



The National Fantasy Fan

Cras ad Stellae — Tomorrow to the Stars

Volume 76 Number 7

July 2017

Editor's Notes

Thanks to people for taking on new tasks on behalf of the N3F. (and thanks also to the current volunteers, for all the wonderful things they are doing). The new people:

First, thanks to Angela K. Scott for sending us a huge amount of wonderful artwork, which you will be seeing for many issues into the future. Second, thanks to Patricia Williams-King for volunteering to distribute sample copies of TNFF to her fannish contacts.

I split material in this issue into four parts: Zines, Reports, SerCon (Seriously Constructive), and Fiction.

Zines are many things we do; for this issue I have reports from Tightbeam, N'APA, and TNFF.

Reports are many other things we do, including the Welcomittee, our Directorate, the Fan-Pro Coordinating committee, our Recruiting Bureau, news on New Members, Round Robins, our Treasury, the Writers Exchange, the Birthday Card Bureau, and the Gourmet Bureau.

SerCon includes Jon Swartz on neglected genre author F. Marion Crawford and Founding Member Jack Speer. The long bonus article is from Brad Torgerson on what makes you a 'legitimate' SF author, namely productivity, readership, and income, and how you get there from here.

Fiction presents a description and tiny sampler from RocketStack Rank.com, a web page that tries to review all of the short (under 50,000 words) SF published in English. To that we add a list of SF novels (over 100,000 words) published by Smashwords in the past month, all of them being in need of reviews.

We continue to seek people knowledgeable in WordPress to support David Speakman in improving our web pages. Folks who attend SF cons and would be willing to distribute our literature would also be most welcome.

Zines

Tightbeam

The June issue of Tightbeam, #278, is out and has been distributed electronically to our regular members, and it is also posted on the efanzines.com website.

The issue carries a long article about The Film Detective Company, an outfit devoted to locating and restoring classic lost movies from yesteryear. The article also reviews their latest project, the fully restored, completely digitized classic 1933 horror film "The Vampire Bat". Stylistically impressive, using big name actors and dynamic sets, this 1933 Majestic Films production was shot rapidly on a tight budget, but manages to exude creepy suspense with a feeling of dark menace, featuring Lionel Atwell and Fay Wrey in a story of science and superstition as vampires menace a peaceful village, killing with brutal speed, and striking seemingly at random.

Brad Torgerson also has an article that provides an answer to that age-old question people are always asking authors---"Where Do You Get Your Ideas?" No, it's not a mail box in Schenectady, or a magic eight-ball, or some mythical literary muse with a magic wand. Ideas comes from other ideas, and thinking about what might happen if this idea happened to meet with this concept, and then.... But read Brad's article and see for yourself how one writer discovers that he has developed an almost unending stream of story ideas.

Issue #278 also features a generous mixture of reviews of the new crop of science fiction/fantasy books, along with an in-depth look at some SF/fantasy themed films both old and new; and our regular fanzine review column keeping you up to date on what's happening with the printed fan press, along with letters of comment about our previous issue(s).

I hope everybody enjoyed number #278, and if for some reason you missed it, you can get a copy delivered to your email inbox by contacting our president George Phillies. If you did read the issue, please think about writing a letter of comment.



Artwork Page 3 "Mistress of the Moons" from Angela K Scott



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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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Better yet, think about writing an article or a review for an upcoming issue.

Tightbeam is your sounding board. It is intended to be an open forum where you can express your opinions thru the letter column. You can also make your opinions known thru our pages by writing articles dealing with any aspect of the science fiction/fantasy/fandom experience. We always need long, detailed reviews of books and movies, and we certainly would like to see your articles about subjects that interest you. You do not have to be an N3F member to comment, or to write material for Tightbeam.

You can contact me, Bob Jennings, Tightbeam editor at fabficbks@aol.com

N³F APA

By the time you read this, N³F APA 229, the 229th issue of the N3F APA, will have been distributed. Contributors include Kevin Trainor, George Phillies, Jefferson Swycaffer, and JohnThiel

The National Fantasy Fan

You hold the latest issue, Volume 76 Number 7, July 2017. LOCs are always welcome.

Reports

Welcommittee

Afrikaans - Welkom. This language is partially based in English, so the pronunciation should be easy. The W sounds slightly like a V, almost a hybrid of W & V. "Valecome" (From How to Say Welcome in Different Languages-wikihow.com)

The purpose of the Welcommittee is to welcome new members to the club. A letter is sent, by email or postal mail, to new members informing them of club activities they may be

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 or send phillies@4liberty.net your email address for a public membership.

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interested in joining. Those members with email addresses are also sent attachments to the current TNFF and other publications the N3F has to offer.

At this time the Welcommittee consist of only one member. If you would like to help welcoming new members to this wonderful club please contact Judy Carroll AutumnSeasons8012@yahoo.com

Directorate

Not much to report this time. There have been no motions made or votes taken. My directorate bulletin suggested that the directors look over things to see where they think improvements could or should be made, but this brought no immediate replies except for director Swycaffer, who agreed and wondered where to start. I think there should be closer contact and relations between the directors and the members, and intend to propose the same in my next bulletin. As it is, the directors seem as aloof and out of sight in their positions as the people who run forums. I hope we will be able to make improvements in the way the organization is running this year.—John Thiel, Directorate chairman

Fan-Pro Coordinating Bureau

Things are about the same as they were last month, except Ionisphere keeps on the move, with three big interviews in the June issue, and there is already shaping up one pro and one fan interview for the August issue, the fan interview being done by my Fan Contact man instead of myself. I noticed Ionisphere is attracting some stature from an item George Phillies sent around which lists potential Fan Award nominees. Of course it's good for the Coordinating bureau to get publicity.—John Thiel, bureau chief

Recruiting Report

We're still awaiting the appearance of our ads in the pro mags. These have been sent but there's a wait. My fellow recruiter and I are both in N'APA, where we get a chance to see each other.—John Thiel

New & Reinstated Members & Info Updates

#65 George Wells - Reinstated
 Expiry July 2018
 Electronic Voting
 B-Day: March 28
 Interests: APAs (amateur press associations), Books, Collecting, Conventions and clubs, Online activities, Television
 Fan since: 1957
 Fanac Since: 1957
 Other clubs: SFPA
 Cons: DeepSouthCon
 Online: Facebook & Email
 Sponsor: Ned Brooks, deceased.
 Willing to help the club with: "Being Really Old"



#129 John W. Andrews - Reinstated
 Expiry July 2018
 Regular Voting

Expired/Expiring
 Renew Now!!

