



The Ghostwriter is the official newsletter of the Great Lakes Association of Horror Writers.

Members news/sales/publications/etc. should be sent to Peggy Christie at peggy.christie@comcast.net

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The Ghostwriter

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The Other Side of Normal: A Message from the President

Do you have paraskavedekatriaphobia? This horribly long word means the fear of Friday the thirteenth. I'm sitting here writing this article on the eve of this unlucky day. Of course for all of you reading this, Friday July 13th is now in the past, but I thought I would write a short article on the origins of this superstition.

If you have seen The Da Vinci Code, then you probably already know the legend, but for those of you that haven't here it is. The king of France, King Phillip the IV, through a request of Pope Clement V, rounded up the Knights Templar and tried them

for heresy. The theory being that they had grown too rich and powerful for the likes of the pope and the king. Most of the Templars were executed as heretics. The round up occurred on Friday, October 13, 1307. Now, many argue that this isn't the true source of the legend, stating that the superstition didn't show up until the beginning of the twentieth century.

Even if the story isn't the origin of the legend, people still seem to be paranoid of this date. I've read that the U.S. economy loses between eight hundred and nine hundred million

dollars on Friday the thirteenth's.

And if you do have that horribly long word at the beginning of this article then you should rest easy, this was the last Friday the thirteenth of this year and almost a full year until the next one in June of 2008 and that is the only one that will occur the entire year.

I'll see you in Oz folks

Adam Gifford
President

Demon of the Month (from hellhorror.com)

Ankou

Animal-shaped demon of death of the Bretagne that appears to old and sick persons, and is the keeper of the peace of the graves.



HellHorror.com

The Tomb Keeper Archives – by Michael Cieslak

It is hard to believe that we are already in July. We have passed the half-way point of 2007. We have crested the hill of summer and are on the downward slope towards fall. Before school, work, and all of our other responsibilities kick in, take a moment to review your writing goals for the year. Are you writing as much as you wanted to? Have you been sending out submissions? This month the Archives will focus on some sites which will help you to achieve these goals (or which will at least provide some motivation).

Everyone knows how to format a piece for submission. You probably each have your own personal set of guidelines which you follow. However, it is easy to fall out of the habit of making your work appear as publishable as possible. Our first few links are all refreshers on what editors are looking for when they look at your submission. Remember, no matter how good the story, it is not going to be accepted if it does not get read.

A good place to start our refresher course is with the Ten Not-So-Little Rules located at eSortment (<http://www.il.essortment.com/writingmanuscripts/dos.htm>). This is a basic list of format and printing rules which every author should follow. Further demonstrations of how a finished manuscript should

look can be found at the BBC's website (<http://www.bbc.co.uk/writersroom/scriptsmart/shortstory.pdf>) and at William Shunn's site (<http://www.shunn.net/format/introduction.html>). Shunn's site provides examples of manuscript formats for short stories, novels, and poems while the BBC link covers short stories only. Both sites not only describe how your manuscript should look, but each article is an example of how it should look. There are some discrepancies between the various sites, so in some cases you may have to review each example and decide which to follow.

About.com has an amusing little list of the Top 6 Signs Your Short Story Wants to Be a Novel (<http://fictionwriting.about.com/od/novelwriting/tp/novelworthy.htm>). Some of the items on the list are fairly self-explanatory. Others could also be included on a list of signs that your short story needs further editing. Still, it is nice to see that other authors have stories which start out short then take steroids and bulk up.

While on the topic of short stories, a trip to Horrorking.com's Stephen King Page (<http://www.horrorking.com/index.html>) can provide a little motivation. Surf over to the Find That Short Story page (<http://www.horrorking.com/findstory.html>) to see exactly how

prolific Mr. King has been over the course of his career. The list contains publication information for each of King's shorts stories (or in some cases where the unpublished stories are held). Readers will note that many of the stories have been published multiple times--that should provide a little inspiration!

Once you finish your short story you need to decide where to send it. We have covered a number of publication resources in the past, but here are two other sites which provide market information. Horror Genre (<http://horrorgenre.com/MagazinesPublishingHousesandezines/>) has a list of about twenty links to publishers, editors, and associations. Duotrope's Digest (<http://www.duotrope.com/index.aspx>) has a searchable market list which allows you to search by genre, length, payscale, media, or any combination of these. This is a great resource when you are just not sure where to send your recently finished piece.

One final website of interest to authors is the Authors Guild (<http://www.authorsguild.org/>). The Guild is dedicated to protecting the rights of American authors. The fee for those who meet the eligibility requirements is \$90 for the first year (dues for following years are determined on a sliding scale bases on the member's writing income). Members receive legal advice,

can purchase low-cost web hosting, and are eligible for health and dental insurance (limited to select areas). The site contains a wealth of publishing news for members and non-members alike.

Before closing the door to the Archives for the month, I have to draw your attention to Fearnert's online serial movie Devil's Trade (<http://www.fearnert.com/devilstrade>). Evil Dead creators Sam Raimi and Rob Tapert have joined forces with Ghost House Pictures to create a weekly series--think television on your computer. The "webisodes" are short and provide a good distraction for horror fans.

