

Nameless News

Volume 1 Number 1

June 2021

Covering News of Interest to Fen

And welcome to the first issue of Nameless News, the N3F News Zine. Nameless News doesn't actually have a name yet, so we hope the membership will come up with one. Please send proposals to phil-lies@4liberty.net.

Nameless News will cover News of Interest to Fen. In this issue:

Comics: Patrick Ijima-Washburn reports "I started a youtube channel to take advantage of some rare comics I have borrowed." You can see him at <https://youtube.com/channel/UCoNvezbf6MPcCR4LSDxEjzA>

Fanzines: Read Fanfaronade 11 from Justin E. A. Busch

Conventions: Read Conventions for July by Mindy Hunt

Television: See Rabid Ears: Ravings of a TV Fiend by Cathode Ray

FANFARONADE 11

From Justin E. A. Busch

FANFARONADE 11

Just three this month, but with intersections intriguing enough to warrant a joint commentary.

TommyWorld 84 (May 2, 2021; from Tommy Ferguson, <http://tommyworld.net>).

This issue is comprised of brief memorial pieces for the Irish editor and fan Paul Campbell, who died in April. Campbell, although probably best known as the editor of *Extro*, an Irish semiprozine which published three highly regarded issues in 1982, was also a sort of fan's fan, with an enormous appetite for science fiction. "His knowledge was immense," Ferguson writes, "his taste was broad and he was always right, even when he was clearly wrong, and his taste therefore quickly became yours." The magazine reflected this, and it, its editor, and its circumstances remain powerful memories for many fans. "I remember saving up what seemed like a large sum of money to buy it when it was published," Mark McCann comments. "And then realising that it was published in Belfast during the blackest depths of the Troubles. A real beacon of hope about the different worlds and possibilities beyond the horror we were stuck in." In just four pages the heartfelt tributes to Campbell bring him to life vividly and touchingly. If you care about fan history, and you should, you will enjoy this.

This Here... 42 (Nic Farey; "Locs & that to: 2657 Rungsted Street, Las Vegas NV 89142, or Email fareynic@gmail.com")

Pablo Lennis 402 (May, 2021; available for the usual, or 2.00, from John Thiel, 30 N. 19th Street, Lafayette,

Indiana, 47904).

Criticism is better than silence, especially, I must admit, if it's mild. In *This Here...* 42, Nic Farey comments that my comments on his comments on John Purcell's annishes miss the point: "Justin also fails to see when I'm having an extended taking-the-piss session." He is quite right—and the reason he is right points toward a conversation far more interesting than mere disagreements over intentions.

Farey's response begins as part of a discussion of the Hugo Awards for best fanzine and fan artist, wherein he condemns "the failure of *Outworlds 71* (or *Portable Storage*, come to that) to get on the Hugo fanzine ballot as a result of less than 38 people being inclined to nominate it, and the failure of Ulrika O'Brien (or Dick Janssen, come to *that*) to meet the utterly weedy *ten* nominations threshold for Fan Artist."

This concern reappears in the lettercol; several correspondents offer takes on the fact and the reasons for it. But if we combine the two seemingly distinct points—my failure to see Nic's intentions and the indifference of many Hugo voters to traditional fanzines or fan art—a third point appears. It is not new (Bob Lichtman made a similar one at least as far back as January 1990, in *Trap Door 9*), but it takes on a rather different weight than in its earlier incarnation. Lichtman noted the increase in apazines over genzines, a situation he regretted; apazines, he wrote, "are ultimately limiting in that your words reach only the apa, that particular configuration of fans which, although it changes gradually, is basically fixed." He did not call attention to the almost universal tendency of apazines to be perzines, but it remains true, and its impact has expanded over the years; what we see now is the dominance of perzines, in and out of apas. Langford's statement about reception applies to many a perzine; what you need to know, in order to enter into the zine's world, is often a great deal about the personality of the editor, as well as the character of the ongoing conversation(s). Again, this is not a new point; Jack Speer, who supported the idea of perzines quite enthusiastically, had nonetheless already noted the problem in *Fancylopedia* (1944): "Disadvantages are the liability to go off on a long tangent on a misunderstanding of what another guy meant, and that the newcomer, who didn't get in on the ground floor, has a tough time finding out what they're talking about."

