

The National Fantasy Fan

Vol. 6 No. 4 December 2006

Produced by The National Fantasy Fan Federation (N3F)



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Ruth R. Davidson (See MANGAVERSE)

President's Message

Chris Garcia

I was at WorldCon in August and I got to chat with a very important member in the history of the N3F, Mr. Art Widner. Art was the one who printed the article from Damon Knight that led to the formation of our august body in his fanzine *Fanfare*. He also served as President. He also became an outspoken critic of the group in later years, after he returned from years of GAFIA.

I've always felt an affinity for Art, maybe because we're both members of The Big Bearded Men of Fandom. Talking with him at LACon made me realize that there's a lot of history still left to be mined from First Fandom and those who have been around for several decades. We're very lucky to have those fans who were there at the beginning, like Forry Ackerman and Art and Rusty Havelin and Dave Kyle and

Jack Speer. These are our links to the start of this crazy world and have insights to the way things are going. Yes, sometimes they're cranky, but sometimes they're the only ones who can see what's really going on.

As this is my last President's report, I feel I should say what I consider the most important thing that happened during my reign. That's easy: Ruth and Jon's work put into the History of the N3F and getting it onto the site for all to see. I had little to do with it other than saying that it should go up soon, but really, I'm very pleased. I really think that the N3F is a vital part of fandom and I'm so proud that I got to serve, much as I could, and I know that we're pointed the right direction and that the Directorate knows the way to take the club forward. I can't say I did much to bring us forward, but I certainly don't think we took any steps backwards while I was up here.

And that brings me to my next big thing: the future of the N3F. Yes, I spend a lot of time thinking about the past, but the future is equally important. In the next couple of years, we'll be at an important point where the N3F will have to make a choice: evolve or die.

That's not over-selling it either, it's just the way that it is. We've done great things in the area of going forward into what will be needed to serve the needs of New Fandom (more on this later) and Ruth Davidson did an amazing job bringing us up to date.

Now, we have to go ahead of the curve.

have just this one piece of advice for the incoming President, whoever that may be: do not forget that you're serving both the Club of Today and the Club of Tomorrow. I tried to do both, but with what went on in my life outside of fandom, I didn't accomplish much, but you, Sweet Wonderful Whoever-you-are, you have a chance to make the National Fantasy Fan Federation into the group that will power fandom. It's been a long time since the club could say that, a long time since folks who were the power players in the game of fandom were members or even cared about the N3F. That can all change if we take a few steps.

We have a website, and we use it well. It's time to go forward with it. The N3F is, at heart, a social forum, and we've done well in getting that idea

across but we can go further. Giving the membership options to be 'net members' and use the N3F site as a way to contact fan friends is one idea that could bring a wider swatch of fandom into the fold. Opening up the availability of The Fan to all of fandom is another. The less closeted the materials of the club are the more likely the rest of fandom will take note and feel like they should become members. The more benefits we can offer all of fandom the more people will believe that we can give them more if they were to join the club.

Offering things like Convention listings, New Fan Handbooks, Fanzine directories and the like are all other ideas, but they take a dedicated team of fans to make them happen. That's a tall order, and it won't happen in one year, but we can start to lay the foundation.

The National Fantasy Fan, Vol. 6 No. 4
The Official Organ of the National Fantasy Fan Federation.

This issue was completed on 01/22/07. The editors for this issue were Christopher J. Garcia, Ruth R. Davidson and Janine Stinson. The editor for the next issue is Janine Stinson, PO Box 248, Eastlake, MI 49626-0248 USA tropicstf@earthlink.net. Please send your submissions and questions to her or the Editorial Cabal bureau head or advisor. ***All opinions herein are those of the writers and do not reflect the opinions of the staff or other members of N3F except where so noted.*** SUBMISSION DEADLINE FOR THE NEXT ISSUE IS FEBRUARY 15, 2007. E-mail accepted by arrangement only! This zine is to be published quarterly in March, June, and December through volunteer effort.

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One thing that always strikes me is the way the N3F is perceived by the rest of Fandom. The Elder Fen tend to have snickers about our continued existence and arcane seeming traditions. This was beautifully shown in the issues of Vegas Fandom Weekly immediately after I announced that I'd become President. There were many letters from long-time fans questioning why the N3F still existed, and some angry answers from the various members of the club. To me, that was the wrong answer. We have to change that image we have and that's harder than just saying it. The best way is to simply be a great club, not cut ourselves off from the mainstream of fandom and give them a reason to respect us and our work. I've been one of the most visible members of the N3F, both before and after I become President, because I'm always willing to talk about the club and answer the questions honestly, even if it means that the club doesn't look as good as it should. We should all look at ourselves and our functions honestly and we'll be given the respect we deserve.

So, that's the end of my Presidency. I'm hoping that I can still be an active participant in the Club over the next few years, even as I go deeper into other FANAC, like running for TAFF and doing my zines that'll show up on eFanzines.com and elsewhere. I'm going forward with a hope: that I can bring some positive attention to the N3F and the things that we do and the

people that we are. I don't have all the answers, but I do know that the N3F is going forward and we'll be a better club for having all of us.

Tightbeam: ***Letters of Comment*** ***Jeff Redmond***

Hola, amigos y amigas!

It was a fun chore editing all the Tightbeam letters of comment (LOCs) into the September issue, as best I could. Now I am responding to El Presidente's call for some for the December ish. Gracias Senor Garcia!

Artwork: Lively Lynette and Mighty Marisa! You are both here in Michigan, and did a wonderful job. Thanks. All we need to do is send anything graphic to Mrs Harder from now on. Good thing too, since Ruthie still has to help me with trying to get them into the skele-tonzine. (Yes, Ruthie, the ways those weird lines keep going out way too far.....)

Argos: Please stay our eternal guardian, Oh Watcher of the Skies. Keep us safe and secure. The eyes have it!

Jefferson: I've enjoyed being your writing contest helper, assistant, screener, and preliminary judge. We've received at least

twenty submissions, and all of them are rather good.

Denise: Please stay afloat out there in Seattle Land. I'll still try to fly or drive or walk and visit you someday. Thanks for all the thoughtful and interesting e-mailings these past months.

Denny: Excellent job helping to get more members and grow the org. I'll keep trying to toss a few more names your way (as they come along).

Good luck and good hunting to you candidates for the election. I photocopied my ballot and mailed it in to Jennett (at her correct address the second time).

I appreciate the e-mails I've been getting from all of you. We all have many other things going on in our lives, but it is still a really nice thing to take the time to do so. Stay safe and well everyone. Let's all have the best New Years ever.

Ruth R. Davidson

Well, life has an interesting way of changing. My sister Bernadette got married on Halloween, I am working at a New Adventures Pre-school as a general aide until I get my Early Childhood Education units. Yes, that's right, in Spring of 2007 I will be returning to school to

get my AA in ECE to become a pre-school teacher. I already have the general ed units except for two classes to complete my AA.

I love children. I find them so incredibly neat. I love their perspective on life and they are so open to new and spiffy things.

Hazel has started preschool. She really likes playing with the other kids, however, she wants to go to school when she feels like it, not every week day. She says I take too long to pick her up, and nap time is the hardest part of the day for her. It's quite an adjustment, but she seems to be doing well for the most part. You know, minus the crying at nap time, and the crying when I drop her off, she's doing great. She tells me about all the fun she's having and everything.

Everyone, thank you for the congrats on the Kaymar Award. I'm still in awe that I got it this year.

