

The National Fantasy Fan

Produced by the National Fantasy Fan Federation
Celebrating our 70th year



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National Fantasy Fan Federation 2011 Officers

President: Jon D. Swartz, 12115 Missel Thrush Court, Austin, TX 78750; jon_swartz@hotmail.com

The Directorate

Chairman: Dennis Davis, 25549 Byron St., San Bernardino, CA 92404-6403; n3f_info@yahoo.com

Vice Chairman: Sarah E. Harder, 1574 Notre Dame Ave., Belmont, CA 94002; artistsbureau@yahoo.com

Heath Row, 4367 Globe Ave., Culver City, CA 90230; kalel@well.com

David Speakman, 501 Moorpark Way #83, Mountain View, CA 94041; davodd@gmail.com

Keith Walker, 6 Vine St., Lancaster, Lancashire LA1 4UF UK; kwalker777@aol.com

Secretary: Dennis Davis (see Directorate, Chairman)

Treasurer: William Center; captbilly@frontier.com

Election Teller: Ruth R. Davidson, 4807 Capay Drive #2, San Jose, CA 95118; qualtree@ruthiechan.net

Historian: Jon D. Swartz (see President)

The Editorial Cabal

Outgoing Editor: Heath Row (See Directorate)

Online Editor: Ruth R. Davidson (see Election Teller)

Reviews Editor: Heath Row (see Directorate)

Art Editor: Sarah E. Harder (see Directorate, Vice Chairman)

Publisher: Craig Boyd, P.O. Box 25631, Little Rock, AR 72221-5631

Distributor: Dennis Davis (see Directorate, Chairman)

Advisor: Ruth R. Davidson (see Election Teller)

Bureaus and Activities

Artists Bureau: Sarah E. Harder (see Directorate, Vice Chairman)

Birthday Cards: R-Laurraine Tutihasi, P.O. Box 5323, Oracle, AZ 85623-5323; laurraine@mac.com

Convention Coordinator: Heath Row (see Directorate)

Correspondence: Sarah E. Harder (See Directorate, Vice Chairman)

Gaming: George Phillies, 48 Hancock Hill Drive, Worcester, MA 01609; phillies@4liberty.net

Kaymar Awards: William Center (see Treasurer)

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Membership Drive: Dennis Davis (see Directorate, Chairman)

N3F Bookworms: Heath Row (see Directorate)

N3F Historian: Jon D. Swartz (see President)

Naffer Amateur Press Alliance (N'APA): R-Laurraine Tutihasi (see Birthday Cards)

Neffy Awards: David Speakman (see Directorate)

Round Robins: Patricia King, 510 Village Court, Nashville, TN 37206

Short Story Contest: Jefferson Swycaffer, P. O. Box 15373, San Diego, CA 92175-5373; abontides@cox.net

Webmistress: Ruth R. Davidson (see Election Teller)

Welcommittee: Cynthia Richter, 1740 Ocean Ave. #11B, Brooklyn, NY 11230

Heath Row (see Directorate)

Open positions: Blind Services, Computer Gaming, *The Fan*, Future Fandom, Teaching Science Fiction, and the Writers Exchange. Please volunteer!

The National Fantasy Fan, Vol. 70, No. 2-4: The Official Organ of the National Fantasy Fan Federation (N3F). This issue was completed Jan. 18, 2012. The editor was Heath Row, 4367 Globe Ave., Culver City, CA 90230; kalel@well.com. The N3F needs a volunteer to serve as editor for the next issue. In the interim, please send submissions and questions to Row or the editorial cabal advisor. All opinions herein are those of the writers and do not reflect the opinions of other members of the N3F except where so noted. Submission deadline for the next issue is Feb. 15, 2012. 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 body was never found."

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Letter from the President

First of all, I want to thank those of you who voted for me for a second term as president of our club. My reelection was especially meaningful to me because it occurred during the N3F's 70th year of existence—our platinum anniversary.

Starting this year with veteran officers, we should have been able to move forward quickly with the ideas that were suggested by the membership last year. I was hopeful that the club would be even more responsive to members' needs. Unfortunately, for a variety of reasons, we didn't realize all of our goals.

I honored my campaign promise by making the President's Fund available again to those who couldn't afford to pay their annual dues. Several members took advantage of the fund. Hopefully, the next president will see fit to continue this practice. If they do not personally have the funds to do so, perhaps some of us could contribute in order to keep the practice going. I'd be willing to contribute.

My main goal as president was to reinvigorate the N3F's reputation for its publishing activities. As recounted in my historical vignettes in this very fanzine, at one time the club was an active publisher of books, chapbooks, and other items of interest to fandom—in addition to our regular zines. Future publications on a variety of topics are currently being planned. If you have an idea for one, please contact the leadership about it. New publications still being considered for next year include a membership directory and some new Fandbooks.

This year's Franson Award goes to Jean Lamb for her consistently excellent contributions to N'APA. Congratulations, Jean!

—Jon D. Swartz

Editor's Note: This is my last issue as editor of *The Fan*. I apologize for the delay in publishing this year; I bought a house and fell prey to other family responsibilities. Thank you for your support and readership during my stint! HR

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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. Feb. 15 for the March 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

Thank you kindly for the newest issue of *The National Fantasy Fan*. I see there's new numbering; this is Vol. 70, No. 1. Congratulations to the N3F for 70 years of sf networking, and may you have many more. Some comments on the latest issue follow; I hope I'm not too far past deadline.

More congratulations to the Franson winners, Heath and R-Laurraine, both fan editors with histories of publications behind you. More proof that the first fanac of fandom, writing and communicating, is the most basic and best fanac.

Good to see the Brief History again, especially for new members. Those original Fandbooks got around and traveled here and there. I have a couple of them myself. If there are 50 members, it could be that you might need some more presence at Worldcons, even if it's just flyers on the flyer tables. Damon Knight's note still stands today; fandom continues to evolve, and you have to evolve along with it.

I know the name Sally Syrjala from letter columns, especially George Laskowski's *Lan's Lantern*. I did not know that she had passed away a couple of years ago. So many familiar names fade from regular view, and one never knows if they have gafiated, moved into another fannish interest, or passed away.

I'm a little surprised to see a novel listed by Camille Bacon-Smith. She has written some informative nonfiction books on the sense of community within the fans of popular television series, like *Star Trek*. No criticism here; just interested that she's now trying her hand at fiction.

I get many of the zines listed in the review section, but I had never heard of Robert Jennings' *Fadeaway*. I think I will have to send him an email and see if I can get copies.

I think I am done, and I had been hoping for a longer letter, but sometimes, I may not recognize the comment hooks. Maybe I should just have another coffee. Off it goes in the email, and I look forward to more issues.—Lloyd Penney

Remembering Joanna Russ

By Jon D. Swartz

Science fiction and fantasy author Joanna Russ died April 29, 2011, following a series of strokes. She was born Feb. 22, 1937, in New York City. Russ began publishing science fiction in 1959 with the short story "Nor Custom Stale" in *The Magazine of Fantasy & Science Fiction*. She taught in New York before moving to Boulder, Colorado, and then Seattle, where she was an English professor at the University of Washington until 1994.

Russ published her first novel, *Picnic in Paradise*, in 1968. In 1975 she published her ground-breaking feminist novel *The Female Man*, which later was awarded a Tiptree Award. Around the time of its publication, Russ—who had

The international *Star Trek* organization Starfleet has seen fit to promote me once again. I am to be elevated to the rank of Lieutenant Commander. This was going to happen at Thanksgiving, but administrative delays postponed it to Christmas. No real matter, as this makes for four promotions for me in 2011.

A Lieutenant Commander is also a Navy rank, and the equivalent of a Major in the other branches of military service. Of course, being such in Starfleet is not any actual power but continues to increase responsibilities in the organization. Perhaps also some sort of prestige—or ego boost—to continue interest and enthusiasm.

Perhaps as many as 20% of my Facebook friends are through various science fiction and fantasy groups, especially *Star Trek* ones. The organization continues to grow worldwide, with thousands of members, in hundreds of branches, in dozens of countries, on five of the six habitable continents.

One of these days (daze) I hope to be able to begin attending some of the conventions for *Star Trek*, *Star Wars*, and other such fan assemblies. It would be fun to meet new and interesting people, see and learn from the programs, and even wear the "silly" but entertaining uniform costumes.

There are those who say I'm too old to be playing such games, and there are others who say it's always good to join and network with others. It's always exciting to receive an email from someone with similar interests, especially those who are just as different and unusual as I have always been.

I am proud and pleased to be a part of Starfleet, to be rewarded for my time and efforts, and to be given the wonderful opportunities to interact with so many of you dear fellow members. There remain many, many good and solid friends among our Starfleet crewmen. Let's make 2012 the best year ever for "going where no one has gone before."—Jeffrey Redmond

been married and divorced—came out as a lesbian.

Russ wrote several nonfiction works, including *How to Suppress Women's Writing* and *What Are We Fighting For?* In the 1960s and 1970s Russ reviewed books for *The Magazine of Fantasy & Science Fiction*, receiving a Pilgrim Award in 1988.

In addition to being a feminist, Russ was part of the taboo-breaking New Wave science fiction movement and continually experimented with her writing style. She was one of the first major science fiction writers to take slash fiction (romantic or sexual relationships between fictional characters of the same sex) and its literary implications seriously.

No known family members survive.

Historical Vignette: *What Is Science Fiction Fandom?*

By Jon D. Swartz

At one time, the N3F Welcoming Committee was a very active part of the club, even issuing publications of its own. This undated booklet—only 3 ½ by 5 ½ inches in size and 48 pages in length (counting covers)—apparently was sent to every new member of the club and had the following printed on the cover: “Presented by the Welcoming Committee, Nat’l Fantasy Fan Fed’n.” What this little booklet lacked in size, however, it made up for in content. The club members attempting to answer the question posed by the publication’s title were Al Ashley; Don Wollheim; Harry Warner, Jr.; Bob Tucker, Forrest J Ackerman; and Milton A. Rothman.

Al Ashley (“Introduction”—what fandom is to most fans) was a fan from Battle Creek, Michigan, who later in life moved to Los Angeles. He worked as a taxi driver so he could have more time to think of things other than work. One of the things he thought about in Battle Creek was the idea of a Slan Center, a home for fans. He and his wife, Abby Lu, lived for a time with other fans in a house known as the Slan Shack. Ashley authored the Michicon Booklets in 1943-1945, and in the early 1940s was ranked among the top 25 fans in the country.

Don Wollheim (“A Brief History of Fandom”—history from 1929 until the mid-1940s) was one of the founding members of the Futurians as well as a charter member of N3F. He was an early fan, editor, and author, writing under several pseudonyms.

His first genre publication was “The Man from Ariel” in *Wonder Stories* (January 1934), his first novel was *The Secret of Saturn’s Rings* (Winston, 1954), and his first collection of stories was *Two Dozen Dragon Eggs* (Powell, 1969). Wollheim is credited with editing the first anthology of science fiction, *The Pocket Book of Science Fiction* (Pocket Books, 1943) and the first collection of science fiction novels, *Portable Novels of Science* (Viking, 1945). He won many awards, including a Hugo as publisher in 1964 and a Worldcon Special Convention Award (for “the

fan who has done everything”) in 1975. He was a member of First Fandom (Hall of Fame, 1975) and was inducted posthumously in 2002 into the Science Fiction and Fantasy Hall of Fame. In 1971 he established DAW Books, the first major publisher specializing exclusively in science fiction.

Harry Warner, Jr., (“Present-Day Organizations”—fan clubs in the 1940s) was a well-known Maryland fan, known in fannish circles as “The Hermit of Hagerstown.” He began reading science fiction in the mid-1930s and published his

first LoC in *Astounding Science Fiction* in 1936. He started publishing fanzines in late 1936; his first was *Spaceways*, which lasted four years. He then published *Horizons* for many years, beginning in 1939. He was a member of N3F, published the first issue of *Bonfire*, the club’s first fanzine, and won the Kaymar Award in 1978. He was an indefatigable letter writer and also wrote two books on fandom: *All Our Yesterdays* (1969) and *A Wealth of Fable* (1976). He was a member of First Fandom and was inducted into the First Fandom Hall of Fame in 1995.

