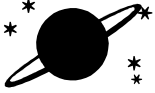


The National Fantasy Fan



Volume 7 Number 4

December 2007



What lies within.

* N3F Officers	3	Treasurer's Report	22*
* Bureaus and Activities	4	Round Robins	23
* * President's Message	5	The MANGAVERSE	24
* * Vignettes from N3F History	6	Web Mistress	24
* A Tale of Post Office Insanity	9	2007 ELECTIONS	25
* * LA Con IV – WorldCon 64 Pt. 3	11	Tightbeam	26
* * Reviews	18	An Author Self Interview:	
* * 2007 Franson Award	20	Jeff Redmond	27
* Bureau and Activity Reports	21	2007 Short Story Contest	30
* * Artist's Bureau	21	N3F Membership Form	31
* * Correspondence Bureau	21	Submission Guidelines	32

The Eye Candy Providers

Lynette Flowers, Cover
 Bernadette "Usagi" Stevens, Pg. 5, 8
 Sarah E. Harder, Pg. 14
 Ruth R. Davidson, Pg. 23

Casey Stevens, Pg 24
 Lee and JJ McFadden, Pg. 29

All else is clipart.

The National Fantasy Fan, Vol. 7 No. 4 December 2007 The Official Organ of the National Fantasy Fan Federation.

* This issue was completed on 12/10/07. The editor for this issue was Ruth R. Davidson. The editor for the next issue is Ruth R. Davidson. Please send your submissions and questions to her or the Editorial Cabal bureau head. ***All opinions herein are those of the writers and do not reflect the opinions of the staff or other members of N3F except where so noted.***

* SUBMISSION DEADLINE FOR THE NEXT ISSUE IS: February 15, 2007. E-mail accepted by arrangement only! This zine is to be published quarterly in March, June, September, and December.

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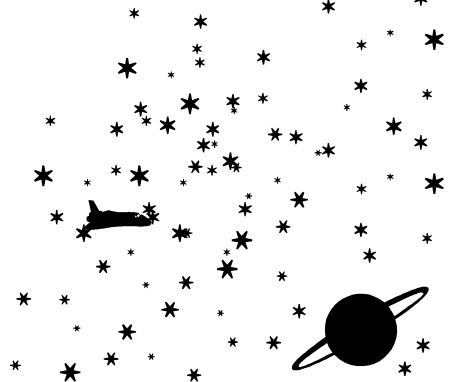
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President's Message

From Janine G. Stinson:

Due to health and personal reasons, I've resigned as N3F president and Editorial Cabal head, effective immediately. I'm not dying, but I do need to scale back a lot on what I do, including fanac.

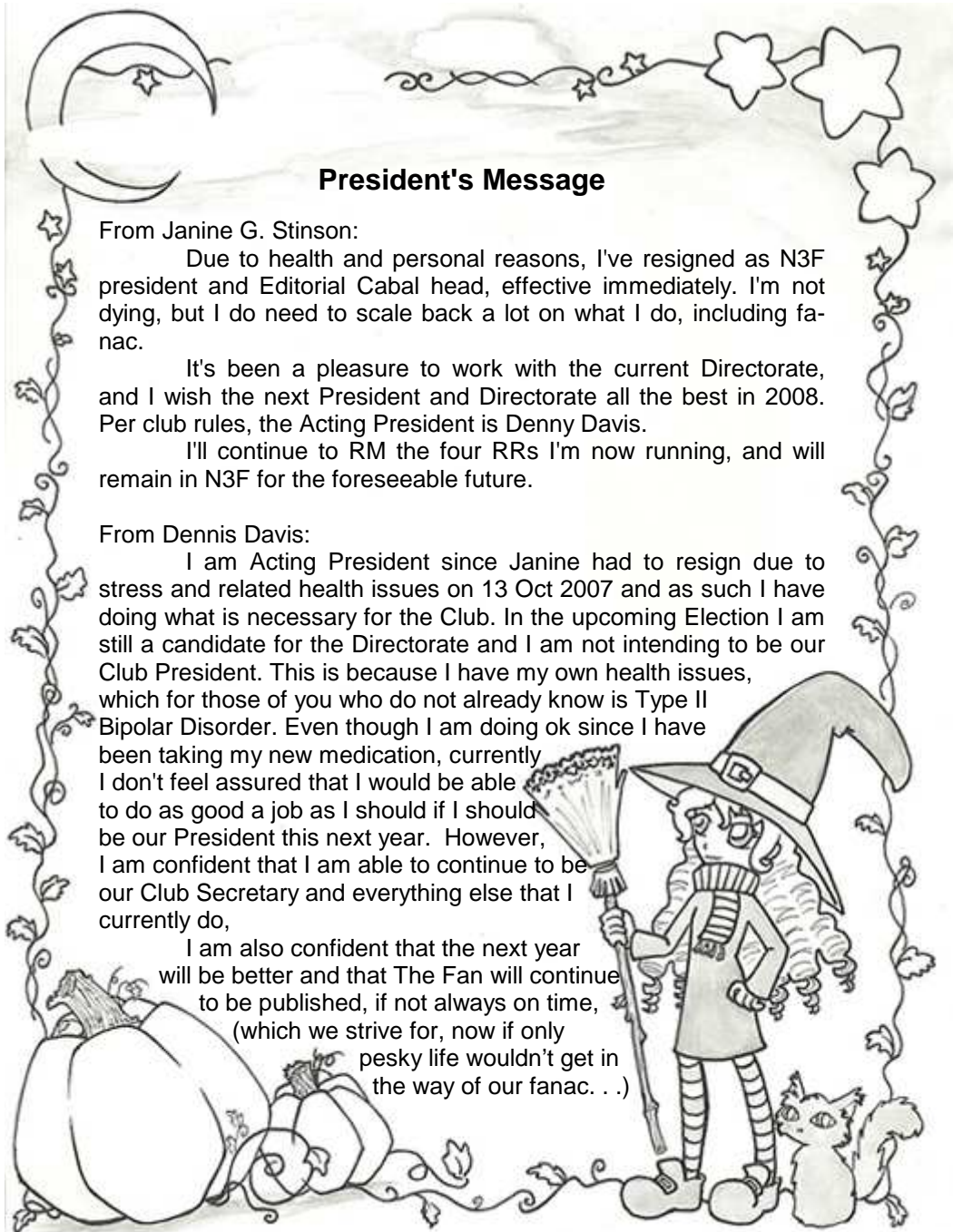
It's been a pleasure to work with the current Directorate, and I wish the next President and Directorate all the best in 2008. Per club rules, the Acting President is Denny Davis.

I'll continue to RM the four RRs I'm now running, and will remain in N3F for the foreseeable future.

From Dennis Davis:

I am Acting President since Janine had to resign due to stress and related health issues on 13 Oct 2007 and as such I have doing what is necessary for the Club. In the upcoming Election I am still a candidate for the Directorate and I am not intending to be our Club President. This is because I have my own health issues, which for those of you who do not already know is Type II Bipolar Disorder. Even though I am doing ok since I have been taking my new medication, currently I don't feel assured that I would be able to do as good a job as I should if I should be our President this next year. However, I am confident that I am able to continue to be our Club Secretary and everything else that I currently do,

I am also confident that the next year will be better and that The Fan will continue to be published, if not always on time, (which we strive for, now if only pesky life wouldn't get in the way of our fanac. . .)



VIGNETTES FROM N3F HISTORY

By Jon D. Swartz, N3F Historian

The Fandbooks

A series of three booklets (called Fandbooks) -- *A Key to the Terminology of Science-Fiction Fandom*, *The Amateur Press Associations in S-F Fandom*, and *Some Historical Facts About S-F Fandom* -- were produced by the N3F in 1962.

Fandbook No. 1
by Don Franson

The first booklet was “a short guide to the esoteric slanguage (sic) of the fan field.” *A Key to the Terminology of Science-Fiction Fandom* was an earlier and shorter version of “A Glossary of Fannish Terms” that appears in our current *New Member Handbook*. The original Fandbook is available on the Internet.

Fandbook No. 2
by Bob Lichtman

This small chapbook was written by Robert (Bob) Lichtman. *The Amateur Press Associations in Science Fiction Fandom* was exactly what the title says: a study and survey of the importance and influence of amateur press associations (apas) in and on fandom.

Fandbook No. 3
by Don Franson

Some Historical Facts about S-F Fandom, the main subject of this vignette, was probably the most useful of the three Fandbooks at the time of their publication. It was full of information of

interest to fans -- divided into sections titled International Fantasy Awards, Hugo Awards, TAFF Elections and Crossings, Worldcons, Westercons, Eastern Science Fiction Association (ESFA) Open Meetings, Lunacons, Officers of N3F, and Important Fan Awards.

The International Fantasy Awards, considered by many to be the direct forerunners of the Hugo Awards, were covered first. These awards were begun in 1951, and awards were made until 1957. The first winners were *Earth Abides* by George R. Stewart (Fiction) and *The Conquest of Space* by Willy Ley and Chesley Bonestell (Non-Fiction).

The Hugo Awards from 1953 to 1962 were listed next. The first Hugo for Best Novel was awarded to Alfred Bester for *The Demolished Man*. A special Hugo (#1 Fan Personality) was awarded to Forrest J Ackerman, lifetime member of N3F.

The Trans-Atlantic Fan Fund (TAFF) Elections from 1954 to 1962 and the Trans-Atlantic Crossings from 1949 to 1962 were the subject of the next section. The 1954 TAFF winner was A. Vincent Clarke (who was not able to make the trip), and Ted Carnell was the first person to cross the Atlantic with the aid of fan funds (Big Pond Fund). Carnell traveled to Cincinnati to attend the 1949 Cinventon.