Expired in June
 None! Thank for renewing early.

Expiring in July
 None! Thank for renewing early.

Expiring in August
 None! Thank you for renewing early!

Member Status Changes
 #182 - Kevin Welch - Electronic Voting to Public Non-Voting Exp May
 #183 - Stephanie Souders - Regular Voting to Public Non-Voting Exp May
 #185 - Michael O'Brien - Electronic Voting to Public Non-Voting Exp May

Round Robins

What is a Round Robin?
 Round Robins are discussion lists. They are a way of connecting with people who have similar interests. Traditional round robins are sent through the mail. Each round robin consists of a packet of letters from its members - which is mailed from member to member. As each member gets the packet, they read all the letters, then remove their own previous letter, write a new one, and send the packet on to the next member.

The N3F offers two kinds of Round Robins; traditional - where members send letters in the mail, and electronic - where members send letters by email. Both kinds are fun and informative and a good way to meet other members and to discuss topics of mutual interest.

Electronic Round Robins

We need at least 3 members to start an ERR. Following is the list of current ERR and the number of members in each one:

Science Fiction, Fantasy & Horror in TV, Movies and Books - 4 members

Science Fiction, Fantasy, and Horror Artists - 2 members - ONLY 1 MORE MEMBER NEEDED

Writers and Their Works - Science Fiction, Fantasy and Horror - 1 member

Japanese Anime - 1 member

The Marvel Universe - 0 members

DC Superheroes and Villains - 0 members

All Things Star Wars - 0 members

Bookworms - In this ERR the members read and discuss books from a list selected by the Bureau Heads of the Bookworms reading club. Currently they have 3 members.

For more information about the Bookworms reading list and their round robin contact ---

Graham & Wolf leandjj@gmail.com

Snail Mail Round Robins

(George, N3F president, likes to call them Paper Mail)

Following is the list of current Snail Mail Round Robins and the number of members in each.

Writers and Their Works - Science Fiction, Fantasy and Horror - 2 members

Fairy Tales and Folklore - 2 members

Beauty and the Beast in Fairy Tales, Movies and TV - 1 member

Japanese Anime - 1 member

A Round Robin needs at least 3 members to start rounding.

Please help these members by joining one of the above Round Robins.

The following Round Robins have 0 members each.

Science Fiction, Fantasy and Horror in TV, Movies and Books

Cartoons and Cartooning

Science Fiction, Fantasy and Horror Video Games

Comics and Graphic Novels

If you see an RR you would like to join please contact

Judy Carroll AutumnSeas8012@yahoo.com

More Round Robins

For information on these, most of which are active, contact Patricia Williams-King ,755 Glen View Drive, Nashville,

TN 37206

Worldwide Folklore

The Speculative In Films

Star Trek: DS9+ TNG

Fairy And Folktales

Mysticism And Religion In Science Fiction And Fantasy

Celtic Folklore And Druid Folklore

Harry Potter Books And Movies

Mercedes Lackey

Mythology

Science Fiction And Fantasy In Films

Star Trek: Voyager Plus Enterprise

Star Trek: Classical/TOS

Star Wars: Books And Movies On Rogue One

Television Science Fiction And Fantasy

Current Reading Fiction or Nonfiction

Firefly/Serenity

Horror

Doctor Who

Comics, Graphic Novels, Animated Movies

Torchwood

Science and Technology in Society

Thieves' World

Women Science Fiction And Fantasy Writers

Darkover/Marion Zimmer Bradley

Bob Asprin/Myth Series

The Blade Runners Books And Movies

The Martian Book And Movie

Robin Williams' Movies

Carl Sagan And Neil Tyson

Music Related To Science Fiction And Fantasy Tv and Movie Themes

Filk Songs

Watership Down

Harrison Ford Movies

Jack Chalker Books

Erin Hunter's Warriors And Survivors Books

The Well World Series Books

The Wonder Woman Movie

Female Superheroes

Kenneth Opal/The Silverwing Series Books

Paul Galico Novels

Treasury

\$2,766.41 (June 18, 2017)

+ 6.00 PayPal Dues

+ 0.00 Cash Dues

+ 18.00 Check Dues

- 0.47 PayPal Fees

\$2,789.94 (July 3, 2017)

Writers Exchange

The Writers Exchange is for anyone interested in writing. If you have a story you would like read and commented on, or if you just want the excitement of reading unpublished work, then the Writers Exchange is here for you. Published or unpublished - all are welcome. You may join as a writer, a reader or both.

In last month's TNFF we learned about the original titles for famous books from the article—What Ten Classic Books Were Almost Called by Stacy Conradt.

Sill having trouble finding a title for your work? This month we are going to learn about choosing a title.

The Following is taken from Writing-World.com

Choosing the Right Name for Your Story by John Floyd

So what's in a title? Is it really that important? Would you rather your job resume say "salesperson" or "marketing representative"? "Clerk" or "service specialist"? "Repairman" or "technician"? One sounds commonplace; the other sounds impressive.

The same thing applies to story titles. An enjoyable short story or novel might never get read by the public ...if the title doesn't do its job.

