

THE NATIONAL FANTASY FAN

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Letter from the President

First of all, thank you to members who voted for me in last year's election. I am proud to be the new president of the National Fantasy Fan Federation and will do my best to help the club prosper. I've been a science fiction fan since the '40s, and I'm excited about what we might accomplish in the next year. The 70th anniversary of the N3F is right around the corner!

Because we are starting 2010 with a new president and new directors (check out the new officers on p. 2), we will have fresh ideas for the club and respond to the needs of the membership. Hopefully, more members—people like you!—will get involved in the various club activities, and those already involved will spend even more time and energy interacting with other members.

My campaign promise to start a President's Fund—so that members who cannot afford to renew their memberships will be able to remain members—has already been put into effect, and the first member to receive funds has been selected. If you feel you cannot afford to maintain your membership, let me or Dennis

Davis, the secretary and chairman of the directorate, know. We will determine which club members will be able to retain their memberships at no cost to them. We probably won't be able to support everyone who applies, but we'll do our best; we'll choose applicants based on the length of their membership, level of club activity, and other criteria.

Another goal of mine is to return the N3F to the time when it was known for its publishing activities. As recounted in my historical vignettes in *The Fan* over the past couple of years, at one time, the club was very active in publishing books, chapbooks, and other items of interest to fandom. In an effort to return to those times, a few publications are currently in the works, including a book on the Neffy Awards that David Speakman and I are working on. Suggestions from the membership about other future publishing activities will be welcomed.

The N3F was founded in 1941. With all of us working together, we can make this year—and 2011, the 70th anniversary of the club—a year to remember!

—Jon D. Swartz

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The National Fantasy Fan Submission Guidelines

This is the official clubzine for the N3F, a combination of the old *Fan* (the official reports) and *Tightbeam's* reviews, con reports, poetry, and fiction. Art—covers and illustrations—is always needed. *The Fan* is published quarterly in March, June, September, and December. Deadlines are the 15th day of the month before the publication month (e.g. May 15 for the June issue). When submitting, paper copies are fine, but electronic formats

are preferred. Paper submissions won't be returned without an SASE. Submissions can be made to the editorial cabal chief (the current president), the current editor, or the advisor; query first. Send art to the art editor; send reviews to the reviews editor. Please send only copies of your work, not originals. If you've never submitted an article to a zine and aren't totally comfortable with writing, please consider writing a letter of comment. All submissions will be edited.

Tightbeam: Letters of Comment

Thank you very much for *The Fan*. Lots of varied content and art (great to see Angela Scott!), and the layout is easy on the eyes—not blocky at all.

The Member Spotlight featuring my humble self was interesting reading, as I'd forgotten what I'd answered to the questions. Ruth Davidson's rendition of me made me look a bit like the Scottish singing sensation Susan Boyle, but I love it anyway! Does that banner at the bottom mean that I was being cast as Honor Harrington? If so, how cool! I've never read any of the Honorverse books, however, so maybe this is the time to start.

To all my Neffer friends, I send apologies. During the last 10 months, I've been going through some deep and difficult personal storms. The clear sky's in sight at last, and the waves are calming. I'm not out of the storm yet, but I'm pushing on. Depression is a complicated and tough opponent. Medications and therapy can help a lot, but unless one commits to getting better, they only work so well. I finally committed to improving my mental health a few months ago, and so far I'm coming back into balance. I have doctors, alternative medicine practitioners, and my family to thank, but also the Neffers who kept in touch with me, reminding me there was a world outside my own head. Thank you, all of you.

This is probably the first letter of comment I've written in more than a year. I guess an entire interview and a couple of name checks in other articles are all it takes to get me to write! Looking forward to future issues with great hope.—Janine Stinson

Greetings from Las Vegas! Enjoyed your latest issue on eFanzines. I was a member of the N3F in the past—and still have the buttons to prove it—but I've gotten out of touch. This issue reminded me of a lot of fun and familiar names. Check out my Web site where I'm uploading my first 50 years of fannish photos and stories: SmellTheFandom.com.—Alan White

Sci-fi is a term used by many to mean science fiction, a sad legacy left by Forrest J Ackerman. When I was young, sci-fi was used as an insult. I tend to interpret it as meaning the crud in the sf field, as do many old timers, such as the late Buck Coulson.

Back in 1967, Chester Anderson published *The Butterfly Kid*. One of the characters was another writer, Michael Kurland, who then wrote the second fantasy in the series, *The Unicorn Girl*. A third writer, T. A. Waters, was involved as a character. He wrote *The Probability Pad*, the third in a rather unusual, but fun trilogy.

Lloyd Penney says, "We are losing so many big names, simply from age." I'm 68 and joined the N3F in 1960. My favorite authors are mostly gone. For about 40 years, I exchanged letters with Buck Coulson and Andre Norton. A lot of fans I knew are also gone. I met Mark Owings back in the '60s. We reconnected via the Yahoo Fiction Mags group. He recommended a David Weber

trilogy starting with *Mutineers' Moon* that I thought was an exceptional modern space opera. Early this year, I saw Mark's birthday was coming up. So I went to his Facebook page only to find that he had just died of cancer. It was a hell of a shock. Sometimes I wonder if all of us my age aren't living on borrowed time.

I dropped out of the round robins because I wasn't able to keep up with them. A pity that we don't have the online bouncing round robins left.—Rick Brooks

Many thanks for the December issue of *The Fan*. I hope this year shines for the N3F. I think many fannish groups are finding out how useful a marketing tool Facebook can be. Our local conventions use Facebook to get the word out about their upcoming events; the local Doctor Who convention increased their attendance by a third or more with a single Facebook ad. Advertising through social media works.

Great interview with Jan Stinson. She found out about fandom via a classified ad! There are many ways to find out, and yet, so many people who'd enjoy learning about fandom never do so. Jan also shows the benefits of fan history. I see so many people who have a good time at a con, enjoying the moment, but never wonder why we do what we do. A paper fanzine is a tie to that past. I prefer paper fanzines, but I think we all understand the costs involved. A PDF fanzine is a fair compromise.

Jon Swartz's article on *Postwarp* shows that one of the most enjoyable activities of older fanzines was the letter of comment, just like what I'm writing. Email might be one reason why fewer fans correspond through the letter column, but I prefer emailing the letters I write. I used to spend a lot of cash on postage, paper, and envelopes, not to mention ink cartridges.

When I was in high school, I had a pen pal in Mexico City. It was fun but petered out after a couple of years. Pen pals came about when a written letter was the most affordable way for distant people to communicate. We're spoiled today; social media allows us to keep in touch with not just one distant friend, but hundreds.—Lloyd Penney

I really liked your movie review of *American Scary*. I saw the movie at last year's WonderCon in San Francisco and enjoyed it much!

I also grew up watching movies that TV horror hosts—one of them being John Stanley—screened. The host who was big before him (and who passed on his position of host for *Creature Features*) was Bob Wilkins, who I *really* grew up on. Of all the horror movie hosts, he was my favorite. They were big in the Sacramento and Bay areas.

In the Bay Area, Mr. Lobo is the big host with *Cinema Insomnia*! He was mentored by Wilkins. Unfortunately, Wilkins died last January, but he'll always be in our hearts. Here's to Bob!—Steven Rose, Jr.

(continued on p. 29)

Historical Vignette: Virgil Finlay, Illustrator

By Jon D. Swartz

In 1946, the National Fantasy Fan Federation published *A Portfolio of Illustrations by Virgil Finlay*. That first series reprint edition includes eight Finlay prints reproduced from *Famous Fantastic Mysteries Magazine*. The unbound 8.5"-by-11" pages are suitable for framing.

The original portfolio was published in 1941. It has been described as "fifteen full page illustrations by Finlay, the legendary artist"—and the front wrapper featured a Finlay drawing. In 1946, the N3F, under the leadership of Walter Dunkelberger, reprinted some illustrations for sale to members. There were at least two other portfolios of Finlay art published in the 1940s and 1950s, also attributed to Dunkelberger, but I don't know whether the N3F was involved.

The artist Virgil Warden Finlay was born on July 23, 1914, in Rochester, New York. During the Depression, Finlay went to art school at night and studied anatomy, portrait painting, and figurative art at the Works Progress Administration. During the day, he worked odd jobs to support himself.

Finlay specialized in beautifully detailed pen-and-ink drawings accomplished with abundant stippling, cross-hatching, and scratchboard techniques. Despite the very time-consuming nature of his specialty, Finlay created thousands of pieces of art in his 35-year career. While in high school, he discovered scratchboard, and it became his medium of choice. Scratchboard, also called scraperboard, is art board with a white clay coating covered in black ink that can be scratched away to reveal a white line, often used to simulate a wood engraving. When Finlay started using it in the 1930s, ink was applied to the surface; after it was dry, it was scraped off. That's called "working from black to white," the opposite of putting a black ink line on a white sheet of paper. Finlay often used both techniques.

Finlay was influenced by the art of Gustave Dore and imitated his techniques. Finlay's science fiction and fantasy career began in 1935 when he submitted some illustrations to *Weird Tales*, a pulp magazine he admired. His first cover art was for the February 1937 issue. In addition to *Weird Tales*, he contributed to *Amateur Correspondent* (including the cover of the May-June 1937 issue dedicated to H. P. Lovecraft), *Amazing Stories*, *Astonishing Stories*, *Galaxy Science Fiction*, *If*, *Thrilling Wonder Stories*, and others.

He also did illustrations for National Periodical

Publications (DC) during 1947-1954, including the "Tommy Tomorrow" and "Just Imagine" strips in *Real Fact Comics* and assorted sf strips in *Mystery in Space* and *Strange Adventures*. He also illustrated the Borden memorial edition of A. Merritt's *The Ship of Ishtar*. Finlay had moved to New York in 1938 at the invitation of Merritt, editor of *The American Weekly*, to accept a position as a staff artist with that magazine; a folio of his black-and-white illustrations, *In the American Weekly*, was published by Nova Press in 1977.

Some consider Finlay to be the most influential sf-fantasy artist. In a 1948 fan poll of favorite professional sf artists, he placed first. A great stylist, he had a flair for painting beautiful women, many of them nude; many people bought magazines for his illustrations alone. He produced nearly 3,000 black-and-white drawings and more than 200 paintings during his career. In addition to his magazine art, he illustrated dozens of books, including *Five Against Venus* (1952) by Philip Latham (Robert S. Richardson) in the Winston series of young adult science fiction novels.

Several collectible portfolios and collections of his artwork have been published, including three in *Famous Fantastic Mysteries* in the 1940s. Others include *Virgil Finlay*, a 1971 collection of his black-and-white work with an introduction by Sam Moskowitz and a checklist by Gerry de la Ree; *The Best of Virgil Finlay* (1974); and *Virgil Finlay's Phantasms*, a 1993 collection of black-and-white drawings from the 1930s to the 1950s. The April 1954 issue of *Science Stories* included an article on Finlay and included 10 of his illustrations. His artwork was also featured in many fanzines,

including *Captain George's Comic World* #28.

Finlay won the Hugo Award in 1953 for Best Interior Illustration and was nominated for a Hugo an additional seven times. In 1996, he won a Retro-Hugo Award (Professional Artist) for work done in 1946. In 1970, he was inducted into the First Fandom Hall of Fame. He died in 1971; the February 1971 issue of *Luna Monthly* commemorated his death.

References: "Portraitist of Prescience" in *Strange Horizons* (1976), a profile by Sam Moskowitz that originally appeared in shorter form in the November 1965 issue of *Worlds of Tomorrow*; and "Virgil Finlay, Master Fantastic, His Life and Works" in the May 1995 issue of *Comic Book Marketplace* (Vol. 2, No. 23). A checklist of Finlay's paperback book covers appeared in *Books Are Everything!* #1 (January 1988).



From the collection of Jon D. Swartz

Member Spotlight: Ray Nelson

By Jon D. Swartz and Heath Row

Ray Nelson was born on Oct. 3, 1931, in Schenectady, New York, the son of Walter Hughes Nelson and Marie Reed Nelson. He married Kirsten Enge in 1957 in Paris, where their son, Walter Trygve Nelson, was born in 1958. Originally from Michigan, Ray was an early science fiction fan who later became a professional author, writing a half dozen sf books, including *The Ganymede Takeover* in 1967, co-authored with Philip K. Dick. Other Nelson sf novels include *The Ecolog* and *Then Beggars Could Ride*; he also wrote an historical mystery, *Dog-Headed Death* (all three of those books were reviewed in the June 2008 issue of *The Fan*). In addition, he wrote four erotic novels under a pseudonym.

At one time or another, Nelson belonged to several genre organizations, including the N3F, the Golden Gate Futurians, the Detroit S-Fantasy League, SAPS, Little Men, and ISSFS; and he might be the last surviving member of Claude Degler's famed Cosmic Circle. He is currently a member of First Fandom and CAPA, and he rejoined the N3F in 2006. Nelson published the fanzines *Universe* and *Stupefying Stories* and wrote and drew cartoons for many other zines. He is credited in fandom for originating the beanie with a propeller on top as a fan symbol.

A fan of the Golden Age comic book hero Dr. Fate, Nelson often illustrates his pages in *5X5*, the CAPA fanzine, with images of the Mystic Mage. His son Walter, a professional Web designer, has created a Web site that describes Nelson and his work. In 2008, Nelson wrote that, because he knew L. Ron Hubbard personally, Scientologists in California had given him a complete set of books on Dianetics and Scientology. His sf novel *TimeQuest*, featuring a time-traveling William Blake and his wife, is excellent—and should be required reading for all sf fans. Nelson has also used several pseudonyms in his work, including R. Faraday Nelson, Ray Faraday Nelson, Frank Amitage, Jeffrey Lord, R. F. Nelson, California Ray, and the Old Beatnik.

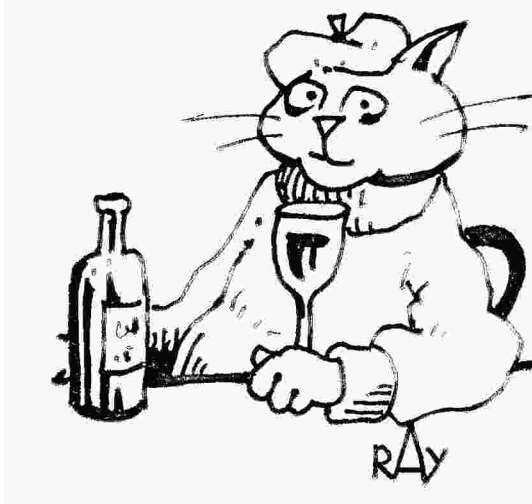
The Fan connected with Nelson via email to explore his involvement in sf fandom, the N3F, and writing. Our conversation touched on his friendships with Philip K. Dick and L. Ron Hubbard, French fandom, and the the role of philosophy in science fiction.

The National Fantasy Fan: Let's start with the propeller beanie. How did *that* come about? How'd it become an sf fandom symbol?

Ray Nelson: The propeller beanie originated at a very small science fiction convention in Cadillac, Michigan, in 1947. We were taking joke photographs, mocking cover illustrations of pulp magazines and needed some sort of headgear for our astronaut hero. I quickly assembled a hat from strips of plastic, a little wire, some beads, and a propeller from a model airplane kit all held together with staples. I still have copies of the photo we took. George Young wanted to keep the hat so I gave it to him. Later on,

Young claimed to have bought a propeller beanie in a store. I also still have a photo of Young wearing what he says is a propeller beanie. It's a beanie all right, but it has no propeller on it.

Nevertheless, I began drawing caricatures of Young wearing a propeller beanie as illustrations for articles in Michigan fanzines. Other fan cartoonists picked up on the idea of using the propeller beanie as a symbol of the science fiction fan, and many fans actually constructed such beanies and wore them to conventions as far away as London. In the '50s, pro cartoonist Bob Clampett bought the rights to the character Beanie from Bruce Sedley who had been using the



Ray Nelson

character as a hand puppet on television. The rest is history.

The Fan: As a writer, how would you describe your fiction and approach to science fiction? What kind of stories do you write?

Nelson: I regard my fiction as a medium for the presentation of various philosophical ideas, especially the philosophical ideas of Jean Paul Sartre and his group—including Boris Vian, who served as a mentor and guide for me while I lived in France. I see myself as a member of a writing group called the Berkeley Circle, which includes Philip K. Dick, Anne Rice, and Marion Zimmer Bradley among others, all concerned with the existentialist question, "What is the reality behind the seeming reality we see?"

The Fan: You have a lot of pseudonyms. Are there any stories behind them? Do you apply them to specific subsets of your work?

Nelson: I use pen names on the advice of Vian, who began using pen names during World War II to avoid arrest by the Gestapo. When the war was over, he continued the

practice as a way to avoid being typecast. In my case, I also wanted to avoid typecasting, but there was an additional factor. I didn't want my ex-wives to find out I was making serious money and hit me up for alimony.

