

THE NATIONAL FANTASY FAN

PRODUCED BY THE NATIONAL FANTASY FAN FEDERATION



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The National Fantasy Fan, Vol. 10, No. 2: The Official Organ of the National Fantasy Fan Federation (N3F). This issue was completed June 2, 2010. The editor was Heath Row. The editor for the next issue is Heath Row, 438 N. Stanley Ave., Los Angeles, CA 90036; kalel@well.com. Please send your submissions and questions to that person or the editorial cabal bureau head or advisor. All opinions herein are those of the writers and do not reflect the opinions of the staff or other members of the N3F except where so noted. Submission deadline for the next issue is Aug. 15, 2010. This zine is to be published quarterly in March, June, September, and December through volunteer effort. All material in this issue was contributed for one-time use only, and the copyright is retained by the contributor. Reproduction in any media of any portion of this publication is prohibited without official permission of the current president and directorate or the individual contributor. "The rocks had been hurtling toward earth for more than a week, silent and invisible in the black, airless void of space. There were eleven of the dark chunks, each roughly the size of a basketball. ... The eleven, however, could not be mistaken for cosmic debris."

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Letter from the President

It's the first of May as I write this, and it'll be summer by the time most of you read it—already half of 2010 gone. Time passes quickly, and the N3F's anniversary is coming! We've already made some plans for celebrating this event, and I hope you will also have suggestions.

What can we do to make the club better? We haven't given a Kaymar Award since 2007. Named after fan legend K. Martin Carlson, the Kaymar started in 1959. Recipients, nominated by members, are chosen by previous winners who are still in the club. The Kaymar, like few other awards in fandom, is awarded only once. It isn't given for talent or popularity, but for work done to benefit the club and its members. If you'd like to nominate someone, please notify William Center, chairman of the Kaymar committee.

The Franson Award wasn't given last year, either. I'll take care of that. And our new President's Fund still has money in it for those of you who can't afford to renew your memberships in this difficult economy. Notify me or Dennis Davis, chairman of the directorate, if you want to apply.

One thing I *don't* worry about too much is the number of members we have. Over the years, the number of

members has ranged from one to more than 300—and the club survived both extremes. If I can believe the feedback I get, the club continues to serve the needs of its members. We have excellent officers, active directors, and loyal members—some of whom have been in the club for years.

What do the *rest* of us need to do? Participate! Submit art and write letters of comment, articles, and book reviews for *The Fan*, participate in the club's round robins, contribute to *Tightbeam* online, run for office, enter the short story contest, participate in N'APA, and get involved!

The N3F is a great club, but it depends on its members. In 1941, when Damon Knight wrote the essay that led to the formation of the N3F, he saw a national association whose “policy and its every act would be in the hands of its members as a whole, and not those of the officers, nor of any other individual, or group of individuals.” We all need to share in the work, especially as the anniversary approaches. Please let me know if you have ideas about how we can celebrate the upcoming milestone of our club. I look forward to hearing from you.

—Jon D. Swartz

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The National Fantasy Fan Submission Guidelines

The Fan is the official clubzine for the N3F. It is published quarterly in March, June, September, and December. Deadlines are the 15th day of the month before the publication month (e.g. Aug. 15 for the September issue). When submitting, paper copies are fine, but electronic formats are preferred. Paper submissions won't be returned without an SASE. Submissions can be made to

the current editor or the advisor; query first. Send art to the art editor; send reviews to the reviews editor. Art—covers and illustrations—is always needed. Please send only copies of your work, not originals. If you've never submitted an article to a zine and aren't totally comfortable with writing, please consider writing a letter of comment. All submissions will be edited.

Tightbeam: Letters of Comment

Thanks so much for *The National Fantasy Fan*. Many of my friends are there. May I say the N3F is a sleeping giant?

—John Hertz

Last issue was Vol. 10, No. 1, of *The Fan*, so congratulations to the N3F for keeping fan publications going as long as they have.

I think the President's Fund is a great idea. We all know that activity in any hobby (or way of life, in this case) can be expensive, and you can only be as active as you can afford. Giving a little help especially to long-time members when they need sure builds community.

My loc...I see more locs have come in. We might be able to build a sizable letter column if we participate enough. These letters are one of the oldest traditions in fandom, and I hope it can be brought back here.

A great tribute to Virgil Finlay and his amazing artwork. Probably all of you know about the recent passing of Frank Frazetta, who finally got his family together after his son, Frank, Jr., attempted to steal a sizable number of his father's paintings. I am certain the son's greed hastened his father's death.

The idea of unidentified flying objects seems to have gone away for the time being. I remember watching the television programs on Project Blue Book on television and found them entertaining, but in some ways, those shows seem to make UFO reports more fictional rather than lend credence. I rarely hear reports about them now, but still wonder what they really were. I never was a regular *The X-Files* viewer, but the focus of the show veered away from UFO and other unexplained phenomena, and onto the Mulder/Scully relationship.

Jim Freund's interview was interesting, and I would agree that the use of voice for radio shows on sf is a

natural, but it's just not happening any more. I am trying to become a voice actor, but there are fewer and fewer opportunities to do it, and most voice work opportunities demand that you have your own recording equipment. There are no stations in the Toronto area that broadcast public programs; the air time is just too expensive.

I have found life these days a little exciting, especially being a nominee of two awards. One is the national sf award of Canada, the Aurora Award, and the other is the Hugo. I'll find out about the Aurora in about a week and a half, and the Hugos in September. Wish me luck on both of them! Time to go, many thanks, and see you next issue.

—Lloyd Penney

Sometimes I feel a little out of touch with fandom, but that's because I'm doing other things, like working my arse off to change the world by working on my BA to get a teaching credential. Fun stuff, except for finals and midterms. I was a very good girl and did not read *Changes* by Jim Butcher until *after* finals were over. It left me stunned and craving for more.

Jan: I'm glad you liked my illo, and yes, I was going for the Honor Harrington look for you. It just seemed appropriate. Depression is a hard thing. I still have issues with it and some anxiety, but I have gotten much better at fighting off my automatic negative thoughts and managing the depression. It still makes it harder to do things, but, by golly, I still do things! Last time I was depressed, the only silver lining I saw was that, hey, I was depressed over nothing; that means nothing bad happened, so that's a good thing! It is good to hear from you. Hopefully, by the time you read this, you'll have gotten something from me in the mail (I am slow like a thing that is slow about that kind of thing).

(continued on p. 24)

Feedback from FAPA

Late last year, I sent 35 copies of the December 2009 issue of *The Fan* for distribution to members of the Fantasy Amateur Press Association, an apa in which I am also active. In the most recent bundle from FAPA, some members of that apa responded to the inclusion of that item in their mailing comments. Here are select remarks from FAPAns.

This qualifies as a blast from the past. I haven't seen a copy of *The National Fantasy Fan* in over 40 years. The issues I remember were ditto. Judging by the volume and issue number, the series must have been restarted several times in the last 40 years. Many of the bureaus sound familiar. The N3F seems to have changed surprisingly little.

—Milt Stevens

Nice issue of *The National Fantasy Fan*. However, it has

not convinced me that the N3F has anything to offer me other than a clubzine.

—Robert Sabella

Rather a better zine than my mid-'50s issue. I mimeographed an issue in my father's office. (I didn't edit or write for it.) Pages upside down, inking problems. The N3F seems almost respectable these days.

—Jim Caughran

Thanks for putting this through FAPA.

—Norm Metcalf

Thank you for *The National Fantasy Fan*. Been decades since I saw anything from the N3F. It seems like a very lively fanzine.

—Eric Lindsay

Historical Vignette: *Science Fiction Title Changes*

By Jon D. Swartz

In the early 1960s, the National Fantasy Fan Federation published several "Fandbooks." Those were handbooks focusing on topics of interest to fans of that time: apas, fan language, and historical facts about science fiction fandom. Three of the Fandbooks have been featured in an earlier historical vignette in *The Fan*.

While the topics covered in those publications are still of interest to fans, it's rare today to see anything devoted to a subject as specific as story title changes. Yet, in 1965, the N3F saw fit to have two of its members research such changes. The result was *Science Fiction Title Changes* by Michael Viggiano and Donald Franson, a 48-page publication subtitled "a guide to the changing titles of science fiction and fantasy stories published in magazines and books."

In the 1960s, Viggiano was head of the N3F's manuscript bureau; he also did fanzine reviews in *The Fan*. His co-author, Donald Lewis Franson, was active in the N3F for years. At one time or another, Franson was a member of the directorate, president, club historian, and editor of *The Fan*. In 1995 and 1998, he won the N3F's President's Award, which was later renamed the Franson Award in his honor. In 1966, he received the club's Kaymar Award. The September 2002 issue of *The Fan* was a "Don Franson Memorial Issue."

From the book's first entry ("A For Anything"—part of *The People Maker* by Damon Knight) to the last ("You're All Alone"/"The Sinful Ones" by Fritz Leiber), the compilers listed nearly 1,700 science fiction and fantasy stories that had undergone title changes for one reason or another.

The authors cautioned that the duplicate stories listed were not exact duplicates, because even stories with the same titles sometimes differed in length and detail. Indeed, some of the pairs they listed differed widely. In addition, titles of anthologies and single author collections were not included—as their contents were seen as varying too much to note without itemizing all their contents—something they

thought beyond the scope of this particular undertaking.

As explained by the authors, the practice of title changes reaches back into the beginning of science fiction. With the advent of the mass market paperback (largely reprints of magazine stories), the practice expanded greatly. The motive, according to the authors, was not to sell the same story twice, but to attract a different audience. They explained further that, while sophisticated titles satisfied the science fiction aficionado, they were usually lost on the general reader—and so, with an eye to

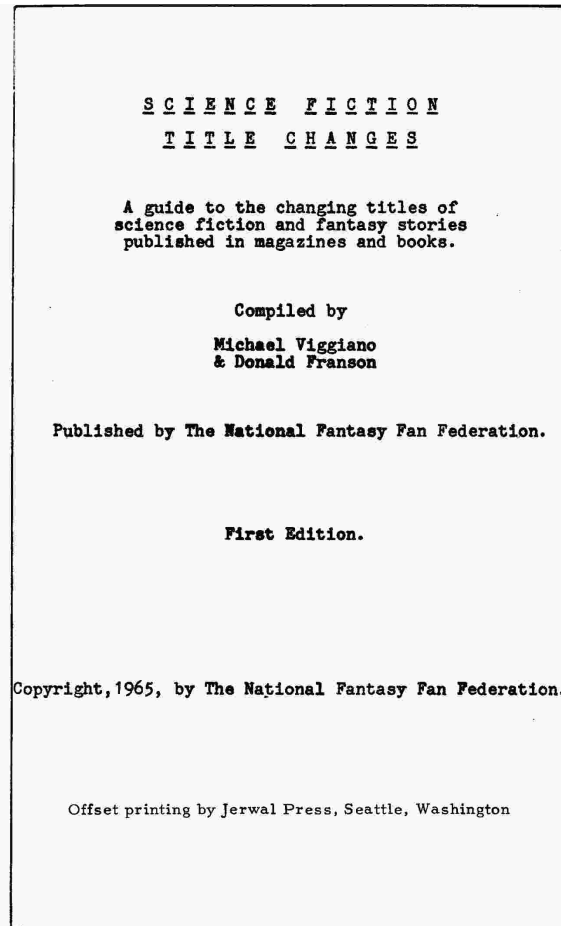
sales, simpler titles (not seen since the early days of magazine science fiction) were substituted. It was admitted that other reasons for title changes have also been given by publishers, as well as by the authors of the stories.

The co-authors thanked several authors of existing reference books, bibliographies, indexes, and book reviews for their help in the endeavor. Some of the people acknowledged in the book, listed alphabetically, included J. O. Bailey, Robert Bloch, Anthony Boucher, T. G. L. Cockcroft, Walt Cole, Len Collins, Robert Coulson, Donald Day, Bill Evans, Phil Harbottle, Earl Kemp, Damon Knight, Ed Meskys, Norman Metcalf, P. Schuyler Miller, Sam Moskowitz, William F. Nolan, Darrell Richardson, Bob Silverberg, Ken Slater, Donald Tuck, and Ed Wood. Fans of today will recognize many of those names.

In a foreword written by Franson, N3F members who submitted extensive title lists were acknowledged separately—and identified as John Boston, C. W. Brooks, Rick Brooks, Nate Bucklin, George Fergus, Mark Irwin, Mike Irwin, Gil Lamont, Rich Mann, and Mike Viggiano, "who also

consolidated them."

Although this publication on story title changes wasn't identified at the time as part of the series of N3F Fandbooks, it is easy to see it as a part of the series. For one thing, its format is very similar to those earlier efforts. In addition, at the end of his foreword, Franson stated that anyone who wanted to join the N3F should contact Janie Lamb, the club secretary, and gave her mailing address. That information was also included at the end of earlier Fandbooks, and Franson himself was involved in writing and publishing some of the earlier ones.



From the collection of Jon D. Swartz

Member Spotlight: Jacqueline Lichtenberg

By Jon D. Swartz and Heath Row

Jacqueline Lichtenberg was born in 1942 in Flushing, New York, and now resides in Chandler, Arizona. A longtime member of the N3F, in 2001 she won both the President's Award (Franson Award) and the Kaymar Award. She has published several works of science fiction, beginning with "Operation High Time" for *Worlds of If* in 1969. Many of her stories, including several of her novels, deal with cross-species relationships. Her most popular novels are in her Sime-Gen and Molt Brothers sequences.

She has also written about fantasy subjects, including the TV show *Buffy the Vampire Slayer*. She also contributes a monthly review column to *The Monthly Aspetarian*. Under the pseudonym of Daniel R. Kerns, Lichtenberg has published two novels, *Hero* and *Border Dispute*.

Some of her works were produced in collaboration with Jean Lorrah, a business partner. Lichtenberg is a long-time *Star Trek* fan and has been actively involved in *Trek* fandom. Her *Trek*-related works include the nonfiction book *Star Trek Lives!* and the Kraith *Star Trek* fan fiction. Having been mentored by Marion Zimmer Bradley during her early writing career, Lichtenberg is one of the Friends of Darkover. She has a chemistry degree from the University of California, Berkeley.

An active blogger and frequent interview subject—check out *SF Signal* online this month—Lichtenberg was not at all hesitant to do a Q&A with *The Fan*. Our extensive email conversation touched on her involvement in sf fandom, her writing, and why science fiction needs more intimacy.

The National Fantasy Fan: How did you get involved in science fiction and fandom?

Jacqueline Lichtenberg: When I was in fifth grade, I was failing reading—really!—and in desperation, my mother (a reader) came to understand with a mother's intuition that Dick, Jane, and bouncing balls with spotted dogs just wasn't going to do it for me.

So she snuck me a book from the adult library, *Battle on Mercury*, by Eric Van Lhin—a pen name for Lester del Rey, but I didn't know that at the time. I own that original hardcover today. Paid a fortune for it, too, considering the cover price.