This month focused primarily on writing and publishing. Next month we will look at the other side of the page--reading horror. If you have any links related to this topic, or which you would just like to share with the other members of the group, send them to thedragonsroost@yahoo.com.



Check It Out

www.taintedink.com

A Little Horror Goes a Long way – by Jennifer Gifford

I am one of those people that will read and reread a book, watch and rewind a movie, and take little notes when something particularly cool and clever strikes my fancy, seeding an idea for later cultivation. It's one of those moments where I feel that I have stepped outside of my own body and small reality of suburbia, and slithered into the mind of the author. It's an experience that I cannot easily articulate, but it's something that I easily recognize.

This dizzy stupid feeling makes my head swirl ever so slightly, and it seems that I lose my peripheral vision and my eyes become glazed over with a duality of curiosity and awe. Then I get lost in the language of the book, or the movie, and I find my brain rocking in this floaty haze before I get this tingly feeling that that is what the author meant.

That old familiar feeling returned to me today when I watched the movie, *White Oleander*. It's a movie I've seen before, but one that I love because of all the beautifully

f*cked up people whose lives intertangle and knot together. Pardon my French, but it's a phrase that fits the harsh complexities of the characters. To boot, I have read the book several times.

But it wasn't until today that I realized that *White Oleander*, for all intents and purposes, is a horror movie. I know I know, your probably thinking that Jennifer is off her meds again, but its true. You have the protagonist, fragile and imperfect, and the unstable and evil antagonist, and their relationship, their relationships with others, on a quest that is never fully understood, and leaves the reader/watcher without a happy ending. After watching the movie again, and rereading the book, I realized that it was a modern Hitchcockian tale with dark undertones and a twisted plot.

Think I'm wrong? Rent the movie or read the book. Though not a huge fan of Michelle Pfeiffer, her chilling and cold performance as Ingrid Magnusson makes my bones ache. She fits the role, and brings

evil, unstable, yet artistically brilliant Ingrid to full color 3-D. She is dangerous, but the kind of danger that makes one want to get a little closer to the fire to see the brilliance, color, and heat of the flames.

Ingrid's Monsterstein ego is an uncompromising poet who loathes self pity and weakness, which she believes tarnishes her pure, white steely cold albeit surreal world. She is a monster whose constant study of evil and human manipulations of others drains the lives of those around her, at least those she doesn't methodically and pointedly kill outright.

In the tale by Janet Finch, she instructs her teenage daughter, disputatively and decidedly molding her to into a smaller version of herself. Her icy lines like, "Never hope to find people who understand you, because in the end they will just be a disappointment," are hallmarks for this anti-Dickensian mother. "You have to study evil," she warns," and just when you think you've got it figured out, it changes on you. It takes a lifetime to understand." In the

movie, Michelle Pfeiffer's crisp, clear tone hauntingly echoes that dark prose that made my skin crawl, but also unable to turn away. Her distinctive mannerisms, and almost godlike dialogue with its aloof adages and spitefully charming utterances has a seductive pull.

She is both tyrannical and wrathful to anyone and anything that does not define the simplistic perfection that mirrors her own, and that vengeance is taken out on her lover, her daughter, and even complete strangers.

The best part of the movie, or book, is when Astrid confronts her mother, and her mother unabashedly tells all of the dark secrets of the past, with a terrifying warning of what will happen if Astrid leaves her alone in prison.

While many may think *White Oleander* was a drama, and for the most part, it is, anyone who loves horror and a good villain should pick up the book, or pop in the movie to see evil manifest itself into a newly renovated Mommie Dearest.

Craven Finds Director for Last House Remake

(from reallyscary.com)

Variety reports Wes Craven has found a writer and director for the remake of his first pic, *The Last House on the Left*, which he is producing for Rogue under his Midnight Pictures shingle.

Midnight is finalizing a deal for Dennis Iliadis to direct the redo, with Adam Alleca on board to rewrite. Craven is producing with Midnight cohort Marianne Maddalena and Sean S. Cunningham. Latter

produced the 1972 original.

Craven said the remake will retain the spirit of the original, about killers who inadvertently seek refuge with the parents of one of their victims, but aim for a more realistic tone.

"The first one was arch -- especially in relation to the killers," Craven said.

He said they chose Iliadis because they found his pic *Hardcore* "so compelling and real."

Alleca has another project in development at Midnight called *Home*, and had previously approached Craven about revisiting *The People Under the Stairs*, his 1991 pic. There are no plans yet for that to be remade, but Craven hasn't ruled it out. He recently revisited his 1977 pic, *The Hills Have Eyes*, in a sequel for Fox Atomic.

"It's kind of working its way back," he said. He said part of the reason he's revisiting

earlier films is that those are ones over which he had more ownership control, and partly it's because he figured, "Why not?" Craven expects to begin production on "The Last House on the Left" early next year.

