

THE NATIONAL FANTASY FAN

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Open positions: Computer Gaming, Convention Coordinator, Future Fandom, and Teaching Science Fiction. Please volunteer!

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Letter from the Chairman

The directorate of the National Fantasy Fan Federation has been working on several major changes to improve the club.

First, I want to introduce Heath Row, the new editor of the clubzine, *The National Fantasy Fan*. He is editing this issue, as well as others, I hope. We haven't had a regular editor, and our publication schedule has been erratic lately. Now that Heath is on board, I am confident we will be able to publish the zine on a regular basis—maybe even on time, if that is possible for a fannish publication.

We are also changing the rules about who can contribute to the official clubzine. Beginning with this issue, we will now accept letters of comment from anyone who desires to write in, subject to the discretion of the editor, regardless of whether they're a member of the N3F. Non-members are now welcome to send LOCs in response to the zine. We hope to hear from you!

Additionally, the National Fantasy Fan Federation is about to expand and upgrade its presence online, adding several new features. I hope everyone will be as excited as I am once they see what is in store for us online. Soon, the N3F will have Web discussion forums and chat groups for everyone interested in sf and fantasy—including the general public. N3F members will be able to use special members-only features such as member blogs, too.

We also plan to implement our own moderated email discussion list on a new server, discontinuing the Yahoo

Groups email list. We think we can get more Neffers to participate if the email list is hosted by us and they don't have to sign up for another service online.

I plan to write more about the changes at the Web site as they are implemented. Soon, I will email all members about it, so if your email address isn't on file with the secretary—me—email me at my address on p. 2.

We also have several open bureaus for which there is no leader. Some of the positions are computer gaming, convention coordinator, and teaching science fiction.

For the computer gaming bureau, volunteers should have knowledge of computer games in general. The convention coordinator, then, needs to keep in touch with the news involving conventions of all stripes in order to help Neffers meet each other at cons. It would also help if that leader attended conventions occasionally. The teaching science fiction bureau coordinates with teachers and other educators who are interested in using sf and fantasy in the class room.

I want to encourage anyone who is interested in the bureaus to get more involved. Taking over an open bureau is very simple and straightforward.

Finally, if you have any ideas or thoughts on how we can improve the club—or if you have any comments—please feel free to email me or write me a letter.

—Dennis Davis

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Tightbeam: Letters of Comment

Hello! It's Lloyd Penney from Toronto, and I've actually stumbled across the June/September 2008 issue of *The National Fantasy Fan*.

It looks like the N3F has the same problem every club has: getting enough people to care enough and do something to nurture the club. Some will, and most will stay back and say I've put [up] my money. Both are valuable, but it would be great to count yourself among both groups. Where are the [Edward Everett] Evanses of our time?

A shame about so many people who have passed away recently: Forrest J. Ackerman, of course, and Jack Speer. I did not know Jack at all, but I was in Las Vegas this past spring for Corflu Silver, and Jack and his wife were there, enjoying the fanzine atmosphere. It's because of Jack that I am writing this letter of comment.

I saw three of the four episodes of *Masters of Science Fiction* on ABC and loved them. I guess I was among the few who did. When I heard that it might be going to DVD, I asked for a copy for Christmas, and I am very glad I did. I saw the episode I missed and the two that were never broadcast.

Greetings to Steven Rose [head of Blind Services]. About a year and a half ago, I worked for the Canadian National Institute for the Blind in Toronto, working on coding books for the blind. I wish they could have kept me longer, but their finances are always in doubt.

I will wrap it up, with hopes that the next issue—or at least the issue this letter might appear in—will have it in, and we can chat a little bit. Sure hope so. Take care, see you soon.

—Lloyd Penney

Thanks for your letter of comment, Lloyd! The challenge you mention is one of the reasons I joined—and why I volunteered to edit TNFF. The N3F and this clubzine have been active since 1941. Hopefully, the return of the zine will help inspire and increase activity in other areas. I hope to at least get the price of membership worth “subscribing” to the zine alone. HR

In mid-April we had a mini-con for *Starman* fans. A van plus a truck and car took us up to Sedona, Arizona, where a TV episode was filmed, and we visited the filming sites. Then we all stayed over in Flagstaff and the next morning went to the meteor crater where the *Starman* theatrical movie had its big climax. We even saw the two cats who live there, Bob and Junior.

My latest reading is The Werewolf Club books by [Daniel] Pinkwater. I actually laugh out loud, which is unusual for me since I have studied comedy so long. I have just started *The Werewolf Club Meets the Hound of the Basketballs*.

What did you think of the new *Star Trek* movie? I thought it was the best. Ned Brooks would like it better than that cat food-plot science fiction movie *The Corpse Grinders*.

We still haven't seen *X-Men Origins: Wolverine*, but we have seen our cat Milford acting like a wolverine. He jumped into my bathtub last night—he didn't realize it had some water in it. He ran out of there and ended up in his carrying case. Does that mean he wants to be returned to PetSmart where we bought him?

—George Wells

Embarrassingly, I confused Starman with The Last Starfighter, so it looks like I need to rent the movie! Interestingly enough, both movies came out in 1984. Unfortunately, the TV show isn't available commercially on DVD, but you can obtain copies recorded from television via Thistle Hill Media and Gold Monkey.

I also haven't read any Werewolf Club books, but the title reminds me of James Howe's Bunnycula book series. You might enjoy that, as well.

What did folks think of the new Star Trek movie? Send in your thoughts and impressions, and I'll include an item in the September issue. HR

Upcoming Elections

Are you interested in getting more involved in the National Fantasy Fan Federation? Do you have big ideas and solid skills you'd like to offer the organization? Now is a great time to speak up and step up. Election season is coming soon!

This fall, we'll hold elections for the president of the N3F, as well as the five-member directorate. Those are the only elected positions in the organization; the others are volunteer roles. You can learn more about the positions and elections in the Constitution and Bylaws, which are published in this issue, as well as online. You can also ask

specific questions of the current directorate members and president to learn even more about what they do.

If you are interested in running for office, be sure to let the editor of *The National Fantasy Fan*, Heath Row, know via mail or email by Aug. 15. That's the deadline for the September issue, and we'll be publishing campaign statements from candidates in that issue.

Please don't sit on the sidelines. The N3F is what you make it, and these positions are extremely important to the operations of the group. We'll be proud to include your name on the ballot.

Historical Vignette: *1948 Fantasy Annual*

By Jon D. Swartz

The sf fans associated with the *1948 Fantasy Annual* read like a who's who of fandom in the 1940s. The legendary fan publication was published by Forrest J Ackerman and edited by Redd Boggs. Its editorial team also included Don Wilson as managing editor, John Grossman as art editor, and Howard Miller, Rick Sneary, Arthur H. Rapp, Sam Moskowitz, and A. Langley Searles as assistant editors. Contributors included Ackerman, Arthur Jean Cox, Don Day, Don Ford, Phillip Gray, Joe Kennedy, Francis T. Laney, J. Newman, Alex Osheroff, Con Pederson, Milton A. Rothman, and Harry Warner, Jr. This massive publication—120 pages, plus covers—was financed by the Fantasy Foundation of Los Angeles.

The major sections of the annual were devoted to events of the year, fans and fanzines, organizations, books, and magazines. In addition, the results of several polls—for top fans, top fan artists, top pro authors, and stories, etc.—were announced.

Why is this 60-year-old fan publication of interest to today's N3F members? Well, Forry Ackerman was the last lifetime N3F member, and many of the others associated with this publication were N3F officers or members at one time or another. More interestingly, perhaps, parts of the annual pertained directly to the N3F and its activities.

First, the N3F was described in the "National Fan Societies" section in an article by Sneary, then chairman of the N3F board of directors. In the description, Sneary outlined the formation of the club, listed the officers, and

What's in the N3F Canon?

In January 2009, *The Guardian* published a list of 1,000 must-read novels. That feature included a section on science fiction and fantasy that listed about 125 novels. Selections ranged from popular icons such as Douglas Adams's *The Hitchhiker's Guide to the Galaxy* to lesser-

indicated that the new constitution had been approved "by a slim margin."

The club's current projects were also described. Those included the publication of the *Vampire Index*, edited by Boff Perry; a reprint of the *Moskowitz Checklist*; the distribution of the *Richardson Indexes*; the *Moffatt Fan Directory*; and a progress report on publication of David H.

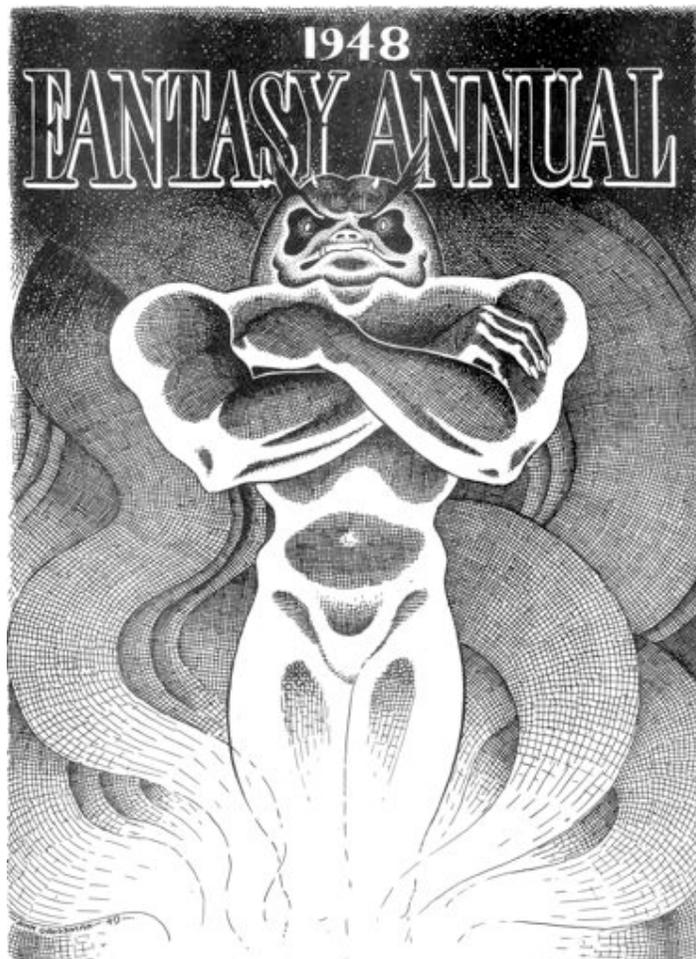
Keller's *The Sign of the Burning Hart*. I described the fan directory and Keller's book in earlier Historical Vignettes.

The *Vampire Index* was a listing of issues of Joe Kennedy's famous fanzine. The *Richardson Indexes* were to be lists of "all stories in various fantasy magazines" and "all stories written by various well-known fantasy authors." Work on those indexes was to continue into 1949. The *Moskowitz Checklist* was not described, and I'm not certain what it was. It's interesting to note, however, that all the projects—with the exception of the Keller book—were to be distributed to interested club members without charge. The 1948 membership was stated as being "well over 300."

Second, the N3F was listed in a section edited by Searles titled "Limited Edition Presses." In this listing, Keller's book, *The Sign of the Burning Hart*, was described, including its price. The reader could save his

\$1.50, however, as the book's print run of 150 copies had already sold out!

The *1948 Fantasy Annual* was a milestone in fan publishing, both as a history of the times and as a reference work. It's an interesting read even today.



From the collection of Jon D. Swartz

read historic works like Yevgeny Zamyatin's 1924 novel *We*. What's in *your* sf and fantasy canon? Contact the editor or fill out the form online at <http://tinyurl.com/n3f-canon>. Let's see what we come up with.

Experiences with E-Books

By Rick Brooks

I have lived in the same house since about 1953. In that time, I've bought a lot of books. A lot. For most of my life, I have read at least one book a day, and we do not have a large house.

The result? The master bedroom and the living room are overflowing with books, spilling into the dining room. I think I have several thousand, but I'm not entirely sure. Right now, I have a laptop computer that definitely has more than 2,000 e-books on it.

At first, I just got free e-books. I'm 68, and I prefer older books. Project Gutenberg, <http://www.gutenberg.org>, has more than 28,000 out-of-print e-books available for download. Munseys, <http://www.munseys.com>, formerly Blackmask, also offers out-of-print books, but the proprietor has experienced some legal problems because of offering copyrighted items.

Copyright laws differ from country to country. In the United States, a work is copyrighted until 70 years after the author's death. Works published before 1923 are in the public domain, and a work published before 1964 that was not renewed is in the public domain. The Copyright Renewal Act of 1992 eliminated the need for renewal, however. Regardless, books and short stories from the '50s and '60s have turned up on Project Gutenberg accompanied by notes indicating that no active copyright or renewal has been found.

Baen Books, <http://baen.com>, complicates matters by giving away some currently copyrighted sf books as free downloads. Many Baen authors believe that giving away their earlier books, especially if they're in a series, will help sell more recently published books.

In addition to my laptop, I have an e-book reader—an EB-1150 available at <http://www.ebookwise.com> for \$135.95. It's a bit large to fit in most pockets, but it's backlit and easy to read. My reader needs recharging after about 10 hours of reading, depending on how bright you set the back lighting. The 64 Mega model can hold about 100 e-books.

You can obtain a \$15 computer program from <http://breeno.org/eBook/> to convert text and HTML files into IMP files, which the EB-1150 can read. The software can also convert RB files, which are available via Baen and were used by the old Rocket eBook, into IMP files.

Right now, there are many e-book formats and many different e-book readers. I like what I've got—I've had it about three and a half years and read from it most days. I even bought a spare last December.

Those of you who do not have a computer can use one at your local library.

You can buy e-books at Fictionwise, <http://www.fictionwise.com/>, or eBookwise, <http://www.ebookwise.com/>, and download them by phone.

This is a complicated matter and I've just skimmed the surface. I hope it is of some use.



Ruth R. Davidson

Remembering Forrest Ackerman

By Jack Robins

Forrest J. Ackerman died Thursday, Dec. 4, 2008, in his Los Angeles home. He was 92 years old at the time of his death.

That news brought back many old memories. I first met Forrie in 1939 when he visited the first World Science Fiction Conference at the time of the New York World's Fair. I was part of a new organization, the Futurians, then in its formative stages. It was really more of an association of science fiction fans than a club. The group included many fans who ultimately became famous, including Frederik Pohl, Donald Wollheim, and Isaac Asimov.

When we met, I was about 20 years old and Forrie was about 22. He was accompanied by a young female fan by the name of Moroyo. I don't know their exact relationship at the time, but they were probably friends and undoubtedly fellow members of their own science fiction group in

California.

Forrie wore bright, colorful clothes. If my fading memory is right, he wore a shirt in two broad colors, perhaps orange and blue. In my conversations with him, he repeatedly talked about the artificial language Esperanto. I even got him to speak a few sentences in that language. It sounded a little like Spanish. Forrie thought that if everyone in the world spoke Esperanto, people would be able to communicate with each other and understand each other—there would be no more war.

Had he lived in New York, Forrie would have become one of the Futurians because he, like most of the Futurians, wanted to become professional science fiction writers. Forrie eventually became editor of the magazine *Famous Monsters of Filmland* and accumulated the most extensive collection of science fiction memorabilia, filling almost every space in his large home.

I don't know how his wife Wendayne withstood it.

Words, and the People Who Love Them

By Shane Tourtellotte

Many people are science fiction readers. I've been one since childhood. Many people are also casual Scrabble players. I've been one of those, too, since childhood. Few people, however, have taken the long step into either professional sf writing or tournament Scrabble. I have done both. My first published story was published in *Analog* in 1998, and I turned my pleasant pastime of Scrabble into a mild obsession with my first tournament in 2003.

What do the two have in common?

The obvious answer would be that they are both about words, about putting words into combinations for calculated effect. But that is really where the two diverge. Writing, sf or otherwise, is a natural use of words. Scrabble takes words out of their context.

To some of the top experts, words are merely scoring tools, patterns of letters that make valid plays. Knowing parts of speech can help, so you know whether a word can be pluralized or conjugated, but the words are effectively divorced from their meanings. It might be a joy to learn that "epinaoi" are rear vestibules, or that "fumette" is the odor of cooking meat (try that word out at your local McDonald's), but if you're trying to memorize tens of thousands of words, such facts can be annoying clutter in your brain.

The scope of the two interests is another difference. Scrabble, despite the surprising, strategic depth that can arise from its fairly simple rules, is in the end only about itself. Science fiction is about whatever its writers make of it. Effectively, science fiction is about *everything*.

So why am I surprised that there is such a modest crossover of people who are serious sf fans and serious Scrabble players? It's because, in my years in both circles, I have been struck by the commonality between dedicated Scrabble players and sf fans.

