



Tied-In

The Newsletter of the International Association of Media Tie-in Writers

Tie-In Writer is Up For a Hugo Award

IAMTW member John Helfers received one of the best surprises of his life recently when he was informed that *The Vorkosigan Companion*, the book he co-edited with Lillian Stewart Carl, had been nominated for a Hugo Award in the Best Related Book category, his first major genre award nomination.

"All I remember was my jaw dropping as I stared at the e-mail message," John said in a recent interview. "I don't even remember what I said immediately afterward, I was

too shocked at even receiving the nod in the first place."

The Vorkosigan

Companion is a detailed nonfiction guide to the science fiction universe created by Nebula and Hugo Award-

winning author Lois McMaster Bujold. It features articles and details about "Vorkosiverse," as Lois's fans have dubbed her space-faring universe set about 800

years in the future, and which is covered in thirteen novels and five novellas.

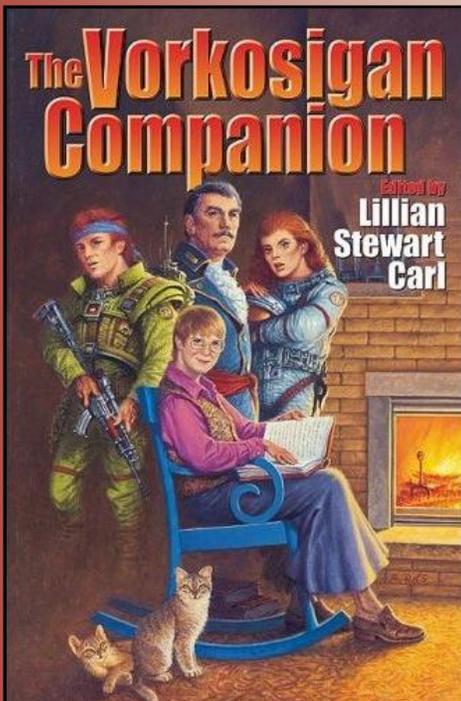
The volume features a new, in-depth interview with Lois about her life and writing career, a new article by Lois about the author's life, and a detailed concordance listing every major character, setting, event, vehicle, and piece of technology in the books. It also contains articles on romance (written by *New York Times*-bestselling author Mary Jo Putney), technology, biology, a pronunciation guide, and what may very well be the first published map of the entire Vorkosigan universe.

"Companions are simultaneously one of the most

difficult and rewarding books to put together," John said. "It helps if you have a good team behind the scenes, and we had one of the best I can think of. From Kerrie Hughes' and Ed Burkhead's work on the

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Concordance—which was a massive effort in itself, and takes up almost half of the book—to the weeks of work Crystal Carroll and Suford Lewis put in on getting the map exactly right, to the last minute editing provided by Denise Little, Lillian, and Lois herself, everybody did a heroic job with the various pieces of the puzzle. Lillian and I were left with what many would think was the enviable task of putting them all together. However, it both was and wasn't. We wanted to put together the best book possible, but with such a wealth of wonderful material, it was very hard to figure out what should come first."





John Helfers at a reading at Indy's Gen Con Game Fair.

The book was initially conceived by John and Lillian at the 2002 World Fantasy Convention, where they sat down with Lois and her agent, Eleanor Wood to pitch the project and receive permission to go ahead. Although it took a few years to go from initial concept to completed book, the book was completed in time to be promoted at the 2008 World Science Fiction Convention in Denver, where Lois was the Author Guest of Honor. Apparently it made enough of an impact after its December publication to earn the nomination.

“Naturally it is a great honor to be nominated,” John said. “However, I’m looking forward to the World Science Fiction Convention in Montreal. Let’s just say I hope I have to explain what a Hugo Award is to airport security when I return to the United States.”

Reaction about the award was similarly enthusiastic from

others associated with the volume. Martin H. Greenberg, CEP of Tekno Books, which helped execute the project, said, “Everyone at our office is very pleased to receive this news. Companion volumes have long been a core part of our business, and we’re excited to see our most recent effort honored with a Hugo nomination.”

Mary Jo Putney had this to say about the news: “What wonderful news! It’s a terrific compendium about an amazing author, and the editors thoroughly deserve this honor.”