..... A good title is like a good opening paragraph: it should be interesting. It should attract the reader's attention. At the very least, it should be appropriate to the rest of the piece.... The title will be what represents your work to the rest of the world, now and forever

What makes a good title?

A Few Rules of Thumb:

Titles should not be dull. When you browse a shelf full of novels, or a collection of short stories, aren't you drawn first to the more unusual titles? .

Titles should be easy to remember. It's hard to tell a neighbor or a colleague about a story if the title's too long and complicated, or hard to pronounce. It's a good idea to keep things clear and simple.

Titles should be appropriate. Don't name your science fiction story "Trouble at Dodge City" just because that's what the starfleet crew calls your space station. Editors will think you've written a Western.

Next month we will learn how to find a good title. If you are interested in any of the following please contact Judy Carroll AutumnSeas8012@Yahoo.com

1. If you would like to join the Writers Exchange to be a reader of have your work read by others.
 2. If you would like to help start a Writers Sharing Group
 3. If you have passages from novels, short stories, poetry, movies, screenplays, or TV you would like to share please contact me and I will put them in the TNFF for August.
- Judy Carroll AutumnSeas8012@yahoo.com

A Touch of Trivia

Where did the word Trivia originate?

Etymology: from Latin trivialis "found everywhere, commonplace, trivial," from trivium "a place where three roads meet," from tri- "three" and via "way"

1 : ORDINARY, commonplace

2 : of little worth or importance : INSIGNIFICANT <a trivial mistake>

- triv·i·al·ly /-emacron-schwa-lemacron/ adverb

Word History The words trivial and trivia can be traced back to the Latin noun trivium, meaning "a place where three roads meet." The Latin word was made from tri-, meaning "three," and via "way, road." The adjective form of trivium was trivialis. It was used to mean "common, ordinary." This sense probably developed from the notion that road junctions function as meeting places for people to exchange ordinary bits of news. In the 16th century, the adjective trivial came to be used in English with the same meaning. In time, this adjective also took on the sense of "of little worth or importance." This is its main meaning today. It wasn't until the 1920s that the word trivia began being used for "unimportant matters." This word is the plural form of the Latin word trivium.

Judy Carroll AutumnSeas.com

Gourmet Bureau

Chocolate Chip Oat Cookies
...from Cedar Sanderson

- 1/2 lb butter (1 cup)
- 1 1/2 cups brown sugar
- 2 eggs
- 1 tsp vanilla extract
- 1 cup applesauce
- 1 tsp cinnamon
- 1 tsp ground cardamom
- 1 tsp ground ginger
- 1 tsp baking powder
- 1/2 tsp baking soda
- 1/2 tsp salt (if butter is unsalted)
- 12 oz choc chips
- 1 c whole wheat flour
- 3 1/2 cups old-fashioned oats
- 1/2 cup white flour

Preheat your oven to 375 deg F.

Cream together butter and sugar until well blended and fluffy (I love my stand mixer for this). Add in eggs, and vanilla, while beating. Slowly add in spices, baking soda, and baking powder. Pour in the chocolate chips, slow the mixer, and add the whole wheat flour. Add the oats, and finally the white flour.

Scoop by heaping tablespoonfuls onto a baking sheet – you will want to use parchment paper or a silicone sheet for these. Bake for 13-15 minutes.

Birthday Card Bureau

Birthday cards sent out: 5. No renewal notices.
R-Laurraine Tutihasi

Sercon

What is “Legitimate” in the 21st Century Publishing Environment?

by Brad R. Torgersen | January 8, 2017

[Editor’s aside: Many fen have the vague idea that they should become writers. For the content side of things, see Judy Carroll and the Writer’s Exchange Bureau. For the business side of things, read MadGeniusClub.Com, which features columns from a dozen publishing SF authors on all aspects of the craft. Brad Torgersen, author of The Chaplain’s War, has generously allowed us to reproduce some of his columns on writing.]

Not very long ago, the intarwebz — or at least that part of the intarwebz which is fascinated with all things authorly — became infuriated over this toss-off commentary from the Huffington Post. Now, toss-off commentary is not surprising at HuffPo. In fact, one might say that toss-off commentary is HuffPo’s raison d’être. Articles like this are supposed to inflame. HuffPo wants clicks, and caterwauling. That’s how HuffPo functions. And while men far better than me have taken the commentary to task, I think it’s worth pointing out that the article does bring up a very valid question, which lurks in the shadows at every author workshop, convention, kaffeeklatsch, and bar conversation: When will each of us know we are legitimate?

Way back in 1992, when I first got it into my head that I wanted to be a “for real” Science Fiction & Fantasy author, there was essentially one path to legitimacy. You typed up your story, sent it off to the slush pile(s) at the magazine(s) or the house (s) and you didn’t take no for an answer — until somebody tendered a contract. Might not happen on your first submission, or even your hundredth, or maybe not even your five hundredth, nor your thousandth. But if you just kept after it, and kept writing and sending out new books and stories, sooner or later you’d make the grade. And when you had that paperback copy of your book (or your story, published in a magazine) in your hands, you could say with surety that you were legit. The other authors and editors at the conventions would agree. So too would most readers. You’d made the bar exam. You were (at last!) credentialed. Even if only modestly — because once you make the cut, you discover there is a whole new spectrum among published authors, from hobbyist dilettantes to million-dollar professionals.

In the year 2017, “legitimate” isn’t what it used to be.

Not when you have independent authors scoring movie deals and mega-contracts after ignoring the slush piles and the gatekeeping of the Agent-Editorial Complex.

I mean, just who gets to decide what “legit” looks like nowa-

days, anyway?

Partially, it’s you. The person doing the heavy lifting. You have to be able to look at yourself in the mirror. To thine own self be true. It doesn’t matter what anybody else says, if you yourself can’t or don’t feel like you’ve measured up.