The next section of the booklet listed all the Worldcons -- from the 1st in 1939 (Nycon/New York) to the 21st in 1963 (Discon/Washington, D.C.). In addition to the cities, dates, and convention names, data on hotels where the cons

were held, the estimated number of people who attended, the con chairmen, and the guests of honor also were provided.

The following three pages contained similar data on Westercons (from 1948 to 1963), Eastern Science Fiction Association Open Meetings (from 1948 to 1962), and Lunacons (from 1957 to 1963). The next three pages listed N3F officers – Presidents, Vice-Presidents, Secretary-Treasurers, Directorate Chairmen, and Directors -- from 1941 to 1962.

The final part of the booklet listed recipients of some fan awards given out in the late 1950s and early 1960s: the E. Everett Evans Memorial Award (Big Heart Award), the Ralph Holland Memorial Award, the Kaymar Award, the Invisible Little Man Award, and the Evans-Freehafer Award. Several N3F members were winners of these awards.

The inside back cover carried an ad for the first two Fandbooks, giving their cost (20¢ each), and the mailing address for ordering them.

Credit for compiling these “historical facts about science-fiction fandom” was given to the National Fantasy Fan Federation’s Information Bureau. It was stated that the information provided in this Fandbook was “to answer questions frequently asked during the Bureau’s first year of existence.”

Don Franson [1916-2002] was a longtime SF fan who, with Howard DeVore, wrote several editions of *A History of the Hugo, Nebula and International Fantasy Awards* -- the 1998 edition with the slightly different title of *Hugo, Nebula, and World Fantasy Awards*. Donald Lewis Franson was active in the N3F for years. At

one time or another, he was an N3F directorate member, president, club historian, and editor of the *Trash Barrel*, a club fanzine. He also headed up some of the club’s bureaus. In both 1995 and 1998 he won the N3F’s President’s Award (later renamed The Franson Award in his honor), and in 1966 he received the club’s Kaymar Award. The September 2002 issue of *The Fan* was a “Don Franson Memorial Issue.”

Bob Lichtman began his fannish activity in 1958 with his first fanzine, *Psi-Phi*. In 1963/1964 he published six issues of *Frap*; and, since 1983, he’s been publishing *Trap Door*. He served as editor of fanthologies for the years 1992, 1993, and 1994, and made editorial suggestions on others. In 1998 he published *Fanorama*, a 100-page collection of the late Walt Willis’s fan columns in *Nebula*, a SF prozine published in Scotland in the 1950s. Over the years Lichtman has been a member of N3F, LASFS, IPSO, the Cult, SAPS, CRAP, GDA, and other SF clubs and apas. Lichtman won FAAN Awards as Fan Face #1 (2000) and Best Letterhack (2001). He is married to Carol Carr, the widow of Terry Carr.

Lin Carter’s (In)Famous Statement

In the late 1960s and early 1970s it was widely reported in science fiction (SF) fandom that a person joined the N3F for about a year and then got out. Why? Because the club had nothing to offer beyond that first year! Current members of N3F bridle when they hear this and wonder where such a spurious statement came from.

The blame falls squarely on SF/fantasy personality Lin Carter. From April 1966 through May 1968 Carter wrote a series of articles on vari-

ous aspects of SF fandom in *Worlds of If*. In the June 1967 issue of this SF prozine appeared his "The N3F and Others," a brief article on the history of fan clubs in the United States. Carter was a former NFFF (N3F) member, and the section on the club was quite factual (and even could be described as complimentary) until he made the following statement:

"I suggest you stay in the NFFF for no longer than a year, for the valuable 'introduction to fandom' material I've described above is about all you'll really get for your membership. Unhappily, Damon Knight's dream of a central fan organization never got off the ground. The NFFF never actually *did anything* in fandom. It just sits there, big and old and full of members, but never does much."

Conclusion

Despite what Carter wrote in 1967, the N3F has proved to be a stable and enduring national SF organization for the past 60+ years. Current activities of the club include its quarterly fanzine, *The National Fantasy Fan*, an annual short story contest, the Neffy Awards (annual awards presented in a variety of categories), and 25 different bureaus/activities (including N'APA) participated in by the membership. A current member of N3F can pick from these and many other club activities. In particular, there are always publishing opportunities for those who like to draw and write.

Lin Carter (1930-1988)

SF personality Linwood Vrooman Carter began his fannish activities as a writer of LoCs to science fiction magazines. He became a professional author in 1957 with a story in *F&SF*,

"Masters of the Metropolis" (written in collaboration with Randall Garrett). Carter's professional writing was mainly in the field of heroic fantasy, where he created the character of Thongor the Barbarian and collaborated with L. Sprague de Camp on the revival of Robert E. Howard's Conan the Barbarian. Carter was the force behind Ballantine's Adult Fantasy series (1969-1972); and, also beginning in the late 1960s, he edited more than a dozen SF/fantasy anthologies and collections.



A Tale of Post Office Insanity

A piece of conversation via email between Jack Robins and Ruth R. Davidson

Back in July of 2007 Jack had posted on the N3F yahoo group that he was getting rid of his E. E. Doc Smith books. I was the lucky gal who nabbed them! Of course, it turned out not to be as simple a thing to do as one had originally supposed. . .

From Jack Robins:

Ruth, You will never believe this even if you experienced it for yourself.

I had the package all packed up and went to the Post Office this afternoon to mail it. It so happens I had picked up an empty carton from a store. It showed pretty pictures of bottles of Beringer Zinfidel on the outside, but I thought nothing of it. I filled the package up with the paperbacks, cut the sides down and taped it all up to make it a neat but tight package. I thunked the package on the counter of the Post Office telling the clerk that it only contained books. I've sent such packages before without any problems. But this time the clerk said, "We can't accept this."

"But it only has books," I said. In fact, I had books written all over the mailing sheet.

"It's in a package that held liquor," she told me. "We are not allowed to accept any packages that held liquor or tobacco."

"But all it has are books," I insisted, "I have books written all over the package."

She refused to let me mail the package. So I had to leave. I took a picture of the package and will try to send it to you. It will have to be to an address that accepts photos. Apparently our club e-mail does not.

Anyway, I went looking for other cartons to put the paperbacks in. I wondered why

the Post Office Bureaucracy (did I spell it right?) refuses to allow packages with pictures of wine or liquor on the outside. Is it because they are afraid that the sight of such pictures would make post office employees thirsty and they would perhaps drink on the job? And would packages that had held tobacco remind the clerks that they ought to take time off for a smoke? I can't visualize how traces, if any, of liquor would influence our paperbacks in any way, can you? Could the books get drunk or would even traces of alcohol, if any, make you drunk?

So I went into Publix (our local food superstore) and picked up an empty carton. It had Charmin tissue labeled on the outside. Surely the Post Office would accept a Charmin tissue box, or would the authorities be afraid that it would encourage the clerks to take an extra bathroom break. However, the package was a little too big (it had held mega-tissues).

Then I went to another store and I managed to find a suitable box that had Weight Watchers on the outside. This certainly had to be acceptable since everyone wants to lose weight.

So I will repack the books and try the post office again at the next opportunity.

From Ruth R. Davidson:

Wow. Just. . . wow. I have never heard of such thing. That is totally LoC worthy. . . *boggled*

From Jack Robins:

Friday, the 13th, afternoon. Continua-

tion of the E.E.Smith Saga. (Perhaps we should submit all the correspondence to Tightbeam or whatever).

Last night I repacked the books in my Weight Watchers box. There was a lot of empty space so I threw in a bunch of Jack Vance paperbacks. I love everything Jack Vance wrote, his novels are all so different, so that when I came across some that had no covers, I had purchased them anyway and enjoyed them just the same. You will find such coverless paperbacks in the box. To fill up space I even pushed in some cassette tapes of operas and things. I sealed and addressed the package and brought it to the post office about an hour ago. The clerk (a different one this time) acknowledged the package and accepted it.

Last week I had sent out a book (returning it to Writer's Digest). It was a single book, tightly wrapped. You could see it could be nothing more than a book. I don't think I could have put a pencil in the package that would not have shown up as a bulge. But the clerk asked, "Do you have any liquid or cigarettes in this package?" I said, "No. It is only a book." "Do you have any written material in it?" I replied, "No. All correspondence was by phone." Finally she accepted it. Evidently people have to go by rote and any deviation, to them, would be disastrous.

I sent the package by book rate, which is relatively inexpensive. Someone told me that books at book rate are not sent by the regular truck and plane route. The post office uses something called, "Pony Express." At night they put the books in a carriage driven by a mule or a robot with instructions to head for California. So the trip from Florida to California by this method could take a month. I hope my informant was wrong.

You offered to pay for the postage. I

say NO. I do not charge my friends and I regard all Neffers as friends. Besides, the book rate IS very reasonable.

So after the clerk took the package, I sent the following mental message to the books: "I am sorry to say goodbye. You have given me many hours of joy and pleasure over the years. But having reached the age of 88, I have had to think of what would happen to you. What would my kids do to you once I am gone. To think that they might toss you into the trash would devastate me. So I advertised in the N3F group site for someone to give you the love and care that I have. The Davidsons answered. They are a nice couple. So I am giving you books into their hands with the hope that you will give them as much joy and pleasure as you have given me. So, Goodbye! May you have a long life."

The end of this saga will occur after you have received the books and what you think about them once you've looked at them.

From Ruth R. Davidson

Heya Jack, I thought you'd like to know that I got your package! I appreciate all the extras in it. I thought it vaguely ironic that I got relaxation tape since I've been under stress lately. Hmm. . .