Bob Tucker (“Fan Publications”—the history of fan publishing) was an early fan who stayed active for many years, publishing his own fanzines: *The Planetoid*, 1932; *Science Fiction Newsletter*, *D’Journal*, and *Le Zombie*, 1938-1975; *Fantasy and Weird Fiction*, 1938-1939; *Yearbook of Science*, *Fanewscard Weekly*, and *Fanzine Yearbook*, 1941-1945. President of the N3F in 1942-1943, his full name

was Arthur Wilson Tucker; but he was known in fandom as “Bob.” His first publication was “Interstellar Way-Station” in *Super Science Novels Magazine* (May, 1941); his first book: *Prison Planet* (Pegasus, Summer 1947); his first novel: *The City in the Sea* (Rinehart, 1951); and his first collection: *The Science Fiction Sub-Treasury* (Rinehart, 1954). He was recipient of many awards, including a Hugo (Best Fan Writer), 1970; John W. Campbell, Jr. Memorial Award (Special) for *The Year of the Quiet Sun*, 1976; Skylark Award, 1986; First Fandom Hall of Fame, 1985; E.



From the collection of Jon D. Swartz

E. Smith Memorial Award, 1986; and SFWA Author Emeritus, 1996.

Forrest J Ackerman (“Fantasy Flanguage”—fan language of the time) was widely recognized during his lifetime as the science fiction and fantasy fan, and received the Hugo Award in 1952 as Number One Fan Personality. His philanthropic contributions to fandom were legendary. He is credited with creating many of the fan terms currently in use, including “sci-fi.” At one time, he had one of the world’s most complete genre collections, which he housed in the Ackermansion. Recipient of many fan awards, in 2002 he received a World Fantasy Award for Life Achievement. He was a lifetime member of both N3F and First Fandom.

Milton A. Rothman (“Your Place in Fandom”—activities of fans) was co-founder of the Philadelphia Science Fiction

Society. He received a PhD. in physics from the University of Pennsylvania in 1952. In 1938 he published “Holocaust” in *Science Adventure Stories* #2, followed by two stories in *Astounding* under the pseudonym of Lee Gregor in 1939: “Heavy Planet” and “Shawn’s Sword.” He served as chair of two different Worldcons. His son is Tony Rothman, also a physicist and science fiction author.

Although no publication date is given, internal evidence indicates that this small booklet was issued in the mid-1940s, probably in 1944. For one thing, E. E. Evans is mentioned as club president, and he held the office during 1943-1945. Also, the articles included cite events that ended in the mid-1940s. This small booklet is a memorable club publication and a remarkable one to have been issued by the N3F’s Welcoming Committee.

Member Spotlight: Damon Knight

By Jon D. Swartz

Damon Francis Knight was born on Sept. 20, 1922, in Baker, Oregon; he died on April 14, 2002, in Eugene, Oregon. Both his parents were teachers, and he was their only child. He graduated from Hood River High School in Hood River, Oregon, in 1940; and attended the Salem WPA Art Center in Salem, Oregon, from 1940-1941. He was married three times, with his last marriage in 1963 to fellow science fiction writer Kate Wilhelm. He and Wilhelm had four children, including a son.

Knight was a free-lance writer and illustrator, editor, and critic for almost all of his life, and he was the founding president of the Science Fiction Writers of America (SFWA) and the founding editor of the *Science Fiction Writers of America Bulletin* (serving from July 1965 until June 1967). With fellow former Futurians James Blish and Judith Merril, he founded the Milford Science Fiction Writers’ Conference (1956), and, for over 20 years, directed the conferences. He later participated in founding the Clarion Science Fiction Writers’ Workshop in 1968.

Knight began reading science fiction when he was 11, with the August-September 1933 issue of *Amazing Stories*. As a teenager he produced his own fanzine, *Snide*. This fan magazine led to his moving to New York in 1941 and joining the Futurians. He sold his first science fiction story at 19, began his editing career in 1943 with Popular Publications, worked for a literary agency for a time, and then returned to Popular Publications—assisting editor Ejler Jakobsson at *Super Science Stories*. Knight left in 1950 to become editor of Hillman Publications’ *Worlds Beyond*, after he had convinced the publisher to add a science fiction magazine to his chain.

Unfortunately, the magazine lasted only three issues, despite the fact that Knight paid contributors three cents a word rather than the standard two cents being paid by others. The quality of the new stories he published is attested to by the fact that two thirds of them subsequently appeared in anthologies. Hillman was disappointed with the sales of the first issue, however, and canceled the

magazine even though two other issues had been completed and were subsequently published. Knight’s work on the magazine was later described as brilliant. Knight then wrote for television, including *Captain Video and His Video Rangers* in 1952. He returned to editing in 1958 on the science fiction magazine *If*, which he left in 1959.

Knight also published under the pseudonyms Donald Laverty (with James Blish), Ritter Conway, and Stuart Fleming. His first professional sale was the science fiction story “Resilience” in *Stirring Science Stories* (February 1941); his first novel was *Hell’s Pavement* (Lion, 1955), later titled *Analogue Men*; and his first collection of short fiction was *Far Out* (Simon & Schuster, 1961).

During his lifetime, he received many honors and awards: Hugo (Critic), 1956; Pilgrim, 1975; Jupiter (Short Story) for “I See You” in 1977; Guest of Honor (GoH), World Science Fiction Convention, 1980 (Noreascon Two); SFWA Grand Master, 1994; and Retro Hugo (Short Story) for “To Serve Man” in 2001 (story originally published in 1950/later telecast on *The Twilight Zone*). Other awards include posthumous induction into the Science Fiction and Fantasy Hall of Fame in 2003 and having the SWFA Grand Master Award named after him. His autobiographical “Knight Piece” was published in 1975 in *Hell’s Cartographers*, edited by Brian Aldiss and Harry Harrison. In 1977, Knight provided more of his personal history when he wrote *The Futurians*, a tell-all book about his early days in New York with the science fiction club that had many subsequent genre greats among its members. Some members of the famous club were Isaac Asimov, Elsie Balter (Elsie Wollheim), Doris Baumgardt (Leslie Perri), James Blish, Harry Dockweiler (Dirk Wylie), David A. Kyle, Judith Grossman (Judith Merril), Frederik Pohl, Robert W. Lowndes, Virginia Kidd, Richard Wilson, John B. Michel, Cyril Kornbluth, Larry T. Shaw, Donald A. Wollheim, and Jack Rubinson (Jack Robins), currently a member of N3F.

Some of Knight’s anthologies are among the best ever produced, and include the Orbit series of original anthologies (beginning 1966)—credited with establishing the original publication of short science fiction in books

rather than in magazines—the Nebula Award series (beginning 1965), *A Century of Science Fiction* (1962), *First Flight* (1963), *Tomorrow X 4* (1964), *A Century of Great Short Science Fiction Novels* (1964), *The Dark Side* (1965), *13 French Science-Fiction Stories* (1965)—Knight translated a number of French science fiction stories into English—*Beyond Tomorrow* (1965), *The Shape of Things* (1965), *Worlds to Come* (1967), *One Hundred Years of Science Fiction* (1968), *Toward Infinity* (1968), *The Metal Smile* (1968), *The Golden Road* (1974), and *The Clarion Awards* (1984).

His *In Search of Wonder* (1956; revised edition, 1967), an award-winning collection of essays and book reviews, is a critical yet constructive study of the field. Some of his other genre-related non-fiction works include *Charles Fort, Prophet of the Unexplained* (1970) and *Creating Short Fiction* (1981; revised edition, 1997). Knight also edited *Turning Points: Essays on the Art of Science Fiction* (1977).

His early novels were *The People Maker* (1959), later titled *A For Anything; Masters of Evolution* (1959); *Beyond the Barrier* (1964); *The Rithian Terror* (1965); and *Mind Switch* (1965), later titled *The Other Foot*. *The Best of Damon Knight*, a collection of his short fiction, with an introduction by Barry Malzberg, appeared in 1976. The November 1976 issue of *The Magazine of Fantasy & Science Fiction* (#306) was a special Damon Knight issue, with a story by Knight, a bibliography of his work up to that time by Vincent Miranda and an appreciation of Knight by Theodore Sturgeon. NESFA published *Better Than One* (1980), a book of stories and poems with Knight's wife, Kate Wilhelm—honoring their appearance as GoHs at the 1980 Worldcon—and *Late Knight Edition* (NESFA Press, 1985), a book

honoring his GoH appearance at Boskone 22. Other Knight books were the novels *CV* (1985), a sequel, *The Observers* (1989), *A Reasonable World* (1991), and *Why Do Birds?* (1992); and the short story collection *One Side Laughing* (1991). In 1995, he edited the all-fiction issue (#18) of the genre magazine *Pulphouse*. A more recent novel by Knight was *Humpty Dumpty: An Oval* (1996). A new edition of *Nebula Awards One*, edited by Knight and originally published in 1966, appeared in 2001 with dust jacket art by Frank R. Paul. A small chapbook, *Faking Out*

the Reader, was published in 1991 by Pulphouse. Knight's his final book, *Will the Real Hieronymus Bosche Please Stand Up?*, is currently available on the Internet.

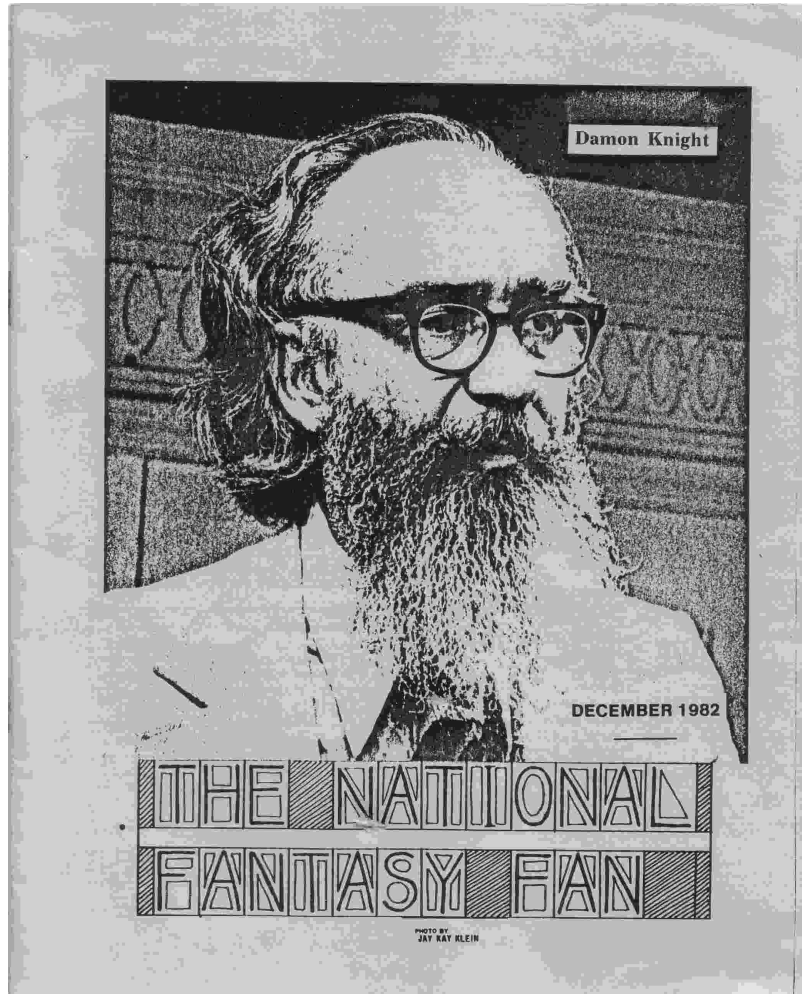
The third issue of the fanzine *Fanhstory*, dated April 1956, was devoted to Knight and his work. "All in a Knight's Work" by Blish appeared in *Speculation* 29 (1971). Knight was interviewed in the March 1972 issue (#34) of the fanzine *Luna Monthly*, as well as in *Eternity Science Fiction* #4 (February 1975). Over the years, he has been featured in several issues of *The National Fantasy Fan*. The Knight Manuscript Collection is held at the Manuscript Division of the George Arents Research Library at Syracuse University.

