




**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, Roger Allen and Simon McCaffery

**Special I Was A Teenaged Horny Toad Issue • May 1994**

**\*\*\* HELLO OSFW \*\*\***

The May meeting will take place at the Wentworth residence, 10804 E. 27th (easiest route: come up Garnett from 21st or 31st and turn back west on 27th Street) on Friday, May 13th, 7:00 P.M. The phone number is 665-6259.

**\*\*\* NEWS \*\*\***

The Nebula Awards were held in Eugene, Oregon, on April 23rd. The winners are as follows:

Novel: *Red Mars* by Kim Stanley Robinson  
 Novella: "The Night We Buried Road Dog" by Jack Cady (F&SF)  
 Novelette: "Georgia On My Mind" by Charles Sheffield (Analog)  
 Short Story: "Graves" by Joe Haldeman (F&SF)

The Hugo ballot was also announced on the same night. It reads as follows:

**Best Novel:**

*Moving Mars* by Greg Bear  
*Glory Season* by David Brin  
*Virtual Light* by William Gibson  
*Beggars in Spain* by Nancy Kress  
*Green Mars* by Kim Stanley Robinson

**Best Novella:**

"The Night We Buried Road Dog" by Jack Cady (F&SF)  
 "Mefisto in Onyx" by Harlan Ellison (Omni)  
 "An American Childhood" by Pat Murphy (Asimov's)  
 "Into the Miranda Rift" by G. David Nordley (Analog)  
 "Down in the Bottomlands" by Harry Turtle-

dove (Analog)

"Wall, Stone, Craft" by Walter Jon Williams (F&SF)

**Best Novelette:**

"The Shadow Knows" by Terry Bisson (Asimov's)  
 "The Franchise" by John Kessel (Asimov's)  
 "Dancing on Air" by Nancy Kress (Asimov's)  
 "Georgia on My Mind" by Charles Sheffield (Analog)  
 "Deep Eddy" by Bruce Sterling (Asimov's)

**Best Short Story:**

"England Underway" by Terry Bisson (Omni)  
 "The Good Pup" by Bridget McKenna (F&SF)  
 "Mwalimu in the Squared Circle" by Mike Resnick (Asimov's)  
 "The Story So Far" by Martha Soukup (Full Spectrum 4)  
 "Death on the Nile" by Connie Willis (Asimov's)

In the formation of this ballot, the nominating committee elected to use an option in the rules which allowed them to move stories within 5,000 words of an adjacent category's limit into that category. This was done because some categories had a number of stories which would not make the ballot, although they had a high number of nominating votes, while the short story category had only three high scoring entries. Because of this, some longer works with many votes would not have made the ballot, while other, much lower scoring short ones would have. Needless to say, this decision has been controversial and there is a movement abroad to change the rules to prevent it from happening again.

"Dancing on Air" was moved from Novella to Novelette. "Death on the Nile" and "England Underway" were moved from Novelette to Short Story.

THE SCI FI CHANNEL MAGAZINE is making a reappearance, this time as a completely non-fiction publication.

Word is that Tulsa will not be able to receive "Mystery Science Theater" on cable in the foreseeable future due to a lack of space.

Patrick Stewart and William Shatner will star together in STAR TREK VII: GENERATIONS, the upcoming film formerly titled "Star Trek: The Next Generation" by Paramount. Shatner and Stewart share an equal billing in the film, which will deal with Captain Kirk being propelled into the 24th century to meet Captain Picard and his crew (*they make better hairpieces in the 24th century; soft yet manageable. — S.M.*). Filming began April 4.

Scott Cupp has been asked to write "I Was a Teenaged Horny Toad" for the anthology IT CAME FROM THE DRIVE-IN. He sold a comic version of "King of the Cows" to a new comics anthology entitled WEIRD BUSINESS.

Simon sold "Connections" to BOOK OF THE DEAD 4 and his story "Strawberry Moon" was published in the June 1994 issue of HITCHCOCK'S. He had "give us the good stuff" rejections from GALAXY and AFTER HOURS.