The cover image still ignites my imagination. I learned to read in a matter of weeks and read through the whole kid's and adult sf library (a really ignominiously small feat,

let me tell you) and went on from there to buy paperbacks and subscribe to magazines.

Today, I have a 7-year-old granddaughter who has read all of the Harry Potter books and is eagerly looking around for more. Her mother and father—fans and readers both—know just what to present to her. Back then, there really wasn't anything much, but now we're a fictionally wealthy society.

When I was in seventh grade, I read an *Amazing Magazine* story that included a really irrelevant and grossly incorrect illustration. My father had bought us our first manual typewriter, and in two weeks, he taught me touch typing. He was a professional teletype operator and used very professional training methods on me. Nobody had any idea computers would make touch typing essential and now verging on obsolete because of touch screens and voice recognition.

So I pulled out the typewriter, which was kept in a cabinet, and blasted out in a single draft a very short letter lambasting them for having the bad judgment to publish such an illustration.

They printed my letter—my first experience of being in print—with my name and address (not inadvisable even for minors in those days), and my mailbox exploded with invitations to join the N3F, which I did. The N3F was my first touch with fandom.

I've needed oversized mailboxes ever since, and today I need extra megs for my email.

The Fan: Have you been a member of the N3F since 1955, then? How have you gotten involved over the years?

Lichtenberg: Yes. I've maintained my N3F membership since I first joined because—well, this is a group of fans, and you just never know who'll turn up next. Fans comprise the group of people in this world wherein I generally find those who can become close friends. If I find a new friend who isn't a fan—well, before long they become a fan.

I haven't become involved in organizing and running the N3F, though. I belong to many groups, and that function just doesn't seem to be where I can best contribute.

The Fan: What other clubs have you been active in? How do they compare?

Lichtenberg: I've been active in a lot of clubs, and now I'm a life member of the Science Fiction & Fantasy Writers of America. I couldn't compare the N3F to anything. It's unique.

When I first joined, Frederik Pohl was a member and



Photo illustration courtesy of Jacqueline Lichtenberg

kept his membership up. I was just a kid and in the same club with a *writer*. I'm not sure if he was an editor then—or how impressed I might have been with the difference. But when I saw that name, I promised myself I would become a professional sf writer and that I would not drop my membership in the N3F just in case someone else might feel the same way about seeing my name on the roster. There's no other club that could possibly deliver that sort of experience.

How is it unique? How *isn't* it unique? Do the authors on FanFiction.Net have a constitution and a board of directors? What other organization was founded by Damon Knight, who also founded the SFWA? Other than, say, Worldcon, how many fan organizations have lasted this long? How many forge friendships across gender gaps?

The Fan: My first exposure to you was via *Star Trek Lives!* What about *Trek* appeals to you?

Lichtenberg: At that time, *Trek* was the first—and for decades the only—sf on TV or in the movies, for that matter.

All other sf was text. Seeing human-alien relationships (adversarial, professional, familial, even romantic) portrayed in images was startling, riveting, and satisfying in strange ways. Of course, their images never measured up to my imagination, but, hey, other people could see it, not just me.

The Fan: Are you still active in *Trek* fandom?

Lichtenberg: I would count myself in *Trek* fandom, but Web-based fandom is really different. I have a lot of *Trek* fen following me on Twitter and Facebook, and I'm in *Trek*-based groups on Facebook and visit Gene Roddenberry's blog and other *Trek* blogs.

The Fan: What are some of your favorite *Trek*-based groups online?

Lichtenberg: I was just trolling my Facebook pages and found some of the *Trek*-related stuff I subscribe to. I can't say what's a favorite, and whatever is today might be supplanted tomorrow. It's a fast-changing world. I'm in the Bring Back Kathryn Janeway! group on Facebook, too (I loved Janeway—very critical of *Voyager*). There isn't one I wouldn't follow. Oh, and today I saw the Roddenberry one is doing comics—what a delight! The best films today are coming from comic books.

The Fan: Do you have any advice for people just getting involved in fandom-related online communities or social media?

Lichtenberg: Yes, I think aggregators and feeds are going to dominate, but watch Google (I monitor the geekish-techie upstream news). They have more tools coming out soon that will make it easier for organizers to connect fans into groups that can make a difference.

We have a new opportunity in this world that never existed before—a chance to seriously affect the direction of Hollywood's best output—and these community organizing tools will make us much more a force to be noticed.

I'm on FriendFeed, but I don't lurk there or manage

from there—people follow me using FriendFeed. I think there will be other aggregators that will be better, less unwieldy. I also use FeedDemon, but it's trashed since partnering with Google, so I don't know what will be next. I use Yahoo, but it's falling behind tech-wise.

I have a Blogger account and several blogs (find them on the FriendFeed badge on some of my pages and blogs), and that's what I use FriendFeed for—to connect my various activities via that badge, which you can put on pages.

I don't do YouTube videos, but if I were just starting in fandom, that's what I'd be doing! I'd love to script some YouTube videos with visually creative techie types.

See my blog entries about *The Hurt Locker* for a description of the independent film business being like what fanzines were once like.

The Fan: Are you still involved in Buffy fandom?

Lichtenberg: Again, I'm on lists and so on. Today, it's mostly Twitter and Facebook. Oh, and Amazon's communities and Goodreads. *Twilight* has eclipsed Buffy!

The Fan: How has *Twilight* eclipsed Buffy?

Lichtenberg: *Twilight*, in the wake of Harry Potter, has reached a much broader audience than Buffy—but without Buffy, *Twilight* couldn't have gotten that boost.

The current crop of neo-teens (13-15) are open to fantasy in ways the Buffy fans who are now in college weren't. But those Buffy fans—well, they would find *Twilight* too juvenile. Wait until they're over 30, and it won't be so emotionally wrenching for them to enjoy teen stuff again.

It's all about the child-like sense of wonder. *Twilight* captures that, whereas Buffy just blew past it.

The Fan: Tell me about your Kraith writing.

Lichtenberg: Well, as I said, *Star Trek* was the first, and at that time, only sf on TV or film. But however much we laud the accomplishment Roddenberry racked up by getting it on the air, you know from *Star Trek Lives!* and hearing him speak at conventions that he had to make many compromises to fit the sf onto TV. TV resisted everything that was genuinely sf with a ferocity that is unimaginable today. So he had to fake it.

While I loved what they had accomplished, I could see that it was just sloppy, incomplete. The worldbuilding was conspicuously lacking. None of the non-sf reading public who adored the show ever noticed that though. Which was the point, of course.

That lack, however, irked me no end because it would have been easy and cheap to fix. It would lose the TV viewing audience though. That's what fanzines are for though, isn't it?

At that time, when I invented the Kraith premise and built an sf/f-based Vulcan, I didn't know that many of the things Roddenberry did "wrong" were things he did on purpose because of his humanistic philosophy. He was a very open-minded man, but he had a blindspot where sf was concerned because of his philosophy. That made him a more popular writer, able to work in television, but it didn't

provide me the real satisfaction I expected from my reading—*new* ideas, ideas that "went where no *one* has gone before" on the plane of ideas, as well as the exploration of the galaxy.

What I missed from *Star Trek* on the ideas front was the entire worldbuilding dimension of mysticism. In anthropology and archeology courses, I had learned how every culture on Earth somehow has a slot in its archetype list for some kind of mysticism. Until you fill that spot in, you don't have a realistic construct within which to tell a story.

At that time (before the movies, just two of the three seasons having run on TV), we didn't have those wonderful scenes on Vulcan that we got with the films. So I looked at my shelves of sf books, thought about all my most favorite authors (some of whom wrote scripts for *Trek*), thought about what was "wrong" (i.e. sub-standard by sf novel criteria) with *Star Trek*, and decided to fix it in a fanzine story.

That's right, just one story was all I envisioned when I set out on that project, which eventually drew in about 50 creative writers, artists, poets and contributors.

I really thought everyone would understand what was missing and why it had to be missing from a TV show—and envision all the rest of my Kraith universe—from that one story. I figured everyone else would come up with all sorts of other things to fill that empty niche in the worldbuilding, generating a zillion additional *Trek* universes to play in.

So I took Marion Zimmer Bradley's Darkover novels (there are a lot more now than there were then) and mixed them up with *Star Trek* (shaken, not stirred) and produced a Vulcan culture—in a multicultural world only hazily sketched behind that—and told a story to illustrate what you could have if you didn't pull your punches on worldbuilding.

That story was published in Ruth Berman's *T-Negative*, a fanzine named after Spock's blood type, and is now posted for free reading in *Kraith Collected* #1. You can find Kraith in its entirety plus a number of other classic *Star Trek* fanzines at <http://www.simegen.com/fandom/startrek>.

I had hardly mailed it off before I was at the typer furiously drafting a sequel. It became a series almost before the first one had been read by anyone but Ruth. Then other fanzine editors asked me for stories, and I wrote Kraith stories for them. Because not all readers subscribed to all zines, and they never came out on time, I had a chronology problem, so I started numbering the stories so readers could assemble them.

Then, at the first *Star Trek* convention in New York City, I met Carol Lynn and Debbie Goldstein, who were sitting behind me by pure accident at a Gene Roddenberry talk. We started talking, they realized I wrote Kraith, and they suggested *Kraith Collected*. They took on the project of collecting all the stories in fanzine volumes, which sold wondrously well because nobody had all the pieces to the saga—which by that time, was being written by a lot of writers in a lot of fanzines.

Seeing *Star Trek* fandom and fan fiction zines explode like that gave me the idea for *Star Trek Lives!*, which I presented to Roddenberry offhandedly when I met him in a

hallway; he said to send it to him when I'd sold it, and he'd do an introduction. He gave me his home phone number—which I never used until I had the sale. I called, told him Bantam was publishing the book and asked if he would do an introduction as he said he would. Delightedly, he agreed, and actually sent it to me!

Many, many years later I heard there were copies of Kraith in Roddenberry's offices while they were working on the early movies, and he was asking people to read them.

Fans have noted odd bits of similarity between events in the movies and Kraith and bristled at the idea that he stole them from me—but nothing could be further from the truth. Any trained writer would look at the material, ask the questions, and come up with the inevitable answers:

- Destroy the Enterprise—got to do it after the third season to redesign the look and recast the symbol
- Kill Spock—one way or another, he's a symbol. To refresh and renew the series, he had to undergo a mystical death experience to remain valid.
- Sibling for Spock

Roddenberry did eventually fill in that void in the worldbuilding and create a mysticism for Vulcan—his isn't mine, but that doesn't matter. Eventually, the construct of the *Star Trek* universe became more complete and more resonant with the additions TV wouldn't allow in the 1960's.

The Fan: Any current fan fiction that excites you?

Lichtenberg: Actually, there's so much going on FanFiction.Net that there's no way to keep up. I barely have time to watch all the shows on the air now, never mind all the movies, too.

It used to be that I could read all the sf published in a month in a few days, and have weeks left over to be bored reading mundane stuff. Today, I can't read all of the novels I review.

I recently did a blog on a bit of fan fiction based on *White Collar*. A lot of sf fan like that show. I'm always talking about other TV shows, even mundane ones. You can learn a lot by studying them, but I also watch *Smallville*, *Warehouse 13*, and a lot of the Syfy offerings—most of which are horror-fantasy, not sf. Neither the Sci-Fi Channel nor Syfy have any idea of what the difference is.

I like all the *Stargate* offerings, too. But have you noticed how the newest one *Stargate Universe* tries to squeeze every last bit of science out of it? The story could be of any lost group anywhere—why bother having it set in space?

To make the *Stargate* series work for TV audiences, they had to create an unstoppable alien menace every season or three. That's what I'd like to see eliminated. Science fiction isn't about menaces. It's about relationships and how science affects human relationships. Just think about the iPhone, and you'll see what I mean.

The Fan: You've written fan fiction, as well as fiction. How do the two relate?

Lichtenberg: Most writing teachers will warn you away from writing fan fiction—or they used to. But fan fiction has

spawned many professional writers now, and it really is a good place to start. With fan fiction, you have the worldbuilding done for you. The characters are built—OK, the ones in your head aren't the ones on the screen, but that doesn't matter.

With fan fiction, you get feedback from people who have seen the show you've seen and are comparing the impression they get from your words to the character they saw—and that way you can tell whether you are conveying what you see in your head via your words. It's a great error-checking mechanism, but it can make you lazy.

The Fan: How did Sime~Gen develop?

Lichtenberg: I actually created Sime~Gen long before I ever saw *Star Trek* for the first time. But the methodology I used to create Sime~Gen was the same one I used to create Kraith.

Or perhaps it was the other way around. When I saw that Kraith was a needed entry in *Star Trek* fanzine fiction, I used the same method to create Kraith that I had already used to create Sime~Gen. I took a stack of all my very most favorite books (that list is lost in the mists by now) and stared and stared at the spines of those books, remembering every detail.

As I noted above, you could read all the sf published in a month in the first week of the month and be bored stiff the rest of the time if you didn't reread everything. So I had memorized the really good books.

But as with *Star Trek*, I usually found something very important missing from all those great novels. It's the plot-driving dimension I call intimate adventure. When you replace "action" in action adventure with intimacy to create intimate adventure—it's not about sex or romance, but about emotional dimensions, about how another person can become real to you because of an awareness of their emotions—you add a new dimension.

You don't take away action—a good story still requires a lot of running around, and maybe aggressive moves too. But you add motivation, you raise the stakes, you make the ultimate outcome really matter to the reader. That means your characters have to be deeper, richer, fuller, more vibrantly alive inside than the usual action adventure characters.

My contention was that science fiction is not a genre at all, and never was. It had action adventure plastered on top of it for no reason at all—or maybe because marketers didn't know how to sell stories about real people doing real science for personally important reasons.

Just adding some razzle dazzle, setting an action story in space, and populating it with some characters you say aren't human (especially if they're The Enemy) doesn't make a story science fiction.

But that's all they'd publish.

I said no.

I said science fiction is actually Literature—Literature with a capital "L." Science fiction encompasses all genres and, therefore, it is not a genre.

You can tell action stories, war stories, doctor stories, love stories, exploration stories, public health emergency stories, lost in the wilderness stories, family stories, multi-

generation sagas, pioneering stories—anything you can think of, you can tell that kind of story in sf, if you know some science.

So I set out to prove the point by doing just that. I created the premise by violating a law of science, which is what you do to generate sf stories. "What if everything we know is really not true?" The movie *The Matrix* uses that premise, and everyone thought it was new when they made that movie. Guess what: Old hat.

You can generate endless worlds using that angle of attack. What if something we're very sure of isn't true? The greatest rule of literature—a law in the science of literary analysis—is human nature never changes. You can tell space stories and historical costume dramas all with the same characters. It was a truism Shakespeare used, and his stuff lives on because of it. Human nature never changes.

But look at the world. What a mess.

The problem is we never learn. We never learn because human nature never changes.

So the sf premise of Sime~Gen was: What if human nature changed? What if humanity mutated into two forms, predator and prey? All the mutant, after-the-bomb stories of the 1950s involved horrid twisting of the human form or the addition of strange powers to humanity. Not a single one (all of them favorites—I loved mutant stories) explored any mutation that meant that human nature itself changed.