A famous quote from Knight: "Have done or tried to do everything there is to be done in science fiction except

publish. Illustration was the hardest and least paid, anthologies the easiest and pays best."

Of course, in addition to all the accomplishments listed above, Knight is also credited with founding the National Fantasy Fan Federation, whose 70th anniversary we celebrate this year.

All science fiction and fantasy fans should be grateful to him for this particular accomplishment.



From the collection of Jon D. Swartz

Unite Or Fie!

By Damon Knight

One of the queerest things about fandom which has to date come to my attention, during the year-and-two-months I have been a fan, is the fact that fandom as a whole, is not, and apparently has never been, organized for its own defence and welfare. It is obvious that a need for such an organization exists. Obvious, for one reason—the number of sincere but half-cocked attempts which have been made from time to time at establishing one.

Most of these attempts at national organization failed, I think, because they assumed, to start with, something that isn't so. They assumed that all fans, or at least a workable majority, would co-operate in a single program of concerted endeavor. It should be apparent by now that any fantasy fan organization which takes sides on any important question can never hope to be national in scope, because of the unfortunate fact that there are almost as many opinions on any subject as there are fans.

But I sincerely believe that a successful national fantasy association is possible, that it could offer a needed service to every fan, and that it could be established today.

The association I mean would be organized with one purpose only: to supply the fantasy fans of America (and elsewhere, if there should be any left) with those services, with which they cannot supply themselves singly or in groups. Its general policy and its every act would be in the hands of its members as a whole, and not in those of its officers, nor of any other individual, or group of individuals.

Here are some of the services which it could perform. It could maintain a distributing agency for fanmag subscriptions; a centrally located place, to which each member could send, all together, the money he would ordinarily spend for fan publications, together with the list

What About Area 51?

By Jeffrey Redmond

In June 1958, the United States government established another top-secret military facility in the state of Nevada. It became known as Area 51, located in and around Groom Lake, about 90 miles north of Las Vegas. The number refers to a six mile by 10 mile section of land, at the center of which is a large air base the government will not acknowledge or even talk about.

The site was selected for testing of the U-2 spyplane, because of its remoteness, proximity to existing military facilities, and presence of a dry lake bed for landings. Groom Lake is America's traditional testing ground for "black budget" (top secret) aircraft, before they are publicly acknowledged. The facility and surrounding areas are also associated with reports of UFO and space extraterrestrial sightings.

In 1989, a man named Bob Lazar claimed on a Las

of publications desired. At regular intervals the agency would send the subscriber's accounts, and the accumulated money, by check or money order, to each of the magazines subscribed to; thus saving each member as much as 30 cents per fanmag dollar in postage, and encouraging the sale of all fan publications.

In its official organ, the association could offer regular, careful, and unbiased reviews of all existing fanmags, could keep its members informed as to where back numbers and books might be bought most cheaply at all times, could offer prizes to the authors of fan articles voted best in a given period by the members, (apologies to Julius Unger) as well as supply the usual association news, announcements of new projects, results of polls and so forth.

For the benefit of new and almost-fans, it could publish, and periodically revise, a complete handbook of fandom, explaining the mysteries which now plague them until they gradually worm the answers out of other fans piecemeal, I know.

And it could act, when and if necessary, as the mouthpiece of fandom in dealing with that vast body of aliens with which we are surrounded on all sides: the General Public. If that body continues to become increasingly aware of us, as it has done in recent months, fandom will certainly need a single voice which can speak fairly for all of fandom with a bias toward none.

If you agree that a national organization such as I have outlined is needed, and that it could be had, will you write to me, or to the editor of this magazine, and offer your suggestions?

This was originally published in the fanzine Fanfare, Vol. 1, No. 4, October 1940. Reprint taken from text published in The Fan, October 1990.

Vegas television station that he had worked with alien spacecraft at Papoose Lake, south of Area 51. Since then, Area 51 has become a popular symbol for those concerned with continuing U.S. government UFO stonewalling and cover ups.

The Groom Lake Base is a top-secret military base located in grid number 51 of the Nevada Test Site—so it's called Area 51. The United States Air Force Flight Test Center controls the base. It's best known for testing exotic aircraft and weapons. The base was created in 1954 as a place to test the secret U-2 spy plane which was used to fly missions over the Soviet Union.

Soon after, it started to house the SR-71, A-12, and D-21 drone. The F-117A was also tested there. In the '80s, the base increased in size, and the runway was increased to its present six-mile length. Then, mysterious lights began to appear, and armed guards known as the "cammo

dudes" started patrolling the border.

The government closed many viewpoints from which the Area 51 base could be seen. In 1989, the so-called physicist Lazar claimed that he worked at a base south of Area 51 and that it was testing extremely advanced aircraft and UFOs the military got by trading with space aliens. Ever since then, Area 51 has been thought to be the test center of captured UFOs because of the lights in the night sky.

Every weekday morning, at least 500 people arrive at the guarded terminal owned by EG&G on the northwest side of McCarran Airport in Las Vegas. Here, they board one of a small fleet of unmarked Boeing 737-200s. Using three-digit numbers prefixed by the word "Janet" as their call signs, the 737s fly northward every half hour.

Their destination is the Groom Lake Area 51, and the installation remains so secret that its existence is denied by every government agency and contractor that have any connections there. By late 1955, the facility had been completed for flight testing of Lockheed's U-2 spy plane. Since then, Groom Lake has undergone vast expansion, catering to the needs of testing the most advanced aircraft projects in the world. 44 years after it was created, Groom Lake has hosted flight testing of the Lockheed U-2, the SR-71 Blackbird, the F-117 stealth fighter, Northrop's B-2 stealth bomber, the mysterious Aurora Project, and possibly even alien spacecraft.

Tony LeVier, Lockheed's test pilot assigned to test fly the U-2 spyplane, claims the credit for recognizing Groom Dry Lake as a suitable test site. The CIA gave U-2 designer Kelly Johnson the task of choosing and building a secure test site. In March 1955, Johnson sent LeVier and Skunk Works foreman Dorsey Kammerer to visit potential test sites in the deserts of southern California, Nevada, and Arizona. After two weeks, LeVier presented Johnson with his impressions, and Johnson chose Groom Lake.

The Groom Lake facility has been known by many names since its construction. Kelly Johnson named the place Paradise Ranch. When his flight test team arrived in July 1955, they simply called it the Ranch. In fact, the secret base was formally named Watertown Strip, after the town in upstate New York where CIA director Allen Dulles was born. In June 1958, it was officially designated Area 51 by the Atomic Energy Commission (AEC). The adjacent AEC proving grounds became known as the Nevada Test Site and divided into such numbered areas. The base is now known worldwide as Area 51, though officially this designation was dropped in the 1970s.

By 1970, the USAF Systems Command took over the operation of Groom Lake. At this time, the U-2 and A-12/SR-71 spyplanes had both been tested and in service on reconnaissance missions. Unmanned high-speed drones were also being tested, including the Model 147 Lightning Bug, Model 154 Firefly, and D-21 Tagboard. In 1967, the United States acquired its first Soviet MiG-21, and efforts to acquire Soviet weapons technology expanded.

In 1975, the Red Flag series of realistic air warfare exercises started at Nellis AFB, using portions of the ranges around Groom Lake. The airspace surrounding Groom Lake was off limits to Red Flag aircrews. It became known as "Red Square" at this time, but later acquired the semi-official title of "Dreamland" as a new exotic aerospace projects evolved in the late 1970s. These included the Have Blue and Tacit Blue stealth tech demonstrators. That testing caused the highest security measures to be

maintained at Groom Lake.

The Groom Lake base was greatly upgraded and expanded in the 1980s. The main runway (14/32) was extended to the south. And then a huge northern extension was constructed out onto Groom Dry Lake, to a length of 27,000 feet. A smaller parallel runway was built in the early 1990s. Semi-recessed scoot-and-hide shelters were built on the main taxiway, so that secret aircraft could be more easily hidden from spying



Jose Sanchez

satellites overhead.

New radars, satellite telemetry, and other communications facilities were installed, and extra warehouse and assembly areas were constructed. The base housing area was completely rebuilt to accommodate up to 2,000 people, and an extensive recreational facility provided. Today, Groom Lake seems to be administered by Detachment 3 of the Air Force Flight Test Center at Edwards AFB.

Perimeter security was also greatly upgraded. Until 1984, it was easy to view the base from Bald Mountain and other hills in the Groom Range to the north of the lake bed. The USAF then extended the Nellis range military reservation to cut off this view. Two hillsides to the south of the Groom Range still offered a view of the base from 12 miles away—at least until these points, White Sides Peak and Freedom Ridge, were annexed by authorities in 1995.

The boundary of the secret base is clearly marked but not actually fenced, and it is patrolled by an anonymous security force equipped with high-tech surveillance gear. Remote electronic sensors detect movement along known

dirt tracks and roads leading towards the installation. It has been thought for quite a while now that the surveillance equipment is so advanced that certain sensory equipment has the ability to smell a person coming near the boundary, and even to distinguish him or her from other animals nearby. The ground patrols, often called "cammo dudes," are assisted by FLIR-equipped Sikorsky MH-60G Pave Hawk helicopters.

The Tacit Blue flights ended in 1985, and only two further "Code Black" secret projects are known to have been test flown from the secret base. Or at least only two have been officially acknowledged, and both were stealth air-launched missiles: the Lockheed Advanced Cruise Missile (ACM), cancelled in 1992, and the Northrop Tri-Service Stand-Off Attack Missile, cancelled in 1994.

In 1989, the man named Bob Lazar appeared on a Las Vegas television station and claimed that he had been employed at Area 51 for the purpose of "reverse engineering" alien flying saucers. He stated that nine of these disc-shaped craft were flown from a highly secure facility named "S-4" at Papoose Lake, 10 miles southwest of Groom Lake.

Lazar's story has been widely criticized, and a more credible link to disc-shaped objects is that they are testbeds for anti-gravity propulsion systems being tested at Groom Lake. Such technology would represent a scientific advance requiring of the most extreme secrecy. So would an operational hypersonic spy plane with another type of advanced propulsion system, such as Pulse Detonation Wave Engines or hydrogen-powered scramjets.

There is also much reported evidence to link Groom Lake with experimental high-Mach vehicles. It has even been claimed that a new mother/daughter combination like the A-12/D-21 has been flown, known as the Super Valkyrie. Evidence from base-watchers and elsewhere also suggests other top-secret, Special Access Programs that have been conducted at Groom Lake in recent years:

- **High Altitude Stealth Reconnaissance:** Large subsonic long-endurance vehicle jointly developed by Lockheed and Boeing to replace the SR-71's ability to overfly denied territory at will. It was based on the Skunk Works failed bid for the Advanced Tactical Bomber (ATB), the B-2. It was cancelled in 1992 after at least \$300 million had been spent, and replaced by the Tier 3 Minus UAV (Lockheed's Darkstar).
- **Covert Assault Transport:** Probably a delta configuration with advanced V/STOL capabilities but with very low noise as well as radar signature. Probably cancelled in 1993 in favor of further Bell/Boeing V-22 Osprey development.
- **Stealth Helicopter:** Different designs with emphasis on low blade and transmission noise, also exploring new technology to reduce blade and efflux signature. (Sikorsky's new attack helicopter, the successor to the Apache—the Comanche, incorporates stealth technology, but this is being tested elsewhere.)
- **Cloaking Technology:** Cloaking technology in the form of electrochromatic panels mounted to aircraft has been revealed as being tested at the Area 51 installation.

More recently, a new theory that has a very factual

basis has risen, giving an idea as to the glowing objects frequently seen above the Groom Lake installation. Researcher Tom Mahood has formalized his idea that the objects moving at incredible speeds, with sudden directional changes and emitting an unusual glow, are actually the results of experimental proton beam systems.

Regardless, Area 51 remains a part of the off-limits military base. UFOers are sure it is used to hide aliens from us. The state of Nevada has recently designated a barren 98-mile stretch of Route 375, which runs near Area 51, as the Extraterrestrial Highway. Such a move is no doubt proof of a government attempt to throw us off the track, and to make us think there is not a cover up when there is one. This is a cover up of the cover-up? And typical of government agencies when dealing with sensitive information regarding UFOs and aliens?

