



The National Fantasy Fan

Volume 75 Number 4

April 2016

Kaymar Award

The winner of the 2016 Kaymar award is Judy Carroll. Three cheers for Judy! Named after fandom legend K. Martin Carlson (1904-1986), the Kaymar award has been given every year since 1959. The selection is made by the previous winners who are still in the club, from nominations submitted by members. The Kaymar Award, like few other awards in fandom, is awarded only once. It is given not for talent or popularity, but for work, for the benefit of the club and its members.

Wanted: Membership Forms

If you go to <http://n3f.org/join/membership-form/> you can find our electronic membership form.. If you have not completed one recently, please go up on the internet and fill it out. With the form, we collect in one place your contact information and your fannish interests, so we can put you in touch with other members with similar inclinations.

But we can't help you, unless you help us by filling out the membership form. Please go there and fill it out. You'll help us to build a better N3F.

Fanthology

Yes, in honor of our Federation's 75th anniversary, we will publish a collection of fiction "This Sea of Stars Like Diamonds". Recent winners of the N3F Short Story contest will be invited to contribute their tales. All N3F members, amateur or professional, are invited to contribute. There will be an editing pass with right of declination, but we realize that most of us are not pro writers.

On advice of some of our pro writers, this will be treated as a fan publication, so you will retain all rights other than letting us publish your tale in our volume. We plan to publish via Kindle and Smashwords. Amazon Kindle has a minimum price below which we cannot go. Any income from the book will be used to publicize the N3F Short Story Contest and its successors.

George Phillies with support from Jefferson Swycaffer will be the editor. We will retain right of refusal for inappropriate or entirely ill-written material. Send to President George Phillies phillies@4liberty.net.

2016 Neffy Awards Nominations Invited

Go to Page 11. There is a form. You may also submit electronically to George Phillies phillies@4liberty.net.

Welcommittee

While Denise and I were sitting in the Welcommittee room, going over the new list of N3F members to send greetings to—we heard a strange sound at the door. As we looked at each other with a mixture of puzzlement and surprise the sound came again. We went to the door. With Denise looking over my shoulder, I opened the door.

Standing there was gentleman who held out his hand to us and said, "Hi! My name is Rob. I don't know what I can do to help N3F's Welcommittee, but I think there's probably something I can do." Denise and I grinned at each other as I opened the door wide and gestured for Rob to come in. Denise lead him to our table. I grabbed another chair and sat down listening as Denise began to explain to Rob what we do here in the Welcommittee room. Ahhh. All is well with the world.

Attention Please! I would like to welcome the Newest Member to the Welcommittee - Rob Hansen!

Thank You so Much, Rob, for volunteering to help with the Welcommittee! Your help is greatly appreciated!

Anyone wanting to join the Welcommittee can reach me - Judy Carroll at AutumnSeas8012@yahoo.com. There's plenty to do. And don't worry. We can always get more chairs.



Contributions Needed! We need more reports! We need more art! We need more letters and comments, and fannish news of every sort. Please send to the Editor of this, our Official Organ: George Phillies, 48 Hancock Hill Drive, Worcester MA



Your Volunteer Team

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 Many New Volunteers are needed: Electronic Publication Support, Readers for the Blind, Con Listings, Advertising, Convention Hospitality, Outreach, Correspondence, Comics, Films.

Support the N3F. Volunteer Now!

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Treasurer's Report

March:
 \$2,582.51 (March 18, 2016)
 + 0.00 Paypal Dues
 + 0.00 Cash Dues
 + 18.00 Check Dues
 - 0.00 Reimbursements
 - 0.00 PayPal Fees
 + 0.00 Interest

 2,600.51 (April 18, 2016)

Membership Changes

Randy B. Cleary - Public Non-Voting
 rbcleary@bellsouth.net

Randy B. Cleary. Randy Cleary classifies himself simply as an "amateur fan artist;" artwork is strictly a hobby. He has quite a few fanzine credits—2012 WorldCon Sunday Funnies (where he was on the front page), Challenger, Yngvi Is a Louse! The LOCS one-shot, Fosfax, the Noreascon 2004 program book, and NASFA Shuttle. His fannish work is a mix of cartoon and serious illos. He covers wide range of science fiction, fantasy, and horror themes with the occasional hint of humor. He has an online gallery at <http://pwp.att.net/p/pwp-rbcleary>. The sample artwork he provided was the cover of the 2010 ConStellation (Huntsville, Alabama) convention program. Randy's provided a art for the program book, badges, and/or logos for several cons: Chattacon (Chattanooga, Tennessee), ConCave (Kentucky), Atlanta Science-Fiction Society, DeepSouthCon50 (Huntsville, Alabama), and GaFilk (Atlanta, Georgia).

Additionally, he runs the art show at ConStellation. The artist that makes him say "I wish I'd painted that!" is the Czech Art Nouveau painter Alphonse Mucha— http://en.wikipedia.org/wiki/Alphonse_Mucha. Looking to other fan artists, he views Steve Stiles as deserving recognition.