Denise Little, contributing author and editor, replied, “Wow! What an honor! For me, the chance to work on the book that explored Lois’s richly detailed and always engaging universe was a dream come true. But these tributes are very nice gravy. And Lois and the editors richly deserve all the recognition they can get.”

John’s co-editor, Lillian Stewart Carl, said, “I’m

delighted that the Hugo nomination for *The Vorkosigan Companion* will help draw even more attention to Lois’s amazing body of work. It was a tremendous pleasure to spend so much time reminiscing about our long friendship and in her universe.”

And what did Lois, who is currently writing the next Vorkosigan saga, think about the nomination? She said, “I was very glad to hear about the Hugo nomination for *The Vorkosigan Companion*. This book really is a team effort, and I’m delighted to see the editors and contributors recognized.”

Along with attending Worldcon, John and his wife Kerrie will also be attending GenCon in Indianapolis, the World Fantasy Convention in San Jose, and Windycon in Chicago.

As for other projects, he is constantly juggling several, including working at Tekno Books, where he oversees many novels and anthologies in progress. He is also writing the second *Deathlands* book in his two-book contract with Worldwide Publishing, as well as co-developing the *Shadowrun Almanac* (working title) and editing and writing short fiction for Catalyst Game Labs.

Attending and associate members of the Montreal Anticipation Worldcon convention can vote in the Hugo Awards. Ballots must be received by July 3rd, with paper ballots postmarked by June 27th.

THE QUICKEST WAY TO GET REJECTED

by Brandie Tarvin

They say one knows a truly prolific writer by the size of her rejections pile. After all, only a wanna-be has absolutely no rejections to her credit.

With this in mind, I decided to compile a list of the best methods for getting rejections. So, if I want to be one of the truly great writers of the age, I need a giant pile of "Sorry, not today" notes to compare to everyone else's. Right? So with the enthusiastic assistance of several members of the IAMTW, here are the recommendations. I dedicate it to all writers who go in perpetual search of the almighty Rejection Letter. May it serve you well.

The Advice #1: In the cover letter, tell the editor your protagonist can be swapped with any character the editor so desires. Your story plot is far more important than the characters within the story.

True Story: One of my first story proposals was for a Doctor Who novel, back when Virgin Publishing held the rights. In my zeal to sell my work, I put in my cover letter: "My story features the current Doctor, but I can change this to whichever Doctor and companions you need a story for." In short order, I received a form rejection letter with no additional explanation.

It wasn't until about a year later that I'd realized what I'd done wrong. Part of a story's appeal is why only the protagonist can resolve the

conflict. If I can replace the Doctor and his companions so easily, then why does it have to be a Doctor Who story? Once you have a story with a cookie-cutter cast, the whole thing rather loses its appeal. It's no wonder the editor rejected me. Knowing what I know now, I would reject me too.

The Advice #2: Tell the editor just why your story is the next best thing to sliced bread while simultaneously telling him why the work he's

currently had published is the worst thing in the universe. "Don't worry, Boss. I have your miracle cure!"

True Story: Scott Andrews tells of a time when he submitted a comic proposal to 2000 AD. "It had fantastic artwork by a well-known artist friend and I felt my script was pretty good. Unfortunately, in our callow submission letter, we outlined everything we thought was currently wrong with 2000 AD, and the ways in which our strip would 'fix it.'

In other words, we sent a letter to the person we wanted to hire us saying 'Hi, you're useless and your book sucks, but we can help!'"

Scott says he never received a reply, and hardly any wonder. The last thing an editor or publisher wants to hear is how awful their own approved stuff is and if you're bashing them this badly in the submission letter, how badly will you bash them once you've been hired and seen the secret insides?



IAMTW Member Brandie Tarvin

The Advice #3: Guidelines? Who needs those? You're a professional writer. Whatever you send *will* be accepted because you're the next Stephen King. Go ahead.

True Story: David Bishop says "That sounds basic, but you'd be amazed. Like the time I was co-editing THE ULTIMATE DRAGON, and I got a couple of submissions that nowhere in the story had a dragon in it."

Guidelines are published for several reasons. First, to homogenize the submissions they receive. Yes, that means your submission blends in with everyone else's. If everything is the same, however, the editors can concentrate on the actual story instead of the frilly stuff. Also, as David says, it ensures that writers are submitting stories that actually fit the available work.