Since anyone can be shot if you try to trespass onto the military base where Area 51 is located, UFO tourists must view the sacred ground from a distant vantage point. Many do this, hoping for a glimpse of a UFO landing. Apparently, our government has a treaty with the aliens that allows them to fly into this area at will, as long as we can experiment on them and try to duplicate their aircraft. You don't really think that any human could have come up with the idea of the Stealth Bomber, do you?

Skeptics don't doubt that something secret is going on in Area 51. What is going on may be more sinister than building secret aircraft or developing new weapons. The TV show *60 Minutes* did a segment in which Leslie Stahl suggested that Area 51 might be an illegal dumping ground for toxic substances. If so, Area 51 might turn out to be hazardous to your health in more ways than one.

Several former workers at Area 51 and widows of former workers have filed lawsuits against the government for injuries or death resulting from illegal hazardous waste practices. So far, the government has been protected from such suits because of national security. In fact, the government does not even acknowledge the existence of the base known as Area 51. Such denials, of course, do little more than provide further ammunition for those who claim that there is a government conspiracy to cover up just about anything it's ever been involved in.

There is another even more secretive Government base in Nevada. Some people think that it is just a piece of land owned by the Nevada Test Site (NTS), while some think that it is the "real" Area 51. These are just the two extremes; most people have their opinion somewhere between these two. The only thing that we know for a fact is that Area 19 is really just a piece of land in the middle of nowhere. What makes it noticeable is that there's a 34.5 kilovolt power line that just stops in the middle of nowhere. That is, of course, more than just a little bit unusual.

Area 19, along with Area 20 to its west, were added to the NTS because of the 1962 Test Ban Treaty and its official ending of atmospheric testing. Yucca Flat is a little too close to Las Vegas with all of the shockwaves created by the nuclear bombs. The two other designated areas are ideal locations for underground testing.

What made Area 19 partially famous in the first place is that there is that huge 34.5 kilovolt powerline that terminates right in the middle of Area 19, right in the middle of nowhere. There is nothing that is "supposed" to be there in any NTS documents.

The location is farther from any curious people than any place in the entire complex, even further away than Area 51. However, there is an airspace, so that planes can fly right over Area 19. And, even more suspiciously, Area 19 is officially for nuclear testing. However, there have actually been very few nuke blasts, but indeed quite an amount of drilling being done there. Most peculiar is the fact that the NTS never receives any information about the classified programs going on in their territory.

There is a story that has been told by a commercial pilot who flies in a Nevada airline. Some of his airline friends, who fly from Las Vegas to the Groom Lake and the Tonopah Test Range facilities, sometimes fly to Area 19.

When the pilot prepares to land, first he has to always get clearance that there aren't any spy satellites over Area 19. Then the runway, which is always disguised to look just like the ground, is watered by sprinklers. This makes the runway stand out. The pilots always get off and then have to immediately get back on. The complex that the pilots enter has been built to look just like a group of hills.

Enemy satellites can see in multiple wavelengths, and their sensor devices usually see through most types of camouflage. Perhaps the U.S. government has some newer high-tech covering that can make any facility

invisible to every type of wavelength. With the public airspace being right over it, the secret military facility would have to be noticed by others. But so far it never has.

If any member of the press has ever requested a tour of Area 19, they have been informed that they can visit anywhere in the entire complex. They can bring their cameras, and they can investigate anything they want to, just as long as they have an official guide with them. However, whenever the time comes for reporters to actually visit, they can never get to Area 19. The first time they are told that it is too far away, and the second time they are told that the roads aren't properly maintained... even though one is nicely paved.

So, decide for yourselves. What is actually going on at these top-secret governmental bases? Nuclear testing, highest tech spy aircraft, or perhaps even alien flying saucer research? Something is indeed going on out there in the state of Nevada. But just what, no one can—or will—ever quite say for sure. But if you're brave and determined enough, there's certainly plenty of enough of whatever to try to find out more about.

An interesting Web site for more information about these and other such things is available at <http://www.area51zone.com>.

The very best of luck in your continued search for what is really going on in these restricted and forbidden zones. Have fun and enjoy yourself. Investigate and learn as much as you can.

Just don't get caught.

Vonda N. McIntyre: Math and Media Tie-Ins

By Heath Row

When I first became editor of *The Fan* in early 2009, I asked N3F members what science fiction and fantasy authors they wanted to be interviewed or profiled in the clubzine. Denise Fisk enthusiastically recommended Vonda N. McIntyre, an author with whom I wasn't familiar.

After learning more about McIntyre and reading her excellent novel *Dreamsnake*, I decided that she'd be a wonderful interview. In the following discussion, conducted via email in 2010, McIntyre touches on the Nebulas, writing media tie-in novels, and the stories science fiction authors are supposed to write.

The National Fantasy Fan: Were you a writer first and a science fiction fan second? How did you get into science fiction?

Vonda McIntyre: I grew up reading sf. I don't remember learning to read, but the first thing I do remember reading is a Heinlein book, *Waldo & Magic, Inc.*, a collection of two novellas. It was published in 1950, but I doubt I read it when I was 2. A couple years later, probably.

The Fan: In 1973, you won a Nebula for one of your earlier published stories, "Of Mist, and Grass, and Sand." What did that mean for your career? What was it like to have that happen so early as a professional writer?

McIntyre: It was very rewarding to be recognized, and it made my first novel, *The Exile Waiting*, easier to sell.

The Fan: "Of Mist, and Grass, and Sand" eventually became the first chapter of your 1978 novel *Dreamsnake*. Was the story originally intended as part of a longer whole? How did you approach expanding the story?

McIntyre: I had no intention of writing a novel about Snake when I wrote "Of Mist, and Grass, and Sand." But the characters didn't like being left hanging by their thumbs, figuratively speaking, at the end of the story, and insisted that I finish their story.

The book has been dismissed as a fix-up novel put together from disparate parts, but what really happened is that I wrote the novel based on the short story, and then *Analog* wanted to publish some of it, so I pulled out a couple of more or less self-contained sections. They couldn't serialize it because they'd already published the first chapter.

The Fan: Two things struck me about *Dreamsnake* while reading it. First, it's basically coded as a fantasy novel but then turns out to be a science fiction novel. Two, it's relatively late into the novel that one of the snakes turns out to be from off world, as well. Were you consciously playing with the tensions between fantasy and science fiction, between rural and urban, between natural and extraterrestrial?

McIntyre: Chapter three isn't *that* late in the novel. That's where you find out Grass was from another world and there are off worlders in Center.

I didn't think of *Dreamsnake* as looking or acting like a fantasy novel. I was trying to write a novel in which so many resources of Earth had been used up that the only available high tech was biological—mostly genetic engineering—and that some of that even was difficult because the tools you need to accomplish it are old, worn out, or unavailable.

The Fan: For much of the '80s, you wrote *Star Trek* and *Star Wars* media tie-in novels, most notably *The Entropy Effect*, the original *Star Trek* novel #1; as well as movie adaptations such as *Star Trek II: The Wrath of Khan*. How did you transition into writing *Star Trek* books? How did that experience differ from writing your own stories and novels?

McIntyre: The editor knew I was a fan of the original series (which was the only one that existed at the time) and that I'd treat the characters and the universe with some respect. He invited me to write a novel and I accepted. When he read *The Entropy Effect*, he said, "Paramount will either like this a lot, or they'll really, really hate it." Fortunately, they liked it. In later years Gene Roddenberry did me the compliment of reading some of my *Star Trek* work and telling me he enjoyed it.

There was a bit of a kerfluffle over Mr. Sulu's first name, but someone had the bright idea of asking Gene Roddenberry and George Takei what they thought of it, and they both liked it, so it got to stay in. I didn't know about this until several years after the book came out.

The Entropy Effect was the first of the Pocket Books original *Star Trek* novels, but not the first original *Star Trek* novel—another publisher had the license to publish *Star Trek* novels before that.

The Fan: How did writing *Star Trek* media tie-ins compare to writing *Star Wars* tie-ins?

McIntyre: I actually had a bit more freedom with the *Star Wars* tie-in because the book was set in a time and place that the movies weren't going to visit, whereas the *Star Trek* books were like episodes of the series, so no matter what the writer put the characters through, the characters had to end up more or less the same at the end of the book as they were at the beginning. This presents a bit of a challenge when you do something like killing off Captain Kirk. I took some amusement in having the end of a book be, "And then they all woke up and it wasn't a dream."

"Then they woke up and it was a dream," is one of the 12 sf stories you are supposed to have to write before you sell a story. I can't remember what the rest of them are, except for the one where you find out the two characters are Adam and Eve, and the Walking on the Beach Being Sensitive story. The only one of the 12 stories that I ever wrote before beginning to sell sf stories was a couple of Walking on the Beach Being Sensitive attempts when I was in junior high school.

The Fan: Are you a Trekkie or *Star Trek* fan?

McIntyre: Sure, but I'm not organized. I've only been to

one *Star Trek* convention, for example, and it was half *Star Trek*, half regular sf convention.

The Fan: Your Starfarers series was published throughout the '90s. That seems to be your only series of books—outside of the *Star Trek* work. What was it that inspired you to write those four books as a series? Did you succeed at what you set out to do?

McIntyre: I wanted to write a sort of family saga. There are too many loner characters in sf. I think of it as one big novel that I couldn't afford to write all at once.

Whether I succeeded is something for somebody else to answer. I'm happy with the way it came out.

The Fan: In 2004, you edited the *Nebula Awards Showcase*. What was that experience like? As an author and Nebula winner yourself, how did you approach editing the collection?

McIntyre: I included as much fiction as I could put into it. The main nonfiction was reminiscences of Damon Knight, who had died the year before. He was the moving force behind the SFWA.

The Fan: What do you think of the state of science fiction today. Are there any writers you're particularly keen on?

McIntyre: The list changes with the phase of the moon.

The Fan: Does Seattle have much of a science fiction community or scene?

McIntyre: Yes, several. There are a number of groups that get together to hang out and talk, several different conventions—Potlatch, Foolscap, and Norwescon, for example—Clarion West, a number of writers' groups and book clubs. Many of the groups overlap considerably.

Clarion West runs a reading series during the workshop each summer, which is open to the public. It usually happens on Tuesdays at University Book Store. And there's a party for each writer in residence at the end of the writers' teaching week. Anyone who joins the organization can come to the parties; it's one of the perks of membership.

The Fan: In 2009, you collaborated on "LADeDeDa" with Ursula K. Le Guin for the journal *Nature*. How did that come about? What was the experience like?

McIntyre: Ursula sent me the first draft and I thought it was a kick. I thought if we expanded a bit on the, er, science (I was particularly amused by Rith-Check) it would amuse Henry Gee, the editor at *Nature*, and I was right. It was great fun. Ursula is a wonderful person and very funny.

Nature is a great place to publish a story. I wrote "Misprint" at 4 in the afternoon, polished it before midnight, and sold it to Henry at 2 a.m. the next day. (He's in London, so it was regular business hours his time when he got it.)

The Fan: I'm intrigued by your Math Crafts, beaded sea creatures, hyperbolic crochet, and featherless boas. How do those projects relate to your writing?

McIntyre: Absolutely no idea. Making them is the sort of repetitive task that a lot of writers adopt as a hobby. You

can let your mind wander when you do them.

The Fan: Are you still involved in Clarion?

McIntyre: I attended the original Clarion when it was in Pennsylvania. I ran the first incarnation of Clarion West (1971-1973) with the blessing of the workshop originator, Robin Scott Wilson, until I burned out. I didn't have anything to do with the Tulane Clarion (1971), Michigan Clarion (1972 until recently), or Clarion San Diego.

The current incarnation of Clarion West (Seattle, 1984-present) is run by an amazing group of people who have set up a nonprofit educational organization to support and host it—<http://www.clarionwest.org/>. I sometimes go by and

chat with the students one afternoon during the workshop, I donate things to the scholarship auction, and I help stuff envelopes. I'm quite a good envelope stuffer. I'm not involved in the administration, though.

The Fan: What's your next book or project?