Craven formed Midnight a year ago with the mission of finding new voices for horror pics with budgets of less than \$15 million.

Serial Sacrifice – Michael Cieslak

Each month we will spotlight a different member. If you wish to be in the limelight for 30 seconds, please let us know, or you may wish to nominate someone else. If we don't receive any volunteers or nominations, then we will pick a member at random. This month, we will be talking to Michael Cieslak.

GLAHW: How long have you been writing? When did you get started?

MC: I have been writing for as long as I can remember. My mother still has a few stories I wrote when I was in grade school. They are truly horrendous. I think she is going to use them to blackmail if I ever get famous.

GLAHW: Why did you choose the horror genre?

MC: I would not say that I “chose” the horror genre. I get an idea for a story and just start writing. I don't sit down and think “this is going to be horror” or “this is going to be a mystery.” I have written horror, mystery, suspense, a little sci-fi, a script for the stage, lots of different genres, even some non-fiction. A lot of my work could be called cross-genre, a little of this, a little of that. Now, having said that I feel that I should qualify that by saying that most of what I write is pretty dark.

GLAHW: Were you inspired by a person or event to begin your writing career?

MC: Not that I can think of. I remember being a kid and thinking that writing was the only thing that I seemed to be good at that just came naturally. Art, music, sports; they all seemed like hard work. Writing was easy and people kept telling me that I was good at it. Of course, that was when I was a kid. Now I know how hard it really is, ha-ha.

GLAHW: Does your family support your writing endeavors?

MC: Yes, very much. I come from a family of readers, so there was never any real objection to my writing so long as I had something to fall back on financially. My publication prospects always come up at the table at holiday time.

GLAHW: Where do you get your ideas from?

MC: I subscribe to the same idea service as Tom Monteleone; they send three ideas a month...no seriously, I get them from Utica like Stephen King. All right, all kidding aside, the best ideas come from life in general. Sometimes I will just hear a phrase and the brain will kick in. Most of the time these “sparks” happen at really bad times--at work, while I am driving, or when I first wake up. I carry a notepad at all times and I have been known to leave semi-coherent messages on my own answering machine. Very often the story will be a combination of two or more ideas. Something will catch my interest, but it will not be enough for a plot all by itself. Then later on something else will come along and be the other half of the idea. Someone I read once calls this composting--throw in a lot of garbage and eventually it will produce something fertile.

GLAHW: Do you outline your stories before you begin to write?

MC: I have a deep loathing for outlines formed early in my school years which I carry with me to this day. I do “plot” my stories, however. I know the beginning, a few scenes in the middle, sometimes I even think I know the end. Then I connect the dots or not as the case may be. I have tried outlining, but I find it too confining. I end up forcing the plot to follow the outline instead of giving it free reign.

GLAHW: Tell us something interesting about your past.

MC: There was a period of about five years where I had totally given up on writing. I had reached a “buckle-down” point where I

thought that the time and energy I expended to write could be better used doing something else. I was pretty miserable most of the time, but I did not know why. Looking back I can see that it was because I had given up on one my long held dreams. My sister, Laura got me writing again. She was living in Berkeley, CA and had heard about a group of San Francisco writers who tried to write a novel in one month. That year I signed up for the National Novel Writing Month and felt great. I have been writing ever since. I owe Laura a huge thank you for introducing me to NaNo.

GLAHW: Where do you see yourself, as a writer, in five years?

MC: Well, published would be nice.

GLAHW: Do you believe in ghosts? Have you ever seen one or had an encounter that you would like to share with us?

MC: This is a tough one. I vacillate between believer and skeptic. My natural inclination is to try and find an answer for everything, but I recognize that there are a lot of things which defy explanation. I hope that we will someday get to the point where science can explain everything. Maybe this means that the supernatural and the paranormal will be explained away by physics or maybe we will have real proof of life after death. I am OK with either one.

GLAHW: Are you superstitious?

MC: To a limited extent, yes. I tend to knock on wood a lot. I also don't like to say bad things out loud because I don't want to tempt fate. I think that Karma can be a mean SOB sometimes.

GLAHW: What do you do for a living, outside of writing?

MC: I am currently working as a Nephrology Technician. I take care of patients who require out-patient dialysis. It is pretty rewarding, but not something that I want to do for the rest of my life.

I am also about three classes and a dissertation away from getting my Masters degree in Criminology.

GLAHW: How often do you write?

MC: My goal is to work about two hours a day, six days a week. This is mostly writing, but also includes editing (which I hate to do), prepping manuscripts for submission, etc. Do I reach this goal? I am going to take the fifth on that one.

GLAHW: Do you keep a journal every day?

MC: I do not journal. I do jot down notes for future plot ideas. I also write the occasional personal essay. I guess that is a close as I get to journaling. I guess I would rather take that time to write about something other than myself.

GLAHW: What do you prefer to write - “short stories, poetry, novels, scripts, etc.?”

MC: I have written all of these forms, but my stuff tends to be on the longer side. I have been trying to work shorter, I think that the market is a lot better for short stories. However, I prefer to have the space to really explore ideas and my characters.