A personal note, though. Unclear guidelines can be a double-edged sword. If in doubt, e-mail your question to the editor before you submit so you can resolve all discrepancies in your submission.

I recently came across a set of guidelines which mandated that all numbers be written out. Instead of "25," you write "twenty-five." This made sense. I'd seen this requirement before. What the guidelines didn't mention was how to deal with numbers as part of a proper name. The names have been changed in this example, but when I named Robot-T3 (for example) as Robot-T Three, I instantly got rejected because apparently I didn't know the work well enough to know how to spell Robot-T3's name properly. Of course, if I'd taken a moment to e-mail the editor instead of taking the guidelines so literally, I might have been able to fix this problem before the rejection.

The Advice #4: By all means, insult the publisher's or editor's good sense! They have enough kudos from newspapers and reviewers. You should be telling them the Truth About the Way Things Are. And don't forget to insult the industry in general while you're at it.

True Story: Greg Cox shares a moment of his editorial experiences. ". . . then there was the guy who sent in a slush novel that begins with the protagonist, an aspiring author, discovering yet [another] stack of rejection slips in his mailbox, then launching into a venomous diatribe about idiot New York editors who don't know good

writing when they see it . . . Mind you, this was the very first page! It did not leave me positively disposed towards the manuscript."

See number two above. Editors and publishers want to hear

"Luckily for us, he had just the thing to give Trek the kick in the pants it so desperately needed, and would I/we be so kind as to assist him in seeing to it that it received an editor's attention." - Dayton Ward

how your manuscript will help them make money without you giving a lecture on how poor their decision-making processes are. And when you include that lecture as a rant in the actual manuscript itself. . . Well, you'd best already be Michael Moore, before you make that particular mistake.

The Advice #5: Oh, and while you're "biting the hand that will feed you," don't forget the networking! In this day and age of public information, getting e-mail and snail mail addresses is relatively simple. Go ahead and spam every author who has ever written for the publisher. One of them might be willing and able to give you a leg up!

True Story: Dayton Ward gives us this sordid tale. "Early last year, I (along with several writers in Pocket's Trek stable) was hit with the same blast e-mail from an aspiring writer who had conceived the end-all be-all Star Trek novel. He was convinced that the franchise had spiraled down the cosmic crapper, that the new movie would suck, and that the company publishing the Trek books—along with the editors

and the writers—had long ago lost sight of Trek and Gene Roddenberry's vision.

Cha-cha-cha.

Luckily for us, he had just the thing to give Trek the kick in the pants it so desperately needed, and would I/we be so

kind as to assist him in seeing to it that it received an editor's attention. He even had a website where he had posted the first three chapters of his opus. The rest of his website was so horrific that I was sure all of this had to be a well-planned practical joke orchestrated by person or persons who to this day remain anonymous.

Regardless, the letter he sent is and remains one my favorite e-mails of its type ever to grace my inbox."

If you don't know where to send your submission, you've skipped a step in the process. Every writer should do his homework to verify he's sending his proposal to the person who will be making the decision. Sending a mass e-mail such as the above, however, will not only get you junk-mail blocked, but will also likely ruin any future chances you have of getting your networking connections from the very agents, authors, and editors you just spammed.

The Advice #6: Spellcheck? Grammar? Wut be them? Go ahead and add in the emoticons

and text-speak (ROTFLOL, anyone?) too. Be modern!

The Truth: Minor errors, few and far between, can usually be dealt with. But when it's obvious the writer was too lazy to run spellcheck or verify his homonym use, the editor will quick grab the nearest form rejection. It's hard enough work reading hundreds of submissions a week, let alone parsing bad grammar, homemade emphatics and ever-changing net-speak. If you want a rejection, liberally sprinkle your work with unintelligible acronyms. If not, I urge you to resist the temptation and be meticulous in your work.

This list is by no means comprehensive. I'm positive there are at least ten other ways to get a quick rejection and look forward to discovering many more than that as I continue my writing career. In the meantime, I aim to share my list with as many people as possible. This advice seems fairly obvious, yet the above contributors mention the sheer number of writers making these mistakes every day.