Alma Garcia sold her short story "Crystal" to GALAXY. She had good rejections from OFFWORLD, ABERRATIONS, SIRIUS VISIONS, CEMETERY DANCE, and OMNI (although the story had actually been submitted to DANGEROUS WOMEN!).

Brad Sinor sold nonfiction articles to ELDRITCH TALES, CALIFORNIA HIGHWAY PATROL MAGAZINE, THE LAWTON CONSTITUTION, and HORROR MAGAZINE. His article on Man From U.N.C.L.E. books appeared in BABY BOOMER COLLECTIBLES. He had good rejections from GALAXY and SIRIUS VISIONS.

Barbara had good rejections from DANGER-

Chris Oseland had good rejections from BRUTARIAN QUARTERLY, CRANK!, AMAZING, HITCHCOCK'S, and FASF.

Elsbeth had a good rejection from OMNI.

Warren and Lana had a good rejection from BOOK OF THE DEAD 4.

KDW had good rejections from HITCHCOCK'S and REALMS OF FANTASY.

R. R. Bodine is one of several finalists hoping to be selected as professional volleyball player and parttime cover model Gabrielle Reece's water boy.

### \*\*\* GPIC HOME SHOPPING CHANNEL \*\*\*

#### NEAT STUFF YOU MIGHT WANT TO BUY

##### REALMS OF FANTASY

If you would like to be a charter subscriber to REALMS OF FANTASY, the new fantasy magazine which will be the sister publication of SF AGE, the address is: Realms of Fantasy, Sovereign Media, P.O. Box 5444, Herndon, VA 22070.

Subs are \$14.95 for six issues (one year), or \$26 for twelve issues (two years). The first issue is due out in August.

##### REALITY BREAK INTERVIEWS

Dave Slusher, host of "Reality Break," an sf radio interview show broadcast in Atlanta, is offering tapes of interviews with previous guests for \$7 per tape, which includes shipping. Each tape contains three interviews of your choice from the list below. He warns that the sound quality of the first eight interviews was "less than splendid," but the rest are much improved. If you are interested, mail a check (made out to Dave Slusher at 805 Cumberland Court, Smyrna, GA 30084-4674) and list the interviews you would like.

##### Available Interviews:

Tom Deitz, Poppy Z. Brite, Nicola Griffith, Edward Bryant, Margaret Davis, Ellen Datlow, Mary H. Herbert, Kathe Koja, Paula Downing, Michelle Shirley Crean, Lynn S. Hightower,

Steven K. Brust, Max Allan Collins, Jill Thompson, Nancy Kress, Mary Rosenblum, Neil Gaiman, Robert Frezza, Paul Levinson, Greg Nicoll, Debra Doyle and James D. MacDonald, Carol Severance, L. Sprague de Camp, L. Warren Douglas, Tara K. Harper, Brian Lumley, Owl Goingback, Greg Costikyan, Steve Antczak, Allan Cole and Chris Bunch, J. Steven York, Berl Boykin, Will Shetterly, Kristine Kathryn Rusch, Jane Yolen, Poppy Z. Brite (a second interview), Peter S. Beagle, Greg Bear, Laurie K. Marks, Geary Gravel, Michael Swanwick, Connie Willis, K.D. Wentworth, Suzette Haden Elgin.

#### THE WHETHER REPORT

Richard Rowand, former editor of STARSHORE, is starting a new writers magazine, called THE WHETHER REPORT. The flyer states, "THE WHETHER REPORT is not for everyone. Rather, it's for the serious writer (and the very serious fan) who cares, really cares, about writing . . . THE WHETHER REPORT is for that smaller segment of writers who believe that writing is a craft." Send a check for \$12 for a 1 year subscription (payable to Richard Rowand) to: THE WHETHER REPORT, 5545 Homeward, Virginia Beach, VA 23464-4054.

\*\*\* CONTINUUM \*\*\*

By S.M.