Again, I had this huge stack of favorite books, all with a huge gap in the essential worldbuilding, and I filled that gap with an imaginary postulate. As far as I know, nobody else has yet done that same thing, filling the gap with something different than I chose.

I filled the gap thusly: What if human nature changed so a lack of compassion became a capital offense? To that I added a mystical dimension: What if reincarnation is real?

As with broadcast *Star Trek*, the mystical dimension doesn't figure into the plots overtly. You'd probably never know it's there unless you ask me. In the Sime~Gen Universe, you live over and over and over and die horribly however many times it takes to teach you compassion. Then you live longer than us Ancients ever can. And oh, boy, can you get into more trouble than any Ancient ever can just for that one thing alone.

As far as I know—someone alert me if I've missed something—nobody has postulated human nature itself changing in such a way that some other trait gets shifted by force, beating some other trait than compassion into us via reincarnation, say, generosity. Now, this isn't a *big* shift, or human readers couldn't relate to the characters. You take the center of the bell curve distribution for the trait of compassion, and you shift it just a bit to the right, or plus side. You still have people who fall on the same curve our current day humans fall on—you can still get cruelty, but you also get empathys like you have never met.

In that universe, I then set out to write one story in every genre. The first novel is a western (also a favorite venue of mine). Most of the Sime~Gen novels are still available one way or another, and we're working on Kindle editions. You can find free chapters and fan comments online at <http://www.simegen.com>.

Unfortunately, Meisha Merlin Publishing went bankrupt before they could do more than the first Omnibus edition, but Jean Lorrah and I want to get the new original work out and available. Besides, fans have created more words of fan fiction in the Sime~Gen Universe than we ever published: <http://www.simegen.com/sgfandom/>.

The Fan: Let's get back to intimacy and relationships. What interests you most about interspecies relationships?

Lichtenberg: I'm an inquisitive sort of person. I want to know everything about everything. What captures my curiosity holds my attention—and an alien species is one of those big unknowns with unknown depths.

What I can't find out, I invent for myself—as with Kraith's Vulcan. That's what I miss in the latest *Stargate*: no resident alien onboard with a mysterious culture behind him or her.

The Fan: It's not that common that someone have such a firm grounding in—and passion for—literary sf and media. Much of the time, the two segments of fandom don't dovetail that nicely. Yet you seem equally at home in both. What do you think accounts for that?

Lichtenberg: I've never had any particular zest for a special medium. I'm into fiction—especially science fiction, fantasy, and most especially mixed genre.

I'm a futurologist with plenty to say on that subject, and many questions to pose for discussion. That's what fiction does best: pose questions. Gene Roddenberry took the extra time to hammer that into my head while we were interviewing him for *Star Trek Lives*!

If you follow my posts on the blog *Alien Romances*, you'll see that I'm constantly discussing the origins, development, and current turbulence and change in what I call the fiction delivery system. I'm a writer. I make stories. Others have to deliver those stories to the audience. Whatever mechanism might be used is fine by me.

However, this is a commercially driven world—and the fiction delivery system is commercial. It's a business. The writer has to shape and deliver material that can be piped to the audience via a specific delivery tube. Knowing how to shape fiction for a specific delivery mechanism is part of being a professional writer—but the mechanisms available and the audiences willing to use those mechanisms are still in massive flux. Writers have to keep updating their skills.

The various mechanisms used to deliver fiction to the consumer each have their own business model, costs, and profit margins. Writers must now learn all this stuff that was never relevant before. On *Alien Romances*, I've discussed in a large number of posts how the writer's business model has had to change as the economics and shape of the delivery system has shifted under the impact of the Web and especially Web 2.0, which includes YouTube.

I wrote many posts describing that shift and change, and recently did one suggesting a change that might be most beneficial for fiction consumers and also benefit the operators of the delivery systems. If my suggestion were to be implemented, all this non-writing grief that writers must go through would disappear and we could just settle in to telling stories again.

What are the odds of that happening?

Well, there you go. What makes the N3F unique? The people who can and will implement that solution, which I came up with, will very likely meet in the N3F and create this new loop in the business model that will solve everyone's problems.

The Fan: What do you think literary sf can learn from media? And vice versa?

Lichtenberg: There's no functional difference between literature and media at all from the point of view of writer or consumer of fiction. Differences lie in the business model.

Look at the story of *Star Trek*—all the shoddy sf aspects and all the laughable shortfalls originate with Hollywood, the TV business model and business executives making artistic decisions. TV imposes its business model on any art you try to deliver down its tube. It has to, or it wouldn't exist to deliver anything.

The same is true of books and movies. It's all business model. Wherever you find something to object to in any piece of commercial fiction, you can trace the problem to the business model. The same is true of self-published stuff; it's the business model that causes the problems.

We've reached a point in the world now where we can change that business model at a deep philosophical level, but as far as I know, I may be the first to envision this particular change. My proposal addresses, if not solves those problems.

Take the proposal I made, brainstorm it using the techniques of sf thinking, morph it, and deploy it into the real world, see what happens. By the time it materializes, it won't resemble what I proposed—but the world won't resemble what we have now either.

I make stories, yes, but futurology is my beat. This proposal is a glimpse into a future we could have if we choose to solve the fiction delivery system problem, a problem that lies entirely with the business model.

The Fan: What are you working on now?

Lichtenberg: Jean Lorrah and I have been exploring screenwriting. I have a number of screenplays in progress, in various stages all needing work that I know how to do but need the time to do.

I just finished the long-awaited and still stalled five-volume project on the Tarot that I've been working on for about 20 years. It needs artwork and then the whole project of publishing it. I'm not sure which way that will go, but it will probably go onto the Kindle eventually.

I do my weekly entry on *Alien Romances*, where I posted the last two volumes of the Tarot set some while back, then adding a number of posts on astrology. I think I have enough for an entire book on astrology "just for writers" now.

I've also done a large number of posts on writing craft that will come together into a book if I can find time to edit them together. I've got a couple other non-fiction projects in the works, too.

You can learn more about Lichtenberg and her work at <http://www.simegen.com>.

Jim Harmon: 1933-2010

By Jon D. Swartz

James Judson Harmon was born April 21, 1933, in Mount Carmel, Illinois. He died Feb. 16, 2010, in Burbank, California. He is survived by his wife Barbara, his step-daughter Dawn Kovner, and countless friends.

During most of his boyhood, Jim suffered from poor health; as a result, his formal education ended prematurely. He made up for this by being an avid comic book and science fiction reader and dramatic radio listener, subsequently becoming an expert on those and many other aspects of popular culture in the United States.

From an early age he wrote short stories, many of them science fiction. Later, as a freelance writer, he sold dozens of paperback adventure, mystery, and erotic novels under a variety of pseudonyms, as well as his usual professional byline of Jim Harmon. The plots of many of those books had science fiction elements. The one I enjoyed most was his minor science fiction, fantasy, and horror epic *The Man Who Made Maniacs!*, which—appropriately enough—was published by Epic Books. Several of those early novels are currently being reprinted by Ramble House. One of his nonfiction books, *The Great Radio Heroes*, was a best seller in its Doubleday hardbound edition and was reprinted in paperback by Ace Books. Harmon later wrote films and liner notes for record albums of original radio broadcasts, and edited two monster magazines, *Fantastic Monsters* and *Monsters of the Movies*, the latter title for Marvel Publications.

As Jim Harmon he edited and published two early fanzines (*Asteroid X* and *RadioHero*), and—in addition to *The Great Radio Heroes* (1967)—wrote *The Great Radio Comedians* (1970), *Jim Harmon's Nostalgia Catalogue* (1973)—the first book ever published with detailed information on radio premiums—*Radio Mystery and Adventure and Its Appearances in Film, Television and Other Media* (1992), and *Radio & TV Premiums* (1997).

With Donald F. Glut, he wrote *The Great Movie Serials* (1972) and *The Great Television Heroes* (1975). At one time he was associate editor of *Riverside Quarterly*, one of the more literate and influential amateur magazines. A member of science fiction's First Fandom, he and his wife were editors of *Scientifiction: The First Fandom Report* from 2000-2004. Between 2004 and 2009, he was editor of the book series of original stories about old-time radio characters, *It's That Time Again*, published by BearManor Media. His final book, not yet published, was *Great Radio Science Fiction*.

No less an OTR authority than Carlton E. Morse, creator of some of radio's finest, most loved, and most remembered programs, dedicated his first *I Love a Mystery* novel, *Stuff the Lady's Hatbox* (1988), to Jim. In 1996, Jim produced from original scripts a 20-episode serial of

Morse's "missing" *I Love a Mystery* story, *The Fear That Creeps Like a Cat*, as an audio novel. Moreover, other media personalities recognized Jim's expertise: He appeared as a guest on radio and television programs hosted by Steve Allen, Frank Bresee, Bill Bragg, Mike Douglas, Bobb Lynes, and Mike Wallace. Beginning in 1963, Jim had his own radio program, "Radio Rides Again," heard over various stations on the west coast. On that program, Jim commented on OTR programs and performers and aired excerpts of shows from radio's golden age.

Harmon was closely involved with the Ralston Purina Co., including the 50th anniversary of their sponsorship of the *Tom Mix* radio program in 1982. That involvement included a short series of new *Tom Mix* radio adventures and two comic books about the legendary cowboy (although only one of them, illustrated by Alex Toth, was published before the promotion ended). Jim was also a special consultant to the Hollywood Museum and the Canadian Broadcasting Company.

When Bob Reinehr and I took more than 12 years to research and write our *Handbook of Old-Time Radio: A Comprehensive Guide to Golden Age Radio Listening and Collecting* (1993), we called upon many fans of the golden age of radio for assistance. Several of those OTR enthusiasts were generous in sharing their personal collections, program logs, and other insider information. Foremost among them was Jim Harmon, someone I had known by reputation since the 1960s via his groundbreaking radio fanzine *RadioHero* (1963), his charter membership on the executive board of the Academy of Comic-Book Fans and Collectors (1963), and his "Harmony" column—which he published for more than 60 years in a variety of fanzines.

Jim also wrote some excellent science fiction in the 1950s and 1960s, mainly short stories for the magazines *Galaxy* and *If*, arguably the best sf magazines being published at the time. Several of Jim's stories were later reprinted in best-selling anthologies, and in 2004, 13 of them were collected in *Harmon's Galaxy* and published by Cosmos Books. In 2007, his sf novel, *The Contested Earth*, was published by Ramble House.

Cousin of radio's most famous Lone Ranger, "adopted son" of radio's most famous Tom Mix, and close friend of scores of other people involved in dramatic radio of the past, present, and future, Jim Harmon enjoyed an unparalleled position in the field. He recently received the Ray Stanich Award for his contributions to old-time radio. Known to many as "Mr. Nostalgia," he was truly a living legend of popular culture.

This obituary previously appeared in slightly different form in Scientifiction #25 (New Series). It is reprinted with the permission of the author.

Rod Serling: Menace of the Conscience

By Jeffrey Redmond

For those of us old enough to remember the old days (daze) of black-and-white television, there was one show that definitely stood out from all the rest. It was written and hosted by Rod Serling (Dec. 25, 1924 to June 28, 1975) and was his science fiction television series *The Twilight Zone*. Serling believed that the role of the writer was to "menace the public conscience." And throughout his life he used radio, television, and film as vehicles of social criticism to that end.

Rodman Edward Serling was born in Syracuse, New York, to Samuel and Esther Serling on Dec. 25, 1924. The Serlings, a Reform Jewish family, moved in 1926 to Binghamton, New York, where Rod would spend the remainder of his childhood. The Serling family was involved in the Binghamton Jewish community, a community held together by ethnic underpinnings more than religious ties. Like many members of the local Jewish community, Serling's family infrequently attended synagogue except during High Holy days.

Sam enrolled his sons—brother Robert J. Serling later became a novelist—in Sunday School at the local Jewish community center where director Isadore Friedlander and his wife, philosophical humanists, were spiritual mentors to many of Binghamton's Jewish youth. At Binghamton High School, where he edited the newspaper, Serling experienced anti-semitic discrimination when he was blackballed from the Theta Sigma fraternity. In an interview in 1972 he said of that incident, "it was the first time in my life that I became aware of religious differences."

After graduation, Serling enlisted in the United States Army in the Pacific Theater in World War II from January 1943 to January 1945. Beginning in May 1944, he served with the 511th Parachute Infantry Regiment of the 11th Airborne Division in New Guinea and during the invasion of the Philippines. Though he was rather short (5'4") and slight, Serling was also a noted boxer during his military days. He was seriously wounded in the wrist and knee during combat and was awarded the Purple Heart and Bronze Star. The war also took a permanent mental toll on his personal psychology, and he would suffer from flashbacks, nightmares, and insomnia for the rest of his life. When discharged from the army in 1946 he suffered from severe post-traumatic stress disorder (PTSD) and was "bitter about everything and at loose ends."

Serling enrolled under the G.I. Bill of Rights at Antioch College in Yellow Springs, Ohio. In the late 1940s, Antioch was famous for loose social rules and a unique work-study curriculum. Serling was stimulated by the liberal intellectual environment and began to feel "the need to write, a kind of

compulsion to get some of my thoughts down."

During his first year at Antioch, Serling met his future wife Carol Kramer, a Protestant. Both families had a difficult time accepting the proposed union. Serling's mother had always hoped her sons would marry Jewish women. Carol's father told her, "I absolutely forbid you to marry that black-haired little Jew." Shortly before their marriage, Carol convinced Rod to convert to Unitarian Universalism. She was not practicing her parents' faith, and he had never shown interest in Judaism, though he always identified as being ethnically Jewish.

The liberal environment at Antioch, which had Unitarian connections going back nearly a century, helped Rod and Carol shed their families' religious traditions and to accept Unitarianism as a convenient compromise. They were married in an ecumenical service at the Antioch chapel in the summer of 1948. They had two daughters, Jody and Ann.

Serling graduated in 1950 with a Bachelor's degree in literature. He got his start as a writer after winning second prize in a contest for the radio show *Dr.*

Christian in 1949, while still a college student. Serling and his wife Carol moved to Cincinnati, Ohio, where he took a job as a staff writer for WLW Radio.

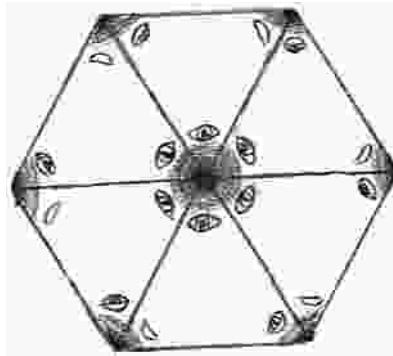
Biographers note that through his career, Serling was inspired by legendary radio and TV playwright Norman Corwin. Both men would trace their careers

through the WLW broadcasting franchise and eventually find homes at CBS, and both would be honored for weaving pivotal social themes through their scripts.