Unless, these authors aren't really trying to get published. Maybe they co-opted my plot to get the biggest stack of rejections in the world! Uh, oh. I'd better get cracking on finding those new methods of instant rejection if I want my name in the Geniss Book of World Records first. Opps, did I spell "Guinness" wrong?

Ah, screw it. Who needs a dictionary anyway? @=)

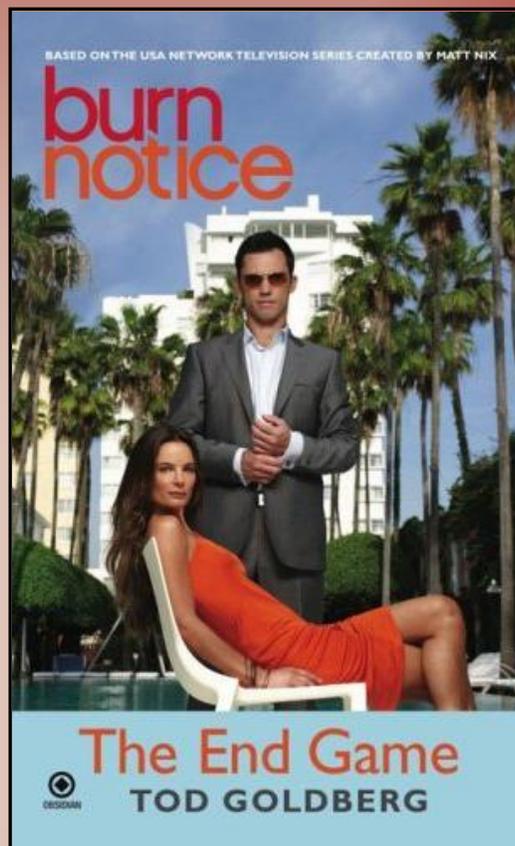
Visit Brandie on the Internet at: www.brandietarvin.net
brandietarvin.livejournal.com

Borrowing From a Blog

The following was taken from Tod Goldberg's blog:

It's hard for me to believe this, but my first tour of duty on *Burn Notice* is just about over—pending, of course, a new contract—as today is the official release date of my second *Burn Notice* novel, *The End Game*. I am about 30 days from being done with my third *Burn Notice* novel, called *The Giveaway* and that will then be 18 months, three books and 180,000 words. The publisher hasn't told me if there will be more, though I understand the first one has done well and the fans seem to like it, and it was critically well received, which is always nice.

Writing these books is certainly a different kind of experience for me—I write them very, very quickly. More quickly than I'd like, really, but the turn-around time on them is such that I really only have about three months to write each one and have a normal life in-between. And by normal life, I of course mean a normal writing life, which in this case means that while I wrote those three books these past 18 months, I also completed a new short story collection—*Other Resort Cities*—which will be out in October and which I am



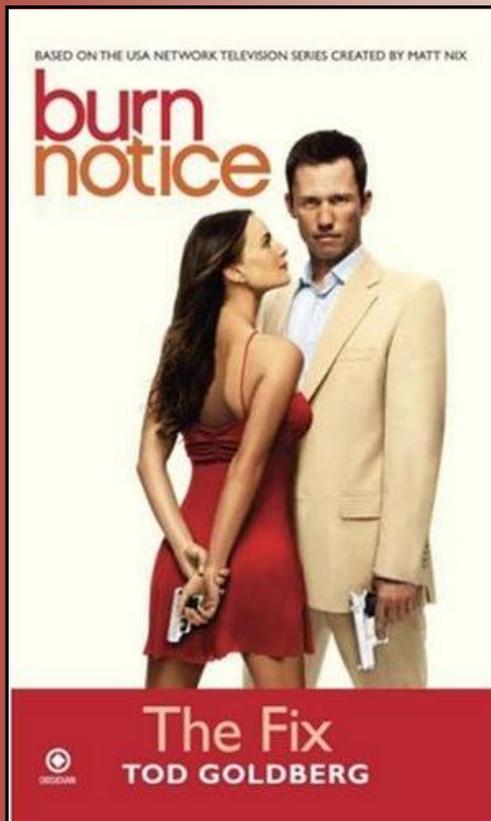
exceptionally excited about as well, wrote dozens of book reviews and essays and articles and also have a day job directing an MFA program in creative writing. So it's been a challenge to write quickly and lucidly while keeping the voice of Michael Westen in my head all the while.