And, partially, it’s the outside world. What does your cred look like? Does it meet or exceed any kind of external standard that others recognize, or agree upon?

The universe is filled with bullshitters.

Nobody reading this article wants to feel (or be looked at) like a bullshitter, right?

So we have to establish some criteria. Things which are both specific, and measurable. You will notice that the words “indie publishing” and “traditional publishing” do not appear anywhere in these criteria, because I think the 21st century publishing environment has made the old wall between “vanity” and “proper” press, obsolete. Anyone can publish anything (s)he wants at any time, and stand a chance of profiting from it. Likewise, awards are not included in these criteria, because awards are a completely arbitrary and external measure over which an author has little or not control. For any criteria to be valid (in my opinion) it ought to be something over which the author can exert some degree of influence, through both creativity and effort.

Productivity. Are you a fast writer? Are you consistent? How many words do you produce in an average day, an average week, and so on? How many book(s) or storie(s) can you get to market on an annual basis? Is the trend going up, or going down, or does it see-saw?

Readership. How many eyeballs are on your product? More importantly, how many eyeballs can you keep on your product, across stories, books, series, etc?

Income. How much money do you bring in weekly, monthly, yearly? How big are your paychecks? Is the trend going up, or down, or does it see-saw?

I’ve arranged these specifically in the order that they appear, because you need to be productive in order to get readers, and you need to have readers in order to get income. Q.E.D. I’ve also omitted things like movie and television licensing, games licensing, and so forth, largely because these are — like awards — things over which the author has almost no control. Would they be nice to have? Of course! Everybody loves to have them. But can you plan on them? Not really. I believe pegging your definition of success to things which are beyond your ability to effect (or affect?) is a very literal recipe for heartache. Because you may wind up hoping eternally for things which were never going to be, no matter how hard you try.

Let me tell you something, however. The five most financially well-off authors with whom I am personally acquainted, are also the five most hard-working and consistently productive authors with whom I am personally acquainted. Larry Correia,

Brandon Sanderson, L.E. Modesitt, Jr., Kevin J. Anderson, and Eric Flint each bust their butts at this business. They don't share the same publisher, nor even necessarily the same sub genres. What they do share is work ethic. One might almost call it workaholicism? A relentless focus on prose output. Combined with a knack for telling entertaining stories. Some of them have more awards than others. Awards do not correlate to either readership, or income. Most of these men have been approached by different studios, regarding turning some of the authors' work into motion pictures or television series. The only correlation in that case being, authors doing popular franchises have a far greater chance of being on a given studio's acquisition radar, than authors doing obscure franchises. But again, the key is franchises. Plural. George R.R. Martin went most of his adult life, before the Game of Thrones books were turned into a hit small-screen series. Game of Thrones is hardly the only thing George has ever done in his career. And he's regarded as a slow author.

More stuff on the market, means better chance to get and keep readers, equaling a better chance that some executive in Hollywood shows interest in your intellectual property.

But again, that's not necessarily the set of goal posts you can or should be aiming for. Only a very small percentage of authors — even authors making six figures, or more, annually — will ever see his/her storie(s) turned into a Hollywood blockbuster.

So, it's back to basics: production, followed by readership, followed by income.

In the eight years I've been "pro" in SF/F I've gone to a lot of conventions, and I've met a lot of different authors, ranging from people who are brand new starving artists all the way up to millionaires with the world seemingly eating out of their hands. One thing that gets respect up and down the chain, is consistent output. We all know how hard it is to keep a regimen. Especially those of us with additional career (s) and/or family and/or other commitments that take time, effort, and resources to maintain, grow, and manage. If you're the kind of person who can consistently generate many books and stories over time, meeting deadline after deadline, you're going to be regarded well by your peers — because nobody can fake it. A readership might be faked, in the form of cult-of-personality through a blog, or other social media presence. But if you're the author at the convention who always has a new book out, every six to twelve months, and can always be counted on to deliver new, quality work within routine periods, that's practically guaranteed to earn you respect. Even if you're not necessarily a household name.

Readership follows on, unless you're just utterly lacking in storytelling skill, or talent. And I'll be honest, I think talent is ever-abundant. Skill has to be forged through hard work, over setbacks and obstacles. But talent? Talent is everywhere. The convention halls and workshops are filled with it. What the convention halls and workshops are not filled with,

are people willing to do the hard chore of putting that talent through the crucible of rejection. Of failure. Of editors and agents saying, "No thank you." Of Amazon's metrics flat-lining. Of sitting at a table surrounded by a pile of Createspace copies, and only moving one or two items in an entire weekend. Lots and lots of people think they have what it takes. But in the end, can they endure the disappointments? The delayed remuneration, or even no remuneration? Can they survive a failed book, or series, to create the next book, or series? And the next? And the next, yet again?

Ulysses S. Grant, one of the most historic and celebrated officers in United States military history, was a serial failure at business, not to mention field command. He did have one thing going for him, though. A simple faith in success.

One might argue that Grant's simple faith in success, not only saved his career, it also saved the war for the Union, and made Grant into a legend. Not because Grant was the most talented or creative officer in uniform. He wasn't. No, not in his own Army; and certainly not compared to the Confederate side, either. Grant was just the man who didn't let setbacks cripple him as he drove forward. Grant's friend (and right-hand man) General Sherman once said, after the disaster at Shiloh, "We've had the devil's day." To which Grant merely replied, "Yup. Lick 'em tomorrow, though."

If you can be that author — the man or woman who simply refuses to accept setbacks — you will be able to carve legitimacy out of even the most inhospitable publishing terrain.

Which brings us to the last metric: money.