Passionately motivated to become a freelance writer, Serling worked days for the station—and nights writing scripts at his kitchen table. By 1952, his income from moonlight writing enabled him to quit WLW, focus on writing full time, and move to the New York area. There, Serling won Emmys for three early teleplays: "Patterns" (1955), "Requiem for a Heavyweight" (1956), and "The Comedian" (1957). His message in "Patterns" was that "every human being has a minimum set of ethics from which he operates. When he refuses to compromise these ethics, his career must suffer; when he does compromise them, his conscience does the suffering."

In 1951, Serling started to break into television by writing scripts for *Fireside Theater*, *Hallmark Hall of Fame*, *Lux Video Theater*, *Kraft Television Theatre*, *Suspense*, and *Studio One*. In 1955, *Kraft Television Theatre* presented another of Serling's scripts, the 72nd to make it on air. To the Serlings, it was just another script, and they missed the first live airing. The show was "Patterns," and it changed Rod Serling's life.

"Patterns" dramatized the struggle for power involving a corporate boss, an old hand running out of ideas and energy, and a bright young executive groomed to take the



Ruth R. Davidson

older man's place. It was a hit and was even presented again the next week, something nearly unprecedented. It established Serling as a rarity: a TV playwright.

More acclaimed plays for TV followed: "The Rack," about a Korean War veteran and the effects of torture, the legendary "Requiem for a Heavyweight" (from CBS's *Playhouse 90* series), and several more, some of which were adapted as movies. "Requiem," like "Patterns," was honored as a turning point in TV drama. The installment's producer, Martin Manulis, noted for a PBS biography of Serling that after the live broadcast, CBS chairman William S. Paley called the control room and told the crew that the show had set TV ahead by 10 years. The show's director, Ralph Nelson, wrote and directed a television drama four years later for the *Westinghouse Desilu Playhouse* about mounting "Requiem for a Heavyweight" called "The Man in the Funny Suit," in which Serling appeared as himself.

By the late 1950s, the days of the live New York teleplay were over, and the television industry had begun to move to Hollywood, where there was more money, equipment, and talent. In 1957, the Serlings moved to Pacific Palisades, California. Serling believed "that of all the media, TV lends itself most beautifully to presenting a controversy." He found that with television, he could "take a part of the problem, and using a small number of people, get my point across."

However, Serling quickly realized that to get a point across often meant creating scripts that contained controversial messages and dialogue. Corporate sponsors, on the other hand, had no desire to have their products matched with messages that might be deemed offensive. Tired of seeing his scripts neutered and mangled—removing any political statements, ethnic identities, even the Chrysler Building (from a script sponsored by Ford)—Serling decided that the only way around this interference was to create his own show.

In 1959, Serling expressed his frustration: "I think it is criminal that we are not permitted to make dramatic note of social evils that exist, of controversial themes as they are inherent in our society." Because of the hostile creative environment, Serling began to see the advantages of writing science fiction and fantasy. He learned that advertisers would routinely approve stories including controversial situations if they took place on fictional worlds. Out of this realization came the television series *The Twilight Zone*, 1959-64, on which Serling and other writers would enjoy unprecedented artistic freedom.

CBS aired the first episode of the groundbreaking series, *The Twilight Zone*, in 1959. Serling fought hard for creative control, hiring writers he admired (including Richard Matheson and Charles Beaumont), and launched himself into weekly television. He stated in an interview that the science fiction format would not be controversial and would escape censorship, unlike the earlier *Playhouse 90*. In reality, the show gave him the opportunity to communicate social messages in a more veiled context.

Serling wrote or adapted 99 of the 156 *Twilight Zone* episodes. The first season of *The Twilight Zone* opened with the episode, "Where is Everybody?" on Oct. 10, 1959. The pilot had originally been pitched to CBS with the idea

of Orson Welles as narrator. Welles asked for too much money, and the producers decided that Serling would do the narration. The series, with Serling's trademark appearances, ran for five years and won him two Emmys.

From within the surreal world of *The Twilight Zone*, Serling addressed dozens of social issues such as prejudice ("The Eye of the Beholder," 1960), loss of identity ("Mirror Image," 1960), capital punishment ("Execution," 1960), censorship ("The Obsolete Man," 1961), the Holocaust ("Deaths-Head Revisited," 1961), ageism ("The Trade-Ins," 1962), and social conformity ("Number Twelve Looks Just Like You," 1964). In the closing words to "The Shelter," 1961, Serling expressed what he understood to be humanity's greatest challenge: "No moral, no message, no prophetic tract, just a simple state of fact: For civilization to survive, the human race has to remain civilized."

Serling drew on his own experiences for many episodes, with frequent stories about boxing, military life, and aircraft pilots, all incorporating Serling's first-hand knowledge. The series also incorporated Serling's progressive views on race relations and other social issues, all somewhat veiled by the science fiction and fantasy elements of the shows. Occasionally, however, Serling could be quite blunt, as in one episode where America's racism and hatred causes a dark cloud to form in the South before eventually spreading elsewhere. Serling was also rather progressive on matters of gender, with many stories featuring quick-thinking, resilient women—although he also wrote plenty of stories featuring memorably bitchy, nagging wives.

The show lasted five seasons (four seasons in a half-hour format, one full season as an hour-long drama), winning awards for Serling and his writers, as well as critical acclaim. The program, while having a loyal fan base, never had huge ratings and was cancelled twice, only to be brought back. After five years and 156 episodes, 92 of them written by Serling himself, Serling was tired. In 1964, he decided to let the last cancellation be final.

Serling sold his rights to the series to CBS. His wife later stated that he did this partly because he believed the studio would never recoup the cost of creating the show, which frequently went over budget. In hindsight, this was a costly mistake. A possible motive for Serling washing his hands of the rights for a quick buck could be tied to his incessant entanglement in lawsuits for plagiarism in regards to his story ideas for episodes.

In 1962, Serling accepted a year-long teaching position at Antioch College. He felt that he needed to "regain my perspective, to do a little work and spend the rest of my time getting acquainted with my wife and children." At Antioch he taught writing, drama, and a survey course about the "social and historical implications of the media."

After saying, "television has left me tired and frustrated," Serling began to write more movie scripts. *Seven Days in May* (1964), a movie about an attempted military coup against the President of the United States that showed Serling's passion for nuclear disarmament and peace. Serling said, "If you want to prove that God is not dead, first prove that man is alive." He tackled racism and anthropocentrism in the movie adaptation of Pierre Boulle's

The Planet of the Apes in 1968. And he penned a movie about the first black president of the United States, *The Man* in 1972. At the same time, Serling continued to write for television. *The Loner*, 1965-1966, and *Night Gallery*, 1970-1973, however, left Serling bitter. He had little creative control and said of *Night Gallery*, "It is not mine at all. It's another species of a formula series drama."

Serling was an ardent supporter of the Unitarian Universalist Association, the Santa Monica church, and the American Civil Liberties Union. He supported those and other organizations by accepting speaking engagements and with monetary donations. He was politically active, and in 1966 campaigned for incumbent Pat Brown against Ronald Reagan in the California gubernatorial race.

Serling's social activism also took the form of writing letters to newspaper editors. In one example, Serling responded to Dr. Max Rafferty, a religious conservative educator, who had a weekly column in *The Los Angeles Times*. On Oct. 10, 1966, Rafferty's column addressed social reform and claimed that humanity's problems were not the responsibility of society but of the individual. The article's theme is well expressed in Rafferty's statement, "I don't feel guilty about crime in our cities because I'm not committing any."

In 1967, Serling said, "I happen to think that the singular evil of our time is prejudice. It is from this evil that all other evils grow and multiply. In almost everything I've written there is a thread of this: a man's seemingly palpable need to dislike someone other than himself." Speaking about the Vietnam War at the 1968 Binghamton Community High School graduation, Serling said, "If survival calls for the bearing of arms, bear them you must. But the most important part of the challenge is for you to find another means that does not come with the killing of your fellow man."

In 1969, NBC aired a Serling-penned pilot for a new series, *Night Gallery*. Set in a dimly lit museum, the pilot film featured Serling as on-camera host introducing three tales of the macabre, unveiling canvases that would later appear in the subsequent story segments. The series, which premiered in December 1970—its brief first season rotated as one spoke of a four-series programming wheel titled *Four in One*—focused more on gothic horror and the occult than did *The Twilight Zone*.

Serling, no longer wanting the burden of an executive position, sidestepped an offer to retain creative control of content—a decision he would later regret. Although discontented with some of producer Jack Laird's script and creative choices, Serling maintained his stream of submissions and ultimately wrote more than a third of the scripts for the series.

By the third season, however, Serling began to see many of his script contributions rejected. The disgruntled host, his complaints ignored, dismissed the show as "Mannix in a cemetery." *Night Gallery* lasted until 1973. While the series has its own cult following, it is not as widely known as *The Twilight Zone* and is generally regarded as a pale shadow of Serling's previous series.

Serling also wrote a number of short stories in the science fiction and horror genres, which were collected into

three volumes of *Twilight Zone* stories (1960, 1961, and 1962), two of *Night Gallery* stories (1971 and 1972) and a collection of three novellas, *The Season to be Wary* (1968). A critical essay on Serling's fiction can be found in S. T. Joshi's book *The Evolution of the Weird Tale* (2004). Joshi emphasizes Serling's moralism and the streak of misanthropy that runs through his work, and argues that, far from being merely rewritten scripts, many of Serling's stories can stand as genuinely original and meritorious works of prose fiction.

Serling had taped introductions for a limited run summer comedy series on ABC, *Keep On Truckin'*, which was scheduled to begin its run several weeks after his death; those introductions were subsequently edited out of the broadcast episodes. He also wrote the pilot episode for a short-lived Aaron Spelling series called *The New People* in 1969. Late in his life, Serling taught at Ithaca College in Ithaca, New York, where he resided for many years.

Late in life, Serling did a lot of voiceover work for various projects. He narrated documentaries featuring French undersea explorer Jacques-Yves Cousteau and (uncredited) performed the narration for the beginning of the Brian De Palma film *Phantom of the Paradise*.

Years of stress from perfecting his passion and heavy smoking caught up with the writer in his final years. In 1975, a 50-year-old Serling suffered two severe heart attacks before entering Strong Memorial Hospital in Rochester for heart bypass surgery. He had a third heart attack during the operation and died the following day. He is interred at the cemetery in Interlaken, New York, a part of upstate New York featured prominently in some episodes of *The Twilight Zone*.

After his death, several Serling scripts were produced: *Rod Serling's Lost Classics* (1994), a TV movie based on several unfilmed *Twilight Zone* scripts; *In the Presence of Mine Enemies* (1997), set in the Warsaw Ghetto; a science-fiction remake of *A Town Has Turned to Dust* (1998); and *A Storm in Summer* (2000).

Rod Serling's personal papers can be found in the Special Collections department at the UCLA Research Library in Los Angeles and at the University of Wisconsin Center for Film and Theatre Research in Madison, Wisconsin. The archives at UCLA contain personal and business correspondence from the last 10 years of Serling's life as well as scripts and other *Twilight Zone*-related materials. The University of Wisconsin has correspondence, scripts, speeches and articles, reports, press releases, clippings, and files on Serling's produced and unproduced writings for television, motion pictures, radio, and the theater.

Serling continuously wrote letters to editors and published his thoughts in newspapers throughout the country. A clippings archive of those writings exists in the Antiochiana Collection at Antioch College. Biographer Joseph Engel wrote, "Serling apparently saved almost everything that crossed his desk from 1955 when huge success first enabled him to hire a secretary, to his death 23 years later. His correspondence included a veritable who's who of show business and politics. ... Serling left a

very revealing paper trail."

Serling's work includes published short stories, radio, television and movie scripts. Among his short story collections are *Patterns* (1957), *Stories from the Twilight Zone* (1960), *Into the Twilight Zone* (1964) and *The Season to be Wary* (1967). Hundreds of Serling's teleplays were produced for *Playhouse 90*, *Hallmark Hall of Fame*, *Lux Video Theatre*, and other anthology series. Notable teleplays include "The Sergeant" (1952), "Horace Mann's Miracle" (1953), "The Strike" (1954), "The Rack" (1955), and "The Dark Side of the Earth" (1957).

During his lifetime, Rod Serling received six Emmys and his biggest successes in writing include: "Patterns" (1955), "Requiem for a Heavyweight" (1956), "The Comedian" (1957), "A Town Has Turned to Dust" (1958), "The Velvet Alley" (1958), *The Twilight Zone* (1959-1964 television series), *Night Gallery* (1970-1973 television series), and *Planet of the Apes* (1968, co-written with

Michael Wilson).

In his last interview, four months before his death, Serling said about reincarnation, "I don't believe in reincarnation. That's a cop-out. ... I anticipate death will be a totally unconscious void in which you float through eternity with no particular consciousness of anything."

Biographies of Serling include Joel Engel's *Rod Serling: The Dreams and Nightmares of Life in the Twilight Zone* (1989) and Gordon Sander's *The Rise and Twilight of Television's Last Angry Man* (1992). Detailed information about *The Twilight Zone*, including a synopsis of all episodes, can be found in *The Twilight Zone Companion* (1989).

Rod Serling was ranked No. 1 in *TV Guide*'s Aug. 1, 2004, list of the "25 Greatest Sci-Fi Legends." He will always be No. 1 for us—his loyal fans. Especially and always for those of us who are about to take a journey. Not of legend but of mind. As we enter... *The Twilight Zone*.

On *Bellona, Destroyer of Cities*

By Holly Wilson

Since Samuel R. Delany's novel *Dhalgren* was first published in 1975, it has sold more than a million copies, emerging as the author's most popular—and controversial—novel. Perhaps in part because of Delany's use of circular text and multiple perception, the book has attracted praise as well as razzes. Theodore Sturgeon called it "the very best ever to come out of the science fiction field," while Philip K. Dick called it "a terrible book."

When Jay Scheib, associate professor for music and theater arts at the Massachusetts Institute of Technology, adapted the challenging novel for the stage, eyebrows raised. Having been named one of the 25 American theater artists most likely to shape the next 25 years of performance by *American Theater Magazine*, Scheib had already cut his science fiction theater teeth on productions such as the Novoflot sf opera saga *Kommander Kobayashi* in Germany.

Because The Kitchen in New York City is a fairly small venue, all shows of this sf-inspired play sold out. I was thrilled when they added a Saturday matinee and purchased tickets for the 2 p.m. performance on April 10 immediately. I was very glad I had done that—I arrived a bit early to pick up tickets then went across the street to pass some time in galleries before the show. When I returned to the venue, it was obvious that many of the people waiting did not have tickets and were hoping that some people wouldn't show up.

Needless to say, it was a packed house and the pre-show excitement was palpable. I wasn't the only one feeling a giddiness at the anticipation. Case in point: I decided that a last-minute restroom trip was a good idea, and soon I was running up the stairs giggling with a complete stranger.