So, *The End Game*. Here's a little Behind the Music on it:

I knew I wanted to do something somewhat sports related, and so Wendy and I hatched the basic plot one evening over pizza. I had the plot of the novel written on scraps of receipts and such, and when I presented it to Matt, he

liked it but also suggested I talk to Rashad Raisani, a staff writer on the show who had a similar idea that was just too expensive to shoot.

That week I came into the BN production offices for a couple of days while they broke the episodes of the second season so that I could get the flavor for the changes the show was going to take, as well as get an idea where the show was going in season three, too, since obviously my books are written not at the precise same time that the show is written. (For instance, I've been getting the scripts for the 3rd season over the course of the past month or so, but by the time I turn in *The Giveaway*, I'll probably have only seen the first nine episodes on paper.)



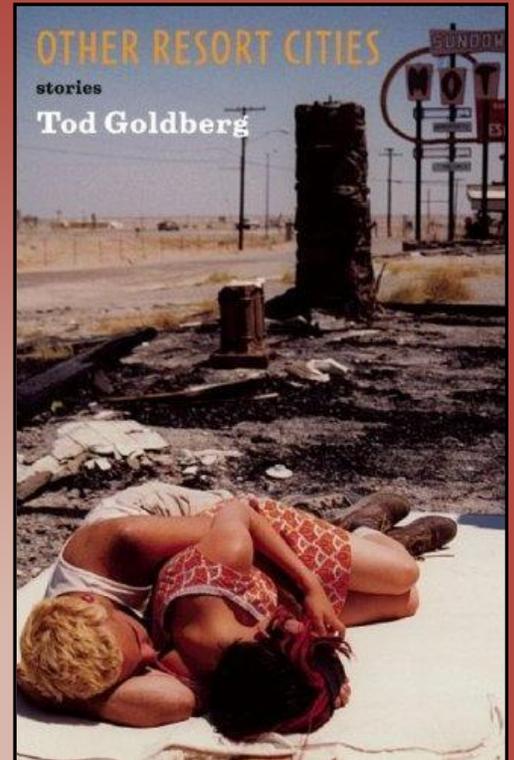
Rashad kindly gave me the notes he'd written up about these very cool yacht races and I incorporated some of that

research into the book, plus I picked his brain on a few ideas I had on the caper itself, since that had been one of the things he was still trying to work on when they ditched the idea. So it was very cool to have someone who basically was on the same wave-length with me before I actually started the writing.

I then spent three months writing the book...and then I wasn't happy and added a new chapter from Fiona's pov when the copyedits came in, which probably didn't thrill my publisher, but it felt like something was missing.

I've been tinkering a lot with adding different povs into the books—Sam's, Fiona's, and in this new book I'm writing, you get the client's pov for a chapter, too—because that's the one thing I'm really able to do that you can't get on the show. Plus, it's fun for me as a writer. Writing in the same voice in back to back books, as I did essentially with *The Fix* and *The End Game*, which were written with very little break in between, can be boring, frankly, so in order to stay inspired and excited about a project, writers trick themselves on their down days, they add new POVs, they blow up a boat, they kick someone in the head, they bring in a new character, whatever.

As in *The Fix*, there are a couple of inside jokes for folks in the know. A villain is named for two friends of mine, one of whom is a big time famous author. A mutual friend of mine and Matt Nix's shows up briefly, by full legal name at least, the husband of a well-known romance-author-friend of Wendy's appears as a former



NSA agent. Two other friends end up as one very odd therapist (the same two friends also ended up in *The Fix* as an odd character named James Dimon...but now I've used all of their combined names, so they won't be in the next book...I guess I better make some more friends...) and several sentences begin "when you're spy" because, dammit, that's what the people want and I am a people pleaser.

(Though, despite that, I'm not going out on the road to please the people for this book as it unfortunately is being released right when the new book is due. But fear not people, as I'll be touring the world in the fall for *Other Resort Cities* and will happily sign all the Burn Notice books you'd like. But if you really want a signed copy of *The End Game*, I suggest you contact the wonderful people at either Mysterious Galaxy or the Mystery Bookstore, both of whom have a bunch of signed stock.)