This metric is tricky, yes, Precious, because it's far too easy for any author to grow envious, even to the point of career toxin. Many are the obscure authors who believe themselves to have superior talent — they may even have the awards to "prove" it — but the money just isn't there. Or, at least, the money isn't there to the extent said author(s) think it should be. Even critics and taste-makers lament the "corruption" of expanded income, and will practically use money as an inverse rule — the more a given author makes, the more "corporate" or "commercial" (s)he is, therefore becoming a lesser "artist" and so on, and so forth.

My suggestion is to wholly ignore outside factors, and consider your specific situation alone. How much income — directly from prose writing — would it take to pay a single bill? How about several bills? The monthly rent, lease, or mortgage? Pay off the car loan? Wipe out college debt? Pay for a home remodel? Buy a new home entirely? These are scalable, individual goals which are within your individual grasp to quantify, and they don't place you in competition with your peers. You are never keeping up with the Joneses, to use an old phrase. Your success is not determined by matching or "beating" anyone else in the business. It's wholly dependent on how much progress you can make, and in what form, according to financial circumstances which are uniquely your own.

For example, I live in fly-over country. The cost of living, for my specific area of Utah, is rather modest. Especially compared to where I used to live in Seattle, Washington. It won't take millions of dollars to pay off my home, or my auto loan, or to add a second floor onto my rambler, or to accomplish any other dozen things which I'd like to accomplish with my writing income. Better yet, these things can be accomplished without having to look at either Larry Correia to my northeast, or Brandon Sanderson to the south. I don't have to "catch up" to feel like I am winning at the game of life. I am alone, on my own chess board, and I define my own conditions for victory. They can be reasonable. More importantly, they can be reachable. And I know for a fact that Larry, or Brandon, or any four dozen other successful Utah authors — we've got a lot of them out here — will understand completely. Because they're all doing the same thing, too.

And so can you.

Once more, for emphasis: production, followed by readership, followed by income.

You don't need an agent for any of that, though it might be nice. You don't need an editor for any of that, though it might be nice. You don't need a publishing house for any of that, though it might be nice. You don't need trophies for any of that, though they might be nice. You don't need a blog or twitter feed filled with thousands upon thousands of followers, for any of that; though this too might be nice.

Everything you do need — like, 90% of it, really — is within your grasp. You. What you're made of. Your grit. Your simple faith in success.

Neglected Genre Authors: F. Marion Crawford

by

Jon D. Swartz, Ph. D.

N3F Historian

"The Uncanny Tales of F. Marion Crawford"

Francis Marion Crawford was born in Bagni di Lucca, Italy, in 1854. He was the son of Louisa Cutler Ward and American sculptor Thomas Crawford, who had immigrated to Rome -- and who created the statue "Armed Freedom" that is on the Capitol dome in Washington, D.C.

Crawford's father died when he was three years old, and his mother Louisa then married Luther Terry, an American painter. Crawford's early schooling was from private tutors. In 1866 he was sent to St. Paul's School in Concord, New Hampshire. In 1869 he returned to Rome and then traveled throughout Italy, England, and Germany. He was an accomplished linguist and knew twenty languages (including studying Sanskrit at The University of Rome). When he traveled to India, he became a Roman Catholic.

Crawford came back to America in 1881, seeking employment. His first published novel, *Mr. Isaacs: A Tale of Mod-*

ern India (1882), was an instant success. It was extremely well received by readers, although less so by critics.

In 1884 he traveled to Constantinople, where he married Elizabeth Christophers Berdan, daughter of General Hiram Berdan. The couple lived in Rome with Crawford's mother and eventually had four children. By 1887 he was ready to settle down to a career in writing and bought a villa in Sant' Agnello di Sorrento (later named Crawford Villa), which was turned into a convent after his death. Sometimes writing several novels a year, Crawford's most prolific period was between 1885 and 1895. His "Saracinesca Trilogy" (of Don Giovanni when Rome was still the capitol of the Papal States) is considered one of his most impressive works. Written during the same period were *A Tale of a Lonely Parish* (1886), *Marzio's Crucifix* (1887), *Paul Patoff* (1887), *Greifenstein* (1889), and *The Witch of Prague* (1891).

Crawford saw fiction as solely for entertainment and never attempted to be true to life in his writing. This approach gained him remarkable success, fame, and fortune — and it was said that he was envied by many of his peers. By 1896 more than 600,000 of his books had been sold in the United States alone. These sales established him as a major American writer, outselling such literary contemporaries as William Dean Howells, Henry James, and Mark Twain -- although Crawford chose to live abroad most of his life.

On 9 April 1909, a Good Friday, Crawford died in Sant' Agnello di Sorrento and was buried there. His sister, Baroness Ann von Rabe, was also an author of supernatural fiction. The F. Marion Crawford Memorial Society was founded in 1975.

Genre Books

With the Immortals (1988) [a wish-fulfillment fantasy in which the protagonists buy an old castle and try to tap the earth's "gigantic reservoir of electricity" in order to attract ghosts to the castle]

Khaled: A Tale of Arabia (1891) [an oriental fantasy in which the eponymous hero is a genie made mortal/originally published in 2 volumes]

The Witch of Prague, A Fantastic Tale (1891) [an occult romance in which the protagonist awakens the interest of a sorceress/originally published in 3 volumes]

The Little City of Hope: A Christmas Story (1907) [sympathetic magic between an actual village and a miniature village laid out for the Christmas holidays]

Cecilia: A Story of Modern Rome (1902) [an occult romance involving strange dreams and the reincarnation of the Vestal Virgin]

Wandering Ghosts (1911) [seven weird stories/UK title: *Uncanny Tales*]

Stories in Genre Periodicals/Anthologies
"By the Waters of Paradise" in *Gripping Yarns* (Gray, 2008)