*April 1994*

*featuring*

*Black Dogs, Monkeys in  
Paradise and Cyber-Itch*

April found a cozy group of OSFWans kicking back at Barb's parent's house, munching big salty, greasy Fritos and sharing deliciously nasty jokes about Mr. R. Limbaugh. We managed to hear a number of stories — and I know editors everywhere will be excited to know it was "the good stuff."

Barb read Chapter 1 of her new alternate-world novel, *All The Warriors of Pell*. Veteran GRA terrorist Ger Finn arrives back from a successful bombing nagged by a disturbing encounter with a supernatural black dog. This novel is being expanded from a story Barb read some months back, and again, she does a great job of establishing setting, characters and the language in this alternate Ireland. The chapter ends with Finn

escaping from a police roadblock. Barb, apprentice, Dugan, sprawls in the back of the getaway van in a drunken, guilt-ridden slumber. Finn drives on, challenging the black dog to find him again — words he's bound to regret in coming chapters.

Paul brought us Chapter 6, "War of the Gods and Army of Monkeys," in the continuing saga of "The Story of Monkey." Returning triumphant from the Heavenly Stables, Monkey is pursued by the Armies of Paradise, who mean to do him in for good. Monkey hides his simian pals in a magic cloud until the arrival of the formidable Heavenly Armies. The monkeys wage a terrific battle, and after growing to 100 feet in height, Monkey prepares to invade Heaven. My favorite scene was when Monkey threatened to knock off the Guardian of Heaven's head using his rod of iron and the three-headed demigod replied coolly, "I will still have two."

Greg read "Brother Heart," a tale of the eventual emotional healing between two Minnesota brothers who have been bioengineered from birth by their parents to mature into Chimeralike creatures. A chance meeting with a woman named Beverly reunites Jonathan Hart with his older brother, David, who has already made the complete physical transformation. Although this story treads on familiar ground, I liked many of the details and the scene in which the reunited brothers encounter a large antlered buck in the snowy woods.

Chris O. read "The Eyes Have It," yet another bizarre, funny and strangely hopeful eyeball story. Martha is shedding and regrowing eyeballs — and other body organs — at an alarming rate. At the urging of her sister, Lizzie, she stores them in the fridge. The result is a punch bowl of salty, marinating orbs and a freezer filled with enough body parts to keep Dr. Frankenstein busy with needle and electrodes for a long time. Then Lizzie decides that the sisters might profit from the situation...

Brad, suffering from a sore throat, read the first half or so of "Many Dawns, Many Twilights," a high-fantasy tale of a mother and daughter team of sword-and-sorceress ghostbusters who stumble upon a keep in need of demonic exorcism. In synopsis we learn that the demon, loosed long ago

by a wizard, succeeded in killing all inhabitants of the keep and village. The village people are in fact ghosts, and the mother and daughter must free their souls.

Sharon read Chapter 6 of her sf novel, *One Who Would Be Greatest*. Seth regains consciousness to find Laura giving him CPR (*Cool...heh, heh, heh...Yeah, cool — Beavis and Butthead*). The assassination attempt and attack on the Institute is discussed, and Seth's Servant believes that the evil brother, Aaden, is responsible. We learn that apparently Aaden may have an accomplice at the Institute feeding him vital information; and that Kingsly told Bower about Seth's presence there.

Elspeth read "The Mind's Eye," the cyber-convoluted tale of a journalist who awakens in an observation room following implant surgery. Gradually we discover she is hardwired into an experiment designed to convey the emotional impact of the tragedies she reports; the next step in virtual "feelie" news.

Though the resolution was unclear, I enjoyed the great descriptions and careful attention to details that have become hallmarks of all Elspeth's stories.

\*\*\* NITPICKING WITH NITWITS \*\*\*

\*\*\* DEAR EDDY \*\*\*

Dear Mr. Eddy,

Having been fired from my job as Head Inspector in the Normal, Illinois flagship Maidenform Bra™ Factory, I had a lot of time on my hands recently, so I purchased a secondhand copy of *The Sex Bimbos and Flying Pigs Conquer Mars Pop-up Book*. Imagine my surprise when, after reading the book every day, twelve hours a day, for three straight months, I found a number of mistakes. Fortunately, this discovery has resulted in a modest 978 page opus of my own: *The Sex Bimbos and Flying Pigs Conquer Mars Pop-up Book Nitpicker's Guide*.