A LOOK AT THE SPECULATIVE LITERATURE FOUNDATION



by Shilpa Sehgal

Need a category to put your larger-than-life fiction into? The Speculative Literature Foundation thrives on helping writers find homes for their more than *imaginative* pieces of writing. "Speculative Literature" is a catch-all term meant to inclusively span the breadth of fantastic literature, encompassing literature ranging from hard and soft science fiction to epic fantasy to ghost stories to folk and fairy tales to slipstream to magical realism, or to modern mythmaking—any literature containing a fabulist or speculative element.

The SLF's mission is clear: to promote literary quality in speculative fiction by encouraging promising new writers, assisting established writers, facilitating the work of quality magazines and small presses in the genre, and developing a greater public appreciation of speculative fiction. The monsters, aliens, ghosts, and creatures found in your writing can finally find a home in this genre.

The Speculative Literature Foundation was launched in January 2004 with many of its goals already in mind. The SLF strives to promote literary quality in speculative fiction by creating a comprehensive website which serves as a hub for information of use to speculative fiction readers, writers, editors and publishers. Visitors of the website will find

it easy to locate booklists and other materials to use in outreach to schools and libraries. If you need it, the SLF has it, or will get it for you.

As well as serving as a home-base for speculative literature, SLF also raises funds from either members or outside contributors in order to help writers with their research. The SLF currently presents individual and organizational grants and awards, including a \$800 Travel Grant, a \$750 Older Writer's Grant, and a \$1000 Excellence in Speculative Short Fiction award. In the future, the SLF plans to have novel development grants, a first novel award, small press/magazine development grants, and financial assistance for writers attending workshops or writing retreats.

You may be thinking "wow, this is a lot for the first and only arts organization serving speculative fiction!", but there is more. The SLF also has a project called The Small Press Co-op. The Small Press Co-operative is designed to help small presses within the speculative fiction field co-operate on projects and exchange useful information. Membership in the Co-operative gives members access to our private discussion boards and mailing lists, where members may exchange information on finances, logistics, advertising, editing, and more. Members also have the opportunity to join such group ventures as the Co-

op dealer's tables, sharing costs and space.

Membership in the SLF Co-op is currently open to any self-identifying small press and its representatives—both online and print presses are welcome to join. Individuals self-publishing chapbooks and the like are also more than welcome to join. Co-op membership is free in 2009.

So now you're probably thinking why you should join, right? The SLF is the first and only arts organization serving speculative fiction. Our many valuable projects are funded primarily through individual membership fees. Membership in the SLF offers you the satisfaction of knowing that you are contributing to an organization actively working to improve the field, for the benefit of hard-working, talented writers and appreciative readers, like you!

Visit the organization's site: www.speculativeliterature.org

SCRIBE AWARD CEREMONIES SET

The Third Annual Scribes will be awarded at a special ceremony at Comic-Con in San Diego, July 23-29.

The gaming-related Scribes will be presented at in the Marriott Hotel at 1 p.m. August 13th at the Gen Con Game Fair in Indianapolis.

For a complete list of the nominees, see the next page. Submissions are already being accepted for the 2010 Scribe Awards. Send your tie-in novels to the appropriate judges.

SCRIBE NOMINEES

The International Association of Media Tie-In Writers is pleased to announce this year's nominees for the 2009 awards, which honor excellence in licensed tie-in writing—novels based on TV shows, movies, and games.

Best General Fiction Original

BURN NOTICE: THE FIX
by Tod Goldberg
CRIMINAL MINDS:
FINISHING SCHOOL
by Max Allan Collins
CSI: HEADHUNTER
by Greg Cox

Best General Fiction Adapted

DEATH DEFYING ACTS
by Greg Cox
INDIANA JONES AND THE
KINGDOM OF THE CRYSTAL
SKULL by James Rollins
THE TUDORS: KING TAKES
QUEEN by Elizabeth Massie
THE WACKNESS
by Dale C. Phillips
X-FILES: I WANT TO
BELIEVE by Max Allan Collins

Best Speculative Fiction Original

GHOST WHISPERER:
REVENGE by Doranna Durgin
RAVENLOFT: THE
COVENANT, HEAVEN'S
BONES by Samantha
Henderson
STARGATE SG-1: HYDRA by
Holly Scott & Jamie Duncan