Hazel, my four year daughter, wanted to help me unpack it. She had asked me what it was, and I told her that a friend sent me some really cool books. Ohhh, this enthused her greatly. So I let her help.

She has now attached herself greatly to one of the copies of The Skylark of Space. She lays on her back with her arms in the air, one knee up with her other ankle resting on the upright knee, "reading" it. In fact, I've had to confiscate it once because she was too busy

reading to clean up her room! Ahhhh, a fan in the making. *wink smile*

I've already started reading it myself. Hazel has asked me what it's about, and only told her that it's about a dude in space. Then she asked, "what happens?" I said we'll have to find it, so I really gotta get to reading, though my biology 10 homework frequently keeps me

away from the fannish goodness. *sadness*

Thanks again for the library treasures!

The books are now happily on my bookshelf, (okay my husband's bookshelf) being enjoyed by me and my text sponge of a husband. I've even written a review of the Skylark of Space featured in thish.

L.A.Con IV -- Worldcon 64 *The Third and Final Part.* (*waves little flag* Yay.)

by Taras Wolansky

{ The Future Isn't What It Used to Be }

Also Saturday afternoon, "The Future We Didn't Expect" was discussed by SF writers Vernor Vinge, Larry Niven, and Connie Willis; moderated by Mark L. Van Name, a technical writer and occasional SF author. Willis' physics prof husband, Courtney Willis, was also present.

Speaking of an unexpected future, "what's become of the space program", Vinge asked rhetorically. Niven missed something the comics had promised: "the Buck Rogers flying belt was a perfect design." Even when they got something right, said Connie Willis, 1950s SF writers assumed changes would be universal -- "society-wide or world-wide". Instead, we have "niche change"; like the Segway personal transportation device, in use in particular situations but not generally adopted.

In a lot of earlier SF, including his own, said Niven, the world of the future continues to have problems with the Soviet Union. Which was "brought down by a science fiction story written at Larry Niven's house": that is, the prospect that strategic defense would make ICBM attacks unreliable. Getting the timing right is the problem, said Vinge. In the 1950s

many SF writers predicted the Soviet Union would fail -- by 1960! The threat of Mutual Assured Destruction was ten thousand times as grave as nuclear terrorism today, he continued. Someday we may look back and see this as an unusually peaceful time.

1950s SF also assumed you could have technological change without societal change, said Connie Willis, giving Robert Heinlein's classic young adult novels as her example. (An arguable point: in *The Star Beast* (1954), for one, the teenage protagonist's dominant girlfriend has divorced her parents and lives independently.)

Though the panel's theme was how the future did not match SF's predictions, that didn't stop moderator Van Name from asking for more. Niven: "I predict atomic power!" (Laughter.) France has gone nuclear, he continued more soberly, and preventing global warming may require it. "I predict the collapse of the publishing industry!" Everything will be available online. "Writers will have to survive by finding patrons -- I pick Bill Gates!" (Laughter.)

"Who would have thought we wouldn't have weather control by now," said Connie Willis, or a cure for the common cold? Drifting

a little off topic, she explained she was writing a modest essay on the near future for a women's magazine. And having difficulty hitting the right intellectual level for the magazine's readers: "No wonder science fiction is a niche literature - these people are morons!"

Vinge predicted drugs to improve memory, and said "issues of reproductive style" -- that is, cloning -- could become more important. Niven, on flying cars: "Don't each of you know people who you don't want to have flying cars!"

The first use of a new technology? "Commit a crime with it," said Connie Willis. "And make porn with it!" added Van Name. From various technological and societal trends, "it begins to look like privacy was a passing fad," said Niven._

{ Acolytes of the Mutant Enemy }

Early Saturday evening, "Crafting the Whedon-Verse" presented a distinguished trio of people who worked on Joss Whedon's TV shows: writer-producers Jane Espenson and Tim Minear, and Emmy-winning visual effects supervisor Loni Peristere.

When the TV show, *Angel*, split off from *Buffy the Vampire Slayer*, Minear went with it. But in terms of getting Joss Whedon's attention, it was still "Buffy, Buffy, Buffy!", Minear complained with mock petulance. Nonetheless, he learned more in two years with Whedon than in the previous ten in the business.

Espenson was already a fan of Whedon's before she ever met him. A spec script for *NYPD Blue* earned her a "pre-meeting" with Whedon's people -- "Josslings", Minear called

them.

As the first season of *Buffy* was being made, "I was a little bit of a stalker," said Peristere. As a visual effects person, he "couldn't stand the way vampires turned to dust" when they were staked. He eventually got the chance to do it to his own satisfaction, and came up with a neat pseudo-scientific explanation for it as well.

Soon after learning *Buffy* co-star Nicholas Brendon ("Xander") has a twin brother, who often worked as his double, Espenson pitched a story idea that made use of this. But Whedon wasn't interested -- until a later season when the character had developed to the right emotional stage. (The story illustrated the conflict between the gauche and inept teenager Xander had once been, and the competent, successful adult he had become.) "Like a cat bringing dead rats", writers often brought Whedon stories he rejected, because they presented a neat magical idea, and nothing more.

It often seemed Whedon had things planned out years in advance but, Espenson said, that was mostly because he had the talent to make it look that way, when he was actually taking advantage of accidental opportunities. Everything that happened on *Buffy* was Joss, added Minear. The rumors about him being forced by the network to make changes weren't true.

Whedon had a more difficult time with his later show, *Firefly*, on Fox. The network expected it to be a funny show, Minear said. It was canceled after twelve episodes (of fourteen) were aired. Why didn't he take the show elsewhere, an audience member asked. Espenson and Minear explained in tandem that networks buy the show first, then decide -- but

they own it! The current buzzword is "promotable", said Espenson, as in: they "can't see the billboards."

The panelists discussed influences on their writing. Espenson said she pulled from movies, not TV shows. For *Firefly*, it was specifically Western movies, said Minear: *The Searchers*, *Seven Brides for Seven Brothers*, *The Wild Bunch*, etc. (Which may give the reader a hint of the show's widely varying tone.)

On the subject of the cancellation of *Firefly*, an audience member noted that the number of viewers required for "success" seems to be getting smaller. Minear agreed that every episode of *Firefly* got more viewers than any episode of *Buffy*; but different venues have different expectations.

TV writers must always keep practicalities in mind. You try to "give a little something for everybody," said Espenson. That is, give all the series regulars something to do every week. On the other hand, sometimes actors are unavailable, or pregnant, said Minear, and you have to work around them. (An episode of *Buffy* in which she becomes invisible comes to mind.)

The shows are gone, but they continue to influence the people who made them. Working on *Battlestar Galactica*, Peristere would often reflect, "what would the Mutant Enemy group think about this?" (Mutant Enemy is Joss Whedon's production company.) Espenson said she had similar thoughts, writing for the same show.

{ Mildly Annoyed Scientists }

Early Sunday afternoon, "Whatever Happened to the 'Science' in Science Fiction?"

was discussed by hard SF writers Greg Bear and Larry Niven; physicist Gregory Benford, who said "I write SF on the side"; Robert Gounley of NASA, who has worked on several deep space missions; moderated by scientist and writer James Killus.

The image of the scientist has improved over the last twenty years, said Bear. On the hit TV shows, *Numbers* and *House*, the science may not make sense, but the "geeks" are cool! On *Numbers*, the "math often makes sense," Killus demurred, though it's "shoehorned into the story." In pop culture today, he noted, scientists are typically involved in forensics. Later, an audience member added that on *Stargate: Atlantis*, "one of the main characters is a so-called physicist".

Asked for an example of the kind of SF story he'd like to see, Benford suggested that to investigate the ecology of a "subterranean Mars ... implies you need a manned mission." He suggested the use of nuclear engines for a relatively quick trip; back in the 1960s the NERVA rocket was run for 100 hours in test, the Soviet equivalent for 1000 hours.

Several panelists thought a Mars mission would need artificial (centrifugal) gravity: two spacecraft with independent life support systems, rotating at opposite ends of a tether. Though Gounley saw problems with mid-course correction with such a system.

The hardest science fiction story of the last ten years, boasted Bear, was his *Darwin's Radio* (1999). When he wrote it, there were only ten articles on human endogenes; now there are thousands. But the Hugo Award committee didn't know the science was real, and didn't include the book in the Hugo nominations. (N.B.: To the best of my knowledge

Hugo nominees are selected by ballots submitted by members of that year's World Science Fiction Convention. Also, I've heard biologists take strong exception to the science in Bear's novel.)

One of the panelists joked, Isaac Asimov's death "took out biology and chemistry", as far as hard SF is concerned. Bear: "And whose fault was that -- biology!"

From the floor, it was suggested readers were abandoning hard SF for fantasy and space opera because hard SF was presenting depressing futures -- especially in the work of Greg Benford. Bear: "Well, he is a depressing guy!" Benford admitted that in some of his books humans are "rats in the walls" of a galaxy ruled by machine intelligences, and that "the whole tone of science fiction is dark." But other panelists thought "rats in the walls" was actually an optimistic view; and SF had presented depressing future scenarios before, like Arthur C. Clarke's *Childhood's End* (1953) and Nevil Shute's *On the Beach* (1957).