Finding a great breadth of personalities, professions, and outside interests in both groups is no real surprise. Neither is how both groups tend to be intelligent, as well as a little quirky—sometimes very quirky. For example, I know

Sal Piro as an expert-level Scrabble player with a theatrical flair. You probably know him for being a leading figure in the *Rocky Horror Picture Show* phenomenon, helping to launch the audience participation performances and heading the official fan club for more than 30 years.

If you want an example of someone *without* a foot in both worlds, consider John "Winter" Smith—"Winter" if you know him—with whom I've butted heads over the board several times. His hobby: patronizing every Starbucks in North America. Now that they've stopped building new franchises every 20 minutes, he's got a real chance.

Ages of both groups run from pre-teens to the 80s and 90s. Scrabble even has a sort of First Fandom, those players who were active in the earliest of tournaments before there was any official recognition or organization like the National Scrabble Association.

Listening to a veteran player talk about those days, which I have done, is a little like hearing a longtime fan talk about the clubs and conventions of the 1930s.

There is also a mutual sense of camaraderie, among dedicated Scrabble players and sf *writers*, as well. Despite objectively being competitors—for tournament wins or slots in a publisher's roster—there is mutual respect, friendship, and a willingness to help neophytes and equals alike. There might be rivalries and antagonisms, but they are exceptions to a rule of generosity.

That benevolence flows into what strikes me as the greatest similarity between these two worlds: the spirit of voluntarism. There are two primary ways that both groups have their face-to-face encounters. For fandom, there are clubs (like the N3F) and conventions; for Scrabble players, there are playing clubs and tournaments. None of those could function without the efforts of dedicated volunteers, not just

running them, but creating them.

I need say little here about how that manifests itself in sf fandom. Anyone who has attended a convention, or even a simple fan club, has encountered this spirit. The same way, everyone who has played Scrabble outside their own homes or their friends' owes something to that spirit. There are hundreds of officially sanctioned Scrabble clubs in America, all with directors who have trained themselves in the rules and laws needed to run their clubs—and the games played there—smoothly. They have given time and effort that a club president in fandom does not have to give.

Scrabble tournaments carry this even further. A little



Sarah E. Harder

one-day, seven-game event needs a director and at least a couple assistants to function. The staffs for bigger weekend tournaments grow in proportion. A tournament isn't as complex as a science fiction convention—the narrow focus helps reduce the workload—but a con committee rarely has to do more than one event per year. Plenty of tournament directors will do two or three weekend events, half a dozen one-day tournaments, or more a year. Consider the redoubtable Matthew Hopkins, who once held a Sunday tournament in Philadelphia once a month for more than a year and a half straight while assisting with other regional tournaments and the occasional National Scrabble Championship.

And what do they get out of it? Certainly not money. A bit of status, perhaps. But at the core, their reward is the satisfaction of supporting what they love, making it grow and flourish, and spreading their enthusiasm to others. That's the spirit I discovered when I attended my first convention in 1998—it was Worldcon, but somehow I survived my baptism by tsunami—and it's the same spirit I found at my first Scrabble tournament in 2003. It is that common character of people in sf fandom and competitive Scrabble, from the tops of the volunteer organization to the quietest members of the rank and file, that linked the two.

What it all means, I cannot say for certain. Maybe these mutual traits flow from any group that's pretty smart and plenty quirky. Maybe they're common to almost everyone, and we don't notice it so much in the usual course of our lives. All I can say is that the two groups

seem very compatible. So if you've ever had the temptation to put your Scrabble skills to the test outside your circle of family and friends, you should find a familiar and hospitable group waiting to welcome you.

In closing, I'll offer a personal anecdote. I've been to six Worldcons, but only one National Scrabble Championship, the one held in Reno, Nevada, in 2005. I was bedeviled by jet lag and never slept right in Reno, so my record wasn't too good, although I did manage to raise my player rating. I did much better, though, at the Texas hold 'em tables one evening: In about two hours, I won enough to pay for the entire championship, airfare, hotel room, entry fee, and all. Much as I have enjoyed my several Worldcons, I've never managed to pay for one with poker winnings.

As I write, it appears inevitable that the 2011 Worldcon will be awarded to Reno. Is there another link between science fiction and Scrabble lurking out there? I'll let you know in a couple years. Wish me luck.

Shane Tourtellotte is a professional science-fiction writer and former competitive Scrabble player. His story "String of Pearls," which appeared in the July/August 2006 issue of Analog, was inspired by his Scrabble tournament experiences. "In it, the protagonist tries to learn the impenetrable syntax of an alien language by playing their Scrabble-parallel game, which uses word tiles to form sentences rather than letters to form words," Tourtellotte says. His most recent story, "Evergreen," should appear in the September 2009 issue of Analog, available in June.

Halo Soundtracks and History Essays

By Ruth R. Davidson

So, I'm taking History 17A—from about the time of Columbus all the way to 1877—as an online course. For the last three days I've been writing two essays for this class, and that's my first midterm. Apparently, I have two midterms plus a final. The essay topics are about slavery in the Chesapeake and the American Revolution. I think I got the first one nailed down pretty well. It's the American Revolution that I seem to be meandering on.

And it's due in just a few short hours. (Cries.)

I like writing, I'm fairly good at it, but I'm sick, again (though nothing like last time), and that just makes it harder. Plus, when I tried to get started early on this I had the worst time focusing and reading. Talk about inopportune writer's block. Oy.

Yesterday I finally managed to write paragraphs! Huzzah! I was listening to the *Halo* and *Halo 2* soundtracks at the time, and it was like *boom*, I could write. Why ruin a

Wanted: Book Reviewers

Volunteer as a book reviewer for *The National Fantasy Fan*! We've started working with publishers such as Tor, DAW, and Del Rey to procure review copies of their recently published books.

Periodically, the editor will reach out to members to

good thing? So that's all I've been listening to while writing this stuff over and over in the background. I tried listening to something else, but nothing was working out so I went back to *Halo*. And no, silence doesn't work either.

The only time *Halo* became an issue was when I had to do some extensive reading and, after fumbling around a bit trying to find appropriate reading music, I switched it to Dirk Freymuth's *Celtic Music for Stress Relief* (I am suddenly seeing the ironic pun in that). Then I was able to concentrate on reading. Yeah, I know, I'm weird, but we all knew that already didn't we?

Okay, back to work for me; but hey, I've got *Halo* backing me up, yo.

(Quick FYI: *Halo* is a science fiction first-person shooter game. Apparently, it's a good game. Either way, the music is freakin' awesome and totally worth owning.)

Previously published in FanDominion on Oct. 6, 2008.

indicate what books are available. Publishers will send the editor titles to consider for review. I'll send them to people to review them, and their reviews will be published in the next issue of the clubzine.

If you're interested, contact the editor.

Top 20 in the Twitterverse

By Heath Row

It wasn't that long ago that blogging was all the rage. Since 2006, a service called Twitter—an example of microblogging—has been picking up steam. The idea behind Twitter and tools such as Jaiku and Pownce is simple—but occasionally difficult to grasp: Tell other people what you're doing, in 140 characters or less. That's how many characters can fit into an SMS text message (160), with some room left for a username.

For some people, it's the high point of inanity. (The SuperNews! "Touble with Twitters" cartoon online pokes mighty fun at the Twittersphere.) For others, it's a new way to communicate, a combination of Facebook status updates, instant messaging, and mobile texting. In any event, this spring, microblogging reached critical mass in the mainstream. In early April, Twitter co-founder Biz Stone appeared on *The Colbert Report*, prompting host Stephen Colbert to call him a "preeminent twit." And on April 17, co-founder Evan Williams went on *The Oprah Winfrey Show*. Oprah's first tweet? "Feeling very 21st century."

To help introduce microblogging to N3F members, as well as to give folks already involved interesting leads on "follows," I've made a directory of the 25 best sf-related people using the service. This is not a list of the most popular people. It's a list of high-quality writers and editors who happen to use Twitter. Counts are current as of this writing.

Tobias Buckell

<http://twitter.com/tobiasbuckell>

Following: 141, Followers: 1,023, Updates: 3,611
Clarion graduate and author of *Sly Mongoose*. Actively interacts with readers and friends.

Jonathan Carroll

<http://twitter.com/JSCarroll>

Following: 8, Followers: 1,070, Updates: 360
Author of *The Ghost in Love*, *The Land of Laughs*, and *Chest X-Ray Made Easy*. Mostly quotes, insights, and links.

Neil Clarke

<http://twitter.com/clarkesworld>

Following: 208, Followers: 502, Updates: 234
The publisher and editor of the 2009 Hugo Award-

nominated semiprozine. Personal comments and promotional links.

Bill Corbett

<http://twitter.com/Billcorbett>

Following: 166, Followers: 4,282, Updates: 3,225
Former writer for Mystery Science Theater 3000 and the voice of Crow T. Robot. Reader responses and project updates.

Paul Cornell

http://twitter.com/paul_cornell

Following: 164, Followers: 3,054, Updates: 473
British sf TV and comic book writer, including *Doctor Who* and *Captain Britain*. Personal commentary and project updates.

Cory Doctorow

<http://twitter.com/doctorow>

Following: 289, Followers: 17,912, Updates: 635
Prolific writer, BoingBoing blogger, and online activist. Recently on an economics and finance kick.

Diane Duane

<http://twitter.com/dduane>

Following: 894, Followers: 1,033, Updates: 505
Irish writer of *Star Trek*, *X-Men*, and *Spider-Man* tie-in novels, as well as other fiction. Links and reader replies.

Warren Ellis

<http://twitter.com/warrenellis>

Following: 124, Followers: 30,021, Updates: 4,120
British comic book writer (*Transmetropolitan* and *Planetary*) and charming curmudgeon. "Back from pub, covered in burn marks from the rain."

Jim Freund

<http://twitter.com/JimFreund>

Following: 10, Followers: 42, Updates: 44
Producer and host of sf radio show *Hour of the Wolf*. Mostly radio and reading updates.

Gregory Frost

http://twitter.com/gregory_frost

Following: 343, Followers: 319, Updates: 468
Author of *Lord Tophet* and *Shadowbridge*. Mostly a playlist of music he's listening to.

Neil Gaiman

<http://twitter.com/neilhimself>



Ruth R. Davidson

Following: 301, Followers: 388,355, Updates: 2,699
Former writer of *Sandman* and now author of books.
Project updates and reader responses.

Steven Gould

<http://twitter.com/StevenGould>

Following: 99, Followers: 458, Updates: 2,125
Writer of young adult and sf books such as *Jumper* and *Wildside*. Personal commentary and reader responses.

Eileen Gunn

http://twitter.com/eileen_gunn

Following: 40, Followers: 208, Updates: 161
Prozine writer of short fiction, publisher and editor of *The Infinite Matrix*, and active con participant. Links and reader responses.

Patrick Nielsen Hayden

<http://twitter.com/pnh>

Following: 383, Followers: 1,015, Updates: 435
Editor for Tor Books and guitarist for Whisperado. Insights, commentary, and reader responses.

Joe Hill

http://twitter.com/joe_hill

Following: 31, Followers: 2,800, Updates: 553
Active blogger, author of *Heart-Shaped Box* and comic book *Locke & Key*. Insights, commentary, and links.

Alexander Irvine

<http://twitter.com/alexirvine>

Following: 104, Followers: 163, Updates: 565
Author of novel, short stories, and comic books, as well as alternate-reality games *The Beast* and *I Love Bees*. Project updates and reader responses.

Jay Lake

http://twitter.com/jay_lake

Following: 252, Followers: 848, Updates: 4,082
Author of *Escapement* and *Mainspring* and many short stories and articles. Personal updates and reader responses.

Nathan E. Lilly

<http://twitter.com/nelilly>

Following: 64, Followers: 133, Updates: 92
Editor of *Thaumatrope* and *SpaceWesterns* and *Web*

developer for *sf pros*. Links, personal updates, and reader responses.

Tim Pratt

<http://twitter.com/timpratt>

Following: 176, Followers: 511, Updates: 1,848
Author of *Poison Sleep* and fantasy short fiction and poetry. Personal updates, commentary, and reader responses.

John Scalzi

<http://twitter.com/scalzi>

Following: 1, Followers: 4,828
Author of *The Last Universe*, creative consultant on *Stargate: Universe*. Personal updates and reader responses.

Science Fiction & Fantasy Writers of America

<http://twitter.com/sfwa>

Following: 181, Followers: 462, Updates: 155
The professional advocacy organization for sf and fantasy writers. Project updates and links.

William Shunn

<http://twitter.com/shunn>

Following: 69, Followers: 330, Updates: 1,846
Hugo and Nebula Award-nominated science fiction writer. Personal updates, insights, and reader responses.

Scott Sigler

<http://twitter.com/scottsigler>

Following: 1,762, Followers: 4,442, Updates: 8,785
Horror and thriller author of *Infected* and *Contagious*, as well as podcaster. Reader responses and project updates.

Michael Marshall Smith

<http://twitter.com/ememess>

Following: 436, Followers: 1,202, Updates: 1,805
Dark fantasy and horror author of *Bad Things* and *The Intruders*. Soundtrack, links, and reader responses.

Bruce Sterling

<http://twitter.com/bruces>

Following: 202, Followers: 4,062, Updates: 565
Protected feed, but Sterling can be friendly. Cyberpunk stalwart, *Wired* blogger, and futurist. Insights, commentary, and links, as well as "retweets" from others.

Thaumatrope Twitterzine Q&A

You might be familiar with flash fiction, short stories of about 1,000 words long. But are you ready for Twitter fiction, super short stories 140 characters long—or less? Web developer and publisher Nathan E. Lilly (see above) publishes several online fiction projects, including *Thaumatrope*, a Twitterzine that will celebrate its six-month anniversary in June. *The National Fantasy Fan* reached out to Lilly via email to learn more.

The National Fantasy Fan: When did you start the zine?

Nathan E. Lilly: Dec. 12, 2008. I had been on a panel at

Philcon with Mary Robinette Kowal and Bud Sparhawk on the topic of Web sites for writers. The subject turned to Twitter—Bud and Mary both had accounts—and I asked "What use is it?" Mary tried explaining, but I still didn't get it. On the ride home, the idea just struck me: What if I used the Twitter format to publish an e-zine?

I still didn't understand Twitter, but I thought that it might be a fun diversion. Because it was the first Twitterzine and the first magazine to pay for tweets—fiction and reviews—I felt that it simply had to be done. In part, it

(continued on p. 14)

Philip K. Dick from the Page to the Stage

By Heath Row

In late May and early June, the Workhaus Collective staged a limited two-week run of the play *800 Words: The Transmigration of Philip K. Dick* at the Playwrights' Center's Waring Jones Theatre in Minneapolis. Written by Victoria Stewart, the play is based on the life of science-fiction author Philip K. Dick and features secret agents, Dick's dead sister, and a talking cat. Promotional materials describe the play as "a surreal landscape where memories bleed into each other, fusing and merging in a funny, dark trip—not unlike a Philip K. Dick novel."

The National Fantasy Fan reached out to Stewart to explore some of the key topics and themes of the play. The interview also examines the challenges of bringing the work—and life—of Philip K. Dick to the stage; how playwrights read science fiction; and the need to satisfy, as well as challenge, an audience. The interview was conducted via email in early May.

The National Fantasy Fan: What inspired you to write a play about the life of Philip K. Dick?

Victoria Stewart: I really started to get into PKD by reading *Divine Invasions* by Lawrence Sutin. That was years before I was a playwright. We had a *Blade Runner* graphic novel back in the day—how I wish I had kept it!—but I didn't read Philip K. Dick until I was in my 20s. I think I started with *Time Out of Joint* on the recommendation of a friend.

The theatricality of Philip K. Dick is what really drew me to the material. It was obvious even from the first book I read that his ideas about reality could be represented theatrically because actors are already moving around on a fake set, in a created world. Also, so many of his books deal with surveillance, so the fact that a character might suddenly become aware that there's an audience watching him fit right into PKD's worldview.

TNFF: Why did you choose to set it in the time and place you did, March 1982? What was important about that time?

VS: Well, biographically, PKD died March 3, 1982, so over the course of the play, PKD realizes it's the last day of his life. Also, it was three months before *Blade Runner* was released, which was really his entry into the mainstream.

However, even if he had lived, PKD wouldn't have seen the resulting fervor for his work. *Blade Runner* was a box-office disappointment—studio execs wanted the next *Star Wars* and it didn't live up to those expectations. *Blade Runner* found its fame on the rising wave of home video.

TNFF: Were you an avid science fiction reader when you began the project?

VS: My brother owns Pandemonium, a science fiction and fantasy bookstore in Cambridge, Massachusetts, so I always had science fiction around me while growing up. I

mostly read the classics, including authors such as Ray Bradbury and Isaac Asimov.

TNFF: Are you a fan of Dick's writing now?

VS: I'm a *huge* fan of his work. I think I've gone through about 20 of his books and many of his short stories.

TNFF: In the script, you mention a couple of other authors—Stanislaw Lem and A.E. Van Vogt among them. Were there any other authors you became intrigued by when working on the play?