Upon entering, I took notice of the set, which was essentially a cross section of a deconstructed building showing a large "room" in the foreground with entrances or

openings to other "rooms" in the background, and a more open area on the other half of the stage. The action of the show would look quite different depending on your particular seat.

Although each person only gets to view from one seat, the multiple angles or views were constructed in such a way as to make you aware that others are seeing something different from what you see, which leads me to reflect on a passage from the program's director's note:

I return again and again to the pages of this book-world and am continually surprised, appalled, brought to laugh, moved. If I could read the way dynamite explodes I could devour it whole—instead of being devoured. Instead, I continually find passages that I have no memory of having ever read.

Just as no two readings of *Dhalgren* give the same experience, no two perspectives will give the same experience of this adaptation. Credit must be given to Peter Ksander, scenic designer, and to Carrie Mae Weems, credited with photography and video, which play key roles in the show.

There were several video monitors placed throughout the set and characters interacted with cameras projecting live feed to monitors. At other times, the monitors showed video pieces. Throughout the production, the set was further deconstructed by the actions of the characters: walking through implied walls, moving from place to place, conversing between areas that in reality would probably be too remote for communication. All of this served to mimic the underlying uneasiness and changeability that was such a central feeling in *Dhalgren*.

I was curious how such a complex and vast book would translate to the stage, and I admit to some apprehension about that. I was not in the least disappointed. They somehow managed to elicit much the same feel of the book—it opened with laughter and random people rolling around groping each other on a bed. My first

thought was that they didn't seem dirty enough, but that changed throughout the show—they got gradually dirtier, bloodier, and a bit more unhinged as each scene built.

Allowing multiple characters to be played by a single actor further confused the perception of reality and heightened the sense of uncertainty. To twist perceived gender roles, a few characters were different than in the book; most notably, Kid (Sarita Choudhury) is female in the production, whereas Lanya (William Nadylam, also appearing as Dragon Lady) is male. I was apprehensive but it ended up being a great decision.

Kid was no less tough as a woman—the brutality of the scene when Kid first approaches the Calkins's place made that clear. The character-shifting involved costume changes, so it was clear which character was in a particular scene, but at some point late in the show I felt myself wondering if I really understood which character I was looking at; this was most noticeable to me with the role(s) of Tak/Mr. Richards. Additionally, there was some use of dance, which enhanced the physicality of the production and made excellent use of the entire stage.

Mrs. Richards was played very well by Tanya Selvaratnam, the show's producer (also appearing as Captain Kamp), and really got to the heart of the insanity brought on by Bellona and the confusion that gets into just about everything. Her character made the most use of the

cameras that were hooked up to the video monitors. She frequently stared into the camera or seemed to check her appearance in it.

The use of the cameras and monitors (sometimes the monitors had images from the cameras and other times there were other projected images) added another layer of interest and complexity. As an audience member, even though the theater is small, I was constantly looking back and forth around the whole set trying not to miss anything and also trying to predict where the action would be going next. On occasion, a character would step up to a microphone and more directly address the audience, which had the effect of making each of us seem like we were being taken over by Bellona, too.

All in all, the show was very well done, and I'm very glad I was able to see it. I did wonder how it translated for someone who hadn't read *Dhalgren* before. Fortunately, my husband was with me. He really loved the show and has moved *Dhalgren* up his reading list. I'd say that's a fair testament to the show working well with the source material. I actually wish I could see it again to sit in a different seat and get a different vantage point—I guess that's another similarity to the book; it seems that many tend to read *Dhalgren* more than once.

It's really hard not to end this review by repeating the first line...

Convention Report: World Horror Con

By Keith Walker

My decision to attend the World Horror Con in February in Brighton, England, wasn't taken lightly. There were at least three cons on offer. Eastercon I rejected almost without much thought. It was clearly going to be very expensive. Corflu was certainly attractive, a chance to meet up with fellow fanzine fans and faneds from around the world, albeit largely from America. But again, it was going to prove pricey what with rail travel and hotel rates. I won't get another chance to attend Corflu; the same was true of the World Horror Con. So which one was I going to get the most from? I'm afraid World Horror won hands down especially as it seemed I could save a bit on the deal as well.

Although I couldn't get an advanced fare deal because of returning on a Sunday, my full-priced return did have a third knocked off it, and I wasn't pinned down to traveling on specific trains, which gave me a bit of flexibility.

I remembered from attending a World Con in Brighton a few years back, that I'd been able to find a modest B&B when the Con hotel mucked up my booking and I was thrown out after one night. Well now, I had access via the Internet to finding and booking a cheap B&B online, with a little help from the Brighton Tourist Office.

The Andorra at 30 quid a night is about as basic as you get excluding the UK Youth Hostel Association. However, it's clean and comfortable. OK, so no *en suite* unless you're prepared to pay extra. But a shared toilet and bathroom didn't prove any problem, and the first two nights I was

about the only resident anyway. Though the place did fill up at the weekend. Unfortunately, it's about a 20-minute walk away from the Con hotel, and I never did get around to sorting out the buses, which I could have used for free. I reckon the exercise probably did me good, certainly after sitting around most of the day.

Conventions are not, of course, all the same, and this being essentially a Con for professional writers, editors, and publishers, the shape of the Con was somewhat different. The panels and interviews were packed into intensive chunks, with equally large periods occupied by a pitching session, a mass signing session, and the Bram Stoker Awards Banquet—plus an invite to the first hour of the World Horror Writers annual general meeting. Program items were cut to 45 minutes with five minutes on either side for change over, the time limits strictly observed at all times. That entailed careful planning.

Unlike an Eastercon, there were a lot of pro writers milling around, and I suspect a fair amount of business dealing being transacted. I gave the workshops a miss as those were an expensive addition, and, anyway, I'm not at a stage in my writing to really benefit from such sessions.

I also found that there was so much free material on offer book-wise, that I had to avoid the dealer's room. We were given a large goodie bag of books on registration, and the British Fantasy Society seemed keen to off load some of its surplus publications. I really must get around to renewing my subscription. There was also swap shop box of surplus

(continued on p. 24)

The Wizard's Familiar

Fiction by Richard Brooks

It was early dawn, just beginning to get light. Shadows were everywhere. Some even seemed to move. One did, but you would have to look very closely to see the dark grey kitty that moved cautiously from shadow to shadow as she approached the unlit house nested among trees and shrubs.

She circled the house and seemed to be examining the roof, from the tilt of her head. Then she disappeared in the shadows under a massive oak tree.

If you'd looked at the right moment, you would have seen her leap to the roof.

Then she padded around, seemingly aimlessly.

Soon she ended up by a ventilator hood. She reared up and appeared to be fumbling with her paws around inside the hood. A brief, almost inaudible purr, and she leapt up into the hood.

Down branch after branch, she proceeded. Finally she looked into a deserted study. Green eyes carefully went over the room until they fixed on a small object on the desk.

Paws went up to the vent cover and it soon hinged out.

A little grey shape darted out into the room. She leapt onto the desk and took the small amulet into her mouth.

Without hesitating, she hit the floor, shot across the floor, and leapt up into the vent.

The vent cover swung back and all was quiet in the dimly lit room.

Minutes later, a little grey form shot out of the ventilator hood, across the roof, and into the oak.

She headed across town at a steady trot, keeping to the shadows.

Finally, she crossed a yard, up back steps and through a cat door. She trotted by the cook who was busy getting breakfast. A brief meow to say she was home.

Then she went up the back stairs and into a study with one desk light on.

At the desk sat a man in an old fashioned frock coat. Wizards tended to dress the part.

The cat hopped up onto the desk and dropped the amulet beside his right hand.

"Thank you, Esmeralda. Good job." Then a figure inside a cylinder of barely visible reddish light appeared in front of the desk. Esmeralda yowled and shot for the door.

The reddish light surrounding the other wizard did not conceal his old clothes and skull-like face. He grinned briefly, almost a snarl. "Hello, George. Letting your familiar take the risks, I see. A pity it is leaving. But after I finish

you, it is next."

George glanced at the amulet in his hand. "Booby trapped, I believe, Merlin or whatever you call yourself now."

"Quite right. I had expected you. But just in case..." Merlin gave another brief smile or snarl, then raised his right hand.

A gesture by George interrupted the lance of fire that shot toward him.

Merlin's face was definitely twisted in a snarl. He raised his other hand and started to say something. And a greyish shape hurled off the top of one bookcase behind Merlin in the shadows, and dropped down onto his head.

Merlin's chant was interrupted by a yelp of pain as four sets of claws dug in. Both hands reached up as he started to say something.

Esmeralda said a short word and Merlin froze. The reddish light around him vanished.

Esmeralda jumped down, trotted over and leapt up onto the desk.

"Thanks again, Esmeralda. No wonder you were top of your class at the institute."

"Only in Stalking and Skulking. I was actually third in Offensive Spells." Her tail gave an indignant lash. "But more than adequate." Esmeralda lashed her tail again. "As if a Familiars Institute graduate ever deserted her master. A

defensive shield without a top. Corner-cutter. I'd send him to the Seventh Hell."

She jumped off the desk and headed for the door. She looked back over her shoulder. "Cook should have a saucer of milk ready. I'm thirsty after that."

George glanced after her as she headed for the Kitchen. Then he looked back at his rival.

Merlin, also known as the Master and the Great One, though mainly by himself, stood still as a statue. But he had no choice.

George thought briefly and fondly of the Seventh Hell, then shook his head. Merlin would probably become an administrator in no time at all. Better let the authorities handle him. The parapsychical arm of the local police would have no trouble with a magician much more skillful than Merlin.

After a brief phone call, George gestured toward a typewriter on a stand by the wall and it began typing. Esmeralda would take a good report back to the Institute.

This story previously appeared in slightly different form in Planetary Stories #12. It is reprinted with the permission of the author.



Sarah E. Harder

2010 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 judging 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: Jefferson Swycaffer, P. O. Box 15373, San Diego, CA 92175-5373; n3f.story.contest@gmail.com. Make checks payable to William Center. Well-concealed American cash (dollar bills) is also acceptable. All entries must be received or postmarked no later than Dec. 31, 2010.

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 2011.

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 is Dec. 31, 2010. 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 2010 N3F Amateur Short Story Contest, and I agree to them.

Signature: _____

Date: _____

Mail to: Jefferson Swycaffer, P. O. Box 15373, San Diego, CA 92175-5373

Re: The Review Section

Unless otherwise indicated, the reviews editor compiles and writes the review section. 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. Heath Row, 438 N. Stanley Ave., Los Angeles, CA 90036; kalel@well.com.

Editor: Heath Row (HR). **Contributors:** Sarah E. Harder (SH), David Speakman (DS), R-Lauraine Tutihasi (RLT), and Keith Walker (KW). **Illustrator:** Ruth R. Davidson.



Books

Shadow Valley by Steven Barnes (Del Rey, 2009)

This is the sequel to *Great Sky Woman*, a book I haven't read. I didn't feel that my enjoyment of this book was hindered by that. There is no preface or summarizing of events from the last book, but I didn't find it necessary as the author references events throughout, particularly at the beginning.

In *Shadow Valley*, we follow a group of Ibandi, an ancient African-like tribe, into the wilderness as they seek out a new home free from the ravages of their enemy, the Mk*tk, a fierce tribe that thrives on conquering others. The leader of the Ibandi is T'Cori, a young dancer and healer whom the people call the Great Sky Woman (they call her this because of events in the first book). We follow this group, who left not only their home but the rest of their tribe who chose to stay, through their struggles and T'Cori's personal struggles as she strives to be the kind of leader the people expect of her despite self-doubt. We also follow the remaining Ibandi as they are pillaged by their enemies. Near the end of the story parts of the separate groups of Ibandi come together again, finally taking a stand against the much stronger and brutal Mk*tk. One of the best parts of the book is when T'Cori and her people discover a tribe of Neanderthal-like people who are described as being as "white as grubs". They understandably look strange to the dark-skinned Ibandi and vice versa. However, the two

tribes form a deep friendship that benefits both in the trials they face.

The language of the book seems authentic to the people except for the occasional modern curse word that seems out of place in their world, though I do understand that the author may have elected to use them as a way to relate to us. The language at first makes the references to sexuality and violence almost innocent sounding. However, there is nothing innocent in the violence and rape by the Mk*tk. If you are sensitive to these things you may wish to skip it as themes of torture, violence, rape and sexuality are found and detailed throughout, little of which is gratuitous. It is their reality. Usually I am sensitive to these things myself, though in this work I found them tolerable for the most part. The story itself, and the lifestyle and mythos of the people portrayed (which is based on actual tribal history) I found intriguing and engaging.

This is not a book I would have picked up and read myself, but I am glad to have the opportunity through being a reviewer to have done so. I would not classify this book as science fiction or fantasy, the only thing that could be considered fantasy might be their mythos and even that is a stretch. However, I believe this book may still be of interest to many fans. It may be interesting for some to know that the author has written episodes of some favorite sf and fantasy television shows, including *The Twilight Zone*, *The Outer Limits*, *Stargate*, and *Andromeda*. (SH)

Wake by Robert J. Sawyer (Ace, 2009)

I've always found Sawyer to be entertaining, and he always explores interesting concepts. Here, he explores the idea of intelligence on more than one front. The main story involves a girl who is congenitally blind. Her parents have moved from Texas to Canada to give her the chance to be mainstreamed in school. A Japanese doctor contacts her, because she seems to be an ideal candidate for a new procedure he thinks might give her vision. One of the secondary stories involves the Chinese coverup of a flu epidemic. Another story involves the exploration of intelligence in primates. The main secondary story is the apparent evolution of the Internet into an independent intelligence. There seems to be a strong connection between the Internet story and that of the blind girl. This is the first novel in a trilogy, and it stands up well by itself, though I'm impatient to read the rest. The second book in the trilogy is already out. (RLT)

Comic Books

Angel: A Hole in the World #1 (IDW, December 2009)

A five-issue miniseries recreates the classic *Angel* episodes "A Hole in the World" and "Shells," which most fans of the show found heartbreaking in the way they dealt with the character Fred and her relationship with Wesley.

I am a huge Joss Whedon and *Angel* fan and still rant

to this day about how Winifred Burkle's character was treated in those two episodes. I hated them and loved them at the same time. I still do. Comic books and TV share a trait in that they are both visual media, but I think this story is too nuanced to be told correctly in comic book format. The TV episodes had the luxury of film capturing the flashes of emotions that played over the faces of the actors, telling more than thousands of words ever could. This is the main failing of this comic—it is too static to re-show the character's emotional arcs very well. Other than that, the art is superb and it captures the subplots and the witty banter of the series well. It is a good collector's piece for fans of the Whedon Universe. (DS)

Dragon Age #1 (EA Comics/IDW, March 2010)

Based on the video game called "the RPG of the decade" by *PC Gamer* magazine, this full-color comic book adaptation was written by Aaron Johnston and Orson Scott Card. Generally a writer of science fiction (*Ender's Game*) and fantasy (The Tales of Alvin Maker), Card has branched out into comics in recent years, including a stint writing *Ultimate Iron Man*. In the early 1990s, Card also contributed to two video games, *The Secret of Monkey Island* and *The Dig*, which was then adapted in novel form by Alan Dean Foster.