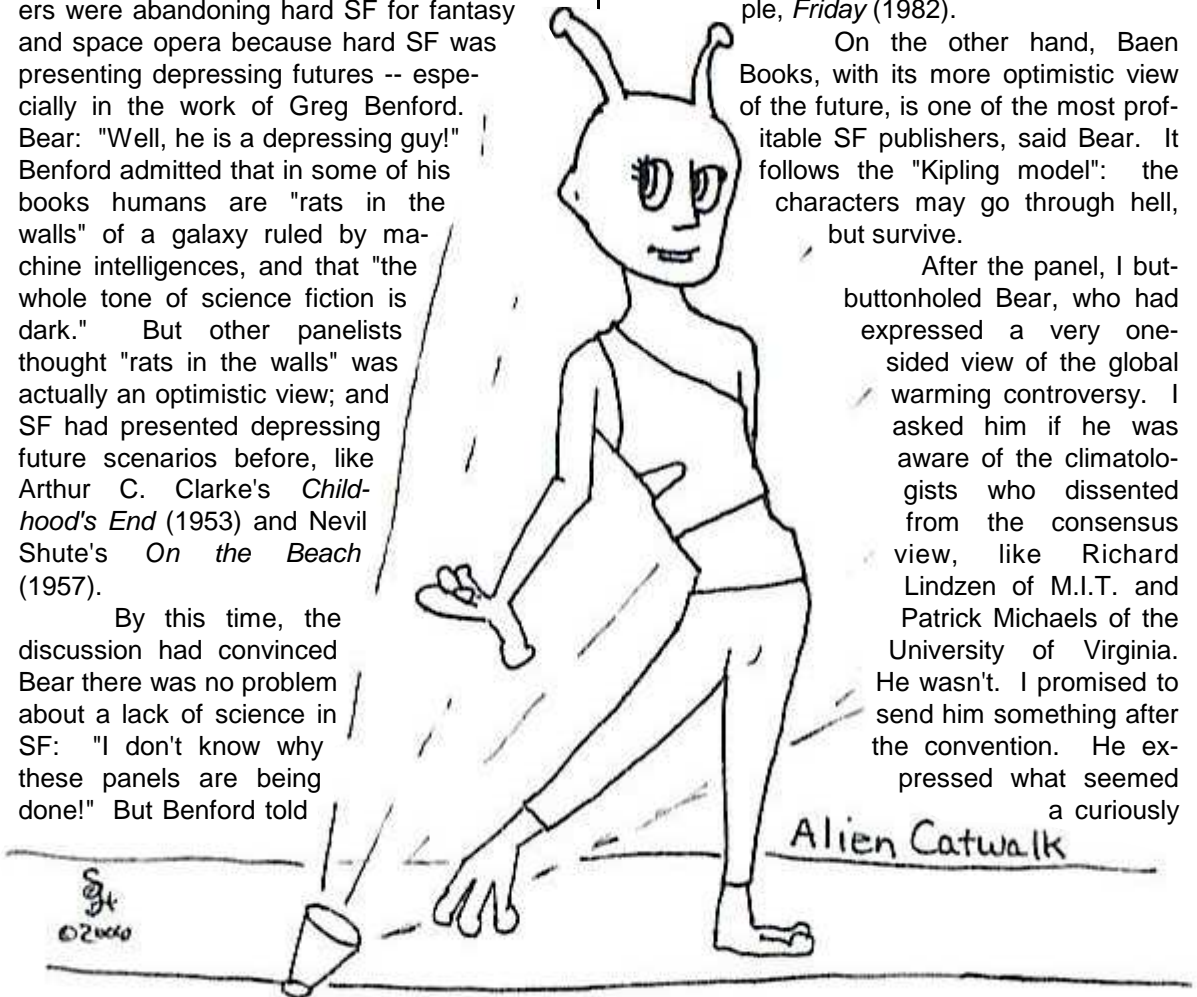
By this time, the discussion had convinced Bear there was no problem about a lack of science in SF: "I don't know why these panels are being done!" But Benford told

of discussing a SciFi Channel proposal for a regular weekly series of hard SF movies, with editor Martin Greenberg: "Marty, what do we do the third week?"

The optimistic, (John W.) Campbellian future of galactic colonization had, by the 1980s, been replaced by a new consensus future, of a ruling elite and hapless masses, said Killus. We see this even in the later work of a Campbell author like Robert Heinlein; for example, *Friday* (1982).

On the other hand, Baen Books, with its more optimistic view of the future, is one of the most profitable SF publishers, said Bear. It follows the "Kipling model": the characters may go through hell, but survive.

After the panel, I buttonholed Bear, who had expressed a very one-sided view of the global warming controversy. I asked him if he was aware of the climatologists who dissented from the consensus view, like Richard Lindzen of M.I.T. and Patrick Michaels of the University of Virginia. He wasn't. I promised to send him something after the convention. He expressed what seemed a curiously



cynical view of the matter, as if he regarded human-caused global warming as a useful political weapon, and didn't particularly care if it was true or not.

{ Maybe We Won't Need Gills After All }

Also Sunday afternoon, "Holding Back the Tide" (of melted ice due to global warming) gave us authors Jerry Pournelle and Don Sakers, who mostly listened. Before the panel got formally under way, I heard Pournelle greet Sakers with the words: "Do I know you from anywhere?"

Reflecting on his long career, and perhaps indulging in a little sour grapes, Pournelle called the Hugo and Nebula Awards "the Special Olympics of literature." "Best sellers will get you through a time of no Hugos better than Hugos will get you through a time of no best sellers," he giped. Speaking of best sellers, around the time visual effects innovator John Dykstra was winning an Oscar for his work on the original *Star Wars*, Pournelle said, he also tried to do a film adaptation of Niven and Pournelle's 1974 novel, *The Mote in God's Eye*, but nothing came of it.

Pournelle addressed the official topic of the panel. Arctic ice is *floating*, he said, so even if it melts it won't affect the sea level; while in Greenland most of the water would collect in a lake. Dikes to hold back the seas: "How did that work for you" in New Orleans, he asked puckishly. Nonetheless, the Dutch have made it work.

Human-caused global warming is "no longer a scientific question" for many people, Pournelle said, but rather a quasi-religious belief. Real science demands that all questions

be, in some way, unsettled -- not that you would necessarily expect to see a challenge to Newton's laws of motion.

Which naturally led to Norman L. Dean and the Dean Drive, championed by *Astounding* editor John W. Campbell in the late 1950's, which did indeed challenge Newton's laws of motion. Pournelle, who was working for a major aerospace company at the time, went looking for the device with a \$500,000 letter of credit in his pocket (the equivalent of over \$3 million today). He was authorized to sign it over to Dean, if Dean could convince him and another company scientist the device worked. But Dean demanded a million dollars just to show the device, and nothing came of it.

Was Dean a fraud or a crackpot, I asked from the floor. Pournelle said he still doesn't know. Only a handful of people ever saw the device in operation. John W. Campbell claimed he felt it push against his hand; G. Harry Stine tested it on a bathroom scale. But such effects are too easily faked, or caused by vibration.

Not that scientific mavericks should be ignored. The problem with scientific journals, said Pournelle, is that peer review naturally tends to let through only what agrees with the prior consensus of the peers. For example, Dr. Peter Duesberg, who believes AIDS is not caused by the HIV virus, still has his job as a professor, but no research funding. Pournelle thinks Duesberg is a crackpot, but given the size of the stakes it may still be worth it to give him the \$4 million he needs to settle the question.

Returning to the subject of anthropogenic global warming, Pournelle said almost all of the support for the theory consists of com-

puter models, but the data we have don't agree with the models. For example, if you run the models from 1900 to 2000, they fail to "postdict" what we know really happened to climate during the 20th century. Yet we're supposed to take their ability to predict the next 100 years on faith.

Climate history ranges from dairy farms in Greenland during the Medieval Warm Period from 800 to 1300, to skating on the Zuider Zee during the Maunder Minimum, ca. 1700, when people thought sunspots were a myth. More recently, climate changes during the 20th century created a scientific consensus in the 1970's, that an ice age was rapidly approaching; though he later added that this consensus was not as strong as the current one.

The bottom line: we should find out if the theory is true or not, before we spend hundreds of billions of dollars.

Pournelle was asked about Gregory Benford's proposal to inject clay particles into the stratosphere, to reduce the solar heating of the atmosphere. First, "paint the roofs white!" Pournelle said. In a similar vein, the CO₂ emitted by John Kerry's SUV is "balanced" by his oyster shell driveway, one-and-a-half miles long and forty feet wide. Or we could seed nutrient-poor parts of the ocean with iron, so that plankton would sequester more CO₂ in their shells, which would fall to the ocean floor as they died, and eventually end up subducted into the Earth's crust.

From the audience, a scientist who said he works in the field informed us that hydrogen fusion still has huge technical problems to overcome. However, Pournelle saw no reason we couldn't imitate countries like Japan and France, both depending on nuclear fission

for approximately 80% of their electrical power.

Pournelle summed up with a list of things he fears *more* than global warming. First, volcanic eruptions, especially at Mt. Rainier or Yellowstone: Pournelle noted that the "year without a summer" in Europe, caused by the 1815 eruption of Mt. Tambora half the world away, led to Mary Shelley writing *Frankenstein*. Second, we don't understand the sun very well; a 10% variation in its output would be devastating. Third, Earth-crossing asteroids: "Statistically, we're doomed." While we're tracking more of them, we still have no defense against one heading our way.

{ Miscellanea }

In between program items, I wandered the exhibit area of the main hall, that is, Cadet Central. Coming in through the main entrance, the first thing to greet the eye was a display of movie robots, presented by www.the-robotman.com. Among them were large-size models of Jessica Rabbit, Gort (from *The Day the Earth Stood Still*), R2D2 and C3PO. But the star of the show was unquestionably Robbie from *Forbidden Planet*, with radars rotating and speaker lighting up in time with choice excerpts from "his" dialogue.