GLAHW: What truly scares you?

MC: People. That is one of the reasons that I write about the things that I do. I can make the end come out good or bad, happy or sad. In fiction, every villain has a weak spot; the white hats can triumph if they try hard enough. In real life the opposite is usually true; the bad guys win and innocent people get hurt no matter what you do.

GLAHW: What sort of hobbies are you into?

MC: I read a lot. I like to hike and camp. I am also learning outdoor photography, so I tend to shlep a lot of photographic equipment with me when I head off to the great outdoors.

(cont'd on Page 5)

Serial Sacrifice with Michael – cont'd

GLAHW: Have you had anything published?

MC: Not yet, but I am working on it. It took me a long time to overcome my fear of failure and actually submit something. I have my first rejection slip framed above my desk.

GLAHW: Do you read outside of the horror genre? If so, what else have you read?

MC: I think it is important to read outside of the genre that you are writing in. I read horror and mysteries, a little science fiction. I also read a lot of non-fiction. I read a lot of true crime, physics, nature and wildlife, some history. I find that non-fiction can be a great inspiration. I had a great idea based on a few books on the Templar Knights that I read. Of course I can't write that one right now, thank you very much Dan Brown.

GLAHW: Horror stories can be pretty sick and disgusting at times. Have you ever seen a psychiatrist, or has anyone ever thought you might need one just because of what you write?

MC: Yes and yes. My therapist actually incorporated writing into my sessions, that was kind of wild. My best friend looks at my fiction and says "Why don't you write something nice for Reader's Digest?"

GLAHW: What type of horror do

you like to write?

MC: It really depends on the story. Some ideas just lend themselves to a particular part of the genre. I have a really horrible vampire story, I think everyone has done at least one of those. I have done quite a few zombie stories lately, but I think that is because the undead are on an upswing right now. Most of what I write is a cross between suspense and horror.

GLAHW: Do you use a pseudonym?

MC: I used to think a pseudonym was a good idea. Now I am so focused on getting published that I want to be able to point to something on a shelf and say "Ha! See that? That's my name!" Besides, I think that my name is pretty memorable.

GLAHW: What do you think makes a good story?

MC: I think that a good idea is very important, but you have to have characters that the reader can identify with and care about or the idea is wasted. Pet Sematary is a good example of what I am talking about. A plot of ground that can reanimate the dead, an interesting idea. King, however, spends half of the novel fleshing out the characters so when the horrible stuff actually happens it is like it happens to someone you know. The action has much more impact on the reader.

GLAHW: As a child, what did you want to do when you grew up?

MC: A writer, an astronaut, or an oceanographer. All pursuits which involve exploring new worlds, all pursuits which are to some extent solitary.

GLAHW: Are you religious?

MC: Another toughie, define religious. I definitely believe in something higher than us. My problem is that I have issues with organized religion.

GLAHW: What book, if any, most influenced your life, and why?

MC: It is difficult to pick one book which influenced me the most, but if someone put a gun to my head I would have to say Dandelion Wine by Ray Bradbury. My mom had a huge collection of books, most of them classics, that I was free to borrow from. I loved Dandelion Wine so much that I never returned it (a polite way of saying that I stole it). A few years ago I bought her an autographed copy to repay her. I still have her copy.

GLAHW: What are you reading right now? Are there any authors (living or dead) that you would name as influences?

MC: I have a tendency to read two or three books at a time. I am working my way through Kathy Reichs' Temperance Brennan Novels and Stephen King's Dark Tower series. I just finished The Science of Good and Evil and

Assassination Vacation, both were great, but for different reasons. I am currently reading Cold Moon and a book on building Halloween props. As for influences, I have already mentioned King and Bradbury. I also a big fan of the hard-boiled detective authors like Chandler and Hammett.

GLAHW: Give us three "Good to Know" facts about you. Be creative. Tell us about your first job, the inspiration for your writing, any fun details that would enliven your page.

MC: 1. I read forensic textbooks for fun.
2. I am one of those snobby anti-Windows Apple people.
3. I made a list of every book I read last year. I averaged a book a week. I had so much fun that I am doing it again this year.

GLAHW: What else do you want your readers to know? Consider here your likes and dislikes, your interests, your favorite ways to unwind "whatever comes to mind."

MC: I like long walks on the beach, candle-light dinners...oh, sorry, those are my centerfold likes and dislikes. Did I mention that I that I tend to work humor into my writing and my everyday life?

Vincent Price Box Set on Sept. 11 (from esplatter.com)

July 7, 2007 -- If you don't own the titles already, you may want to check out the Vincent Price Box Set coming from MGM on Sept. 11. MGM owns the best

Price titles and a box set of them all is long overdue. It looks like, however, this will be the first of two volumes. The set will include "The Abominable Dr.

Phibes," "Dr. Phibes Rises Again," "Tales of Terror," "Twice Told Tales," "Theater of Blood," "Madhouse" and "Witchfinder General" – all of which have been available

before except "Witchfinder" which hits streets the same day. A bonus disc will be the documentary "Vincent Price: Renaissance Man" and two featurettes.