Here, so to speak, is where I got on. Judging from Nic's comments on various lettercol contributors, I am not the only one who has missed a point which would have been obvious to regular readers. This, though, is precisely the problem (if indeed it is a problem). Note that this is neither a complaint nor a criticism; it is, or is intended to be, largely descriptive. What I'm getting at here is a diagnosis of a situation which is probably, given the realities of a certain kind of fanzine publication, largely unavoidable.

At this dramatic juncture, we turn to *Pablo Lennis*. It is not as much a digression as it might appear.

On first reading, these two publications seem to have little in common, apart from being fanzines. Consider first the overall tone of each. *This Here...* is often acerbic, its commentary liberally sprinkled with 'fucks' and 'arses' and suchlike; *Pablo Lennis* is rarely agitated expressively; it is difficult to imagine such freely flowing expletives in its pages. The different approach of each is reflected as well in their respective contents. *Pablo Lennis* is freighted with fiction and poetry; *This Here...* carries neither.

As it happens, however, each editor's issue carries comments on the other, and it is here that the similarities between the two fanzines, deeper and more important than the differences, become clear. For one thing, each fanzine features essays. In *Pablo Lennis*, these are usually directly connected with matters sfinal, although John Thiel's mention of my own *Far Journeys 5* makes a case for "the resemblance of doing a fanzine to stamp collecting." In *This Here...* the essays include a regular feature on soccer and another on (usually popular) music. The focal forces underlying the essays, however, are closely parallel: in every case, the essay is drawn from a fannish viewpoint, whether of sports, pop music, or science fiction.

The same is true of the lettercols. *This Here...*'s lettercol is lengthier than *Pablo Lennis*'s, but the fannish commitment of the letter writers is manifestly similar. Even more obviously, each zine's editorial comments very often reflect a profound belief in the importance of science fiction and of fandom in general; note that *Pablo Lennis* opens with a forceful editorial on the tensions among science, fantasy, and fiction even as *This Here...* segues quickly and effectively from a discussion of drudgery in work to the manner in which proper fanac justifies the drudgery of fanzine production. These zines, and many like them, share a very specific, and absolutely vital, component: what drives each is the personality of its editor and the way in which that personality encounters and encourages, or discourages, very specific kinds of responses from readers. What we have here are two examples of positive feedback, even if the results are quite distinct.

Is this a problem? Not if what matters most is diversity of fannish options, whether of style, content, or interest. Yet, as always, there is a price to pay for a particular choice, for *any* choice. Certain aspects, whether of creation or response, are excluded, largely or wholly. Imagine a contemporary neofan, probably more a convention fan to begin with, encountering a traditionally oriented contemporary fanzine. How likely would it be that they feel at home? How likely would they be to return? This questions are intensified when we con-

sider the competition: flashy websites, blogs, and podcasts, wherein one's response often can be instantaneous and almost as quickly absorbed into the ongoing set of exchanges. This imagined neofan corresponds not merely to someone inexperienced in fandom, but to each and every potential reader who is not already a part of that fanzine's particular world. The more successful a given zine is in developing a distinct character, the less easily does a newbie reader find themselves at home therein. The more this is true, the more likely it is that fandom, never highly unified at best, will remain a collection of fragments. No wonder the Hugos, largely a product of convention-going fans to begin with, rarely seem to reflect fanzine fandom, especially when the nominations and votes are taking place in specifically fannish categories.

Surmounting this situation requires respect and a commitment to mutual understanding. We come back, then, to *Tommyworld*. It is probable that most of those reading this column never knew, and possibly never heard of, Paul Campbell. Yet it is equally probable, and perhaps likely, that anyone reading the deeply personal memorials to Campbell will gain a sense of a life lived and the person who lived it; they will, to that degree, become connected with a fan from the past and some of those to whom he meant much. This sort of shared experience, grounded entirely within a fanzine, suggests one means to achieving both diversity and mutuality in fandom and fanac. Yet there can be no guarantee; the fanzines exist, but they rely upon a sense of curiosity about the past and future of fandom. It becomes the mission of fanzine editors to find ways to generate that curiosity. Cooperation may be more important than strict individuality.