"The Art and Artistry of Hollywood's Illustrators and Matte Artists" was, it appeared, presented by their union: viewers were referred to www.local1790.org. It consisted of panel after panel of conceptual art for movies, forgotten movies, movies never made, etc. There were significant quantities of material from *The Corpse Bride*, *Blade III*, *Charlie and the Chocolate Factory*, *Constantine*, etc. Most of the work was technological or action-oriented; perhaps as a result, I noticed virtually no women

artists.

Another big display was of photos from the 1972 L.A. Con. There was a laughably young Harlan Ellison, smoking a pipe, and a not-so-young Theodore Sturgeon, looking dissipated. Today, Robert Silverberg is perhaps the most distinguished looking man in SF; but in 1972 he was a greasy long-hair with garishly striped pants. Then there's a fellow, holding a Hugo Award, unrecognizable under a bushy, dark beard: Larry Niven.

There were also pictures from the 1972 Masquerade. In that less politically correct era, several presentations involved topless young women. In one case, I'm not sure exactly what was being depicted, perhaps a Greek goddess, but the costume consisted of a cup: held by an attractive blonde wearing nothing at all. Before my time, alas.

By contrast, the 2006 art show featured at least one work displaying completely explicit *male* nudity. There was a little girl walking around the hall, which made me uneasy. I wondered if she would recognize what was being depicted.

The Libertarian Futurist Society's Prometheus Awards were, as usual, in a small room way out there somewhere. There were about two dozen people. Ken MacLeod won for his novel, *Learning the World*. Noting this was MacLeod's fourth award, Patrick Nielsen-Hayden accepted it for him. For some reason, he felt he had to make a speech of his own; his words ran together as if he were reading as fast as he could. After that he read MacLeod's (rather more interesting) remarks.

A special Prometheus Award went to the movie, *Serenity*, written and directed by Joss Whedon. His reaction, transmitted to the audience: "Cool!" The Hall of Fame award

went to the graphic novel, *V for Vendetta*, written by Alan Moore and illustrated by David Lloyd. Who was actually there to accept his award. Lloyd said he was "extremely honored". He had received only two awards before, in France and Sweden, and neither of those addressed the theme of the book, which was that freedom is a goal in itself.

I took lots of notes during the Hugo Awards, Saturday night but, jotted down in the dark, they turned out to be mostly illegible. Unquestionably the low point of the ceremony -- in fact, the low point of all Hugo Award ceremonies ever -- was when Harlan Ellison, impersonating an oversized infant, swallowing the mike, etc., thought it would be funny to grope Connie Willis. She was visibly shocked and offended.

The Con Suite was a chain of nine rooms, including two larger ones. It reminded me of Heinlein's "Crooked House". Going from one room to the next, it was possible to become disoriented: "Wasn't there more food in this room, a minute ago?"

{Publications}

The convention publications were well done. The pocket program, that is, Space Cadet Operations Manual, included a prefix on each item's room assignment to indicate which building the room was in, an idea I've promoted for years. It was supplemented by a daily program grid, crammed with as much information as could be squeezed into one sheet, two sides. The souvenir program did a great job of presenting James Gurney's work, with a full-color portfolio and fold-out cover, mostly concerning "Dinotopia". And it seems to have a better than usual collection of articles, which I hope to find time to read someday.

REVIEWS

Jon D. Swartz, Reviews Editor

The Skylark of Space by E. E. Smith, Ph.D.
Providence Rhode Island: Buffalo Book Co.,
1946. [reprinted as a paperback by Pyramid
Books]

The *Skylark of Space*, written by E. E. "Doc" Smith, by far is the best classic science fiction I have ever read. A Neffer buddy of mine was getting rid of some of his old books and wanted these to go to someone who would appreciate them. I had heard nothing but good things about Smith's writing. I then approached Robert, my husband, about obtaining them. He was incredibly enthused at the prospect and knew immediately that this was a gold mine of classic science fiction.

The story is about two friends, Richard Seaton - a renowned scientist, and Martin Crane - a wealthy inventor. Seaton discovers a new energy source, without using fission or fusion, entirely by accident. The two embark on the creation of the *Skylark*, the first spaceship. However, they are hit with a snag as DuQuesne, a scientist Seaton used to work with, wants to be the one to get the glory for such a fantastic scientific advancement.

With much subterfuge DuQuesne flies off with Seaton's fiance, Dorothy Vaneman - a witty woman who supports Seaton -- in his own spaceship. With them is another man, and a woman named Peggy Seaton and Crane fly off after them in the *Skylark*, and embark on a great adventure, where along the way Crane finds the love of his life.

A few things that I found interesting about this book is that there are some things the author takes for granted that people would know. For example, Crane and Seaton had a

trusted friend, who was head of a metal company and had created the hull of the *Skylark*. It was mentioned that the workers worked for said friend for many many years, thereby indicating that they were loyal and trustworthy people who would keep their mouths shut. These days you wouldn't get that kind of loyalty from employees.

The men and women always acted honorably, sleeping in separate rooms even when it was hard and they just wanted to be together during such trials. There were embraces, kisses, and holding each other tight; but it never ventured into russian hands and roman fingers. In fact, after the wedding there was no mention of the wedding night.

When Crane and Peggy fell in love and voiced it, it was immediately known that they were going to get married. I suppose that back in the day once you say I love you, you were as good as engaged. Mayhaps such words weren't taken so lightly.

Smith's writing style was neat, I really liked it. He told us about the personalities of the main characters first, and then he showed us. I really like that idea. You get a feel of what to expect from the characters in the story -- thus their actions were affirming what you already knew.

The dialogue was witty, the characters three dimensional. They weren't simply moving from one event to the next. What they said and did actually mattered. There was growth.

This is the kind of interesting, subtle science fiction work that I would have preferred to read in high school.

-Reviewed by Ruth R. Davidson

Lisey's Story: A Novel by Stephen King
New York: Pocket Books, 2007

King usually writes long novels, and this is a very long one. Unfortunately, the first 300 or so pages serve only to set up the last 300 or so. Most readers will not complain, since more King generally is considered to be better than less King, but I think many of his books could use some editing (i.e., shortening). King wrote, rather defensively, in his Author's Statement at the end of this book, that he used an editor on this book – one who did yeoman work – despite what critics have written in the past. That may be so, but I suspect editors who criticize his work in any substantive fashion (i.e., significant shortening) wouldn't be working on his books very long. All of his books make best seller lists as soon as they are published, even the ones that are bylined Richard Bachman, his well-known pseudonym.

Lisey's Story tells of Lisey Landon, widow of the celebrated and best-selling novelist, Scott Landon. Two years after his death, Lisey discovers, one by one, her husband's many secrets. While the book's plot is quite complicated, the novel is essentially a simple love story with some fantasy elements. Although he denies it, there appears to be a lot of Stephen King in his depiction of the fictional Scott Landon and his activities; and the book is dedicated "For Tabby." King's wife, Tabitha, is called Tabby by her husband. Readers can draw their own conclusions.

Mystery Book Review

Gone by Jonathan Kellerman
New York: Ballantine Books, 2006

The twentieth Alex Delaware mystery finds the astute and relentless police psychologist investigating a hoax involving two missing acting students. With gay homicide Detective Milo Sturgis, his frequent partner in solving crimes in the Los Angeles area, Dr. Delaware unearths more questions than answers on his way to solving the hoax and a series of almost identical murders.

Magazine Review

Paperback Parade #68, edited by Gary Lovisi
Brooklyn, NY: Gryphon Books, August 2007

While there were no articles devoted exclusively to science fiction in this issue of *Paperback Parade*, several SF authors were mentioned, including Jack Williamson, Ron Goulart, and UK SF author John Glasby. In addition, this issue contained my article on Gore Vidal's "Edgar Box" mysteries; and Vidal, of course, also wrote SF. The principal articles in this issue were an annotated bibliography of Pocket Books and a survey of the classic baseball paperbacks of the 1940s-1950s (by editor Lovisi).

Re Reviewers & Reviewed

Ruth Renate Davidson, a former multiple-term president of N3F, currently resides in Yuba City, CA with her young daughter. She stepped down from the club presidency at the end of 2005, but Ruth R. Davidson (as she prefers to be called in print) still participates in various bureaus and activities. She has also edited (and contributed material to) the N3F's *New Member's Handbook*, the latest edition of which was published in October, 2007. She was the recipient of the club's Kaymar Award in 2006. In

early 2007 she returned to school, studying early childhood education.

Jonathan Kellerman, a clinical psychologist residing in California, is the best-selling author of more than a score of mystery novels, most of them featuring Dr. Alex Delaware. Kellerman has also written books on psychology and written/illustrated two children's books. His wife, Faye, is also a novelist and they have collaborated on two mysteries. Their son Jesse is also a published author.

Stephen King is the world's best-selling author. His books are frequently reviewed in this column.

Gary Lovisi is the editor/publisher of *Paperback Parade*, the longest-running magazine devoted to the hobby of collecting paperbacks. Lovisi began publishing *PP* in 1986. He is also the principal organizer of the Paperback & Pulp Fiction Expo, held annually in or around NYC.

E. E. (Doc) Smith (1890-1965) was Edward Elmer Smith, Ph.D., a food engineer who specialized in doughnut mixes. He was also a prolific early science fiction author who wrote several SF books, including the very popular "Lensman" and "Skylark" series. He is sometimes called the Father of Space Opera and was the first writer inducted into the Science Fiction Hall of Fame. *The Skylark of Space* was written with the help of Mrs. Lee Hawkins Garby, who – according to Smith – "supplied the love interest."