Here are the five most interesting flubs I found:

1. On page 10: Xenia Xenn's nipples are a lovely, mouth-moistening shade of pale lilac, but then on page 11, they're a scintillating hot-pink. And on neither page, do they match her belly button, which is a serene shade of puce.

2. On page 25, Bobb, the magnificent porcine avenger, clearly has three ears. Throughout the rest of the book, he has but two. Now, in my experience, pigs either have two ears or three ears all the time. The number does not vary from moment to moment.

3. On page 3, Xenia and the other bimbos smear

Reeces Peanut Butter Cups™ on their naked bodies in a clockwise direction. On pages 4, 14, 21, 26, 33, 47, 54, 55, 61, 77, 89, 90, 91, and in appendix B, they smear the delectable comestibles in a counterclockwise direction. On page 67, they just eat them, albeit, very fetchingly.

4. On page 9, we learn that the steaming jungles of Mars are infested with a particularly virulent species of poisonous water-serpent, but then on page 10, we find Xenia and her bimbo sisters frolicking unconcerned and unmolested (by the serpents, at least) in a jungle river with the (unclothed) Mars Home Defense Force. The nipples of the MHDF, by the way, are a sadly disappointing olive green.

5. On page 78, we see Arnold Schwarzeneger (sic) flexing his biceps in the background, even though he won't be introduced as a character until your next opus, *Pork and Rockets*. And, I have it on reliable authority that Mr. Schwarzeneger has never, ever been to Mars anyway.

So, Mr. Eddy, how many copies can I put you down for?

Sincerely,  
Phineas Fleabottom  
Ex-inspector at Large

Dear Phineas:

You are obviously a man of taste, albeit doubtful taste, and keen, even obsessive observation. Rather than dismissing your observations out of hand as a load of psychotic hogwash (no pun intended), I'll treat them here one by disgusting one.

1. Anyone remotely familiar with the subject knows that the former anatomical features have little, if anything, to do with the latter. Further, anyone who has actually had sex with someone other than himself will realize a range of shades pertains.

2. The third ear is prosthetic, a product of Martian super science, designed for a purpose to be revealed in a later book.

3. Options are not limited with Reeces Peanut Butter Cups™.

4. Poisonous Martian water-serpents are repelled by residue of Reeces Peanut Butter Cups™. The anatomical area has been covered. (no pun intended)

5. A. There's no point in having good biceps if one doesn't flex them. B. Arnold's appearance is foreshadowing. C. Too idiotic on which to comment.

In short, Phineas, you're the one who needs to be put down. I imagine triple the dose needed for a large German shepherd would do it. Honestly, if you had any self-awareness at all you'd have to do yourself in.

Yours for compassionate release,  
Eddy

Dear Eddy,

What do we small-press editors have to do to get through to writers? All we ask is that they submit top professional sf/h/f stories — the Good Stuff — for 1/4 cent or up to say a whole cent a word. Yeah, only 300 or so people will read it, assuming the Xerox machine doesn't quit, but these are the Good Readers. Besides,



they're doing it for Art, right? By the way, I also am on the lookout for good humorous stuff, too.

Gordon K. Bangswiller, Editor  
*Expunge Magazine*

**Dear Gordon:**

Your letter indicates that you're already full-up on "humorous stuff." Where do you get off assuming any writer worth his/her salt has nothing better to do than send work to your scarflous little slab of pressed pulp? Gee, which should we appreciate more, the riches or the recognition? Perhaps its the proof reading. Gee, Gordon, do you think writers ever notice those missing paragraphs and typographical errors? There's only one magazine of this type on which I can put my stamp of approval:

*The Eddy and Flow Magazine of SF and Sexual Devices*  
c/o Son of GPIC  
Tulsa, Oklahoma