The Fan: What was it like collaborating with Philip K. Dick?

Nelson: Collaborating with Phil Dick was wonderful fun, one of the results of the interaction we had with other members of the Berkeley Circle. I still find myself laughing out loud when I think about it.

The Fan: What was your involvement with L. Ron Hubbard?

Nelson: I became a pen pal with L. Ron Hubbard when he was a science fiction writer for *Astounding Science Fiction Magazine*, and that correspondence continued until a few weeks before his death. I never met him face to face, nor did I ever actually join the mock religion he founded, but several times I helped straighten out some problems with his branches.

When he returned to the ranks of science fiction

writers, I helped promote his final works in the genre by doing telephone interviews on various talk radio shows.

The Fan: Why did you leave the N3F—and come back?

Nelson: I dropped out of the N3F because I was too busy surviving to participate. I rejoined when I decided to retire. I like a lot of things about the club, but the main attraction is the flexibility. I can do or not do pretty much whatever I want.

The Fan: Were you involved in fandom in France? How does it compare to that in the States?

Nelson: Fandom in France consisted mainly of a circle of friends who hung out at a certain sidewalk cafe—and which was variously known as the College of Pataphysics, the Cave Rats, or the Science Fiction Club de Paris. The basic difference between them and stateside fans is that they treat science fiction as a serious literary movement, a subgroup of pulp, and trace its history back to E. T. A. Hoffman instead of Hugo Gernsback. They also dance more and throw wilder parties.

Artist Spotlight: Theresa Mather

By Sarah E. Harder

Theresa Mather is a beloved, best-selling fantasy artist known throughout the convention circuit for her colorful images of dragons, fairies, fantasy animals, and ships as well as painting those subjects on rocks and feathers.

Having been a fan of hers for many years, and meeting her at BayCon a couple of years ago, she was the first person I thought of when considering which professional artist to contact regarding being in our Artist Spotlight. This interview was conducted via email.

The National Fantasy Fan: Where are you from?

Theresa Mather: I was born in Illinois but spent most of my life in California until I moved to southern Utah in 2004. I now live between Bryce and Zion national parks, quite a change from the Los Angeles and Orange County area of California.

The Fan: How did you get involved in art?

Mather: My parents split up when I was very young, so I grew up at my grandparent's house. My grandmother was—and still is—an artist, creating modern art pieces. She has a studio and set me up with materials, so I was always busily working on something or other. She would make great big pieces out of found objects. Anything and everything was fair game. My grandfather would bring home pieces of interesting wood and things from the lumber yard where he worked, so some of the sculptures got pretty huge.

The Fan: Have you ever collaborated with your grandmother?

Mather: The funny thing is, she's the non-representational, "modern" artist and I'm the traditional one. She was a modern artist back when the John Birch Society was attacking modern art and jazz as being a destructive influence on western culture. There really isn't a middle ground for our styles to successfully meet. When growing up, she always showed me how to use the materials, but she never tried to influence me stylistically or in terms of subject matter.

The Fan: How did you get involved painting and restoring carousels?

Mather: From the time I was very young, I've loved fantasy and carousels. My mom used to take me to the Golden Gate Park carousel when I was very little. That particular carousel has a dragon, frogs, ostriches, lions, tigers, cats, and other animals, as well as the traditional horses. One of the horses has full armor, and most of them have jewels. I think that machine made a big impact on me.

While in college, I volunteered some pen-and-ink carousel illustrations for the newsletter of the International Museum of Carousel Art located in Hood River, Oregon, which features the collection of Duane and Carol Perron. They also have a company that owns and operates antique carousels across the United States. Most of those needed extensive restoration before being placed in operation. When they needed replacement paintings to go around the centers and tops, I was hired to do the work. I painted complete suites of paintings for five antique carousels and did some other work on another. The paintings on some carousels are an approximation of what was there originally; the others are original pieces that are appropriate to the location and the carousel. Some of those are quite large. As the fantasy art became more popular, I was no longer able to take out the large chunks of time

such projects require.

The Fan: How did you start painting fantasy pieces, then?

Mather: I've been drawing and painting fantasy subjects since before I can remember.

The Fan: At Baycon a couple of years ago, I learned you are one of the top selling convention artists. Given that you only work the convention market, what do you think attributes to your success?

Mather: I submitted art to my first convention in 1987, thanks to the people I babysat for while I was in college. I entered the market during a time when working exclusively for conventions was not considered entirely respectable—many people stressed that the only way to be a professional was to seek publication. That philosophy left a big gap in the market, and I jumped in head first. I volunteered at Comic-Con's art show for a number of years, and I saw many artists working independently of publication. I consider that to be my home con. Volunteering taught me a lot. I didn't even attend any other convention besides Comic-Con, a Worldcon that happened to be in California in 1996, and the locally held ConFurence until I was a guest of honor at one. I mailed in to cons for years and just went by my results, finding the happy spot between what I love to paint and what people seem to want.

The Fan: You were among the first, if not *the* first, in the science fiction and fantasy community to paint on stone and feathers. How did you start doing that?

Mather: Painting on rocks and feathers is probably as old as humanity, so I can't take any credit for coming up with it. I used to paint on all sorts of things, going on exploratory missions to the craft store and coming home with lots of goodies to play with. I had exotic birds at the time too, and

I would collect and use the feathers that they molted. I started painting on rocks after seeing paintings of puppies and kittens on some at the Riverside County Fair and Date Festival, at a lapidary club booth. Instead of using them as tabletop ornaments, I started framing them so they would be suitable for convention art show display. I also paint on shells and wooden slabs, though far less often than the rocks and feathers.

The Fan: How is the prep work different for painting on those natural surfaces in comparison to canvas?

Mather: With the feathers, I paint a silhouette of whatever I intend to paint, allow it to dry, and then paint over that. The first layer stabilizes the surface so that it won't come apart as I add detail.

The stones usually each have an especially interesting area that I don't want to cover, so it takes a bit of thought before I pose the subject matter on them. Sometimes I have stones for several years before I use them. Other times, I know right away what I want to do with them.

The Fan: Do you sell prints of your stone and feather works or only the originals? It's not easy to make a print of work done on organic materials.

Mather: They actually scan pretty well. I make bookmarks using the scans, but I don't make art prints because that sort of defeats the purpose. The small originals on those media

are one-of-a-kind pieces. Even though I work in a theme and variations way, there may be several similar ones, they will all be unique in some way.

The Fan: What inspires you for a piece?

Mather: Different things: color, a season, trees, something random, the subject. Many of the colorful dragons are an exploration of a specific color. When I paint big cats, sometimes my goal is to try to capture the texture of the fur. I enjoy the physical act of painting. I try to leave at least



Theresa Mather

part of the meaning of the art up to the viewer. I know what my intent is, but much of my work is a circle that includes the viewer as much as me—what they bring to it is as important as what I put into it. I like to think of it as impacting people in ways that I can't really anticipate. Creating for me is like blowing onto a dandelion: Where the seeds go, I have no way of knowing most of the time.

The Fan: With all that's involved in not only doing the actual painting, but the matting, framing, shipping, etc., how do you do it all? You must be highly organized!

Mather: My husband mats all the prints, does all the packing and shipping and keeps the books. I still mat and frame the original pieces. I am not organized at all, but Barry is, so it works out nicely. It's currently more or less a full time job for both of us. We do about 80 cons a year. Working alone, I did about 45 or 50. Looking back, I'm not sure how I did that much work myself. Stubbornness, I guess.

The Fan: What are some of your other hobbies and interests?

Mather: I enjoy hiking and exploring. We live near so many fantastic parks and near so much scenery. We live close enough to the Grand Canyon to go there on two- or three-day trips now and then. We go to Zion quite a bit, and I have a lot of other favorite places regionally. We also fold in exploring to trips to conventions where possible—for instance, we took Route 66 most of the way home from Gen Con last year. We also saw the childhood home of Mark Twain, the boyhood home of Walt Disney, the main office for the Pony Express, and the house where Jesse James was shot on the way there.

I love roadside attractions, too. I think my all-time favorite remains Carhenge in Alliance, Nebraska—a very accurate, full-scale replica of Stonehenge made of '50s and '60s cars that rise from a corn field. It is almost more the “why” of things like that. Why did someone think it was a good idea to build such a thing, or why did someone think it was a good idea to build the World's Largest Prairie Dog out of concrete? I have seen both World's Largest Prairie Dogs in person now and compared photos, and I honestly can't tell which is actually the largest.

I also love cooking. I like to try making things from all different parts of the world. I enjoy cooking shows. I like going to different restaurants and trying regional specialties and cuisines. I also like wine and trying different wineries. Last summer, I explored the wonders of midwestern fruit wines, including elderberry. I'm looking forward to trying fruit wines and the meadery out by Grand Junction, Colorado, later this year. I pretty much enjoy myself wherever I go.

The Fan: Please tell us about the art you've included in this interview (p. 8).

Mather: I have always loved ships. The first ship I can remember trying to draw was the small one in the opening credits of *H. R. Pufnstuf*—I must have been 5 or younger. I liked the boat better when it turned dark and scary, of

course. I liked space ships too, but tall ships were my very favorite. I remember watching tall ship events during the Bicentennial in 1976 and just loving them.

“Leading the Way” was a piece I started years before I finished it. It is a compilation of various ships, based on drawings and art that was contemporary to their existence. I put it away after it just didn't want to come together. I forgot about it. I found it again and started working on it, and it just came together very quickly. I guess I didn't have the skill to pull it off when I started it, but did when I decided to finish it. It's acrylic, and the original measured about 7 by 10 inches.

The Fan: Is there any other information you'd like to include in this Spotlight?

Mather: I think that life is an adventure. One thing I've come to understand is that there will always be naysayers and people telling you that you have to do certain things certain ways. But ultimately, it is your life. Paint what you want, enjoy what you like even when it's not cool, and enjoy what you have. That, and really, there isn't anything much better in life than a warm house, good food, and a nice warm kitty on a cold winter's day. Recently, a guy on a panel at a con I was at tried to snark me by saying that people who do what I do will be totally forgotten as soon as we quit producing and self promoting. My thought on that is... so what? People bring my work into their homes because they enjoy it—it makes them happy. As far as I'm concerned, that is the important part of what I do.

The Fan: I like your philosophy! I, for one, will enjoy my framed print for as long as I live (no plans to ever sell it!), regardless of whether that guy at the con is right. It's an 11-by-14 piece called “The Rose Queen.” I got it at Westercon a couple of years ago, and the great thing is that my husband loves it as much as I do! That reminds me, you feature dragonflies—little mini-dragons with butterfly wings rather than traditional dragon wings—in several of your pieces. What's the inspiration for those adorable creatures?

Mather: I have always loved butterfly wings and their patterns and colors. The dragonflies, like real butterflies, are usually flitting about when they are featured. I imagine that they are not terribly bright and often cause chaos while trying to “help.” In “The Rose Queen,” they are attending the fairy in the picture and “helping” by bringing roses, only she already has enough and is starting to get annoyed by the enthusiastic one that is carrying so many he's dropping them. When they appear with fairies, the fairies are usually annoyed or at best bemused by their antics.

Dragonflies like to collect treasure, only sometimes they have trouble differentiating between what is valuable and what is not. A gold coin or gem or a rose are equally fair game—so long as it's pretty and preferably colorful, the dragonfly will steal it. To me, they represent a form of benign (and decorative) chaos.

For more information about Theresa Mather and her work, and to order prints, go to <http://rockfeatherscissors.com>.

What About Roswell, Anyway?

By Jeffrey Redmond

Without a doubt, one of the most significant places for UFO, extraterrestrial, and alien abduction sites on this planet is Roswell, New Mexico.

Located in the southeastern region of the state, 80 miles east of the United States government's top-secret White Sands Missile Range and Test Center, it has become an endless source of interest and speculation. Why Roswell?

On July 14, 1945, as World War II was coming to an end, the military detonated the first atomic bomb at their White Sands facility. (The second and third bombs were soon dropped on Japan, but that is another story.) Did that first nuclear detonation attract the attention of superior beings from other planets? Perhaps.

In the summer of 1947, there were a number of UFO sightings in the United States. Sometime during the first week of July 1947, something crashed near Roswell. W. W. "Mack" Brazel, a New Mexico rancher, saddled up his horse and rode out with the son of neighbors Floyd and Loretta Proctor to check on his sheep after a fierce thunderstorm the night before. As they rode, Brazel began to notice unusual pieces of what seemed to be metal debris scattered over a large area.

Making a further inspection, Brazel saw that a shallow trench, several hundred feet long, had been gouged into the land. Brazel was struck by the unusual properties of the debris, and after dragging a large piece of it to a shed, he took some of it over to show the Proctors. Mrs. Proctor moved from the ranch nearer to town, but she remembers Mack showing up with strange material.

The Proctors told Brazel that he might be holding wreckage from a UFO or a government project—and that he should report the incident to the sheriff. A day or two later, Mack drove into Roswell, where he reported the incident to Sheriff George Wilcox, who then reported it to U.S. Air Force Intelligence Officer Major Jesse Marcel of the 509 Bomb Group. For days afterwards, the debris site was closed while the wreckage was cleared.

On July 8, 1947, a press release stating that the wreckage of a crashed disk had been recovered was issued by Lt. Walter G. Haut, Public Information Officer at RAAB under orders from the Commander of the 509th Bomb Group at Roswell, USAF Col. William Blanchard. Hours later, that press release was rescinded, and a second press release stated that the 509th Bomb Group had mistakenly identified a weather balloon as wreckage of a flying saucer. That was issued on July 9, 1947.

At a funeral home in Roswell, a young mortician named Glenn Dennis received some curious calls one afternoon from the morgue at the air field. The mortuary officer needed to procure some small hermetically sealed coffins and wanted information about how to preserve bodies that had been exposed to the elements for a few days, without contaminating the tissue.

Later that evening, Dennis drove out to the base

hospital, where he saw large pieces of wreckage with strange engravings on one of the pieces sticking out of the back of a military ambulance. He entered the hospital, began to visit with a nurse he knew—and was immediately threatened by military police and forced to leave. The next day, Dennis met again with the nurse. She told him about the bodies and drew pictures of them on a prescription pad. Within a few days, she was suddenly and mysteriously transferred to England. Her situation and whereabouts remain unknown.

Further Analysis

From the research of Don Schmitt and Kevin Randle in their book, *A History of UFO Crashes*, much information about the Roswell Incident has been accurately documented and compiled. The military had been watching an unidentified flying object on radar for four days in southern New Mexico. On the night of July 4, 1947, radar indicated that the object was down around 30 to 40 miles northwest of Roswell.

Eye witness William Woody, who lived east of Roswell, remembered being outside with his father the night of July 4, when he saw a brilliant object plunge to the ground. A couple of days later, when Woody and his father tried to locate the area of the crash, they were stopped by U.S. military personnel, who had cordoned off the area.

Sheriff Wilcox telephoned Intelligence Officer Major Jesse Marcel, and he was sent by Col. William Blanchard to investigate Mack Brazel's story. Marcel and Senior Counter Intelligence Corps (CIC) agent, Captain Sheridan Cavitt, followed the rancher back to his place. They spent the night there, and Marcel inspected a large piece of debris that Brazel had dragged from the pasture.

On Monday morning, July 7, 1947, Marcel took his first step onto the debris field. Marcel would later remark that "something... must have exploded above the ground and fell." As Brazel, Cavitt, and Marcel inspected the field, Marcel determined which direction the object had come from, and in which direction it was heading. "It was in the pattern... you could tell where it started out and where it ended by how it was thinned out..." he stated.

Marcel could see the debris was "strewn over a wide area. I guess maybe three-quarters of a mile long and a few hundred feet wide." Scattered in the debris were small bits of metal that Marcel held a cigarette lighter to, to see if it would burn. "I lit the cigarette lighter to some of this stuff, and it didn't burn," he said.

In addition to the metal, Marcel described weightless I-beam-like structures that were 3/8" by 1/4", none of them very long, that would neither bend nor break. Some of those I-beams had indecipherable characters along the length, in two colors. Marcel also described indestructible metal debris the thickness of tin foil.

After gathering enough debris to fill his staff car, Marcel decided to stop by his home on the way back to the base so he could show the unusual debris to his family. He'd

never seen anything quite like it. "I didn't know what we were picking up. I still don't know what it was," he explained. "It could not have been part of an aircraft, not part of any kind of weather balloon or experimental balloon... I've seen rockets... sent up at the White Sands Testing Grounds. It definitely was not part of an aircraft or missile or rocket."

Examinations were conducted under hypnosis by Dr. John Watkins in May 1990. Jesse Marcel, Jr., remembered being awakened by his father that night. He following his father outside to help carry in a large box filled with debris. Once inside, they emptied the contents of the debris onto the kitchen floor.