STAR TREK: TEROK NOR,
DAY OF THE VIPERS
by James Swallow

Best Speculative Fiction Adapted

HELLBOY II: THE GOLDEN
ARMY by Bob Greenberger
THE MUTANT CHRONICLES
by Matt Forbeck
STAR WARS - THE CLONE
WARS: WILD SPACE
by Karen Miller
UNDERWORLD: RISE OF THE
LYCANS by Greg Cox

Best Young Adult Original

DR. WHO: THE EYELESS
by Lance Parkin
PRIMEVAL: SHADOW OF
THE JAGUAR by Steven Savile
DISNEY CLUB PENGUIN:
STOWAWAY! ADVENTURES
AT SEA by Tracey West

Best Young Adult Adapted

IRON MAN: THE JUNIOR
NOVEL by Stephen D. Sullivan
THE DARK KNIGHT: THE
JUNIOR NOVEL by Stacia
Deutsch and Rhody Cohen
JOURNEY TO THE CENTER
OF THE EARTH 3D
by Tracey West
The highest honor the IAMTW
can bestow is the coveted
Grandmaster Award, which
recognizes a writer with
extensive and exceptional work
in the tie-in field. This year's
honoree is **KEITH R.A.
DeCANDIDO**. He has written
more than thirty novels, most of
them original tie-ins or
novelizations. His work includes
many *Star Trek* novels, as well
as original books in the *CSI: NY*
and *Supernatural* tie-in series.

Special Gaming Scribe - Best Original

EBERRON: THE
INQUISITIVES, THE
DARKWOOD MASK
by Jeff LaSala
DRAGONLANCE: DEATH
MARCH by Jean Rabe
EBERRON: THE DOOM OF
KINGS by Don Bassingthwaite
WARHAMMER: ELFSLAYER
by Nathan Long

Special Gaming Scribe - Best Adapted

THE WORLD OF WARCRAFT:
BEYOND THE DARK PORTAL
by Aaron Rosenberg & Christie
Golden
THE MUTANT CHRONICLES
by Matt Forbeck
METAL GEAR SOLID by
Raymond Benson

2010 SCRIBES

Work has already begun on the 2010 Scribe Awards for books published between Jan. 1, 2009 and Dec. 31, 2009. Send a copy of your book and the entry form to each judge in the category you are entering and to the IAMTW at:

IAMTW
PO Box 8212
Calabasas, CA 91372.

**GENERAL FICTION
BEST NOVEL—ORIGINAL**
Keith R.A. DeCandido (Chair)
PO Box 4976
New York, NY 10185

Bob Greenberger
36 Yarrow Road
Fairfield CT 06824-4559

David Spencer
41-07 42nd Street #4B
Long Island City, NY 11104

BEST NOVEL—ADAPTED
D. J. Stevenson (Chair)
P. O. Box 297
Claridge PA 15623

Alina Wickham
160 W. 95th St. #5A
New York, NY 10025

Raymond Benson
811 Thompson Blvd.
Buffalo Grove, IL 60089

**SPECULATIVE FICTION
BEST NOVEL – ORIGINAL**
Jean Rabe (Chair)
3511 22nd St.
Kenosha, WI 53144

Steven Schend
816 Fairmount St SE
Grand Rapids, MI 49506

Ben Rome
5310 Ferndale St.
Springfield, VA 22151

BEST NOVEL – ADAPTED
Debbie Viguie (Chair)
PMB-418
3-2600 Kaumualii Hwy. Ste B-18
Lihue, HI 96766

Christina York
1045 SW 10th
Lincoln City, OR 97367

Lance Parkin
1410 Wharton Drive
Newark DE 19711

**BEST YOUNG ADULT
ORIGINAL & ADAPTED**
Richard Dean Starr (Chair)
7440 Sepulveda Blvd. #312
Van Nuys, CA 91405

Brandie Tarvin
10864 Crosstie Ct
Jacksonville FL 32257

Donald J. Bingle
5N085 Crane Road
St. Charles, IL 60175

Convention

Calendar

WWA Convention

The Western Writers of America Convention is set for June 9-12 at the Sheraton in Midwest City, Oklahoma. Visit the organization's web site for more information.
www.westernwriters.org