Double Feature – Movie Reviews by Peggy Christie

Holy crap. If you can believe it, I actually have two movies that I'm giving good reviews to this month. Whoda thunk? Well, I guess it was bound to happen sooner or later. Oddly enough, they both have the word "black" in their titles. Not sure what that means...

First let's start with "Black Sheep" from New Zealand. I'm not sure what it is about this little glob of an island next to Aussie land but they sure know how to do campy gross horror. Anyone remember "Dead Alive"??

"Black Sheep" is about a young man, Henry, who travels back to the family sheep farm in order to sell his half of it to his older brother, Angus. Henry left years ago after a traumatizing event with his dead pet sheep, instigated by said older brother, and has been in therapy ever since to battle his fear of the fluffy woolly ruminant quadrupeds (yes, I had to look that up – thank you, Wikipedia).

Just as Henry is saying good bye to the ol' farmstead, a couple of hippie do-gooders invade the property to stop the animal cruelty going that's been going on at the station. Seems Angus has been naughty in the years Henry has been away. He's been performing genetic experiments on the animals to create the perfect sheep. Unfortunately, as is usually the case when we mess with Mother Nature, things go horribly awry.

One of the hippies, Grant, runs off with a jar containing one of the genetically enhanced sheep babies. When he breaks it open, it promptly chews on his neck and then moves in with the herd. Once there, it infects all the other sheep and they become mad-crazy for human flesh. Not only that, any infected sheep that bites a

human, that human becomes a sheep. Cool, huh?

So it's up to Henry, the surviving hippie chick (Experience – seriously, that's her name), and the plucky ranch hand, Tucker, to come up with a solution to save the farm and all of humanity from this horrendous blood soaked sheep rampage.

This movie was hysterical! Not since "Dead Alive" have I been so grossed out and amused at the same time. The carnage was doused with quarts of blood, pounds of stretchy latex put into play for those great close-up shots of flesh being chewed and torn, and every other form of F/X needed to make the kills and experiments a terrifying success. Grown adults running around in sheep makeup was fabulous! No CGI that I could tell. If this film had gone that route, I don't think it would have been as good. I mean, how much better is it to see a sheep puppet attack some hapless human? Any by that I don't only mean biting and eating...ewww (ha – see what I did there? Ewww, like ewe...nevermind.)

The movie did lag from time to time. The set up took a while. I personally would have enjoyed much more gore than was offered. But the writing was smart and funny. Thankfully the writers did not exploit every baaaad sheep joke available, which is probably why when they did throw a few in, it was much funnier than if they rammed hundreds down our throats. Even the sheep themselves, somehow channeling the spirits of Alfred Hitchcock's birds, showed me that sheep can be so much more than walking cotton balls.

4 hatchets



The second movie review is for "Black Christmas". I was a little leery of seeing another remake of a horror classic (see my review for *The Omen* in May to understand why). But it has been years since I've seen the original and I didn't remember much about it, except for the plastic bag attack. Eesh.

Anyhoo, just to recap, "Black Christmas" is about a handful of sorority girls left behind at college for the Christmas break. For whatever reason, each girl is stuck at school for the holidays with their house mother. And what a co-ink-ee-dink, there's an escaped murderer on the loose.

Seems our now free-range psychopath, Billy, used to live in the house that is now the above-mentioned sorority and as a child, was abused and tormented horribly. His mother hated him and his father, took up with a lover, had another child, and I believe she's the one who drove him over the edge and made him kill (in very interesting ways...).

Billy was locked up in an asylum for years but on the anniversary of his murder spree (Christmas, duh), he breaks out and heads for home. And our buffet of young nubile college women await.

I will do my best not to give away any cool details but I must say, this remake was great. I really miss this kind of movie. In the first five minutes our first co-ed is dead with the creative use of a fountain pen. The crazy psycho killer, a la Michael and Jason, just runs through his victims at a quick but easy pace and uses everyday mundane objects as weapons with brutal efficiency. He doesn't necessarily have a true motive (like revenge) – he's just plain nuts. He finds true joy in killing and he's really good at it. I don't know about you, but the happier the psycho, the higher the quality of their kills.

The background story on our killer is smashingly reborn. Nothing new or ingenious but it seems that way all the same. His horrible home life and the disgust and disdain dished out to him from his mother, along with her sexual perversions, is enough to make anyone go homicidal. Throw all that in a pot and stew it over high heat for 20 years, and you've got yourself a perfectly cooked killer.

The college women are nothing special. They're just meat for the wood chipper. Does anyone care if one has been fighting with her sister for years and has finally decided to patch things up? No, we just want her to die. Does anyone really want to know why one girl doesn't want to spend Christmas with her dysfunctional family? No, we just want her to get slobbering drunk and vomit so we can have a naked shower scene later. Do we give a hoot that the heroine finds her inner strength to survive this horror? No, we just want to see the look on her face when she finds a sex video of her perfect boyfriend and one of her sorority sisters on the Internet.