Join or Renew

We offer four different memberships. Memberships with zines via paper mail are \$18; memberships with zines via email are \$6. Additional memberships at the address of a current member are \$4. Public memberships are free. Send payments to N3F, POB 1925, Mountain View CA 94042. or pay online at N3F.org

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For the purposes of Hugo selection, Randy notes ‘paid illustration for commercial professional reproduction should NOT be considered “fan art”’. The purpose of a propeller beanie—I wondered what artists would do with such an odd-ball question—to signal one’s true (juvenile) fen nature.” If given a Hugo? Treasure it always and draw more illos. Finally, Randy adds: “I enjoying creating the small illustrations that fanzine editors need to even out their print columns.”

RENEWED:

Kent McDaniel - EXP March 31, 2017
 Regular, Voting Member
 kentmcdanielband@yahoo.com

Fan Interests: APAs (amateur press associations), Art, Audio, Blogging, Books, Conventions and clubs, Filk singing, Writing

EXPIRED/EXPIRING
 Renew Now!!

Expired in February
 Jean Lamb
 Ray F Nelson
 June E Vigil-Storm

Expired in March
 Steve Snyder - EXP 3/31/2016
 Thomas McGovern - EXP 3/31/2016
 Jeff Barnes - EXP 3/31/2016

Expires in April
 Diane and Bob Blackwood
 Tom Feller
 Keith Walker
 Holly Wilson
 Roy J. Moore
 Logan L Masterson

Report from Russia
 by Antonina Boyko

ROSCON 2016

So! On March 17th-20th, Moscow hosted the fiction literature convention "Roscon" 2016.

The history of conventions in Russia started with a half illegal Siberian Convention “Aelita” in 1985. Nowadays the number of fiction fan annual conventions and festivals is about 10.

Roscon is one of the most substantial of them, it has been held in Moscow since 2001, usually in March. Roscon isn’t owned by any society at all. It has a constant bureau and sponsors. The sponsors can change from year to year. The convention contains two sections, both are organized by one bureau at the same time but filled



with different activities, for different audiences with different admission charges .

The first section is titled “Science Fiction literature convention Roscon”. That’s a serious event with a stiff educational component and a calm entertainment schedule such as an open microphone, a detective quest and a poetry club. This part of Roscon is interesting for the first time. for young writers. A registration procedure for participation is slightly complicated. You had to create an account and fill out a questionnaire. This year, 140 people took a part in this section of the convention. The event program was saturated and even oversaturated with master classes, lessons about the secrets of literary skills, seminars, colloquia workshops, including individual work with beginners. Also there were creative meetings in a narrow circle, and a competition, titled "a story per hour" with summarizing and awarding ceremony. The educational part was held by honored convention guests. All are well-known writers. This year, among them were Sally Greene, Oleg Divov, Sergei Lukyanenko, Henry Lion Oldie, Nick Perumov, Michael Swanwick and others.

The Problems of the genre in that section were discussed a little, but there were many talks about self-promotion, promotion, and sales of books on the Internet by a digital form. There was a meeting "How to be published" with the editors of the famous Russian science fiction magazine "IF".

A convention block "Film and Fiction" was dedicated to Stephen King and International Film Festival "Dollar Baby Film Festival Russia”.

The second section of Roscon is "The city fantasy and fiction Festival Roscon ". It’s a multigenre entertainment exhibition and fan convention. It’s a more crowded, noisy and open event. You would need just to buy a ticket to join it. The City Festival this year was attended by over 5,000 people including 250 who took a part in a cosplay competition. Also, more than 50 authors visited the festival. Guests spent time among the 30 interactive play zones dedicated to different sub-genres of fiction. At the same time it was possible to take a part in discussions and debates continuously-extending within a "Discussion Club" format or on the main stage.

The main stage was also a place where the prize "Science Fiction Year 2016" was awarded to the most highly rated and successful author of fiction of the last year. The winner was "Metro 2033" author Dmitry Glukhovskiy .

Guests also voted to select the winners of Annual Awards including "Best Novel", "Best Short story," and "Criticism and Essays". In each of these categories there were three prizes: "Golden Roscon", "Silver Roscon" and "Bronze Roscon". The award is an equestrian statue, gold in color, of St. George spearing a dragon.

Among the topics covered by the lectures and debates within a "Discussion Club" were:

- what's the future for urban fantasy?;
 - what should be the main hero of a fiction story?
- Breaking and building stereotypes;
- is science fiction alive? How to revive the popularity of the genre?;
 - 1000 ways to destroy our world and a few to save it;
 - not a steampunk! The problem of identity in terms of postmodernism;
 - global and Russian trends of modern military science fiction;
 - romantic fantasy – is this a new flagship of Russian fiction?;
 - fiction predicts the future;
 - LitRPG: a one-day genre or a genre of future?

Russian popular writers like Dmitry Rus, Vadim Panov and Oleg Divov played Mafia with festival guests. I don't know if that card game is known in the United States, or is it forgotten for a long time, but in Russia it has been a pandemic during last years.

Others writers have held meetings and signed their books.