DucKon 18

Chicago's Science Fiction community hosts this gathering June 12-14 at the Holiday Inn in Naperville, IL. Guests include: Jim Butcher (author), Loren Damewood (artist), Michael Harrington (scientist), Seanan McGuire (filk), Shannon Butcher (special guest). For more information visit the convention's web site: www.duckon.org

Origins Game Fair

The Columbus Convention Center plays host to one of the country's largest game events. June 24-28. More than 4,600 events and more than 170 exhibitors are scheduled. Visit the web site at:
www.originsgamefair.com

FiestaCon

Westercon 62

July 2-5 in Tempe, AZ, at the Tempe Mission Palms. Programming will feature many local and regional authors, artists, and scientists. There will be a Masquerade, Art show & Auction, Charity Auction, Writing Workshops, Dealers Room, Gaming, and July 4th Fireworks. Guests include Alan Dean Foster and Stanley Schmidt. The convention's web site has more detailed information:
www.leprecon.org

RWA 29th Annual Conference

Washington, DC's Marriott Wardman Park Hotel will play host to the RWA event July 15-18. More than 100 workshops, panels, and round-tables will be offered, and many publishing professions will be on hand. One-on-one pitch sessions with agents and editors are included. A 500-author charity book signing is also planned. The conference early registration fee is \$425 for members and \$500 for non-RWA members. Registration is open on the RWA Web site.
www.rwanational.org

Gen Con Indy

August 13-16 at the Indianapolis Convention Center. The country's largest game convention boasts seminars, games, a massive dealer's room, art show, and a

Writer's Symposium with a double track of programming offering 90 hours of seminars and workshops. A complete list of the Symposium schedule can be found at the Gen Con website or on Jean Rabe's web page: www.jeanrabe.com. Several IAMTW members are planning to attend, including: Ed Greenwood, Tim Waggoner, Steven Schend, Donald J. Bingle, John Helfers, Jean Rabe, Matt Forbeck, and more. The Scribe Awards for gaming related fiction will be presented at 1 p.m. August 13th. For information about the con: www.gencon.com

MileHiCon 41

Oct. 23-25, at Hyatt Regency-Tech Center in Denver, CO. More than 80 guests and speakers on science fiction, fantasy, and horror are expected at what is billed as the largest literary convention in the Rocky Mountain Region. Some of the scheduled guests include: Barbara Hambly and Nancy Kress. Visit: www.milehicon.org for more.

WindyCon

November 13-15, Lombard Illinois, is the site for this year's WindyCon. Guests include: James P. Blaylock and Phil and Kaja Foglio. Early bird registration is \$45 for the weekend, with hotel rooms at \$104 a night. For more information: www.windycon.org

TusCon 36

Stoker-winning author Weston Ochse headlines the guests at TusCon 36 Nov. 13-15 at the InnSuites Hotel in Tucson, AZ. The convention staff requests that hotel reservations be made early,

as the "room block" is expected to fill up quickly. Activities will include an art show, filking, panel discussions, gaming, and more. For more information, write the convention at TusCon, PO Box 2528, Tuscon, AZ, 85702. Or you can send an inquiry via e-mail to: bsfa@earthlink.net

Philcon 2009

The Crowne Plaza Hotel in Cherry Hill NJ is the site of this year's convention, set for Nov. 20-22nd. The web site lists more information: www.philcon.org

Thought Bubble 3

Nov. 20-22nd has been set for one of the UK's prominent comic conventions. The event will be held in Saviles Hall, Leeds, England. More than 1,600 fans attended the previous year's convention. Activities will include workshops, seminars, comic-related film screenings, and a "book crossing." For information on attending and/or participating, contact Lisa Wood: thoughtbubble@hotmail.co.uk

LosCon 36

November 27-29, Los Angeles, CA. The convention will be held at the LAX Marriott. Planned events include panels, workshops, and many other activities. The con is organized into "theme days," and programming tracks. Friday: horror; Saturday; dress like a pirate day; Sunday: honoring artists and writers. Author guests of honor are Tananarive Due and Steven Barnes. For more information, see the convention's website at: www.texassf.org

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