Rates: 1.5 cents per word (words under three syllables excluded) Desire: MS of surpassing quality. Work only up to level of Gibson, Lafferty, Ellison, James Joyce, etc. need not apply. Copies: Available to contributors at cover cost Distribution: Give us something worthwhile and we'll get it out there. Other Guidelines: If you must ask, don't bother. Cover Price: \$25.00

Get the picture, Gordo?  
Yours in the name of quality,  
Eddy

**\*\*\* WORDSTYLES OF THE RICH  
AND FAMOUS \*\*\***

By KDW

I was recently asked in an interview how exactly a writer goes about improving her skill with description. The answer is lengthy and complex, but involves replacing passive verbs with strong active ones as much as possible, as well as using all five senses to invoke a sense of place that resonates within the reader's head. Examine the way the three very skillful novelists below handle description.

- A. Judith Tarr
- B. Dan Simmons
- C. Eleanor Arnason

1. \_Korusan stood on a roof that ended in a crumbling parapet. It gave way behind him to a landscape of peaks and sudden valleys that was the newer palace, but before him was nothing but a stretch of winter-bare garden, a high wall, and the roofs of the city.

2. \_The Winter Land was a rolling plain dotted with trees. In the south were stony hills. Beyond the hills was an enormous body of water.

3. \_The soil was sandy. The trees were small and

scrubby. Here and there we came upon outcroppings of a sandy rock, yellow or dull orange. The trail was barely visible: a faint line that wound among the rocks and trees.

4. \_The train passed through mountains as jagged as rotten teeth—whether they were the Fagaras Range or the lower Bucegi Carpathians, I could not remember right then—and the dismal sight of huddled villages and sagging farms faded to blackness broken only by the occasional glow of oil lamps through distant windows.

5. \_She stood in this chamber as in a globe of glass, and even the pull of the moons was faint, overwhelmed in the roar and reach of the Gate. There was sea on the other side of it, tides that were no tide of this earth, waves heaving and falling on a shore that looked dust of rubies, or like blood.

6. \_The City of the Sun lay in the arms of deep-running Suvien, where the river curved round a prow of a crag. To north and east the walls rose sheer.

7. \_Off to one side was a bluff—a low one, dotted with trees. In every other direction the land was flat and covered by a plant with long, narrow, flexible leaves.

8. \_Underfoot, the slush along the unpaved roads was a gray and black mixture, and over everything hung a visible pall of black air, as if a million microscopic moths were fluttering in the dying light.

9. \_The park was large, but all of its vistas were intimate: a waterway here threading its way under an arched stone bridge to widen into a shaded lagoon there, a long meadow—unkept and seemingly untouched by a gardener's blade or shears—but strewn with a riot of wild flowers, a playground abuzz with children still dressed for the winter just past, long benches filled with grandparents watching the children play, stone tables and benches where huddles of men watched other men play chess, an island restaurant bedecked with colored lights, the sound of laughter across the water.

10. \_We were on a rolling plain, covered with pseudo-grass. It rippled in the wind, changing color as the leaves turned over: green, blue-green, tan and gray.

11. \_The road ran along the river through a colonnade of trees. Sun slanted through the branches, now dim, now dazzling.

12. \_Pitesti was a wall of flame in the night. A solid wall of refinery towers, tanks, cooling towers, and silhouetted scaffoldings spread for miles across the northeastern horizon, flame rising from a thousand valves, dark domes, and black buildings.

13. \_Here it was spring still, the leaves young and green, and in the hidden hollows a memory of snow.

14. \_The sky was a faultless arch of blue. Heat shimmered on the plains to the east Kate could see sunlight glimmering off windshields on the narrow ribbon of the Boulder Turnpike to Denver.

**Works excerpted:**

*Arrows of the Sun* by Judith Tarr (Tor, 1993)

*Children of the Night*, by Dan Simmons (Putnam, 1992)

*A Woman of the Iron People* by Eleanor

Arnason (Morrow, 1991)

**Score:** 14 or above: Descriptive  
10-13: Deep  
7-9: Detailed  
5-6: Debilitated  
3-4: Deprived  
1-2: Depressing  
0: Debased

\*\*\* PHEW CORNER \*\*\*

Herbert: I've a stack of mags awaiting review. Do you mind if we cut the cackle and get on with it?