Exhibits and interactive zones at the festival were made by various science fiction fan clubs, such as a Mandalorian Costume Club, post-apocalyptic club «After us», a Moscow steampunk community "MosSteam", editions of magazines, online shops, and many other communities and organizations. There was even a club for Japanese gaming machines.

The winners of the Roscon's master classes (first section) at the closing ceremony were awarded with special diplomas. All winning works will be published in the annual Roscon storybook.

Roscon 2016 ended. The size of the convention this year far exceeded figures for 2014, but it was still smaller than the 2015 event. The most likely reason for this was the economy. But if you believe the reviews and comments on social networks, this situation is temporary, because the interest in fan conventions, cosplay, quests, and role games grows each year. While convention guests share with each other photos and impressions on networks, the Roscon Bureau is already preparing for the 2017 convention.

The Futurians—A Personal Experience

A series of Articles from the late Jack Robins
Part Six — What the Futurians Were Really like

Let me give one example of the kind of people the Futurians were.

Once Wollheim, Lowndes, Michel and I decided to have lunch together. They found a Chinese restaurant which would serve a meal, including dessert, for 25 cents. This was still Depression-era days. I had the money so I went in with them. The meal was served in a bowl about six inches in

diameter and about one and one-half inches tall. The food was satisfactory but for dessert I ordered some kind of fruit served in a thick liquid. When I looked at the dessert, to my dismay I noticed two dead baby roaches floating there. I couldn't eat it. "There are two dead baby roaches in my dessert," I complained.

"I believe they are called, Chick Roaches," Lowndes corrected me. There ensued a discussion of what baby insects were called, all while I sat there wondering what to do. After some minutes of this, Wollheim said to me, "Don't tell the waiter or he might charge you extra for the additional meat." Meanwhile I had to watch my three companions slurp their desserts with much gusto and much smacking of lips. I didn't tell the waiter because I was afraid he would bring me another dish of the same dessert.

To sum up, the Futurians, as shown above by Wollheim, Lowndes and Michel, were extremely intelligent, very knowledgeable, always irreverent, and usually very, very funny.

Donald Wollheim

Wollheim was the one I admired the most. I held him in awe. He was the leader. It was he who kept the group together and kept the Commune going. He was very well versed in what was going on in and out of fandom and had a keen sense of observation (as well as a keen sense of humor). Wollheim was the idea man. He initiated all the activities and instituted various fan improvements (I couldn't keep up with them). I don't know what he saw in me that made him accept me, a poor slum kid, as an equal. At one of our walks he once told me that he noticed I was able to grasp things. By that he was referring to the fact that I was often able to grasp the significance of an event without the necessity of anyone explaining it to me. He was very kind to me, lending me some books from his vast collection, books which he thought I would enjoy (and which I did), for example, *The Skylark of Space*, and some of Baum's books on the imaginary place called "Oz."

Wollheim and Michel were the closest of buddies before I left. Many years later, when I met Wollheim and his wife Elsie, he told me he had given up on Michel. He never explained why. At one Lunacon I had heard of some organization called "First Fandom." Curious, I went to the meeting held that day (meetings were regularly held at Lunacons) and met Wollheim there. He immediately sponsored me as having been an early fan and thus eligible to be a member and then and there I joined. I've been a member ever since.

Don corresponded with fans all over and he subscribed to many fan magazines or newsletters. But he also had a unique way of answering letters or articles that happened to make him angry. First he would describe in detail why the article was all wrong. Then at the end he would show the article. He believed that people would read the first part and sometimes ignore the second part of a letter so he made sure

that his arguments were first.

When he decided to go into publishing, he observed that the most difficult part of publishing was distribution, getting the books to market. He found a book company that had already solved the problem of distribution and contracted them to handle that aspect of his company, DAW BOOKS, and was able to spend his time buying and selling interesting books from many authors including Isaac Asimov. When Lunacon had Wollheim as "Fan Guest of Honor," my wife and I wrote a funny skit in which I was Wollheim and my wife was Elsie and we stole material from Asimov's biography (which had him raise his fists at us when it was his turn to speak) and even made Isaac laugh.

Johnny Michel

Michel was a warm, soft-spoken person. He would listen to whatever you had to say and make some wise comments. If you had a problem, his advice was very good and gave you a warm feeling. He treated me as if I was his brother. I don't know what he saw in me, but he was a wonderful friend. He was the one who encouraged me to write my first fan newsletter and who ran off the stencils, getting his hands full of mimeograph ink, which he didn't seem to mind.

In the early Futurian days he would occasionally bring home a bottle of wine, either Sherry or Tokay, at least it was amber colored. He would share it with those who were there. Then he would take a sip, make a wry face and say, "It tastes like varnish." Nevertheless we all drank it. I believe John made his living writing for comic magazines, probably contributing a superhero or two. He never went to a Lunacon and, after the last walk we all made, I never saw him again, something I will forever miss.

Fred Pohl

In the early days, ISA on, we were very close. I once said to him I had a lot of trouble writing stories, starting them but being unable to finish. He told me to write up incidents I encountered and he would read them and criticize them. I did and he gave me good criticisms.. But when he became an agent (or an editor of an SF magazine) he tired of it and told me to start learning about plotting.