Note: Unless otherwise indicated, the Reviews Editor is responsible for everything in this column. Other N3F members are invited to submit reviews, preferably electronically. If you are

not on the Internet and can only send your review by snail mail, I'll consider it but its publication probably will be delayed. If you send a review by e-mail and do not hear from me within a reasonable length of time, please write. It has become apparent that some Internet providers do not communicate with each other. My two addresses are as follows: jon_swartz@hotmail.com and 11600 Starview Trail, Austin, TX 78750.

2007 Franson Award

winners announced by Janine Stinson

The Franson Award, formerly the President's Award, was renamed in 2003 to honor longtime Neffer Donald Franson, who died in 2002. The award is intended to show appreciation for Neffers who haven't yet been recognized, or who have already won a Kaymar Award (a one-time honor) and are still serving the club.

As happened last year, the Franson Award for 2007 is being given to two people who've done much, each in their own ways, for the N3F during the year.

Denny Davis has been the club secretary, keeper of the email roster, Moderating Coordinator for the club mailing list on Yahoo! Groups, and now the acting president of the N3F due to my resignation. He's held things together quite nicely, and so I thank him by naming him a Franson Award winner.

Jon Swartz has been reliably submitting his Reviews column for nearly a year now (maybe longer!), and has taken on the position of N3F Historian with dedication and attention to detail. Jon, thanks for doing all this for the N3F, and I hope you'll continue it for at least another year.

BUREAU & Activity REPORTS

Artist's Bureau Report

Sarah Harder

I am pleased with the current direction of this bureau. We're still progressing, making improvements, and we are on the right path. We have an email update list (you can be on it, just contact me!), contests, Artist's Spotlight, art articles, and the artzine. Thank you to all of you artists and fan's of our artists who have given of your time, talents and made suggestions. Your enthusiasm keeps me going!!! If you have even the slightest interest in this bureau please contact me and so we can see what needs you have that we can meet...and we can always implement any ideas that you have. The more minds working to make this bureau great the better!

~*~ *Birthday Card Contest Winners!* ~*~

This year we had a bi-bureau collaboration through the hand-made birthday card contest. Thank you to all of our contestants. You each made beautiful cards! The winners are those who contributed the most cards per category. The goal was quantity, not design. Each winner will receive a \$10 prize. The idea for this contest came from Lee & J.J. MacFadden which it has been my pleasure to see implemented. Ok, enough suspense. Now for the winners:

Original Art Cards: Lee & J.J. MacFadden
Hand-Crafted Cards: Lorna J. Hansmann

Samples of donated cards will be posted on the website soon. I will send an email to the yahoo-group when they are up. If you are not on the group list but would like to be informed when

the cards are viewable please let me know the best way to contact you. Once the Birthday Bureau has a head the cards will be forwarded to him/her so that the cards can be used throughout 2008.

Correspondence Bureau

Sarah Harder

As a bureau head I'd like to mention something to the membership as a whole that I feel would be of immense value to bureau heads, the Directorate, or others that hold positions in the club. I'm mentioning this in the corry report because it is about a form of communication, that being feedback.

This club runs on a strictly volunteer basis and many duties require a lot of thought, time and resources. We do it because we love it! We love fandom, N3F, and all of our fellow neffers. There are times though when mundane duties or life in general make it more difficult to complete N3F tasks. During such times it may be difficult to keep our enthusiasm up for fulfilling club responsibilities. Plus, there may be times where we just feel a little unappreciated or that no one notices what we do. Some of us at times may wonder if it's really worth it or if people read our reports or care about what we're trying to do.

The one thing that I think helps above all else, besides participation perhaps, is feedback. When we hear from neffers about what you think is working or not working, when you give suggestions for activities or ways of improving things, when you tell us what you would like to have happen, and especially when you tell us what you like, these things keep us go-

ing. Enthusiasm keeps us going. Showing appreciation keeps us going. A little acknowledgement can go a long way in terms of our feeling valued and wanting to keep working that much harder for the club and you. So, I'd like to ask that you look around and pick someone (or two or three someones) whom you can send a little note or email to and give them a little pat on the back and let them know how you appreciate their efforts. Include friends you've made in the club who've made a difference to you personally.

To the Bureau Heads and others who hold club positions, I'd like to say that we have, in a real sense, positions of authority or leadership (in the best possible sense of course!). As "leaders" we also need to show appreciation to those who help with responsibilities and volunteer within our bureau's. They also give of their time, talents and resources. Let people know that you appreciate it when they contact you with suggestions, input, and compliments. A little acknowledgement can go a long way to helping them feel valued and wanting to keep participating!

I believe as we each try to communicate with each other (leadership and membership) we can build each other up and help us feel good about our membership and participation in the club. Our bureau's will flourish, our zines will improve, and we'll have more respect and caring for each other. We are a community of fen, and in a way we are a family of fen. I appreciate all of you because I know we can count on each other to help us through the tough times (both in and out of the club). I see the support you give to others and the friendships that have grown. Let's keep those doors of communication open. And let's speak in positive and respectful tones, especially when issues or miscommunication arrises. As a family of fen we

need to give each other the benefit of the doubt and ask for clarification so that ill feelings don't consume us. There is no room for hostility in our family. You are all valuable to the club. We need each other. So let's start sharing our appreciation for each other! I know you will. I will do the same.

Treasurer's Report

William Center

Receipts

New members dues (includes reinstatements)	+18.00
Renewal dues	+350.00
Short Story Contest	+8.00
Donations	+4.81
	+380.81

Disbursements

Printing June 2007 TNFF	-154.28
Printing September 2007 TNFF	-152.52
Mailing September 2007 TNFF	-49.00
PayPal service charge	-3.40
	-359.20

Beginning Balance (8/15/07)	\$ 3,769.56
Additions	+380.81
Subtractions	-359.20

Ending Balance (11/15/07)	\$ 3,791.17
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Send all dues, new or renewal to: Dennis Davis, 25549 Byron Street, San Bernadino, CA 92404-6408. Make checks payable to **William Center**, not the N3F. Canadian and overseas members, please pay in U. S. funds.

Round Robin Report

By Lorna Hansmann

Hello friends!!!

My apologies for not sending in a report for the last 2...3? zines. I am determined to send one in this time especially since the editor of this ish emailed me and told me of my total failure (sobs uncontrollably). Of course it was done in a nice way, whip and all =c)

Alright time to be serious.....well as close as we can get. We haven't had very much going on with RRs lately in the sense of more people wanting to participate. I do hope that you will email me and ask me any questions that you may have. We do have a new one for the waiting list though. It is Silverwing, for those who don't know it is a fantasy series about small bats (thanks for that info Patricia). So if you enjoy that series and you would like to converse with others about it please contact me. We only need three people to start a round and I already have one for this RR.

Note to all Round Robin Masters (RMs). If you could please email me all the RRs you are RMs for that would be fabulous. I want to make sure my book matches up with everyone elses info. I will be hunting you if you don't =c)

Alright onto the definition of an RR and the lists. This definition is not of my own making so kudos to Susan VanSchuyver who gave it to me:

"Round Robins (RR's) are packets of letters that members write on a certain subject. When you receive the packet, you read all the letters, take out your old one, write a new one to include, and send the packet on to the next person on the Route Sheet. You then drop your Robin Master (RM) a note by "snail" mail



or email to let him/her know that you have sent the packet on its way."

Active Rounds and there RMs

Cats- Susan Van Schuyver
 Celtic Folklore- Priscilla Johnson
 CJ Cherryh- Janine Stinson
 Comics- Ruth Davidson
 Dragons- Harold Marcum
 Dreams- Susan Van Schuyver
 Dogs and Wolves in Sci & F- Janine Stinson
 Fairy and Folk Tales- Ruth Davidson
 Harry Potter Books and Movies- Denny Davis
 Horror- Janine Stinson
 Mercedes Lackey- Rikki Winters
 Anne McCaffrey- Susan VanSchuyver
 Mythology- Ruth Davidson
 Sci-fi Channel- Susan VanSchuyver
 SF & F Films- Ruth Davidson
 Star Trek- Ginny Benson
 Star Trek classics 2- Susan VanSchuyver
 Star Trek Next Generation- Ginny Benson
 Star Wars- Ginny Benson
 Time Travel- Susan VanSchuyver
 TV Sci & F- Susan VanSchuyver
 Vampires- Harold Marcum

Contd. following page...

Waiting list

Batman and other super heroes
 Babylon 5
 Beauty and the Beast
 Current Reading
 Cyber Horror
 Interstellar Empires
 Nonfiction
 Poetry
 Science and Technology
 Supernatural
 Tarzan
 The Lord of the Rings Books and Movies

Plus the new one Silverwing that I mentioned above. Oh and one more new one on the waiting list as well put up by ME =c) The Twilight Series by Stephenie Meyer. Little pitch for this book since I love it, here goes. It ROCKS you should read it when you can. It is a young adult book but really is great for the older generation. A page turner. Okay I'm done now. Hope you all are doing well and may you all enjoy your holidays. Thanksgiving.... turkey.....yams.....yummmmm.