Marcel, Jr., described the lead foil and I-beams. Under hypnosis, he recalled the writing on the I-beams as "Purple. Strange. Never saw anything like it... Different geometric shapes, leaves and circles." Under further questioning, Marcel, Jr., said the symbols were shiny, purple, and small. There were many separate figures. Meanwhile, under hypnosis, Marcel, Sr., said that it was a flying saucer. "I asked him what a flying saucer was. I don't know what a flying saucer is... It's a ship. He was excited!" he remembered.

At 11 a.m., Walter Haut, a public relations officer, finished the press release he'd been ordered to write. He gave copies of the release to the two radio stations and both of the newspapers. By 2:26 p.m., the story was out on the Associated Press news wire: "The Army and Air forces here today announced that a flying disk has been found."

Phone calls began to pour into the base from all over the world, and Lt. Robert Shirkey watched as MPs carried loaded wreckage onto a C-54 aircraft from the First Transport Unit. To get a better look, Shirkey stepped around Col. Blanchard, who was irritated with all of the calls coming into the base. Blanchard decided to go to the debris field and left instructions that he'd gone on leave.

On the morning of July 8, Marcel reported what he'd found to Col. Blanchard, showing him pieces of the wreckage—none of which looked like anything Blanchard had ever seen. Blanchard sent Marcel to the Fort Worth Air Field to see General Ramey, commanding officer of the U.S. Eighth Air Force. Marcel stated years later to Walter Haut that he'd taken some of the debris into Ramey's office to show him what had been found. The material was displayed on Ramey's desk for the general.

Ramey wanted to see the exact location of the debris field, so he and Marcel went to the map room down the hall. When they returned, the wreckage that had been placed on the desk was gone—and a weather balloon was spread out on the floor. Major Charles A. Cashon took the now-famous photo of Marcel with the weather balloon in Ramey's office.

It was then reported that Ramey recognized the remains as part of a weather balloon. Brigadier General Thomas DuBose, the chief of staff of the Eighth Air Force said, "[It] was a cover story. The whole balloon part of it. That was the part of the story we were told to give to the public and news and that was it."

The U.S. military tried to convince the news media from that day forward that the object found near Roswell was nothing more than a weather balloon. July 9, as reports went out that the crashed object was actually a weather balloon, clean-up crews busily cleared the debris.

Bud Payne, a rancher at Corona, was trying to round up a stray when he was spotted by the military and carried off the Foster ranch. Jud Roberts and Walt Whitmore were turned away as they approached the debris field. As the wreckage was brought to the base, it was crated and stored in a hangar.

Back in town, Walt Whitmore and Lyman Strickland saw their friend Mack Brazel escorted to the *Roswell Daily Record* by three military officers. Brazel ignored Whitmore and Strickland—which was not at all like him—and once he got to the *Daily Record* offices, he changed his story. He now claimed to have found the debris on June 14. Brazel also mentioned that he'd found weather observation devices on two other occasions, but what he found this time was no weather balloon.

Later that afternoon, an officer from the base retrieved all of the copies of Haut's press release from the radio stations and newspaper offices. The *Las Vegas Review Journal*, along with dozens of other newspapers, carried the AP story: "Reports of flying saucers whizzing through the sky fell off sharply today as the army and the navy began a concentrated campaign to stop the rumors." The story also reported that the Air Force headquarters in Washington, D.C. had "delivered a blistering rebuke to officers at Roswell."

Ever since then, the U.S. government and military have suppressed, stalled, and blocked every attempt for independent investigators to examine and find out what exactly happened in 1947. All military personnel concerned with the original Roswell Incident have been disciplined and forced to remain silent. Will the real story ever be told?

Fortunately, there are many eager researchers all over the planet who are interested in the truth. One of the main focal points for them has been the public museum and civic center in Roswell, which continues to plan investigative events.

The Roswell Museum and Civic Center

If you go to Roswell to explore these events for yourself, a vast itinerary awaits you, especially during the upcoming July festival season. UFOs, alien abductions, and flying saucers are just some of the topics to be explored. Perhaps participants can get closer to the truth than ever before. Much more information is available at the Roswell Museum Web site, <http://roswellufomuseum.com>.

Good luck to all of you in your efforts to get at the real story. Since 1947, something has indeed been going on at Roswell, New Mexico. Just exactly what is still a source of speculation and debate. With the continuing government cover ups, that may remain the norm for quite some time to come. But, thanks to so many knowledgeable researchers, the real truth might yet be discovered.

Children's Books About Space

By Ruth R. Davidson

Children are curious about the world around them. They ask questions about the stars, the sun, the moon, right along with animals and cars—things in our world they can see.

But the sun, moon, and stars, are not in our immediate world. They are, however, an integral part of that world. Children need to learn about space, how we know about space, and our relationship with space. Why? Because they want to know anyway! If you don't tell them, they'll come up with their own theories. That's OK at first, but eventually they'll need to learn the reality of things.

Most books about space talk about visiting space and the possibilities space might hold for us in the future. We need to help foster the imagination of children. Imagination is how—and why—we have all the technological advancements of today.

This brief article comprises a handful of capsule reviews of children's books on space. The books are best suited for children between the ages of 3 to 12 years old. Only one book is a bit sub-par; I chose to include it to give you an idea of why the other books are better.

There's No Place Like Space!: All About Our Solar System by Tish Rabe. Illustrations by Aristides Ruiz. New York: Random House, 1999.

This picture book is intended for children ages 3 to 6. I chose this book because it had the Cat in the Hat on the cover. The Cat in the Hat visits a boy and a girl and takes them out on a sightseeing trip along our solar system. The text is patterned after Dr. Seuss's style. The Cat in the Hat does most of the talking in simple rhyme to the boy and girl and uses silly examples to demonstrate a point. Occasionally we'll see Thing One or Thing Two holding up a sign with questions or remarks. The information within is very basic, and the vocabulary very simple, but it's appropriate for the intended age group. The zany way the Cat in the Hat presents the information is fun and interesting. The illustrations are bright and colorful dramatizations. For example, the picture of Pluto is featured with icicles hanging off the bottom of the planet, and Saturn is shown being so light that it's floating on the water. The book devotes a page to constellations as playing connect the dots. Each picture compliments its stanza or set of stanzas well. The book features a short glossary, book recommendations, and an index. This is a great book for introducing the subject of space to preschoolers and kindergartners.

About Space (We Both Read) by Jana Carson. Illustrations by NASA and NSSDS. Treasure Bay, 2001.

This picture book is intended for children ages 5 to 8. I chose this book because the cover indicated that the left page is meant for a parent or teacher to read, and the right page for the child to read; I wanted to see how it would

differ from other books. It starts out with a look at the galaxy. It moves to our solar system and astronauts. The parent side reveals simple language, but more detailed information. The child side is very easy, too easy for an 8 year old, who should be able to read and understand the parent side on their own. The child side might also be a bit difficult for a 5 year old to read on their own. Important words are in bold, which would normally indicate an index or glossary, but there was neither. Each page is accompanied by a colorful picture related to the text. For example, the two-page spread about Jupiter features two different shots of the planet Jupiter. Each picture has a title displayed above it. The pictures of real astronauts are neat, but the astronauts remain anonymous. Uranus does not have its own set of pages, nor an image. It is lumped together with Neptune because the two are supposedly so much alike. Uranus is also not bolded like the other names of the planets. It is as though Uranus is of no importance. That alone makes this book not worth having in your library. The information and beautiful images of the planets, their surfaces, and the galaxy can be found in other books.

Space: A Nonfiction Companion to Midnight on the Moon (Magic Tree House Research Guide #6) by Mary Pope Osborne and Will Osborne. Illustrations by Sal Murdocca. New York: Random House, 2002.

This chapter book is intended for children ages 7 to 9 years old. I chose this book because my 6-year-old daughter, who is at the reading level this book requires, recommended it to me. After returning home from having an adventure on the moon, the characters Jack and Annie wanted to learn more about the universe. This book is the result of all their hard work. It includes the history of astronomy, the solar system, the history of space travel, space travel today, and future possibilities. Each topic is broken up into easy-to-follow chapters, and the information flows together. Jack and Annie are good teachers, giving the reader clarification and simple definitions in side notes, with a picture of their face. The black-and-white illustrations, photographs, and diagrams enhance the reader's understanding. For example, visualizing numbers as large as millions, billions, and trillions is a difficult thing, so definition of a million is given, "How much is a million? A million marbles would fill the inside of a small car!" with an illustration of a shocked man standing next to his small car filled with a million marbles. Throughout the text, brief summarizing notes are given in childlike handwriting. The back of the book features an index and where to go to find out more information about space, including Web sites, books and museums, and tips on how to conduct your own research. There is also a table of contents. There are no color pictures; however, the pictures selected do well in black and white. As such, this enjoyable book would make a great addition to a classroom library on space.

Space Launch! Let's Explore the Sun, Mercury, Venus,

Earth, the Moon, Mars, Jupiter, Saturn, Uranus, Neptune, and Pluto by Helen Orme and David Orme. Illustrations by NASA, et al. Gareth Stevens Publishing, 2007.

This series is intended for children ages 6 to 9 years old. I chose this series because the set boasted up-to-date information on Pluto. A bit of history, world issues, and future possibilities are featured along with factual information. Words in bold indicate that they are in the glossary at the end of each book, along with an index. There is also a table of contents. The diagrams use real images of objects instead of line drawings, making the diagrams more eye friendly. The Pluto book has a supplemental poster with updated information about Pluto's status as a dwarf planet. I was disappointed that this information was in poster format instead of as a booklet. The images in each book reflect the information given, are engaging, and are arranged nicely on the page, corresponding to the text. I like the fact that this is a series of books instead of one large book. It makes each topic special in its own right, allowing for more detailed pictures of the topic, including the different kinds of imaging scientists use to gain specific information. The text might be a bit complicated for a 6 year old, but she can be scaffolded up to it. Overall, this is an excellent series of books.

Think Factory: Solar System by Melvin Berger and Gilda Berger. Illustrations by NASA, et al. Scholastic Inc., 2005.

This middle level book is intended for children ages 9 to 12 years old. I chose this book because it was produced by Scholastic and had an attractive cover. It addresses the solar system in detail, including asteroids, comets, and eclipses. It begins by talking about our place in the galaxy, then moves to the individual details of our solar system, and ends with the question of life beyond Earth. Each paragraph on a page has its own topic heading and is encapsulated by a rounded box in different colors. This

makes it more eye friendly to the reader. There are easy-to-interpret tables and diagrams. Elements in an image are labeled when needed. The information is interesting, and age-appropriate examples and analogies are given to make hard-to-imagine material easier to imagine. The images are beautiful and eye catching. They are displayed in a two-page spread all the way to the edges of the page with the boxes of text, diagrams, and tables strategically placed. There is a table of contents and an index. I would recommend this book because I really like the time and attention given to the individual elements that make up our solar system, and to making the information easier to digest.

Machines at Work in Space by Ian Graham. Illustrations by Ian Naylor, et al. QEB Publishing Inc., 2007.

This middle level book is intended for children ages 9 to 12 years old. I chose this book because the focus was on the machinery used to gather information about space. The book goes through the functions and uses of various types of machinery such as space probes, space shuttles, orbiters, rovers, spacesuits, space scopes, and even Space Ship One. There is significant detail about each topic. The language is appropriate for the intended age group, and the text is accompanied by interesting pictures, making some of the drier bits of information more interesting. A table of contents, glossary and index are featured, along with a two-page spread foldout of the International Space Station. Each two-page spread has its own topic with one main image covering the entirety of the two pages. There are multiple side notes, smaller images framed by bold colors, and a small red extra fact bubble, pertaining to the topic. Pictured astronauts are anonymous. I find the bright bold colors framing certain items to be a bit distracting. I find the specific information on space machines to be quite interesting, and a nice supplement to one's space library.

Jim Freund: The Voice of SF

By Heath Row

I've encountered Jim Freund in three different settings, but I've never actually met the man. Nevertheless, those three encounters so interested me—so inspired me—that I needed to learn more about why he does what he does, and how. As the host of the *New York Review of Science Fiction's* monthly reading series in New York City, Freund regularly connects with some of the best and brightest science fiction and fantasy authors in a reading, as well as an interview setting. Authors featured as part of that series, now in its 20th year, include Jonathan Carroll, Samuel R. Delany, Paul Di Filippo, Ursula K. LeGuin, Jonathan Lethem, and recent Neffy Award-winner Naomi Novik.

Freund is also host of that rare beast, a science fiction radio program. *Hour of the Wolf* has aired on WBAI-FM since the '70s, combining Celtic music, science fiction

readings and interviews, and radio drama. And at Lunacon last year, I had the pleasure of listening to a panel discussion of the state of science fiction radio moderated by Freund.

As someone who frequently interviews other people, Freund made for a particularly interesting interview subject. In an in-depth and thoughtful email exchange, we explored his involvement in radio, the connection between radio and science fiction, and the role of audio in a literary world of the written word.

The National Fantasy Fan: When did you first get into science fiction?

Jim Freund: By age 6, coming home from school for lunch, my mother would read me a number of classic juveniles, such as *The Wolves of Willoughby Chase*, *The Wonderful Flight to the Mushroom Planet*, and of course, *A Wrinkle in Time*. Her brother—my uncle—graduated me to

Robert A. Heinlein juveniles and Isaac Asimov, and my brother, almost five years my senior, kept me in short story collections and anthologies. I started getting into the hard stuff when my parents gave me Ray Bradbury's *R Is for Rocket* and *S Is for Space*, thinking those particular titles indicated an easy reading level. I didn't get a lot of what Bradbury was writing about, but that didn't stop me from reading the stuff over and over.

The Fan: What attracted you to the genre?

Freund: Above all, it was (and is) the escapism—no matter how realistic—of the worlds I could delve into. Given how young I was when I began, it's hard to say what specifically was special then because most everything was extraordinary. Yet all other stories seemed—I know the expression has gone out of favor—mundane. Science fiction perked my imagination and made me dream, while fantasy excited the senses and provided me with thrills. Over time, as the genre became a part of who I was, I became more aware of the attributes that made it different from other literature. No doubt, all the introductions and essays by editors played their role.

The Fan: What are some of the sf authors who've affected or inspired you the most?

Freund: Where to start? When I'm not with the book I love, I love the book I'm with. Ursula K. LeGuin, Philip K. Dick, Theodore Sturgeon, Robert Sheckley, J. R. R. Tolkien, Frederik Pohl, James Tiptree, Samuel R. Delany, Alfred Bester, Roger Zelazny, Joanna Russ, Cordwainer Smith, George Alec Effinger, Robert A. Heinlein, Larry Niven, John Brunner, Clifford A. Simak, Terry Pratchett, and so on. I don't have the space to list everyone. I'm avoiding naming some of my favorites because some are personal friends and acquaintances, and I don't want to neglect anyone.

The Fan: How did you first get involved in radio?

Freund: Once again, my uncle has a lot to answer for. WBAI had a good number of PYP, or Programs for Young People, that were scheduled for after-school hours. In those slots, the station would play new radio dramas (a unique opportunity in the mid- to late '60s) and various goofy shows. I became addicted to the station's arts programs and their cultish late-night radio—particularly Steve Post's *The Outside* on weekends. One fateful day in 1967, Post was asking for volunteers to come in and answer phones for the fund drive, or Marathon as it was called. Though I was 13, I could do that, and my uncle convinced my parents it would be OK. (I don't think they quite understood what a den of hippies, yuppies, and not-closeted individuals the station consisted of.)

After getting a taste of the place and meeting people whose voices I actually heard on the radio, I also encountered an engineer working on the radio production, "The Star-Pit." That introduced me not only to the drama and literature director of the station, Baird Searles—who also wrote for *Galaxy* and eventually *Asimov's*—but to the narrator and writer of the drama, Samuel R. Delany. Peeking around the corners and offering to fetch coffee or whatever gofer work I could get, I met the other folks in

Searles's stable, Joanna Russ, Tom Disch, and Ted Sturgeon. As has been variously attributed to Terry Carr, David Hartwell, and even Baird Searles, the golden age of science fiction is 13, and I was star-struckly in the midst of it. Eventually, I just got caught up in the goings on at the station: learning to edit, developing my own taste for what was good to broadcast and what not, and just becoming comfortable with recorded and live, freeform radio.

The Fan: What was the inspiration for *Hour of the Wolf*? What are you trying to accomplish?

Freund: The original inspiration belongs, of course, to the program's creator, Margot Adler, now of NPR. She wanted to play in the boys' sandbox of daily live radio, and the station was off the air from 5-7 a.m. She began the show five days a week starting in January 1972. I was her co-host on Thursdays and Friday, which became the regular sf shows. Mondays, she'd often be joined by news journalists such as Mike Hodel and Neal Conan. (Mike went to our LA station where he began the half-hour show *Hour 25*, and Neal went to NPR.)