McIntyre: I'm working on several things. One is a novel, *The Curve of the World*. The other is the authors' co-op, Book View Cafe—<http://www.bookviewcafe.com>—which a number of writers got together in order to put our backlists into E-book form.

You can learn more about McIntyre, her work, and her other projects at <http://http://www.vondanmcintyre.com/>.

China Miéville: Hostage to Fortune

By Holly Wilson

It was a hot and humid evening in Brooklyn when I walked to Public Assembly, the venue where my local bookstore Word was hosting an amazing evening with China Miéville in conversation with Lev Grossman. As fellow fans began to line up, several clutching our copies of *Embassytown*, the excitement was contagious. Excited chatter continued as we made our way into the bar and waited.

Soon, I was whisked off to the back room to conduct my brief interview, which was graciously arranged in short order. My nervousness was likely apparent, but within a few minutes of being introduced, China Miéville had put me at ease and the interview commenced.

The National Fantasy Fan:

Considering that you're intending to write a book in every genre, have you given any thought to who you might like to work with in a graphic novel form? Is there anyone in particular who you would like to work with on that sort of project?

China Miéville: I'm kind of quite open minded. I like graphic novels. Do you mean in terms of artists?

The Fan: Yeah. Is there anyone you might like to collaborate with?

Miéville: Oh—many people. I've collaborated with Liam Sharp, who's a friend of mine, and I like working with him; I like his style very much. But to be honest with you—I don't mean to sound evasive—but I'm quite open minded because it's a field that I always read but I'm relatively of an outsider to, so I don't kind of have my specific "hit list." It's more like there's a bunch of artists who I very much admire, but I'm not looking at it with a gimlet eye. Just sort of see what happens. It would feel like a hostage to fortune

to have specific desiderata.

The Fan: One of my friends said that you'd make a completely nightmarish scenario with Alan Moore as a writing collaboration.

Miéville: Yeah, I think that would not work well, I suspect. And I say that as someone who admires him enormously.

The Fan: You've talked a lot about your literary influences. Are there any specific books—particularly sf or fantasy—from your childhood that influenced your storytelling?

Miéville: Millions. The question of influence is very complicated because you're not always aware of your influences, so all I can really talk about is the books that loom large in my head.

From my childhood, people like Michael de Larrabeiti. I read Tim Powers when I was young—and still do—and that was a really big thing. Joan Aiken. Philip K. Dick loomed large. Ursula LeGuin and Robert Silverberg. Michael Moorcock, obviously. Tanith Lee. I could just keep going on. But within the field, those are the names that jump to mind.

The Fan: Anything that specifically influenced how you do your own storytelling that you're aware of?

Miéville: It varies book to book. Different books, I'm aware of specific texts being kind of looming large in my head but I don't think what the writer is aware of is necessarily the end of the story, and it really does vary a lot.

So for this book, you know, LeGuin and Silverberg loom quite large. For *Perdido Street Station*, M. John Harrison and Mervyn Peake were big presences. Gene Wolfe at other times. It really feels project-specific.

The Fan: That might have to do with the different genres that you're working with, as well, in a way.



Photograph by Kate Eshelby

Miéville: I guess so, yeah. It's quite organic—it sort of emerges out of the writing process. It's not something that I start off thinking about.

The Fan: How is it for a self-professed geek to be so admired and respected in fandom? Like different things that pay homage to you. There's a cat that has your name in one of my favorite Web comics.

Miéville: Oh yeah, Questionable Content—<http://questionablecontent.net/>. I met him finally. I wasn't sure if that was a reference to me. So I found him when we were at ComicCon.

Well, it's lovely, but it doesn't feel completely alien because fandom is the geekosphere. This is my tribe, so it's terribly moving, but I feel very much like part of this scene—I always have. I was a fan in the sense that I loved and read the work. I was not part of fandom—I was very solidly a science fiction and fantasy reader, but I didn't know about conventions. I knew about them but didn't attend; attending only happened since publishing. How can it be anything other than very moving, and occasionally I'll see something or hear something—it's lovely.

The Fan: Questionable Content specifically throws in a lot of little references and that one...

Miéville: Well, I wondered if it was me, or I thought it might be Anne-Marie Miéville, who's Godard's partner—which is why I didn't want to presume it was me. So when I was at ComicCon, I saw that he was there, and I kind of sidled up and said "Hi." He was, like, "Oh, hey!" I said "So, is that...?" "Yeah" "Oh, cool." It was very nice.

The Fan: This next question stems from my own experience of your work. The basic question is: Do you ever fear your own characters? In my own mind, I'm convinced the slake-moths are somewhat real and Subby and Goss are some of the most terrifying creatures around.

Miéville: Oh, good.

The Fan: While I read *Kraken*, I was convinced they were going to come jumping out of a corner.

Miéville: No, frankly. I get scared sometimes of characters that I read—I get very scared when I'm reading really, really excellent classic ghost stories even though I'm not a believer in ghosts, but I love them. When I'm writing, I'm in a different mode, so... It's very nice to hear they can have that effect on people, but I don't relate to them like that.

There's always that mediation. There are some times that if I ever lose that mediation, which is when you tend to be writing at your most excited and often best, the feeling tends to be one of exaltation and kind of excitement rather than fear even if you're writing science fiction. So you might give yourself goosebumps, but it's more a sense of immediacy of the language and being aware of it as being scary rather than actually experiencing it as scary. So I never have that sense of characters running away from me—I just don't relate to them on that level.

The Fan: That makes sense—you don't want to be afraid of your own...

Miéville: Some writers *do*. Some writers talk about characters arguing with them and doing their own thing. Great. More power to them, but it's just not how I experience it.

The Fan: It's the only time I can recall in literature that I've actually been that kind of afraid of particular characters.

Miéville: Cool.

The Fan: Part of it might have to do with—I read *Dhalgren* a few years ago and that kind of shifted my view of reality.

Miéville: Once you go into *Dhalgren*, you never come out again.

The Fan: I think that's part of why I'm convinced the slake-moths are real.

I can't help but ask what's next? Yes, *Embassytown* has just been published, but is there a hint of what kind of genre you're working with next, or do you already have that planned out at all?

Miéville: I've got something that's nearly written. I've just got to do some edits on it, but I'm not going to talk about what it is. I'm afraid I'm a bit superstitious about work in progress.

The Fan: Fair enough.

Miéville: Feels like a hostage to fortune to talk too much about it.

The Fan: Once you're done writing in every genre, do you have any idea where your writing is going to go? If you'll go back to things you just want to work with more...

Miéville: The whole thing about writing a book in every genre was never quite as programmatic—it was a throwaway comment that bounced back to me, which I like as an idea, but I certainly don't have a checklist. So I think whatever I write will always be within the sphere of the supernatural or the fantastic. I just don't think I'd sustain interest in writing if there's not fantastic elements, but hopefully in various different ways.

The Fan: I don't get a sense you'd be writing a standard romance novel.

Miéville: No, I'd *like* to write a romance novel. I'm quite interested in Regency romance, but I think it would probably have some kind of fantastic elements to it. I can't imagine ever writing something with no fantastic elements. Never say never, but it could happen. I read some stuff that hasn't, and I enjoy and admire it very much, but as a writer it doesn't sustain me.

The Fan: What are you currently reading or are interested in that's really got you excited?

Miéville: Fiction-wise, I'm reading Michael Cisco—I'm really enjoying him. He's a really big one—I've been trying to work my way through Cisco's oeuvre.

There's also a writer called Barbara Comyns who's an old writer from the '40s who I've been discovering recently and is exciting me a lot—*The Vet's Daughter*. Those are the two names that jump to my mind.

The Fan: I'm not familiar with her—what's her work like?

Miéville: Very sort of uneasy domestic dramas with possibly hints of something else going on.

And then there's Jane Gaskell, who is another writer from the '60s and '70s who I've been obsessed with for awhile whose work is very strange and very dreamlike.

Those names will change day to day.

Novels and novellas

- King Rat (1998)
- Perdido Street Station (2000)
- The Scar (2002)

- The Tain (2002)
- Iron Council (2004)
- Un Lun Dun (2007)
- The City & the City (2009)
- Kraken (2010)
- Embassytown (May 2011)

Collections

- Looking for Jake (2005)

You can learn more about China Miéville and his work at <http://www.panmacmillan.com/author/chinamievill/>.

World of Wires: A Theater Review

By Holly Wilson

This is a review of World of Wires, adapted and directed by Jay Scheib after the film by Rainer Werner Fassbinder. Screenplay by Rainer Werner Fassbinder based on the novel Simulacron-3 by Daniel F. Galouye.

Having seen *Bellona, Destroyer of Cities* (*The Fan*, Vol. 10, No. 2), I immediately purchased tickets when I heard that The Kitchen was showing another piece by Jay Scheib. This is the final production in his Simulated Cities/Simulated Systems trilogy. The first, which I missed, was *Untitled Mars (This Title May Change)* and *Bellona, Destroyer of Cities* was the second installment. I was pleased to see that many of the same actors from *Bellona* would be in this production as well.

Upon entering the theater, I was fascinated with the set design. A giant screen filled most of the front of the stage area and mirrors on either side allowed the audience to see bits and pieces of rooms beyond the screens. Action was already in progress while seating was happening—live images from the actors behind the screen were projected on the front of the screen. At times, it was possible to see the on-screen activity reflected in the mirrors, and occasionally one of the characters was visible around the side of the screen. After only a few minutes of watching this, I started to feel anxious and overstimulated (not to mention somewhat annoyed with people continuing to talk while I was already getting into the show before it technically started).

As the actual performance began, the action was staged to appear on the screens, much like what we had been watching already but with dialogue added. After several minutes, a block gets removed from the screen-wall and an actor reaches through towards the audience. Later, this same character stands somewhat apart from the action happening around her as she stands, smiling, looking each audience member in the eye as she slowly makes her way, step by step, to the side of the stage.

Soon, the entire wall has come down, in a violent outburst. From that point on, the action is documented on camera as we watch. Jay Scheib appears onstage as he

follows the action and captures the performance in a single take. Of course, this take will vary from performance to performance, as the filmmaker chooses shots and makes decisions on the spot. I think it would be fascinating to exhibit all of these filmed performances on a wall of screens or monitors.

The basic plot can be boiled down to a murder mystery with a twist. The murder (or not) occurs (or does it?) in a corporate office where a virtual reality simulator is being tested, and it becomes (un)clear that people/events/things may or may not exist in any given reality. In fact, the character who first engaged the audience seems to have never existed, except in the mind/memory of the Incoming Chief Technical Officer (the Former CTO is the victim of the alleged murder). The audience clearly remembers her, since she made a point to notice each and every one of us.

As in *Bellona*, the audience is complicit in the action and the unhinging of any sense of what is real. Some dialogue is repeated, some scenes recur. This serves to reinforce a sense of unease as you realize you aren't quite sure what parts are supposedly real and what is part of the staged simulation. Much of the action is chaotic by design and the actors, many playing two roles, are engaged in a very physically demanding performance. For all the chaos and dramatic tension that dominates the production, there are really humorous bits peppered throughout at just the right moments. It would be easy to get lost in trying to figure out how many layers of reality, virtual or otherwise, are being portrayed on the stage and screens.

References are made to Zeno's Paradox and the fall of man, both of which point to issues and problems that we cope with on a daily basis. So much of daily life is mediated by technology (as is this production) and it can often feel like we're always rushing to keep up. We've built technology to do so much and perhaps we've given it a head start—maybe it's time to cede the race.

The end result is that we aren't really sure what is/was simulated and what is real—a distinction that seems to get blurrier by the minute.

For more information on the production, check out <http://www.thekitchen.org/event/290/0/1/>.

Poetry: Five by Angela Parson Myers

Birth of a Vampire

A quiet sound awakens me—
It comes, and then is lost again,
Wrapped in the soft folds of the night,
Moved away by the silent wind.

I rise and push aside the drape
To try to see what I cannot hear.
A shadow flickers through the trees,
A silhouette both dark and sere.

It hesitates and turns to peer
At my frozen form behind the cloth,
And slowly, softly stalks me there,
With kitten teeth and bloody mouth.