“The Dead Smile” in *Weird Tales* (Summer 1974)
 “The Doll's Ghost” in *The Magazine of Fantasy & Science Fiction* (April 1952)
 “The Doll's Ghost” in *Ready Or Not* (Kahn, 1987)
 “The Doll's Ghost” in *The Mammoth Book of Victorian & Edwardian Ghost Stories* (Dalby, 1995)
 “The Doll's Ghost” in *100 Tiny Tales of Terror* (Weinberg, et al, 1996)
 “For the Blood is the Life” in *The Supernatural Reader* (Conklin, 1962)
 “For the Blood is the Life” in *Vampires* (Ryan, 1987)
 “For the Blood is the Life” in *The Mammoth Book of Vampires* (Jones, 1992)
 “The King's Messenger” in *100 Twisted Little Tales of Torment* (Dzienianowicz, et al, 1998) [also published as a chapbook by Necronomicon Press, June 1989]
 “Man Overboard!” in *The Book of the Dead* (Russell, 1986)
 “The Screaming Skull” in *Ghost Stories* (March-April, 1930)
 “The Screaming Skull” in *Great Tales of Terror and the Supernatural* (Wise & Fraser, 1944)
 “The Screaming Skull” in *Realms of Darkness* (Dalby, 1985)
 “The Screaming Skull” in *Great Tales of the Supernatural* (Dowrick, 1992)
 “The Upper Berth” in *American Mystery Stories* (Wells, 1927)
 “The Upper Berth” in *American Ghost Stories* (Harper, 1928)
 “The Upper Berth” in *Bar the Doors* (Hitchcock, 1946)
 “The Upper Berth” in *Strange and Fantastic Stories* (Margolies, 1946)
 “The Upper Berth” in *The Pocket Book of Ghost Stories* (Stern, 1947)
 “The Upper Berth” in *Tales of the Dark* (Child, 1987)
 “The Upper Berth” in *H. P. Lovecraft's Book of Horror* (Jones & Carson, 1994)
 “The Upper Berth” in *The Open Door* (Gooden, 1999)
 “The Upper Berth” in *Nightshade* (Phillips, 1999)
 “What Was in the Upper Berth?” in *True Twilight Tales* (Fall, 1963) [aka “The Upper Berth”]

Note: Stories are listed alphabetically by title. When a story was reprinted in an anthology, the editor of the anthology is given, together with year of publication. Some of Crawford's books and at least three of his short stories (“By the Waters of Paradise,” “Man Overboard!,” and “The Upper Berth”) are currently available online at *The Literature Network*.

Concluding Comments

Many critics, including H. P. Lovecraft, considered “The Upper Berth,” to be Crawford's genre masterpiece. Critic Mike Ashley wrote that he had “a skill for raising his fiction to heights of terrifying power.”

During Crawford's lifetime, forty-five of his novels, two of his plays, six of his non-fiction books, and a score of his articles were published in the United States.

“The Upper Berth” is his most anthologized work. In his *Encyclopedia of Fantasy and Horror Fiction*, Dom D'Amassa called it “probably his best single story.”

Bibliotheca Crawfordiana, a collection of 1, 225+ items related to the author, is housed at the F. Marion Crawford Memorial Society in Nashville, Tennessee.

Bibliography

Ashley, Mike. *Who's Who in Horror and Fantasy Fiction*. NY: Taplinger, 1978.
 Barron, Neil (ed.). *Horror Literature*. NY; Garland, 1990.
 Bleiler, E. F. (ed.). *Supernatural Fiction Writers: Fantasy and Horror II*. NY: Charles Scribner's Sons, 1985.
 Crawford, F. Marion. *The Witch of Prague & Other Stories*. Wordsworth Editions, 2008. [contains nine of his most popular genre tales]
 D'Amassa, Don. *Encyclopedia of Fantasy and Horror Fiction*. NY: Checkmark Books, 2006.
 Pilkington, John, Jr.. *Francis Marion Crawford*. New Haven, CT: College & University Press, 1964.
 Tuck, Donald H. *The Encyclopedia of Science Fiction and Fantasy*, Volume 1: Who's Who, A – L. Chicago, IL: Advent, 1974.

N3F Founding Members:

Jack Speer

by

Jon D. Swartz, Ph.D.

N3F Historian

John Bristol (Jack) Speer (August 9, 1920 – June 28, 2008) was an attorney who practiced law for over 60 years. He was also a judge and a member of the Washington House of Representatives.

As a young man, he was a science fiction (SF) fan and early historian of SF fandom, writing *Up to Now: A History of Science Fiction Fandom in the 1930s*. This small book had originally been published in *Full Length Articles #2* in 1939, and distributed through FAPA and at the first Worldcon in New York in 1939. It was reprinted by Dick Eney in *A Sense of FAPA* in 1962, and was then reprinted again by *Arcturus Press* in 1994.

Besides writing *Up to Now*, Speer developed a system of Numerical Fandoms, which was later expanded by other fan historians such as Robert Silverberg and Ted White.

Speer followed these fannish accomplishments with *Fancylopedia 1* (updated in the late 1950s by Dick Eney as *Fancylopedia 2*).

Harry Warner, Jr., also a fan historian, said that Speer was “the first to stress fandom's subcultural aspects.”

At Chicon I, the second Worldcon, Speer distributed a set of SF songs he had written, now called filk music, as the *Science Fiction Song Sheet*. He also invented *FooFoo*.

In addition to these accomplishments, early BNF Speer was one of the charter members of our club, *The National Fantasy Fan Federation* (N3F), in 1941.

Sources: *Up to Now*, *All Our Yesterdays*; *The Immortal Storm*; *Fancylopedia 3*; ISFDB; Wikipedia; and other Internet sites.

Fiction Short Fiction

RocketStackRank.com does reviews of short fiction. The authors of RocketStackRank say of themselves: Greg Hullender and Eric Wong have been together almost 20 years. We're technical guys, long-time SF readers who like to read stories and rate them for each other. Rocket Stack Rank is our retirement project.