The MANGAVERSE

By Ruth R. Davidson

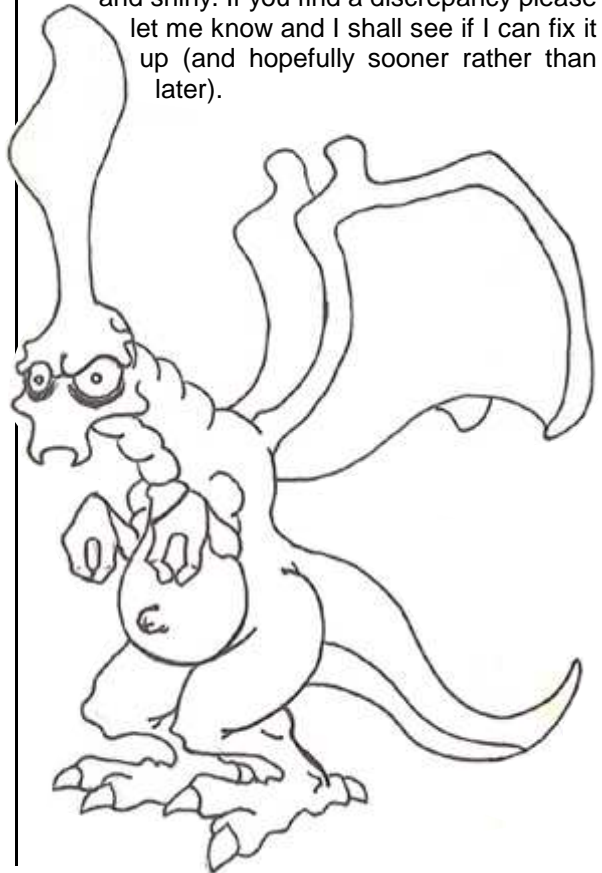
I am no longer a liar! The latest ish IS out. HUZZAH! You can download it at www.mangaverse.org. I had to do some lousy modifications of it since my little corner got all outdated. How dare I do this to me? Oy. When will the next one be out? Uh, hm, next year? Eh heh. (Please don't shoot me.) Though, if you wanna see it faster contributing would be good. The less work I have to do the better it is for you. It means you're not relying on my ability to find time to write. . .

WebMistress

By Ruth R. Davidson

The forums got mega invaded by spammers. It's been a while since it's been operating, however it's finally being worked on as we speak (not by me, but by our glorious admin, Patric at Simegen.com). Hopefully it'll be up by the time you get this. See, it's more likely to happen since I'm not the one in charge. Feel blessed by Patric's awesome-ness.

The website, n3f.org, should be all nice and shiny. If you find a discrepancy please let me know and I shall see if I can fix it up (and hopefully sooner rather than later).



2007

ELECTIONS

Election Teller's Report

By Susan VanSchuyver

Directorate

<i>Dennis Davis</i> —21	Elected
<i>Sarah Harder</i> —21	Elected
<i>Valerie Mignault</i> —17	Elected
<i>Susan VanSchuyver</i> —21	Elected
Patsy King—1	
Ruth Davidson—1	
Ginny Benson—1	
Jon Swartz—2	Elected
William Center—2	
Jeff Redmond—1	
Joy Beeson—1	
Edmond Meskys—1	

President

Joy Beeson—2	
Ginny Benson—1	
William Center—1	
Ruth Davidson—2	
Dennis Davis—2	
Sarah Harder—1	
David Robinson—1	
<i>Sally Syrjala</i> —3	Elected
<i>Susan VanSchuyver</i> —2	

One member wrote in that the Directorate members should rotate the position of President.

The 2007 Constitution and Bylaws of the National Fantasy Fan Federation Article III-Elections contains the guidelines that cover this

election.

Constitution

#3 “The five candidates receiving the largest number of votes is elected.” Therefore, Davis, Harder, Mignault, and VanSchuyver are elected as Directors for 2008.

#3 continues with “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.”

Bylaws

#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.”

Thanks to everyone who voted in this election!

TIGHTBEAM .A.k.a.: Letter's of Comment

Ruth R. Davidson

Oh the sadness! I am alone in my letter of comment! Where's my Rick Brooks? Where's my Sarah? Where're my NEFFERS!?

Wait, maybe, just maybe, the Yahoo group is taking up all the LoC time. . . Maybe I need to start filching people's posts and putting them over here. . . But will they let me get away with it? Oh the dilemma!

Okay, so that was a bit of a dramatization, but I was rather surprised to be editing this and not get a single LoC.

George Phillis You need to write LoC's more. And poetry too.

Anyway, I am with you on the whole empathy VS one-upmanship thing. I have met fans in real life and via the net who are rather ruthless in that area (that's what they get for not wanting me around! Okay, bad joke). I was a part of a local group (still do a few things for them upon occasion), and because most were neo-fans (what makes you not a neo-fan anyway? Being a part of First Fandom?), and we were more inclusive of others, we were accused of not being fans! We weren't real fans, we were simply enthusiasts. (Sometimes I wonder if any fan gets annoyed with me for not using fen as plural instead of the, in my opinion, more logical and easily understood, fans. . .)

In response to this accusation we made buttons with our group name and it said, "we are not fans we are enthusiasts." Since, how can you be fanatical about something if you're not enthusiastic? (Now this conjures up the imagery of robotic fans . . .)

Though I do have a confession to make. . . *shifts eyes, leans in and whispers* I don't know who these MacDonald peeps are.

Sarah Harder That's awesome about

that friend of yours. I suppose though I should change your name on the site, maybe mention that you were once a Glasgow just in case someone else does a search on you.

I am with you on the whole sex thing. I'll watch violent things with my daughter as long as it's not too close to reality or involves children and I'm watching it with her to explain what's going on. This has never caused a problem. She isn't violent at home or school.

However, she has tried to french kiss me after watching a make out scene in Smallville. . . Also, there have been cases of preschool children acting out sex scenes from TV, movies, and, no joke, porn vids.

Dotty Kurtz I'm glad that you decided to LoC again. I didn't know you were online! That's really great. I've book marked your site.

Lee & JJ MacFadden I think the Artiface needs a longer space of time between ishes, like bi-yearly. I know that for me, I've been way too busy with school and the little one to have the time to put together any real piece. I mean, unless you count doodles as art. . . But somehow that doesn't seem to be what Artiface is striving for.

I hope to see some art articles, and author bios and maybe some info on inspiration for individual pieces in this next ish That would be cool.

Everyone I have AWESOME news. In about two months my husband and I will be moving back in together! Our separation has been a great blessing in our lives.

For you, this means keep your eyes out for a change of address notice. Merry Christmas everyone! Or Merry whatever holiday you celebrate or don't celebrate. As long as it's full of happiness and joy!

An Author Self - Interview: Jeffrey Redmond *August 2007*

Hey Jeffrey; thanks for doing this interview with me. In opening, can you tell us a bit about each of your books?

In the past few years I've been getting science fiction and fantasy adventure novels published. But only after two decades of rejections!

Most of your works are either straight fantasy or cross-genre fantasy. How did you become a fantasy writer?

I enjoy a wide variety of reading, and have tried to combine various elements from different genres. I feel (strongly!) that this makes for a much more interesting, entertaining, and educating read. It is difficult to sell non-fiction.... and I have tried. There is still a market for good quality fiction, and I definitely enjoy pleasing my audience.

Are there other genres you'd like to write in?

Currently I'm working on a second SF murder mystery. I've just had my first one accepted by Double Dragon, and it will be published in 2008. There's usually a one year lead time between contract and printing. But again I combine science fiction with mystery in the first one, and sci fi with the supernatural in the second one.

What kind of books do you like to read?

I especially enjoy any kind of historical work. Right now I'm reading an autobiography by the famous author Pearl Buck. She tells about her life and the many events in China in the 1920's and 30's. And, of course, the coming onslaught of World War II.

Have you written any books that haven't made it to publication?

Yes. I still get manuscripts rejected. But - interesting enough - two of these publishers have recently announced their termination and/or bankruptcy. This could be a kind of what the Germans call "Schadenfreude," meaning a delight in such a bad thing happening to others. But I'm also relieved I didn't sign any contracts with them.

When did you start writing?

Of course when I was in high school, and also in college. There were all those assignments! But I also began submitting letters to editors of major newspapers, and also wrote for campus "underground" papers (not too subversive). About a quarter of a century ago I also began submitting short stories to various magazines, and every once in awhile I'd get an acceptance. The pay was only a few cents per word, but my ego was assuaged. But trying to get books published was a long and tedious time for me. I had to learn - the hard way - to write for the readers.

As a child, what did you want to be when you grew up?

Either a WW II submarine captain or a defender of the Alamo.

When you were writing your novels, did you use outlines?

I find that I must. I simply cannot deal with all the characters' names and situations otherwise. Each novel is different, and I'm always making changes in plot and interactions.

Your book, "Fair Aer-Inn" was written from the point of view of a mere scribe. How did you

choose this point of view, and how is the scribe involved in the story?

Someone such as yourself would be the dynamic princess, and some energetic and forceful fellow could be the army commander. But I myself, easing into middle age, will have to be an observer and chronicler of all that takes place. Since I can't control the events around me, I can at least control all future understanding of them. In "Islands of Mak-Naw" a young woman travels to the planet Erda.

Can you tell us a little bit about Erda's history, and how it came to have a human colony?

Excellent question!!! Erda is an ancient name for our own Planet Earth. I include "fresh water seas" just like the Great Lakes around my home state of Michigan (see map). I tell of all the problems we have down here today, but have them happen in a future of a thousand years hence. My point is that people will always be what they have been, no matter where and when they exist.

You've also written "Getting Together or Breaking Up." I'm a bit hesitant to ask you about something outside your fiction writing, but I'll give it a shot. Why did you decide to write this book?

I remember being a young man and being so confused about young women. So I thought I could have some fun and maybe help other males out. I don't really know how informative that particular book is, but it's filled with humorous anecdotes throughout.

What qualifies you, as a self-proclaimed "dating man" to tell others how women think? That seems like a pretty broad generalization to me. Do you have extensive experience in psychol-

ogy or sociology?