Lying down, I know I've died,
To rise again to night and wood.
And now I know the quiet sound—
It was the drip of my soul's blood.

Midnight in the Met Lab

This verse is the result of a brief stint as the only metallurgical technologist on night shift in a large factory.

Vampires live in the Met Lab attic.
I know. I've heard them there
When I come in late at night
And catch them unaware.

I've heard their raspy breathing
As they lurk up in the dark,
Prowling through the ducts and pipes
To find an easy mark.

I've heard their footsteps slowly
Treading down the hall,
Past perchloric acid
And ISO butanol.

I don't know why they spare me
As I tremble all alone here.
Perhaps no one has told them
Type O's the universal donor.

"Night Speaks..."

"It's worrisome, preacher.
I ain't never seen so many beasts
Kilt by what folks says is wild dogs,
Half-eaten, and the rest left to rot
Like their hunger's gone too quick.
And always the same time o month,
Right on schedule."

The others by the warm wood stove
Grunted and nodded,
Not even bothering
To take their pipes away,
Their agreement was so complete.

The eldest of them,
Skin like one of those yellow raisens—
Currents, they called them—
On the shelves behind the counter
Where the storekeeper leaned
So as not to lose
Any of the talk,
Cleared his throat and leaned back his chair,
Hooking his thumbs in the straps
Of his grayed blue denim overalls.

"I have to hark back,"
He said with slow importance,
"To somethin my granddaddy said.
In the Old Country, he said,
Before he come over as a youngin,
He'd heard talk of beasts
That hunted in the full moon,
And in the daylight,
And in the new moon and the old moon wanin,
Didn't look no different
Than any other man."

And he nodded his head knowingly,
And the others muttered.
"Werewolves," they said,
Their pale eyes going round in leathered faces
With the horror of it.

"Yup," said the storekeeper,
Leaning forward over the counter
On calloused elbows.
"Devil-things, them.
I heard of em, too, from my sainted mother.
Men whose souls were so black with sin
Even hell wouldn't take em in,
But turned em back to roam the earth
And gave em leave to take
Any unconfessed or waverin Christian."

"And them as are taken,"
Added one of the younger farmers,
Rerolling one flannel shirt sleeve
Up an arm sun-browned and corded with muscle,
"And somehow live,
Turn themselves to werewolves
When the full moon rises
And go out to gather souls for Satan."

The spell hung in the air like the smoke,
But the preacher's laughter thinned it.
"You men sure spin a fine tale!" he said.
His pale, smooth face
Wrinkled only by amusement.
"I was raised hereabouts,
And I heard those fairy stories, too.
They served our grandmothers well
To get the Catholics in to confession
And send all the back-slidin Baptist boys
In to church on Sunday after Saturday on the town.
We all live in a more enlightened world now,
And we know that even if there were

Such things as werewolves,
Satan doesn't need them to trap souls for Hell.
Mankind's own black hearts
Suffice well enough for that."
They all laughed with him then,
And the spell vanished.

"Well, I, for one," said the preacher,
Rising from his stool,
"Have to be gettin on.
Tomorrow is Sunday, and I have work to do."
He opened the door, and the chill autumn air
Vanished the smoke, too.
And they all rose
Saying, "Yep, gettin time to milk,"
And, "Woman'll have supper soon."
And the storekeeper stood up
And dusted a shelf of canned goods.

"Take care," called the preacher,
As he walked up the path
Toward the church on the hill,
"Tonight's a full moon."
And they all laughed again
As they went their separate ways home.

The young preacher slowly climbed the hill
As dusk settled among the pine trees
Along the path.
He smelled the acrid scent of the pine needles
He crushed as he walked
And the warm smell of the soil beneath.
A rabbit scurried away under the brush,
Its exit making tiny crackling noises.
Deeper in the woods, an owl awoke
With a questioning sound
And ruffled its soft feathers
To prepare for the night's hunt.

"Men are so foolish," thought the preacher.
"They think werewolves must be evil

Because they differ from other men.
But why shouldn't God the All-knowing
Create Werewolf just as He created Man,
To worship Him a way that Man cannot?
And Man is so deprived,
Never to see the earth as God created it.
'Night speaks unto day, and hill unto hill'
It says in the Bible,
But they, poor fools, could never hear it
With their puny little ears."

He sat down on a rock and waited
To watch the graying sun set
On the west side of the mountain.
And as it sank below the trees,
He turned eastward.
The light vesper breeze ruffled his fur
As he howled his praises to the moonrise.

The Ghost in Subrail Assembly

Friday midnight,
In that silence
Of factory's resting roar,
Through lingering twilight haze of welding smoke,
A flash of white seizes the eye.
The head follows too slowly—
It is gone.
Then gooseflesh on neck, arms.
Finally a feathery touch,
Fleeting, gentle,
At waist or shoulder,
Almost a caress.

The Wolfing Moon

The midnight moon, icy white,
Rides the clouds across the night.
Its leering face is full tonight
Above a world misty bright.

Street lights gleam with swarthy glow
Onto pavement black below;
Ponds of lamplight together flow
Into moons within the stone.

The whimpering wind is damp and cold,
Laden with stench of leafy mold.
Brown leaves race across the stone,
Chased by demons of their own.

In those of us who bear the curse,
Again awakes the ancient thirst.
The changing swells within our breasts
As, howling, were-men turn to beasts.

Artist Spotlight: Jose Sanchez

In November 2011, the Artists Bureau received the following email: "I used to be a member and avid contributor to the N3F and *Tightbeam* many years ago. I came across your email address through

<http://efanzines.com>. Anyhow, I'd like to send you some artwork of mine that you may use for future online issues."

The Fan is proud to showcase the artwork of former Neffer Jose Sanchez throughout this issue.



Out for a Stroll When All of a Sudden!



The Way Out

2012 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, 2012.

Email entries will be accepted, but no guarantee of email receipt can be made.

8. The judge is a published science fiction professional. All comments and critiques are solely the judge's opinion, but he promises to be constructively critical and polite.

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 2013.

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, 2012. 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 2012 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, 4367 Globe Ave., Culver City, CA 90230; kalel@well.com.

Editor: Heath Row (HR). **Contributors:** Richard Brooks (RB), Owen Lorion (OL), Lee and J.J. MacFadden (LJJM), R-Laurraine Tutihasi (RLT). **Illustrator:** Ruth R. Davidson.



Books

After Hours: Tales From the Ur-Bar, edited by Joshua Palmatier and Patricia Bray (DAW, 2011)
The bar stories collection has a long and distinguished pedigree in Science Fiction: *The White Hart* by Arthur C. Clarke, *Callahan's Saloon* by Spider Robinson, *The Draco Tavern* by Larry Niven.

Recently, the Current TV cable channel had a series entitled *Bar Karma*, which I had the good fortune to find by accident. It only lasted 11 episodes, but the premise included an immortal bartender and a bar that could appear any place, any time, for patrons in need of "karma adjustments." I mourned the conclusion of the series (the producer is scrambling to revive it). But the lamentation was short-lived when this book came my way.

After Hours: Tales From the Ur-Bar is an anthology of 15 stories by as many authors (none previously known to me, though all with impressive credits), all set in a magical bar with an immortal bartender.

"Ur" is an interesting word. It is both specific and general. Capitalized, it is the name of the very first city in Mesopotamia; lower case, it is a prefix meaning the prototype and archetype of whatever it's appended to represent. In the case of this book, both meanings are applied.

The book starts out with the bar (already ancient) in Ur, and the great king and hero of Ur, Gilgamesh, taking over

as bartender in exchange for immortality. The stories are arranged in chronological order as they progress through the millennia, and the bar morphs to different names and places: Norseland, the witch hunts, French Revolution, World Wars, the present, and on into the future. Along the way, the patrons brush shoulders with gods, valkyries, vampires, a time traveler, a ghost, and zombies.

The viewpoint is sometimes Gil the bartender's, sometimes the patrons, sometimes one of the ephemeral hired help; but whomever it is, the stories are all well-told. Continuity is sometimes a minor problem, but within the frame of each individual story they are each reasonably consistent.

One suggestion if you do pick up this nice collection: after you read each story, flip to the back and read the author's half-page biography. I didn't look at them until the end, and after 15 stories, they all sort of blended together despite sometimes giving extra insight into the tales. I had a hard time keeping track of which author went with which story. (OL)

Cold Hands and Other Stories, by Jeff Duntemann (Copperwood Press, 2011)

Jeff Duntemann isn't a well-known science fiction writer, because he hasn't written that much of it. He's better known for his computer books. This current volume is a collection of eight stories written over the years, the earliest one from 1974. One of the reasons he hasn't written much is that he tends to be a perfectionist. When I read a collection of stories for review or award consideration, I give them grades like a teacher. All the stories in this book rated B or higher. You won't be sorry you read the book. That said, you should know that most of these stories fit into the category of hard sf. Only one of them might be classified as fantasy, though the Drumlin stories fall into the category of advanced technology looking like magic. He has a previous collection titled *Souls in Silicon*. I recommend his writing. (RLT)

Fuzzy Nation, by John Scalzi (Tor, 2011)

A retelling of H. Beam Piper's 1962 Hugo-nominated *Little Fuzzy*, this book is intended to be viewed as a re-imagining of the original, much like J.J. Abrams's *Star Trek* re-invention. There are new characters and events as well as the original plot elements, character names, and general story arc.

The story revolves around prospector Jack Holloway, who is working on Zara XXII and finds an incredible sunstone streak—the discovery of which is going to make him very, very rich. When he returns to his cabin, he makes another discovery: a small creature has gotten into his home and is at a loss as to how to get out again. Thus begins Holloway's relationship with the fuzzys—short bipeds with long fur and catlike eyes, incredibly cute by all standards. Holloway immediately informs an old girlfriend (and biologist on the planet) of his discovery, and soon the

question becomes whether or not the fuzzys are sentient.

The problem for Holloway—and for his boss—is that if the fuzzys are sentient, the mining must come to a halt, as the sunstone streak would now belong to the fuzzys. But even if Holloway manages to get past that little detail, proving the fuzzys are sentient is not that simple; they don't seem to talk, and according to law, speech is a fundamental element for considering a creature sentient.

The book is a fun and quick read; there's plenty of humor, both in Holloway's biting one-liners, and in the fuzzys' antics. Holloway is not a nice guy. He's selfish, and he has his own interests at heart much of the time. And he always, *always* gets on the wrong side of people. In spite of this, he manages to be a sympathetic and likeable character, in no small part because of his affection for the fuzzys and his dog, Carl.

ZaraCorp, the company responsible for the mining of Zara XXIII, makes for a fine villain, disdainful as they are of anything that gets in the way of the bottom line. The people who help Holloway and the fuzzys are also interesting characters, and more typically likeable. You might want to note that there are some sad moments in the book, so be prepared.

If you can't get enough of the fuzzys, you might try reading *Golden Dream: A Fuzzy Odyssey*, by Ardath Mayhar, written in 1983 and published by Ace. This, too, is a re-telling of Piper's original book, but told from the fuzzys' point of view. The original is available along with two other books about the fuzzys in a compilation titled *The Complete Fuzzy*, by H. Beam Piper. (LJJM)

Hastur Lord, by Marion Zimmer Bradley and Deborah J. Ross (DAW, 2010)

Many years ago, I read *Heritage of Hastur* and loved it. I was all set to read the rest of the Darkover books but was told by a friend that the other books were not as good, so I never did. This one, though, is excellent, though I was annoyed that the plot involved so much politics. I am so sick of politics. I can't get away from it in real life, and I can't get away from it in fiction either. Pardon my rant.

Don't get me wrong. Aside from the annoyance of politics, it is an excellent novel. The character development is very good. There are characters I really sympathized with and characters I wanted to strangle. When a reader feels strongly about the characters, the book works.

The Darkover series of books takes place in a far future when many alien worlds have been colonized by humans. In the case of Darkover, there are hints of an indigenous race or races. They seem to be the source of the ESP ability possessed by some of the Darkovans. At

the time of this story, Earth has an embassy on Darkover. Politically the situation on Darkover is in flux. Darkover is a sort of protectorate of the Federation headed by Earth. The Federation itself is changing, and there are those on Darkover who want to become full-fledged members of the Federation and those who don't. All these factors contribute to a fairly complex story that I found very interesting. (RLT)

Lady-Protector, by L. E. Modesitt, Jr. (Tor, 2011)

This is the second and probably the last book in the series. I like people who don't find it necessary to write trilogies. But I remember Buck Coulson, who panned sequels in his fanzine *Yandro*. When asked why he wrote one, he simply replied, "They paid me."