Note that their definition of short fiction stops at 50,000 words. Our definition (for the Neffie) of long fiction requires 100,000 words. The astute reader will notice that there is a gap here. In 2016 they covered 814 works of short science fiction and fantasy comprising 5,762,246 words.

Print Magazines: Analog, Asimov's, F&SF, Interzone

Online Magazines: Apex, Beneath Ceaseless Skies, Clarkesworld, Lightspeed, Strange Horizons, Tor.com, Uncanny

Anthologies: Bridging Infinity, Crises and Conflicts, Cyber World, Drowned Worlds, Everything Change, Galactic Games, Now We Are Ten, Science Fiction by Scientists, The Starlit Wood, To Shape the Dark, Trajectories

Other Sources: Tor Novellas, Miscellaneous

They even supply links to all these places at rocketstackrank.com/p/2017-hugo.html.

RocketStackRank ranks each story, one star to five stars. They report giving perhaps three five-star reviews a month and far more weaker reviews. Below I provide a five-star and a one-star review. Note that there are potential spoilers.

There Was a Crooked Man, He Flipped a Crooked House, by David Erik Nelson

Cover illustration by Nicholas Grunas

(Horror) Glenn's boss sends him to check out a new house he plans to flip, but just getting inside turns out to be harder than anyone could imagine—never mind getting back out. (23,491 words; Time: 1h:18m)

Rating: (five stars) A Real Page Turner

"There Was a Crooked Man, He Flipped a Crooked House," by David Erik Nelson [bio] (edited by C.C. Finlay), appeared in Magazine of Fantasy & Science Fiction issue 07-08|17, published on July 1, 2017 by Spilogale Inc.

They also publish, literally upside down, a review with spoilers. You will have to find these for yourself. because I have no idea how to duplicate upside down printing. Indeed, my monitor is fairly heavy, so I have no way to turn the screen upside down and tell you what the inverted review says.

Pro: In terms of plot, Glenn first seeks just to get into the house, then to explore it, then to escape it, and finally to destroy it. The house, of course, has its own agenda, which he

thwarts.

The house serves as a metaphor for the way Glenn has been trapped in his life. By the end of the story, he's found a purpose and a passion—hunting down and destroying all the other Quintus Teal houses he's sure are out there.

Glenn and Lenny are both well-developed characters, and we love them both by the end. Glenn's comments about Lenny may not be very PC, but he clearly cares a great deal about Lenny, and that's what really matters.

The scene where the police rough Glenn up merits special mention for how well it's handled. By making the police black, and having Glenn give them some attitude, the author keeps the scene from seeming preachy. Instead, it comes across feeling (sadly) real. It makes it more satisfying when they get their comeuppance later, of course.

It's amusing (in a sick sort of way) that the police knew about this fantastic building for years, but all they could think to do with it was use it to help them run death squads.

Quintus Teal was the young architect in Heinlein's outstanding novelette "And He Built a Crooked House," (Astounding Science Fiction; February 1941, 7,572 words). This story is obviously an homage to that story.

The story suggests you Google the sculpture "Unique Forms of Continuity in Space" to get an idea for how Mr. Schnabel's body was twisted. Ouch!

Con: As with Heinlein's "And He Build a Crooked House," there's a bit of hand waving with regard to how these transitions work. E.g. Your hand goes through and comes back, but your whole body goes somewhere else.

Anja doesn't fit very well into the story, and her disappearance at the end is a bit abrupt (albeit understandable).

Other Reviews: Search Web, Browse Review Sites (Issue 07-08|17)

David Erik Nelson Info: Interviews, Websites, ISFDB, FreeSFOnline

Follow RSR on Twitter, Facebook, RSS, or E-mail.

Posted by Greg Hullender at 6/27/2017 10:52:00 AM

Labels: 2017, C.C. Finlay, David Erik Nelson, Magazine of Fantasy & Science Fiction, Novella, Rating: 5, Review

A one-star review:

Fathom the Ocean, Deep and Still, by David Bruns

Cover illustration by Tithi Luadthong

Read this issue

(Fantasy Science) Carlos is second-in-Command of a submersible city, and he has to cope with a sequence of failures that threatens to destroy them. (6,020 words; Time: 20m)

Rating: (one star) Needs Improvement

"Fathom the Ocean, Deep and Still," by David Bruns [bio] (edited by Joe Stech), appeared in CompellingSF issue 06-07/17, published on June 28, 2017.

Mini-Review (click to view--possible spoilers)

This story suffers from infodumps, from narrative intrusion, and a conclusion that destroys disbelief.

Other Reviews: [Search Web](#)

David Bruns Info: [Interviews](#), [Websites](#), [ISFDB](#), [FreeSFOnline](#)

June Novels

This highly incomplete list of science fiction, fantasy, and horror novels lists the novels (>100,000 words) published by Smashwords.com in June, 2017.

Depot-14: Volume 1 by J.J. Mainor \$3.99.

Unfiction by Gene Doucette \$5.99.

The Black Hole Experiments Quadrilogy (2017) by V Bertolaccini \$9.95.

The Promised Ones; Guardian War 1 by Axl Briar Free!

Dragon Wine Volume One by Donna Maree Hanson \$5.99.

Pull by Stephen Landry You set the price!

Fractured: The Rose Tangled Banner by Greg K. McDouglas \$4.99.

Heaven's Gate by TJ Morris \$4.99.

Proteus - The Neo Alphius Saga Boxset by Alexander Nassau \$7.99.

Ουράνια Ιθάκη by Panos Sakelis \$3.99.

Sketches by Teyla Branton \$4.99.

Dadaleon by Dennis K. Hausker \$4.99.

Interface by Lynn Purcell \$2.99.

Κοσμικοί Γλάροι - Έξοδος by Panos Sakelis \$3.99.

Friends in Need by Bruce George \$4.99.