Does anyone know what happened to David Speakman? I love that guy, and I've written and emailed him, all to no avail. *sad and worried* [*He's okay. —Jan*]

Janine, Girl, it's great to see you LoCing again! Yes, you must

do so more often. Heehee. And thank you for your words of wisdom.

I do enjoy talking about my daughter. It's sad that I have to worry about talking about her too much. These days everyone gets offended so much. I've encountered many people who find children to be. . . vile creatures instead of human beings. Eek. I'll quit on that subject now before I enter rant mode.

In the June ish, I could have sworn that Denise Fisk received proper credit for her *Underworld: Evolution* review. I think that happened to me last time too. How is it that something so simple can get lost in transit? Oy.

Lorna, Welcome to the world of LoCing! I'm glad you decided to dip your toes in it. I'm sure you'll find it rewarding and feel a bit bummed if you miss an opportunity to LoC. I

asked Lee and JJ for a catalog too. I'll probably have it before you read this. w00t!

I have met toddlers who get caught up in other things that they forget about something a parent said they'd do. I also agree with what you said about following through with what we say, whether it be discipline or fun. This is why I do my darndest not to dig myself a hole with my words as the shovel.

Rick, So far I've been very lucky. Torakun is still with me, but for a while there it was very scary. I thought he was gonna die, but he pulled through and is fine right now.

This Thanksgiving I am thankful for modern plumbing. I've felt that way every year ever since a three day hiking trip at girls camp.

Sarah, Read And Enjoyed But No Comment. BWA!



Bureau Reports

Artist's Bureau Report

The Artzine is done at last! For a hard copy of *Artiface* please send \$4 to me at 1574 Notre Dame Ave. Belmont, CA 94002. Email me if you'd like to pay via paypal at yseult_sg@yahoo.com. It looks really good and I've gotten lots of compliments on it. Hopefully you'll like it too! By the time you read this the online version should be available. Ruth

R. Davidson will email the yahoogroup to let you know when it's done. Please see the submission guidelines for next years' *Artiface*, included in this of *The Fan* so you can get a head start. There have been a few changes. They are intended to improve the artzine. Biographies (bios) are now a requirement. I believe that including bios of all contributors will add interest to the zine. For those needing help writing one there is a brief questionnaire. (If anyone has a suggestion for a bio question please let me know). And if any artist is totally against including a bio you can contact me personally.

For this last artzine I sent every contributor a free copy. Due to financial constraints I cannot offer to do this for next year's issue. A 3-page requirement therefore is in place to receive your free copy. Hopefully this will also benefit the artzine as people will be encouraged to send in more art!

Hard copies of *Artiface* 2007 will be by pre-order only. Contact me if you'd like to reserve a copy. I will provide more info as we get closer to publication date. Before taking it to the printers the money will be due. I may provide an "early payment discount" of sorts so keep an eye out for that.

Sarah E. Harder

Correspondence Bureau Report

I am now head of the Corry bureau. I have some updated forms so if you're interested in becoming a penpal (or acquiring more) please contact me! I'm excited to head this bureau. As more members join I am confident that this bureau will be jumping with activity! I have enjoyed my penpals, both past and present, whom I connected with through this bureau over the years. Penpals make me feel more connected to the club and its membership. I value the friendships formed as a result.

Also, be aware that on the updated form you may indicate your preference of correspondence: email or regular mail. So go ahead and contact me today! Sarah Glasgow Harder 1574 Notre Dame Ave. Belmont, CA 94002 or yseult_sg@yahoo.com.

Sarah E. Harder

Three from Ruth Davidson

MANGAVERSE Report

The MANGAVERSE Fanzine has become an annual zine with the intention of being a semi-annual fanzine. Basically, I've been quite busy, and in the Spring I restart college (full time) to become a Preschool Teacher. At the same time I will also be working, so I will be even more swamped. I am guessing that the summer will be when I will have more free time to do such things.

I'll also be changing the numbering system to reflect this change. Instead of Vol x No x it'll just be No. x. Detailed info on that will get up in the MV FAQ.

(continued on p. 27)

Secretary's Report

Date: 11/01/2006

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Notes: My N3F email address is: n3f_info@yahoo.com . If you give my email address out to someone, give them the n3f_info@yahoo.com address. Please send your checks to the Secretary, who will then forward them to the the Treasurer.

If you believe there is an error, please contact the N3F secretary, Dennis L. Davis, 25549 Byron Street, San Bernardino, CA 92404-6403.

Notify me of any address changes ASAP. Thank you.

Legend: GS=member in good standing; GSJ=good standing joint members; EXP=expired; LIFE=lifetime membership; NEW=first time membership; NEWJ=new joint members; RN=renewal; REIN=reinstatement * =time to renew!

Total members on the Roster: 100.

Biographies of Prominent Neffers Part 4

by Jon D. Swartz, N3F Historian

Joanne Burger [19xx-] Once wrote a fanzine review column for TNFF, edited the zine in the late 1970s, and also published it during the 1970s.

K. Martin Carlson [1904-19xx] Martin (Kaymar) Carlson was a leader in N3F for many years, establishing and personally funding the early Kaymar Awards. He was at various times the club's president, vice-president, secretary/treasurer, director, and historian. He published the Kaymar Trader, and wrote the NFFF Trader column in *Tightbeam* (now called *TNFF* or *The Fan*). He won the Kaymar Award, named in his honor, in 1984.

Harry Warner, Jr. [1922-2003] Warner was a well-known Maryland SF fan, known in fannish circles as "The Hermit of Hagerstown." He began reading SFazines in the mid-1930s, and published his first LOC in ASF in 1936. He started publishing fanzines in late in 1936. His first zine was *Spaceways*, which lasted four years. Then he published *Horizons* for many years as a part of FAPA, beginning in 1939. He was an indefatigable letter-writer, and wrote two books about fandom, *All Our Yesterdays* (1969) and *A*

Wealth of Fable (1976) [expanded version won the Hugo Award for Best Nonfiction Book in 1993]. Warner won several fannish awards, including the E. E. Evans Memorial Award in 1969. He was a member of First Fandom, and was inducted into the First Fandom Hall of Fame in 1995. As a member of N3F, he was on the Board of Directors in the 1940s and won a Kaymar Award in 1978. He also won two Hugos for his fan writing, two FAAN awards for his LoCs, and the E. E. Evans Memorial Award in 1969. He was a lifelong bachelor. His obituary was published in the May 2003 *Locus* as well as in the Baltimore newspaper.

Art Widner [1918-] Arthur L. Widner, Jr. is credited with organizing the first SF fan club in Boston (The Stranger Club) in 1940. He is currently (2006) a member of First Fandom. In the early days of SF fandom, he published the clubzine *Fanfare*, put on the first proto-Boskones, and helped the N3F get started. He also invented the first SF board game, **Interplanetary**. In 1979 he resurrected his fanzine, *Yhos*. He was the winner of the 1991 DUFF for a trip to Australia and New Zea-

land and won the Big Heart Award in 1989. Art was President of the N3F in 1947.

Bruce Pelz [1936-2002] Once was club Activity Head for fanzines. Outside the N3F, Pelz was a well-known fan and member of the LASFS.

Donald A. Wollheim [1914-1990] was educated at NYU (BA, 1935) and married Elsie Balter in 1943. They had one daughter, Betsy. Wollheim was an early SF fan, and one of the founding member of the famous New York Futurians. While a fan, he produced several fan magazines, including his most famous one, *The Phantagraph* (from 1935 to 1946). He wrote under several pseudonyms, including Arthur Cooke, Verne Gordon, Braxton Wells, Graham Conway, and Lawrence Woods, but most frequently as David Grinnell and Martin Pearson. Wollheim is credited with editing the first book of reprint SF, The Pocket Book of Science Fiction (1943), and the first collection of SF novels, Portable Novels of Science (Viking, 1945).