So we might see a third volume down the road. Then again, we probably will not. Modesitt has more irons in the fire. And this looks like the final volume on the *Lady-Protector*. But not of the *Corean Chronicles*.

Mykella, the Lord-Protector's daughter, became the *Lady-Protector* after her uncle poisoned her father. She slew her uncle using her newly awakened Talent and saved her youngest sister Salyna from poisoning.

Mykella also killed her other sister Rachylana's fiance before he could marry and dispose of Rachylana. Ruling is far from easy. Her uncle had looted the treasury. His wife and unborn child escaped to her brother, Prince of Midcoast, who will be able to unite with Northcoast against her.

Mykella is attracted to Areyst, who now heads her army. But she is unsure how he feels about her.

The city sewage system is in bad shape. And there is a bureaucratic

mess that has been ignored for many years.

But the main danger is the Ifrits. These beings drain worlds. and it looks like Corus is next on their list.

Mykella is learning to use the Tables that the Ifrits had left in major cities across Corus. She can travel from Table to Table and use them to spy on her enemies. But the Ifrits made these Tables and have much more experience in using them.

Mykella uses what appear to be green threads when within the Tables while the Ifrits use purple threads. So Mykella can sense where they are.

But it appears that the Ifrits, after unpleasant experiences with Mykella, will wait and attack when the armies of Midcoast and Northcoast do. So Mykella will have to defeat the Ifrits fast, then hurry back to help her own forces.

If she can. (RB)



Jose Sanchez

2012 N3F Election Platforms

The following members of the National Fantasy Fan Federation seek election to serve as president or director in 2012. Please read their campaign statements and refer to them when casting your vote.

Presidency Platforms

Dennis Davis

After some deliberation, I have decided that I should run for N3F president.

I have been one of the directors of the club for several years now, and I feel that I need to run for president because the club needs me.

I feel capable of handling the duties of the president of the N3F, and I hope that the membership will agree with me and give me their support—and vote for me in the upcoming elections.

I desire to serve the Club as best I can, and I wish to be your president for the next term.

Directorate Platforms

Sarah E. Harder

Please allow me to continue serving the club as a member of the directorate. I promise to work with the other members of the directorate as we continue to try to find new ways to move the club forward and increase interest and membership. I am always open to and grateful for ideas from the membership to present to the directorate.

Heath Row

I've been a member of the directorate for two years now, and editor of *The Fan* for three—and I think I have a good grasp of many of the challenges and opportunities facing the club as we enter our 71st year.

Even though I didn't quite deliver in 2011 in terms of publishing the clubzine on a frequent basis—I bought a house and got back into roleplaying gaming, which occupied much of my fannish time—I still have interest in and energy for the N3F, if the members see fit to re-elect me to the directorate.

Given that this is the last issue of *The Fan* that I'll edit for awhile, I'd like to devote my attention to other projects: finally improving the new member welcome process, helping Jon Swartz with the membership directory and other publications, and getting involved in N'APA and the round robins again.

I apologize for a lackluster 2011 on the zine front and hope you'll consider me for the directorate in 2012 all the same. Scaling back my responsibilities (no longer editing the zine) should allow me to focus more on the other projects currently under way.

David Speakman

It has been a highlight of my fannish life to serve as part of the N3F directorate for the past few years, and I would be honored to continue to do so. I believe we need to focus on member retention and recruitment by continuing to modernize and take advantage of new technologies while maintaining our focus on our traditional strongholds in print and pen pal/round robin (snail mail) fandom.

Jon D. Swartz

I enjoyed my two years as president of our club, but feel that this honor should be passed around—so I am not running for president this year. On the other hand, I still want to be involved in the several projects being carried out that were begun, but not completed, during my presidency. For this reason I am running for the directorate. If elected, I promise to carry out my duties to the best of my ability. Your vote will be appreciated. Thank you.

Holly Wilson

I'm a relative newcomer to the National Fantasy Fan Federation and would like to step up my involvement in the organization. Running for a seat in the directorate seems to be the ideal opportunity for me to learn more about how the organization works and to become better acquainted with other members of the organization's leadership. The N3F has been a good experience for me so far, particularly in having the opportunity to write for *The Fan*. I think more outreach and networking activities could help boost membership and involvement.

Election Notes

Paper ballots will be mailed to members soon. All votes need to be sent to Ruth R. Davidson, at her current address, 4807 Capay Drive #2, San Jose, CA 95118. You can also email your vote to qualtree@ruthiechan.net.

The deadline for submitting your vote to the election teller is Feb. 15. Election results will be announced after the votes are tallied.

Bureaus and Activities Reports

Artists Bureau

Hello artists and art enthusiasts! There's not much to report right now for this bureau. We have a small group of artists who volunteer to do filler art, illos, and covers for *The Fan*. If you would like to participate, let me know. We also gladly

accept articles on science fiction and fantasy art, as well as interviews with artists—professional and within the club. Let me know if you'd like to write one. We'd love to have your help! Of course, you can always suggest artists for the bureau to interview.

I have an idea forming involving ACEO cards (check out <http://aceo.org> or <http://art-cards.org/> for more info). If Neffer artists are willing to participate, we could each do a card and sell them to raise money for the bureau. Or we can do an internal trade between participating artists. It would be fun to have a little card of original art from one of our artists. Input gladly accepted!

Birthday Cards

In early December, I realized I misplaced the birthday material—address labels and so forth. No cards were sent for the end of the year; I probably sent out about 30 cards since March 2011. My apologies to everyone who has missed out on getting a birthday card. I'm in business again and plan to keep better track.

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 laurraine@mac.com.—R-Laurraine Tutihasi

Elections

Please refer to the 2012 president and directorate election platforms on p. 22 of this issue. All votes need to be sent to me by Feb. 15 at 4807 Capay Drive #2, San Jose, CA 95118. Also, email your vote to qualtree@ruthiechan.net.—Ruth R. Davidson

Gaming

I have started recording a series of lectures on game design. In January and February, I teach a course on game design, focusing on modern Euro games. I will videotape them and put them up on YouTube.

I am hard at work on the next edition of *All the World's Wargames*—more on that when it becomes available.

Finally, folks in our Interactive Media and Game Developer program agree that I should develop a course on the design of board wargames.—George Phillies

Membership

I updated to FileMaker Pro 11 on my new iMac. That enables me to send out renewal notices via email, which I did recently.—Dennis Davis

The National Fantasy Fan

The N3F needs a new editor for *The Fan*! This issue is my last as editor. If you'd like to volunteer, contact the president, the directorate, or me.—Heath Row

Neffers Amateur Press Alliance (N'APA)

R-Laurraine Tutihasi passed N'APA on to Jean Lamb, who took over with issue #211 in September 2011. Since the last edition of *The Fan*, several issues were published, #209-212, the most recent issue released Dec. 1, 2011.

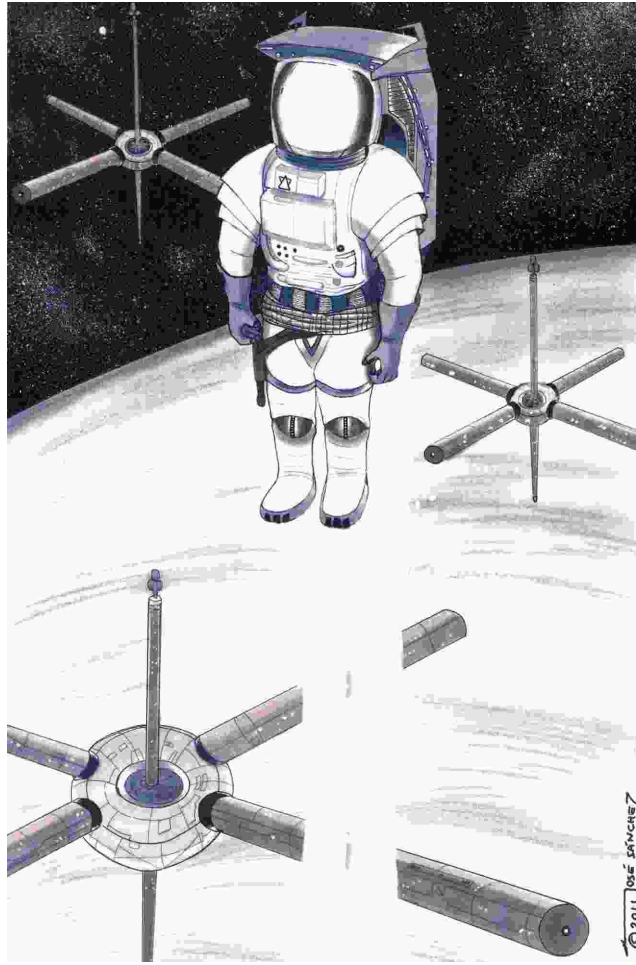
Current participants include Jean Lamb, Jon D. Swartz, Jefferson P. Swycaffer, R-Laurraine Tutihasi, and Keith Walker. David Speakman withdrew from the pool of contributors. Recent issues range between 35 and 52 pages in length.

Members who are interested can receive sample collations of the apa for as long as they want. Contact Jean Lamb at tlambs1138@charter.net or 4846 Derby Place, Klamath Falls, OR, 97603.—Jean Lamb

Round Robins

Here is the list of the active round robins as of Dec. 29, 2011:

- Cats in Science Fiction, Fantasy, and Folklore
- Comic Books, CGI, and Animated Film
- Comic Books, Fantasy, and Science Fiction in Films
- The Dark and Speculative in Films
- *Doctor Who*
- Harry Potter Books and Movies
- Horror
- Mysticism and Religion in Science Fiction and Fantasy
- Science Fiction and Fantasy in Films
- *Star Trek: The Original Show*
- *Star Trek: Deep Space 9* and *The Next Generation*
- *Star Trek: Voyager* and *Enterprise*



Jose Sanchez

- Time Travel
- Vampires
- Worldwide Folklore

Here are the missing-in-action round robins:

- Celtic Folklore and Other Folk Tales
- C.J. Cherryh
- Darkover
- Dreams
- Jim Butcher/*The Dresden Files*
- J.R.R. Tolkien and the Lord of the Rings
- Magic in Tradition, Literature, and Science Fiction

- and Fantasy
- Mary Renault and Mary Brown
- Mercedes Lackey
- Mythology
- Science and Technology in Society
- Sherlock Holmes
- *Star Wars*
- Syfy Channel
- *Thieves' World*
- *Torchwood*
- TV Science Fiction and Fantasy
- Women Science Fiction and Fantasy Writers

- Lois McMaster Bujold
- The Otherland Series by Tad Williams
- Recent Science Fiction Movies (2010-2011)

You can contact me at 510 Village Court, Nashville, TN 37206 or on Facebook.—Patricia King

Short Story Contest

The short story contest for 2011 received only one submission. Because there was no competition, I returned the entry to the writer, along with the filing fee, and encouraged them to enter the 2012 contest.

In late December, Ruth R. Davidson updated the N3F Web site to announce the winners of the 2010 contest.—Jefferson P. Swycaffer

Webmistress

The N3F Web site is currently down because our domain hosting with GoDaddy expired and we didn't learn about it in time because our contact information was out of date.

We are working with SimeGen, our previous host, GoDaddy, and more technical friends to get the Web site back up and running. If you are technically inclined and want to volunteer to help, please do so.—Ruth R. Davidson

Open positions: Blind Services, Computer Gaming, *The Fan*, Future Fandom, Teaching Science Fiction, and the Writers Exchange. Contact the president and directorate to learn more if you're interested.

If you have one of those at home and haven't responded or sent it on recently, please do so!