VS: Working on this play made me keep up a bit more on the modern classics of science fiction—authors such as William Gibson, Thomas Disch, Neil Gaiman, and Kurt Vonnegut. But Phil was so well read and had eclectic interests in philosophy, music, and science. To keep up with him, I had to read up on Wagner, Beethoven, Heidegger, and Goethe. He really was all over the place.

TNFF: Why did you have to read about those musicians and philosophers?

VS: In the play, I use a lot of his references to explore topics that interested him philosophically. For instance, he was obsessed with this moment in Wagner's *Parsifal* in which one of the characters says to the other, "Here is where time becomes space." So in the play, Phil explains the scene in *Parsifal*, but then as Phil's world transmigrates, the moment actually happens in the play theatrically. That is staged in different ways in different productions—in one, a character stepped forward holding a rope that slowly moved the entire set away from the audience.

He also quotes from a lot of sources in his "Exegesis," his explanation of Feb. 3, 1974, and therefore, the character in my play quotes a lot. I didn't want to sound like an idiot when the actors asked, "What is that?"

TNFF: What did you find most interesting about Dick?

VS: I think his search for God was one of the more interesting aspects of his life. On one hand, he was looking into the future (and actually made a lot of great predictions—statements about the environment and a surveillance society). But I find it remarkable that he was drawn to the simplicity and complexity of faith again and again. He never gave up in the search, and that exploration is very active in his later works.

TNFF: What do you mean by the simplicity and complexity of faith? How did PKD encapsulate that?

VS: Phil's final analysis was that God equals infinity. Because he couldn't pin down one reason for Feb. 3, 1974, therefore, there were infinite possibilities and God is, after all, infinite. Faith is an incredibly complicated mechanism with many ways to believe. But in many ways, either you believe or you don't.

TNFF: What kind of research did you do for the play?

VS: I was really lucky to be at graduate school when I was working on this play. We had a great library with an extensive collection of his books, but most importantly, the published excerpts of "Exegesis," Phil's writings about Feb. 3, 1974. I spent a couple of years reading everything I could find. I haven't gone so far as to go to the California State University collection of his papers, but I have wandered from address to address in Berkeley and Marin County to see where he lived. After writing the play, I've had a little bit of a correspondence with Russell Galen, his agent, who's a fictionalized character in my play. Most thrillingly, I had a short phone conversation with Isa Dick, his daughter.

TNFF: Tell me about your conversation with his daughter.

VS: The conversation with Isa came about because I'm beginning to make forays into writing for TV and film, as well. Isa Dick and her production company, Electric Shepherd Productions, are in charge of the rights to PKD books. My manager set up the meeting just so she could get to know me, just in case.

I was a total gushing geek with her, which I think she appreciated. We talked about trends in sf—what's with the dark apocalyptic thing?—and women in sf. She was very cool. At one point, she started to explain the plot to *Clans of the Alphane Moon*, which I hadn't read, but I recognized the plot from one of PKD's short stories and she said, "You really know your stuff!" That was a highlight, years of research paying off!

TNFF: You mention Lawrence Sutin's biography *Divine Invasions* in the script. Was that the most useful text you used while preparing the play? What other sources would you recommend for people interested in learning more about Dick?

VS: Lawrence Sutin's biography *Divine Invasions* is a very smart and readable book. You don't need to be a die-hard fan to find it fascinating. "Exegesis" and the later books inform the play a lot because I'm dealing specifically with the 1970s on. *What If Our World Is Their Heaven?* is a collection of late interviews and ideas that I work into the play. Also, I read a lot about *Blade Runner* and saw all the different versions because it was a ground-breaking film. I think it took the worlds that were created in *Star Trek* and went much deeper.

There's a pretty silly documentary about him, *The Gospel According to Philip K. Dick*, but unfortunately, they didn't seem to get much access to his family.

TNFF: What's your favorite Dick novel or story? Which do you think people should read first?

VS: The big ones for me are *Time Out of Joint*, *Do Androids Dream of Electric Sheep?* and *The Three Stigmata of Palmer Eldritch*. For a good time, read *Solar Lottery*, too. In terms of his short stories, two great short stories have been made into movies that in no way convey the greatness of the stories: "We Can Remember It For You Wholesale" (*Total Recall*) and "Paycheck" (*Paycheck*).

"The Minority Report"'s a great short story and made a pretty great movie, too, I think. The short stories are fascinating shards of brilliance. They're not that fully realized in many ways, but the ideas are mind bending.

TNFF: Did you face any particular challenges adapting his life for the stage?

VS: With PKD, the challenges were what drew me to the material. PKD created very transformational worlds where one world suddenly appears in front of the "real" world and then disappears again. I thought that would be a cool thing to represent theatrically. Good actors have the ability to transform on a dime. It's not easy, but it's really enjoyable to watch.

I also used puppetry because it was a way I could examine the idea of free will onstage—that there's a body being moved around by an external force. It also theatricalizes the idea of a soul. PKD was very interested in inanimate objects—robots, household appliances—being animated.

TNFF: The PKD character in the play quips about a "trekkie who doesn't know his ass from his elbow." Was it challenging writing about an sf author for an audience that might not be into sf? Is the play primarily for sf fans or non-fans?

VS: I think it can work both ways. Sure, I think there are things that go over people's heads if they're not PKD fans, but when I watch a Tom Stoppard play, I know I don't get all the references to Russian literature.

One of the issues I've had in getting this play to a larger, non-sf community is that people think they know what sf is and most of their references are big blockbuster movies. I've heard from a lot of theaters, "Why can't it be like a science fiction movie in Act Two?"—which basically means action driven versus philosophy driven. Also, it drives me crazy that everyone thinks the movie *AI* is based on a PKD book.

I wrote the play because I was a fan, so sure, I'm trying to convert people. On the other hand, I always saw this as my quirky little play to be done in little theaters. To try and make it homogenous enough for a huge theater so that everyone would get it, I think I would lose all the stuff I love.

TNFF: How have audiences received the play, then? How has the sf community?

VS: It's a funny play, which helps. Again, I think there's an idea of what an sf story should be, and it's all dark and apocalyptic. PKD certainly was dark, but he had a very, very vibrant sense of humor and was a prankster. That's very much in the play, so even if you don't like science fiction, I think anybody in the audience can get most of the jokes! I can usually tell who the PKD fans are, though. There are a couple of jokes that no one but the PKD fans get, and I love that.

Also, the PKD community and the sf community aren't the same thing. My brother, for instance, has *never* read a Philip K. Dick book. What's that about? Maybe he just says that to piss me off. In any event, the sf community has a lot of different genres and interests. So I hope that the fact

that we're doing a play about science fiction—and the fact that it was marginalized and didn't get the respect it deserved—translates.

TNFF: Do you think the play turns people on to Dick's writing and science fiction—or off?

VS: I hope it turns people onto his writing. I know that when we did the play in grad school in Iowa, the local bookstore had a surge in sales of PKD books.

TNFF: In the play, you suggest that science fiction can play a religious role, as well as a political role, in society. What purpose do you think sf serves?

VS: I think sf, when it's good, really examines what it is to be human—what makes us human and what will destroy our humanity in the future, if we don't watch out. PKD was constantly exploring what the soul was and what happens after we die, the same things that religion deals with. PKD could've very easily started a religion like his fellow sf writer L. Ron Hubbard. But PKD was a bit of a hermit and

his religious ideas didn't verge into self-help; he was just trying to figure out his own personal philosophy.

TNFF: Is your play science fiction?

VS: I think it follows the Van Vogt maxim that you should have something new happen every 800 words. But I actually don't do much prophesying in the play, so while the play is *about* science fiction, it's not science fiction itself. Although it *does* get pretty trippy in that last 10 minutes.

TNFF: What do you think the future of theater will bring? Will it look lived in?

VS: The future of theater? Well, the economy will damage big theater and make them more scared, but that's been that case since the 1970s. You're already seeing big theaters closing or battenning the hatches. Little cool theaters that make no money will continue to make interesting theater. So yeah, the future will look lived in. There will be a lot of chaos, but I think that's better for theater in the long run.

698 Words from *800 Words*

By Victoria Stewart

Jim, Phil's agent: You OK?

Phil: I'm working on a new idea. I want you to know that.

Jim: Yeah?

Phil: I don't want you to think I've been wasting my time. That I don't have something to be remembered by. The next, it's going to be a modern day *Faust* or, like, a retelling of Beethoven's life.

Jim: Oh.

Phil: No, you'll like it—it's sf. You can *sell* it.

Jim: Great.

Phil: That's my gift to you, Jim. Before I go.

Jim: Where are you going?

Phil: You'll tell people, right? About this new thing.

Jim: When does it take place?

Phil: Now.

Jim: Hmm.

Phil: But there are these aliens, they communicate in thoughts, they don't have ears, they don't know sound.

Jim: OK. Aliens—good, now we're talking.

Phil: (*With urgency—he is figuring it out as he speaks.*) One of them, though, one of the aliens, he can hear. He becomes their messiah. He tells them about this world in the sky where the beings communicate using vibrations through the air. He can let them hear the music—

Jim: But they don't have ears—

Phil: There's some chip or something—I'm still working it out. But this world in the sky—

Jim: It's Earth.

Phil: Yes, they think our world is heaven, because of the *music*.

Jim: But there's a lot of bad music here.

Phil: Exactly!

Jim: They keep saying disco's dying but I see no sign—

Phil: That's chapter one. The next chapter is about this man, he's a composer but popular, he writes jingles.

Jim: "What the world needs now is love..."

Phil: (*Overlapping*) Yeah, like Burt Bacharach. The medium alien abducts this composer and places a chip in his brain without him knowing it.

Jim: Another chip?

Phil: I'm working on it, gimme a friggin' break. So Burt Bacharach goes to his studio and he's writing, "Do you know the way to San Jose" or something. And the Alien says, "What the fuck? This isn't divine." And—

Jim: And tells him what kind of music to write.

Phil: Yes. Whispers into his ear—or sings. Like Blake getting the word of God.

Jim: The alien can do that.

Phil: But it's painful. The composer starts to write and it's better than he's ever written before. He and the Alien, they enter into this symbiotic relationship.

Jim: He's writing great music...

Phil: It's more than "great". Because it's alien. It's more than earthly. It's *divine*. And it's killing him.

Jim: Does he know it's killing him.

Phil: Yes. The Alien comes to him, he appears to him.

Kindly, gentle and says, "I'm this parasite—I've been controlling you, living inside you, But you've done enough, I'll leave before you die, I don't want to kill you—"

And the composer says, "No. Don't leave me. Please don't leave."

(Pause)

Jim: Then what—

Phil: (*Bleakly*) I don't know. There's got to be some way out, some way they both survive. The composer gets to go to the alien world. He takes someone else's body, an alien gives up—

Jim: The alien we've gotten to know—

Phil: No, he's got to stay to be the medium. Um, some other brave alien.

Jim: Not very symmetrical.

Phil: The composer gets to go to heaven.

Jim: Don't you think it would be better if it was the medium alien who gave up his body—

Phil: (*Angrily*) No. No I don't. That's not the way it works.

Thaumatrope Q&A Continued...

(continued from p. 10)

was an experiment to do two things. One, how small would it be possible to make a magazine? Two, how much could I interact with the Twitter application programming interface?

TNFF: Wait. Thaumatrope's a paying market?

Lilly: Yes. It pays \$1.20 per submission. That works out to at least five cents a six-character word.

TNFF: Where did the name Thaumatrope come from?

Lilly: Originally I was going to call it "The Twittering Machine," but that wouldn't have fit as a Twitter account username. The best I could have done was "TwitteringMach." I forget how I first came across the term "Thaumatrope," but I remember how perfect it seemed for a Twitterzine. It's a small, nearly useless toy that gives you a quick impression of something actually happening.

TNFF: How frequently do you publish?

Lilly: Every day. There are also multiple tweets per day, usually one story, one serial, and sometimes one review. Around each major holiday I try to publish a greater number of holiday themed stories. For the serials, which run for a month, about one or two tweets are published each day, with each tweet intended to be a chapter in the overall story.

So far, we've published 72 authors, including Mary

Jim: OK.

(*They sip their brandy.*)

Phil: I don't remember doing it. The break in.

Jim: Do you remember anything that happens in these blackouts—the blackouts when you see God?

Phil: No, I'm too busy receiving information.

Jim: I always thought you knew. Something you were pulling on the rest of us. One of your practical jokes.

Phil: No.

Jim: (*Referring to brandy glass.*) This is good stuff.

Phil: Really.

Jim: What's it called?

Phil: What?

Jim: The new thing. The new book.

Phil: *Owl in Daylight*.

Jim: Can it have "Alien" or something in the title?

Phil: No. It means you're flying blind. You're in the daylight but you can't see because you don't have the capacity.

Excerpted from the script to Victoria Stewart's play 800 Words: The Transmigration of Philip K. Dick. Reprinted with permission of the playwright.

Robinette Kowal, Lawrence M. Schoen, Tim Pratt, Lee Battersby, Jess Hartley, and T.J. McIntyre. I've also published interviews with John Scalzi and Cory Doctorow. Yes, 140-character interviews. But I have many contributions that have yet to be published. We'll probably hit about 200 authors by the end of the year.

TNFF: Can stories go shorter than 140 characters?

Lilly: There *are* six-word stories. Hemingway considered this his best story: "For Sale: Baby shoes, never used."

TNFF: What role do you think the Web can play in sf?

Lilly: I'm not sure. It's still early, and I think everyone is still trying to figure it out. I know I am. Books had hundreds of years to settle into standards, conventions, and best practices. The Web has only been a cultural phenomenon since 1996. I've only personally been working on it since 1999. Blogs have only been a popular medium since about 2004, social news sites since 2006, and Twitter just recently hit the public's consciousness.

Go back to the '20s and ask Hugo Gernsback how pulp paper technology will change how authors distribute stories, and I don't think he'd have a good answer. He just saw an opportunity—cheap paper—and said to himself, "Hey, I can print on this and not go poor." There's no doubt that it's a huge change in direction, but I'm not sure that anyone is able to say where that change will take us.

A Little Game Called Escape

Fiction by Ralan Conley

Prince Belaf crept through the hulking forms, the rest of the rescuers pussyfooting behind. They ducked down a dim side tunnel, and he lit a torch. His route twisted right, left, up and down. Myla couldn't believe he remembered all these twists and turns. At last he halted, blew out the torch, and leaned it against the wall. Drawing his sword, he nodded to the others and they all hobbled into the next opening on the left.

Two Zyt guards sat, clubs at their sides, playing some sort of game, at a table in an open area of another large cavern. It was also brightly lit by torches stuck into holes made in the walls. Beyond them was a huge wooden cage, as wide as the cavern and half its length, but barely high enough for the group of Rolans inside to stand.

Most of the prisoners were resting, but some watched the guard's game. One offered running advice, which was completely ignored. Several noticed the prince's group and started pointing and quietly rousing the others.

Despite the attempt to keep quiet, the guards sensed something was wrong and looked up to spy the small troop in the tunnel. They jumped up, grabbing their war clubs.

Gartyn held out a statue and began chanting. Belaf and the warriors rushed the giants, swords flashing, but they looked tiny in comparison to their foes. Behind them the Rolan prisoners strained at the bars of their wooden cage and shouted encouragement as Myla made for the gate, followed by her ever-faithful sword.

She addressed the weapon. "Keyati, protect the prince!" The sword zipped away to the prince's side while she dashed to the cage's gate. Reaching into a bag at her side, she pulled out the crowbar Gartyn had made and slammed it under the crude locking mechanism. She tugged with all her strength, but the massive locking post wouldn't budge.

Many of the prisoners had gathered at the gate, but they couldn't help. There was no way to get at the post from inside. They shouted at her, "let us out," then eat us."

Behind her the sounds of battle raged as the tiny Rolans and her sword struggled against the huge Zyots. She tried to ignore the sound, to concentrate on the lock. There had to be a weak point. It was a simple sliding timber arrangement, but in the dankness of the cave it had warped, making it next to impossible to move. She strained and cursed, to no avail.

"It's bent too much," she hissed through locked teeth.

The prisoners inside put up a moan, and assaulted her ears with demands to open the gate.

But her words had triggered her mother's voice in her head, and it was the loudest thing she heard. "When life delivers a fender bender, little people must surrender."

The crowbar slipped from Myla's aching fingers. The noises around her turned into a dull, meaningless roar as she stared at the huge timber. It's too big. A little snippet like me could never budge it. She crumpled to the cave floor, her will to fight crushed. All was lost. She shuddered at the thought of Rolans roasting over a pit.

Prince Belaf's voice rang out over the dull roar in her ears, "Don't quit. You can do it." Even his voice was mostly drowned out by her mother's verse echoing in her head.