Awards in SF genre: Hugo (Publisher), 1964; Worldcon Special Convention Award (for “the fan who has done everything”), 1975; First Fandom Hall of Fame, 1975; Milford, 1980; World Fantasy Award (Special Award-Professional), 1981, (Special Convention Award), 1986; Golden Lion, 1983; British Fantasy Award (Special Award), 1984 [with wife Elsie]; Forry, 1987; GoH, World SF Convention, 1988 (Nolacon II); other awards, including posthumous induction in 2002 into the Science Fiction and Fantasy Hall of Fame.

His editing career began in 1941 with the low-budget, short-lived SF magazines *Cosmic Stories* and *Stirring Science Stories*.

He later was on the editorial staff of Avon Publishing, and while there edited

several titles, including Avon Fantasy Readers (1947-1952), Avon Science-Fiction Readers (1951-1952), The Girl With the Hungry Eyes (1949) [original anthology edited anonymously], and Out Of This World Adventures (1950) [a two-issue pulp magazine with colored comic book inserts]. He edited other books in the 1940s and 1950s, including Every Boy's Book of Science-Fiction, an anthology that included suggested readings for young readers (Frederick Fell, 1951).

After leaving Avon, he became editor-in-chief of Ace Books, and served as the publisher's SF editor for nearly 20 years. In 1967 he was promoted to vice-president. During this period he is credited with introducing the Ace Doubles format and discovering many new SF writers, including Philip K. Dick and Ursula K. Le Guin. In 1971 he left Ace Books and established DAW Books, the first major publisher specializing exclusively in SF and fantasy. At DAW he introduced other new writers (including C. J. Cherryh) and edited his “Best of the Year” anthology series, at that time one of the longest running in the field.

Wollheim's personal and insightful vision of SF, The Universe Makers, was published in 1972. Interviews with Wollheim appeared in the February and May 1980 issues (#34 and #35) of Richard Geis' *Science Fiction Review* and in the June 1985 issue of Robert A. Collins' *Fantasy Review* (#80). The Men from Ariel, a collection of Wollheim's short fiction (with DJ art by Michael Whelan), was published by NESFA in 1982 [in conjunction with Wollheim's appearance as Professional GoH at Boskone 19]; and Up There and Other Strange Directions, a Worldcon souvenir short story collection, was published by NESFA in 1988. Wollheim's short story,

“Mimic,” originally published in 1942, was the basis for the 1997 film of the same name.

Obituaries appeared in the December 1990 issues of both Locus and the Science Fiction Chronicle. His daughter now runs DAW Publications.

If you have more info on anyone else please let me know. (Contact info in inside cover.)

Artist Spotlight: Lee & J.J. MacFadden

By Sarah Harder

Where are you from? Bristol, TN. We've lived here all our lives.

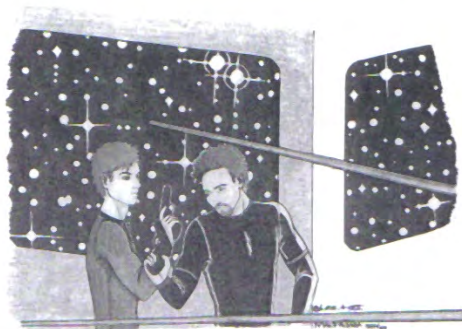
Tell us about yourselves & your family. We're 38-year-old identical twins - what we like to refer to as “naturally-occurring-clones” - and we have an older sister and brother. Our brother lives here in Bristol and our sister lives in a nearby town with her 14-year old daughter. Our father died in 1997.

How did you become interested in SF/F & fandom? Our brother talked about Hobbits and Star Trek even when we were little; he's a great SF&F fan, even more so

than our sister and her daughter. Our mother read books to us when we were little and we inevitably chose science fiction, fantasy or animal books, so we've been fans pretty much as far back as we can remember. Our sister once sneaked us in to see “The Empire Strikes Back” because our dad wasn't too keen on us seeing something that “silly” and also a PG. Our brother also read to us and introduced us to secretive viewings of SF&F t.v. when our parents were asleep and we weren't allowed to be up. We got into fandom itself a few years back and we were given a gift of free joint membership to the N3F by Leyla Harding (Thanks, Leyla!) in the 90s. We allowed our membership to expire and recently decided to rejoin.

How long have you been drawing? Have you had any kind of training, school or other experience in relation to art? We took art all through school, up through the 1st year of college and were also given helpful hints from our older brother who is an extremely good artist in his own right. We got into watercolor pencils after receiving some as a Christmas gift a few years back. We'd been using regular colored pencils and sometimes markers until then. At some point, we decided to experiment and use them as watercolors rather than as pencils and we've been using them primarily in that vein for a couple of years now. We also do some work in polymer clay and have been mostly self-taught in that medium with help from what we've seen on t.v. and a couple of books.

What aspects of your work do each of you do? We both contribute to every piece. One of us will draw something and the other will color it or if whoever's drawing has a problem getting a part of the



piece right - say having trouble with the way that subject's hand looks at a particular angle - the other will gladly help and try to do it. We also both work on the clay together. We're a real team.

What are some of your favorite things to draw and why? What's your favorite medium? What is it you find inspiring about the SF/F realm that makes you want to work in that genre? We like living things - buildings and such don't tend to be as interesting to us. Weapons and ships are sometimes really neat to draw too, though; and guns and swords can make a character stand out. Currently, our favorite medium is pencil and watercolor with a pen outline. The appeal of the SF/F genres is that you use your imagination so much; it reminds us of the books and shows we like and gives us a lot to work with because there are so few limitations. A lot of SF/F related art we do is intended to evoke the feeling of having a story behind it.

What are some of your other hobbies and interests? Reading, t.v., nature (basically all plants and animals, rocks, etc and cats in particular); we're working on writing SF/F novels for a living, though nothing has been published yet. We like spending time with our family.

Tell me about the sample of art you provided. Why did you choose this particular work? What was the inspiration, symbolism or ideas behind it? We chose this piece because we wanted something with action in it and also to put something of ours in *The Fan* that was SF and not F. It has an element of a story behind it; the inspiration is the adventure of space.

Any other information you're like to include in the Spotlight? We've had very special relationships with animals, particu-

larly our two cats, who have been furry members of our family. With regards to ourselves, we have O.C.D., or Obsessive Compulsive Disorder, which prevents us from doing a lot of things most people consider routine, like going outside every day or working in an office around other people. We live with our mom in the house she and our dad helped build. The land is as wild as we can manage to keep it, with the exception of some cultivated flowers; the house is surrounded by trees which were here when the house was first built.

Announcing the "Hand-made Birthday Card" Contest!

The Artist's Bureau and Birthday Card Bureau have teamed up to offer this contest to the membership. Anyone can participate and it's ideal for the artist and crafter in all of us! The goal is to promote cooperation and collaboration between bureaus. Its purpose is to provide the Birthday Bureau and its volunteers with as many hand-made cards as possible! The whole membership will benefit as you receive the cards when your birthday rolls around the following year. Please send your hand-made cards directly to Denise Fisk. Please direct your questions to me, Sarah Glasgow Harder at yseult_sg@yahoo.com. The details and guidelines follow.

