

The Titanic is sinking. Jack and Rose are slogging through a flooded passageway. Japanese passengers suddenly jump out at them from a cabin. They are shouting in Japanese, but we don't know what they're saying because we're not going to bother to provide subtitles.

JACK

(to Japanese people) Well, *you* started it.

EXTERIOR – DAY – UNDERWATER

Jack is swimming with happy islanders.

JACK

(V.O.) Am I swimming, or are only the happy islanders swimming? Maybe I'm really shaving.

EXTERIOR – NIGHT – THE TITANIC

The Titanic continues to sink. We see rats, thoughtful, considering whether to leave the ship. Hours pass.

EXTERIOR – NIGHT – THE TITANIC

The Titanic continues to sink. Audience members try to see their watches by movie light. Cries of anguish are heard from those sporting Timex Indiglow's.

TITANIC

(V.O.) Oh the futility of man's hubris! I the great ship could have told them that their overweening pride was an insult to God. Is there a God? How should I know? I'm only a ship . . .

EXTERIOR – NIGHT – THE TITANIC

The Titanic continues to sink, but seems no closer to the bottom. Nick Nolte, wearing Rose's picture hat, is about to step into a lifeboat. Jack clings to the guardrail.

NICK

I'll see that you get an academy award for this. And the Purple Heart.

JACK

Why?

NICK

Because Rose lost an arm.

JACK

But why not give it to Rose?

NICK

Because she's only a girl, and in this movie girls only exist as pleasant memories and have nothing to say that shows any brains at all.

JACK

Oh. Well then, thanks.

EXTERIOR – NIGHT – THE TITANIC

The Titanic continues to sink. Rose clings to a raft. The symbolic coconut of life sits beside her, sprouting the symbolic green shoot of life. Jack shivers in the water beside her. He looks blue, but fit.

ROSE

(V.O.) I wish I weren't too cold to eat this coconut. I'm really hungry.

JACK

You can't open it with one arm anyway.

ROSE

You're not supposed to answer me. That was a voice over. But . . . I love you too, Jack.

The music swells. A capella voices sing in an unknown

language. The audience gathers its belongings, ready to flee. Rose remembers things. Sobbing is heard.

Forty minutes later, Rose is still remembering.

EXTERIOR – NIGHT – THE TITANIC

George Clooney yells down from the deck of the Titanic.

GEORGE

I think we can pump 'er out. We're like a family here, and I know we can do it. You there, let's start getting those ship halves welded back together.

Sean Penn spits on George Clooney's shoes and leaps into the water, shouting.

SEAN

Oh God, I can't take it any more!

He throws a grenade into the ship as he falls.

EXTERIOR – NIGHT – THE TITANIC

Titanic continues to sink. Theater is empty.

END

*** UPDATED MARKET REPORT ***

CHANGES

The deadline for TREACHERY AND TREASON is April 1st, 1999.

SWORD AND SORCERESS will be probably be open April 20th-May 7th this year.

E-SCAPE has a new address: P.O. Box 165322, Kansas City, MO 64116.

ALPHADRIVE and MAGIC REALISM are both dead.

SPACE AND TIME has a new fiction editor: Gerard Daniel Houarnier.

NEW LISTINGS

CYBER AGE ADVENTURES, CyberAge2name.com. Editor: Frank Fradell. Buying superhero fiction. Length: up to 3,000 words. Payment: \$20 upon publication. Put "submission" in the heading when submitting work.

DRAGON SOUP, 7971 Hunter St., Burnaby, BC V5A 2B8, Canada. Editor: June Dragon. New quarterly. Length: up to 5,000 words. Payment: 1/2 cent/word, \$20 max.

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.

ABSOLUTE MAGNITUDE (formerly Harsh Mistress), SF Adventure, DNA Publications, Inc., P.O. Box 2988, Radford, VA 24143-2988P. 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." The editor recently said he does not want SF with religious overtones, or about time travel, humor, law enforcement agencies, hard-boiled detectives, or in present tense. Looking for more space opera. Payment: 1-5 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.

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.

ALFRED HITCHCOCK'S MYSTERY MAGAZINE, 1270 Avenue of the Americas, New York, NY 10020. 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.

ANALOG, 1270 Avenue of the Americas, 10th Floor, New York, New York 10020. Editor: Stanley Schmidt. Currently reading all lengths. "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. I only buy between one and two percent of what I get... 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.

ASIMOV'S SF MAGAZINE, 475 Park Ave. South, 11th Fl., New York, NY 10016. Editor: Gardner Dozois. Buying SF and fantasy up to 20,000 words (very few longer). Dozois recently said on Genie that he 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. 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.