Sukie: I haven't said a word.

Herbert: No, but you have a wicked gleam in your eye, and I'm not too thrilled with that can of ladybugs you're holding.

Sukie: They're going to eat the aphids.

Herbert: And the copper ribbon?

Sukie: That's snail tape. It gives snails and slugs a little electric shock to keep them away from the plants.

Herbert: Oh, that's why they're all over the patio, and what's that weird smell out there?

Sukie: Garlic spray; it repels insects from the yard.

Herbert: Really? I expect they'll all be coming indoors, then.

Sukie: Here am I trying to be environmentally correct, and all you do is tease me. Start the reviews, will you?

Herbert: All right. Kiss, kiss.

**NON-STOP MAGAZINE**, No 1, Vol 1, Winter 1993/94  
K.J. Cypret, Publisher/Editor  
P.O. Box 981, Peck Slip Station, New York, NY 10272  
SF/Modern F, quarterly, full-size. 46 pages. Fiction to 10k words, 1.5 to 5 cents/wd.  
Sub: \$18/yr (4)  
Sample \$4.95

Their motto is: "Not your father's SF magazine," and I can see why. The contents page of this premiere issue is a board game complete with lost turns and a pay-a-fine square. The real game, though, is finding your way around the articles and stories. The format has arrows and boxes and sideways printing and different-width columns and side bars and wonderful cover and interior art by Luis Ortiz. Odd pages are numbered on the top right, even pages are on bottom left. This is all of peripheral importance, however, when we examine the material. To quote the Editor: "What I would like to see sf do is leave its ghetto now and then; failing that, then I would like to see it grow up. There are many great stories to build on and we shouldn't forget the past, but we should stop trying to relive it all the time...."

Cypret also observes he (or she) would like to show "divergent examples of a new-cultural fiction, and ideas, using science and genre as a springboard."

Sukie: "Vow! Lofty aim achieved?"

Herbert: Well, let's see. I've read here. I've read pages of interviews. Of course, interviews can only be as fascinating as the personalities and ideas of the interviewees, in this case, Paul Di Fillipo and Nancy Kress.

Sukie: Can't find fault with them, can we? In fact, Ms. Kress is the main reason I subscribe to *WD*.

Herbert: So, kudos to Joe Magee for these interviews.

Sukie: Yes, and I plunged with delight into the autobiographical article by L. Sprague de Camp, which, despite all *NON-STOP*'s disclaimers about one's father, somehow found itself published in all its nostalgic glory. Good show, Cypret! You're not a fanatic. What do you think of the fiction, Herbert?

Herbert: About all 33.3%?

Sukie: That's approximately what the guidelines say....

Herbert: It's mostly one great story by Paul di Filippo called "Any Major Dude," and tells how nanotechnology changed Africa into a new, healthy, flourishing country, known on the outside as "Maxwell's Land." You can immigrate if you want, but once you check in you can't check out. The protagonist, Taylor, goes there looking for his wife who has run off with the engineer responsible for this transformation of a continent; a transformation which will ultimately encompass the world. Good stuff!

Sukie: I agree. "Wintersatz" by Lawrence Greenberg is a darker study about four people in a closed environment, apparently freezing to death. They don't seem to know how they got there or why they are there. Hmm. Is it an allegory of life?

Herbert: Good guess, but I really don't know for sure. It is quite chilling, if you will excuse the pun. The final short story "Afterimage," by Trina Solarz, fuses cyberspace and snuff movies.

Sukie: I know, and I just signed up for *GENie*. Egad!

Herbert: There are sickos everywhere, my dear. Just the same, I would draw your attention to an April 18th, 1994 *Newsweek* article advocating that parents "should talk to kids about the dangers of cyberspace." They recommend putting the computer in a public area like the living room. Perhaps a similar cautionary message should be aimed at adults who blithely log on to sleazy bulletin boards.