I haven't played the game *Dragon Age*, so this review will focus on the comic as a comic, separate from the game. Mark Robinson's artwork is delightful, combining the cartoony softness of Jeff Smith's *Bone* with the lush, colorful dangers of *Weirdworld*. There's a slight oppressiveness to the comic; most of the story takes place indoors, and even the outdoor scenes are portrayed in tight, close-up frames—only a few scenes are allowed to breathe.

That oppression resonates with the story. The society of the Circle Tower is composed of Templars, soldiers who maintain order over the Mages. An unlikely coupling between a strong-willed "witch" and a cowardly Templar results in a pregnancy, initially hidden, revealed by sorcery, and secretly brought to term in the forest and given to a passing-by farmer.

This first issue establishes a rich world. The militant Templars. The Mages. Misguided duplicity and intrigue. A love triangle. And the Man of Light, whose puppet Hurlock kills the leader of the Templars. We'll see more of him, I'm sure. Not bad for a comic book based on a video game—bodes well for the game and stands alone well as a fantasy comic in its own right. (HR)

Star Trek: Captain's Log: Sulu (IDW, January 2010)

This is a nice, self-contained story featuring Hikaru Sulu as captain of the Federation Starship *Excelsior*. En route to a diplomatic meeting with the Tholians, an alien race first seen in "The Tholian Web" episode of the original series—and well known for its punctuality—the crew of the *Excelsior* is sidetracked. They save those on board a ship called the Shepherd before a supernova but are late to the meeting with the Tholians as a result. The Tholians are not pleased. Due to some savvy diplomacy, Sulu is able to persuade the Tholians not to destroy Mirabi 5—and to

enter negotiations as planned. Fans of Sulu will enjoy this issue because of its focus on him as a character, even if Federica Manfredi's art doesn't fully capture actor George Takei's appearance or presence. The portrayal of the Tholians is true to previous encounters, and I would enjoy knowing what happens next. But given the other characters' anonymity and brief story arc, this comic isn't a need to have, but a nice to have (for completists, Sulu fans, and people who read the occasional licensed comic). One of three *Star Trek* comics published by IDW in January. (HR)

Star Trek Movie Adaptation #1 (IDW, February 2010)

This is the first issue of IDW's official motion picture adaptation. The movie came out in May 2009, so this comic was almost a year coming. It's not bad! This edition, adapted by Mike Johnson and Tim Jones, penciled by David Messina, and inked by Gaetano Carlucci, doesn't get too far into the movie. Spock is born on Vulcan. The USS Kelvin encounters Captain Nero. James T. Kirk is born. If you've seen the movie, you'll enjoy the comic and enjoy reliving the pacing, visuals, and emotions triggered by the adapted scenes. If you haven't seen the movie, you might be better off waiting until the adaptation is completed—and perhaps reprinted in trade paperback form.

Since this issue saw print, two more issues have been published; a total of six are planned. Interestingly, the comic adaptation presents an extended version of the movie, complete with deleted scenes. Word is that the pacing of the third issue is a bit more brisk—this issue was quite leisurely and measured—so if you want to pick up the book, earlier might be better than later. While the art is for the most part passable, several images are impressive, including the full-page panel on p. 6 highlighting the relative scale of the Kelvin and the Narada. I also enjoyed pp. 17-19, which capture the final conversation between Kirk's mother and father. I look forward to when the six-issue run is collected; this'll read quite nicely in full. (HR)

Star Trek: The Next Generation: Ghosts #1 (IDW, November 2009)

Part one of a special five-part series. The story starts off with the Enterprise intercepting a distress call from a damaged shuttle in the Allios System. Allios IV is trying to gain Federation membership, but it turns out that the planet is having trouble in that it is still facing its own international strife between the two largest nations. An away team beams over after scans show one faint life sign on the ship. The survivor, Uul, is taken back to the Enterprise sick bay where he claims to have seen ghosts. When Uul sees Picard, he claims the captain is one of the ghosts he has seen.

I really enjoyed the story and the sense that Enterprise adventures with Picard and crew continue on. Writer Zander Cannon captured the tone and cadence of the *TNG* characters well, and Javier Aranda and German Torres-Ruiz's art nails the male cast—but the women seem to be drawn a little too idealized, which kept nicking my suspension of disbelief. The plot appears to be classic *TNG* with Picard & Co. lecturing an emerging race about

how to play nice; meanwhile, something strange is afoot. It was an enjoyable read and the start of what appears to be a good adventure. (DS)



Movies

Avatar

It is sometime in the future when mankind has used up Earth and is looking to loot other worlds. One of the places they are looting is Pandora, a moon of a gas giant. The world is already inhabited by humanoids known as the Na'vi, but that doesn't stop a private corporation from taking what they want. There is a small research team trying to learn more about the Na'vi, and there is some hope that something can be negotiated. But there is also an impatient military unit. Jake Sully is a Marine who has lost use of his legs in combat. He is taking the place of his twin brother, a scientist, who was supposed to inhabit one of the avatars to contact the natives. The only reason he is on the mission is because each avatar is encoded for a specific person's DNA. As an identical twin, he has the same DNA as his deceased brother. Because he is a Marine, he reports to Colonel Quaritch, he of the twitchy trigger finger. But he works under Dr. Grace Augustine. As Sully enters the world of the Na'vi using his avatar, he learns to appreciate the natives' point of view. The animation used to bring Pandora to life is spectacular. I could see elements borrowed from or inspired by several of books, including Larry Niven's *Integral Trees*, Anne McCaffrey's dragon books, and John Varley's Gaea series.

The story is one that is believable, as we even today are frustrated by corporate greed. The characterization is excellent, especially those of the natives. The climax is really exciting, and there are a few sad moments. I found the movie very emotionally satisfying and highly entertaining. (RLT)

A Boy and His Dog

When this movie was released in 1975, it met with critical acclaim. Harlan Ellison, author of the novella on which the movie is based, and L. Q. Jones, who wrote and directed the movie, were nominated by the Science Fiction and Fantasy Writers of America for a Nebula Award in 1976. The movie was also nominated for Best Science Fiction Film for the Academy of Science Fiction, Fantasy & Horror Films's Golden Scroll Award in 1976; Don Johnson won a Golden Scroll that year, tying for Best Actor. And the movie

actually won the Hugo for Best Dramatic Presentation in 1976.

Since then, it's gone largely unnoticed and unappreciated in mainstream culture but has continued to live on in science fiction circles. Ellison later continued the story in a graphic novel, *Vic and Blood*, illustrated by Richard Corben, and has reportedly written the rest of the story, *Blood's a Rover*, as a screenplay. Despite persistent rumors, no sequel to the movie has been produced. Now, however, an animated version of the 1975 film, directed and written by David Lee Miller, is in pre-production. What's all the fuss?

The movie, while slow and subtle in that 1970's dystopian science fiction cinema way, is really, really good. It might be the best acting Don Johnson's ever done (it was only his fifth movie). The soundtrack is interesting; Tim McIntire, who did the voice for Blood, the dog, also sang the movie's theme song. And the world portrayed is fascinating. Filmed in Coyote Dry Lake in Yermo, California, the movie is set in a post-apocalyptic future that's equal parts *The Road Warrior* (aboveground) and *The Prisoner* (underground). Vic, portrayed by Johnson, and Blood, a dog with whom Vic can communicate telepathically, range the wasteland looking for food and female companionship. That leads to some of the movie's more misogynist scenes and statements—including the final line of dialogue, which Ellison supposedly disliked—but outside of a few scenes, the movie doesn't feature that much sex. It's really more a story of survival, companionship, and the value of people. Potential anti-woman sentiment aside, the underground society wants to abuse Vic as a man, as well. It's not quite what he bargained for when he ventured beneath the surface.

If you like science fiction films of the '70s, and if you like Ellison, you're sure to enjoy this. Rent it before the animated remake comes out in 2012. (HR)

District 9

This movie is an obvious criticism of the apartheid regime in South Africa, but I found it to be much more than that. One day an alien craft parks itself above Johannesburg. For quite awhile, it just hovers. Eventually, the people below go up to the ship, pry it open, and find aliens aboard. The insectoid aliens are brought down and put in ghettos. There is no attempt at diplomatic communication. The aliens are simply made to be second-class citizens. They are abused and kept in appalling conditions. The aliens also make no attempt, apparently, at diplomatic communication. Actually, it seemed to me that a lot of details were left out. We never find out why the aliens came to Earth in the first place. They do at last flee, but we are not made to understand why they put up with the horrible treatment they received for so long. Only one human seems to make any attempt to understand the aliens, and he is ostracized by other humans. There are myriad unanswered questions. It's a powerful movie that makes the audience think, but there are so many questions it leaves the viewers with. I have very mixed feelings about the film. It's definitely not just entertainment, but it screams loudly for a sequel or prequel. (RLT)

The Land That Time Forgot

One of my favorite movie production houses these days is The Asylum, which produces low-budget, direct-to-video movies such as *Mega Piranha* and *Mega Shark Vs. Giant Octopus* (detect a theme, Neffers?), as well as its "mockbusters" like *The Da Vinci Treasure*, *Snakes on a Train*, and *Transmorphers*. You won't find their films in theaters, but you might find them at your local rental shop, and if you're really interested, they cost about \$17 a pop. On a recent trip to New York City, I was pleased to find a copy of *The Land That Time Forgot* in a bargain bin for all of \$5. So I bought it—and watched it that same night.

A person could watch a movie like this in light of its being a derivative of a derivative. Not only is the movie a mockbuster of *Land of the Lost*, the 2009 movie starring Will Ferrell that needs its own cheese meter, both films are based on other, similar properties. The Ferrell flick was based on the TV show by the same name produced by Sid and Marty Krofft, and Asylum's video-only release adapts a novel by no less than Edgar Rice Burroughs. Personally, I think *The Land That Time Forgot* is more worthy of attention given the Burroughs connection. So a person could also watch this movie just as a fan—as someone who likes science fiction and fantasy cinema in general.

That's how I recommend you approach this movie. The story's pretty straight forward. A pleasure boat enters uncharted waters, in a storm, and ends up in a past in which the island on which they wash up is populated by dinosaurs and other creatures. Action and adventure ensue, but mileage varies in the survival department for different characters. Given ongoing developments in special effects and digital filmmaking, the dinosaurs are actually pretty decent, and this Asylum movie doesn't seem as spare in the sfx department as earlier outings have. (When I first saw *Transmorphers*, I remember thinking, when do we see the robots?) In this flick, you get plenty of dino action.

It's not a treasure, but it's far from trash. And if you dig this, there's more where it comes from: The Asylum just keeps cranking out the knockoffs of the hits—as well as near misses. (HR)

The Mist

In early March, I saw the 2007 film *The Mist*, which was based on Stephen King's novella. I haven't read the story, but as King's movies have become lower-budget art-house-type horror, I've started liking them more and more.

The Mist is no exception. I really liked it. Then again, I am a big fan of dystopian science fiction and do not necessarily like my stories to be wrapped up with a big, satisfying, happy ending. That's what killed the final episode of *Battlestar Galactica* for me.

I guess there was some controversy around the ending of the film. Supposedly the director, Frank Darabont, changed the end to be much more dark than the original ending in King's book. Reportedly, King liked the new ending of the film.

I particularly liked the performances of two of the actors, Thomas Jane as David Drayton and Marcia Gay

Harden's chillingly believable performance as the ultra-religious Mrs. Carmody. Wow.

The movie starts out as a typical (but very well-acted) story that pairs a mystery monster outside with the ugly nature of humanity turned on itself inside. The final scenes are shocking, heart wrenching, and thought provoking. The special effects were very well done.

For people with weak stomachs who cannot handle blood and gore, I suggest you skip this film. Lots and lots of people die, and the most monstrous and disturbing deaths in this film happen at the hands of other people—not the "monsters" lurking in the mist. (DS)

Moon

Of all the Hugo nominees for 2009, this one is the most truly science fictional. There's not a hint of fantasy. The story is entirely based on scientific and technical developments that are believably based on things as they stand today. A company in the future harvests solar energy on the far side of the moon and sends packets of energy to Earth periodically. The base is manned by one person on a three-year contract. As the story starts, the lone individual is beginning to hallucinate and starts to have problems performing his normal tasks. To say more would give away the story. The future depicted in this movie is not that dissimilar to today, where corporations will skirt the edge of legality when they can get away with it. It's not the most exciting story I've ever seen, but it's one that will leave the audience thinking. (RLT)

Star Trek

I've seen this movie twice, once in the theater and once on DVD. My husband being quite the Trekkie, we always go to see *Star Trek* movies. Unlike the previous *Trek* movies, this one is a reboot of the *Trek* universe, in a sense. It takes place in an alternate universe. The characters from the classic *Trek* universe are all there, but their backgrounds differ in many ways from those in the familiar *Trek* universe. I found the movie highly entertaining and hope they will make more pictures in this universe. (RLT)

Up

I heard a lot about this film before I finally saw it on DVD. The previews I saw did not do it justice. The previews only covered a small part of the plot. There are two main characters, an old man whom we watch as he grows from an awkward boy to the present, and an awkward boy growing up with a mostly absent father. When the old man was a boy, he admired an explorer and wanted to follow in his footsteps. As life often does, his hopes were thwarted by reality. Eventually his wife dies, his house is surrounded by skyscrapers, and he receives an eviction notice. The boy wants to complete his collection of merit badges by helping the elderly. He chooses the old man. Events conspire to put them together when the old man goes aloft in his house by using innumerable balloons filled with helium. They manage to steer the house to South America where they encounter the explorer that the old man had admired as a boy. It's a fun movie with some gentle pulling of heartstrings. (RLT)



Zines

Ansible #269-270

Although I normally get this invaluable newsletter online, Dave also sends me occasional copies. You can get it online from <http://news.ansible.co.uk>, and Dave tells me that's the preferred address. I was slightly amused by Brian Aldiss's defense of sf. If you catch him, as I have, at straight literary events he seems a bit of a Judas. Almost disowning his sf roots and laying much more stress on his non-sf work, he's a rather a Janus type. Dave Langford, 94 London Road, Reading, Berkshire, RG1 5AU, UK. (KW)

BCSFAzine #442 (March 2010)

The monthly club newsletter of the British Columbia SF Association. There's a lengthy calendar of events, locs, and a provocative article on "Why Time Travel Sucks." We also get a media update on future film projects and zine reviews. Felicity Walker, #209-3851 Francis Road, Richmond, BC, Canada, V7C 1J6; felicity4711@gmail.com. (KW)

Focus #55 (Spring 2010)

This is the semiannual magazine for writers published by and for the British Science Fiction Association. It's an impressive, informative, and inspiring publication—and one the N3F could learn from in terms of how to support and encourage the amateur (and professional!) writers among our membership. The BSFA has so many word-oriented members in its ranks that when the editor of *Focus* recently asked for volunteer copy editors and proofreaders, he had to turn away most of the volunteers.