Here are some new round robin ideas:

- Alien Contact Books and Movies
- Anne Rice Books
- *Cowboys & Aliens*
- Dean Koontz
- The Elizabeth Peters-Amelia Peabody Mysteries
- Future Technology
- Harlan Ellison
- Horses in Myth and Folklore
- Indiana Jones Movies
- Laura Resnick Books

Treasurer's Report

By William Center

Receipts

New members dues (includes reinstatements)	\$36.00
Renewal dues	\$252.00
Gift (President's Fund)	\$72.00
Total receipts	\$360.00

Disbursements

Summer 2010 <i>Mangaverse</i> zine mailing	\$90.00
PayPal service charge	\$4.10
March 2011 <i>Fan</i> zine	\$261.18

printing and mailing	
Total disbursements	\$355.28

Dec. 15, 2011, report

Beginning balance (March 15, 2011)	\$3,391.65
Additions	\$360.00
Subtractions	-\$355.28
Ending balance (Dec. 15, 2011)	\$3,396.37

Send all dues, new or renewal, to Dennis Davis, 25549 Byron St., 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 Feb. 28, 2010. Please notify him of any changes or corrections via email at n3f_info@yahoo.com. Total memberships on the roster: 49.

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

002 REIN0411 John Andrews, P.O. Box 5681, Santa Rosa,

CA 95402-5681
154 NEW1010 Majik Attic, 9618 Quiet Lake, San Antonio, TX 78254
003 RN0211 Joy Beeson, 1700 Park Ave., Winona Lake, IN 46590-1637
005 *GS0510 Bob and Diane Blackwood, 4304 N. Marmora Ave., Chicago, IL 60634-1739
006 REIN1210 Craig and Sherry Boyd, P.O. Box 25631, Little Rock, AR 72221-5631
152 GS0410 Charles Bradley, 504 Heritage Ave., Terrytown, LA 70056-4009
007 EXP0310 Richard Brooks, P.O. Box 834, Angola, IN 46703-0834
010 RN1210 William and Michele Center, 1920 Division St., Murphysboro, IL 62966-2320
011 GS1017 Gar Chen, P.O. Box 1286, New York, NY 10013-1286
156 NEW1010 Rowena Cherry, Bloomfield Township, MI 48302
153 GS0410 Ralan Conley, ralan@ralan.com
013 RN1210 Ruth Davidson, 4807 Capay Drive #2, San Jose, CA 95118
014 RN0411 Dennis Davis, 25549 Byron St., San Bernardino, CA 92404-6403
018 RN1210 Tom Feller, P.O. Box 140937, Nashville, TN 37214-0937
019 REIN0910 Denise Fisk, df_greenrose@hotmail.com
023 RN0511 Sarah Harder, 1574 Notre Dame Ave., Belmont, CA 94002
029 EXP0110 John Jeffers III, 1110 Tate School Road, Huntingdon, TN 38344-6814
032 REIN1210 Patricia King, 510 Village Court, Nashville, TN 37206
035 RN1110 Dorothy Kurtz, 230 Kings Highway East #188, Haddonfield, NJ 08033
104 RN1010 Jean Lamb, 4846 Derby Place, Klamath Falls, OR 97603-8338
038 RN1110 L. A. Vern Loretz, Jr., 8223 Indian Hill Road, Manlius, NY 13104-9705
116 RN0411 Joseph Martino, 905 South Main Ave., Sidney, OH 45365-3212
043 RN1210 Edmund Meskys, 322 Whittier Highway, Moultonborough, NH 03254-3627
044 RN1010 Valerie Mignault, 1584 Scituate Ave., Cranston, RI 02921
155 NEW1010 Angela Myers, P.O. Box 2136, Decatur, IL 62524
139 REIN0411 Ray Nelson, 333 Ramona Ave., El Cerrito, CA 94530-3739
141 GSJ1210 Kemse net-Ubasti, 3535 E. Thunderbird Road, Phoenix, AZ 85032
053 RN0411 George Phillies, 48 Hancock Hill Drive, Worcester, MA 01609
054 *GS0610 Jeff Redmond, 1335 Beechwood NE, Grand Rapids, MI 49505-3830
057 RN0910 Jack Robins, 223 Lake Meryl Drive, West Palm Beach, FL 33411-3392
058 REIN0810 David K. Robinson, 88235 Highway 9 #5, Lineville, AL 36266-6944
059 EXP0110 John Robinson, 8 Sagadahoc, Rumford, ME 04276-1534
112 REIN0910 Steven Rose, Jr., steven.rose.jr@sbcglobal.net
151 RN0111 Heath Row, 4367 Globe Ave., Culver City, CA 90230; kalel@well.com
061 GS0410 David Rubin, 15 Leverett Court, Staten Island, NY 10308-1726
096 RN1110 David Speakman, 501-83 Moorpark Way, Mountain View, CA 94041
096 RN1110 Rich Speakman, 501-83 Moorpark Way, Mountain View, CA 94041
070 REIN1210 Jon Swartz, 12115 Missel Thrush Court, Austin, TX 78750
071 RN0411 Jefferson Swycaffer, P.O. Box 15373, San Diego, CA 92175-5373
149 RN0111 Mick Taylor, P.O. Box 4120 #23061, Portland, OR 97208
143 RN0411 R-Laurraine Tutihasi, P.O. Box 5323, Oracle, AZ 85623
077 REIN1110 Susan Van Schuyver, 1921 Churchill Way, Oklahoma City, OK 73120-1149
078 GS0912 Michael Varbanov, 29 Glenhaven, Amherst, NY 14228
080 *GS0510 William Voharas, 7471 East 29th Place #2004, Denver, CO 80238-0000
097 RN0411 Keith Walker, 6 Vine St., Lancaster, Lancashire, LA1 4UF, UK
081 REIN1110 George Wells, 3939 W. Windwills Blvd. #1130, Chandler, AZ 85226-1398
082 RN1110 William Wharton William, 11 Laurel Drive, Oakdale, CT 06370-1727
0-na special Thomas Whitehead, 1210 W. Berks St., Philadelphia, PA 19122
083 REIN1210 Rikki Winters, 3535 East Thunderbird Road, Phoenix, AZ, 85032

Convention Calendar

The following conventions will occur between February-April 2012. 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.

Templecon

Feb. 3-5, 2012, Warwick, Rhode Island
"New England's revolutionary retro-futurist convention"
<http://templecon.org/12/>

GottaCon

Feb. 3-5, 2012, Victoria, BC, Canada
"Victoria's gaming convention"
<http://www.gottacon.com/>

Boskone 49

Feb. 17-19, 2012, Boston
NESFA's regional science fiction convention
<http://www.nesfa.org/boskone/>

ConDFW XI

Feb. 17-19, 2012, Dallas
Literary science fiction and fantasy
<http://www.condfw.org/>

Con Nooga

Feb. 17-19, 2012, Chattanooga, Tennessee
Multi-fandom convention
<http://www.connooga.com/>

MegaCon

Feb. 17-19, 2012, Orlando, Florida
Comic books and media fandom
<http://www.megaconvention.com/>

SheVaCon 20

Feb. 17-19, 2012, Roanoke, Virginia
"An educational science fiction, fantasy, and horror convention"
<http://www.shevacon.org/>

Queen City Kamikaze

Feb. 18, 2012, Manchester, New Hampshire
Anime and video games
<http://www.shevacon.org/>

Farpoint

Feb. 18-19, 2012, Timonium, Maryland
All genres of imaginative fiction
<http://www.farpointcon.com/>

AnachroCon

Feb. 24-26, 2012, Atlanta
Steampunks, neo-Victorians, and retro-futurists
<http://www.anachrocon.com/home-2/>

Concave XXXIII

Feb. 24-26, 2012, Bowling Green, Kentucky
Science fiction
<http://concaveky.org/>

MystiCon

Feb. 24-26, 2012, Roanoke, Virginia
Science fiction, fantasy, and pop culture
<http://mysticon-va.com/>

Potlatch 21

Feb. 24-26, 2012, Seattle
Speculative fiction
<http://www.potlatch-sf.org/21/index.php>

StellarCon 36

March 2-4, 2012, High Point, North Carolina
"North Carolina's longest-running convention"
<http://www.stellarcon.com/index.html>

KampingKon

March 3, 2012, Cochran, Georgia
"An outdoor adventure for science fiction fans"
<http://www.kampingkon.org/>

Madicon 21

March 9-11, 2012, Harrisonburg, Virginia
Science fiction and fantasy
<http://madicon.org/>

Technicon 29

March 16-17, 2012, Blacksburg, Virginia
Apocalyptic fiction
<http://www.technicon.org/tcon29/>

All-Con

March 16-18, 2012, Dallas
Science fiction and fantasy
<http://www.all-con.net/>

CoastCon 35

March 16-18, 2012, Biloxi, Mississippi
Science fiction literature, media, and gaming
<http://www.coastcon.org/>

LunaCon

March 16-18, 2012, Rye Brook, NY
Annual convention of the New York Science Fiction Society
<http://2012.lunacon.org/>

MomoCon

March 16-18, 2012, Atlanta
Anime, comic books, and gaming
<http://www.momocon.com/>

OmniCon

March 16-18, 2012, Cookeville, Tennessee
Science fiction and fantasy
<http://omnicon.us/index.php>

International Association for the Fantastic in the Arts

March 21-25, 2012, Orlando, Florida
The study of the fantastic
<http://iafa.highpoint.edu/>

AggieCon 43

March 23-25, 2012, College Station, Texas
Oldest and largest student-run science fiction convention
<http://cephvar.tamu.edu/aggiecon>

MidSouthCon 30

March 23-25, 2012, Memphis, Tennessee
Speculative fiction and anime
<http://www.midsouthcon.org/>

World Horror Convention

March 29 to April 1, 2012, Salt Lake City
Horror industry
http://www.whc2012.org/World_Horror_2012.html

Conbust

March 30 to April 1, 2012, Northampton, Massachusetts
Science fiction, fantasy, and anime
<http://sophia.smith.edu/conbust/index.html>

FOGcon

March 30 to April 1, 2012, Walnut Creek, California
Speculative fiction
<http://fogcon.org/>

LepreCon 38

April 6-8, 2012, Tempe, Arizona
Science fiction and fantasy art
<http://www.leprecon.org/lep38/>

Marcon

April 6-8, 2012, Columbus, Ohio
Science fiction and fantasy
<http://marcon.org/wordpress/>

Minicon 47

April 6-8, 2012, Bloomington, Minnesota
Science fiction and fantasy
<http://www.mnstf.org/minicon47/>

Olympus

April 6-9, 2012, London
The 2012 Eastercon
<http://olympus2012.org/>

Science and Science Fiction

April 12-13, 2012, Tulsa, Oklahoma

The relationship between science and science fiction
<http://lxsrv7.oru.edu/~alang/sciencefiction/>

Ad Astra

April 13-15, 2013, Toronto
Literary science fiction and fantasy
<http://www.ad-astra.org/>

ConGlomeration

April 13-15, 2012, Louisville, Kentucky
Multimedia science fiction and fantasy
<http://www.conglomeration.info/>

ConStellation

April 13-15, 2012, Lincoln, Nebraska
Science fiction and fantasy
<http://constellationne.net/>

Khaotic Kon

April 13-15, 2012, Tampa, Florida
Anime, science fiction, and video games
<http://khaotickon.com/>

RavenCon

April 13-15, 2012, Chesterfield, Virginia
Science fiction, fantasy, and horror
<http://www.ravencon.com/>

UBCON

April 13-15, 2012, Buffalo, New York
Anime and gaming
<http://www.ubcon.org/>

JordanCon

April 20-22, 2012, Roswell, Georgia
51st annual DeepSouthCon
<http://www.jordancon.org/>

Odyssey Con

April 20-22, 2012, Madison, Wisconsin
Science fiction and fantasy
<http://www.odysseycon.org/>

Pulp Ark

April 20-22, 2012, Batesville, Arkansas
Pulp storytelling
<http://www.prosepulp.com/#!pulp-ark>

TrekTrax

April 20-22, 2012, Atlanta
Star Trek
<http://www.trektrax.org/>

PariahCon

April 27-29, 2012, Lakeland, Florida
Anime, gaming, and science fiction
<http://pariahcon.com/>

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.

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

“Fantasy is the impossible made probable. Science fiction is the improbable made possible.”—Rod Serling