I am absolutely the LAST man on Planet Earth to ever claim he knows anything at all about women on this planet! Now on my own planet of Erda... I definitely know everything about all the humanoid females there (I think).....

Which of your books is your favorite?

Most probably all of the ones I've written and gotten published.

How do the writing styles change or develop from one of your books to the next?

I actually believe (and feel) I'm getting better. Especially thanks to all the feedback and edits from all those wonderful female editors and publishers. Whereas my romance adventures were more like simple stories, my mysteries are more complicated with interactions and plot twists.

Do any of your novels feature specific underlying social issues or allegories?

Yes, most definitely. All of them do. I try to throw in my own personal opinions and comments throughout. Perhaps also a kind of Christian subversion with how we should all behave not as we want to do, but instead as we ought to. And also how destroying our environment will destroy ourselves.

What online communities do you frequent?

I keep getting bombarded with e-mailings from the NWU, the MWA, the RWA, the N3F, the SFWA, the SFRA, the RFF, and other such writers organizations. Quite often there are some really lively online discussions and debates.

What about belonging to any local writers'

groups?

I try to participate in those that still haven't (wisely) expelled me. Often I've been the only male at meetings, and it's sometimes been difficult with any complaints and bickerings going on. One such Romance writers group even had lectures given to us published authors by elected officers, who'd never themselves had anything in print at all.

Do you have any favorite way of submitting manuscripts to publishers?

I especially like the process of submitting and doing everything on line. I have wasted a lot of time and expense in postal mailing hard copies to other publishers, and then getting them rejected by a badly photocopied form letter mailed back to me.

Do you have any cats?

I could, but my sister would have an absolute fit. She said her dog would get jealous, and I truly believe her!!!

For you, what's the most difficult part of writing a novel?

I have found that I usually get tired and bogged half way through each one. But after a week or two off, the old urges to get back at it re-surface.

A lot of published authors organize projects to bolster on-line or local writing commu-

nities. Do you have any plans or ideas for such projects?

I hope to be able to contribute ideas and information to the groups I belong to. Though I hope to not bore them too much with my bragging, my sarcastic humor, and my personal opinions.

Often, books can be associated with colors or color schemes. What color(s) would you associate with your books?

My favorite color is blue (though I actually have brown hair – amidst all the gray – and hazel eyes). I love the sky and water, and believe I am a water person (and also a Taurus). I appreciate when publishers will include lots of blue shades on the books covers. A bold blue, a dark blue, a deep blue, a bright blue, and a beautiful blue.

Where can we go to learn more about you?

My web-sites which are: www.erdabooks.net and, www.myspace.com/jeffringr

Any last thoughts?

Thankyou very, very much for your time and energies with putting all these interviews together. You have helped me organize my thoughts. I hope to be able to continue to provide enjoyment and interesting information to many others out there in literary reading land. Stay safe and well, everyone, always.



**2007 NATIONAL FANTASY FAN FEDERATION (N3F)
AMATEUR SHORT STORY CONTEST
Story Contest Rules and Entry Blank**

1: This contest is open to all amateur writers in the field, whether members of N3F or not. We define an amateur as someone who has sold no more than two stories to the professional science fiction or fantasy publications.

2: Stories must be original, unpublished, not more than 7500 words in length, and must be science fiction and/or fantasy in the opinion of the judges.

3: Manuscripts should be typed on one side of a 8 ½" x 11" white paper, double spaced, with the title on each page. The name of the author should not appear anywhere on the manuscript to ensure impartial judging. Photo copies are acceptable, if they are of good quality. Computer print outs must be legible.

4: Contestants may enter any number of stories, provided each is accompanied by a separate entry blank and fee. Enclose a self-addressed stamped envelope (SASE) for the return of the story at the end of the contest. Keep a copy in case of accidental loss. We are not responsible for lost manuscripts.

5: Entry fees are \$2 for N3F members in good standing, \$4 for non-members. The extra \$2 is for printing and publicity, paid for by N3F funds. The basic \$2 is for judge's expenses and prizes. Members of N3F are encouraged to enter the contest,

but will not receive preference in judging. Due to a long-standing agreement with the British Science Fiction Association, BSFA members pay the same fee as N3F members.

6: Cash prizes totaling \$100 will be awarded as follows: First prize is \$50; Second \$30; Third \$20. Honorable mentions and semi-finalists will receive a choice of paperback books available.

7: Send all manuscripts, together with SASE's, blanks, and entry fees, to the contest manager: **Jeff Redmond, 1335 Beechwood NE Grand Rapids MI 49505-3830; redmondjeff@hotmail.com** Checks payable to Jeff Redmond. Dollar bills, or unused stamps (mint, not recycled) are acceptable. All entries must be received or post marked no later than **December 31st, 2007**.

8: The Preliminary Judge, who will pick the 10 or 12 semi-finalists, will be a knowledgeable N3F member. The Final Judge will be a professional writer.

9: The N3F assumes no publishing rights or obligations. We want to encourage pro sales, not fan publication. All entries will be returned after the contest is over. Winners will be notified as soon as the judging is completed. A full report will be made to N3F soon after the first of the year.

ENTRY BLANK

(Detach or not, as you wish, but must accompany story)

Title of Story (for identification): _____

Author's Name & Address: _____

Enclosed is the entry fee of \$4 (N3F or BSFA member \$2)

I have read the rules for the 2007 N3F Amateur Short Story Contest, and agree to them.

Signature: _____ **Date:** _____

The National Fantasy Fan (N3F) Membership Form

New Member Reinstatement Joint/Family Membership Gift Membership

Name (Please Print): _____ Date: _____

Address: _____ City: _____ State: _____

Postal Code: _____ Country: _____ Phone: _____

Email: _____ Occupation: _____

Male: _____ Female: _____ DOB (for the Birthday Bureau): _____

Joint/Family Memberships can include other names and info on the back of this form or on a separate piece of paper.

- Which would you prefer?:

A: *The e-Fan (TNFF)* in .PDF format sent to your **valid** email address? _____

B: *TNFF* printed and mailed to your home address or PO Box? _____

Please check your current SF/F related interests (optional).

- | | | | |
|---|---------------------------------------|---|--|
| <input type="checkbox"/> APA's | <input type="checkbox"/> Collecting | <input type="checkbox"/> Filksinging | <input type="checkbox"/> Round Robins |
| <input type="checkbox"/> Art | <input type="checkbox"/> Artwork | <input type="checkbox"/> Games | <input type="checkbox"/> (group letters) |
| <input type="checkbox"/> Cartooning | <input type="checkbox"/> Books | <input type="checkbox"/> Movies/T.V. | <input type="checkbox"/> Taping |
| <input type="checkbox"/> Computers | <input type="checkbox"/> Comics/Manga | <input type="checkbox"/> Online Activites | <input type="checkbox"/> Audio |
| <input type="checkbox"/> Conventions | <input type="checkbox"/> Fanzines | <input type="checkbox"/> Publishing | <input type="checkbox"/> DVD/Video |
| <input type="checkbox"/> Correspondence
(pen pals) | <input type="checkbox"/> Other: _____ | <input type="checkbox"/> Reading | <input type="checkbox"/> Teaching Sci-fi |
| | <input type="checkbox"/> Editing | <input type="checkbox"/> Reviewing | <input type="checkbox"/> Writing |

- 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?

Artwork Corresponding Publishing Recruiting at Conventions Writing for club publications Organizing Activities Other(s): _____

- Name of Sponsoring Member (if any): _____

- How did you hear of us? _____

Dues are \$18 per year (\$22 for Joint Memberships or \$18 for the first person and \$4 for each additional person living at the same address) 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 this form to the club secretary
Dennis Davis, 25549 Byron St., San Bernadino, CA 92404-6403, n3f_info@yahoo.com

Please allow 8 weeks for your first zine to arrive. You can also sign up online at www.n3f.org

This form may also be copied for personal use.

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and undeliverable copies to:

Dennis L. Davis
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San Bernardino, CA 92404-6403

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TNFF Submission Guidelines

Publishing Schedule: TNFF is published four times a year (quarterly) in March, June, September, and December. Deadlines: The 15th day of the month preceding the publication month. As an example, material intended for the June issue should be in the Editor's hands by May 15. ***If it doesn't get here in time, it usually goes in the next issue.***

What We Publish: This is the official clubzine for N3F, a combination of what used to be published in TNFF (all the official reports) as well as *Tightbeam's* traditional content: reviews (book, movie, TV show, game, etc.), con reports, genre poetry, flash fiction (original short stories under 1000 words). Art is always needed. Formats We Will Accept: Paper copies are accepted, but electronic formats are preferred for ease of use. Submissions can be made via disk or email, to the Editorial Cabal Chief (whoever is club president at the time) or the EC Advisor; *query first for instructions.* Unexpected format files can be eaten by virus checkers.

Please send only copies of your

work, whether it is art or text. We do NOT return submissions made on paper unless the sender has included an SASE.

Not Sure What to Send? For articles, etc: If you've never submitted an article to any zine, and aren't comfortable with writing an article per se, you can always write about something in an LoC and the editor can do a bit of editing to turn it into an article. More than one article started out that way. Bureau reports, articles, LoCs, con-reports, poetry, flash fiction (original short stories under 1000 words), and art are welcome and needed.

Art and Reviews: The formation of the Editorial Cabal helps to spread the work about, hopefully creating a more timely publication of The Fan.

In order to facilitate this, *art should be sent to the Art Editor*, Sarah Harder, yseult_sg@yahoo.com.

Reviews should be sent to the Reviews Editor, Jon D. Swartz, 11600 Starview Trail, Austin, TX 78750; jon_swartz@hotmail.com .

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