The sounds of the desperate struggle rose behind her. She did not want to look, but her head swiveled involuntarily to behold the two tiny warriors, Juka and Fetzor, swords crossed over the prince's head. Their faces showed the strain of holding off their huge opponent's ponderous war club, apparently, by sheer courage.

Myla gritted her teeth. Some little people did not surrender. Besides, this was her plan.

Snatching the crowbar and leaping to her feet, she scampered to the end of the timber and eyed it. There. A tiny opening between the corner upright cage pillar and the end of the great horizontal lever. She rammed the crowbar in, prying and pushing until she wormed the tool through. Bracing against a cross timber, she hauled with all her strength.

With a ringing crack, the timber gave, sliding a few centimeters. Rubbing her tortured hands, she shoved the crowbar in again and strained anew. The lock slid again, a little more this time.

A huge roar and a crash erupted behind her, but she dared not glance around. She spit on the blisters that were forming on her hands, reset the crowbar, and

pulled with all her strength. The timber slid, bit by agonizing bit. Straining and sweating, it finally slipped past the final locking mount. She stepped back and with her last ounce of strength yanked the gate open, just as a second huge scream and crash exploded behind her.

Whirling, she watched as Prince Belaf pulled his sword out of the leg of the Zyt guard they had just toppled. Keyati hovered over the prince's head, dripping green Zyt blood. Myla almost sensed labored breathing from the wondrous sword. Gartyn stood at the giant's head, holding the blood-streaked statue to his cheek, chanting incoherently in a throaty, hissing voice. The big guard's eyes went blank and finally closed. He crumpled to the floor. Behind him Juka held Fetzor up, or was it the other way around? Both had heavy bruises on their arms and faces. But the prince seemed unharmed and Myla's heart leaped as the imprisoned Rolans rushed out.

Excerpted from Ralan Conley's book Tales of Weupp: Little People Must Surrender (Sam's Dot Publishing, 2007). Reprinted with permission of the author.



Sarah E. Harder

2009 N3F Amateur Short Story Contest

Story Contest Rules and Entry Blank

1. This contest is open to all amateur writers in the field, regardless of whether they're members of the National Fantasy Fan Federation. For the purposes of this contest, we define an amateur as someone who has sold no more than two (2) stories to professional science fiction or fantasy publications.

2. Stories entered in the contest must be original, unpublished, not longer than 8,500 words in length—and must be related to the science fiction, fantasy, or similar genres in the opinion of the judges.

3. Manuscripts should be typed, single sided on 8 1/2"-by-11" white paper, double spaced, with pages numbered. The name of the author should not appear anywhere on the manuscript to ensure impartial judging. Photocopies are acceptable, if they are of good quality. Computer printouts must be legible. Email attachments of Word documents are also acceptable.

4. Contestants can enter any number of stories, provided that each is accompanied by a separate entry blank and fee. Enclose a self-addressed, stamped envelope (SASE) if you would like your story returned at the end of the contest. Do not send your only copy in case of accidental loss; we are not responsible for lost manuscripts. Stories will not be returned without an SASE.

5. The entry fee is \$3 per story for N3F members in good standing, and \$5 for non-members. The extra \$2 is for printing and publicity, which will be paid for using N3F funds. The basic \$3 is for judge's expenses and prizes. While N3F members are encouraged to enter the contest,

members will *not* receive any preference in judging. Because of a long-standing agreement with the British Science Fiction Association, BSFA members can pay the same fee as N3F members.

6. Cash prizes totaling \$100 will be awarded as follows: First prize is \$50, second \$30, and third \$20. Honorable mentions and semi-finalists will receive a certificate of award.

7. Send all manuscripts, accompanied by SASEs, entry forms, and fees to the contest manager: Jeff Redmond, 1335 Beechwood NE, Grand Rapids, MI 49505-3830; redmondjeff@hotmail.com. Make checks payable to Jeff Redmond. Well-concealed American cash (dollar bills) is also acceptable. All entries must be received or postmarked no later than Dec. 31, 2009.

8. The preliminary judge, who will pick the 10 or 12 semi-finalists, will be a knowledgeable member of the N3F. The final judge will be a professionally published writer.

9. The N3F assumes no publishing rights or obligations. We want to encourage professional sales, not fan publication. All entries will be returned after the contest is over, if accompanied by an SASE. Winners will be notified as soon as the judging is completed. Announcements and notifications of winning entries will be made in March 2010.

Jeff Redmond himself won the N3F writing contest in 2004.

Please take your time and submit your best work. You can resubmit stories previously entered. All entries will be kept confidential and will be judged fairly and anonymously. The deadline for all entries Dec. 31, 2009. Good luck!

Entry Form

(Detach or photocopy. Must accompany all entries.)

Title of story (for identification): _____

Author's name and address: _____

Author's email address: _____

Author's age: _____

Enclosed is the entry fee of \$5 (for N3F or BSFA members, the fee is \$3). I have read the above rules for the 2009 N3F Amateur Short Story Contest, and agree to them.

Signature: _____

Date: _____

Mail to: Jeff Redmond, 1335 Beechwood NE, Grand Rapids, MI 49505-3830

Re: The Review Section

Unless otherwise indicated, the reviews editor compiles and writes the review section. Heath Row's reviews previously appeared in a slightly different form in various apazines. Members of the N3F are invited and encouraged to submit reviews, preferably by email, although postal mail will be accepted. If you send a review by email and do not hear back within a reasonable length of time, please write to check on its status. Publishers: We are especially interested in receiving new books to consider for review. Jon D. Swartz, 11600 Starview Trail, Austin, TX 78750; jon_swartz@hotmail.com.

Editor: Jon D. Swartz (JS). **Contributors:** Charles K. Bradley (CB), Rick Brooks (RB), and Heath Row (HR). **Illustrator:** Ruth R. Davidson.



Books

The Amazing Adventures of Kavalier & Clay by Michael Chabon (Picador USA, 2000)

In the New York City of 1939, Joe Kavalier—a young artist who has also been trained in the art of escape as practiced by Houdini—has just pulled off his greatest feat to date: smuggling himself out of Nazi-occupied Prague. He is looking to make money quickly so he can bring his family to America. Sammy Clay, his cousin, is looking for a collaborator to create stories for the latest novelty to hit America: the comic book. Out of their dreams, Joe and Sammy weave the legend of that unforgettable comic book champion, the Escapist. In addition, inspired by the beautiful Rosa Saks, they create another character, Luna Moth. The Golden Age of comic books has begun.

While related in many ways to Gerald Jones' *Men of Tomorrow* (see below), this is a work of fiction. In his novel, Chabon mentions just about every comic book I read while growing up. In telling his story, Chabon also created several fictional comic books. After reading the novel, I discovered that some of those comics are now actually in print. Dark Horse Comics published *Michael Chabon Presents the Amazing Adventures of the Escapist* starting in 2004; No. 6 features the final Spirit story by Will Eisner. *The Amazing Adventures of Kavalier & Clay* won a Pulitzer Prize for fiction in 2001. (JS)

Little Wars by H.G. Wells (Skirmisher, 2008) Steve Darlington's "A History of Role-Playing" suggests that H.G. Wells was the great grandfather of war games and therefore the great-great grandfather of role-playing games. Originally published in 1913, *Little Wars* followed Wells's science-fiction success stories, including *The War of the Worlds*, and is a companion volume to another book Wells penned on a similar topic, *Floor Games*. The text is equal parts historic game curiosity and example of the connection between gaming, miniatures, and modeling. I am reminded of how simple games can be—and how easily you can create your own: A set of 54mm toy soldiers, a plastic play mat for die-cast vehicles, and several six-sided dice, and you've got the makings of a war game.

Another interesting aspect of the book is the undercurrent of anti-militarism—perhaps made most explicit by Wells's statements, "My game is just as good as their game, and saner by reason of its size. Here is War, done down to rational proportions, and yet out of the way of mankind." The appendix, "*Little Wars* and Kriegspiel," offers ways that the game could be employed by the British Army as a learning tool.

In his foreword, Gary Gygax suggests that if World War I hadn't happened so soon after the book's publication, war games might have become more popular sooner. I'm not so sure. It seems to me that war games ("tin murder") celebrate and romanticize war as much as they provide a release valve for aggression or hostility—or warn against the horrors of war. Regardless, Wells's *Little Wars* makes a case that the opposite could—and perhaps should—be true. (HR)

Men of Tomorrow by Gerard Jones (Basic Books, 2004)

This nonfiction book won the Eisner award in 2005. It is a history of the people who created the superhero comics. Comic book historian Jerry Bails recommended this book to me just before he died, and I should have read it then. I have now read it, and I highly recommend it to all who grew up reading—and loving—comic books.

From a review in the Nov. 29, 2004, issue of *The New Yorker*: "This history of the birth of superhero comics highlights three pivotal figures. The story begins early in the last century, on the Lower East Side, where Harry Donenfeld rises from the streets to become king of the 'smooshes'—soft-core magazines with titles like *French Humor* and *Hot Tales*. Later, two high-school friends in Cleveland, Joe Shuster and Jerry Siegel, become avid fans of 'scientifiction,' the new kind of literature promoted by their favorite pulp magazines. The disparate worlds of the wise guy and the geeks collide in 1938, and the result is *Action Comics* #1, the debut of Superman. For Donenfeld, "the comics were a way to sidestep the censors." For Shuster and Siegel, they were both a calling and an eventual source of misery: the pair waged a lifelong campaign for credit and appropriate compensation."

Michael Chabon, author of *The Amazing Adventures of*

Kavalier & Clay (see above), said of *Men of Tomorrow*, "This is the definitive history of comics for our time. It is also a constant delight to read." (JS)

Platinum Pohl by Frederik Pohl (Tor, 2005)

Subtitled "The Collected Best Stories," this volume of 30 stories is described on the dust jacket as "the first comprehensive compilation of the best of his short fiction." Included are two Hugo Award-winning short stories, "Fermi and Frost" and "The Meeting" (written with C. M. Kornbluth). A half dozen other finalists for major awards are also included. One of my all-time Pohl favorites, "Let the Ants Try," which was originally published in *Planet Stories* under his pseudonym James MacCreigh, is also included. I first read this story in *Beyond the End of Time*, the 1952 Permabook collection edited by Pohl. I had read "A Hitch in Time" (also originally published under his MacCreigh byline) in the *Shot in the Dark* anthology, put out by Bantam a couple of years earlier. I remember thinking at the time that I must look for other stories by this MacCreigh fellow! Pohl was a guest at the 55th WorldCon, held in San Antonio, Texas, in 1997. My son and I attended, met Pohl, and had him sign some of our books. Pohl has been a major sf personality for more than 60 years. (JS)

Saturn's Children by Charles Stross (Ace Books, 2008)

The robot and android successors to mankind—which became extinct in the 23rd century—live in a feudal society that exists throughout the solar system and is heading for the stars. But now our robot heirs live and compete in a "robot-eat-robot" world much as their makers did. The principal character in the story is "artificial human" Freya Nakamachi—47, a 139-plus year-old femmehot, one of the last of her kind still functioning. Freya was designed to be the perfect concubine for man (her kind's One True Love), but she came off the production line a year after the human species became extinct, was in storage for the next 50 years, and has some major existential issues now that she has been activated. With no humans left to pay for the pleasures she provides, she agrees to transport a mysterious package from Mercury to Mars. Unfortunately for Freya, she finds that she has made herself a moving target for some very powerful humanoids who will stop at nothing to obtain the package.

The story takes you on a Grand Tour of the solar system, from Venus to Mercury and then Mars—and outward to the Oort Cloud. The book ends up involving Isaac Asimov's Fourth Law of Robotics and the philosophical questions of what it means to be a person and what it means to be free.

If you liked the classic robot stories of Asimov and the later "adult" stories of Robert A. Heinlein, you'll like this book. Stross doesn't hide his debt to those two sf grandmasters; in fact, the book is dedicated to both of them. To this reader, there was also more than a hint of the early A. E. van Vogt in the book's complicated plot. (JS)

The Shadow: "The Murder Master" and "The Hydra" by Maxwell Grant (Nostalgia Ventures, 2007)

In the '20s and '30s, pulp magazine fiction took the place now held by comic books, paperback books, and

television. Walter B. Gibson turned out more than two 60,000-word novels every month. *The Shadow Magazine* came out twice a month and was one of the top "single character" pulps. Think superhero comics.

The pulp Shadow was different than the radio or the movie Shadow. "The Hydra" is an excellent example of this. The pulp Shadow was never invisible. Nor was he really Lamont Cranston.

The Shadow took Cranston's place in "The Hydra" while Cranston was cleaning an elephant gun. Cranston ducks into a closet when they hear a servant. But it's one of the heads of the Hydra who has the drop on the Shadow. Out of the closet pops Cranston with elephant gun at the ready. And the Hydra has one less head.

Like the mythical hydra, every time the Hydra lost a head, he recruited two more to take his place. So the Shadow hid the body.

Walter Gibson was a magician and wrote many books on magic tricks. The Shadow stories were full of illusions and unexpected twists.

By the climax, twelve Hydra heads corner Lamont Cranston—they think he is the Shadow—along with Margo Lane and Police Commissioner Weston in a remodeled restaurant. All seems lost. Then into the room burst six Shadows, each with two guns blazing.

The artist Jim Steranko, who illustrated many Shadow covers for Walter Gibson (Grant's real name), once said, "The Shadow didn't believe in capital punishment, he was capital punishment."

So Commissioner Weston is left with a lot of dead heads with the real Shadow in pursuit of the lead Hydra. And Lamont Cranston calmly goes on with his supper.

Also in this volume, Anthony Tollin has an article on the radio Shadow, as well as the two Lamont Cranstons. Will Murray writes about Margo Lane, who was on the radio for four years before she appeared in a pulp novel.

The Shadow novels have no sex scenes. It was a much different era. *The Saturday Evening Post* published slick fiction to a wide readership. One serial segment ended up with a couple having supper together. The next installment started with them having breakfast together. There was such a fuss from the readers that the *Post* was forced to publish a prudish statement that the *Post* was not responsible for what characters did between parts of a serial. (RB)

Supertoys Last All Summer Long by Brian Aldiss (St. Martin's Griffin, 2001)

I bought this short story collection shortly after the Steven Spielberg movie *A.I.* came out, partly to read the three short stories that were fixed up into the movie, and partly for the foreword, which recounts Aldiss's experiences working with Spielberg—and before him, Stanley Kubrick—to get the movie made. But rather than read it, I sent it to my parents to read, perhaps as an example of sf I thought they would appreciate or at least enjoy because of the timely (at the time) Hollywood connection.

I'm not sure whether my mom and dad read the thing, but they've since returned it to me, and now I've gone and read it. I almost hope that they *didn't* read it. Oh, it's

enjoyable. It's fun. But it's—as far as my folks are concerned—*filthy*. Aldiss writes about sex like people should like to have it: frequently, friendly, and funny. "Apogee Again," which was written for the birthday of Michael Moorcock, might be the best and earliest example of the role of sex in the writing. The fourth story in, and the first after the *A.I.* trilogy, the piece is all about "pegos ... already on the alert to do their duty in entering various lars." Mass fornication, people.

Later on, incest teases in "The Old Mythology," there's a venturing "crack" and a "winkle" in "Nothing in Life Is Ever Enough," the phrase "curly little pudendum" pops up in "A Matter of Mathematics," and a post-op yoni comes into play in "Becoming the Full Butterfly." I blush to think of my mother reading any of the above stories on my say so, much less all of them.

Yet this is nothing new for Aldiss—just for me! Other than the title story, which was originally published in *Harper's Bazaar* of all places in December 1969, the rest of the stories in this collection were printed between 1995 and 2000. My 1979 edition of *The Science Fiction Encyclopedia* indicates that Aldiss, born in 1925, has been writing sf since 1954. "Always ebullient and permissive in his approach to sexual morality, BWA was one of the authors who changed the attitudes of sf editors and publishers in this area during the 1960s," quoth the tome. And he was involved in the new wave, to boot. I will have to read more.

But mom, and dad, forgive me. I didn't know. Regardless, if you did read it, I hope you enjoyed it —'cause it's good stuff. (HR)

The Sword of Shannara by Terry Brooks (Del Rey, 1977) Has much been written about the post-apocalyptic nature of Terry Brooks's 1977 novel, *The Sword of Shannara*? I finished reading it in mid-December, after many stops and starts over several months, and while I mostly thought that it was a pretty decent but straight-forward fantasy novel—albeit arguably one of the first post-J.R.R. Tolkien novels to launch the genre into mainstream awareness—I was intrigued by the allusions to the background of the Great Wars.

There are only a couple of references to the cause of the Great Wars in the text, but they establish that the fantastic realm in which the novel takes places isn't some purely fictional world made up of whole cloth, but a post-apocalyptic Earth. The Great Wars caused humanity to mutate into the various races that are usually treated as humans evolutionary precursors in the genre. What might be the first reference, on page 153 of the 60th paperback edition published by Del Rey and Ballantine Books, features Allanon's explanation of the Great Wars.