Categories:

Craft cards and Art cards

Winners: One per category. Whoever sends in the most hand-made cards per one category wins!

Prize: \$10, or the equivalent in art sup-

plies, to each winner. Paid for by N3F Treasury.

Tally Person: Denise Fisk of the Birthday Bureau.

Result: Membership receives cards throughout the year for their birthdays! A sampling of the cards will be posted for viewing on the website.

Deadline: May 15, 2007

Guidelines:

Craft Cards may include:

Decorative paper
Cardstock
Rubber stamps and/or Stickers
Embellishments (i.e. Ribbons, die cuts, eyelets, punch outs, etc)
Writing and/or Calligraphy

Envelopes must be included.

Not limited to SF/F art.

Participants must print or sign their name on the back of each card.

Art Cards may include Anything from the Craft category PLUS:

Your original art

Copies of your original art embellished with

borders, back-grounds, mats
Writing and/or Calligraphy
Copied line drawings colored by hand

Cards with copies of your original art must have something done to it by hand – mustn't be just a print



out.

Envelopes must be included.

Not limited to SF/F art but preferred.

Participants must print or sign their name on the back of each card.

BOOK REVIEWS

Edited by Jon D. Swartz

The Shadow: Crime, Insured by Walter Gibson and The Golden Vulture by Lester Dent and Walter Gibson. Nostalgia Venues/ Sanctum Publications, 2006. Covers by George Rosen Interior illustrations by Edd Cartier

Reviewed by Rick Brooks

For many years, pulp magazine fans have criticized Conde Nast for sitting on all the pulp novels of The Shadow and Doc Savage. So for years, you could download most of the novels in ebook form from the web as well as buy them on CD. Blackmask.com even was selling them in paperback form. About three years ago, Conde Nast unleashed their lawyers and pretty well drove all ebooks off the Web. Last I heard, David Moynihan of Blackmask.com was in court.

Finally, old time radio and pulp fan, Anthony Tollin, has started publishing both series in quality paperbacks. This book includes an introductory essay by Tollin and one by noted Lester Dent historian, Will Murray. Many will debate that Crime, Insured was Walter Gibson's best Shadow novel. After all, he wrote 283 Shadow novels. But it certainly is one of his best. An

2006 NATIONAL FANTASY FAN FEDERATION (N3F) AMATEUR SHORT STORY CONTEST

Story Contest Rules and Entry Blank

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

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

3: Manuscripts should be typed on one side of a 8 1/2" x 11" white paper, double spaced, with the title on each page. The name of the author should not appear anywhere on the manuscript to ensure impartial judging. Photo copies are acceptable, if they are of good quality. Computer print outs must be legible.

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

5: Entry fees are \$2 for N3F members in good standing, \$4 for non-members. The extra \$2 is for printing and publicity, paid for by N3F funds. The basic \$2 is for judge's expenses and prizes. Members of N3F are encouraged to enter the contest, but will not receive preference in judging. Due to a long-standing agreement with the British Science Fiction Association, BSFA members pay the same fee as N3F members.

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

7: Send all manuscripts, together with SASE's, blanks, and entry fees, to the contest manager: **Jeff Redmond, 1335 Beechwood NE Grand Rapids MI 49505-3830; redmondjeff@hotmail.com** Checks payable to Jeff Redmond. Dollar bills, or unused stamps (mint, not recycled) are acceptable. All entries must be received or post-marked no later than **December 31st, 2006**.

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

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

ENTRY BLANK

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

Title of Story (for identification): _____

Author's Name & Address: _____

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

I have read the rules for the 2006 N3F Amateur Short Story Contest, and agree to them.

Signature: _____ **Date:** _____

insurance man decides there is big money to be made in insuring organized crime. The Shadow takes a hand, and turns out to be bad for business. Then The Shadow and his assistants are tracked down, and The Shadow has one of the closest calls of a career filled with danger.

Walter Gibson was a professional magician, and The Shadow benefits from Gibson's knowledge of illusions.

The Golden Vulture was written by Dent as a try-out for Street & Smith before Dent began writing the Doc Savage novels. Gibson rewrote it before publication. Not as good as most of Gibson's novels, but still a good read. These stories are a good example of what the single-character pulps were and why a group of fans still fondly remembers them.

Note: These two stories were reprinted from *The Shadow Magazine* July 1st, 1937, and *The Shadow Magazine* July 15th, 1938.

Crashlander by Larry Niven
New York: Ballantine Books, 1994

Reviewed by Steven Rose, Jr.

Are you one of those serious science fiction readers who normally pass up space epics/operas while browsing at your local library or bookstore because such stories always seem to be mere page-turners rather than intelligent, high quality science fiction? If you are, then you may want to make an exception for Niven's novel/short story collection, Crashlander. While Crashlander has the typical conventions of the space epic, the stories are scientifically plausible.

Crashlander has all the basic conventions crucial to any space epic. It centers on an adventurous hero, Beowulf Shaeffer.

There is a central storyline, which contains several episodes (which are stories themselves). The central storyline involves Beowulf being investigated by an interrogator by the name of Ander Smittarasheed for having stolen a spaceship during one of Beowulf's piloting assignments. In the process, Beowulf is trying to protect his family from the corrupt intergalactic government, for which the investigator works, so he and his family can flee to a planet where they can start a new life. Beowulf's responses to the investigator's questions open up several stories connected to the stealing of the ship.

Besides Crashlander containing a central hero and a storyline connecting several episodes, another space epic convention it contains is villains. Besides the main villain, Ander, Beowulf goes up against many other enemies in several of the episodes. He goes up against corrupt business representatives of an alien race known as puppeteers in the "Neutron Star" episode, an assassin-like female cop known as an ARM in "Procrustes," a female passenger starship captain and a hunter in "Grendel," and a grotesque-looking mad scientist in "The Borderland of Sol," among many other villains.

Beowulf also encounters numerous inhuman-looking aliens as the heroes in most space epics do. One of the alien races is the three-legged puppeteers (mentioned above) who each have two arms that have a set of jaws for a hand at each end. Also, like in the traditional space epic, there are astronautic and even aeronautic battles. Many of these elements are typical of the pulp space epic, including the novel's simplified characterization.

However, the science and technology behind this epic makes up for the pulp-like

elements mentioned above. The science is very precise. Each episode is either centered around or supported by a scientific phenomenon to a very high degree -- unlike many traditional space epics where the scientific phenomena are too often very loosely touched on. The author's famous concept of human recycling plays a major part in the book, especially in the "Procrustes" episode. The other scientific element that plays a major role is biological makeovers of people, where a person can surgically have his/her body structure and characteristics altered to where he/she is almost literally no longer the same person. There is also the technology of the spaceships that is explained with good technical precision, as are the cases with the transparent hulls and with hyperspace drive. Scientific and technological terminology is well utilized in describing these phenomena and therefore making the epic as a whole plausible.

Niven's Crashlander shows that a space epic can both be an adventurous, thrilling read while being scientifically detailed and plausible at the same time. In other words, it does what all good, quality science fiction should do: it gives the reader an escape to strange, new worlds as well as an intelligent, speculative read.