Margot left in the summer of '74 to attend Clarion West, leaving me in charge of the show. Upon her return, she took a different slot, and I kept the show, eventually turning over Mondays to Wednesdays to others and maintaining Thursdays and Fridays as sf shows. I still conducted *Hour of the Wolf* (and the other shows I had concurrently) as general interest freeform programs with a heavy accent on sf and fantasy, but when a program director moved me to Saturday mornings in the early '80s, I determined that if I only had one show a week, I would concentrate on my preferred topic.

As for accomplishments, the answer is simply to entertain the targeted audience. What's changed over time is my perception of who's in the audience. Initially, I might just have on a bunch of fannish friends, which in and of itself was fine—especially since New York fandom was ripe with wonderful, talented folk. But I might get into as obscure topics as one might find in, well, the National Fantasy Fan Federation. Obviously, that's all to the good—but not necessarily appropriate to a mass audience. After 6 a.m., there are potentially 30 million drive-time listeners for a 50,000-watt station in New York City. Jophan was probably not listening. When I began to realize that this was mass media, I changed the tone of the show to treat the audience as though they didn't know fanspeak, and would begin to ask guests just what they were referring to when they'd refer to a con or an apa.

From then on, rather than be a show that would appeal just to the reader and fannish community, it became a show for anyone who might tune in, and hope they become a reader or member of the community. I don't know how many converts I might have made, but it certainly seems to work as a model for targeting the audience and making the show accessible. I've met a few people on con committees and the like who told me they first heard of cons through *Hour of the Wolf*. I doubt there's more than a couple of score from a pool of millions, but that's OK.

Now I like to think of the show as a place where folk can learn about and enjoy readings and drama of

speculative fiction authors, no matter who they are, and be thrilled if they know that the week's guest is a top—or new—writer. It's my goal, although not always achieved, to present a complete work of fiction, or a self-contained excerpt in any given broadcast.

The Fan: How do you think science fiction and radio connect?

Freund: Radio is the best form of sf/f storytelling after the written word. It uses the best medium for special effects in the world: the mind's eye. (Baird Searles's radio drama series in the '60s was called *The Mind's Eye Theatre*, even.) I can't think of a better situation for hearing a story being told than the Hour of the Wolf, or Vargtimmen, as it is properly called. The Hour of the Wolf is the hour between night and dawn when the Scandinavians believed people were born or died, and that dreams were effective. If you've heard otherwise, that's probably a hand-me-down from *Babylon 5*. Take it from Ingmar Bergman, who made the film from which the radio show gets its name.

It seems to me that any time producers want to explore a new medium, they use sf in which to do it. The earliest silent films include Méliès depicting science romance and supernatural creatures, and in early radio you have adaptations of the comic strips like *Buck Rogers* and *Flash Gordon*. It's probably no mistake that when Orson Welles wanted to make a national splash with the Mercury Theatre, he chose H. G. Wells to do it with.

Plain and simple, radio is theater with an unlimited budget. You can play with the form—for example, decide whether or not to employ a narrator. You can get away with much more avant garde than visual media allow for; I was very big on the New Wave of the '70s for readings and drama.

The Fan: How is the show structured?

Freund: Structure? Sometimes I have one. For a long time, I didn't have much of a structure at all. *Hour of the Wolf* was originally a freeform radio show, which often belies the very concept of structure. I have been known to have no agenda going on the air—I'll play a spot of music, begin speaking, and see where the show goes. Time was that guests weren't a given on any single episode. More often than not, I'd play music, read a story or two or play a drama, and take listener calls. One thing that I try to assure, but can't always promise, is a story a show. My assumption is that the fiction is what it's all about, so I try to present it—not just talk about it.

One thing I specialize in is literally presenting the authors voice. Audio books and podcasts featuring the writers themselves are not in fashion. Everyone has professional or talented amateur readers. I work well with writers and believe I'm good at making people comfortable on the air and get over mic fright. I'm good at advising writers about reading on the air and in public. The timbre and quality of the writer's voice may not always be as good as a professional's would be, but no one can question the characters or the authors' intent. I'm a pretty good reader and performer myself, but I do considerably less of it nowadays for various reasons.

Now that audio is being carried over the Internet, streamed live and available on demand for some months after the broadcast, it has changed the format radically. I can no longer be certain that the listener is hearing me at 5 a.m. or will hear the show in time to attend that event I'm announcing for next Tuesday. In addition, because I play records on the show, we're only supposed to stream the program and not podcast it. I'm reticent to give up playing the music I please and sticking only to public domain or Creative Commons in order to make RSS feeds available, but it might happen. I've been thinking about what new media I might bring the show to, and what model would make it financially feasible. I don't need to be paid, but I do need the effort to not cost me money.

The current format tends to be an opening theme segueing into 5-20 minutes of music. Then there's an opening chat, the featured reading or drama, more chat, and/or listener calls. About four or five times a year, the show is extended until 8:30 a.m. and runs for three and a half hours. On those occasions, all bets are off.

The Fan: How do you select the authors that you interview?

Freund: There's no formal process. I meet them at cons and readings, and PR people contact me. Someone might mention that they've got a book or story coming out, and that may spark an idea. Some guests are semi-regulars whom I like to have on as available, and sometimes I'll have an editor come on to tout a new anthology, and they'll bring a writer to read.

The Fan: Are there any interviews of which you're particularly proud?

Freund: My first live radio show was an afternoon special with Fred Pohl, Lester Del Rey, and Isaac Asimov. I was scared silly, but Fred and Lester were veteran talk-show professionals and kept me somewhat contained. I've had Alfred Bester reading "The Men Who Murdered Mohammed," Clifford D. Simak, Frank Herbert, Roger Zelazny, Joanna Russ, and Chip Delany. Douglas Adams gave us transcription disks to enable the illicit American premiere broadcast of *The Hitchhiker's Guide to the Galaxy*, replicated within the month by Mike Hodel at our sister station, KPFK in LA. I've had brief recorded interviews with Robert A. Heinlein, Ted Sturgeon, Philip K. Dick, and Robert Silverberg. Orson Scott Card was on the morning before he won the Nebula for *Speaker For the Dead*. James Morrow narrated a live dramatic version of a story. For several months, Tony Daniel conducted epic live drama and variety under the name Automatic Vaudeville as a monthly installment. Ray Bradbury recorded a show when he was in town to accept the National Book Award. Voice of America broadcaster Willis Conover occasionally brought by members of the Lovecraft circle, including Frank Belknap Long and Sonia Greene. Composer and PDQ Bach expert Peter Shickele, whose music I use for the opening theme, played piano and sang songs live. Octavia Butler, Rick Bowes, Ellen Datlow, on and on. I'm proud of many of these, and I like to believe they make Good Radio. One current thing I love to do every few

months is have the writer's group Altered Fluid descend en masse and have one of their members read a story, after which the others critique it. I could kvell forever.

The Fan: What's the show's relationship with the *New York Review of Science Fiction* reading series?

Freund: When Gordon Van Gelder began the readings approximately 20 years ago, he invited me to record and broadcast the series. As the years progressed and curators came and went with the series, I was the most constant thing it had. At one point the series had been dropped and Joe Monti revived it. I helped him with online mailings and a Web site, and when he gave it up I helped anoint the next three curators—and eventually took the series over myself. I also record and occasionally broadcast the KGB Fantastic Fiction series currently run by Matt Kressel and Ellen Datlow, but the *NYRSF* readings are pretty much my own now. Today, there is no direct connection with the magazine other than that their name establishes a quality and world view that we strive to live up to.

The Fan: Is there an sf radio scene or community?

Freund: There's a handful of other shows in the country, but no scene that I'm aware of. Jerry Stearns of KFAI in Minneapolis maintains a Web site at <http://www.greatnorthernaudio.com> and is the ringleader of the Mark Time Awards for excellence in SF Audio Drama. My work is primarily readings—though I am working on at least two radio dramas long-term right now.

The Fan: Radio, particularly your home station, WBAI, is an occasionally embattled medium. What do you think the future will bring radio?

Freund: WBAI is not occasionally embattled—it's constantly under siege.

If by radio, we include audio new media, I predict a strong future. On one hand, access to inexpensive equipment and the ability to create podcasts democratizes the ability to produce, which is good and bad. Anyone can do it, but that can be like vanity presses in publishing—no editorial oversight or entity to say that the material is worthy of broadcast or distribution. On the other hand, some small presses are creating audio versions of their stories and doing a good job along with some good podcasts.

Solely on the radio front, all the spoken work and radio drama has been from local community and listener-sponsored stations, as opposed to commercial or even National Public Radio. It'll be hard to find budgets for readings and drama on such stations right now, but I'm hopeful nevertheless. Much of the problems WBAI and Pacifica Radio have come from within, and I don't believe our problems necessarily reflect those of radio overall. We have met the enemy, and it is us. If we survive, quality radio will survive. It might ultimately be an on-demand rather than a broadcast medium, but it will continue to be there for information and entertainment.

You can learn more about Freund and Hour of the Wolf at <http://www.hourwolf.com>.

Convention Report: Gallifrey One

By Heath Row

In late February, my 6-year-old son and I went to the 2010 *Doctor Who* media convention in Los Angeles, Gallifrey One: Blackjack 21. It was the con's 21st year, my birthday weekend, my first media con, and my son's first science fiction con. We had a blast.

Upon arriving midday Saturday, we saw a life-size Dalek, as well as other fans in various costumes. That was a great introduction to the *idea* of sf cons for my son, but given his age, we couldn't really spend time checking out panel discussions and other talks like I usually do. So we focused on other aspects of the gathering, which gave me a new perspective on cons.

Our first stop was the Art Show. We had fun looking at the various pieces of art, including some work by Theresa Mather, who's featured in this issue's Artist Spotlight (p. 7). I was unfamiliar with her work previously. We were less interested in the autographs and photograph collections.

Next, we went to the Dealers Room. For my son—as well as my wife and me, I must admit—I picked up a couple of *Doctor Who* action figures made by Underground Toys. The Fourth Doctor figure, representing *my* Doctor from when I first watched the show, comes with an alternate head and a sonic screwdriver. The Tenth Doctor figure, representing the Doctor my wife most enjoys, comes with

its own sonic screwdriver. The prices offered by Ken Barr of Ken's Korner USA were slightly higher than others I've seen since online, but he had a solid stock on site.

Wesley Kawato, publisher of *Nova Science Fiction Magazine*, also had a table, and I picked up several recent back issues of his zine. Kawato stressed to me that he pays half a cent a word for stories up to 7,500 words. Learn more via 17983 Paseo Del Sol, Chino Hills, CA 91709-3947.

Then, on to part of the Fan Video Bonanza. My son has never seen *Doctor Who*. In general, I think it might be too old for him right now, but I wanted to see how he reacted to it. We sat near the front and watched a few fan videos. "Pudsai," written by Matthew Chambers and Christopher Thompson, and directed by David Nagel, was made to promote the BBC's Children in Need charity. Featuring many fan Doctors from around the world, it was a lot of fun, and my son enjoyed the fundraising effort's Teddy bear mascot. "A Survivor's Triangle" by John Reid Adams was more standard fare and got a little scary. Adams's portrayal of the Doctor is interesting, if not overly original, and I quite like the idea of fan video. Some of it is pretty professional!

Not a full con report, but not a full con experience! Regardless, I hope my son's first con was memorable.

Eclipse in Her Own Words

Fiction by George Phillies

OK. “Become world’s leading war criminal” was not my favorite birthday present. The best present a 12-year-old girl can imagine is ponies. But they were all my own presents to me. I paid for them myself. For two appaloosas I paid Aspen bank notes, silver cartwheels, and Austrian gold thalers. For “Dear Eclipse. You are now officially the Supreme Enemy of Humanity. Please drop dead. Slowly and painfully is better. Your friends, the League of Nations” I paid five broken ribs, one black eye, and bone bruises. And blood and body contents all over my garb. *His* body contents, mind you, not mine.

But I did exactly what the League said I did. I did it on purpose. I knew exactly what I was doing. I’d do it again, too.

Going toe to toe with Plasmatrix wasn’t great fun, either. I don’t care that she’s 4,000 years old and starts her barbecue recipes “First, melt a planetary hemisphere.” She doesn’t own the universe. In particular, she doesn’t own my personal cube, all five and a bit feet tall of it, from black leather boots to platinum white hair. I told her “You may not pass,” just like in Mom’s old book. She tried her “I am fire’s mistress” line. I really shouldn’t’ve said back, “I command the secret fire,” even sounding bored about it. I shouldn’t say how my gifts work. Yes, I’m 12, not 4,000. I’m also my Mom’s daughter, no matter how Mom treated me.

I promised Comet I’d keep anyone else from coming through the Tunnel. I did, too. Push comes to shove, my feet stand where Mom’s do. Plasmatrix hit me with everything she’s got. Then I hit her back, good and hard. I was hoping she’d back off without starting a fight, or I’d’ve had the sense to hit her first. Wrong. But she wasn’t standing, not after I hit her back. I’m as tough as I have to be. Plasmatrix isn’t.

Yes, she is Plasmatrix-the-Desolation-of-the-Goddess.

But I’m Eclipse. Eclipse, the one and only. I did the Maze, the Maze that stopped Julius Caesar and Cortez and Jackie Fisher. I did it by myself. And I bake better coffee brownies than Plasmatrix, too. Not as good as Star’s, of course. Even his twin sister Aurora says Star is a super cook.

Now I let Comet talk me into making this trip. That was mayhaps a bad idea. I’m not healed up from doing the Maze, not yet. Someday I’ll pay for getting wrecked up all the time and not healing enough in between. But Comet

told me I’d given my word. She’s gone on and on and on about me doing the Maze by myself, and why I should’ve asked for help. She’s too nice to ignore. So I promised that sometime when her persona league did a team thing, I’d come along to see why she says teamwork is good. That’s what I promised, and I keep my promises.

So I’d promised. Then giant flying ghost jellyfish started eating cities. Persona attacks literally don’t touch them. The Eye of Mars told Comet how to stop them. Why? Why her? I don’t know. Most national league leaders can’t get the time of day from the Eye. He invites Comet and Aurora for tea all the time. So, he says, all Comet has to do is a couple-four short flights, taking her best friends along. He gives her a StarCompass so we don’t get lost. She gets to find the solution. “Friends” includes me, no matter what Star and Cloud say. And Comet’s the fastest persona there is. How long can four trips take? It turns out the trips are across the universe. Four times. Even for Comet, that’s a lot.

We did the trip. We’re back on Earth. Why? Mars to Earth without the 30 billion light year detour would have been a tad bit shorter. Comet and Cloud are arguing where we are. Other than “where the StarCompass points,” which is someplace on the Pacific coast, Oregon or Washington or Columbia. Of course, I daren’t carry an SPS—Satellite Positioning System—widget. Not unless I want League of Nation goons tracking me. Comet and friends have SPS in their lessoncomps. SPS should say lickety-split where we are. It

won’t. I watched landmarks as we flew in. The Pacific is just west of here.

Wherever we are, it’s cold enough I see my breath. Comet, Star, and Cloud are drawing on their gifts to stay warm. I can tell. You can see the air flicker. Aurora is drawing, too, I think, but she never gives anything away. Me? I pull my Ultra-R blanket from my duffel, wrap up, and lie back on a nice tilted slab of stone. A little hard for sleeping. Fine for being tired. When Aurora asks to share my blanket, like we’re sixth grade friends at a slumber party, I say yes. It’s a big blanket, enough for her and me, her being 11 and shorter than me. Besides, I never had a slumber party, and two of us under the blanket warms me up lots faster.

Aurora was careful to lean her head back on my good shoulder, not the one where the ribs and stuff got broken.



Ruth R. Davidson

2010 N3F Amateur Short Story Contest

Story Contest Rules and Entry Blank

1. This contest is open to all amateur writers in the field, regardless of whether they're members of the National Fantasy Fan Federation. For the purposes of this contest, we define an amateur as someone who has sold no more than two (2) stories to professional science fiction or fantasy publications.
2. Stories entered in the contest must be original, unpublished, not longer than 8,500 words in length—and must be related to the science fiction, fantasy, or similar genres in the opinion of the judges.
3. Manuscripts should be typed, single sided on 8 1/2"-by-11" white paper, double spaced, with pages numbered. The name of the author should not appear anywhere on the manuscript to ensure impartial judging. Photocopies are acceptable, if they are of good quality. Computer printouts must be legible. Email attachments of Word documents are also acceptable.
4. Contestants can enter any number of stories, provided that each is accompanied by a separate entry blank and fee. Enclose a self-addressed, stamped envelope (SASE) if you would like your story returned at the end of the contest. Do not send your only copy in case of accidental loss; we are not responsible for lost manuscripts. Stories will not be returned without an SASE.
5. The entry fee is \$3 per story for N3F members in good standing, and \$5 for non-members. The extra \$2 is for printing and publicity, which will be paid for using N3F funds. The basic \$3 is for judging expenses and prizes.