The fact that we were in the middle of a depression and being discouraged by others about writing for a living, I acquired a mental block. I really did not understand plotting because to plot requires a lot of work. For example, suppose you want to write about worms that become intelligent. You have to decide what kind of surroundings they live in and then give credence to why they have become intelligent. Then throw in opposition and finally dénouement. (Actually I read two novels about intelligent worms. The worms in one case lived on a sun and in another case on a high gravity planet. In high gravity only wormlike creatures can exist.)

When Fred was a literary agent in 1939, I had a day off from work so I visited him. "I have two passes for the

World's Fair. Let's go." Thereupon he closed his office and we had a grand time at the World's Fair. When he was drafted I used to send him the best razor blades on the market. We kept in touch by mail sporadically. Fred never went to any Lunacon I attended. Once he invited me to an author's meeting. Those present were all published authors and I soon realized I didn't belong. Asimov was in the middle of writing his Foundation stories and, as he listened avidly, different authors gave him their opinions on where the Second Foundation should be. I never went to another meeting.

About a year or so ago, I checked the Internet for "Jack Robins" and was surprised to see my name in one of Fred's blogs, an article on the formation of the Futurians. I got in touch with him by email but he was a little cold in his reply, indicating he did not want to continue corresponding with me. But John Coker III sent him a copy of something I wrote about the Futurians, namely the Wollheim-Michel group, so he wrote me telling me the article was fascinating and he asked if he could put a copy of the article in his blog. I gave him permission. Then, about a year later I read that he had died.

Robert Lowndes

If ever there was royalty in fan circles, to me Robert had royal blood. He had such a distinguished air about him that I admired him from the start. Once we all were at a bar and he ordered sauterne. Then he would take a small sip and roll it around in his mouth several times before swallowing. I asked him about it and he said, "That is the way to savor wine." For years afterwards, if I ordered wine it would be sauterne and I would take a sip and roll it around my mouth as he did, regarding him as a connoisseur of wines. Many, many years later, I considered the possibility that, like me, he might not have had much money, therefore, he made the most of his glass of wine by sipping it slowly. It was through Wollheim's influence that he became an editor. He made his living as an editor till he died. When I read that he had passed away I wrote a letter to his wife praising him.

Cyril Kornbluth

I have mixed feelings about Cyril. He was highly imaginative, intelligent, funny, but he could be very critical of you. In those walks he attended, his rendition of the "shaggy dog" story was incomparable and amusing and had our complete attention. His published stories, with or without Fred Pohl's collaboration, were extremely imaginative.

I liked him but was a little afraid of him. However, after one of the walks we stopped at a soda place where the soda was a dime and not a nickel (the price in the store we usually stopped at). I had only two nickels on me, one for the subway (five cents in those days) and one for the soda. Should I give up the soda or borrow a nickel? Cyril was near me and I asked him if I could borrow five cents. He agreed. At the next walk he reminded me I owed him five cents. I paid him. At the following walk he again reminded me. I wasn't exact-

ly sure whether I had repaid him or not so I gave him another nickel. When, at the next walk, he reminded me again, I pointed out that I definitely and absolutely remembered paying him. He laughed sheepishly and wanted to see how many times I would repay him. That was Cyril.

Isaac Asimov

Isaac was a classmate of mine at Boys High School. We graduated the same year. I was the one who introduced him to the Futurians and he sort of became a member. But his ambitions were so strong, that he associated with Fred Pohl who had become a literary agent. Fred tried to sell some stories for him but Isaac eventually became his own agent. I don't know whether it was Fred who introduced him to Doubleday or if he contacted them on his own, but Doubleday sold most of his books and egged him on. Fred got him into the literary group where he got ideas from other professional writers which may have influenced him.

I am mentioned by name in his first two autobiographies but only a passing reference (my name not mentioned) in his third. We met many times at Lunacons where I usually tried to tease him. For example, he would wear very "loud" jackets to make him stand out. I might say something like, "If I'd known you would wear that jacket I would have worn my sunglasses." He would take it good naturedly. At the book signings, there were usually long lines of people holding copies of his books. I would stand and watch him enter something in each book and would sometimes kibbitz. He would take it good naturedly.

Towards the end of his life, his memory was starting to fail him and he finally didn't recognize me. I felt sorry for him. When he died soon after, I wrote a nice long letter to his wife.

Writers Exchange Bureau

What do the following writers have in common?

Daniel Defoe George Eliot Sherwood Anderson Mark Twain Deborah Eisenberg O. Henry Dostoevsky Bram Stoker Richard Adams Mary Wesley Frank McCourt William S. Burroughs Raymond Chandler Henry Miller Laura Ingalls Wilder Alex Haley

I will tell you in the May issue of TNFF.

We are still looking for writers. Please let us read your work. For questions or information about the Writers Exchange please contact Judy Carroll AutumnSea-s8012@yahoo.com

Membership Recruitment

Kevin Trainor writes: I have about two-thirds of the brochures you sent me for Otakon Vegas and will be packing those for Anime Detour, and possibly Balticon.