An Encyclopedia of Fairies, Hobgoblins, Brownies, Bogies, and Other Supernatural Creatures by Katharine Briggs. New York: Pantheon Books, 1976

Reviewed by Lee & J.J. MacFadden

The first thing you notice about this book, aside from the very long title, is the artwork on the cover. If you pick up a copy, which has the original art on it, you'll find the bright splashes of color and

swooping lines of Don Weller are almost painfully typical of a certain style in the 1970s. Not that all 70's art is bad; we definitely appreciate a good deal of it. However, this particular art is not what one would call "classic" and while it may prove nostalgic to some, others may be put off by it. The black & white pen-&-ink art on the inside is also old, and most of it isn't particularly attractive, though there are a couple of notable exceptions. It doesn't much matter; the art is secondary to the text, which includes an extensive booklist as well as a "Fairy Tale & Folk Tale Library" of Pantheon books. There's some help in pronouncing Celtic names, and with 453 pages, you can guess how many creatures this book explores.

Although peppered with old tales and legends (it includes the lengthy ballad of "Young Tam Lin" in its entirety), the text can get dry, and many readers likely won't care to read some of the longer parts all at once, especially those written in the early speech (if you find Shakespeare hard, some of this makes that seem modern). There are places we would prefer be less prolific, and other subjects we'd like to hear more about, but that's the nature of legends and anecdotes: there might not be more information on some subjects.

If you're looking for authentic faery lore, this book has it in abundance; at times tedious, at others absorbing, it's a great place to start deepening your knowledge of Celtic traditions and tales.

Dragonology by Dr. Ernest Drake (Duglad A. Steer, editor) [Illustrated by Wayne Anderson, Douglass Carrel, Helen Ward, and Chris Forsey; artistic direction by Nghiem Ta] Cambridge, MA: Candlewick Press, 2003

Reviewed by Lee & J.J. MacFadden

This is a kid's book – a kid's book that appeals not only to the young, but also to the kid in all dragon lovers. It's a big book – roughly 12 inches by 10¼ inches -- hardback, and 28 pages, not including the front cover page, which is also filled with interesting information and drawings.

The extra-dense pages are sturdy, made for incessant textile fun. They're deliberately (and quite masterfully) yellowed and spattered with ink to make them look aged, and there isn't a page in the book – not even the cover page – that gives the impression that the tome is anything other than what it claims: a book for those interested in studying real dragons, written by the (we may presume) fictitious Dr. Ernest Drake.

Drake takes the position that dragons are (or at least in his time, were) real, living creatures capable of being seen and studied by the intrepid student. A vast array of suggestions on how to go about doing just that are in this book, along with exquisite drawings and paintings of dragons of all types and colors. The book is jam-packed with interactive 3-D items like a spell locked in a secret envelope, samples of dragon dust and shed scales (they feel cool), and a booklet of riddles. Even the cover has three-dimensional "gems" on it -- along with the metallic outline of a dragon -- and dragon "runes," which are translated in the book.

Chock-full of information, *Dragonology* teaches the student about the many kinds of dragons from all over world – marsupial dragons, amphitheres, wyverns, knuckers, the Chinese lung, and more. It takes a scientific view of the dragon, going into detail on anatomy (some of the pic-

tures here may be a bit for the sensitive; muscles and bones are shown, as well as an eye with the optic nerves exposed). Eggs are explored and visually "dissected," revealing the contents as the dragon embryo evolves into a fully formed dragonlet or "chick."

In fact, it's amazing how much information Dr. Drake manages to fit into so few pages – but then, every page has multiple pictures, not to mention artistic borders; maps are in use, including a fold-out page; and ads for dragon whistles, flame-retardant hats, and "compassculars" add spark (sorry; pun intended), and whimsy. There is classic British humor ("FATALITIES – Unless these are avoided, the student will make little progress."), but also a taste of seriousness, as when the author urges safety and the care not to harm the dragon subjects -- and particularly when he takes the time at the end to encourage the budding dragonologist to conserve the habitat of the dragon and of all creatures.

There are a couple of points which we found a disappointment (the bit on dung is not to be tried, dragon dung or otherwise); but on the whole, we find the book intriguing, entertaining, and educational, with a kind of breezy realism that would appeal to



basically any kid, not to mention the kid-at-heart. It's a beautiful thing, with amazing artwork, and is something you'll find yourself flipping through again and again.

Note: Dr. Drake is apparently fictitious, as will be surmised when reading the publisher's note on the cover page. However, one will find this book listed in Drake's name.

Retrospective Book Review

Lazarus #7 by Richard Sale
NY: Simon and Schuster, 1942

Raymond Chandler in his famous essay, "The Simple Art of Murder," called *Lazarus #7* "a gay and intriguing Hollywoodian gambol." Ron Goulart (in his anthology of detective fiction from the pulps, *The Hardboiled Dicks*) quoted Chandler in describing the book, but added: "You should read it anyway." The plot involves a scientist who wants to raise the dead (and has been successful in doing so with several dogs), a medical researcher who is seeking a cure for leprosy, a powerful Hollywood producer and his cronies, and two lovely women who profess their love for the hero, the medical researcher. The title refers to the seventh living thing in the story brought back from the dead.

This novel is very difficult to acquire today – unless one is willing to pay a lot of money for it. When it was first published it was marketed as a mystery, and most critics still view it as belonging to the mystery genre. On the other hand, some book dealers consider it science fiction and list it as such in their catalogs. I have two copies, the hardback "Inner Sanctum" edition from Simon and Schuster (1942) and an abridged paperback edition from Handi-

Books (1943). There was also a 1950 paperback edition from Harlequin (#79), and a Jonathan Press paperback edition (J24). Today, these paperback books, when available, sell in the \$50.00 to \$100.00 range, with the hardback edition selling for an even higher price, sometimes a much higher one. The book was translated into several foreign languages; and, for some reason, copies of these foreign editions are readily available and at quite reasonable prices.

Current & Forthcoming SF/Fantasy Books

November 2006

Ben Bova, The Green Trap (n, Tor/Forge)

Orson Scott Card, Empire (n, Tor)

C. J. Cherryh, Fortress of Ice (n, Harper Collins/Eos)

Bradley Denton, Crystal White Trash (n, Subterranean Press)

David Farland, Sons of the Oak (n, Tor)

Jack McDevitt, Odyssey (n, Ace)

Chad Oliver, From Other Shores (omni, NESFA)

Alastair Reynolds, Galactic North (c, Orion/Gollancz)

Mary Rosenblum, Horizons (n, Tor)

Robert Silverberg, To Be Continued (c, Subterranean Press)

December 2006

Elizabeth Bear, Carnival (n, Bantam Spectra)

Jim Butcher, Cursor's Fury (n, Ace)

Jack Dann, Promised Land (c, PS Publishing)

Jim Grimsley, The Last Green Tree (n, Tor)

Laurell K. Hamilton, Mistral's Kiss (n, Ballantine)

Howard V. Hendrix, The Spears of God (n,

Ballantine Del Rey)
 Dean Koontz, Brother Odd (n, Bantam)
 Rudy Rucker, Mathematicians in Love (n,
 Tor)
 Tad Williams, Rite, (c, Subterranean
 Press)
 Robert Charles Wilson, Julian (n, PS Pub
 lishing)

January 2007

Kage Baker, Gods and Pawns (c, Tor)
 Tony Ballantyne, Divergence (n, Macmil
 lan, Tor UK)
 Philip K. Dick, Voices from the Street (n,
 Tor)
 Elizabeth Haydon, The Assassin King
 (novel, Tor)
 Robert Holdstock, The Broken Kings
 (novel, Orion/Gollancz)
 Caitlin R. Kiernan, Daughter of Hounds
 (novel, Penguin/Roc)
 Paul Park, The White Tyger (n, Tor)
 Dan Simmons, The Terror (n, Little Brown)
 Tricia Sullivan, Of Sound Mind (n, Little
 Brown/Orbit)
 Steph Swainston, The Modern World (n,
 Orion/Gollancz)

Reviewers & Reviewed

Rick Brooks. Richard (Rick) Brooks has been a SF fan for a long time. He reports he has been a member of the N3F since 1960, and 1960 was also the year he attended his first Worldcon. He has published LoCs and reviews and has written SF stories as well. He hopes to have two or three collections of his stories published online and reports he is active in online groups, mainly groups on pulp fiction.