Sukie: Herbert!

Herbert: True, you can always turn it off, or just say no.

Sukie: Wipe that grin off your face, will you. What a way to talk about my beloved computer. Anyway, all that has nothing to do with *NON-STOP*, to which I award the maximum 25 ladybugs for content, but only 20 for format, as the other five got lost in the *NON-STOP* loop on the contents board. If you can't afford a subscription, it's definitely worth a sample for \$4.95. Do we have time for another mag?

Herbert: Maybe a quickie...

Sukie: OK, here goes:

**ABERRATIONS** science fiction, fantasy & horror, #17  
Managing Editor, Richard Blair  
Senior Fiction Editor, Michael Andre-Driussi  
P.O. Box 460430, San Francisco, CA 94146  
Monthly. Sub \$31 per year, sample \$3.50

**ABERRATIONS** has added an R and new management and, although Mr. Blair purports, on the cover, to put sf in first place, there is really more horror than there is sf. However, there are 64 pages of well written fiction, regardless of genre, by Andre-Driussi, Katherine Grill, Sean Brodrick, Greg Detwiler, and others. Ken Kittlitz's "An Annual Affair" really gave me the creeps. Blair assures me that "the magazine will be going through some changes that should be evident with each publication," so now would certainly be a good time to tune in and order a sub.

Herbert: I'll let you order it and I'll share.

Sukie: Cheapskate!

Herbert: How many ladybugs?

Sukie: It's a good-looking magazine and carefully put together, so if I liked horror—liberally laced with sex—instead of sf, it would be worth at least 22 or 23. G'night until next time.

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

*(Thanks as always to Kathy)*

### NEW LISTINGS:

**OBELISK BOOKS**, P.O. Box 1118, Elkton, MD 21922-1118. Editor: S.G. Johnson. This company is producing a line of small press fantasy, sf, and horror anthologies. Send a SASE for guidelines. Payment: 1 cent/word.

**JOURNEYMAN**, P.O. Box 104, South Deerfield, MA 01373-0104. Editor: Kevin W. Rogers. Sf/f/suspense quarterly buying one-time rights to both original and reprint stories (be sure to state a story's publication history and status in your cover letter). Length: up to 5,000 words, 1,000-3,000 words preferred. Payment: 1 cent/word plus 1 contributor's copy upon acceptance.

**NORTHERN FRIGHTS 3**, 585 Merton St., Toronto, ONT M4S 1B4, Canada. Editor: Don Hutchinson. Looking for df or h written either by Canadians or set in Canada. Length: 1,000-7,000 words. Pays \$100 for first publication rights.

**THE POSTMODERNIST JOURNAL OF HORROR**, NO.1: INDUSTRIAL GOTHIC, Glass Goblin

Press, P.O. Box 590135, Birmingham, AL 35255-0133. Managing Editor: Jennifer M. Caudle. New annual anthology scheduled for mid-1995 release. "IG will be an exploration of the elements of traditional Gothicism in urban, postindustrial contexts. Find contemporary parallels to the 'furniture' of the Gothic and wed these elements with distinctly modern and postmodern themes such as disillusionment, alienation, decay, disintegration, and discord . . . All aspects of horror (dark fantasy, weird fiction, the macabre, whatever) will be considered, as long as the subject matter falls within the scope of the volume. SF (esp. cyberpunkish stuff) okay as long as horrific elements dominate . . ." Length: 2,000-7,000 words preferred. Payment: 1 cent/word for First NA Serial rights upon publication. No reprints. No simultaneous submissions. Deadline: Dec. 1st. Return time: 2-3 months.

**SIEGE ENGINE**, The Magazine of Combat SF, P.O. Box 12114, La Crescenta, CA 91224. Editor: John Rogers. Quarterly buying short stories with combat sf scenarios. Length: up to 7,000 words. Payment: 1/4 cent/word upon publication.

