



Son Of:

Official Journal of The

OSFW

(Great Pagoda Insurance Company)

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

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

Special "Bride of the Planet of the Apes" Issue •
September 1998

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

The September meeting will be Friday, Sept. 12th, 7:00 P.M., at Elspeth Bloodgood's new house, 3319 E. 8th St. Take 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 St. will be about a mile on your left. Phone: 836-7402.

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

Joe Haldeman's novel *FOREVER PEACE* (Ace) won the 1998 John W. Campbell Award. Michael F. Flynn's "House of Dreams" (ASIMOV'S) was awarded the 1998 Theodore Sturgeon Memorial Award.

Hawaii has won the bid for the 2000 Westercon.

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

Tulsa writer Jodie Larsen will sign her new suspense thriller, *DEADLY RESCUE*, at Novel Idea (on 71st), Sat., Sept. 19th, from 2-4, Barnes & Noble (on 71st), Sat., Sept. 19th, from 6-9, Steve's Sundries (on Harvard), Sept. 20th, from 1-3, Borders (on 21st), Thursday, Sept. 24th, from 7-9, and Mystery Book Co., Sun. Sept. 27th, at 2.

Sooncon, Thundercon (both in OKC), and Defcon (Tulsa) have all been cancelled, due to financial problems. Armadillocon, in Austin, will probably move its date to September next year.

Conestoga received mention in Suzette Haden Elgin's *LINGUISTICS AND SF NEWSLETTER*: "Conestoga was just plain excellent—a small and elegant and interesting and well run event. I recommend it highly."

Plans for the OSFW Occasional Picnic and Semi-

Annual Mud Wrestling in October were discussed at the last meeting. The treasury will provide hamburger and hot dogs for everyone, while members will bring pot luck dishes to share. A call was issued for original ghost stories to be told, rather than read, after the sun goes down.

Brad Sinor had a book review published in the *TULSA WORLD* and a review on Broadway touring shows in the *LAWTON CONSTITUTION*. His story "Back to the Real World" was published in the anthology *ZELAZNY'S TRIBUTE*.

K.D. Wentworth received her FASF galleys for "The Embians."

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

Chris Oseland: *ALTAIR, TRANSVERSIONS*

KDW: *SF AGE, FASF, ANALOG*

***** NOTES TO AN UNPUBLISHED WRITER *****

Recently, Joe Haldeman received a letter asking for advice from a newish writer who had written two books and was discouraged by editors' responses. His reply was full of hard-won wisdom and insights into the writing life. We reproduce it here by his permission.

"Michael, I want to tread carefully here. I've met hundreds of writers over the years, and a significant fraction of them, perhaps one fourth, had success right out of the gate. But the majority endured years of rejection before they made their first sales.

"Some of that majority, no doubt, just had to practice their craft until they were good enough to be published. Many of them were perfectly good writers; though, who just had to wait until their number came up. Publishing is a crapshoot. Stephen King wrote three or four perfectly good novels before a publisher accepted *CARRIE* (and of course those novels were later published and became best sellers). *THE RED BADGE OF COURAGE* was rejected by almost everyone; Crane

was about to burn the manuscript and stick to journalism, when a publisher grudgingly picked it up.

"There is absolutely no correlation between early success and literary value. There is a weak correlation between early success and the probability of making a living from writing, but the reasons for that are clear. Reinforcement, gratification.

"I'm in the minority. I sold my first science fiction story; sold my first novel to the first publisher who saw it; sold my first play and my first movie. But my most successful novel, *THE FOREVER WAR*, was rejected by eighteen publishers before the nineteenth picked it up.

"You ask if a person can determine whether or not he has the talent to make a living at writing. The easy answer is no, you yourself can't determine it. But the question and the answer are more complicated than that. At one extreme, you can be a really bad writer and make a living, so long as you can learn how to write a certain kind of book (romances, nurse novels, etc.) and can tolerate doing it day after day. At the other extreme, you can be the best writer of your age, and nobody will acknowledge that until you're dead and gone. (And while you write, you'll need a day job or an understanding, employable spouse.)

"Fortunately, there are various intermediate states.

"As to workshops like Iowa and Clarion, all you can finally say is that they help some people and are disastrous for some. Most great writers taught themselves, or wound up in a kind of salon situation, regularly chewing the fat with other writers.

"All I can do is counsel patience and optimism. When you get a rejection, if it says something specific, do pay attention to it—but remember that editors are only human, and even the best of them are more often wrong than right."