This movie loses a few points only because: a) it's a remake and; b) I could see the plot twist coming from a mile away. As a matter of fact, I think I gave it directions back to 1974. But otherwise, it was a highly entertaining, tons of fun, and boasted the shiny happy gore of yesteryear that I've missed.

4 hatchets



Horror Quiz

Below is an Urban Legend quiz from the Horror-Web site (www.horror-web.com). How well do you know your Urban Legends? Check the last page for the answers!

1. What television show began, "Man lives in the sunlit world...?"

A. Outer Limits B. Twilight Zone C. Tales from the Darkside

2. What television series began with, "There is nothing wrong with your television...?"

A. Outer Limits B. Twilight Zone C. Tales from the Darkside

3. What television program began with, "There is a fifth dimension beyond that which is known...?"

A. Outer Limits B. Twilight Zone C. Tales from the Darkside

4. What 70's character stalked creature of the night and said, "So, when you have finished this bizarre account, judge for yourself its believability, and then try to tell yourself, where ever you may be, it couldn't happen here."?

A. Barnabas Collins B. Kolchak C. Vampira

5. What television series opened with the host's shadow filling their own silhouette?

A. Elvira Mistress of the Dark B. Night Owl Theater C. Alfred Hitchcock Presents

6. What famous filmmaker directed the pilot episode of Night Gallery?

A. Steven Spielberg B. John Carpenter C. George Romero

7. In what spooky form did the Cryptkeeper on 'Tales from the Crypt' appear?

A. Zombie B. Ghoul C. Skeleton

8. What was the 60's American gothic horror show that became the first television series the Sci-Fi Channel purchased and began running daily on it's network?

A. The Addams Family B. Dark Shadows C. The Munsters

9. What was the first daytime horror soap opera?

A. Dark Shadows B. Lights Out C. Inner Sanctum

10. What 87-90 syndicated series was set in a store named 'Curious Goods'?

A. Freddy's Nightmares B. Tales from the Darkside C. Friday the 13th – the Series

11. Who was the host of the 'Twilight Zone'?

A. Alfred Hitchcock B. Rod Serling C. Sebastian Cabot

12. What Twilight Zone episode had already won an Oscar before it was broadcast?

A. Terror at 20,000 Feet B. An Occurrence at Owl Creek Bridge C. The Monsters are Due on Maple Street

13. In an episode of the 'Twilight Zone' featuring William Shatner what type of creature is seen on the wing of a jet?

A. A Gremlin B. A Vampire C. A Ghost

14. Who is the voice of the Cryptkeeper from 'Tales from the Crypt'?

A. Rod Serling B. Sebastian Cabot C. John Kassir

15. With what two words did Alfred Hitchcock open his show?

A. Good Evening B. Welcome All C. Come In

16. What was the name of the theme to Alfred Hitchcock Presents?

A. Funeral in Carpathia B. Funeral march for the Martyrs of Acteal C. Funeral March of a Marionette

17. What series was based on the short stories of British writer Roald Dahl?

A. Tales from the Darkside B. Night Owl Theater C. Friday the 13th – the Series

18. Who hosted 'Night Gallery'?

A. John Kassir B. Adam Lanceberg C. Rod Serling

19. Who was the host of the 60's anthology 'Thriller'?

A. Vincent Price B. Boris Karloff C. Alfred Hitchcock

20. Who was the host of 'Freddy's Nightmares'?

A. Robert England B. Wes Craven C. Johnny Depp

Pass the Cheese, Please - by Jennifer Gifford

Cheese. (n.) Pronounced 'chEz. Middle English *chese*, from Old English *cEse*, from Latin *caseus*

1 a : a food consisting of the coagulated, compressed, and usually ripened curd of milk separated from the whey **b** : an often cylindrical cake of this food **2** : something resembling cheese in shape or consistency **3** : something cheap or shabby : that was really cheesy

No, this isn't a culinary article or a reference to my love of the show, *Good Eats* on the Food Network. When I think cheese, I get a little embarrassed realizing that a lot of the movie picture fromage and lame clichés have originated in my beloved genre.

The new Chiller network on Direct TV has done little to correct the over exaggerations and pathetic clichés. Their daily horror lineup is neither frightening, nor chilling. It's a steady four hour block of a train wreck that I myself have found embarrassed to be watching, yet unable to turn off.

Now don't get me wrong. It has its moments with *Tales from the Crypt*, *Alfred Hitchcock Presents*, *Tales from the Darkside*, and *Friday the 13th the Series*. Watching the gothic nostalgia of my youth has inspired a few new story ideas (although my

husband repeatedly tells me, "yeah, yeah, that's great, finish the other story first.") There are even the classic B movies like, 'Night of the Comet', the 'The Original Bride of Frankenstein', and one of my favorites, 'The Birds'. They even show episodes from the classic cult 70's hit, 'Night Gallery.'