"The power expended in those few minutes of battle not only succeeded in wiping out those thousands of years of human growth, but it also began a series of explosions and upheavals that completely altered the surface of the land," Allanon says. "Remnants of the race of Man managed to survive during the terrible period following the holocaust, living in isolated sectors of the globe, fighting the elements for survival. This was the beginning of the

development of the races as they are today—Men, Dwarfs, Gnomes, Trolls, and some say the Elves, but they were always there and that's another story for another time."

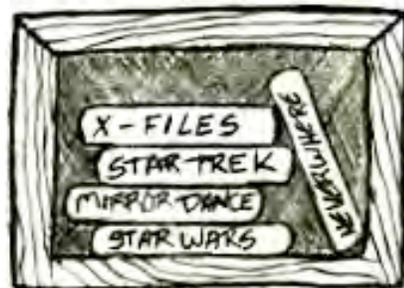
Not much later in the book, on page 195, Balinor, Menion, Shea, and others come upon "the remains of some city" that "must be the oldest structure in existence!" The party doesn't get a chance to explore the abandoned and destroyed city, but I couldn't help but be reminded of another post-apocalyptic novel—one with more science-fiction than fantastic elements—L. Ron Hubbard's *Battlefield Earth*. I can't find my copy of that book as easily, so I can't see how early—or often—the idea of a post-apocalyptic Earth enters the narrative, but I do remember it playing a larger role throughout the book. And I remember finding the scenes in which Jonnie Goodboy Tyler and his fellow humans discover a passageway leading deep underground—and otherwise encountering remnant infrastructure—to be particularly chilling. Looks like I might also enjoy Brooks's *The Word* and the *Void* series, as well as *The Genesis of Shannara*. (HR)

Zoe's Tale by John Scalzi (Tor, 2008)

Zoe's Tale is the third novel in the *Old Man's War* series written by John Scalzi. It was nominated for the Hugo Award this year. It tells the story of Zoe Boutin Perry, whose father is reverend as a God by the Obin. In fact, she has two Obin bodyguards, Hickory and Dickory, who protect her and live with her and her adoptive parents. The story is about the trials and tribulations that she and her family and friends encounter as they build a new life on the hostile planet Roanoke. The newly planted colony is the flash point in a war between the Colonial Union and an alien alliance. Everything and everyone that Zoe loves will be destroyed unless she can do something to prevent it.

I enjoyed this book even though it was written primarily for and marketed to the young adult market. I especially liked the interaction between the Obin and Zoey and the other humans. I also liked the introduction of the "werewolf"-looking natives of the planet Roanoke and believe that they should have been used more in the story.

The only drawback that I can see from the book is that the plot was too predictable, especially when Zoe's first love and his family meet an untimely end. On the whole however, I did enjoy this book and wholeheartedly recommend it to the members of N3F. While I think *Zoe's Tale* is a good book, especially as a YA effort, I do not think it merits the Hugo Award, however. (CB)



Movies

The 6th Day

This spring, while going through financial, legal, and other paperwork and tidying up my files, I popped in a VHS former rental copy of *The 6th Day*, a 2000 movie starring Arnold Schwarzenegger. It's an action movie, but it has some near-future science-fiction elements in it that make it quite enjoyable. Some of it you've seen before, and some of it is no longer fiction, but it's all very 15 minutes from now.

The main character's refrigerator knows he's running low on milk, and he can punch in an order for more on a fridge door display. His daughter's pet dog dies, and he and his wife decide to buy a cloned replacement from a company called RePet. Cars drive themselves except for the last mile or so. Pilots maneuver helicopters using handheld remote-control joysticks. Large holograms greet people in building lobbies and stores. You can buy animatronic SimPals—think Teddy Ruxpin on steroids (or acid)—as playmates for your children. And a case of mistaken identity can result in the killing and cloning of a human being—causing all hell to break loose.

As you might guess, most of the movie is a meditation of sorts on the ethics of human cloning. Even moreso, it's a random walk through a series of things that aren't so far off in the future. Interesting, issue-driven sf cloaked in the garb of an action movie. Still, it's no *Blade Runner*. Might be worth a rental nonetheless.

The Wibberleys, who wrote the screenplay, went on to pen *Charlie's Angels: Full Throttle*, *National Treasure*, and the forthcoming *Fantastic Voyage*. The screenplay's not based on any earlier writing, but it inspired me to pull Brian Aldiss's *Supertoys Last All Summer Long* for my before-bed reading (see above). (HR)

In the Dust of the Stars

At the end of March, I spent an evening with a couple of friends watching *In the Dust of the Stars*, the 1976 DEFA film written and directed by Gottfried Kolditz. It's available on DVD singly or as part of *The DEFA Sci-Fi Collection*, which also includes *First Spaceship on Venus* and *Eolomea*. DEFA, short for Deutsche Filmaktiengesellschaft, was active from 1946 to the 1990s as the state-run studios of East Germany. Featuring the work of Fritz Lang, Billy Wilder, and Marlene Dietrich, the Communist cinema studio was mostly known for more serious fare, but it did make its share of genre films, including these science-fiction films, as well as some westerns (reference the similar DEFA DVD collection *Westerns with a Twist*).

The movie is slow, but visually stunning. At its base, it's the tale of a spaceship crew sent to explore the source of a distress call on another planet—and the mysteries they uncover in the process. The film is very stylish and uses color and music well, but its pace is painstaking, albeit punctuated by bits of random psychedelic dance scenes. There's also an undercurrent of class war and anti-Americanism, which is to be expected, perhaps, in Communist cinema. Some of it is overt, and some of it is

almost missed. For example, in a series of scenes, the primary tyrant character dies his hair red, white, and blue, perhaps to represent the role of the United States on the world stage.

While I plan to watch the other DEFA genre movies, including the westerns, which are supposed to do some interesting things in terms of portraying the Native Americans and white settlers, this movie has also piqued my interest for other Eastern European science-fiction cinema, which I'd expect to be characteristically dystopian. I'm going to start with the movies of Piotr Szulkin and Juliusz Machulski. For more background on those directors, read Ewa Mazierska's essay, "Polish Cinematic Dystopias: Metaphors of Life under Communism—and Beyond," which was published in the Fall 2004 edition of *Kinema*. (HR)

Zines

Ansible #260 (March 2009)

Even though I've been receiving David Langford's zine *Ansible* via email since 2005, it's been awhile since I've actually read an issue in its entirety. Langford published the first series of the long-running zine from 1979-1987, and the second series has run from 1991 to the current day.

This issue, which accounts for about nine standard-sized printout pages, features sf news and gossip about Stephen King, William Shatner, and Vernor Vinge; a convention calendar largely centered on western Europe; a list of notable deaths, including that of Philip Jose Farmer; and additional items.

Ansible is more of a newszine than a fanzine, and that might be its greatest strength. Langford also keeps tabs on how mainstream culture and society sees and feels about science fiction, citing instances in which the topic pops up in non-fandom periodicals and sources. And lastly, he addresses the sf aspects of the publishing industry itself—less the publishing of sf and more the future of publishing writ large.

Every issue more or less features the same format and items. My favorite standing sections include "As Others See Us" and "Thog's Masterclass." The former collects references to sf in non-sf media. The latter rounds up less-than-stellar examples of sf writing.

A need to read, as far as I'm concerned. David Langford, 94 London Road, Reading, Berkshire, RG1 5AU, England; drl@ansible.co.uk; <http://news.ansible.co.uk>. (HR)

The Big Little Times, May/June 2009

The new issue of *The Big Little Times*, edited by Larry Lowery, just appeared in my mailbox. The lead article, profusely illustrated (including both front and back covers) is on Maximo, the Amazing Superman, subject of three big little books from Whitman Publishing Company in the early 1940s. Maximo was Whitman's answer to Superman when they couldn't get the licensing rights to this popular comic book character. Other than the science-fiction nature of this BLB character, what is the relevance of such an article to N3F members? Well, for one thing, yours truly is the

author. This article is revised and expanded from one I wrote for the April 2008 issue of my print fanzine, *The Ultraverse*, which is included in the N3F apa, N'APA. The Big Little Book Club, P.O. Box 1242, Danville, CA 94526; <http://biglittlebooks.com>. (JS)

Golden Atom Christmas Mailing (November-December 2008)

An update of sorts to Larry Farsace's famous fanzine, *Golden Atom*, arrived a couple of months ago. Larry described it as "a sample page of a fmz I'd like to put out in spite of limited time and means." It was actually two pages and full of information about Larry, his past life, and his current interests—which include his grandchildren, a topic always of interest to me since I dote on mine. I look forward to more from Larry, a long-time sf fan and a member of First Fandom. 187 N. Union St., Rochester, NY 14605. (JS)

Vanamonde #778-782 (April 23, 2008, to May 21, 2008)

Recently at Lunacon, I met John Hertz, editor and publisher of the fanzine *Vanamonde*, who was visiting from Los Angeles. He's active in APA-L, a weekly apa loosely connected with the Los Angeles Science Fantasy Society, and he also distributes copies of *Vanamonde* to other interested parties. If you want to see his most recent issues, you should participate in APA-L, because he's about a year behind in his trade mailings, which he generally sends monthly, and which tend to include four to five two-page issues.

Early this month, in response to a packet of apazines I sent him after the con, I received my first such envelope of issues, which included Nos. 778-782. One would think that, being relatively old, they'd read as dated, but Mr. Hertz does a pretty good job keeping his zines relatively timeless. He also does a good job writing his distribution comments in such a way that you don't need the full context to derive value from them. In fact, he told me that this was a goal of his.

So what do you get in *Vanamonde*? Primarily, comments. From our brief meeting, I gathered that Mr. Hertz is an attorney, and his writing has an air of education and erudition about it. It's a tad wordy, but not impenetrable. He also has a penchant for quoting people and passages from great works, including George Bernard Shaw (at least two instances in this batch of issues) and *The Blue Fairy Book*. Those two characteristics lend the most charm to his zine, and the number of delightful offhand remarks and asides is impressive. Over the course of these five issues, he touches on the writing of John Myers Myers, riddles, furrries, chess, Passover, Nero Wolfe, sf con programming, and in one issue in particular (#782), letters of comment.

Reading *Vanamonde*, you don't get a lot of sf, but you do get a lot of fandom. Given his involvement in the LASFS and APA-L, his zine shows there's something more going on beyond his two pages. And given who Mr. Hertz is, what he knows, and what he's interested in, you never know exactly what you'll get. John Hertz, 236 S. Coronado St. #409, Los Angeles, CA 90057. (HR)

Re: Reviewers and Reviewed

Brian Aldiss is a British novelist, short story writer, critic, dramatist, poet, and anthologist. Mayapple Press published *A Prehistory of Mind*, a collection of his poetry, in 2008. You can learn more about Aldiss online at <http://www.brianwaldiss.com>.

Charles K. Bradley has been interested in science fiction since 1966, when he watched the first episode of *Star Trek*. Bradley began reading science fiction more broadly in high school and became interested in fandom in the 1980s.

Rick Brooks is a lifelong sf fan and joined the N3F in the '60s. He enjoys reading, writing, and Trine University sports. Brooks also believes that the '40s were the golden age of science fiction.

Terry Brooks currently lives in the Pacific northwest. He has written more than 20 *New York Times* bestselling novels. *A Princess of Landover*, the newest Landover novel, will be available in August, along with two omnibuses collecting the previous books. Visit Brooks's official Web site at <http://www.terrybrooks.net>.

Michael Chabon is the best-selling author of *Werewolves in Their Youth*, *Wonder Boys*, and *The Mysteries of Pittsburgh*. He lives in California with his wife and children.

Larry B. Farsace was born in 1921 in Rochester, New York, and has been an sf fan and collector since 1935 when he discovered fandom. He is known in fandom for his sf collection and for the fact that in 1959 he published an issue of his fanzine, *Golden Atom*, that cost \$1,500 to produce. He began publishing *Golden Atom* in 1939. Unlike other fans, he spent lots of time and money publishing material based on his collection, including bibliographies. He currently is a member of First Fandom, and his brief autobiography appeared as a "Fan Profile" in the spring 2003 issue of *Scientifiction: the First Fandom Report*.

Maxwell Grant was a pen name used by the authors of *The Shadow*. The name was coined by writer Walter Gibson as an homage to two magic dealers he knew. A new movie version produced by Sam Raimi is in active development.

John Hertz is a fan writer whose work has appeared in various fanzines, semiprozines, convention fliers, and program books, as well as his own zine, *Vanamonde*. The collection *Dancing and Joking* was published in 2005. You can learn more at <http://johnhertz.sciencefictionleague.org>.

Gerald Jones is the author of *Killing Monsters*, *Honey I'm Home*, and *The Comic Book Heroes* (with Will Jacobs). He lives in San Francisco.

David Langford is a British author, editor, and critic. Two anthologies, *Limbo Files* and *Starcombing*, will be published by Cosmos books this year; *Limbo Files* came out in March. Langford hangs his hat online at

<http://ansible.co.uk>.

Lawrence F. (Larry) Lowery is the editor of *The Big Little Times* and author of *The Golden Age of Big Little Books*, the definitive reference work on those wonderful little books from our childhoods.

Frederik Pohl, born in 1919 in New York City and educated at Brooklyn Technical High School, was a member of the famed Futurian Society of New York—the fan group that produced many famous sf writers, editors, anthologists, agents, and even a publisher. Pohl was married to two of the members, Doris Baumgardt and Judith Merril. Merril herself later became a major force in the genre. *Platinum Pohl* is dedicated to their great-granddaughter Sasha.

Heath Row is currently the editor of *The National Fantasy Fan*. He reads extremely quickly, but not as quickly as his wife. By day, he works as a researcher for a large Internet company.

John Scalzi is one of the bright stars in the world of science fiction today. He became a freelance writer in 1998 and began his daily blog, *Whatever*, that same year.

Fan Speak: A-AMZ

Compiled and edited by Jon D. Swartz

Starting with this issue, *The National Fantasy Fan* will reprint the fandom dictionary developed by Jon D. Swartz—and available in full online at <http://www.fandominion.com/fan-speak>. We will publish the glossary as space allows over time in order to help bring the project to sf fans offline, as well as online.

Å: See Null-A.

AAPA: Abbreviation for American Amateur Press Association, which see.

ABA: Abbreviation for the American Booksellers Association.

ABCs of SF: After the death of Heinlein (one of the “Big Three” of sf’s Golden Age: Asimov, Clarke, and Heinlein), critics spoke of the ABCs of sf (Asimov, Bradbury, and Clarke).

A. Bertram Chandler Award: An award for “Outstanding Achievement in Australian Science Fiction,” established in 1991 by the Australian Science Fiction Foundation. The name honors the Australian sf writer A. Bertram Chandler (1912-1984).

ABO: Abbreviation for Aboriginal Science Fiction, a sf prozine published from 1986 until 2001.

AC/ac: Suffix used to denote activity. Also, when capitalized, the abbreviation for *The Alien Critic*, which see.

ACBA: The Academy of Comic Book Arts.

ACBFC: The Academy of Comic-Book Fans and Collectors.

Scalzi’s first nonfiction book was published in 2000, and his first novel was published in 2005. He has won the following awards: the Hugo, the John W. Campbell Award for best new writer, and the Geffin Award (Israeli science fiction). His 2008 novel, *Zoe’s Tale* was nominated for the 2009 Hugo for best novel. Also in 2009, Scalzi was hired as a creative consultant for the television show *Stargate: Universe*.

Charles Stross was born in 1964 in Leeds, England, and is now married and lives in Edinburgh, Scotland. He studied in London and Bradford, where he earned degrees in pharmacy and computer science and worked in a variety of jobs before becoming a full-time writer. He is regarded as part of the new generation of British writers who specialize in hard sf space opera. He has written novels in three different series as well as several standalones, including *Scratch Monkey*, *A Colder War*, *Accelerando*, and *Missile Gap*.

H.G. Wells is one of the fathers of science fiction. His first novel *The Time Machine*, was published in 1895. A movie based on his novel *The Invisible Man* is currently in production.

ACC: Abbreviation for sf writer Arthur C. Clarke.

ACCA: Abbreviation for the Arthur C. Clark Award, which see.

Ace Double/s: Paperback books published by Ace Books, Inc., founded in 1953. The format consisted of two titles bound together, back to back, giving the reader two books for one. There was an sf line and a mystery line, all edited by long-time sf personality Donald A. Wollheim. Some titles related to fandom are included in the sf Ace Double line (e. g., Barry Malzberg’s [as by K. M. O’Donnell] *Dwellers of the Deep*, 1970/sf fans save the universe!).

Acid free: Book papers which contain no free acid and have a pH value of 6.0 or greater.