AVON BOOKS ANTHOLOGY, Avon Books, 1350 Avenue of the Americas, New York, NY 10019. Send to: Jennifer Brehl. Mark envelope "for original anthology series." The series will be edited by Lou Aronica, who edited FULL SPECTRUM for Bantam. "The only requirement is that the fiction be of the highest grade—the same specs as FULL SPECTRUM." Length: all lengths, including novellas. Payment: 10 cents/word.

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.

ELLERY QUEEN'S MYSTERY MAGAZINE, 10th Floor, 1270 Avenue of the Americas, New York City, 10020. 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.

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 like to see writers taking chances . . . I read a lot of 'New Wave' writers like Ballard and Delany when I was younger and they influenced me a lot, but I also like a good ol' skiffy story just as much when it's done well." Payment: 5-7 cents/word. Reporting time: 6-12 weeks.

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&cs 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.

JEWISH THEME ANTHOLOGY, Pitsopany Press. Contact: Chaim Mazo. E-mail: poj@netvision.net.il. A collection of original Jewish sf stories to be published in the Fall of 1999. Humor okay. Anyone is welcome to submit. E-mail subs, only. Payment: \$250. Length: up to 10,000 words. Deadline: April 15, 1999.

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. Length: up to 5,000 words. Payment: \$2000 for FNASR.

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.

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.

THE PLASTIC SMILE, P.O. Box 4737, Davenport, IA 52808. Editor: Mark McLaughlin. Buying *sf/f/df/h* fiction about surrealistic bendable dolls, like plastic-jointed dolls, rag dolls, puppets, etc., but no robots, porn, gore, sex-dolls, statues, figurines, brand-name dolls (like Barbie or Cabbage Patch dolls). Length: 2,000-3,500 words. Payment: 3 cents/word. Query about reprints.

PLAYBOY, Playboy Entertainment Group, 680 North Lake Shore Dr., Chicago, IL 60611. Address Fiction Department. Fiction Editor: Alice K. Turner. Current needs: "We publish only 4 or 5 *sf* stories a year, usually but by no means always by well-known writers." No restrictions on subject matter, stories should appeal to a well-informed, young male audience. Length: 7,500 words or less. Short-shorts are particularly welcome. Payment: \$2,000-5,000. Reporting time: up to 8 weeks.

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). "What I like is the unusual. It doesn't have to be a new idea—god knows there are few enough of them—but I do prefer that it be a new look at a familiar idea or setting. That's why I'm not too fond of 'standard' fantasy, since much of it seems to be the same stock characters with different names setting off on slightly different quests. 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.

SUCH A PRETTY FACE: TALES OF POWER & ABUNDANCE, Attn. Such a Pretty Face, c/o Rump Parliament, P.O. Box 865137, Plano, TX 75086-5137. Editor: Ms. Lee Martindale. Anthology buying *sf/f/df/h*. "Size-positive stories that start with the premise that 'fat' is not a four-letter word, fat people in prominent, positive, and heroic roles, and well-crafted, non-stereotypical fat villains, not looking for stories about "miracle" or supernatural weight loss, deliberate weight

gain, erotica, or fat-girl-loses-weight-and-gets-revenge stories, no promotion of diets or diet drugs (thinly-veiled or otherwise), of 'fat-gene' stories. Length: 5,000 words. Payment: 3-5 cents/word upon acceptance. Read guidelines before submitting and send cover letter with credits. Deadline: July 31, 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.

CONTESTS

L. RON HUBBARD WRITERS OF THE FUTURE—P.O. Box 1630, Los Angeles, CA 90078. You may enter *sf/f/df/ss*. Prizes range from \$500-\$5000 plus anthology payment for winners. Must send SASE for format info or obtain rules from any copy of the published anthology. Reports on your entry in 12-15 weeks after each quarter closes. Next deadline: March 31st. No entry fee. Every writer who is eligible (has not yet published three pro stories or one novel) should enter. The prizes, publication, and boost to your career are considerable.

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.

*** UPDATED OSFW E-MAIL LIST ***

Attached please find current e-mail addresses of which I am aware for OSFW members and associates. If you are aware of any addresses that should be added, please let me know.

Best, Warren

OSFW E-Mail Addresses

Amanda & Paul Battinger: redbranch@hotmail.com
Barb Thrower: Throwerby@aol.com
Brad & Sue Sinor: bsinor@juno.com
Chris Merle: merle@webzone.net
(web page: <http://www.webzone.net/merle/osfw>)
Dana Patillo: Dromed@ix.netcom.com
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***** 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:

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Tulsa, OK
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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.**

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Pesky deadline for April issue: March 28.