But then you get the basis of this article: cheese. Cheese as in Abbott and Costello Meet Dr. Jekyll and Mr. Hyde. What these two groups of people possibly have in common, other than they happen to be male and human, is beyond my comprehension and understanding. The movie is neither funny, nor scary. What it really is is a series of well timed and lame humiliations no doubt the brain child of some movie producer from way back. At best, it's a great drinking game for wayward college nerds who'd rather toss back shots of Ovaltine than whiskey.

Probably the worst movie that I have seen on the channel thus far is the independent film, "The Saint Francisville Experiment." In my defense, I was sick on the couch, and it did sound somewhat promising. (I am a sucker for a good title.) Plus the tagline promised, "This ain't no walk in the woods." Now I thought when I Tivo'd this, it would be some classic B movie about Catholicism

and demons. Or, maybe it would have been about something terrible that happened at some run down old prep school where things that go bump in the night, is probably the bloodied stump of the dead. I even held out that it might be a cool expose about some forgotten asylum that I might draw references or ideas from.

What it was, was a visual laxative. Think I'm joking? Think *Blair Witch*, cross with *Dawson's Creek*, and mix in some clichéd monologues and you have a hundred and twenty minutes of pure cheese. We are talking Velveeta right outta the box my friend. Did I mention the box expired in 1972?

The tagline promised no walk in the woods, and they were right. It was like disco-rollerskating down Elm Street. The premise of the movie is four young people, a film student, a psychic, a historian, and a ghost hunter, spending the night in an abandoned historic Louisiana mansion.

The women are more annoying and typecast than the men, and the setting is clichéd from start to finish. There is 'bloody medical equipment' in the cellar that has been there for decades, but it's still bloody?

The main female character, Madison, is forever shouting, "surround yourself in the white

light," and "oh my god what was that." Yet the movie never explains what that white light is, and how they surround themselves. Nor does it explain why the medical equipment was bloody. It was a half hearted attempt to copy the *Blair Witch Project*, right down to the shaky camera cinematography. The final insult? The producers even state at the beginning of the film that this was based on a true story and actual accounts. Sure, and I'm the Easter Bunny.

This movie took roughly two hours of my life, my soul, and dare I say, a little piece of my heart (for I feel cheap and used), that I will never get back. Watching flowers wilt in slow motion is more fun, more entertaining, than watching this film.

Perhaps the worst part of this movie is that I feel like I've cheated on my other favorite films by even thinking that this movie held promise. Even worse, my TiVo now thinks I'm lame, and will probably start recording *Will and Grace* as a courtesy to me. And as I close, it leaves me wondering, what's next: *Dancing with the Stars*, the *Horror version*? Am I going to see *Calista Flockhart* dancing the samba with *Freddie Kruger*? Now that's scary.

How to Survive a Horror Movie - Book Review by Peggy

Christie

This was a short book so I'll just give you a short review. "How to Survive a Horror Movie" by Seth Grahame-Smith was quite possibly one of the funniest pieces of literature I have come across in a long long time. It's a delight for anyone just interested in something funny and entertaining. But for those of us who live and breathe the world of horror, this little book sheds light on every nook and cranny of the genre, in movie form, obviously, and helps us

to understand that every cliché, every scream queen, every sex crazed teenager is something to be treasured.

Seth introduces us to the Terrorverse - that place where films become reality, since as a reader of his book, you have become trapped in a horror movie. Each chapter covers a different aspect of the Terrorverse. And each chapter is broken down into sections. Examples are: How Do I Know If I'm In a Horror Movie?; What to Do If You Did Something

Last Summer; How To Defeat a Killer Doll; Know Your Ghosts; What to Do If Your Corn Has Children in It. Seth also offers additional study materials at the end of the book to help increase your chances of survival. Even Wes Craven, who provides the forward (or apology), contributes his two cents in appreciation for this guide. Allow me to submit an example of Seth's highly informative info:

"The 5th Deadly Horror Movie Sin - Curiosity.

Investigation = mutilation
Dialogue example:
'Do you think it's dead?' No. Go ahead and poke it with a stick. We want to watch it grab your arm and bite half your face off.'
Now, don't break the Terrorverse's only commandment - "Thou Shall Not Be Stupid" and go out and get this book. Your life may depend on it one day.

Market Report - by Peggy Christie

ANTHOLOGIES

NEW: **CLOCKWORK PHOENIX: Tales of Beauty and Strangeness** - annual print (Norilana Books); sf/f/h/slipstrm (fic). Pay: 2¢/word adv. +shared royalty. Words: <10k. RT: <2 months. Reprints: no. E-sub: [only. Mike Allen, Editor \(QS\)](#).

Opens: 1 August 2007

Do Not Submit Before!

Deadline: 1 February 2008

PubDate: Springe 2008

NEW: **HARDBOILED HORROR** - 1-time POD (Notorious Press); h & mys crossovers (fic). Pay: \$50. Words: 3-8k. RT: November 2007. Reprints: yes. E-sub: [only. James Van Pelt, Editor \(QS\)](#).