While N3F members are encouraged to enter the contest, members will *not* receive any preference in judging. Because of a long-standing agreement with the British Science Fiction Association, BSFA members can pay the same fee as N3F members.

6. Cash prizes totaling \$100 will be awarded as follows: First prize is \$50, second \$30, and third \$20. Honorable mentions and semi-finalists will receive a certificate of award.
7. Send all manuscripts, accompanied by SASEs, entry forms, and fees to the contest manager: Jefferson Swycaffer, P. O. Box 15373, San Diego, CA 92175-5373; abontides@cox.net. Make checks payable to William Center. Well-concealed American cash (dollar bills) is also acceptable. All entries must be received or postmarked no later than Dec. 31, 2010.
8. The preliminary judge, who will pick the 10 or 12 semi-finalists, will be a knowledgeable member of the N3F. The final judge will be a professionally published writer.
9. The N3F assumes no publishing rights or obligations. We want to encourage professional sales, not fan publication. All entries will be returned after the contest is over, if accompanied by an SASE. Winners will be notified as soon as the judging is completed. Announcements and notifications of winning entries will be made in March 2011. Please take your time and submit your best work. You can resubmit stories previously entered. All entries will be kept confidential and will be judged fairly and anonymously. The deadline for all entries is Dec. 31, 2010. Good luck!

Entry Form

(Detach or photocopy. Must accompany all entries.)

Title of story (for identification): _____

Author's name and address: _____

Author's email address: _____

Author's age: _____

Enclosed is the entry fee of \$5 (for N3F or BSFA members, the fee is \$3). I have read the above rules for the 2010 N3F Amateur Short Story Contest, and I agree to them.

Signature: _____

Date: _____

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

Re: The Review Section

Unless otherwise indicated, the reviews editor compiles and writes the review section. Members of the N3F are invited and encouraged to submit reviews, preferably by email, although postal mail will be accepted. If you send a review by email and do not hear back within a reasonable length of time, please write to check on its status. Publishers: We are especially interested in receiving new books to consider for review. Heath Row, 438 N. Stanley Ave., Los Angeles, CA 90036; kalel@well.com.

Editor: Heath Row (HR). **Contributors:** Rick Brooks (RB), Ruth R. Davidson (RD), Caitlin Dixon (CD), Sarah E. Harder (SH), R-Lauraine Tutihasi (RLT), and Keith Walker (KW). **Illustrator:** Ruth R. Davidson.



Books

ArchEnemy: The Looking Glass Wars by Frank Beddor (Dial, 2009)

This is going to be a bit of a stub review so as not to spoil anything for new readers.

Beddor has an interesting take on the Wonderland universe. Redd is Alyss's aunt, who attempted to usurp Alyss's rightful place as Queen of all Wonderland. Alyss is currently Queen, and is of the Spades deck. But she has a problem. The Clubs and Hearts decks are working against her, and not only that, the powers of Imagination have been taken away by a unique weapon of war. Alyss's Imagination is the source of her power, but fortunately, she also has a good head on her shoulders and is able to think things through. Isn't that a part of imagination? To be able to find ways to solve a problem? Imagination is indeed slowly returning, but very slowly. In the meantime the Clubs decks are rounding up all the Imaginationists, painters, poets, etc, who are unable to create works of art due to the loss of the Power of Imagination.

The prologue starts with Alyss trying to find out if there are any clues on how to help Wonderland on Earth. So doing, she becomes stuck on Earth, unable to return to a Wonderland that requires her attention. That in itself is a symptom of something being very very wrong in Wonderland. That causes the reader to wonder, what made

Alyss desperate enough to return to Earth, and how is she going to get back to Wonderland before everything goes all to hell? The prologue essentially acts as a hook to make the reader interested in reading on. It worked.

There are also many World War II parallels, such as the rounding up of Imaginationists into relocation camps (not everyone has an imagination), propaganda speeches, hypocrisy, etc. There is also a clear distinction between the good guys and the bad guys, and I must say Redd is, of course, the ostentatious obnoxious kind. She is working with Arch the Head of the Clubs, who is better at being evil than she is. The Oracles, who are the caterpillars (which I found amusing), are giving prophecies to both sides of the conflict, declaring loyalty to an Everqueen, protecting her and the Heart Crystal. But no one has a clue who this Everqueen is. It's one more thing that Alyss has to deal with to try to figure out how to heal Wonderland.

Beddor has given the Alice in Wonderland story more breadth and depth. It helps to be familiar with the original *Through the Looking-Glass* story, or to have seen or read some rendition of it (movies, Disney, etc.), but not entirely necessary. In fact, there is enough information in this novel that I was able to understand and glean what had occurred in the previous novels without having read them (which I haven't). Though I'm sure I missed out on some subtlety. I like Dodge, the fellow in love with Alyss, and I like Hatter. Hatter is cool. I was amused to see a weapon's diagram of the AD-52 (Automatic Dealer). The entire world is *weird*. Of course! This is a *Through the Looking-Glass* story. It's Wonderland. Of *course* it's going to be weird! It's the nature of the beast.

The novel is classified as Young Adult fiction, ages 12 and up. I have no arguments there. So, if you're looking for something bizarre and interesting to read, this is it. (RD)

Arms-Commander by L. E. Modesitt, Jr. (Tor, 2009)

Tor Books not only sends books to review, they also are thoughtful enough to send a two-page review in case the reviewer is at a loss. Because I've been reviewing for fanzines since the late '50s, I shouldn't need the help, but it's nice to have.

Especially when it comes to background. This book takes place 10 years after *The Chaos Balance*. But I haven't read it. The author does a good job of letting us know what we need to know without an information dump, which usually annoys me.

This is part of the Saga of Recluce. But here a starship from an alternate reality has crashed on the mountain chain known as the Roof of the World. The Keep of Westwind is run by women. Their neighbors are not happy.

Saryn, Arms-Commander of Westwind, manages to stop an invasion by bringing part of a mountain down on an invading force. Though it leaves her exhausted for days.

She is sent to the troubled land of Lornth. The ruler of neighboring Gallos dislikes the idea of mere women running Westwind, but being a practical man, he'll

destabilize and take over Lornth first before worrying about Westwind.

Saryn gets more and more involved with defending Lornth and training women to join her fighting force that she brought with her. That is complicated by raiding nomads and the barons of Lornth, who can't see a force of fighting woman.

So Saryn must master the forces of Order and Chaos while usually fighting outnumbered. She seems to be the only one that can Save Lornth. And there is Dealdron, once a captive, but more and more important due to his non-fighting skills.

Because Saryn literally descended from the skies, she and her kind are called angels. Dealdron comes to consider her his angel. She is not sure what to do about this. Life is complicated, and she has to learn to handle her powers in this land where magic works.

Quite a bit more than her life alone rides on this. Perhaps even the survival of Westwind. (RB)

Beowulf's Children by Larry Niven, Jerry Pournelle, and Steven Barnes (Tor, 2009)

This novel was first published back in 1995 and is a sequel to *The Legacy of Heorot*, which I have not read. It isn't necessary to have read the prequel to enjoy this one. I believe the first book was about the settling of Avalon by the original colonists and the problems they had doing so.

The protagonists of this book are the children of the original colonists, who have been living mainly on one

island, which they've named Camelot, after struggles with various of the native fauna. Camelot, unlike the nearby mainland, is relatively safe in that regard.

New things happen in this book, though, because Tau Ceti, Avalon's sun, has a sunspot cycle of 50 years. The settlers have not been on the planet long enough to have seen the full ecological cycle affected by this.

In addition, conflicts start to develop between the original colonists and the children. Because of the long hibernation on the colony ship, many of the original colonists suffered varying degrees of brain damage. They recognize that and have taken precautions, precautions that some of the children think are holding back their own development and exploration.

The plot is exciting, with new discoveries being made all the time. Plus there are a lot of conflicts between the original settlers and the children and among members of each of the groups. The main plotline follows the children's struggle to earn the right to explore the mainland more fully and the adventures and misadventures they encounter.

I found the book an exciting story with a lot of sociological and psychological insight into many of the characters and some interesting speculations about an alien ecology. I would recommend this to any Niven, Pournelle, or Barnes fan and anyone else who values a good story with significant psychological depth. (RLT)

The City and the City by China Miéville (Del Rey, 2009)
City Come a Walkin' by John Shirley (Running Press, 2001)

City Come a Walkin' follows the strange anti-romance of Stu Cole, a club owner in a future San Francisco, and rocker Catz Wailen, the sometimes-psychic singer Cole loves. Cole owns the pulsing Club Anesthesia, and one night he needs an extra bouncer to curb the violent mob of his audience. When, in the crowd, Cole sees a steely guy in mirror-glasses, he thinks he's found his man—but Catz, performing onstage, senses something unusual in the unmoving man. In warning, she screams out her premonition in a 10-verse punk screech that serves as the template for the book's chapters.

The scene sets the stage for *City's* simple immediacy. The plot is high-concept and breathless. Cole and Wailen find that their would-be bouncer is not a man at all. As Catz explains, "that's no one person... That's the City. Itself... this whole fuckin' city, rolled up in one man." There's no fanfare to this discovery—psychic Catz simply sees this truth and tells Cole about it. That exposition dispatched, we learn that this menacing City-Man needs help—he wants to get rid of the Mafia-backed vigilantes running the town. The "vigs" keep wanting to shut down Cole's club, so he's only too happy to help—and is strangely thrilled that he's been chosen by this menacing demi-god for the job. Catz, however, isn't so sure. What exactly does City want?

Thus begins the tale that lures Cole deeper into City's seductive spell, wrenching him away from any possible life with Catz, or on the earth that he's always known. Though the book's prose is clumsy—more punk rock than poetic—its imagery is haunting: City emerging to Cole through the static of Cole's television, the aviator glasses not resting on



Patricia King

City's ears but fused to his temples, the pulsing crowds brawling at late-night clubs, and Catz's punk-rock uniform with fabric torn away from her breast.

But the most striking thing about *City Come a Walkin'* is its technological prescience. Written in 1980, it takes place in a San Francisco where cash has been all but outlawed, in favor of "cred" cards that immediately debit your account. When Cole wants to read the newspaper, he logs onto a news kiosk that sends articles to a screen in a phone booth. Cole hears a radio news program where the announcer proposes the elimination of the postal service in favor of electronic mail that will immediately appear on terminals in every home.

The culmination of all this by now commonplace technology is the final kick of the book. We learn that the reason for City's urge for vengeance is his fear that he will become obsolete. If people don't need to physically gather in space for their jobs or communities, they will retreat to "electronically linked villages, neat and uncrowded, clean and more livable." It's a vision that has been sold to us repeatedly in the 30 years since the publication of *City Come a Walkin'*. Taken to its logical extreme, that ideal would spell no less than the death of cities themselves. It's no wonder City is so angry.

Where *City Come a Walkin'* uses as its anchor the existing city of San Francisco, China Miéville's *The City and the City* creates its city—or rather, two cities—out of whole cloth. Miéville's invented cities of Beszel and Ul Qoma lie in an unnamed, vaguely Eastern European nation, but the cities simmer with details so sensate, strange, and particular, you almost feel you're walking the streets with world-weary Inspector Tyador Borlú as he investigates yet another murder. Miéville uses detail sparingly but conjures space and smell with a few well-chosen words. On the book's first page, he describes a decrepit, open field, writing "it pitched like a golf course—a child's mimicking of geography. Maybe they had been going to wood it and put in a pond. There was a copse but the saplings were dead." Here is the very physical flavor of a particular place, but haunted, too, by the sense of abandonment, of potential in decay. At once you can feel yourself picking over the derelict slopes, watching your step, knowing there's a dead girl over the rise.

Yes, the book is a murder mystery, and a skillful one at that: Borlú's world-weary, disillusioned competence is a pleasant echo of Philip Marlowe, and discovering the circumstances of the girl's murder makes for gripping reading. But the real subject of the story is the cities themselves. Very quickly, it becomes apparent that Beszel and Ul Qoma are no ordinary cities, and that they operate by very peculiar rules. One of the book's primary pleasures is deducing from the odd behaviors of the main characters what, exactly, those rules are.

There's a growing sense of unease that breaking those rules will bring swifter and deadlier punishment than the workaday crimes of assault and murder. If you break the rules of Beszel and Ul Qoma, even the police are powerless to protect, or to punish: You will fall into the hands of a faceless power called Breach, never to return. The fact that the punishers *and* the punishment are

unknown—and unknowable—strikes terror into the cities' inhabitants, and adds a near-supernatural thrill to the tale.

It's a testament to Miéville's skill as a writer that the astonishing laws of the cities are utterly plausible in the reading. It's because the cities themselves, as physical spaces, seem so real. By the time you discover just who killed that girl in the forlorn field, and why, she'll seem the lesser mystery. The greater one is unearthing the secrets of the cities themselves, and when the book is over, you'll hate to leave. (CD)

Flinx Transcendent by Alan Dean Foster (Del Rey, 2009) It says on the front dust jacket that it has been 35 years since I read the first of this series. The jacket blurb assures us that this is the final adventure of Flinx and Pip, but I wonder if Foster can leave the series after all these years. At times, this novel moves a little slow as Foster tidies up loose ends.

The story opens with Flinx walking down a street disguised as one of the AAnn in their capital world of Blasusarr. He is depressed over the discovery of who his father was in the last book. His faithful supership Teacher, also in disguise, orbits the planet.

Gordon R. Dickson once said that his basic plot was to get Joe up a tree and throw rocks at him. So after we become familiar with the AAnn, Flinx is being searched for as a criminal. Flinx hides on an AAnn estate and is discovered by Kijjeem AVMD, a juvenile AAnn. Soon Teacher is discovered and has to leave the system. Flinx has no method of escape.

The Great Evil Is approaching our galaxy with increasing speed, leaving nothing living behind it. Flinx works his way to an audience with the AAnn emperor. When Flinx is reunited with Charity, they are immediately menaced by the Order of Null, a group that supports the Great Evil, which they feel will cleanse the galaxy of life.

Then Flinx and company, including three old friends, revisit the Krang, an intelligent super weapon of a vanished race that Flinx and Pip met in the first volume. That sends Flinx to a world-sized big brother of the Krang, which Flinx hopes can settle the Great Evil. It doesn't. So Flinx is back at square one.

However, Flinx has two powerful allies. Mid-World featured a planet-wide intelligence, while the planet Cachalot has a race of intelligent whales. Finally Flinx, Pip, and company end up at the Great Attractor, a super weapon developed by a race that left our universe. Flinx and Pip are within, activating the weapon, when another ship comes through. Flinx's younger sister, who is also a multi-talented mutant, controls the Order of Null. She feels the Great Evil will not arrive until after she no longer lives.

She gives her ship the order to blast Flinx within the control center as she moves in to wipe his love and his friends. Is all lost? Not if Alan Dean Foster can help it. Is this the final Flinx and Pip story? After their marriage, Flinx, Charity, Pip, and Scraps settle down to live happily ever after. But Flinx doesn't seem completely happy. When Charity asks him, he admits "I'm bored." And there the book ends.

Talk about loose ends! At times, a slow read, but well

worth your time. (RB)

Imager's Challenge by L. E. Modesitt, Jr. (Tor, 2009)

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

So we might see a third volume down the road. Then again, we might not. Modesitt has more irons in the fire.

Rhenhthyl of L'Excelsis was an artist. Now he is a Imager, and quite an able one. He can visualize things and make them real. But he is still recovering from injuries from besting the Ferran ambassador.

However, life is becoming more complicated. Rhenn had blinded an Imager who misused his powers. This Imager was the son of a High Holder, one who owns square miles of land and towns. High Holder Ryel has decided to destroy not only Rhenn, but also his family.

Rhenn must live apart from his family in a shielded room. Even Imagers have dreams. Anger during a dream has already caused Rhenn to set his wardrobe afire.

Rhenn is Imager Liaison to the Civic Patrol, But the Commander is hostile to imagers. So Rhenn ends up patrolling one of the worst sections of town. And a gang leader who is a renegade imager tries to destroy him.

Then Rhenn finds a boy who has Imager talent and takes him to the Collegium of Imagisle where Rhenn was trained after leaving his family.

Rhenn wishes to marry Seliora, but can't or High Holder Ryel will try to kill her, too. High Holder Ryel has Rhenn's older brother killed in what looks like an accident. Rhenn's father is almost killed leaving the funeral. Rhenn projects caustic into the gunman's eyes while men chosen by Seliora's family take out other assassins before they can act.

Rhenn must act before more of his family dies. A high Holder is powerful. But so are Imagers. Another good story with a smashing—quite literally—climax. (RB)

Intelligent Design edited by Denise Little (DAW, 2009)

This is an anthology of stories that are supposed to revolve around the idea of intelligent design. In my opinion, only the first three stories really do that. The others are only peripherally related to intelligent design.