Acidity: Acidity is probably the single most important factor affecting the permanence of archival materials such as book paper. It is defined as the condition in which the concentration of hydrogen ions in an aqueous solution exceeds that of hydroxylions. See Acid free.

Ack-Ack: Forrest J Ackerman’s nickname when he was in the Army. When he reached the rank of sergeant, he was also known as Sgt. Ack-Ack.

Ackermanese: The writing style of Forrest J Ackerman, characterized by simplified spelling, puns, neologisms, etc.

Ackermansion: Forrest J Ackerman’s house. Also called the Ackermuseum.

Ackermuseum: See Ackermansion.

Acolyte: Francis T. Laney’s fanzine.

Actifan: Someone actively engaged in the activities of fandom (a “trufan,” as opposed to a “fakefan”).

Activity: Any effort in fandom to do fannish things. In an APA, activity refers to the publication of a minimum number of pages per year (in order to retain membership). See APA.

Activity Requirement: The required amount of material needed to maintain membership in an APA.

Adams Award: See Douglas Adams Award.

Ad Lig: Fannish ad lib.

ADS: See August Derleth Society.

Adultzine: A fanzine that contains material not suitable for minors.

Advent: Publishers, Inc.: A Chicago publisher, run by sf fans, that specializes in nonfiction books about sf rather than sf itself.

Adzine: A fanzine consisting principally of advertisements.

AE: Abbreviation for Association Editor or APA Editor.

AFF: Short for The Atlanta Fantasy Faire, which see.

AG: Short for All Girls.

AGoH: Artist Guest of Honor. Some genre conventions have an AGoH.

Agberg: Fan name of sf author Robert Silverberg.

Age statement: A written declaration that the purchaser of a fanzine is older than 18 years of age (or, in some cases, over 21).

AggieCon: Annual sf convention held in College Station, Texas.

Ah, Sweet Idiocy Day! March 16, commemorating the birthday of Francis Towner Laney, an sf fan who wrote a famous fannish article with the title of “Ah, Sweet Idiocy.”

Ajay/AJ/Ayjay: Short for Amateur Journalism, ajay (or ayjay) is the name given to the hobby by the “mundane” amateur press associations. See APAs.

AKA/A.K.A./Aka/aka: Abbreviations for also known as (used to indicate an author writing under a pseudonym, a fictional character with more than one name, a story with two different titles, etc.).

AKICIF: Abbreviation for the phrase All Knowledge Is Contained In Fandom, a reference to the wide interests of sf fans and their penchant for collecting trivia.

Algol/Starship: Andrew Porter’s fanzine *Algol*, which later changed its name to *Starship*, and still later became the magazine *Science Fiction Chronicle*. *Algol* won a Hugo in 1973 for best fanzine (tied with *Alien Critic*, edited by Richard E. Geis).

Alien Critic, The: Richard E. Geis’ fanzine, winner of the 1974 Hugo for best fanzine.

Alternate history: Sub-genre of sf in which actual historical events are changed, producing different future events, often of a startling nature. Also called Alternate worlds and Alternative history. Examples: Philip K. Dick’s *Man in the High Castle*, Christopher Priest’s *The Separation*.

AMA/Ama/ama: Prefix used in many words to denote something of amateur status (e. g., ama-heroes for amateur heroes).

Amateur: Not a professional, i.e., a fan.

Amateur Correspondent: Formerly titled *Science Fantasy Correspondent*, *Amateur Correspondent* was edited by Corwin F. Stickney, published during the 1930s, devoted to “the amateur fantasy-writer”.

Amateur Magazines: In sf/fantasy and associated fields, these amateur publications are popularly known as “fan” magazines or “fanzines.” Over the years thousands of these amateur magazines have been published throughout the world. *Fanzine Index*, compiled/edited by Bob Pavlat and Bill Evans, lists some 2,000 titles from the beginning of such publications until 1952. This index was reissued in 1965 by the late Harold Piser.

Amateur Journalism: Fan publishing activities in a variety of genres. The term predates and partially inspired sf fandom’s APAs. See Ajay.

Amateur Press Association/Alliance: A group of people who publish fanzines. Usually abbreviated as APA.

Amazing: Usual name for the first all-science fiction magazine (beginning April 1926), considered by most critics to be the most important sf magazine to be published in that it gave the genre a home and a name. Originally (and most recently) titled *Amazing Stories*, the magazine has carried the titles of *Amazing Science Fiction*, *Amazing Science Fiction Stories*, and *Amazing/Fantastic* at various times during its long history. The most recent version suspended publication with the April 2005 issue. In March 2006 the current publisher announced that the magazine would no longer be published.

American Amateur Press Association (AAPA): A nationwide nonprofit organization of amateur journalists founded in 1936, whose purpose is the promotion of amateur writers and the circulation of their work among the membership.

American Rocket Society: Organization that built, used model rockets. At one time the Society was close to sf fandom.

&rea: Fannish visual pun/abbreviation for the name Andrea.

Amra: Hugo-winning sf fanzine (1963 and 1967/Amateur Publication), edited by George Scithers.

AMZ: Abbreviation for the sf magazine *Amazing Stories*. See Amazing.

(continued in next issue)

Bureaus and Activities Reports

Artist's Bureau

If you are an artist, or even just a fan of science fiction and fantasy art, please join our bureau! You'll be put on our mailing list, where we discuss ideas and receive updates. There will also be many opportunities to contribute art to various club publications, including online. We love the diverse talents and styles of our artists! We have an artzine in the works that is near completion—my apologies that it is long overdue. We are always looking for new ways to share members' talents.

Soon, I will send the head of the birthday card bureau several dozen cards made by Neffers from the birthday card contest. It'll be great to have them put to good use.—Sarah E. Harder

Birthday Cards

I volunteered to head this bureau in November 2008 and am working off a membership list given to me by Dennis Davis. Since then, I've sent out 27 cards. If you're a new member, were not on the list in November, or would like to be included, please contact me. Happy birthday!—R-Laurraine Tutihasi

Correspondence

The need for a formal pen pal bureau seems to have diminished to virtual non-existence with the advent of email, discussion forums, and social networking sites. This bureau hasn't seen a request for a pen pal in years.

Therefore what I'd like to do, is ask you, the membership, for articles on etiquette, rules, and tips for navigating and participating in these new ways of communicating. A brief overview of the site or type of site you will be writing about would be helpful to those not currently engaged in online socializing.

A personal pet peeve of mine is when those of an opposing view go onto a Web site or page and disrespectfully or worse, crudely, blast them. For example, on the social networking site Facebook, I saw that a friend of mine was a "fan of prayer." I clicked on the link to get to the prayer group page. I saw that the fans posted encouraging and positive comments about prayer. Then I saw this one post from a guy who was so rude and vulgar that I reported him to Facebook. I don't care if someone doesn't believe in prayer or religion, but why be so crude to those that do? If the situation were in the reverse, I would feel the exact same way.

So, what are the rules of online etiquette? What are the best social networking sites? Where are the best online places to find science fiction and fantasy buddies? Do you have favorite discussion forums or blogs that you frequent?

I look forward to hearing from you. I think these topics are of interest to many.—Sarah E. Harder

FanDominion

N3F's bastion on the edge of the electronic frontier, FanDominion, is celebrating its first year under the N3F umbrella this summer.

During the past 12 months, dozens of fan-created articles, reviews, news stories and reference guides have been written by a handful of your fellow Neffers, including Ruth R. Davidson, Jon D. Swartz, Lee and J.J. MacFadden, Jan S. and me.

The site is still a work in progress, and we are seeking your ideas and desires on what you want in a fan-created and fan-oriented Internet portal.

We also are looking for new folks to join as contributors. The requirements are simple: Write something—anything—as long as it's fan-related, and we'll find a spot for it on the site.

This could be the perfect opportunity for Neffers who always wanted to start a blog but didn't have enough time, enough to write about on a regular basis, or the interest to go through the hassle of setting up a full-fledged blog of their own.

This summer, look for the following changes: A new and improved fan calendar, migration and integration of the N3F bulletin board system, a members-only area. And—cross your fingers—the possibility of a Facebook-like social networking platform for fans. That is, of course, if the membership wants it.

Until next time, here's a list of the Top 10 most popular FanDominion posts of the past 12 months:

1. Fan Speak: W by Jon D. Swartz
2. Something to Fear: Review of *Fear Itself* episodes 1-7 by Lee and J.J. MacFadden
3. Review: *Krod Mandoon* tickles the brain as well as the funny bone by David Speakman
4. Dragon*Con announces dozens of celebrity guests by David Speakman
5. Review: *The Nines*—the best little genre film of the past year by David Speakman
6. Remembering Jack Speer (1920-2008) by David Speakman
7. The 33 biggest Sci-Fi and Fantasy Films of 2008 so far by David Speakman
8. Review of Reviews: Is *Hancock* the most-hated blockbuster of 2008? By David Speakman
9. Review of Reviews: *The Mummy 3* critics all over the map by David Speakman
10. Fan Speak: A to Z now available by Jon D. Swartz

Gaming

So, what is the Gaming Bureau doing? I'm working on a new edition of *Pimper's All the World's Wargames*. This one will cover 1953-2005 in one volume, listing 4,000-plus board wargames with their title, publisher, year of publication, and a description.

I also have three students working on a new project, "All the World's Computer Games," which they are not expected to finish this year. It'll be a list of all the computer games in existence, for every platform from the Wii back to the Brainiac K-30. You'll see it as soon as it is available.

The number of new games of all sorts—board games, computer games, multiplayer games, card games—continues to set records. Perhaps we should say that if the 20th century was the American Century then the third millennium could be the Game Millennium.

I have not had time to resume publishing my magazine *Game!* Perhaps when my current book project is done, I will be able to come back and start printing again.

I'm always happy to hear from other gamers, though I am so busy with my current projects that I do not have a lot of time to respond.—George Phillies

The Kaymar Awards

The Kaymar Award was originated in 1959 by K. Martin Carlson. Like few other awards in fandom, it is awarded only once. It is given not for talent or popularity, but for work, for the benefit of the club and its members. It is a fitting memorial to K. Martin Carlson (1904-1986) who maintained and financed it for 25 years. Now it is paid for by the N3F treasury, which is small compensation for the value of the work done by the winners over the years.

Prizes include a two-year extension of N3F membership, \$10 cash, a certificate, and other materials such as books, donated by members.

Any member of the N3F may nominate someone who seems worthy of the Kaymar Award by sending the nomination to the chairman of the Kaymar Awards committee at any time, but at least by the end of the year, so that the names can be voted on in time for next April's award. All names will be kept confidential. This is an honor, not a campaign, and only the winner will be published.

I am asking for nominations for the Kaymar Award. I already have a few on hand but would like as many as possible because I would like to get the awards back on their original schedule in April of each year. Therefore, the nominations will be for 2008 and also 2009. Please respond by July 15, 2009, so I can arrange a vote for the Award before the end of July.

The Kaymar Awards committee includes Sally Syrjala, Michele (Nowak) Center, Craig Boyd, Daine (Miller) Blackwood, Susan Van Schuyver, Jefferson Swycaffer, Jacqueline Lichtenberg, Dennis Davis, Ginny Benson, Joy Beeson, Ruth Davidson, George Phillies, and myself as chairman—William Center

The Mangaverse

I haven't done anything with *The Mangaverse* for awhile other than host a section in the discussion forums, <http://tinyurl.com/n3f-forum>. I am considering finishing the next issue of the zine over the summer. We started work on it two or three years ago. Priscilla Johnson was writing about the X-Men, which was a great read. It was going to be published in sections, and y'all didn't get it finished for ya! I should at least do that to honor interested readers (and to honor Priscilla's hard work).

The word "manga" is the Japanese word for comics. So this bureau is for anyone who is interested in science fiction and fantasy in anime, manga, and other comics. Manga and Japanese anime are very much closely linked. If it's a manga, it'll most likely get turned into an anime—

and vice versa. We also have lots of comic book movies out now too! There is some overlap of this on FanDominion, but I really don't see that as a big deal.

I've recently updated <http://www.mangaverse.org> to reflect the plan of putting out the next ish of *The Mangaverse* this summer. I've also indicated that anyone—even non-members—can be on the mailing list to receive the issues via email, and anyone can send in a letter of comment. Occasionally, we'll also have guest writers and guest artists. If anyone has any questions or ideas, don't hesitate to contact me.—Ruth R. Davidson

Membership Cards

In recent months, I haven't been making or distributing membership cards because of a lack of demand for them, as well as technological limitations. But that could change in the months to come.

If members are interested in knowing what their membership number is, check the back of the most recent clubzine you've received; it's on the mailing label. Your membership number is also included in the roster, which will be printed in the September issue.

I plan to look into whether my printer can be used to print membership cards. If those tests work out well, I will make a batch of membership cards to make sure that everyone has one. Until then, the membership cards are in a holding pattern.—Dennis Davis

Membership Drive

Members of the N3F should recruit new members on an ongoing basis. Currently, I reach out to former members who have email addresses to ask whether they want to rejoin. And we encourage people to renew when their memberships lapses. I'm always in need of other members and people who are willing and able to help out.

How can you help? Ask friends and family members who are science fiction fans if they would like to be members. Give someone a gift membership. Get a few masters of the convention flyers to make copies and take them with you if you go to a con. Post N3F flyers in bookstores and other places sf fans might gather. Ask me for PDFs of the flyers; I can also make flyers upon request.—Dennis Davis

N3F Bookworms

The Bookworms bureau ceased activity in 2008 due to lack of interest and involvement. If folks are interested in participating, please speak up! Email me at n3f_info@yahoo.com—David Speakman

Neffer Amateur Press Alliance (N'APA)

N'APA is the N3F's bimonthly amateur press association (apa). There have been three collations, or issues, since September 2008. We currently have eight members, but we have many open spots. Everyone is invited to join. Members can write about anything they want to.

If you're interested in checking us out, I can send you a spec copy. Contact me at laurraine@mac.com or P.O. Box 5323, Oracle, AZ 85623.—R-Laurraine Tutihasi

Neffy Awards

The Neffy Awards, which, according to its rules is tied to

specific issues of *The Fan*, has been dormant as of late. Added to that, for the last three years I have personally been in a law-school FAFIA haze that has kept me from keeping fandom as a top priority.

Now that summer is here and law school is on its annual hiatus, all the pent-up fannish energy of mine will be pouring into ballots that should fill your mailboxes within a few weeks. This year's voting will be for more than one year because we skipped a year.

After talks with fellow Neffers and compiling member suggestions, the Neffys will be paring down the choices into a smaller, more manageable list of honorees.

Pro: Best in Print, Best on Film, Best on TV, Best on the Web

Fan: Best Fanzine, Best Fan Web Site, and Fan of the Year.

Here is the list of the 2006 honorees, which never got printed (full details will be in the upcoming ballots):

Animation—TV: Inuyasha; **Film:** Wallace and Grommit: Curse of the Were-Rabbit

Artist—Pro: Melissa Gay; **Fan:** Lynn Masamitsu;
Comic book: Supergirl

Author—Science Fiction: John Varley; **Fantasy:** JK Rowling; **Reprint:** CS Lewis; **Fan:** Jefferson Swycaffer

Games—Board/RPG: Serenity RPG; **Video:** Eve Online

Movies—Science Fiction: Serenity; **Fantasy:** Chronicles of Narnia: LWW; **Classic on DVD:** Wizard of Oz

TV—SF: The 4400; **Fantasy:** Lost

Web—Pro: SciFi.com; **Fan:** eFanzines.com

Fanzines—Print: Locus; **e-zine:** Emerald City

Fan of the Year—Howard Devore

We are looking for volunteers to write short blurbs about all of the past winners and nominees. Payment will be in the form of handsome egoboo.—David Speakman

Round Robins

The round robins are still rounding! That's the good news. The bad news is that we haven't had fresh blood recently. So dust off your pens and let's get rounding.

A while ago, the idea was suggested that we do a round robin via email, with everyone sending and responding to everyone else in that round robin. I personally think it is good to keep letter writing alive, but there are some bonuses to doing it via email, like having more corresponding taking place in a year. If there are any members who want to try this out with me, please let me know via email at lorna@todandlorna.com. We will simply do a general round robin for the testing. The topic will be science fiction and fantasy—nothing specific.