Deadline: 30 September 2007

PubDate: March 2008

HORROR LIBRARY, VOL. III - annual print (Cutting Block Press); h (fic). Pay: 1½¢/word. Words: 1-6k. RT: <3 months. Reprints: not likely/query. E-sub: [only. R.J. Cavender, Editor \(QS\)](#).

Deadline: when filled

PubDate: 2008

NEW: **IT CAME FROM THE BASEMENT** - 1-time web antho (Your Moms Basement); all spec genres (fic). Pay: \$5 (\$50 to best). Words: 1-8k. RT: 4-6 weeks. Reprints: no. E-sub: [only. Rajan Khanna, Editor \(QS\)](#).

Deadline: 31 August 2007

PubDate: Winter 2007

NEW: **READ BY DAWN 2** - 3rd annual print (Bloody Books); h (fic/poem). Pay: 15% net. Words: <5k. RT: 2 weeks after DL. Reprints: no. E-sub: [only. Adele Hartley, Editor \(QS\)](#).

Deadline: 31 October 2007

PubDate: April 2008

MAGAZINES

NEW: **DRABBLECAST** - weekly POD/Audio; sf/f/h/comedy/bizarre (fic). Pay: [varies](#). Words: <2½k. RT: 1 week. Reprints: yes. E-sub: [only. Norman Sherman, Editor \(QS\)](#).

NEW: **THE MAGUSZINE** - monthly PDF e-zine; h/dark lit (fic/nonfic). Pay: 2¢/word. Words: 1-4k. RT: <15 days. Reprints: query. E-sub: [only. David G. Montoya, Editor \(QS\)](#).

NEW: **TALES OF THE ZOMBIE WAR** - weekly webzine; h/zombie, apocalypse specific (fic/poem). Pay: \$50 prize 2 x year. Words: no limits. RT: 1-2 weeks. Reprints: yes. E-sub: [only. Ryan E. West, Editor \(QS\)](#).

Prize Deadlines: 15

September/15March

NEW: **THE OPEN VEIN** - bimonthly PDF; h/df/dsf (fic/flash/art). Pay: exposure. Words: <7k. RT: 1-4 weeks. Reprints: yes. E-sub: [only. Justin Burning, Editor \(QS\)](#).

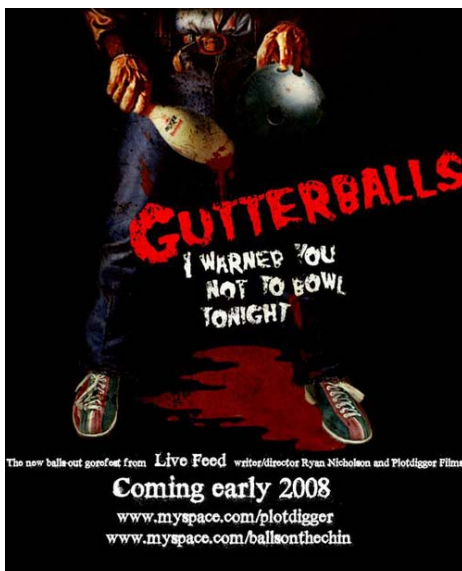
BOOK PUBLISHER

BLACK DEATH/KHP INDUSTRIES - print/POD; df/gothic/Pulp/Para-romance, some h (fic). Pay: royalty. Words: 25-100k. RT: 6-12 months. Reprints: query. E-sub: [only. Rob Wallace, acquisitions/editor-in-chief \(QS\)](#).

Reading Periods: check website

SCREAMING DREAMS - print/e-book/e-zine, books/short stories; f/sf/h (fic/nonfic/art). Pay: 50% of net. Words: 40-100k books, 2-5 k shorts. RT: 1-3 months. Reprints: query. E-sub: [only. Steve Upham, Editor \(QS\)](#).

DEAD MARKETS: Outre Dark Publications, Cthulu Sex Magazine



A brutally sadistic rape leads to a series of bizarre gory murders during a midnight disco bowl-a-rama at a popular bowling alley. One by one, players of two teams meet blood-drenched gruesome deaths at the hand of a black bowling-gloved masked killer.

Journey's End

I thought I would save the sad news for the end of the newsletter. I've been offered a position at an architectural firm in Atlanta and I accepted, which means that Jennifer and I will be moving probably the first week of August. But don't worry, we still plan on being back up here every few months, and we still plan on being here for the Halloween party.

Until next time,
Adam

Urban Legend Quiz Answers:

1. C	11. B
2. A	12. B
3. A	13. A
4. B	14. C
5. C	15. A
6. A	16. C
7. C	17. A
8. B	18. C
9. A	19. B
10. C	20. A

Officer Contacts:

Adam Gifford
President
president@greatlakeshorror.com

Peggy Christie
Vice President
vp@greatlakeshorror.com

Jennifer Gifford
Treasurer
treasurer@greatlakeshorror.com

Tom Sawyer
PR Director
pr@greatlakeshorror.com

Michael Cieslak
Activities Coordinator
events@greatlakeshorror.com