The first three stories are "The Year of the Rat" by Kristine Kathryn Rusch, "God, No Matter How You Spell It" by Brendan DuBois, and "Int Des 101" by Jean Rabe. DuBois's story is, in my opinion, one of the better ones in the book; a flu is wiping out the human race, and two scientists are trying to work out a solution. "The Year of the Rat" revolves around a fairly open discussion about intelligent design versus evolution. Rabe's story is a sort of send-up of intelligent design.

The next five stories—"Made Manifest" by Jody Lynn Nye, "The Signature of God" by Michael Hiebert, "Created He Them" by Sarah A. Hoyt, "The Final Report on the Eden Project" by Bill McCay, and "The Vaunting" by Janny Wurts—seem peripherally connected to the idea of intelligent design. "Made Manifest" concerns some beetles found in

the Amazon that seem to have miraculous properties. In Hiebert's story, bombardier beetles are used as a template for designing effective nanotechnology for warfare. "Created He Them" is about extremely adept cats; as a cat lover, I enjoyed this one quite a bit. McCay's story also takes place in the Amazon, where the white explorers fail to understand the natives. Janny Wurts invokes the spirit world in "The Vaunting".

The last three stories were among the weakest, in my opinion, and were really more about the supernatural rather than intelligent design. Dean Wesley Smith personifies Luck and other gods in his "Luck Be a Lady". "Guilt by Association" by Peter Orullian tests the concept of guilt. Laura Resnick in "Project: Creation" re-envision Genesis as a project by committee and is quite humorous.

I found this to be a mixed bag. I'm not sure that intelligent design is the type of topic that one can easily write a story about. A few stories were very good, and a couple were pretty weak. The rest were so-so. If you're an avid short story reader, as I tend to be, you might like this anthology. (RLT)

The Last Theorem by Arthur C. Clarke and Frederik Pohl (Del Rey, 2009)

This is the late Arthur C. Clarke's last novel collaboration, having approved the final draft of the manuscript the evening before he passed on (according to long time friend and co-author Frederik Pohl).

The three preambles that precede the first chapter are very interesting and relate part of our world history to us, particularly certain events from World War II. It also contains a few interesting facts about the authors. However, this being a work of fiction, we also learn that beings in outer space have taken an interest in our little planet (due to certain actions taken during WWII) and the desire of the reader to learn more is kindled.

Our protagonist is a Middle Eastern boy from Sri Lanka who is very much interested in mathematics—and especially Fermat's theorem by the 17th century French mathematician Pierre de Fermat. When the story begins, Ranjit Subramanian is 16 years old and a freshman at the University of Sri Lanka in Colombo. The details of his school life are painfully described as we go through his boring and mundane days with him. By the time he turns 18, nothing of real significance seems to have happened to him, as it pertains to the story. We learn of his homosexual experimentation with his roommate and the eventual "cross-gender" losing of his virginity, something that may be significant to him personally, but certainly not to the story as a whole. We do see his ingenuity in a few areas such as discovering his professor's computer password, but overall the first few chapters are quite uneventful. It is only in the descriptions and dialogue of his astronomy class do we see any foreshadowing of future events.

The brief descriptions and doings of a race of aliens known as the Grand Galactics and their subservients called the One Point Fives that are dispersed here and there throughout these first chapters were the only truly interesting parts for me and are what kept me hopeful that the book would pick up speed and end on an entertaining

and satisfying note. If not for these sections, as well as my commitment to write a review, I would not have continued reading.

In chapter 10, Ranjit, and therefore we, do at last see some action and for the first time I began to wonder what would happen next. That was the turning point for me, and the book became easier and more interesting to read. We follow Ranjit throughout his life necessarily because it takes time—decades—for the aliens to reach earth from their part of outer space. For the most part, I felt like we were just biding time until the aliens arrived. I enjoyed several aspects of the book including how Ranjit's relationship with his wife is portrayed, and technological non-lethal advances in warfare. His daughter briefly takes center stage later in the book as a way to introduce the aliens to planet earth.

Upon reading the back jacket of the book it seems that this is going to be a book along the lines of *The Da Vinci Code* or *A Beautiful Mind*. In fact, aside from the interjections about the aliens, it seems very much along those lines (in the beginning). Later, as the story shifts gears to focus on an elevator of sorts that allows citizens to visit the moon, there is a greater sense of science fiction. However, this back and forth was disorienting for me as I tried to grasp what kind of story it is, where they are going and how the mathematics and Fermat's Theorem tie in to the new sf element. It doesn't.

Ranjit's involvement with Fermat's theorem moves the story along but isn't the main point of it as I thought it would be. The aliens weren't the main focus during most of the book either, but later when they gained greater importance and relevancy to the story (which I was very pleased about) I thought that perhaps this was the climax it was leading up to. I was happy in my anticipation of how things would be resolved between the humans and aliens only to be let down as certain events were merely mentioned but not described. I think that if those interactions had been the focus, it would have made for a more interesting book. I feel like the book ends right when the real interesting story should begin!

If you are a person who has a passion for mathematics, you might very well love this book! You will likely be familiar with many of the people and equations mentioned, including Fermat (I looked him up online having never heard of him previously). There are some clever math tricks presented throughout the story that you might be able to use to entertain others, as Ranjit did. You might find a kindred spirit through Ranjit or the other characters who are so interested in Fermat's Theorem. If you overlook the boring sections, undoubtedly you will understand and appreciate this book on a level that I cannot. I will add that the book did rekindle my amazement at the seeming complexities of mathematics and the wonderful minds that can comprehend and work with them!

Clarke and Pohl have, impressively, taken facts and information from our own world and entwined them into their story involving aliens and spacecraft in such a way that it might not always be clear what is fact and what is fiction! That makes the story seem realistic and engaging. And if you are like me, you might find yourself looking

things up online to see just what is true from our own world (though Pohl indicates what is fiction in the post-amble). Though difficult at first to get into the story, it does succeed at piquing interest in certain people and places and, through the readers' research, educating them about our own world. (SH)

My Rotten Life: Nathan Abercrombie, Accidental Zombie by David Lubar (Starscape, 2009)

This is a fun older children's book about a nerd and his friends. In an attempt to make him less sensitive to mockery by the other students in his school, he is given an experimental potion mixed by the uncle of one of the other students. Unfortunately he accidentally gets a larger dose than was intended. The uncle is wanted by the law and disappears from the story. It is up to his niece to cure Nathan of the effects of the potion, which is slowly turning him into a zombie. Zombies are not living, so one of the first effects is that he stops eating. His mother notices, of course; and he has to learn to pretend to eat. He also stops breathing and stops needing sleep. The latter means he has a lot more time to play computer games and become a real whiz at them.

The reader follows Nathan and his two friends as they try to develop a cure for his affliction. One side effect of his being a zombie, though, is that it becomes possible for him to excel in sports, as his body doesn't tire. That makes him suddenly popular, and he enjoys this aspect of his new life. He starts thinking that maybe being a zombie isn't so bad after all. Will he be cured or will he remain a zombie? They have to find the cure before he becomes a total zombie, at which point he will be incurable.

The author explores the problems faced by many fifth graders. I found it a fun book. Anyone who wasn't exactly popular in school will find something to identify with. (RLT)

The Return by Ben Bova (Tor, 2009)

This is the fourth book in a series, but it can be read as a standalone. I hadn't read the previous three books and didn't feel I was missing anything. I hadn't read much by Bova in a while, and I was quite impressed with the improvement in his writing. I'm not saying there was anything wrong with his writing before, but I think the plotting shows more depth and his writing style has improved a great deal. I feel that the storyline is still uppermost in his concern.

The plot of this book concerns an Earth that has gone over the edge as far as greenhouse warming is concerned, though there are Earth colonies on the moon and elsewhere in the solar system. Most of the world is dominated by the religious right, which is jingoistic and paranoid. Because of that, the Earth is on the brink of nuclear annihilation. Keith Stoner and his family return to Earth having been away traveling on an alien spaceship, except that the Earth he returns to is an alternate Earth for him. Still, he feels he must do what he can to save it. The powers that be on Earth are resistant to his arguments, and he must try to overcome their prejudices.

The plot keeps the reader going to find out what happens. But there is also a lot of food for thought. The

science in it is believably described. There is some that seems almost magical, but you would expect that of alien technology. The characterization was excellent, as well. The story is brought down to a personal level for several of the characters, and we gain an understanding of the forces that drive some people to seek power for themselves.

Overall, it's a well-rounded read, and I can recommend it highly to anyone who likes science fiction. (RLT)

Zombie Raccoons and Killer Bunnies edited by Martin H. Greenberg and Kerrie Hughes (DAW, 2009)

This is a themed anthology. All the stories have animal or animal-like characters. Of the 15 stories in the book, all but two are fantasy. The two sf stories are "Bats in Thebayou" by Steven H Silver and "Twilight Animals" by Nina Kiriki Hoffman. Other than both being sf, they don't really share much in common. I thought "Twilight Animals" was pretty funny. In some ways, "Bats in Thebayou" has a certain humorous quality to it, as well, but much more subtly so.

The best stories, in my opinion, are "Death Mask" by Jody Lynn Nye, "Faith in Our Fathers" by Alexander B. Potter, "Dead Poets" by John A. Pitts, "Super Squirrel to the Rescue" by P. R. Frost, and the aforementioned "Twilight Animals." Except for the last story, they all feature some kind of supernatural animal or animals.

I wouldn't say any of the stories were bad, but my least favorite ones were "The White Bull of Tara" by Fiona Patton and "Ninja Rats on Harleys" by Elizabeth A. Vaughan. "The White Bull of Tara" seemed like a poor attempt at a fairy tale. I'm not sure why I liked "Ninja Rats on Harleys" less than the others. Maybe it seemed too slick or too cartoony.

The remaining stories are "BunRabs" by Donald J. Bingle, "for lizzie" by Anton Strout, "Bone Whispers" by Tim Waggoner, "Watching" by Carrie Vaughn, "The Things That Crawl" by Richard Lee Byers, "Her Black Mood" by Brenda Cooper, and "The Ridges" by Larry E. Sweazy. "Her Black Mood" struck a chord with me, because it took place partly at the art festival that's held annually in Laguna Beach, California, which I attended a couple of times.

If you like off-beat stories, especially those with some emphasis on ecological justice, you'll probably like this book. (RLT)



Zines

Challenger #30

The Panoramic Route

Americans have a tradition of producing these giant fanzines that lesser mortals such as myself can only dream of. Clearly the advantage of such a huge genzine is that it's possible to almost guarantee that you'll please everyone with such a wide choice of material. *Challenger #30* doesn't disappoint. The wonderful hypnotic Kelly Freas cover set the theme for this: Faith—what you believe in, and challenge how you handled it. We get some interesting responses from those writers who responded. Not that sf is excluded. Joe Green talks about the predictive ability of Robert Heinlein. *TPR* is a fascinating trip report complete with photos describing Guy's journey to the Montreal World Con. I, too, have a magic digital camera I struggle to understand. Well, I actually bought it for my wife, Rosemary, so I can blame her if it fails. Guy H. Lillian III, 8700 Millicent Way #1501, Shreveport, LA 07115. (KW)

It Goes on the Shelf #31

Stacked with reviews of books from all genres, not just sf. There's also an extremely heavily edited lettercol. As you'll gather, *IGOTS* is for anyone who enjoys reading books. Ned is also including reviews of magazines. As he's just acquired a collection of antique art magazines expect to hear more on these. *IGOTS* also has a great cover. You mention flea market "finds," well, we call 'em car boot sales over here. With most of our charity shops turning commercial and bringing in price fixers, car boot sales are one of the few places for picking up book bargains. Ned Brooks, 4817 Dean Lane, Lilburn, GA 30047-4720. (KW)

Plokta #40

I seem to recall some fanzine editor older and wiser than I am, advising: Decide on a formula for your fanzine and stick with it. Well, perhaps that was good advice, but *Plokta* certainly is the exception. Each of the 40 issues of the excellent genzine is different. Just how they do that I don't know. This is the Ploktacon issue. Diane Wynne Jones was an intended guest of honor, but was ill. However, she contributes a lovely piece of whimsy. So far as I know, Paul Cornell was still scheduled to attend as GOH. We get a nice sf story from his pen. The lettercol, usually such a great read, doesn't make it thish. Steve Davies, et. al., 3 Sandgate Ave, Reading, Berkshire, RG30 5XD, UK. (KW)

***Southern Fandom Confederation Bulletin* Vol. 9, No. 3**

A clubzine with club news, con reports, a lengthy trip report—"9689 Miles to Louisville"—and a convention calendar. There are fanzine listings including electronic zines, and a useful list of fanzine Web sites that now also covers a fan video network. Must give that a look. Blogs also get a listing. As you'll gather, *SFCB* isn't just for southern fans; there's lots of useful info for others. Indeed, like the best of fanzines, it has a healthy letter column. SFC, c/o Warren Buff, 2144-B Ravenglass Place, Raleigh, NC 27612. (KW)

Bureaus and Activities Reports

Artists Bureau

We're still enjoying our new adventures in illustrating. The new look and content of *The Fan* has been exciting, and for those of us in this bureau, that is no exception! I'm really proud of my artists for stepping up to the plate and volunteering for illo assignments. They've all done a great job! Thank you, Lee and J. J. MacFadden, Angela K. Scott-Cox, and Ruth R. Davidson. I couldn't do it without you!

I have solicited for help producing the artzine that has now been in the works longer than I care to admit. I'm hopeful to complete it this year. Other than this teaser, there's not much else to report.

As always, please contact me with questions, comments, and suggestions or to be put on the bureau's email list. We can always use more artists.—Sarah E. Harder

Birthday Cards

Keeping up with the changing membership of the N3F is a challenge for the birthday bureau. Apparently, many new members don't want their birthday known and don't want to receive cards. I sent out a dozen cards since the last report. If anyone would like to be added to the list or make sure he or she is on the list, please contact me at

—R-Laurraine Tutihasi

Blind Services

I haven't heard back from the member I emailed about making tape recordings. I'm not sure if that's because he felt he didn't need them or if there is a lack of people needing such services.

Because my schedule is more loaded than ever—and will even be more so when I go back to work at my seasonal position with the Franchise Tax Board in March—I think I'd better resign and hand this bureau over to somebody else who can devote more time to it. Hopefully, there will be someone available.

I will refund any donations anyone had sent me; I believe it has only been one person so far (I have it recorded). I apologize for not being able to devote more time to this bureau. Hopefully, someone else can take over soon.—Steven Rose, Jr.

Correspondence Bureau

I'm working on an article for the next issue, but other than that, there's really no news for this bureau. I've requested information and tips about online socializing but haven't heard from anyone. I'll probably fare better if I jump into the Yahoo group with my requests. This partly illustrates just how online fen are. It used to be that a printed request would generate written or even email responses, but now it seems that unless you ask online you won't receive a response. That isn't a complaint, mind you, simply an observation that relates to what I'll be writing about for the next issue.—Sarah E. Harder

N3F Bookworms

In the June 2009 issue of *The Fan*, David Speakman

reported that the Bookworms bureau was deactivated in 2008. No one volunteered to lead the bureau at that time.

This spring, I'd like to officially relaunch the Bookworms. We'll read and discuss four books a year, and recommendations are welcome. The first book we'll consider is T. H. White's Arthurian fantasy *The Once and Future King*. Originally published in 1958, the book comprises several earlier writings dating back to 1938-1941. Walt Disney produced an adaptation of a portion of the book, *The Sword in the Stone*, in 1963. The musical *Camelot* is based on the last two sections of the book.

To participate, check out, borrow, or buy a copy of the book, and read it. It's that simple. If you have something you'd like to say about the book, you can email me, post something to Tightbeam online, send a message to the N3F discussion group, or write me a letter. All comments and discussions will be considered for excerpt in the next issue of *The Fan*. If you'd like to have your feedback published, please weigh in before May 15.