Larry Niven. Award-winning SF author Niven is famous for his "Ringworld" series, winning a Hugo for the first novel in

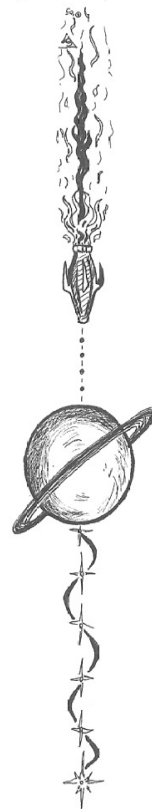
the series in 1971. He was GoH at the 1993 Worldcon.

Lee & J. J. MacFadden. Identical twins, the MacFadden brothers are artists and also write SF. They both are members of N3F and have furnished artwork for The Fan.

Steven Rose, Jr. New N3F member Rose is an aspiring SF writer. Up to now he has published on an author's website and in a handbook on tutoring. He reports he has met Larry Niven and that he is writing a SF short story.

Richard Sale (1911-1993). A former pulp writer, Sale became a Hollywood scriptwriter, as did one of his main characters in *Lazarus #7*. In the novel Sale described this character as "selling out" to Hollywood. One wonders how Sale viewed his own career. He eventually became a motion picture director and producer. At one time he was married to writer Anita Loos, who wrote the famous story "Gentlemen Prefer Blondes."

Note: N3F members are invited to submit reviews, preferably electronically. If you are not on the Internet and can only send your review by snail mail, I'll consider it but its publication may be delayed somewhat. If you send a review by e-mail and do not hear from me within a reasonable length of time, please write. It has become apparent that some Internet providers do not communicate with each



Two Old Men I Never Met: Jack Williamson and Wilson ‘Bob’ Tucker

By Christopher J. Garcia

Since I came back to fandom in 2000, I’ve been intensely interested in the history of fandom and especially in those few remaining souls who were there when it all started: First Fandom. As I studied First Fandom, I saw that they were impossibly connected to First Prodom: those writers who were working in the field, who came to fandom when it was forming and became important pillars of those first primitive movements that led us to where we are today.

This fall, we lost two of the most important pioneers of SF Prodom and Fandom. The fan (and later pro) many call The Father of Fandom and the Pro who many called The Old Man of Science Fiction have both passed away, and though I never met them, both had a huge influence on me.

Jack Williamson was born in 1908. He sold his first story in 1928. To put that in perspective, one set of my grandparents were both ten years old at that point while the others were still ten years away from being born. He kept on writing, publishing his last novel (though there’s at least one in the hopper still) in 2005. That’s a ca-

reer of 77 years. No other SF writer has a career of nearly that length, and there are only two other writers in any genre who had continuous careers of more than seventy years. While the first thing everyone thinks of when talking of Jack Williamson is the length of his career, there’s far more to it: he was a master.

He invented several of the techniques we know today. He even invented a term that has become incredibly important to not only the genre, but the media as a whole: it was Jack Williamson who created the term genetic engineering.

Jack Williamson won both the Hugo and the Nebula award after he had been through ninety full years of life. He was my father’s favorite science fiction author and was one of the first writers I remember reading. His first story, “The Metal Men, was one of the first stories I remember reading when I was a kid. I can remember The Legion of Space and The Cometeers from the age of 7 or so. I wrote my first screenplay while I was in high school and it was based on Jack Williamson’s story, “With Folded Hands.” I spent a couple of days reading Mazeway and The Silicon Dagger shortly after I returned to fandom.

Arthur Wilson “Bob” Tucker did not invent fandom, no one person did, but he did as much, if not more, than any other human to shape what fandom has become. He came up with a pseudonym, Hoy Ping Pong, which started

the tradition of fannish humor writing. He did one of the greatest fanzines ever produced: *Le Zombie*. He published articles in other people's fanzines and he wrote letters to many fanzines for several decades. He even managed to win the Hugo Award for Best Fan Writer in 1970.

Bob Tucker is one of my heroes for a number of reasons. He drank Jim Beam Whiskey in a tradition called Smooooooooothing. Those seven o's indicate the hand motion that was performed every time the tradition began again. He was known for his hope that fans and pros would come together as one as a part of Fandom, not as two separate groups with separate facilities for each. I've always been one of those people who tries to go through both, mostly due to having been friends with pros before coming back into fandom.

As Wilson Tucker, his stories were excellent. His pro name wasn't nearly as well-known as his fan name, but the quality of his stories was very high. I've always believed that the measure of a great writer is how much reading their work makes you want to be a writer. The Lincoln Hunters made me want to take out my notebook and fill it with strange words of time-travel and alternate history. That was the power of Wilson Tucker.

So many fans of so many generations all had strong connections with Bob Tucker. Every fan I've talked with, from fans who were born in the 1970s to those who were in their seventies

had some sort of Bob Tucker story. Andy Trembley told me a story of Smooooooooothing at Minicon in the 1990s. Arnie Katz was proud of nothing more than the words of praise he received from Bob. Even Rusty Hevelin, himself in his 80s, called Bob Tucker "Dad".

Fandom has been losing these touchstones with its beginnings over the last few years. Sadly, it won't stop, but every moment we have with these great fans who were there when Fandom was established is a part of the process of giving our current fandom meaning. We have the chance to learn and to be able to pass on their traditions and stories to the next generation of fandom.

Editors Note: I'm a nut for Fannish History and when Joe wrote to me asking if I wanted his Autobiography, I jumped at the chance. Here now is a wonderful look at a wonderfully fannish life! —Chris

Joe Schaumburger: A Life in Fandom

By Joe Schaumburger

I was born in Bronx, NY on June 28, 1930 and lived a few blocks from my grandfather's house. I discovered his book collection in a glass fronted bookcase by the time I was eight. It included Jules Verne, Arthur Conan Doyle, and H. Rider Haggard.

Also in my neighborhood was the local library, where I worked my way through all the fairy tale books at an early age, and went on to discover what few works of SF and fantasy they had: The Raid of the Terribore, Robin Hood, more Verne, and H. G. Wells. I recall walking up and down the aisles of the library, looking for key words like "moon." There wasn't much.

A few years later, my family got a visit from some relatives who lived in Washington, DC and they gave me some current issues of *Astounding Science Fiction*, *Amazing Stories*, and *Startling Stories*. I was hooked.

It seemed only natural to go to the Bronx High School of Science, and I probably would have become a chemist if a nasty teacher had not pounced on me as I read an issue of *Planet Stories* inside my textbook. He waved it around-- it was an issue with a girl in a cellophane spacesuit on the cover -- and everyone snickered.

Graduating in 1947, I went on to CCNY and wrote scores of letters to those who wrote in to the prozines. In short order, I had a whole host of new friends: Joe Kennedy, the #1 fan of the day; Sam Moskowitz, the president of the Eastern Science Fiction Association; and Ricky Slavin, a charming young lady who became my girlfriend for a while. I wrote to Rick Sneary and host of other fans in California. I wrote to fans in Canada and England.