Otherwise, the current round robins are as follows:

Active round robins

- Cats in science fiction and fantasy
- Celtic folklore
- Comic books
- Deep Space 9 and Star Trek: Next Generation
- Dragons
- Dreams
- Fairy and folk tales
- Firefly
- Harry Potter books and movies
- Horror
- Mercedes Lackey
- Anne McCaffrey
- Mythology
- The Sci-Fi Channel
- Science fiction in films
- Science fiction on television
- Star Trek
- Star Trek "classic"
- Star Wars
- Time Travel
- Vampires

Round robin waiting lists

- Beauty and the Beast
- C.J. Cherryh
- Dogs and wolves
- Dogs and wolves in science fiction and fantasy
- New books in science fiction, fantasy, and horror
- Robin of Sherwood Forest
- Tarzan

You can also see an up-to-date list, including some additional ideas, at <http://www.n3f.org/N3Frobins.shtml>. Get involved!—Lorna Hansman

Short Story Contest

While there hasn't really been a writing contest for the last couple of years, the 2009 contest is underway. We will accept entries until Dec. 31, 2009. Full details and rules can be seen on page 13 of this issue or online at <http://www.n3f.org/N3Fssc.shtml>. For the first time ever, the N3F is accepting entries via email, as attachments in Word format. Please feel free to help promote this year's competition, which will be managed by Jeff Redmond and judged by Jefferson P. Swycaffer, author of *Become the Hunted* (Avon, 1985). Entrants should send their submissions, entry forms, and fees to Jeff Redmond, 1335 Beechwood NE, Grand Rapids, MI 49505; redmondjeff@hotmail.com.—Jeff Redmond

Webmistress

Other than necessary updates, not much has occurred on the N3F Web site. The site is fully updated—most recently I updated the short story contest page—but please feel free to check for anything that I may have missed. I'd also like your help identifying broken links, especially if you have a link included on the site.

We have nine members on the Science Fiction and

Fantasy Fan Forums (S4F) at <http://tinyurl.com/n3f-forum>. Usage isn't overly active, but there's hope for it yet. Anyone can register; it doesn't matter whether you are a member of the N3F. It's a free message board for all fans. I still have to manually approve each registration because some people only register to spam us—there were some obvious spammers trying to register. Registration is easy, and you don't have to be the best writer in the world to participate.

There are three bureaus that have a section on the forums: *TNFF* as requested by Heath Row, Artist's and Art Lovers as requested by Sarah Harder, and The Mangaverse as requested by me. There are also other categories to post in, SF; Science and Speculation; and TV, Films and Videos. If a bureau would like its own section, please notify me and I will add it. The only catch is that the bureau heads will have to register so they can participate in their own bureau's board.

FanDominion is doing well (see above). Artists can use the gallery feature to show off their art. I'm the only one who has done so thus far, but any N3F artist is allowed to do so (you do have to go through me). So feel free to email me your art and I'll put it up! FanDominion is available to all fans, but only guest writers, or members of the N3F, can post content. Anyone can read and comment.

Right now, I'm working on preparing Jon D. Swartz's "Author Pseudonyms" piece for publication. It's pretty darned cool if you ask me. We need more people to write stuff for FanDominion! Davodd is going to law school, which eats up his life. I, too, am going to school, plus I'm a Mom, which eats up my life. There's only so much we can do. Besides, new voices are always good. Registration is easy, and if you need help navigating the site, Davodd and I are here for you. Just email us: davodd@gmail.com and qualtree@ruthiechan.net.—Ruth R. Davidson

Writers Exchange

Secretary's Report

By Dennis Davis

I am your N3F secretary, and all of the information is as correct as we make it. Please contact me if you find a discrepancy or have not found your name in this report, which I completed May 1, 2009.

Help me to serve you better by doing the following:

1. Check your information in the roster. Notify me of any changes.
2. Mark the expiration date on your envelope or include your renewal reminder card.
3. Send address corrections as soon as possible. The postal service charges me to return undeliverable zines.

My N3F email address is n3f_info@yahoo.com. If you give my email address out to someone, please give them the n3f_info@yahoo.com address.

Please send your checks to the secretary: Dennis L.

It has been so long since I sent out an issue of the *Writers Exchange Bulletin* that it's unreasonable to think that it will ever happen. So I'm going to copy the membership list out of the publishing program back into plain text. When you want comments on a story, send me a fresh write-up for your entry, and I'll update the list and send it back to you.

If the request comes in a letter, I'll print it out and mail it. If the request comes via email, I'll paste it into a reply. If you post the request on the Writers Exchange's LiveJournal—<http://n3f-writers.livejournal.com>—specify whether you want it by email or mail. I don't post members' names and addresses on the Web. If something in your write-up or your contact information changes, write or email. I'll update the list.

If you are not a member of Writers Exchange and would like to be, send me your contact information.

What is the Writers Exchange? Participants trade comments on each other's writing, be it fiction or nonfiction. A writer who wants feedback on a particular piece selects a name from the list and sends a request, indicating the length of the story he wants read. Members specify what length pieces they prefer, what file and document formats they can read, etc. in their member profiles.

Because people willing to read outnumber the people who request comments, the Writers Exchange as a whole doesn't worry about whether someone is getting more critiques than he gives. People who have met through the exchange are, of course, quite free to balance their trades.

Contact the Writers Exchange, Joy Beeson, 1700 Park Ave., Winona Lake, IN 46590; joybeeson@comcast.net; <http://n3f-writers.livejournal.com>.—Joy Beeson

Open positions: Computer Gaming, Convention Coordinator, Future Fandom, and Teaching Science Fiction. Please volunteer! If interested, contact the president or the directorate to learn more.

Davis, 25549 Byron Street, San Bernardino, CA 92404-6403. Make checks or money orders payable to William Center.

Key: GS=good standing, NEW=first time membership, RN=renewal, and REIN=reinstatement

Address changes and corrections:

GS 1009 Valerie Mignault, 804 Sandy Lane, Warwick, RI 02889

GS 0609 David K. Robinson, 88235 Hwy. 9 #5, Lineville, AL 36266-6944

GS 0509 Angela Scott-Cox, 216 Dingo Road #D, Spring Lake, NC 28390

RN 1209 R-Laurraine Tutihasi, 2173 E Rio Vistoso Lane, Oro Valley, AZ 85755-1912

GS 1109 George Wells, 3939 W. Windmills Blvd. #1130, Chandler, AZ 85226-1398

Expired list:

January 2009: Ray Nelson and Mick Taylor

February 2009: Lyne Masamitsu

March 2009: Sally Syrjala

New members:

NEW 0410 Charles Bradley, 504 Heritage Ave., Terrytown, LA 70056-4009

NEW 0410 Ralan Conley, ralan@ralan.com

NEW 0110 Heath Row, 101 Russell St. #4-R, Brooklyn, NY 11222

Reinstated:

REIN 1209 Ruth Davidson, 4807 Capay Dr. #2, San Jose, CA 95118

REIN 1109 Dorothy Kurtz, 230 Kings Highway East #188, Haddonfield, NJ 08033

REIN 1109 L. A. Vern Loretz, Jr., 8223 Indian Hill Road, Manlius, NY 13104-9705

REIN 1209 Jennifer Mackay-Galicia, 7907 N. E. 12th St. #43, Vancouver, WA 98664-1863

REIN 1209 Kemse net-Ubasti, 3535 East Thunderbird Road, Phoenix, AZ 85032

REIN 1209 Rikki Winters, 3535 East Thunderbird Road, Phoenix, AZ 85032

Renewals:

RN 0210 Joy Beeson, 1700 Park Avenue, Winona Lake, IN 46590-1637

RN 0510 Bob and Diane Blackwood, 4304 N. Marmora Avenue, Chicago, IL 60634-1739

RN 1209 Craig and Sherry Boyd, P.O. Box 17088, Little Rock, AR 72222-7088

RN 1209 William and Michele Center, 1920 Division Street, Murphysboro, IL 62966-2320

RN 0110 John Jeffers III, 1110 Tate School Road, Huntingdon, TN 38344-6814

RN 0210 Lee and JJ MacFadden, 1315 Rock Rose Road, Bristol, TN 37620-5219

RN 1209 Edmund Meskys, 322 Whittier Hwy., Moultonborough, NH 03254-3627

RN 0610 Jeff Redmond, 1335 Beechwood NE, Grand Rapids, MI 49505-3830

RN 0110 John Robinson, 8 Sagadahoc, Rumford, ME 04276-1534

RN 0410 David Rubin, 15 Leverett Court, Staten Island, NY 10308-1726

RN 1209 Joe Schaumburger, 18205 SW 94th Avenue, Miami, FL 33157-5612

RN 1209 R-Laurraine Tutihasi, 2173 E Rio Vistoso Lane, Oro Valley, AZ 85755-1912

RN 0510 William Voharas, 7471 East 29th Place #2004, Denver, CO 80238-0000

Treasurer's Report

By William Center

Receipts

| | |
|--|----------|
| New members dues (includes reinstatements) | \$184.00 |
| Renewal dues | \$354.00 |
| Gift | \$25.00 |
| Total receipts | \$563.00 |

Disbursements

| | |
|------------------------------|----------|
| September 2008 TNFF editing | \$150.00 |
| September 2008 TNFF printing | \$155.40 |
| September 2008 TNFF mailing | \$54.00 |

| | |
|--|----------|
| Hosting fee (two years) for N3F.org and N3F.us | \$40.00 |
| PayPal service charge | \$7.90 |
| Total disbursements | \$407.30 |

May 15, 2009, report

| | |
|-----------------------------------|------------|
| Beginning balance (Aug. 15, 2008) | \$4,024.41 |
| Additions | \$563.00 |
| Subtractions | -\$407.30 |
| Ending balance (May 15, 2009) | \$4,180.11 |

Send all dues, new or renewal, to Dennis Davis, 25549 Byron Street, San Bernardino, CA 92404-6408. Make checks payable to William Center, not the N3F. Canadian and overseas members, please pay in U.S. funds.

Convention Calendar

The following conventions will occur between the release of this issue and the next issue of *The National Fantasy Fan*. Not all events can be listed because of space limitations, but con planners should send future event listings to the editor for possible inclusion. Please contact organizers before making travel plans; we are not responsible for event changes or cancellations.

Califur 5

June 5-7, Irvine, California
Furry fandom
<http://www.califur.com/>

TorchSong Chicago

June 5-7, Rosemont, Illinois
Media convention featuring John Barrowman (*Doctor Who* and *Torchwood*) and other guests
<http://www.space-debris.com/torchsong.htm>

Fangoria's Weekend of Horrors

June 5-7, New York, New York
Horror and media
<http://www.creationent.com/cal/fangocon/fangony.asp>

Monster-Mania Con

June 12-14, Hartford, Connecticut
Monster movies, media, and horror
<http://www.monstermania.net/>

Sci Fi Summer Con Atlanta 2009

June 12-14, Marietta, Georgia
Science fiction, fantasy, horror, comic books, anime, etc.
<http://www.sfscon.net/>

DucKon 18

June 12-14, Naperville, Illinois
Science fiction, science, filking, gaming, etc.
<http://www.duckon.org/>

Wizard World

June 19-21, Philadelphia, Pennsylvania
Comic books and media
<http://www.wizardworld.com/home-pa.html>

Think Galacticon

June 26-28, Chicago, Illinois
Speculative fiction and progressive politics
<http://www.thinkgalactic.org/convention.htm>

ApolloCon 2009

June 26-28, Houston, Texas
Science fiction, fantasy, and horror
<http://www.apollocon.org/>

Deadly Ink Conference

June 27-28, Parsippany, NJ
Mystery and suspense literature
<http://www.deadlyink.com/index.html>

G-Fest XVI

July 3-5, Chicago, Illinois
Godzilla media fandom
http://www.g-fan.com/html/gfest_xvi/gfest_xvi.html

Dexcon 12

July 8-12, Morristown, NJ
Role-playing gaming
<http://www.dexposure.com/home.html>



Sarah E. Harder

Labyrinth of Jareth

July 10-11, Los Angeles, California
Fantasy masquerade ball
<http://www.labyrinthmasquerade.com/>

BlobFest

July 10-12, Philadelphia, Pennsylvania
The Blob, B movies, and media
<http://www.thecolonialtheatre.com/blobfest/>

Polaris 23

July 10-12, Toronto, Ontario, Canada
"Canada's largest annual volunteer-run science fiction convention"
<http://www.tcon.ca/polaris>

FinnCon

July 10-12, Helsinki, Finland
"Europe's largest science fiction and fantasy event"
<http://2009.finncon.org/en/>

Convergence 15

July 17-20, Long Beach, California
alt.gothic's annual party
<http://convergence15.com/>

Mythcon 40

July 17-20, Los Angeles, California
Organized by the Mythopoeic Society, this focuses on the Inklings, the Oxford literary circle comprising J.R.R. Tolkien, C.S. Lewis, and Charles Williams
<http://www.mythsoc.org/mythcon/40/>

Ancient City Con III

July 18-19, Jacksonville, Florida
"A Northeast Florida convention for fans of science fiction, fantasy, anime, comics, collectibles, and gaming"
<http://www.ancientcitycon.com/>

San Diego Comic Con

July 23-26, San Diego, California
Comic books and media
<http://www.comic-con.org/ccli/>



Sarah E. Harder

Confluence 2009

July 24-26, Pittsburgh, Pennsylvania
The 21st annual literary science fiction con
<http://www.parsec-sff.org/confluence/index.html>

Satellite 2

July 25-26, Glasgow, Scotland
"A two-day convention marking the 40th anniversary of the Apollo 11 moon landing"
<http://www.satellite2.org.uk>

ConnectiCon

July 31 to Aug. 2, Hartford, Connecticut
A fan-organized, multi-genre convention
<http://www.connecticon.org/>

Constitution

July 31 to Aug. 2, Cambridge, England
Role-playing gaming, science fiction, fantasy, and filking
<http://www.constitution-con.org.uk/>

Anticipation

Aug. 6-10, Montreal, Quebec, Canada
The 67th World Science Fiction Convention
<http://www.anticipationsf.ca/>

Continuum 5

Aug. 14-16, Melbourne, Australia
"Galaxies by Gaslight": Speculative fiction and pop culture
<http://www.continuum.org.au/>

BlizzCon 2009

Aug. 21-22, Anaheim, California
WarCraft, StarCraft, and Diablo gaming
<http://www.blizzard.com/us/blizzcon/?rhtml=y>

Official Stargate SG-1 Atlantis Convention 2009

Aug. 21-23, Rosemont, Illinois
Stargate media fandom
<http://www.creationent.com/cal/sgchi.htm>

4Pi-Con

Aug. 21-23, Pioneer Valley, Massachusetts
"An event for geeks, nerds, and dorks"
<http://www.pi-con.org/about.php>

Monster-Mania Con

Aug. 21-23, Cherry Hill, New Jersey
Monster movies, media, and horror
<http://www.monstermania.net/>

Con: Version 25

Aug. 21-23, Calgary, Alberta, Canada
Science fiction, fantasy, and other genres
<http://www.con-version.org/>

Gathering of the Gargoyles

Aug. 21-24, Los Angeles, California
Gargoyles media fandom
<http://www.gatheringofthegargoyles.com/g2009/>

Super Megashow and Comic Fest

Aug. 29-30, Secaucus, New Jersey
Comic books and media
<http://www.supermegashow.com/>

Fantasticon 2009

Aug. 29-30, Copenhagen, Denmark
Science fiction, fantasy, and horror
<http://www.fantasticon.dk/fantasticon2009/english.php>

Send event listings to the editor of *The National Fantasy Fan* for consideration to include in the calendar. We are also interested in developing a directory of local science fiction and fantasy clubs. If you're a member of the N3F and you're active in a local or regional science fiction club, send the editor some information about the organization, as well as contact information for its organizers, and we'll consider it for inclusion in that effort, as well.

Constitution and Bylaws of the National Fantasy Fan Federation

The Constitution of the National Fantasy Fan Federation

Preamble:

The activity that centers around science fiction and fantasy has grown to require organization in order that desirable objectives, beyond the achievement of single individuals, may be attained through united effort. Under this Constitution, the National Fantasy Fan Federation (N3F) is established as an association of persons interested in promoting the progress of science fiction and fantasy, and in furthering its enjoyment by themselves and others.

Article I: Membership

1. Membership, including any benefits created by the organization, and all rights such as voting, is gained by paying dues as set forth in the Bylaws. Dues changes may not go into effect until two (2) months after publication in the Official Organ and shall be further delayed until the completion of voting if the Official Organ receives a petition for reversal, unless the change is the result of a vote on petition.
2. An organization may become a member of the N3F upon payment of dues as defined in Section 1 and is entitled to all rights and benefits of membership as outlined in this Constitution except that said organization may not vote or hold elective office.
3. Joint memberships are available to two persons residing in the same household. A joint membership will include *The National Fantasy Fan Federation (TNFF)* and all rights such as voting and club activities. The dues shall be more than a single membership but less than a double, to be set by the Directorate.

Article II: Officers

1. A President conducts the affairs of the organization. His/her appointments, suspensions, and removals from office, whether the office concerned is elective or appointive, are subject to the review and approval of the Directorate, as are also his/her methods of procedure.
2. If, for any reason, the office of President becomes vacant, the Directorate appoints a President to complete the unexpired term. Any interim administrative duties are performed by the Chairman of the Directorate, during which time he/she may not vote in his/her capacity as Director except on motions of appointment.
3. A Directorate, composed of five members, regulates the affairs and controls the finances of

the organization, and may define the duties of any office or official of the association.