Birthday Card Bureau

8 birthday cards were sent out in March.
R-Lauraine Tutihasi
<http://www.weasner.com/>

N3F Founding Members

Julius Unger

by

Jon D. Swartz
N3F Historian

A member of the National Fantasy Fan Federation (N3F) and First Fandom, Julius Unger (1911 - 1963) was a long-time New York City science fiction (SF) fan, dealer, and fanzine publisher.

In the 1930s, Unger was one of the largest SF book and magazine dealers in the business. He gave up his business shortly before World War II, however, to take over his father's business. He gafiated from fandom after the War so thoroughly that he gave away the file copies of his popular weekly fanzine Fantasy Fiction Field (FFF), which he published for 200+ issues. Moreover, he wasn't to return fully to fandom until the early 1960s.

He was one of the founding members of The Scienceers, the first fan club, a member of the committee for the First Worldcon, and one of the fans on the Widneride to Denvention.

During the 1940s, Unger published several fanzines, including the FFF Fanewscard, the Yearbook of Science, Weird & Fantasy Fiction for 1941, and his weekly Fantasy Fiction Field, reviving it in 1962 (with the aid of fellow fan Harvey Inman). In the early 1950s he helped Bob Pavlat and Bill Evans with their updating of R. D. Swisher's invaluable Fanzine Index.

He and fan historian Harry Warner were responsible for the Odd Tales hoax. Early in 1942, Unger and Warner circulated false information about a new SF magazine that was to be titled Odd Tales. The cover of this nonexistent prozine, with art by Hannes Bok, was circulated in small prints throughout fandom -- with guarantees that the new publication would contain "no hack stories and no clumsy illustrations." Despite several clues in the ad (e. g., "fake" and "hoax" on story titles), authors not in on the hoax submitted stories for future issues -- and several fans sent in money for subscriptions.

Unger was also a catcher in the baseball game played at Nycon I. His photo appears on page 99 of Warner's All Our Yesterdays (Advent, 1969).

Unger died of a heart attack on January 2, 1963.

In addition to all of the above accomplishments, Julie Unger was also one of the founding members of The National Fantasy Fan Federation, our club now celebrating its 75th anniversary.

Sources: All Our Yesterdays; The Encyclopedia of Science Fiction; The Immortal Storm; The Encyclopedia of Science Fiction & Fantasy, Volume 2; and several Internet sites, including Wikipedia, Fancyclopedia 3, and ISFDB.

SF Magazines: Planet Stories

by

Jon D. Swartz
N3F Historian

Planet Stories was a science fiction (SF) magazine that was published during 1939 - 1955. It was issued by Fiction House, and featured interplanetary adventures for a young readership. Malcolm Reiss was editor or editor-in-chief for its entire run.

Planet did not pay well enough to attract the leading SF writers of the day, but did manage to obtain work from well-known names on occasion, including both Isaac Asimov and Clifford Simak. In 1952 Planet published Philip K. Dick's first sale ("Beyond Lies the Wub"), and went on to print four more of his stories over the next three years.

Ray Bradbury and Leigh Brackett were two writers identified with Planet Stories. Bradbury's work for Planet included early stories in his "Martian Chronicles" sequence. Brackett's best-known work for the magazine was a series of adventures featuring adventurer Eric John Stark, which began in the summer of 1949. Brackett and Bradbury even collaborated on one story, "Lorelei of the Red Mist," which appeared in 1946; the story was generally well-received, although one letter to the magazine complained that the story's treatment of sex was too explicit. By modern standards, however, it was very mild.

The magazine's artwork emphasized sexy women, with scantily clad damsels in distress on almost every cover. SF artists who did interior art for the magazine included Frank Paul, Hannes Bok, and Kelly Freas. Allen Anderson, who also did art for Fiction House comic books, was for many years the regular cover artist. Planet Stories was one of the few pulp magazines to give recognition to its artists.

Fiction House had run into difficulties during the Depression, but after a relaunch in 1934 found success with detective and romance pulp titles. Their first title with SF interest was Jungle Stories, which was launched in early 1939; it was not primarily a SF magazine, but often featured story lines with science fictional themes, such as survivors from Atlantis, dinosaurs, talking gorillas, and assorted monsters.

At the end of 1939 Fiction House decided to add a SF magazine to its list; this was Planet Stories, and was published by Love Romances, a subsidiary company that had been created to publish Fiction House's romance titles. The first issue of Planet Stories was dated Winter, 1939. Two comic books were launched at about the same time: Jungle Comics and Planet Comics. Both comic books were published monthly, whereas Planet Stories was quarterly, and it has been speculated that the success of the comic books probably helped fund the early issues of the magazines.

Reiss edited Planet Stories from the beginning, and re-

tained editorial oversight and control throughout its run, though he was not always the named editor on the masthead. When other editors were involved, his title was usually "managing editor." The first of these sub-editors was Wilbur S. Peacock, who took over with the Fall, 1942 issue and remained until Fall, 1945 -- after which he was replaced by Chester Whitehorn for three issues, and then by Paul L. Payne, from Fall, 1946 to Spring, 1950.