I started my first fanzine called *Loxygen*, later voted worst fanzine of

the year at the Torcon in 1947. I wrote letters to the prozines and won some artwork from *Planet Stories* for the best letter in one issue. I was a founding member of SAPS (Spectator Amateur Press Society) and a member of FAPA.

The next step was to start my own club, which I did with a young lady named Helena Schwimmer, whom I later married. It was called the Bronx Science Fiction League and had some ties to the main SFL organization through a fan named Will Sykora.

I enlisted in the Army, though, and found myself in Ft. Sill, Oklahoma. Nothing much happened there, except I checked out the local post library and found a copy of Lovecraft's Outsider. It wasn't all that rare in those days, so I read it and returned it. (!!!!)

Then off to sunny New Jersey, where I parlayed my fanzine experience into becoming editor of the unit newspaper. It was a lot of fun and I dug a lot of books on journalism out of the post library and gave myself a crash course in editing. From there, it was just a hop into becoming a radio script writer for the local Army station, WFDH.

And then off to Japan, where I became a radio script writer for the US base in Yokohama. I also got to edit another unit newspaper and eventually got stuff into *Stars & Stripes*.

But I had problems on the home front and eventually had to get an emergency discharge, and came home to

my wife, Helena. It was an ideal marriage in many ways -- we were both rabid fans, and I still recall lying in bed with her and passing the latest SF magazine back and forth.

After two children, things started to come apart. We were divorced around 1952, and I was living on my own.

Shortly after that, I ran into a fan named Lin Carter and used to visit him up around Columbia University in NYC, where he and I and some other young fans like Robert Silverberg, Harlan Ellison, and Dave Van Arnam used to hang out. I remember one Halloween night when we had a spooky story session, and scared ourselves half to death.

Lin and I attended the New York con in 1956 where I met E.E. Smith and bought a copy of Skylark Three from him, with a great autograph. I later wrote Smith and we corresponded for a while.

In 1959, I met and married my second wife, Dorothy Constat. This was a much happier union, and we stayed married right up to her death in 1983. I easily converted her to fandom, and she was a wonderful artist who helped me enormously. We were two of the founding members of the New Jersey Science Fiction Society, a group which still exists as SFABC today (Science Fiction Association of Bergen County) under the leadership of Phil De Parto. I then married Nancy Engbretsen, a college professor.

I even wrote a vaguely science-fiction self-improvement book called "Ultra-Psychonics" which came out in 1975 and did modestly well.

Meanwhile, things were going well for me at work. Lin Carter had recruited me for a copywriter job at Prentice-Hall, where I rose steadily in the ranks to division advertising manager until its absorption into Simon & Schuster many years later.

At one time, there were three fans in our division -- myself, Lin, and a well-known former Philadelphia fan named Hal Lynch (one of the inventors of the Hugo). Lin left after a year or so, to go into full time writing, but Hal and I were there for several years. To our delight, the division got in a manuscript from A.E. van Vogt -- someone no one there had ever heard of. I persuaded the powers that be that this could be the start of tapping the lucrative science fiction market, and Hal and I signed him up, and edited his book through to production as The Secret Galactics.

The book did modestly well, and I eventually negotiated a deal with Donald A. Wollheim, who published it as a DAW Book retitled Earth Factor X. I met Don at a Halloween party at Lin Carter's house in Queens, where his wife Noel and he threw these big shindigs a couple of times a year. I recall sitting in a stairwell there, talking to Don and Forry Ackerman and listening to them discuss the word "scifi" which Forry liked but which Don hated and

persisted in calling "skiffy." (Little did I know that in a few years I would be working for Don at DAW.)

The whole thing came to a head in 1985, when Simon & Schuster bought up most of the Prentice-Hall operation, and fired many of the top executives. I joined DAW in 1986 as Managing Editor, and stayed there until 1994, when I figured out that it was actually more profitable for me to retire and take early Social Security. I missed meeting the authors, though -- people like Isaac Asimov and Marion Zimmer Bradley -- who used to turn up at the office.

I retired and got a scholarship from Manhattanville College where my wife Nancy worked, and received an M. A. degree in Writing in 1996. But by then my marriage to Nancy was on the rocks, and we divorced. I moved to Miami, FL with Mark, my eldest stepson, and the other children all went off separately to other parts of the country.

In Miami, I discovered there was a thriving SF group called the South Florida Science Fiction Society and promptly joined them. I attended some of their Tropicons and met people like Esther Friesner and Hal Clement. And then this, too, came to an end. The club lost its clubroom (yes, it had one!) and became what it is today -- a wandering group that meets in libraries.

I tried some of the other local groups — there's a big SCA chapter down here — but it got harder and

harder to get to them. Eventually, I had to give up driving as I got older and feebler.

However, I had been in touch with some Terry Pratchett groups in the UK, and decided to start one here. We called it the Klatchian Foreign Legion, and launched the newsletter called WOSSNAME in 1998. It's still rolling and I'm still editor, with a mailing list of about 2,000 and a Spanish edition with roughly the same circulation. Terry was very gracious in helping us get started, and we have a warm relationship with him.

As for the future, who knows? I've had three heart attacks in the last few years and don't know where I'll be next month, let alone next year.

That's my life in science-fiction, so far. I've had a wonderful time so far, meeting kindred souls all over the country and even -- by mail --- in places like Australia, the UK, Spain, Italy and many others.

I've had the joy of reading everything from the works of E. E. Smith, A. E. van Vogt, J. R. R. Tolkien, J. K. Rowling, Terry Pratchett, and a host of others, and in some cases even seeing them on the TV or in the movies.

It sure beats sitting around and focusing on your insides. And I have the additional joy of knowing that my stepson Mark and my granddaughter Asti are following along behind me.



(continued from p. 9)

On a good note, I did update www.mangaverse.org. A better look, plus updated info and stuff.

Editorial Advisor

I've just written an Editor's Guide for those in the Editorial Cabal. Anyone can read it though, so if you'd like a copy just ask. Please note the changes in Editors.

Also, artists, please remember to

What About Area 51?

by Jeff Redmond

In June 1958, the U.S. Government established a top-secret military facility, located in grid number 51 of the Nevada Test Site and around Groom Lake, about 90 miles north of Las Vegas, Nevada, known as Area 51. The number refers to a 6 mile by 10 mile section of land, at the center of which is a large air base the government will not acknowledge or even talk about.

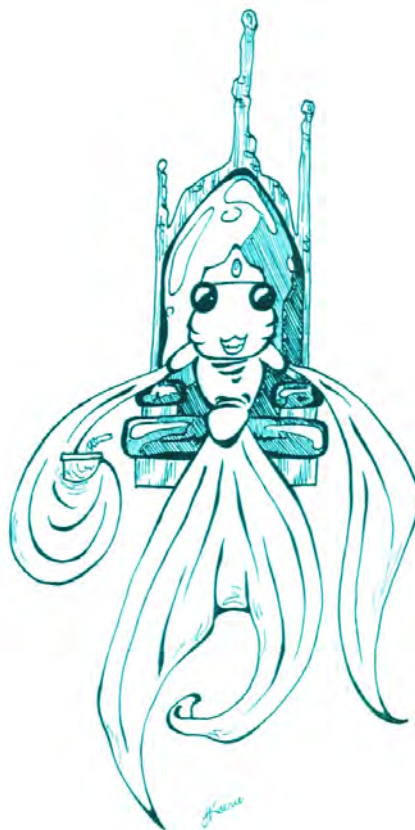
The site hosted the testing of the U-2 spy plane; its remoteness, proximity to existing military facilities, and presence of a dry lake bed for landings were probably determining factors. Groom Lake is generally considered America's traditional testing ground for "black budget" (top secret) aircraft, before they are publicly acknowledged. The facility and surrounding areas are also associated with reports of UFO and extraterrestrial sightings.