4. Decisions of the Directorate are by majority of its five members except in the following instances: by unanimous vote the Directorate may refuse membership to any person, expel any member by refunding the balance of his dues, and may remove the President from office.
5. Vacancies in the Directorate, whatever the cause, are filled by majority vote of the remaining Directors. If fewer than three Directors remain, the President shall appoint one or more up to the minimum of three.
6. Any person designated as Treasurer or otherwise empowered to keep or convey the funds of the organization must be over twenty-one years of age.
7. The Treasurer shall also have free dues as long as he or she holds office.

Article III: Elections

1. The President and five members of the Directorate are decided by the membership in an annual election of those officers. Ballots for the election are to be distributed before October 10th and the elected candidates take office on the following January 1st. Any member may seek office by complying with the official requirements which are to be published in the Official Organ at least two months previous to the filing deadline.
2. No person may hold two elective offices at the same time.
3. Each member may cast one vote for each of the five candidates of his/her choice in the election of the Directorate. The five candidates receiving the largest number of votes is elected. Ties are resolved by majority agreement of those elected candidates not included in the tie.
4. Of the candidates for President, the one receiving the largest number of votes is elected. In case of a tie, the elected Directorate chooses a President from the tied candidates.

Article IV: Official Organ

The association issues a publication of at least quarterly schedule which carries in addition to other material, a quarterly statement of the financial status of the organization, together with a listing of new members and their addresses.

Article V: Petitions and Amendments

1. Petitions of whatever purpose, endorsed by five per cent of the members or twenty-five members, whichever is less, must, within sixty days after the Directorate receives them, be submitted to the membership for decision unless the Directorate

has already taken the indicated action. Petitions looking towards the revision, reversion, or setting aside of any action of the President or the Directorate must be submitted within two calendar years following such action, or such petition is invalid and without force.

2. Any motion by the Directorate approved for presentation to the membership to alter or amend the Constitution must be printed in the next *TNFF*, and in no event, not less than two months prior to the actual voting date, if not the result of action under Section I of this article.
3. Amendments to the Constitution shall require two thirds (2/3) of the votes cast to be approved. All other decisions by the membership shall be by a majority of the votes cast.
4. Any alteration or amendment of the Constitution will be presented to the membership for vote exactly as it is to be entered, or the alteration or amendment is invalid and without force.
5. The power to alter or amend the Constitution is vested solely in the membership.

4. The number of Life or Honorary members created by Directorate vote may not exceed 1% of the total membership of the N3F. This rule shall not operate to reduce the number of existing Life memberships at any time.
5. A Director who has not voted or participated in Directorate discussion or correspondence in any period of three consecutive months may be declared inactive by the Directorate, and may be removed by the President for this cause only, without prejudice.

III. The Secretary and Treasurer

1. The Secretary may bill the Treasury, as needed, for expenses incurred in the discharge of the office, including the purchase of supplies for new members, the sum not to exceed \$100 per year.
2. The Secretary will maintain a current membership roster, and will report new memberships, renewals, and changes of address to the President, Treasurer, Official Editor, Chairman of The Welcomittee, and such other officers as the President may direct, not less often than once a month.
3. The Treasurer will prepare a yearly report of all income to the N3F Treasury and an itemized list of expenditures. Also included in this report will be a listing of items which will require additional outlays, in the forthcoming year from the Treasury, and have been approved by the Directorate, but have not yet been paid. This report will be prepared for the first issue of *TNFF* to appear in the year following the year which the report covers.

IV. Elections

1. All candidates must, by the filing deadline of September 1st of each year, have paid their dues for the year in which they will hold office if elected, and agree to serve if appointed under Article II, Section 5 of the Constitution.
2. In addition to the regular candidates listed on the ballot, members may write in the name of any member in good standing as a candidate for any elective office. Any candidate so elected must submit a written statement of his willingness to serve plus the dues for the year in which he will serve, to reach the Secretary within 14 days of his notification of election. In the event of non-compliance with the foregoing, the election will be voided and the candidate receiving the next highest number of votes for that office will be declared the winner.
3. Annual election ballots are to be printed in the September issue of *TNFF*. Members may submit a photocopy of the election ballot rather than the ballot itself. Each ballot shall include space for the N3F member to write their name in print, provide

The Bylaws of the National Fantasy Fan Federation

I. Authority

Under the authority implied in Article II, Section 3 of the Constitution of the National Fantasy Fan Federation, the Directorate shall establish certain Bylaws to regulate the affairs of the organization, such Bylaws to be effective when approved by a majority vote of the Directorate as set forth in Article II, Section 4, of the Constitution. The secretary of the N3F shall keep a permanent record of the Bylaws, and current Bylaws shall be published in the Official Organ of the N3F not less often than once a year.

II. The Directorate

1. The Chairman of the Directorate shall report to the membership all measures passed by the Directorate. The Chairman of the Directorate shall maintain updated copies of the Bylaws, distribute them to the Directorate, President, Secretary, Treasurer, and Official Editor of *The National Fantasy Fan (TNFF)*, at the beginning of the year and whenever changed, and turn them over to his/her successor.
2. Copies of all official Directorate correspondence shall be sent to the President, Secretary, and Treasurer.
3. Each Directorate shall adopt standing rules of procedure, which shall remain in force for the Directorate of the following year, until such time as the new Directorate shall vote to accept them or adopt new rules.

their signature and also the date the ballot was completed. Ballots for Constitutional amendments and other membership referendums may also be sent out with *TNFF*.

V. Publication

1. Regular publication of the N3F. The N3F has one regular publication, the Official Organ, which shall be provided free to all N3F members in good standing. The Official Organ, currently titled *The National Fantasy Fan*, is published in March, June, September, and December. The Editor and Publisher is appointed by the President.
 - a) The Publisher shall print enough copies to send to every member of the N3F as of the date of publication, plus extra copies for the President, Secretary, and head of Recruiting, and any other extra copies that the President may direct the Publisher to print.
 - b) In the event a Regular Publication does not appear as scheduled and the President appoints a Stand-by Editor to publish it, this Editor will be reimbursed as if he were the regular Editor if the magazine is mailed within two months after the appointment by the President.
 - c) The Official Organ shall contain a list of new members and renewals, as reported by the Secretary; the Constitution and Bylaws of the N3F in the June issue, and the Roster of the membership in the March and September issues.
 - d) Deadlines for material submitted to *TNFF* shall be the 15th of the month preceding the month of publication. Any deviation from this date must be announced in the previous issue.
 - e) No single issue of *TNFF* may exceed 36 pages, without Directorate approval. The Publisher will notify the Chairman of the Directorate of receipt of any issue not conforming to this page limitation, before

printing.

- f) Advertisements in N3F publication is free, restricted to N3F members, and are subject to space limitations in the judgment of the editor.
 - g) The N3F Roster, while available for membership use, is not for sale as a mailing list to anyone.
2. Others. Publications issued by subordinate Bureaus of the N3F and not sent to the entire membership shall be sent to the Secretary for information and record. In the case of N'APA that shall be construed to mean the Alliance Amateur or other official business publication and not the entire bundle. The cost will be borne by the Treasury of the N3F upon presentation of an itemized bill to the Treasurer.
 3. Neffer Amateur Press Alliance. All N'APA members must be members in good standing of the N3F.
 4. Exchange Agreements. The President can authorize exchange agreements with other publishers who will receive all N3F publications, and the President or other designated person will receive all their publications.

VI. Rescissions

Directorate motions in the nature of Bylaws passed prior to the original compilation and publication of these Bylaws and not included among them, are rescinded.

VII. Amendments

Amendments to these Bylaws may be made with approval of a majority of the Directorate.

VIII. Dues

Membership dues are payable annually and include receiving one copy of the Official Organ (paper or electronic). Individual memberships are \$18 per year. Additional memberships at the same household address, with no additional copies of the Official Organ, are \$4 per year per person.

The National Fantasy Fan Submission Guidelines

Publishing Schedule: *TNFF* is published quarterly in March, June, September, and December. **Deadlines:** The 15th day of the month preceding the publication month (e.g. May 15 for the June issue). Late submissions will be held for the next issue. **What We Publish:** This is the official clubzine for the N3F, a combination of what used to be published in *TNFF* (all the official reports) as well as *Tightbeam's* traditional content: reviews, con reports, genre poetry, and flash fiction (original short stories under 1,000 words). Art—cover and illustrations—is always needed. **Formats We Will Accept:** Paper copies are fine, but electronic formats are preferred. Submissions can be made via email or CD-R to the Editorial Cabal Chief (whoever is club president at the time), the current editor, or the Advisor; query first for instructions. Unexpected format files can be eaten by virus checkers. Please send only copies of your work, not originals. Paper submissions will not be returned without an SASE. If you've never submitted an article to a zine and aren't totally comfortable with writing, please consider writing a letter of comment. **Art and Reviews:** The formation of the Editorial Cabal helps more evenly distribute the workload, hopefully resulting in more timely publication of *TNFF*. In order to facilitate this, art should be sent to the Art Editor, and reviews should be sent to the Reviews Editor.

Classified Ads

Each issue of *The National Fantasy Fan* will include a page or section of classified ads from members as space allows. The ads are free to members and will run once before they expire. Non-members cannot advertise. This is a freeform zone; ads can be for whatever purpose you like (any categories or sections are made up later). There is no guarantee that an ad will be included in any given issue, however. Ads will be included at the editor's discretion; anything patently offensive or of a suspicious nature will be excluded or at least clarified before publication. Ads received after the issue deadline (Aug. 15, 2009, for the September issue) will be held for the next issue. And sometimes, ads may be forgotten.

Books

Fantasy adventure for all ages! Alone... small... weak. Myla must not surrender. Sometimes little people... must win! *Tales of Weupp: Little People Must Surrender* by Ralan Conley. <http://www.weupp.com>

Read fiction by a Neffer: Read two novels and a collection of short stories by George Phillies: *This Shining Sea*, *The Minutegirls*, and *Nine Gees*—all tales of science fiction and fantasy available as e-books and paperbacks from Third Millennium Publishing. Buy any one title and be sent, on request, a copy of his new novel *The One World*. <http://3mpub.com/phillies>

Save 15% at Books from the Crypt and TomFolio: N3f Members who place an online order with Books from the Crypt online and who put N3F in the company (i.e. business name) field will receive a 15% discount on their order. Order online via <http://www.booksfromthecrypt.com> or <http://www.tomfolio.com/mall/booksfromthecrypt>

Wildside Press discount for members: John Betancourt has set up a coupon for N3F members at the Wildside Press Web site, <http://www.wildsidepress.com>. The coupon code is N3F, and it will give N3F members a 15% discount when they purchase two or more books. Not valid on e-books or movies.

For Sale

SF/F out of print games: I have a bunch of tabletop RPG books and board games for sale, most of which are out of print. If anyone is interested, please email me or snail mail me for a list of what I've got—and prices. Ruth R Davidson, 4807 Capay Dr. #2, San Jose, CA, 95118; qualtree@ruthiechan.net.

Time travel bling! Shirley's Daughter is the purveyor of finely crafted, unique designs in jewelry. Visit our virtual store at <http://ShirleysDaughter.etsy.com> and see our selection of wares.

Help Wanted

Submissions wanted for new fanzine! I am looking for submissions of stories, book and movie reviews, convention reviews, etc. of a science fiction, fantasy, horror, and fandom nature for a new fanzine that I plan to publish later this year.

In the Next Issue:

An interview with Rudy Rucker, author of the new novel *Hylozoic*, sequel to his 2007 book *Postsingular*; an article by R-Laurraine Tutihasi about sf authors living in the state of Arizona; a new short story by member Jefferson P. Swycaffer that he describes as “theological science fiction”; a short story collaboration by member L.A. Vern Loretz, Jr., and Heath Row; the first in a new series of N3F member profiles by our resident historian Jon D. Swartz; and more!

Please send any submissions to cbradley11@cox.net or *The Galactic Gumbo* c/o Charles K. Bradley, 504 Heritage Ave., Terrytown, LA 70056-4009.

Services

Hire the disabled: Get your design on shirts, hats, tote bags, umbrellas, and even propeller beany hats for your club, class, team, or other organization—printed by people with all kinds of mental disabilities, like me. I'm a Neffer with a form of autism called Asperger syndrome. David Rubin, 6581 Hylan Blvd., Staten Island, NY 10309; daru3@aol.com; <http://www.possibilittees1.org>

Tips on fiction writing: *New York Times* bestselling author shares free daily tips for writing novels and short stories. <http://www.twitter.com/tipsonwriting>

Tired of lousy copy editing? Contact Peregrine Editorial Services for efficient, thorough, and reasonably priced editing services. Request a rate sheet from P.O. Box 248, Eastlake, MI 49626-0248; tropicsf@earthlink.net. Allow one week for response.

Want to know where and how to send your writing? Ralan's spec-fic and humor Webstravaganza offers current listings for more than 545 speculative and humor markets, including fiction, poetry, nonfiction, art, comics, and audio markets. More than 720 categorized writing links, dead markets, submission guidelines, contests, and response times addressed. <http://www.ralan.com>

Wanted

N3F back issues wanted: Looking for old copies of *The National Fantasy Fan* and *Tightbeam* for reference and donation to university library special collection. Photocopies OK for reference. Willing to pay moderate fee for originals. Contact Heath Row.

Web Sites

Game of Love: Ladies and gentlemen, you are cordially invited to participate in the trials of the Carstairs sisters, who are seeking husbands to rescue their family from debt. Please join them in this mild, but interesting, text adventure. Features a grand ball, smugglers, a duel, and arguing over directions during a carriage race. <http://www.gameoflove1.com>

National Fantasy Fan Federation

Membership Application

New Member Reinstatement Joint Membership Gift Membership

Name (Please Print): _____

Address: _____

City, State, Postal Code, Country: _____

Phone: _____ Email: _____

Occupation: _____ Male: Female: Birthdate: _____

Signature of Applicant: _____ Date: _____

Interests. Please select any and all of the following that you're interested in or would like to get involved in.

- | | |
|--|---|
| <input type="checkbox"/> APAs (amateur press associations) | <input type="checkbox"/> Fanzines |
| <input type="checkbox"/> Art | <input type="checkbox"/> Filk singing |
| <input type="checkbox"/> Audio | <input type="checkbox"/> Games and video games |
| <input type="checkbox"/> Blogging | <input type="checkbox"/> Movies |
| <input type="checkbox"/> Books | <input type="checkbox"/> Online activities |
| <input type="checkbox"/> Cartooning, cartoons, and animation | <input type="checkbox"/> Publishing |
| <input type="checkbox"/> Collecting | <input type="checkbox"/> Reading and book clubs |
| <input type="checkbox"/> Comic books | <input type="checkbox"/> Reviewing |
| <input type="checkbox"/> Computers and technology | <input type="checkbox"/> Roleplaying games |
| <input type="checkbox"/> Conventions and clubs | <input type="checkbox"/> Round robins (group letters) |
| <input type="checkbox"/> Correspondence | <input type="checkbox"/> Taping |
| <input type="checkbox"/> Costuming | <input type="checkbox"/> Teaching science fiction |
| <input type="checkbox"/> DVDs and videos | <input type="checkbox"/> Television |
| <input type="checkbox"/> Editing | <input type="checkbox"/> Writing |

Which would you prefer?

The National Fantasy Fan in PDF sent to your email address The clubzine printed and mailed to you

How long have you been interested in science fiction and fantasy? _____

How long have you been involved in fandom? _____

List any other clubs you are or have been a member of: _____

List any conventions you've attended: _____

What prozines and fanzines do you read, if any? _____

What is your favorite type of sf/f? _____

Who are your favorite sf/f authors: _____

Are you interested in online activities? If yes, what type? _____

Which, if any, of the following would you be willing to help the club with?

- | | | |
|--|--|--|
| <input type="checkbox"/> Artwork | <input type="checkbox"/> Recruiting at conventions | <input type="checkbox"/> Writing for club publications |
| <input type="checkbox"/> Organizing activities | <input type="checkbox"/> Corresponding | <input type="checkbox"/> Publishing |
| <input type="checkbox"/> Other: _____ | | |

Name of Sponsoring Member (if any): _____

Dues are \$18 per year (\$22 for Joint Memberships) which includes subscriptions to the club's fanzine as well as other activities and benefits. Make checks or money orders payable to William Center (the treasurer). **All payments must be made in U.S. funds.** Mail dues and application to club secretary Dennis Davis, 25549 Byron St., San Bernadino, CA 92404-6403. Please allow at least eight weeks for your first clubzine to arrive. You can also sign up online at <http://nfff.org>.

Send all address corrections
and undeliverable copies to

Dennis L. Davis
25549 Byron Street
San Bernardino, CA
92404-6403

“Politicians should read science fiction, not westerns and detective stories.”—Arthur C. Clarke