With the Summer, 1950 issue the editorship passed to Jerome Bixby, who was already editing Jungle Stories. Soon thereafter Planet Stories switched from a quarterly to a bi-monthly schedule. Bixby lasted as editor for a little over a year; Malcolm Reiss took over again in September, 1951, and three issues later, in March, 1952, Jack O'Sullivan became editor.

In 1953, payment rates were substantially less than the leading SF magazines of the day. Planet returned to a quarterly schedule beginning with the Summer, 1954 issue, but the pulp market was collapsing; and the Summer, 1955 issue was the final one.

Fiction House apparently made the decision to launch Planet Stories so quickly that there was little time for Reiss to obtain new stories, so he worked with authors' agents to fill the first issue. The results were unremarkable, but Reiss was able to improve the quality of fiction in succeeding issues, though he occasionally apologized to the readers for printing weak material.

Planet relied on a few authors to provide the bulk of its fiction in the early years, with Nelson Bond providing eight lead stories, some of them novels. Fourteen more stories were written by Bradbury, Ray Cummings, and Ross Rocklynne; and Brackett was also a regular contributor, with twenty stories in total published over the lifetime of the magazine.

The letter column in Planet was titled The Vizigraph; it featured long letters from the magazine's fans. The column often printed letters from established writers, and from readers who would go on to become well known professionally. Damon Knight's letters were described by SF historian Mike Ashley as "legendary" and Robert Silverberg commented in a letter in the Summer, 1950 issue that Ray Bradbury "certainly gets some original ideas, if not good ones." Chad Oliver contributed more than a dozen letters in the 1940s. The editors put a good deal of effort into keeping the letter column friendly and lively.

Malcolm Reiss

Reiss (1905 - 1975) was editor-in-chief for all issues of Planet Stories, although other editors were sometimes credited on the masthead. During his lifetime, Reiss was also an author and a literary agent. His popular book, *China Boat Boy*, was published in 1954.

Jerome Bixby

Of the other editors listed on the masthead during the

run of the magazine, Bixby was undoubtedly the most famous, being a SF writer of some repute. He was already editing *Jungle Stories* when he became editor of *Planet Stories*. He lasted as editor only a little over a year, however. He is most famous to SF readers for his 1953 story "It's a Good Life" which was the basis for a 1961 episode of *The Twilight Zone* -- and which was included in *Twilight Zone: The Movie* (1983).

Reprints

There was a British edition of *Planet* published during 1950 – 1954, for a total run of 12 issues. In addition, there was a Canadian edition during 1948 – 1951, also for a total run of 12 issues.

Leigh Brackett edited *The Best of Planet Stories #1* in 1975, a Ballantine anthology that collected seven stories from the magazine's 1942 – 1952 period. Her book was intended to be the first of a series, but was the only one to be published.

Related Publications

In the summer of 1950, Fiction House launched a companion magazine to *Planet*. It was titled *Two Complete Science Adventure Books*; the policy was to print two novels in a single magazine. This magazine appeared three times a year, and lasted until the spring of 1954. Several popular SF authors had their stories reprinted in these issues.

In 1953 Fiction House launched a reprint magazine, *Tops in Science Fiction*, selecting the contents for each issue from the back file of stories that had appeared in *Planet*. It lasted for only two issues, however, and the second issue received very limited distribution. The first issue was in pulp format, the second in digest form.

Some Conclusions

Brackett's writing in *Planet Stories* improved during the 1940s from formulaic pulp adventure to a more mature style, and she became the most accomplished writer of planetary romances of her day. Her work also had a strong influence on other SF writers. Brackett later argued that "the so-called space opera is the folk-tale, the hero-tale of our particular niche in history."

Also speaking in support of *Planet Stories*, SF critic John Clute once wrote that "the content was far more sophisticated than the covers." On the other hand, *Planet* was once described by a genre critic as "the epitome of pulp science fiction."

The magazine had a total run of 71 issues, all published in a standard pulp format. It began as a quarterly with 128 pages, then changed to a bi-monthly and dropped to 112 pages; it ended as a quarterly with 96 pages each issue. Initially selling for 20¢, it ended its run priced at 25¢ per issue.

Sources

Bowman, Ray F. *An Index to Planet Stories*. Carmel, IN: Author, 1990.

Clute, John & Peter Nicholls (eds.). *The Encyclopedia of Science Fiction*. London: Orbit, 1993.

Tuck, Donald H. *The Encyclopedia of Science Fiction and Fantasy, Volume 3: Miscellaneous*. Chicago: Advent, 1982.

Tymn, Marshall B. & Mike Ashley (eds.). *Science Fiction, Fantasy, and Weird Fiction Magazines*. Westport, CT: Greenwood Press, 1985.

Note: In addition to the above sources, several Internet sites were consulted, including *Fancylopedia 3* and *Wikipedia*.