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

Neffy Amateur Press Alliance (N'APA)

N'APA continues, but we can still use more members. The collations are every other month, and there are no restrictions on subject matter within good taste. Member who are interested members can receive sample collations of the apa for as long as they want. Contact me at

to get on the distribution list.—R-Laurraine Tutihasi

Neffy Awards

Your votes have been tallied, and I am proud to announce the Neffy Award winners for 2006, 2007, and 2008. The categories included Best Animation, Best Artist, Best Author, Best Collector's Edition Video, Best Comic Book, Best Game, Best Movie, Best Web Site, Best Reprint, Best TV Show, Best Video Game, Fan of the Year, Best Fanzine, and Best Fan Web Site. Not every category was awarded for each year. The winners include:

2006

Best Animation: *Tripping the Rift*

Best Artist (Pro): Boris Vallejo and Julie Bell

Best Artist (Fan): Brad Foster

Best Author: Naomi Novik

Best Movie: *Pan's Labyrinth*

Best Web Site: Sfcrownsnest, <http://www.sfcrownsnest.com>

Best TV Show: *Doctor Who*

Fan of the Year: Joy Beeson

Best Fanzine: *Science Fiction Five-Yearly*

2007

Best Animation: *Ratatouille*

Best Artist (Pro): Tom Kidd

Best Author: J. K. Rowling
Best Movie: *The Golden Compass*
Best TV Show: *Supernatural*
Fan of the Year: Jacqueline Lichtenberg
Best Fanzine: *The Drink Tank*
Best Fan Web Site: eFanzines, <http://efanzines.com>

2008

Best Animation: *Wall-E*
Best Author: Doug Bear
Best Movie: *The Dark Knight*
Best Web Site: io9, <http://io9.com>
Best TV Show: *Torchwood*
Fan of the Year: Heath Row
Best Fanzine: Fantasy Amateur Press Association

And we're already planning ahead for the 2009 Neffy Awards! In early March, I emailed members a call for nominees. Members in good standing can choose up to five nominees per category; skip categories in which you are not a fan. If you need a copy of the full Neffy Awards rules, contact me. The rules posted online at <http://www.n3f.org/neffys/rules.htm> might not be up to date.

The categories for the 2009 Neffy Awards are as follows: Best Professional Animation (TV or Film), Best Professional Artist, Best Professional Fiction Author, Best Professional Comic Book, Best Professional Game (Non-Video), Best Professional Movie, Best Professional Nonfiction Book, Best Book Reprint, Best Collector's Edition Video, Best TV Show (no reality TV), Best Professional Video Game, Fan of the Year, Best Fan Artist, Best Fan Comic Book, Best Fan Author, Best Fan Fiction Author, Best Fan Web Site, and Best Fanzine.

Nominations must be submitted by April 30, 2010, to me at

. I look forward to seeing who—and what—members think merit a Neffy Award.—David Speakman

Round Robins

In December 2009, Lorna Hansmann stepped down as head of the round robins. "It has been a pleasure being apart of the round robins," Lorna wrote. "Everyone keep rounding!"

Early this year, Patricia King volunteered to take her place. She's just now getting started. In the meantime, Janine Stinson has taken on managing the C. J. Cherryh, Dogs and Wolves in SF, Horror, and the Syfy Channel round robins. "Anyone who was part of any of those four round robins and wants to be again, please email me and let me know," Janine writes. "I'll be sending a letter to the last known participants to ask the same thing of them." You can contact her at . And you can reach out to Patricia King at .—Heath Row

Short Story Contest

The 2009 National Fantasy Fan Federation Short Story Contest has concluded.

The winners are:

- First Place: B. Lynch Black's "Eyes on a Distant Star," a story about a trio of musicians who get caught up in something much larger than they had expected. Yet their music itself is larger still.
- Second Place: George C. Fernandez's "The Awakener's Dream," which depicts the heroic steps that might be necessary... to save us from ourselves.
- Third Place: Ken Lizzi's "Bargains," a story about a hero, a monster, and a victim—except you can't always tell which one is which!
- Honorable Mention: "The Other Side," a whimsical tale of good and evil with not only one, but two distinct "switcheroo" surprises by the end; ironic and delectably humorous.

The contest management is embarrassed to note that we do not have the name of the author of the Honorable Mention story! We crave his or her pardon—and hope he or she will contact us soon to remedy this lapse.

We received 15 submissions this year, ranging from short-short stories in the classic "surprise ending" mode, to lengthy and serious science fiction stories entailing meaningful philosophical inquiries into the nature of humanity. The quality of the writing was strong and professional, and the ideas prove, once again, that imagination is still the most powerful thing in the known universe.

The stories provide, by turns, laughs and inspiration, earnest thought, and an occasional shudder. The literature of ideas has a future, and the writers who have entered this contest—every one of them, not only the four finalists—are the living and breathing soul of that future. It is an honor not to judge among them, but to have been privileged to read them. Each and every year, my only regret is that I am not an actual anthology editor with a real budget, able to buy the first serial rights to these stories and publish them in an annual paperback, as they all earnestly deserve.

Special thanks to Jeff Redmond for serving as the contest's public face, receiving and preparing manuscripts, providing publicity, and coordinating with the N3F's secretary and treasurer.—Jefferson P. Swycaffer

Webmistress

The N3F's main Web site, <http://www.n3f.org> was recently updated. We also maintain several other sites, including <http://www.tightbeam.net>, <http://www.fandominion.com>, and <http://www.facebook.com/pages/N3F/89128934330>. Please stop by, start a blog, or leave a comment!—Ruth R. Davidson

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

Secretary's Report

By Dennis Davis

I am your N3F secretary, and all of the information is as correct as it can be. Please contact me if you find a discrepancy or have not found your name in this report, which I completed Feb. 28, 2010.

Help me to serve you better by doing the following:

1. Check your information in the roster. Notify me of any changes.
2. Mark the expiration date on your envelope or include your renewal reminder card.
3. Send address corrections as soon as possible. The postal service charges me to return undeliverable zines.

My N3F email address is n3f_info@yahoo.com. If you give my email address out to someone, please give them the n3f_info@yahoo.com address.

Please send your checks to the secretary: Dennis L. Davis, 25549 Byron Street, San Bernardino, CA 92404-6403. Make checks or money orders payable to William Center.

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

Address changes and corrections:

EXP 1209 Craig and Sherry Boyd,

Treasurer's Report

By William Center

Receipts

New members dues (includes reinstatements)	\$18.00
Renewal dues	\$36.00
Short story contest fees	\$35.00
Gift	\$90.00
Total receipts	\$179.00

Disbursements

Dec. 2009 zine printing	\$199.62
Dec. 2009 zine mailing	\$70.00
PayPal service charge	\$0.82

REIN 1210 Jon Swartz,

Expired list:

November 2009: Jefferson Swycaffer, Matthew Weitendorf, and George Wells

December 2009: Craig and Sherry Boyd, Jennifer Mackay-Galicia, Joseph Martino, Edmund Meskys, Kemse net-Ubasti, Joe Schaumburger, R-Laurraine Tutihasi, and Rikki Winters

January 2010: John Jeffers III, John Robinson, Mick Taylor, Keith Walker

Reinstated:

REIN 1210 Patricia King,

REIN 1210 Jon Swartz,

Renewals:

RN 1210 William and Michele Center,

RN 1010 Jean Lamb,

Short story contest prizes	\$100.00
Total disbursements	\$309.15

Feb. 15, 2010, report

Beginning balance (Nov. 15, 2009)	\$3,992.74
Additions	\$179.00
Subtractions	-\$370.44
Ending balance (Feb. 15, 2010)	\$3,801.30

Send all dues, new or renewal, to Dennis Davis, 25549 Byron Street, San Bernardino, CA 92404-6408. Make checks payable to William Center, not the N3F. Canadian and overseas members, please pay in U.S. funds.

Membership Roster

The following is the National Fantasy Fan Federation's membership roster, as reported by Secretary Dennis Davis on Feb. 28, 2010. Please notify him of any changes or corrections via email at n3f_info@yahoo.com.

Total members on the Roster: 54.

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

154 NEW1010 Majik Attic,

003 GS0210Joy Beeson,

004 EXP0809 Ginny Benson,

005 *GS0510 Bob and Diane Blackwood,

006 EXP1209 Craig and Sherry Boyd,

152 *GS0410 Charles Bradley,

007 *GS0310 Richard Brooks,

010 RN1210 William and Michele Center,

011 GS1017 Gar Chen,

156 NEW1010 Rowena Cherry,

153 *GS0410 Ralan Conley,

013 EXP1209 Ruth Davidson,

014 *GS0410 Dennis Davis,

018 RN1210 Tom Feller,

019 REIN0910 Denise Fisk,

023 EXP0509 Sarah Harder,

029 EXP0110 John Jeffers III,

032 REIN1210 Patricia King,

035 RN1110 Dorothy Kurtz,

104 RN1010 Jean Lamb,

037 EXP1009 Jacqueline Lichtenberg,

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

129 GSJ0210 Lee and J. J. MacFadden,

041 EXP1209 Jennifer Mackay-Galicia,

116 EXP1209 Joseph Martino,

043 EXP1209 Edmund Meskys,

044 RN1010 Valerie Mignault,

155 NEW1010 Angela Myers,

139 GS0210 Ray Nelson,

141 EXP1209 Kemse net-Ubasti,

053 EXP1009 George Phillies,

054 GS0610 Jeff Redmond,

057 RN0910 Jack Robins,

058 REIN0810 David K. Robinson,

059 EXP0110 John Robinson,

112 REIN0910 Steven Rose, Jr.,

151 EXP0110 Heath Row, 438 N. Stanley Ave., Los Angeles, CA 90036; kalel@well.com

061 *GS0410 David Rubin,

064 EXP1209 Joe Schaumburger,

096 EXP1109 David Speakman,

096 EXP1109 Rich Speakman,

070 REIN1210 Jon Swartz,

071 EXP1109 Jefferson Swycaffer,

149 EXP0110 Mick Taylor,

143 EXP1209 R-Laurraine Tutihasi,

077 REIN1110 Susan Van Schuyver,

078 GS0912 Michael Varbanov,

080 *GS0510 William Voharas,

097 EXP0110 Keith Walker,

148 EXP1109 Matthew Weitendorf,

081 EXP1109 George Wells,

082 RN1110 William Wharton,

0-na Special Thomas Whitehead,

083 EXP1209 Rikki Winters,

Tightbeam: Letters of Comment

(continued from p. 4)

I enjoyed the last issue of *The Fan* and will direct my comments toward it. Although I enjoyed all of your contributions, I will only be responding to a few items.

Janine Stinson: I liked your Member Spotlight. It was fun getting to know more about your background. I particularly enjoyed the comments on your article about C. J. Cherryh.

I saw one or two issues of *Peregrine Nation* a few years back and remember being impressed. Of course, I noticed the art also, which was always top notch. I think the advice you got was sound: "When it stops being fun, stop doing it." I hope that if you decide to start it again, you'll let us all know.

I'm sorry the illo for your spotlight didn't turn out so well in the printed format. It did look good in the digital format. We artists are surely learning as we go along and will do better in the future. As head of the Artists Bureau, I will certainly try to do a better job of informing and reminding the artists of the illo specifications.

R-Laurraine Tutihasi: Regarding your article "Imagining Arizona": Maybe the lesson is that if you want to be a professional writer you should move to Arizona! Interestingly, I've met a few sf/f artists who also live in—or are from—Arizona. Theresa Mather (see this issue's Artist Spotlight, p. 7) lived there at one time and did a nice painting of a dragon flying in an Arizona scene called "Lost Canyon." I, myself, spent three months in Phoenix. It was nice, but I'm glad to be back in California.

Just so you and everyone knows, I will be mailing you

the cards from the birthday card contest soon. I need to scan a few first, as originally promised, so members can see a few of the cards made by our talented members!

Jacqueline Lichtenberg: I enjoyed your article. It's so true, too. I loved *Twilight* but also had issues with the expository lump, though I wasn't familiar with that phrase until your article. The subsequent novels do improve; I particularly like the second and fourth books. Conflict develops in the relationship as Bella and Edward disagree whether Bella should become a vampire. Jacob also creates conflict within and between the characters. I hope you read the whole series and write another article. I'd be interested in what you have to say.

David Speakman: Thank you for the convention report. I've always wanted to go to Dragon*Con, as well as Comic-Con, so it was great to read a bit more about it. It's cool that they have something for everyone (both media- and literature-related events). I've been to several *Star Trek* cons, including a fairly big one in Sacramento quite a number of years back where I got to see William Shatner and Leonard Nimoy. So it was a bit of a surprise to learn that if separated from Dragon*Con, the *Star Trek* track would be the largest *ST* con in the world. That's pretty impressive. I'm beginning to understand just how massive Dragon*Con really is!

Jack Robins: That's so funny about the adjusted-for-humans Quidditch game. You're right; it *would* be fun to play at cons!

Heath Row: Great job, as usual! Thanks for helping to kick it up a notch (as Emeril would say).

—Sarah E. Harder

In the Next Issue:

Most of the time, I have some sense of what I'm going to run from issue to issue. This time, that's not true at all. I hardly have anything set aside waiting to run. I don't have any fiction commissioned. I don't have any article ideas to propose to members. I don't have any projects I've been working on nearing completion. All I've got is a cover. The rest is up to you! Strut your stuff in the June issue. Submission guidelines are on page 3.

Convention Calendar

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

All-Con 2010

March 12-14, 2010, Dallas
Science fiction, fantasy, Renaissance, and anime
<http://www.all-con.org>

MegaCon

March 12-14, 2010, Orlando, FL
Anime, comics, paranormal, and media
<http://www.megaconvention.com>

MidSouthCon 28

March 12-14, 2010, Memphis, TN
Speculative fiction, anime, paranormal, and comics
<http://www.midsouthcon.org>

Granite State ComicCon

March 14, 2010, Nashua, NH
Comic books
<http://granitecon.com>

International Conference on the Fantastic in the Arts

March 17-21, 2010, Orlando, FL
Fantastic literature, film, and art scholarship
<http://www.iafa.org>

Keokon

March 19-20, 2010, Keokuk, IA
Science fiction, media, and gaming
<http://www.keokon.com>

LunaCon

March 19-21, Rye Brook, NY
"New York's oldest science fiction and fantasy convention"
<http://2010.lunacon.org>

Vericon X

March 19-21, 2010, Cambridge, MA
Harvard's anime, cosplay, and gaming con
<http://www.vericon.org>

Comicpalooza

March 26-28, 2010, Houston
Comic books, science fiction, and gaming
<http://www.comicpalooza.com>

I-Con 29

March 26-28, 2010, Stony Brook, NY
"The Northeast's largest convention of science fiction, fact, and fantasy"
<http://www.iconsf.org>

PAX East 2010

March 26-28, 2010, Boston
Tabletop, videogame, and PC gaming
<http://www.paxsite.com/paxeast>

Xanadu Las Vegas

March 27-28, 2010, Las Vegas
Science fiction, fantasy, horror, fetish, and bondage con
<http://www.xanadulasvegas.com>

Norwescon 33

April 1-4, 2010, SeaTac, Washington
Science fiction and fantasy
<http://www.norwescon.org/>

Minicon 45

April 2-4, 2010, Bloomington, MN
Science fiction, fantasy, and gaming
<http://www.mnstf.org/minicon45>

Sakura-Con 2010

April 2-4, 2010, Seattle
Anime
<http://www.sakuracon.org>

Odyssey 2010

April 2-5, 2010, London
The 2010 EasterCon
<http://www.odyssey2010.org>

Ad Astra

April 9-11, 2010, Toronto
Speculative fiction
<http://www.ad-astra.org>

FilKONtario

April 9-11, 2010, Mississauga, ON, Canada
"Ontario's science fiction and fantasy music convention"
<http://www.filkontario.ca>

RavenCon

April 9-11, 2010, Richmond, VA
Science fiction, fantasy, and gaming
<http://www.ravencon.com>

WillyCon

April 9-11, Wayne, NE
"Wayne State College's science fiction and fantasy convention"
<http://www.willycon.com>

Boston Comic Con

April 10-11, 2010, Boston
Comic books
<http://www.bostoncomiccon.com>

Core Con

April 16-18, 2010, Moorhead, MN
Science fiction, fantasy, anime, and horror
<http://www.fargocorecon.org>

Odyssey Con X

April 16-18, 2010, Madison, WI
Science fiction and fantasy
<http://www.oddcon.com>

Sci-Fi on the Rock

April 17-18, 2010, St. John's, NL, Canada
Science fiction and fantasy
<http://www.scifiontherock.com>

JordanCon

April 23-25, 2010, Atlanta
For fans of Robert Jordan's series The Wheel of Time
<http://www.ageoflegends.net>

Windy City Pulp and Paper Convention

April 23-25, 2010, Lombard, IL
Pulps, paperbacks, and pop culture
<http://www.windycitypulpandpaper.com>

OutLantaCon

April 30 to May 2, 2010, Atlanta
Gay, bisexual, lesbian, and transgendered fans
<http://www.outlantacon.org>

Penguicon

April 30 to May 2, 2010, Troy, MI
Science fiction and open source software
<http://www.penguicon.org>

Vulcan Events: Meet the Stars

April 30 to May 2, 2010, Tampa, FL
Star Trek
<http://www.vulcanevents.com>

BloodLust

May 7-9, 2010, Orlando, FL
Vampire and werewolf media fandom
<http://www.eyeconfla.com/bloodlust>

Costume-Con 28

May 7-10, 2010, Milwaukee
Reenactors, cosplay, and furrries
<http://www.cc28.org>

The Nebula Awards

May 13-16, 2010, Cape Canaveral, FL
The SFWA's annual awards
<http://www.nebulaawards.com>

DemiCon 21

May 14-16, 2010, Des Moines
Science fiction, fantasy, and gaming
<http://www.demicon.org/21>

LepreCon 36

May 14-16, 2010, Mesa, AZ
Science fiction and fantasy
<http://leprecon.org/lep36>

Fanaticon

May 15, 2010, Asheville, NC
Comic books, collectibles, and pop culture
<http://www.fanaticon.org>

WonderFest

May 15-16, 2010, Louisville, KY
Science fiction, horror, and anime models
<http://www.wonderfest.com>

ImagiCon

May 21-23, 2010, Birmingham, AL
Science fiction and fantasy
<http://imagicon.org>

Keycon 27

May 21-23, 2010, Winnipeg, MB, Canada
Science fiction and fantasy
<http://www.keycon.org>

Otafest 2010

May 21-23, 2010, Calgary, AB, Canada
Anime
<http://www.otafest.com/2010>

WisCon 34

May 27-31, 2010, Madison, WI
"The world's leading feminist science fiction convention"
<http://www.wiscon.info>

Florida Battle Con

May 28-30, 2010, Orlando, FL
Tattoos, comic books, and music
<http://floridabattlecon.com>

Oasis 23

May 28-30, 2010, Orlando, FL
Organized by the Orlando Area SF Society
<http://www.oasfis.org/oasis/>

Timegate 2010

May 28-30, 2010, Atlanta
Dr. Who, Stargate, and other media
<http://www.timegatecon.org>

BaltiCon

May 28-31, 2010, Baltimore
Science fiction and fantasy
<http://www.balticon.org>

MisCon 24

May 28-31, 2010, Missoula, MT
"Montana's premier science fiction convention"
<http://www.miscon.org>

Directory of SF and Fantasy Clubs

The following is a directory of local science fiction and fantasy clubs that are currently active around the world. Information was gathered in cooperation with the organizers of the clubs listed, as well as using entries submitted by members and supporters, and material available on the groups' public Web sites. If you'd like to suggest another organization for inclusion—or correct or clarify a current listing—please fill out the form at <http://tinyurl.com/sf-clubs> and I'll contact the organizers.