Best, Joe Haldeman

***** ALTERNATE APES *****

Top 5 "Planet of the Apes" Sequels You Never Saw

1. "Son of the Planet of the Apes"
2. "Bride of the Planet of the Apes"
3. "Return to the Planet of the Apes"
4. "Planet of the Apes 6"
5. "I Know What You Did Last Summer on the Planet of the Apes"

***** CONTINUUM *****

July, 1998

by Elspeth

Barbara read "The Shudder," a post-apocalyptic novelette, which opens with a fascinating portrayal of a university library employee feeling a bit under the

weather and overwhelmed. The description of the workplace miasma had a startlingly authentic feel, but her ruminations are interrupted by 'The Shudder.' The Shudder vanishes all but a few eccentric characters who later converge on Tahlequah. I was struck by the vivid prose and the provocative questions raised.

August, 1998

by KDW

Harold Chester: In his OSFW debut, Harold read "Trusting Realities," a story in which the fabric of reality can rupture at any moment and transmute potentially vast sections of our world into something not formerly possible. The protagonist, a reality "anchor," receives a call to rescue a ten-year-old girl who is turning into a tree. There are also "shifters" on the police force whose job it is to stabilize the change before it can transmute *anyone/anything* else. The characters were nicely drawn and I liked the well worked out world with all its implications. There is clearly a novel lurking in this story, just waiting to get out.

Chris Oseland: Chris read her most successful Clarion story, "Skins," about Mara, a girl seeking out her biological father and learning rather more about herself than she expected in the process. I particularly liked the character of the ten-year-old younger half-sister, Cat, who introduces Mara to some interesting truths about herself. There are signposts along the way that lead you in one direction while the reality of the situation is quite something else. I found it fascinating and suspect that the potential for a much longer story is present here too.

Brad: Brad read "I Gave You the Light," in which the main character, "Caleb," goes for a stroll in Central Park at night, much against the advice of the bellman at his hotel. There, he meets a small man with iron-gray hair and it becomes apparent that, not only do they know one another, they also are not the ordinary folks they appear to be. I liked the interplay between them, the sense of history enriching the present, and the implications of the cat.

KDW: KDW read "The Girl Who Loved Fire."

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

by Diana Carolyn Ice

PUBLISH YOUR OWN NOVEL by Connie Shelton. Angel Fire, N.M.: Columbine Books. ISBN 0-9643161-6-1. \$18.95.

At last, a self-help, self-publishing handbook for fiction! And this one is outstanding.

This book is a step-by-step guide to being your own literary agent and publisher as well as an excellent example itself of what Shelton is talking about. As a

former book editor for a small publishing house myself, I can testify to Shelton's accuracy and comprehensiveness.

Among the many reasons for self-publication is the time factor. If you don't want to wait months or years for a trade publisher to even decide whether they want to publish your novel or not, and more months and/or years before it gets into print, only to have it placed in a bookstore for often as little as three months, then you may want to consider self-publication.

Many of us think vanity presses are the only alternative, but are concerned with the stigma and the financial risk. And some of these presses are shoddy operations that take your money and run. Even if they are reputable, they will still leave all the hard work of selling up to you.

However, now that even major publishing houses expect authors to do most of the promotion and market analysis, many more writers are opting to self-publish, figuring that if they're going to do most of the work anyway, they might as well get the elephant's share of the profits rather than the six to ten percent advance on royalties the houses offer.

Yet self-publication does not have to be through a vanity press. Whether you want to publish only your works or you want to set up your own publishing company and publish other authors' works as well, this book can show you how to create beautiful top-quality books and sell them.

In fact, the book is a great resource for authors even if you do get your book published by a trade publisher, offering lots of behind-the-scenes information on how the publishing industry works, how books are placed in bookstores, etc., plus many quick and inexpensive ideas for promoting your book, making a name for yourself, setting up book tours, and so forth.

Shelton also offers plenty of warnings of what not to do, and of the pitfalls along the way.

If you're tempted to look down on self-published authors, then you owe it to yourself to think again. You will be in good company, not only with Edgar Allen Poe, Mark Twain, and Walt Whitman, but with modern authors like James Redfield—who self-published *THE CELESTINE PROPHECY* and later sold it to Warner for \$800,000.

If all this makes you think you might consider self-publication, then this book is for you. At the very least it will help you decide if you have the courage, stamina, and financial resources to handle self-publication.

*** MARKET UPDATE ***

CHALLENGE

President Greg hereby challenges all eligible OSFW members to enter the Writers of the Future Contest every quarter from now on. The prize money is considerable (see below). There is no entry fee and all winners will have their story published in the yearly anthology. You also win a week-long trip to a free writers workshop with well known speculative fiction writers. In this past, Algis Budrys and Tim Powers have been among the instructors.

You have very little to lose by entering and a great deal to gain!

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. Deadlines are the end of June/Sept./Dec./Mar.

NEWS AND CHANGES

MILLENNIUM SF&F MAGAZINE has new owners and a new address. Diana Moreland is the new editor. The new address is: P.O. Box 8118, Roswell, NM 88202-8118.

There will be a **STARLIGHT 3**. No word on when it will be open, though. Watch this space.