Letter of Comment

Dear Neffers:

Thank you for Volume 75, Number 2 of *The National Fantasy Fan*. Perhaps they did come out, out of sequence, but that's okay, fazine numbering systems have been far weirder in the past. Comments to come.

I hope those Canadian entries in your Short Story Contest will find other markets in which to be published. There are now many outlets in Canada in which to be published, like *OnSpec* and *Neo-Opis*, both paper magazines, and a number of electronic magazines as well.

I belonged to several apas over the years...TAPA was the Toronto apa I belonged to for about seven years, plus APAPlexy in Ottawa, which is still going, and I was the Central Mailer for a year, and a member for four, of *The Final Frontier*, originally a Trek apa, but became a general apa without changing the name. Software that combines .pdfs into one big .pdf...I must look into this. What other software packages are there available that can do this? I hope they are free...

We are generally ready for *Ad Astra* the end of this month, and just yesterday, we confirmed that we will have a table at Anime North, the big 25,000-attendee anime convention in the west end of Toronto. We should do extremely well there. I hope this will be a profitable spring.

I continue to enjoy the articles on the Futurians. It's important to keep the memory of our fannish past alive, for it continues to fade away from us at the rate of a year per year, and those years flash past fairly quickly for some of us. Are there more parts to come? There's always something new to learn in a well-written fan history.

Well, off it goes, and I hope it will see light in the next issue. Take care, all, enjoy the new warm temperatures, and see you soon.

Yours,

Lloyd Penney.

Game Conventions

With a tip of the hat to the AHIKS Kommandeur and its editor, Omar DeWitt. See AHIKS.com for more information

April 28-May 1, San Diego, CA KINGDOMCON kingdomcon.com/

Apr. 29-May 1, Omaha, NE PRETZCON pretzcon.org/

April 29-May 1, St. Charles, IL LITTLE WARS hmgsmidwest.com/

Apr. 29-May 1, Toronto, ON AD ASTRA ad-astra.org/

May 6-8, Columbus, OH MARCON marcon.org/

May 13-15, Portland, OR PDXAGE pdxage.com/age/

May 13-15, Round Rock, TX CHUPACABRA CON chupacabracon.com/

May 27-30, Milwaukee, WI NEXUS GAME FAIR nexusgamefair.com/#!/page_home

May 27-29, Tacoma, WA EVERGREEN TABLETOP EX-PO (ETX) etxwa.com/

May 27-30, San Francisco, CA KUBLACON kublacon.com

May 27-30, Los Angeles, CA STRATEGICON: GAMEX strategicon.net

May 27-30, Dallas, TX BGG.CON SPRING <https://boardgamegeek.com/thread/1429885/announcingbggcon-spring-98-full>



“Soldier with Gun” by Jose Sanchez

June 3-5, Birmingham - The UK UK GAMES EXPO <https://ukgamesexpo.co.uk/>

June 3-5, Brandon, Manitoba PRAIRIECON prairiecon.com/

June 4-5, Wellington, New Zealand WELLYCON wellycon.org.nz/

June 9-12, Fargo, ND CORECON fargocorecon.org

June 10-12, St. Louis, MO area (Collinsville, IL) DIECON diecon.com

June 15-19, Columbus, OH ORIGINS originsgames.com/

June 16-19, Portland, OR GEEKLYCON geeklycon.com/

June 18-19, Schaumburg, IL BRICKWORLD brickworld.com/brickworld-chicago/

Good sources for information on all kinds of conventions are the Steve Jackson game site: sjgames.com/con and the Columbia Game site: columbiagames.com/convention//conventions.shtml

Novels by Neffers

We continue our coverage of novels by Neffers. There are a lot of them. He's a pixie for hire, and she's just another job.



Pixie for Hire omnibus...Cedar Sanderson Lom is a bounty hunter, paid to bring magical creatures of all descriptions back Underhill, to prevent war with humans should they discover the strangers amongst them. Bella is about to find out she's a real life fairy princess, but all she wants to do is live peacefully in Alaska, where the biggest problems are hungry grizzly bears. He has to bring her in. It's nothing personal, it's his job...

Lom lay dying. Bella was tasked with not only the job she never wanted, but the one she did. Could she keep Lom alive long enough for him to come to the rescue when their kingdom needed them? And what did Raven, mysterious trickster spirit and honorary uncle to Bella, want with them? If the threat was big enough to have the trickster worried, Bella knew she needed to have Lom at her side. Underhill might look like a soap-bubble kingdom, but Bella and Lom knew there was a gritty underside. Why else would fairyland need a dark man willing to carry a big gun and be the Pixie for Hire?

This omnibus edition includes the full text of all three books in the Pixie for Hire trilogy: Pixie Noir, Trickster Noir, and Dragon Noir. With a new author's foreword, you'll be introduced to the books and then plunge into the world Underhill.

When The God's Wolfing opens Linnea Vulkane has grown up since the summer of Vulcan's Kittens. Sanctuary, the refuge of immortals on an Hawaiian island, is boring. When the opportunity for an adventure arises, she jumps right into it, only realizing too late the water may be over her head. Literally, as she is embroiled in the affairs of the sea god Manannan Mac'Lir.