On Mars: Pathfinder by Jim Melanson \$0.99.

Η Αδελφότητα της Πρώτης Πύλης by Panos Sakelis \$3.99.

The Genesis Portal by Matthew Carter \$0.99.

Many Roads Home by Ann Somerville \$2.99.

The Pursuit of Zillow Stone by Brindi Quinn \$3.99.

Reloading the Colts by G. Alvin Coon \$5.99.

The Expansion Project by Brian McMickle \$2.00.

OMNIS, Τα 22 βήματα μιας Αένας Γένεσης by Panos Sakelis \$3.99.

NanoSwarm by William Turnage \$3.99.

Extermination Day by William Turnage \$2.99.

One Crazy Bastard Saves The World by Michael Mathiesen \$5.49.

Stealing Liberty by Jennifer Froelich \$4.99.

The Alchemist's Children: Panacea by J.W. McVeigh Free!

The Man Who Found Birds among the Stars, Part Two:

Wounded Eagle by Lorinda J Taylor \$2.99.

The Misborn IV: Maud by L. V. MacLean \$0.99.

Parallax, Halcyone Space, book 4 by LJ Cohen \$4.99.

Espejos circunflejos by FT Massana Free!

Indian Hill 6: Victory's Defeat by Mark Tufo \$4.99.

City on a Hill by Ted Neill \$7.99.

The Legend of Yan-Kan Mar by Madness Jones \$0.99.

Jake Bonner! by Robert Collins \$6.99.

The White Raven by Carrie D. Miller \$3.99.

Sevenfold Sword: Champion by Jonathan Moeller \$3.99.

Pawns and Puzzles by Sarah Ettrich \$6.99.

Unfiction by Gene Doucette \$5.99.

The Other Side by R. L. King \$4.99.

The King's Blood by Sabrina Zbasnik \$3.99.

La estirpe de Abaddona by Ángel Ruiz Cediél \$9.99.

Bloodmark by Jean Lowe Carlson \$5.49.

Blackmark by Jean Lowe Carlson Free!

Jenny Pox: The Complete Paranormals series by JL Bryan \$7.99.

The Promised Ones; Guardian War 1 by Axl Briar Free!

Legends of Deceit: Fantasy, New Adult by Rebekkah Ford \$3.99.

Dragon Wine by Donna Maree Hanson \$5.99.

Seducer: Insurgence by Dan Champagne \$2.99.

Blue Fusion by Vivian Griffen \$1.99.

Omensent Dragons Falling by Barry Gibbons \$2.99.

The Soul Summoner Box Set 1-3 by Elicia Hyder \$6.99.

Obstacles by Ryan English \$5.99.

Sparks Fly by Kadian Thomas \$8.99.

The Elemental Chronicles Series by Jessica Schaub \$2.99.

Foreshadow by Cynthia Joyce Clay \$4.99.

Shadow of the Wyrn by Susan Spitalo Precht \$3.50.

Hunter's Ending by G.T. Spoor \$4.99.

Ellie Jordan, Ghost Trapper Books 1 - 3 by JL Bryan \$5.99.

Wanir by Ashley Abbiss \$2.99.

La invasión de los sombríos by Jordi Villalobos \$2.99.

Blade Song Special Edition by J.C. Daniels \$2.99.

Eternity Fades by Katelyn Anderson \$3.50.

Η Παράσταση των Πνευμάτων by Panos Sakelis \$3.99.

Rise of the Seven by K. J. Ester \$2.99.

Wolf's Bane by Ash Krafon \$3.99.

Remnant Pages Spearhead by J.B. Kleynhans Free!

Godsland Books 1-9 by Brian Rathbone \$9.99.

The Alchemist's Children: Panacea by J.W. McVeigh Free!

The Ruler of Hell: The Devil's Sister by Lee R Jackson \$3.99.

The Shadow of His Hand by Benjamin Patterson \$2.99.

The Misborn IV: Maud by L. V. MacLean \$0.99.

The Void Series: Books 1-3 by Charissa Dufour \$2.99.

The Ring of Eman Vath by Hal Emerson. Free!

The Road East by Andrey Vasilyev \$6.95.

The Dreamwalker by William Timothy Murray \$5.99.

To Touch a Dream by William Timothy Murray \$5.99.

The Bellringer by William Timothy Murray \$2.99.

The Nature of a Curse by William Timothy Murray \$5.99.

A Distant Light by William Timothy Murray \$5.99.

Law Links by Dusk Peterson Free!

Freedom to Rarity by Patricia Hoving \$2.99.

Ungiven Land by Donna Maree Hanson \$4.99.

The Lost Kingdom by Hal Emerson \$7.99.

Nil-Pray by Christian Read \$4.99.

The Space Between Time by Lucinda Sage-Midgorden \$4.99.

Exile of the Ghosts by Jonathan Moeller \$3.99.

Shadows on the Bayou by Patrick Malloy \$3.99.

Jenny Pox: The Complete Paranormals series by JL Bryan \$7.99.

In A Glass Darkly by Sheridan Le Fanu Free!

Seducer: Insurgence by Dan Champagne \$2.99.

Ellie Jordan, Ghost Trapper Books 1 - 3 by JL Bryan \$5.99.

The Father of Flesh by Nicholas Paschall \$2.99.

Earth's Survivors Life Stories: Billy by Dell Sweet \$2.99.

In this issue:

Editor's Notes

Our Zines

Tightbeam — N'APA — TNFF

Reports

Welcommittee — Directorate — Fan-Pro Coordinating Bureau

Recruiting — Member News — Round Robins

Treasury — Writers Exchange

Gourmet Bureau — Birthday Card Bureau

SerCon

What Is 'Legitimate' in the 21st Century Publishing Environment

F. Marion Crawford — Jack Speer

Fiction

RocketStackRank — June Novels

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

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