TERRA INCOGNITA now pays 3 cents/word.

TRANSVERSIONS has increased its rate to 2 cents/word Canadian.

WHITE WOLF PUBLISHING is closed to submissions for the foreseeable future.

ODYSSEY is reported very slow on answering submissions. The wait can be up to a year.

TALEBONES is looking for more sf.

A writer reports being paid by **CENTURY** for a story that will appear in the next issue, so it looks as though they are about ready to start publishing again.

Ellen Datlow's new e-magazine, **EVENT HORIZON**, is not open for submissions yet, but you can take a look at it at www.e-horizon.com/eventhorizon.

NEW LISTINGS

alphaDRIVE E-MAGAZINE, Suite N-201, 306 W. El Norte Pkwy., Escondido, CA 92026. Editor: s.c. virtues. Quarterly electronic magazine. "Sf, cyberstuff, views of the future on earth or elsewhere. Some surreal works are okay, but no generic fantasy material. Bleak and dark works are anticipated, but they can't all be depressing! A sense of adventure, wonder, or discovery is key to the magazine overall. Esp. wanted: interactive tales and experimental designs." Length: 4,000 words. Query for longer. Payment: 2-6 cents/word on acceptance for one time rights. Works over 4,000 words and reprints will be paid toward the lower end of the scale. Note: All works will be heavily illustrated, with soundtracks and possible animations. We need people who expect their works to be visually adapted." Sample: \$13. Sub.: \$32/yr.

CHALLENGING DESTINY, Crystalline Sphere Publishing, R.R. #6, St. Marys, Ontario, Canada N4X

Son of GPIC

1C8. Editor: Dave Switzer. Quarterly. Sff. "We're interested in stories where violence is rejected as a means for solving problems. We're also interested in stories with philosophical, political, or religious themes." Encourages unpublished authors. Payment: 1 cent/word upon publication for FNASR. Length: 10,000 words. Will consider longer works.

DARK ANNIE, P.O. Box 566, East Brunswick, NJ 08816. Editors: Eva Harstein and Elizabeth Watts. Biannual electronic magazine. "Stories of any genre, sub-genre (such as cyberpunk or gothic) or genre hybrid, of historical significance—i.e. surrounding or focusing on a character, era, object, event, or the resurgence of a time period no more recent than 1950 A.D. Though stories do not necessarily need to take place in the past (and can even take place in the future), they must involve at least one of key elements mentioned above . . . Profanity and sex okay if integral to the plot." Length: 5,000 words. Payment: 1/2-1 cent/word on acceptance for universal on-line rights. Reprints okay. Deadline: Oct. 31st, 1998.

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.

CEMETERY SONATA, 3430 Salem Dr., Rochester Hills, MI 48306. Editor: June Hubbard. Anthology. Wants d/f/h ghost stories and fiction about things that go bump in the night, no unnecessary violence or gore. Length: 7,000 words. Payment: 3 cents/word upon acceptance for first anthology rights. Deadline: Sept. 30, 1998.

DEADBOLT, 448 N. Cedar Bluff Rd., Box 345, Knoxville, TN 37923. Editor: Jim Douglas Lay. "Seeks dark character-driven fiction." Length: 4000 words max. Payment: 1/4 cent/word plus one copy.

STORIESSENDE VERLAG, Postfach 1238, 32132 Spenge, Germany. Editor: Michael Plogmann. Online publication with a print anthology. "Feel free to submit anything that's fantastic, be it sff or something totally different." Length: 5,000 words. Payment: slightly more than 1 cent/word American, max. \$60. for German rights. Reprints ok. E-mail subs ok at story@storiesende.com

TALES FROM THE INTERNET. Submit electronically at webmaster@dr Casey.com. Editor: Casey Hopkins. E-magazine. "Looking for good, original stories." Length: 3,500 words. Payment: 3 cents/word for world-wide distribution rights and non-exclusive anthology reprint rights. Reading period: Oct. 1-15.

UNTITLED CIVIL WAR ANTHOLOGY, 3430 Salem Dr., Rochester Hills, MI 48306. Editor: June Hubbard. Civil War ghost stories or ghost stories relating to that era. No unnecessary violence. "Write something that makes me sleep with the light on and I will be delighted." Length: 6,000 words. Payment: 3 cents/word

upon acceptance for first anthology rights. Reprints ok, if noted. Deadline: Sept. 30, 1998.

*** MANY THANKS TO ***

Diana Carolyn Ice
KDW
Uncle Guido
Je Haldeman
Elsbeth
Nova

*** SUBSCRIPTION INFORMATION ***

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

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

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

*** OSFW INFORMATION ***

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

*** GPIC NEWS AND ARTICLES ***

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

simon.mccaffery@wcom.com.

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

*** NEXT GPIC DEADLINE ***

Pesky deadline for Oct. issue: Sept. 27

We look forward to seeing you all.