In this edition of the magazine, Martin McGrath muses about the origin of ideas; he starts by contending that writing is nothing more than sitting down, typing a story, and sending it off but then recounts a recent experience in which he just couldn't shake an idea, an idea totally outside his usual writing ken. Gareth L. Powell offers some advice to newly published authors on how to comport themselves at book launch events and readings. Powell also contributes a piece on writing news releases. There's a list of recent member successes in terms of publication. And perhaps the highlight of the zine, Christopher Priest pens the sixth part of his Masterclass, focusing on research.

Generally, I have little patience for writers writing about writing. Seems to me, that if you're going to write, you should write about something other than writing because writing about writing doesn't get you that far. Regardless, I didn't feel that way about this zine at all. The advice is

earnest, well-intentioned, and seemingly effective. There's nothing precious to the collective approach to writing, and the sense of shared support is astounding. Makes me want to write, it does. And makes me wish the N3F had more active outlets for writers. Who's in? For more information about the BSFA and Focus, write Peter Wilkinson, Flat 4, Stratton Lodge, 79 Bulwer Road, Barnet, Hertfordshire, EN5 5EU; bsfamembership@yahoo.co.uk. (HR)

Prometheus Vol. 28, Nos. 2-3 (Winter/Spring 2010)

Regardless of your politics, if you're an intelligent reader of science fiction, you might be interested in this zine, the newsletter of the Libertarian Futurist Society. Founded in 1982, the society sponsors an annual award for the best libertarian novel, organizes events at WorldCon, debates topics such as private space exploration, and publishes this newsletter. It contains some of the smartest, most in-depth reviews of science fiction literature that I've ever read, but it also hews closer to the futurist line than so much of science fiction. I found that delightful.

This edition opens with an interview with Jeffersonian Anarchist author S. Andrew Swann. Ample space is given to a lively letter column that contains a smart and snarky response by David Brin to some comments Cory Doctorow made about Brin's book *The Transparent Society* in the previous issue. Almost 10 novels are reviewed, including Iain M. Banks's *Transition* and F. Paul Wilson's *Ground Zero*, and two and half pages are devoted to a review of the DVD *The Power of the Poor*, which addresses Hernando de Soto's work in Peru. Such a long review seems slightly out of place but bolsters the newsletter's focus on economics and politics, as well as futurism. Sarah A. Hoyt's essay "My Name Is Inigo Montoya" touches on fashionable—and lazy—criticism of Robert A. Heinlein. And the 2010 *Prometheus* Best Novel Finalists are named. (Two of the five are reviewed in this very issue.)

If this is the standard issue of *Prometheus*, the society has set a high standard. A must read! Subscriptions are available for \$20/year to Libertarian Futurist Society, 650 Castro St. #120-433, Mountain View, CA 94041; moulton@moulton.com. (HR)

Starfleet Communique #157 (February/March 2010)

As editor of *The Fan*, I try to balance material of general interest to readers—members and non-members alike—along with content specifically related to N3F activities and the Neffer experience. I want the zine to be accessible to newcomers and non-members, but also help bolster our shared involvement in the club—and participation in organized fandom more broadly. The forthcoming New Member Kit was in part inspired by new member materials sent to people who join Starfleet, the international *Star Trek* fan association, but reading this issue of that club's official publication, I'm a little overwhelmed. There's much more club and club business in the zine than there is *Star Trek* or fandom, and it's a little daunting, even if it's true to the hierarchical, authoritarian model espoused in *Star Trek* and its fandom.

Don't get me wrong. The zine is excellent and extremely impressive. It's well produced, published on

newsprint, and encompasses 48 tabloid pages this issue. There's four-color printing in places. And there's no advertising except for a back cover ad, which means it's largely paid for with membership fees and other funding. Maybe some day we could go newsprint with *The Fan*—we could certainly up the press run if we did.

But I digress. What's in the zine, already? Like I said, tons of club business. Every officer has a column, albeit brief, from the commander of Starfleet overall to commanding officers of local clubs. Given that 2010 is an election year in Starfleet, there's some content gearing up for the elections (lots of stuff on timing and process and deadlines). There are also updates from Starfleet Academy, my favorite part of Starfleet, even though I've yet to finish any of the courses I've signed up for.

One of my favorite pieces looked at the USS Republic, a club in Atlanta that recently passed the 100-member mark. Its commanding officer, who's also a long-time apan, goes over some of the secrets to that club's success, and I'll be spending more time with the article to see what we can glean from their experiences for the N3F. This issue also includes the third place winning entry in the Starfleet Short Story Contest, a look at how Starfleet's budget is allocated and spent, an obituary for Michael Niemeyer, a longtime fan and member, and other local club news.

Impressive, but borderline impenetrable to this relatively new member and non-obsessive *Star Trek* fan. Making the club periodical more accessible and generally

interesting could help open up the club—and *Trek* fandom—as well. I know I'd enjoy less structure and process and more *Trek* and fandom. Curious whether other Neffers are involved, and what their take is! You can reach Starfleet at P.O. Box 291, North Hampton, NH 03862; <http://sfi.org>. (HR)

Vanamonde #808-827

This is mostly apa reviews but includes poetry, artwork, con reports and sundry other items of interest. John points out, in answer to my complaint that one aspect of getting old is that your friends and acquaintances start to disappear, that one needs to make new friends. I think that's a little harder than it might appear; certainly I've found that in sf fandom. Though I was hoping to renew old friendships at Corflu, sadly I can't afford that and the World Horror Con. Bring out the begging bowl. John Hertz, 236 S. Coronado St. #409, Los Angeles, CA 90057. (KW)

WCSFAzine #20 (March 2010)

Another sf society zine that has retreated to the Web. Apart from news, particularly on VCON and the Aurora awards, there's a useful intro to steampunk, which is apparently the VCON theme. However, I especially liked the fillers of Super Science Stuff when Mr Science and Mr. Guess-It-All respond to questions, though not too seriously. Aluminium pots and alzheimers? Well now! rgraeme@shaw.ca; <http://www.efanzines.com/WCSFA> (KW)

Convention Report: World Horror Con

(continued from p. 16)

books. In fact, the only books I actually bought came from a couple of charity shops I popped into on my walk to and from the con. I went with a case of clothes and came back with a case of books. My dirty clothes I had to cram into the cloth book bag we were all given.

The only real horror I encountered was the Tube. It's a long time since I've used the underground. Going wasn't so bad, just a transfer from Euston to Victoria. But coming back, I found that they had decided to close the Victoria line, amongst others, and I had to use the District and Northern line on some roundabout route. Although it was a Sunday the trains were packed, none of the escalators were running, and I had to drag a heavy case up staircases, and try to find my way. It was a real nightmare.

Of course, I missed my connecting trains and had to change my route. A four-and-a-half-hour journey took more than six hours!

But despite the changeable weather, it was a great con, and I reckon I made the right choice. I also got to meet a few old friends, albeit briefly. Sadly, it's unlikely that there'll be another World Horror Con held over here in my lifetime.

I must find time to sort through all the stuff I brought back and hope to find some time to read some of those books. In the meantime, we're rushing off to Spain the week after next.

This convention report appeared in slightly different form in N'APA #203, the N3F's apa. It is reprinted with the author's permission.

Letters of Comment, Continued

(continued from p. 4)

Alan: Hey, I used to live in Vegas! I was involved with the VSFA. I think we might have met when I went to Arnie Katz's house that one time, but I don't remember. It's been so long. I like your Web site. Your "Save the trees, kill a fan," title is amusing. I, too, prefer electronic zines. I have enough clutter as it is.

Rick: It's good to hear from you again! Every time you miss sending in an loc, I worry that something terrible has happened to you. Every time I hear anything about Ackerman, I feel bad. I had really wanted to go to the big ol' birthday party that I was invited to a few years ago, but I didn't have the funds to go—and now I'll never get the opportunity to meet him. Alas.

(continued on p. 29)

Bureaus and Activities Reports

Artists Bureau

While we are enjoying our new role in the club as not only regular contributors but as illustrators also, sometimes, due to the life circumstances of our artists, we just don't have enough volunteers to do illustrations when they come up. If you do even no more than draw please send me an email.

These are the names of our active artists: Angela K. Scott, Lee and J. J. MacFadden, Ruth R. Davidson, and myself. They do wonderful work, and I couldn't do my job as bureau head without them! It would be great, however, to have more participating artists to spread the work around so that no one or two artists feels the burden of illustrating an entire issue of *The Fan*.

I know there are more artists in this club, and I ask you to please get involved in this bureau. Even if you are unsure that you want to participate, please contact me to be put on our email list. What harm could it do? You'll get to see what goes on in the bureau, what kind of illustrations we need—and can make a more informed decision of whether to participate. You can always ask to be removed.

Also, if the idea of illustrating makes you uneasy, we are always in need of free standing or "filler" art that's not necessarily intended to accompany a specific article. (Like the illo on this page!) My email address is . Please contact me now while you're thinking about it—and before you forget—for more information or to be put on the email list. Thank you; we need you! You will add variety and interest to our zine, just as our current artists have done and are doing.—Sarah E. Harder

Birthday Cards

The birthday bureau limps along. I'm missing birth dates for a lot of the new members. I sent cards to about 15 members since my last report. New members are encouraged to email me with their birth dates. If anyone else would like to be added to the list or make sure he or she is on the list, please contact me at .—R-Laurraine Tutihasi

Correspondence Bureau

Because of a broken computer and related problems, I was not able to finish the article about online etiquette scheduled for this issue. I apologize for this. Please look

for it in the next issue.

I was thinking of stepping down as bureau head, but then I thought of a few possible ideas for this bureau so I think I'll keep at it for awhile. This bureau has evolved from a pen pal exchange to commentary on today's forms of communication. The thought occurred to me just last night (May 16, 2010) that it might be fun to discuss forms of communication throughout history. Because much of our science fiction and fantasy has been influenced by our human history and mythos—including communication

history—this might be fun to explore and learn more about. I thought we could print formal articles or even just talk about it within the bureau report (where I could also print your commentary). If you have any thoughts, ideas or suggestions as it pertains to this idea—or for the bureau as a whole—it would be much appreciated. Do you like the idea I've just presented? Do you have any experience or knowledge that would add to the discussion? In what direction would you like to see this bureau go? Is this bureau even necessary anymore? I'd greatly appreciate your input!

I have ideas but can't implement them on my own. I've been overwhelmed by the amount of work involved

to produce something of interest to the club without the support of the membership. I'm not trying to complain, and I certainly am happy to work to make this bureau the best it can be... I just don't always have the time, knowledge, or expertise to always research and write every article. I ask for volunteers to write an article or provide commentary on either the above, or your own, ideas. If you have different ideas for a great article or discussion by all means take it on—I'm all ears! You can reach me via email at .—Sarah E. Harder

Gaming

I am making very slow progress on completing *All the World's Wargames* because I am tied up with other projects. However, I did pass 4,100 titles in the list. That's a lot of wargames.—George Phillies

Monthly Participation Prize

In April, the directorate began awarding prizes for the previous month's "best" discussion list email, *Tightbeam* blog post, Facebook page comment, and other online participation by a member. The goal was to recognize



Angela K. Scott

members who are helping keep the N3F active online—and to highlight some of the best contributions.

While the selection is relatively subjective and arbitrary, I've enjoyed revisiting the monthly discussions for interesting posts that inspire response from other Neffers, as well as other meritorious contributions.

The April winner—for online participation in March 2010—was Steven Rose, Jr. He was selected because of a post to the discussion list about some of the recent TV shows and movies he'd seen. You can see that post at <http://groups.yahoo.com/group/n3f/message/7754>. As a prize, Steven received a paperback of John Marco's novel *Starfinder*, which was reviewed in the September 2009 issue of *The Fan*.

In May, I recognized Ed Meskys for his multiple messages to the group in April 2010. Drawing on other sources and lists, he circulated industry news, fandom updates, obituaries, and other items of interest to members. Those messages included the following:

- <http://groups.yahoo.com/group/n3f/message/7787>
- <http://groups.yahoo.com/group/n3f/message/7781>
- <http://groups.yahoo.com/group/n3f/message/7779>
- <http://groups.yahoo.com/group/n3f/message/7764>

His prize? A hardcover of Tad Williams's novel *Shadowrise*.

All members are encouraged to vie for this simple recognition. It's not a big deal, but I enjoy sending out the swag—and it's good to help stir the pot.—Heath Row

N3F Bookworms

In March, I relaunched the Bookworms, the N3F book club. The first reading selection was T. H. White's Arthurian fantasy *The Once and Future King*. Originally published in 1958, the book comprises several earlier writings dating back to 1938-1941.

While I'd planned to include member discussion as a feature in this issue of *The Fan*, I myself haven't had time to finish the book! So we're extending the reading period.

If you'd like to participate, check out, borrow, or buy a copy of the book, and read it. Several other members are also reading the book. If you'd like to say something about the book, email me, post something to *Tightbeam* online, send a message to the N3F mailing list, or write me a letter. All discussion will be considered for excerpt in the next issue of *The Fan*. If you'd like to have your feedback published, please weigh in before Aug. 15.

Given the extension, I'll announce the next Bookworms reading selection in the September issue of *The Fan*. You can contact me at 438 N. Stanley Ave., Los Angeles, CA 90036; kalel@well.com.—Heath Row

Neff Amateur Press Alliance (N'APA)

N'APA continues, and new members are welcome! I collate and distribute new issues every other month. There are no restrictions on subject matter, as long as it's in good taste. The most recent edition distributed to participants was #203, which was sent in mid-May. Six participants contributed a total of more than 30 pages of material, including a comic strip, a profile of a neglected genre author, personal updates, and mailing comments.

Members who are interested can receive sample collations of the apa for as long as they want. Contact me at R- to get on the distribution list.—R-

Laurraine Tutihasi

Neffy Awards

The ballots should have been mailed the week of May 20—and probably beat this issue of *The Fan* to your mailboxes. The ballot is where you will get to vote on what you thought was the best sf and fantasy of 2009.

Jon Swartz and I are still planning on working together to publish an N3F book profiling the Neffy winners from the past five years. That will be on hold for a few months because I am busy studying for the California Bar Exam. Yes, I passed and graduated law school—proving that you can go back and accomplish a dream after age 40.

If you have not received your Neffy ballot by June 1, please contact me via email or snail mail at the address listed at the front of this zine. I'll send you a replacement ballot.—David Speakman

Round Robins

Former bureau head Lorna Hansmann sent her successor, Patricia King, the materials for the current round robins in mid-May. "It's hard to tell which ones are rounding and which ones are in suspended animation or dead," Patricia writes. "We'll have to restart most of them." Patricia has already relaunched one, *Cats in Science Fiction* and *Fantasy*, and dropped another 10 in the mail for circulation.

Patricia plans to reach out to people who've previously expressed interest in participating—and has a *ton* of ideas for new round robins. If you'd like to participate in any of the following, let Patsy know!