In 1989, a man named Bob Lazar claimed on a Las Vegas television station that he had worked with alien spacecraft at

send all of your art to the Art Editor Sarah Harder. That way art can be distributed evenly and fairly between our Editors.

Webmistress

Not much to say here except that routine updating has been done, including the Round Robin List. I'm still working on a solution for the Forums. The yahoo group, of course, is still functioning normally. Any Neffer with email access is encouraged to join.



Papoose Lake, south of Area 51. Since then, "Area 51" has become a popular symbol for those concerned with those who allege continuing U.S. government UFO stonewalling and cover-ups.

Background Information

The U.S. Air Force (USAF) Flight Test Center initially controlled the base, constructed in 1954 and best known for testing exotic aircraft and weapons. Soon after U-2 testing, the base hosted the SR-71, A-12, F-117A test programs. The Model 147 Lightning Bug, Model 154 Firefly, D-21 Tagboard and D-21 drones were also tested there. In the 1980s the base size expanded, with the runway extended to its present 6-mile length. Then, reports mysterious lights began to appear, and armed guards known as the "cammo dudes" started patrolling the border.

By 1970, the USAF Systems Command took over Groom Lake operations. New radars, satellite telemetry and other communications facilities were installed, and extra warehouse and assembly areas were constructed. The base housing area was completely rebuilt to accommodate up to 2,000 people, and an extensive recreational facility provided. Today, Groom Lake seems to be administered by Detachment 3 of the Air Force Flight Test Center at Edwards AFB.

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

ern California, Nevada, and Arizona. After two weeks, LeVier presented Johnson with his impressions, and Johnson chose Groom Lake.

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

The government closed many viewpoints from which the Area 51 base could be seen. In 1989, a man named Bob Lazar claimed that he was a physicist who worked at a base south of Area 51 and also claimed that Area 51 was testing extremely advanced aircraft and UFO's the military got by trading with space aliens.

Every weekday morning, at least 500 people have been reported arriving at the guarded terminal owned by EG&G on the northwest side of McCarran Airport in Las Vegas. Here they allegedly board one of a small fleet of unmarked Boeing 737-200s, whose pilots reportedly use three-digit numbers prefixed by the word "Janet" as their call signs; the 737s have been reported to fly off northward every half hour.

Their alleged destination is Area 51 (Groom Lake), and the entire installation remains so secret that its existence is denied by every government agency and contractor that have any connections there.

Current Projects?

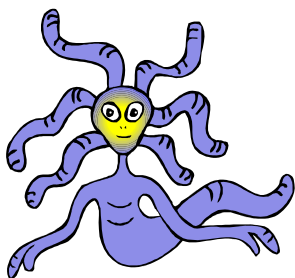
Some of the alleged projects worked on at Area 52 include:

* Covert Assault Transport: Probably a delta configuration with advanced V/STOL capabilities, very low noise and radar signature. Probably cancelled in 1993 in favor of further Bell/Boeing V-22 Osprey development.

*Stealth Helicopter: Different designs emphasizing low blade and transmission noise, also exploring new methods of reducing blade and efflux signature. (Sikorsky's new attack helicopter, the Comanche -- successor to the Apache -- incorporates stealth technology, but this is being tested elsewhere.)

* Cloaking Technology: Cloaking technology in the form of electrochromatic panels mounted to aircraft has been revealed as being tested at the Area 51 installation.

More recently a new theory, which has a very factual basis, has risen giving an idea as to the glowing objects frequently seen above the Groom Lake installation. Researcher Tom Mahood has formalized his idea that the objects moving at incredible speeds, with sudden directional changes and emitting an unusual glow, are actually the results of experimental proton beam systems. Regardless, "Area 51" remains a part of the off-limits military base. UFO believers are sure it is used to hide



aliens. The State of Nevada recently designated a barren 98-mile stretch of Route 375, which runs near Area 51, as the Extraterrestrial Highway. Is such a

move "proof" of a government attempt to throw us off the track, and to make us think there is not a cover-up when there is one? Is this a cover-up of the cover-up, allegedly typical of government agencies when dealing with sensitive information regarding UFOs and aliens?

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

Skeptics don't doubt that something secret is going on in area 51, something more sinister than building secret aircraft or developing new weapons. "60 Minutes" on CBS did a segment where Leslie Stahl suggested that Area 51 might be an illegal dumping ground for toxic substances. Several former workers at Area 51 and widows of former workers have filed lawsuits against the government for injuries or death resulting from illegal hazardous waste practices. So far the government has been protected from such suits because of "national security." In fact, the government does not even acknowledge the existence of the base known as Area 51. Such denials, of course, do little more than provide further ammunition for those who claim that there is a government conspiracy to cover up just about anything it's ever been involved in.

An interesting website for more information about these and other such things is at www.area51zone.com .

Submission Guidelines



by Sarah Glasgow

Publishing Schedule: The zine publishes four times a year (quarterly) in March June, September, and December.

Deadlines: The 15th day of the month preceding the publication month. As an example, material intended for the June issue should be in the Editor's hands by May 15. *If it doesn't get here in time, it goes in the next issue.* Watch for updates for this information.

What We Publish: The zine is still the official clubzine for N3F, so it includes all the stuff that it has always published. Added to that will be the letter column from *Tight-beam* and whatever else members submit: reviews (book, movie, TV show, game, etc.), con-reports, genre poetry, flash fiction (original short stories under 1000 words), and other fannish texts. Art is always needed; if it can be sent by disk or email please contact the editor for the appropriate format. *Please send only copies of your work, whether it is art or text.*

Formats We Will Accept: Paper copies are always welcome. Before you send disk or email files please contact the editor for that issue concerning the format which he/she can accept. Unexpected format files can be eaten by virus checkers.

Not Sure What to Send?

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

Art and Reviews: The formation of the Editorial Cabal helps to spread the work about, hopefully creating a more timely publication of The Fan. In order to facilitate this *Art should be sent to the Art Editor, Sarah E. Glasgow 289 Tradewinds Dr. #8 San Jose, CA 95123; yseult_sg@yahoo.com. Reviews should be sent to the Review Editor, Jon Swartz, 1704 Street, Georgetown, TX 78626*

The National Fantasy Fan (N3F) Membership Form

New Member Reinstatement Joint/Family Membership Gift Membership

Name (Please Print): _____ Date: _____

Address: _____ City: _____ State: _____

Postal Code: _____ Country: _____ Phone: _____

Email: _____ Occupation: _____

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

Please check your current SF/F related interests.

APA's Art Cartooning Computers Conventions
 Correspondence (penpals) Collecting Artwork

Which would you prefer?:

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

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

- 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?
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 - Name of Sponsoring Member (if any): _____
- How did you hear of us? _____

Dues are \$18 per year (\$22 for Joint Memberships or \$18 for the first person and \$4 for each additional person living at the same address) which includes subscriptions to the club's fanzine as well as other activities and benefits. Make checks or money orders payable to William Center (the treasurer). All payments must be made in U.S. funds. Mail dues and application to club secretary Dennis Davis, 25549 Byron St., San Bernadino, CA 92404-6403, n3f_info@yahoo.com Please allow 8 weeks for your first zine to arrive. You can also sign up online at www.n3f.org

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