**TALES OF THE UNANTICIPATED**, Box 8036, Minneapolis, MN 55408. Editor: Eric M. Heideman. Open from May 1—June 15, 1994. Buys sf, fantasy, poetry, and cartoons. Before submitting, read an issue (sample \$4) for guidelines. Checks payable to Minn. SF Soc. Wants work that is original and sometimes unclassifiable and admits to being unimpressed with stories that exist only for the sake of a punch-line or a twist ending. Payment: 1 cent/word.

### CHANGES:

**HARSH MISTRESS** (P.O. Box 13, Greenfield, MA 01302) Editor Warren Lapine is now paying 3 cents/word for stories up to 25,000 words. He is paying 1 cent/word for reprints.

**WEIRD TALES** has changed its name to **WORLDS OF FANTASY AND HORROR**. The numbering will start over with Volume 1, number 1. Its new address is: 123 Crood Way, King of Prussia, PA 19406-2570. As far as I know, it's still closed.

Dean Wesley Smith says **PULPHOUSE** will return to a bi-monthly schedule in April, then a monthly schedule starting with November. Due to time constraints, Jonathan Bond has resigned as editor and Dean is resuming his former role as editor.

They are now only buying fiction under 9,000 words.

DEATHREALM (which will reopen June 1st) is overstocked on longer stories. They wish to see only work of 5,000 words or less (2,000-3,000 preferred).

OFFWORLD has lowered its word limit to 5,000.

HarperCollins is launching a new sf line to be called HarperPrism, overseen by editor-in-chief John Silbersack. They will publish 50 titles a year in hardback, trade paperback, and mass-market. Christopher Schelling (formerly of Roc Books) will be the executive editor.

PLAYBOY has a new address: Playboy Entertainment Group, 730 5th Avenue, New York, NY 10019-4105.

HOBSON'S CHOICE reports in SCAVENGER'S NEWSLETTER that its financial situation is "very tenuous."

GRUE is closed to submissions until September.

TERMINAL FRIGHT has changed its pay scale to 1/2 cent/word-2 cents/word.

GASLIGHT is reading only for theme issues right now. Popcorn (deadline—October 1, 1994) will feature movie and Hollywood themes. Big Top (deadline—Feb. 1, 1995) will feature circus and freak show themes. Female of the Species (deadline—June 1, 1995) will feature material by women with female protagonists. Feathers & Fur (deadline—Oct. 1, 1995) will feature shapeshifting and anthropomorphology themes (no werewolves). 1001110001100 (deadline—Feb. 1, 1996) will feature artificial intelligence themes.

EXPANSE is going to be translated by a Hong Kong publisher and test marketed in the People's Republic of China.

### Wordstyles Answer Key:

- |      |       |
|------|-------|
| 1. A | 8. B  |
| 2. C | 9. B  |
| 3. C | 10. C |
| 4. B | 11. A |
| 5. A | 12. B |
| 6. A | 13. A |
| 7. C | 14. B |

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

Warren  
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Victor  
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Gordon K. Bangswiller  
Teenaged Horny Toads

### \*\*\* SUBSCRIPTION INFORMATION \*\*\*

One year's 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 \$10.00 (\$15 per household) to:

VICTOR WREN, Treasurer, P.O. BOX 1347,  
Claremore, OK 74018  
(Checks should be made out to Victor Wren)

*Please note: An "X" on your mailing label indicates OSFW has no record of either 1993-94 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 \$10.00 per year, adjusted by nearest quarter, which includes a subscription to GPIC. Checks should be made out to Victor Wren, and may be sent to Victor at the address above, or to 1223 S. Evanston Ave, Tulsa OK 74104.

### \*\*\* GPIC NEWS AND ARTICLES \*\*\*

GPIC solicits news and articles from OSFW members. We prefer they be typed or printed. They definitely have to be in writing (we don't take dictation). Pseudonyms are OK. We prefer text formatted in Richtext (RTF Interchange) files on a 3-inch MAC disc (720k or 1.4 meg. — no 2.8 meg). We can also use ASCII files. Otherwise, arrange to send them by modem. 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 June issue: *May 25*

*We look forward to seeing you all!*