More importantly, however, get involved! I encourage all N3F members and other readers of *The Fan* to join and participate in a local sf club. I'd also like to start publishing reports on local club activities, as well as those of the N3F. And if your club publishes a zine, please add *The Fan* to your exchange list; we'll reciprocate. My mailing address is available on p. 2.

United States

California

Los Angeles

Los Angeles Science Fantasy Society (LASFS)

<http://www.lasfs.org>

Contact: Karl Lembke, Chairman of the Board of Directors, LASFS, 11513 Burbank Blvd., North Hollywood, CA 91601-2309; boardchair@lasfs.org

Founded: Oct. 27, 1934

Meeting schedule: Weekly, Thursday, 7:30 p.m.

Description: For science fiction fanciers—and those who fancy them.

Activities: Weekly meetings, occasional open houses (two Friday nights a month and one Sunday afternoon a month), and holiday parties. Hosts other activities (including those of other groups) at its clubhouse, including video showings. Also hosts Loscon, a convention Thanksgiving weekend.

Clubzine: APA-L is not formally affiliated with LASFS but is collated there.

Pasadena

S.P.E.C.T.R.E.

<http://www.its.caltech.edu/~spectre>

Contact: Aliza Malz, Director, MSC 532, Pasadena, CA 91126-0532; spectre-admin@ugcs.caltech.edu

Founded: Around 1980

Membership: About 50 with 10 active

Description: The main purpose of S.P.E.C.T.R.E. is to provide Caltech with quality speculative fiction. We have a heavy focus on science fiction and fantasy but also offer selections from horror, historical fiction, alternative histories, relevant nonfiction, and various other genres.

Activities: Lending library of more than 10,000 books and magazines open at no cost to all members of the Caltech community. Also: Movie screenings, speaker events, a book discussion group, informal tabletop game nights. Approximately one major event each quarter."

Sacramento

Fantastic Frontiers

<http://www.fantasticfrontiers.com>

Contact: Stephanie Rector, frellingbored@yahoo.com

Founded: 2003

Description: The premiere free social club for Science fiction and fantasy fans in Sacramento County and surrounding communities. Anyone in NorCal is welcome to join. Currently, we have members hailing from between Tahoe and Vallejo, though most are Sacramento-area residents. Favorite genres and interests (as well as backgrounds, ages, beliefs, etc.) in this friendly and open-minded group are wonderfully varied. Whether you're into *Star Trek*, *Star Wars*, *Battlestar Galactica*, *Stargate*, *Firefly*, *Serenity*, *Farscape*, Buffy, Angel, Lord of the Rings/Tolkien, anime, Stephen King, fan fiction, cyperpunk, Anne McCaffrey, Heinlein, Harry Potter, role playing, story writing, Renaissance fairs, or any other sci-fi or fantasy-related subgenre, this is the club for you!

Activities: Gathers at members' houses and watches sf/fantasy TV episodes and movies on DVD. Also goes out to watch movies and other sf/fantasy-related events.

District of Columbia

Washington Science Fiction Association (WSFA)

<http://www.wsfa.org>

Contact: Judy Newton, President, president@wsfa.org; or WSFA c/o Sam Lubell, 11801 Rockville Pike #1508, Rockville, Maryland 20852; secretary@wsfa.org

Founded: 1947

Membership: 30

Meeting schedule: Twice a month, first and third Fridays. 9:15 p.m. for business and social meetings. We also have purely social gatherings on some fifth Fridays and other occasions. We usually meet in suburban Virginia and Maryland. We occasionally schedule meetings at other people's conventions to show our support for other clubs.

Description: We're the oldest science fiction club in the greater Washington area.

Activities: Each year, we sponsor the Capclave science fiction convention and present the WSFA Small Press Award. From time to time, we publish science fiction and fantasy as WSFA Press and have picnics and other parties. Mostly, we enjoy the positive messages of science fiction and fantasy in the company of good friends.

Clubzine: *The WSFA Journal*

Kentucky

The Lexington Science Fiction & Fantasy Association (LexFA)

<http://www.lexfa.org>

Contact: Archie Harper, chancellor, archer2@mikrotec.com

Founded: Around 1990

Membership: Hard to say. We are quite scattered, but approximately 20-30, although the meeting attendance is

significantly smaller.

Meeting schedule: Second Sunday, monthly, 2 p.m. The exception is for our annual Halloween party, which is held the first Saturday after Halloween.

Description: The Lexington Science Fiction & Fantasy Association is a not-for-profit organization (OK, so it's not all that organized) for people who like these genres and things associated with them. We're a bunch of friends, based in and around central Kentucky, who share some common interests in science fiction, fantasy, outer space, RPGs, and the occasional mystery.

Activities: We get together to talk, watch videos, perhaps share a meal, listen to occasional guest speakers, and generally have a good time.

Missouri

St. Louis Science Fiction Society

<http://www.stlsfs.org>

Contact: Michelle Zellich, President, StLSFS, 1738 San Martin Dr., Fenton, MO 63026-2304; president@stlsfs.org

Founded: 1969

Membership: 50

Meeting schedule: Third Sunday of even-numbered months, plus June picnic, December Christmas party, and additional field trips. Meetings are currently held at the St. Louis Bread Company in West Port Plaza, unless otherwise specified.

Description: The St. Louis Science Fiction Society was formed more than 20 years ago on the Washington University Campus. Originally a *Star Trek* club, it quickly turned into a general science fiction/fantasy club. There is a sizable group of local science fiction and fantasy writers, and we hope to re-orient our meetings around these people, plus fan-oriented discussions, readings, etc., and gradually re-build society interest and membership along the former literary and media lines.

Activities: The December meeting is a Christmas party hosted in alternate years by the St. Louis Science Fiction Society and the St. Charles Science Fiction and Fantasy Society (SCSFFS), with additional participation by the Archon SF Convention. There is a June or July picnic held in addition to, or instead of, the June meeting. Also, there is an unofficial annual trip to the Missouri wine country, and most years feature field trips to the zoo, the science center, the Magic House, Grant's Farm, etc. All of St. Louis fandom is invited to the special trips/events, not just club members.

Clubzine: *The Insider*, published six times a year.

New York

The Science Fiction Forum at Stony Brook University

<http://www.sf4m.org>

Contact: Lukas Tierney, Head Librarian, Student Activities Center, Suite 202, SUNY at Stony Brook, Stony Brook, NY 11794-2800; sf4m.library@gmail.com

Founded: 1968

Membership: 300

Meeting schedule: Thursday, weekly, 7 p.m., during the semester, in Union Building 226. Meetings are open to any who wish to attend.

Description: We are the second largest lending library of

science fiction and fantasy on the east coast. Our library is open to anyone who would like to get a library card and lives close enough to be able to return lent books. Anyone can sit and read in our lounge. Membership in the 4M is granted either by registration with the current secretary or entering the premises twice voluntarily.

Activities: We also hold many events geared towards increasing literacy through science fiction, including but not limited to movie showings, book readings, game nights, etc.

North Carolina

Research Triangle Science Fiction Society

<http://www.rtsfs.com>

Contact: Laura Haywood-Cory, Social Coordinator, social@rtsfs.com

Founded: June 1997

Membership: 20-30

Meeting schedule: Book discussion group meets on the third Tuesday of the month; other activities like board games nights and cookouts happen as members schedule them.

Description: RTSFS provides a discussion forum and social outlet in central North Carolina for like-minded



Patricia King

Triangle-area fans of speculative fiction (science fiction, fantasy, horror) in print, film, and TV, as well as for related activities such as board games and RPGs. We're a group balanced between idealistic youngsters whose zest for life hasn't been squashed yet and old pharts who'll beat you up with their canes. Some members are married, some are single; some have children, others have cats, dogs, cacti, or fish. Members come from all parts of the Triangle: Wake Forest, Pittsboro, Garner, Chapel Hill, Carrboro, Durham, Raleigh, Cary, Apex, and all points in between.

Activities: Book discussions, board games nights, movie nights, cookouts. The group also maintains an active email discussion list.

Ohio

Cincinnati Fantasy Group (CFG)

<http://www.cfg.org>

Contact: Deborah Oakes, Secretary, scribe@cfg.org

Founded: 1935

Meeting schedule: Every other Saturday at various members' homes

Activities: Sponsors Midwestcon (61st this year)

Pennsylvania

Watch the Skies

<http://mysite.verizon.net/res89guj>

Contact: Jeff Young, lead instigator, ironmind42@gmail.com; and Eric Hardenbrook, art czar; Jeff Young c/o Barnes & Noble #2064, 38S 52nd St., Camp Hill, PA 17011

Founded: January 2000

Membership: Attendance ranges from 15-25

Meeting schedule: WTS meets monthly on the third Wednesday at 7 p.m. at the local Barnes & Noble

Description: Watch the Skies is an informal science fiction and fantasy reading group of Camp Hill and Harrisburg, Pennsylvania. We are now in our ninth year of existence. Each month we randomly pick a member's choice to read and discuss. We also spend a bit of time on whatever is new in movies, TV, books and anything else imaginable. In fact that's mostly what its about, imagination. Call it a monthly field trip through someone else's head with no real rules other than keeping your appendages inside the windows at all times.

Activities: We host author signings and readings. WTS has played host to Robert Sawyer, Walter Hunt, Maria Snyder, Paul Levinson, David Louis Edeleman, Chris Evans, Tee Morris, David Sherman, Danielle Ackley-McPhail, Mike McPhail, Jon Sprunk, David Forbes, Bill DeSmedt, Jack Hillman and Peter Prellwitz. The club also has movie nights and several members make a point of visiting the local sf convention Balticon every year.

Clubzine: Unsurprisingly, *Watch the Skies*, the most recent is 10.2 and is available in PDF on the Web site.

Virginia

Hampton Roads Science Fiction Association (HaRoSFA)

Contact: Mary Gray, gghnat@cox.net

Founded: 1970s

Description: "At first it was just a discussion group meeting in a library, then NASA Langley Research Center in Hampton let us use their activities building."

Activities: "Most notably, the convention Sci-Con in the Newport News, Hampton, Norfolk, and Virginia Beach area of Virginia. Nautically, that area of Chesapeake Bay is called "Hampton Roads," thus the Hampton Roads Science Fiction Association."

Sweden

Skandinavisk Förening för Science Fiction (SFSF) Scandinavian SF Association

<http://sfsf.fandom.se>

Contact: Carolina Gómez Lagerlöf, President, cgomez@comhem.se

Founded: Jan. 1, 1960

Membership: About 120

Meeting schedule: Monthly

Activities: Co-arranges or co-sponsors sf conventions in the Stockholm area and publishes the fanzine *SF Forum*.

Clubzine: *SF Forum*. April 2009 issue was #114.

United Kingdom

Aylesbury Science Fiction/Fantasy Meetup

<http://scifi.meetup.com/273/>

Contact: John Medany, gaspode@gaspode.net

Founded: About five years ago

Membership: 15-20

Meeting schedule: Fourth Thursday of the month

Description: Fans in the Aylesbury area (and travelling from Hemel Hempstead and Oxford) meet to chat science fiction in the Charter pub in Aylesbury.

Activities: Meets monthly for general chat, drinks, and food. Dominated by media fans, but sometimes, people actually talk about books. Other periodic events take place, mostly parties and the like.

Bristol Science Fiction (and Fantasy) Group

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

Contact: bristolsfgroup@googlemail.com

Founded: 1960s

Membership: Six to 10

Meeting schedule: First and third Thursday of the month

Description: The Bristol SF Group has been running in one form or another since the sixties and has a rich history of contribution towards the UK SF, Fantasy, Gaming and Comics scene. Current and former members include professional writers, artists, scientists and event organisers.

Activities: We meet up twice a month to drink and talk toot at the Hillgrove Porter Stores in Kingsdown on the first and third Thursdays of the month and organise outings and other special events at various points throughout the year.

National Fantasy Fan Federation

Membership Application

New Member Reinstatement Joint Membership Gift Membership

Name (Please Print): _____

Address: _____

City, State, Postal Code, Country: _____

Phone: _____ Email: _____

Occupation: _____ Male: Female: Birthdate: _____

Signature of Applicant: _____ Date: _____

Interests. Please select any and all of the following that you're interested in or would like to get involved in.

- | | |
|--|---|
| <input type="checkbox"/> APAs (amateur press associations) | <input type="checkbox"/> Fanzines |
| <input type="checkbox"/> Art | <input type="checkbox"/> Filk singing |
| <input type="checkbox"/> Audio | <input type="checkbox"/> Games and video games |
| <input type="checkbox"/> Blogging | <input type="checkbox"/> Movies |
| <input type="checkbox"/> Books | <input type="checkbox"/> Online activities |
| <input type="checkbox"/> Cartooning, cartoons, and animation | <input type="checkbox"/> Publishing |
| <input type="checkbox"/> Collecting | <input type="checkbox"/> Reading and book clubs |
| <input type="checkbox"/> Comic books | <input type="checkbox"/> Reviewing |
| <input type="checkbox"/> Computers and technology | <input type="checkbox"/> Roleplaying games |
| <input type="checkbox"/> Conventions and clubs | <input type="checkbox"/> Round robins (group letters) |
| <input type="checkbox"/> Correspondence | <input type="checkbox"/> Taping |
| <input type="checkbox"/> Costuming | <input type="checkbox"/> Teaching science fiction |
| <input type="checkbox"/> DVDs and videos | <input type="checkbox"/> Television |
| <input type="checkbox"/> Editing | <input type="checkbox"/> Writing |

Which would you prefer?

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

How long have you been interested in science fiction and fantasy? _____

How long have you been involved in fandom? _____

List any other clubs you are or have been a member of: _____

List any conventions you've attended: _____

What prozines and fanzines do you read, if any? _____

What is your favorite type of sf/f? _____

Who are your favorite sf/f authors: _____

Are you interested in online activities? If yes, what type? _____

Which, if any, of the following would you be willing to help the club with?

- | | | |
|--|--|--|
| <input type="checkbox"/> Artwork | <input type="checkbox"/> Recruiting at conventions | <input type="checkbox"/> Writing for club publications |
| <input type="checkbox"/> Organizing activities | <input type="checkbox"/> Corresponding | <input type="checkbox"/> Publishing |
| <input type="checkbox"/> Other: _____ | | |

Name of Sponsoring Member (if any): _____

Dues are \$18 per year (\$22 for Joint Memberships) which includes subscriptions to the club's fanzine as well as other activities and benefits. Make checks or money orders payable to William Center (the treasurer). **All payments must be made in U.S. funds.** Mail dues and application to club secretary Dennis Davis, 25549 Byron St., San Bernardino, CA 92404-6403. Please allow at least eight weeks for your first clubzine to arrive. You can also sign up online at <http://n3f.org>.

Send all address corrections
and undeliverable copies to

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

“Science fiction... is the history of ideas.”—Ray Bradbury