Merrick Swift has a secret he's ashamed of.

Then when he meets Linnea and her best friend, he doesn't like her. She's bossy, stuck up... and oddly accepting of his wolf heritage. Like her or not, he must do his duty and keep her alive. The children of the myths are being plunged into the whirlpool of immortal politics, intrigue, goblin wars, and they might be the only ones who can save a world.

Want Ads

Once upon a time, about the epoch when TNFF converted from stone slabs to clay tablets for printing purposes, TNFF would run short advertisements from members who had art to sell, old books in need of a new home, and other fannish items to send on their way. Your editor has been asked if there is any interest from the membership in resuming this custom. If so, phil-lies@4liberty.net for small statements on what you have available and at what price.

2016 N3F Amateur Short Story Contest

Story Contest Rules and Entry Blank

Now and then, it has been suggested to open the N3F Amateur Short Story Contest to professional writers, writers who have had one or two sales. I've never favored this. It is my opinion that we want new blood. We want to reward the new kids on the block. To be blunt, we want writing that is not that good. We want stories from people who don't know their object from their subject, who don't know where commas go, and who use apostrophes to denote plurals -- but who have a story to tell. I want stories from guys nobody's ever heard of...but in the years ahead, we will. Those who are already successful don't need the encouragement of our little contest. If they were to enter the contest, the danger is that they'd win, every time, and crowd out the promising newcomer.

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 judge.
3. Email attachments of Word documents are acceptable for submission. Manuscripts on paper 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.
4. Contestants can enter up to three stories. Enclose a self-addressed, stamped envelope (SASE) if you would like your story returned at the end of the contest. Stories will not be returned without an SASE. Do not send your only copy in case of accidental loss. We are not responsible for lost manuscripts.
5. Email entries will be accepted. Send to Jefferson P. Swycaffer at abontides@gmail.com. No guarantee can be made of email receipt. Privacy and property rights will be absolutely respected. No one other than the Short Story Judge will ever see the submission.
6. There are no entry fees.
7. 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.
8. Send all manuscripts to the contest manager: Jefferson Swycaffer, P. O. Box 15373, San Diego, CA 92175-5373; abontides@gmail.com. Emails with the story attached in word format are preferred. Paper manuscripts are acceptable. All entries must be received or postmarked no later than Dec. 31, 2016.
9. The Short Story Judge is a published science fiction professional, and also a loving fan of the sf and fantasy genres. All comments and critiques are solely the Short Story Judge's opinion, but he promises to be constructive and polite.
10. The N3F may want to publish an electronic book including top entries from one or more years of publication. You will not be contacted about this until after the contest is over and prizes have been awarded. If we want to publish your story, you will have to sign over to us first world serial rights. Your willingness to do sign over rights cannot affect whether or not you win the contest. Royalties will be divided evenly between all contest writers once publishing costs are covered. Winners will be notified as soon as the judging is completed. Announcements and notifications of winning entries will be made in March 2016. 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, 2015. Good luck!

Please supply on a separate page the following information as your entry form.

Title of story (for identification):

Author's name and address:

Author's email address:

I have read the above rules for the 2016 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 ; or email abontides@gmail.com

Neffy Nomination Form

Based on input, the Neffy categories for this year are listed below. All members are invited to nominate. Categories that do not receive at least two nominations will be dropped. "Paper" publication is a book from a traditional publishing house. "Electronic" publishing is modern self-publishing via SmashWords, Amazon Kindle, etc. but includes "Print on Demand", e.g., Third Millennium. The length divisions for written works are based on the published recommendations of Eric Flint on his blog. Series novels must have had at least one novel published in 2015.

Send nominations to George Phillies, 48 Hancock Hill Drive, Worcester MA 10609 phillies@4liberty.net

Best Paper Novel (> 100,000 words)

Best Paper Short Work (< 100,000 words)

Best Electronic Novel (>100,000 words)

Best Electronic Short Work (< 100,000 words)

Best Paper Series Novel (> 3 volumes)

Best Electronic Series Novel (> 3 Volumes)

Best Fan Author

Best Fan Artist

Best Fan Editor

Best Fanzine

Best Fan Web Site

Fan of the year

Best Pro Author

Best Pro Artist

Best Pro Editor

Best Live Film

Best Animated Film

Best Video (includes TV series)

Best Comic Series

Best Comic Single Issue

Best Paper Game

Best Electronic Game

Heroic Achievement

In this issue:

Kaymar Award—Wanted: Membership Forms — Fanthology
2016 Neffy Awards Nominations Invited — Welcommittee
Your Volunteer Team — Treasurer’s Report
Membership Changes — Report from Russia
What the Futurians Were Really Like
Writers’ Exchange Bureau — Membership Recruitment
Birthday Card Bureau — N3F Founding Members Julius Unger
SF Magazines: Planet Stories
Letters of Comment — Game Conventions
Novels by Neffers — Want Ads
2016 Amateur Short Story Contest
Neffy Nomination Form

N3F TNFF
c/o George Phillips
48 Hancock Hill Drive
Worcester MA 01609