- 9
- Animals in Fantasy
- Animation
- Astronomy
- *Avatar*
- Chris Moore's Vampires
- *District 9*
- *Doctor Who*
- *Dollhouse*
- Golden Age SF
- Harry Potter
- J. R. R. Tolkien
- Magic
- Nonfiction
- Religion in SF and Fantasy
- Robots and Androids
- Series Authors (Jack Chalker, Robert Asprin, Marion Zimmer Bradley, etc.)
- SF and Fantasy on TV
- Sherlock Holmes (fiction and film)
- *Star Trek*
- Terry Pratchett's Discworld
- *Torchwood*
- Transformation Stories

Meanwhile, Janine Stinson reports that the three round

robins she was spearheading—Dogs and Wolves in SF, C. J. Cherryh, and Horror—are all in limbo. There weren't enough people to sustain the first two, so they've become message swaps between Janine and the MacFaddens. If you'd like to participate in any of those three round robins, email Janine at

You can contact Patricia King at . She's also on Facebook as Patricia Williams-King.—Heath Row

Short Story Contest

We might not have received any entries yet, but the 2010 short story contest is underway! We will accept entries until Dec. 31, 2010. Full details and rules can be seen on p. 18 of this issue or online at <http://www.n3f.org/N3Fssc.shtml>. The N3F will accept entries via email, as attachments in Word format, as well as via paper mail. Please feel free to help promote this year's competition, which will be managed and judged by Jefferson P. Swycaffer, author of *Become the Hunted* (Avon, 1985). Entrants should send their submissions, entry forms, and fees to Jefferson P.

Secretary's Report

By Dennis Davis

I am your N3F secretary, and all of the information is as correct as it can be. Please contact me if you find a discrepancy or have not found your name in this report, which I completed April 30, 2010.

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. 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 0912 Michael Varbanov,

Expired list:

February 2010: Lee and J. J. MacFadden

March 2010: Richard Brooks

Reinstated:

Swycaffer, P. O. Box 15373, San Diego, CA 92175-5373; n3f.story.contest@gmail.com.—Jefferson P. Swycaffer

Webmistress

Our main Web site is <http://www.n3f.org>. Please let me know of any needed updates. The little things always seem to get overlooked.

Other Web sites include <http://www.tightbeam.net>, <http://www.fandominion.com>, and our Facebook page, <http://www.facebook.com/pages/N3F/89128934330>.

Anyone can participate on those sites, so please feel free to do so.

If any artists would like to allow us to use some of their artwork to beef up the N3F online store so it has more than just N3F logo paraphernalia, that would be fantastic.—Ruth R. Davidson

Open positions: Blind Services, Computer Gaming, Convention Coordinator, Future Fandom, and Teaching Science Fiction. Contact the president and directorate to learn more if you're interested.

REIN 0411 John Andrews,

REIN 1210 Craig and Sherry Boyd,

REIN 1210 Patricia King,

REIN 0411 Ray Nelson,

REIN 1110 George Wells,

REIN 1210 Rikki Winters,

Renewals:

RN 1210 Ruth R. Davidson,

RN 0411 Dennis Davis,

RN 0411 Joseph Martino,

RN 0411 George Phillies,

RN 0111 Heath Row, 438 N. Stanley Ave., Los Angeles, CA 90036

RN 1110 David Speakman,

RN 1110 Rich Speakman,

RN 0411 Jefferson Swycaffer,

Treasurer's Report

By William Center

Receipts

New members dues (includes reinstatements)	\$72.00
Renewal dues	\$218.00
Total receipts	\$290.00

Disbursements

March 2010 zine printing	\$116.28
March 2010 zine mailing	\$75.00
Mailing fund advance	\$100.00
PayPal service charge	\$5.74

Total disbursements	\$297.02
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May 15, 2010, report

Beginning balance (Feb. 15, 2010)	\$3,801.30
Additions	\$290.00
Subtractions	-\$297.02
Ending balance (May 15, 2010)	\$3,794.28

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.

Membership Roster

The following is the National Fantasy Fan Federation's membership roster, as reported by Secretary Dennis Davis on April 30, 2010. Please notify him of any changes or corrections via email at n3f_info@yahoo.com. Total members on the roster: 49.

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

002 REIN0411 John Andrews,

154 NEW1010 Majik Attic,

003 RN0211 Joy Beeson,

005 *GS0510 Bob and Diane Blackwood,

006 REIN1210 Craig and Sherry Boyd,

152 GS0410 Charles Bradley,

007 EXP0310 Richard Brooks,

010 RN1210 William and Michele Center,

011 GS1017 Gar Chen,

156 NEW1010 Rowena Cherry,

153 GS0410 Ralan Conley,

013 RN1210 Ruth R. Davidson,

014 RN0411 Dennis Davis,

018 RN1210 Tom Feller,

019 REIN0910 Denise Fisk,

023 RN0511 Sarah Harder,

029 EXP0110 John Jeffers III,

032 REIN1210 Patricia King,

035 RN1110 Dorothy Kurtz,

104 RN1010 Jean Lamb,

038 RN1110 L. A. Vern Loretz, Jr.,

116 RN0411 Joseph Martino,

043 RN1210 Edmund Meskys,

044 RN1010 Valerie Mignault,

155 NEW1010 Angela Myers,

139 REIN0411 Ray Nelson,

141 GSJ1210 Kemse net-Ubasti,

053 RN0411 George Phillies,

054 *GS0610 Jeff Redmond,

057 RN0910 Jack Robins,

058 REIN0810 David K. Robinson,

059 EXP0110 John Robinson,

112 REIN0910 Steven Rose, Jr.,

151 RN0111 Heath Row, 438 N. Stanley Ave., Los Angeles,
CA 90036; kalel@well.com

061 GS0410 David Rubin,

096 RN1110 David Speakman,

096 RN1110 Rich Speakman,

070 REIN1210 Jon Swartz,

071 RN0411 Jefferson Swycaffer,

149 RN0111 Mick Taylor,

143 RN0411 R-Laurraine Tutihasi,

077 REIN1110 Susan Van Schuyver,

078 GS0912 Michael Varbanov,

080 *GS0510 William Voharas,

097 RN0411 Keith Walker,

081 REIN1110 George Wells,

082 RN1110 William Wharton,

0-na special Thomas Whitehead,

083 REIN1210 Rikki Winters,

Letters of Comment, Continued

(continued from p. 24)

The alternate way of pronouncing “sci-fi” is the new insult, skiffy (rhymes with jiffy). I miss the bouncing round robins, too. For some things, like dreams, you don’t want to wait months! And besides, it’s less likely to get lost in a pile of papers.

Lloyd: It’s good to hear from you. I remember having a pen pal; then we completely lost touch. I found her again on Facebook entirely by accident. It was nice to find out that we both still cared about how we were doing. I think that’s the coolest thing about social networking sites. You

discover that you really do still care about the people you were friends with long ago.

This was a fabulous issue. The spotlights were great. I really enjoy the historical vignettes. They’re just enough to be interesting, but not too much to cause the eyes to glaze over. Very cool.

Patsy King’s cartoon on page 20 says, “So many books, so little money.” That is a familiar lament. We can add this to it, as well, with a few dramatic tears: “So little space, and so little time.”

—Ruth R. Davidson

In the Next Issue:

Impressively, after last issue’s plea for submissions, I had to hold a couple of longer pieces for the September issue. Sarah E. Harder and others contribute a piece on etiquette and participation in science fiction and fantasy online communities, discussion groups, and social media. Editor Heath Row interviews Vonda McIntyre, author of *Dreamsnake*, the novelization of *Star Trek II: The Wrath of Khan*, and other books. Jeffrey Redmond offers a fond remembrance of recently deceased sword and sorcery artist Frank Frazetta. And who knows what else could happen? Join the party, people. Submission guidelines are on page 3.

Convention Calendar

The following conventions will occur between this and the next issue of *The Fan*. Not all events can be listed, and con planners should send event listings to the editor for consideration. Please contact organizers before making travel plans.

Califur 6

June 4-6, Irvine, California

Furry fandom

<http://www.califur.com/>

ConCarolinas 2010 (DeepSouthCon 48)

June 4-6, Charlotte, North Carolina

Literary and media science fiction, fantasy, and horror

<http://www.concarolinas.org>

Sci Fi Summer Con Atlanta 2010

June 11-13, Atlanta, Georgia

Science fiction, fantasy, horror, comic books, anime, etc.

<http://www.sfscon.net/>

Wizard World

June 11-13, Philadelphia, Pennsylvania

Comic books and media

<http://www.wizardworld.com/home-pa.html>

Florida Supercon

June 18-20, Miami, Florida

SF, fantasy, comic books, anime, and video games

<http://www.supercon.tv>

DuckKon 19

June 18-20, Naperville, Illinois

Science fiction, science, filking, gaming, etc.

<http://www.duckkon.org/>

Trek Fest XXVI

June 25-26, Riverside, Iowa

Star Trek media and fandom

<http://www.trekfest.com>

CYPHAN

June 25-27, Wheeling, Illinois

SF and fantasy costuming, collectors, and gaming

<http://www.cyphan.com>

Conterpoint 2010/NEFilk 20

June 25-27, Rockville, Maryland

The northeast filk music convention

<http://www.conterpoint.org>

Fourth Street Fantasy Convention

June 25-27, Minneapolis, Minnesota

Fantastic literature

<http://www.4thstreetfantasy.com/2010>

ApolloCon 2010

June 25-27, Houston, Texas

Science fiction, fantasy, and horror

<http://www.apollocon.org/>

Deadly Ink Conference

June 25-27, Parsippany, New Jersey

Mystery and suspense literature

<http://www.deadlyink.com/index.html>

FantaSci 2010

June 26, Chesapeake, Virginia

Science fiction, fantasy, comic books, and anime

<http://www.fantasciconvention.com>

Westercon 63/Conchord 23

July 1-4, Pasadena, California

"The West Coast Science Fantasy Conference"

<http://www.westercon63.org>

CONvergence

July 1-4, Bloomington, Minnesota

Science fiction and fantasy media

<http://convergence-con.org>

Festival Fantazie

July 1-11, Chotěbor, Czech Republic

Science fiction, fantasy, and horror

<http://www.festivalfantazie.cz/ff/en>

InConJunction 30

July 2-4, Indianapolis, Indiana

Science fiction and fantasy

<http://www.inconjunction.org>

Dexcon 13

July 7-11, Morristown, New Jersey

Role-playing gaming

<http://www.dexposure.com/home.html>

Readercon

July 8-11, Burlington, Massachusetts

"The conference on imaginative literature"

<http://www.readercon.org>

GateCon

July 8-11, Vancouver, British Columbia, Canada

StarGate and science fiction media

<http://gatecon.com>

RandomCon

July 9-11, Phoenix, Arizona

Video gaming

<http://randomcon.org>

ConnectiCon

July 9-11, Hartford, Connecticut
A fan-organized, multi-genre convention
<http://www.connecticon.org/>

G-Fest XVII

July 9-11, Rosemont, Illinois
Godzilla media fandom
http://www.g-fan.com/html/gfest_xvii/gfest_xvii.php

Super Megashow and Comic Fest

July 9-11, East Fairfield, New Jersey
Comic books and media
<http://www.supermegashow.com/>

BlobFest

July 9-11, Philadelphia, Pennsylvania
The Blob, B movies, and media
<http://www.thecolonialtheatre.com/blobfest/>

Mythcon 41

July 9-12, Dallas, Texas
Focuses on the Inklings, Oxford literary circle comprising J.R.R. Tolkien, C.S. Lewis, and Charles Williams
<http://www.mythsoc.org/mythcon/41/>

Ancient City Con IV

July 10-11, Jacksonville, Florida
Northeast Florida con for fans of sf, fantasy, and anime
<http://www.ancientcitycon.com/>

Labyrinth of Jareth

July 16-17, Los Angeles, California
Fantasy masquerade ball
<http://www.labyrinthmasquerade.com/>

Journey to Where

July 16-18, Austin, Texas
Space: 1999 relax-a-con
<http://www.JourneyToWhereCon.com>

Polaris 24

July 16-18, Toronto, Ontario, Canada
"Canada's largest annual volunteer-run sf convention"
<http://www.tcon.ca/polaris>

FinnCon

July 16-18, Helsinki, Finland
"Europe's largest science fiction and fantasy event"
<http://2010.finncon.org/en>

TFcon Toronto

July 17-18, Toronto, Ontario, Canada
"Canada's Transformers Collectors Convention"
<http://www.tfcon.ca>

San Diego Comic Con

July 22-25, San Diego, California
Comic books and media
<http://www.comic-con.org/cc/>

Confluence 2010

July 23-25, Pittsburgh, Pennsylvania
The 22nd annual literary science fiction con
<http://www.parsec-sff.org/confluence/index.html>

Constellation 2010

July 24-26, Glasgow, Scotland
Science fiction con supporting charity
<http://www.constellation-events.com>

PulpFest 2010

July 30 to Aug. 1, Columbus, Ohio
Vintage popular fiction
<http://www.pulpfest.com>

Crisiscon

Aug. 6-8, Huntsville, Alabama
Video gaming and amateur video
<http://www.crisiscon.com>

Steel City Con

Aug. 6-8, Monroeville, Pennsylvania
Pittsburgh toy, comic, and childhood collectibles show
<http://www.steelcitycon.com>

Star Wars Celebration V

Aug. 12-15, Orlando, Florida
Official Lucasfilm event produced by fans
<http://www.starwarscelebration.com>

Festival in the Shire

Aug. 13-15, Near Aberystwyth, Wales, UK
"A celebration of all things Tolkien inspired"
<http://www.festivalintheshire.com>

2010 Dum Dum

Aug. 19-22, Hillside, Illinois
Tarzan, John Carter, and Edgar Rice Burroughs
<http://www.panthanpress.com/DumDum2010>

5Pi-Con

Aug. 20-22, Pioneer Valley, Massachusetts
"An event for geeks, nerds, and dorks"
<http://www.pi-con.org/about.php>

Monster-Mania Con

Aug. 20-22, Cherry Hill, New Jersey
Monster movies, media, and horror
<http://www.monstermania.net/>

Official Stargate SG-1 Atlantis Convention 2009

Aug. 27-29, Rosemont, Illinois
Stargate media fandom
<http://www.creationent.com/cal/sgchi.htm>

Au Contraire

Aug. 27-29, Wellington, New Zealand
"The New Zealand National Science Fiction Convention"
<http://www.aucontraire.org.nz>

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.

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.

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 Welcommittee, 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

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.

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? Now is a great time to speak—and step—up.

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 volunteers. You can learn more 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 more. 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. Be sure to include your statement with your notification.

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—especially in our 70th year of activity! We'll be proud to include your name on the ballot.

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?

☐ A PDF of *The Fan* emailed to you ☐ The clubzine printed and mailed to you ☐ Both

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 Bernardino, CA 92404-6403. Please allow at least eight weeks for your first clubzine to arrive. You can also sign up online at <http://n3f.org>.

Send all address corrections
and undeliverable copies to

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

“Science fiction is not predictive; it is descriptive.”—Ursula K. LeGuin