Nic Farey concludes his response to me by recognizing the existence of "almost entirely separate fanzine communities with a tiny common intersection, if any," but expresses a modicum of hope that responding to perceived misunderstandings is itself part of a process of re-fusion; "by such small increments we achieve a measure of *fal-tor-pan*...". What he seeks has not been done since ages past, and then, only in legend. His hope is not logical; perhaps his logic is uncertain where fandom is concerned. This, though, has been, and always shall be, the condition of fannish communication, especially when it is expressed in manners both distinct and forceful, as with *This Here...*, *Pablo Lennis*, and *Tommyworld*. Logic and certitude can take us only so far. As John Thiel comments in concluding his editorial for *Pablo Lennis* 402, "Science is prone to be dictatorial and we would do well to pay attention to fantasy also." And to each other.

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Editors desiring reviews: If you have a print zine, send it to me at 308 Prince St., #422, St. Paul, Minn. 55101; if you have an e-zine, send a PDF to jeab@musician.org. In the latter case, it would be helpful if it arrives before the third Tuesday of the month. I generally send the column to George Phillies on the fourth Tuesday; anything sent close to that day makes the review more likely to be based on a quick skim of the contents. If the zine is new to me, or seems to require more extensive consideration, I may hold it over for a month.

Conventions for July

Mindy Hunt

Each month we will provide a list of conventions from around the world.

This list is constantly being updated throughout the month. You can find our full events list as well as a calendar at <http://scifi4me.com/conventions-events/>.

During the week, we also publish articles with any schedule changes or cancellations. Visit <http://scifi4me.com/> regularly to find these.

We also provide semi-regular updates on our TV channel <http://scifi4me.tv/>

We are always looking to keep the list and calendar as current as possible. If you know of a local event, big or little, send us and email at events@scifi4me.com so we can add it and make it the most comprehensive conventions list on the internet.

JUNE 30-JULY 4

VIRTUAL

[Anthrocon](#) – Pittsburgh, PA Jul 2-4

[Blossom Con](#) – Chico, CA Jul 2-4

ON-SITE

[Living Dead Weekend Monroeville](#) – Monroeville, PA Jul 2-4

[Mad Monster Party Arizona](#) – Glendale, AZ Jul 2-4

[Anime Midwest](#) – Rosemont, IL Jul 2-4

[AnimeSHOW](#) – Bratislava, Slovakia Jul 2-4

[Comics Salon](#) – Bratislava, Slovakia Jul 2-4

[InConJunction](#) – Indianapolis, IN Jul 2-4

[Lavecon](#) – Northamptonshire, United Kingdom Jul 2-4

[NorthEast Comic Con & Collectible Extravaganza](#) – Boxborough, MA Jul 2-4

[CosplayCon](#) – Orlando, FL Jul 2-3

[Midwest Gaming Classic: Lock In](#) – Milwaukee, WI Jul 2-3

[Oz Con Melbourne](#) – Melbourne, VIC, Australia Jul 3-4

[Hanford Toy-Anime-Comic Con](#) – Hanford, CA Jul 3

[Wayne NJ Toy Show](#) – Wayne, NJ Jul 3

JULY 5-11

VIRTUAL

[RTX Austin](#) – Austin, TX Jul 8-17

[Play On Con](#) – Columbiana, AL Jul 8-11

[Animesse Berlin](#) – Berlin, Germany Jul 9-11

[Shore Leave](#) – Hunt Valley, MD Jul 9-11

ON-SITE

[Furtastic](#) – Jutland, Denmark Jul 5-8

[FLIP](#) - Deux-Sèvres, France Jul 7-18

[Anime Matsuri](#) – Houston, TX Jul 8-11

[Play On Con](#) – Columbiana, AL Jul 8-11

[AVCon](#) – Adelaide, SA, Australia Jul 9-11

[ConGregate](#) – Winston-Salem, NC Jul 9-11

[Imaginarium](#) – Lexington, KY Jul 9-11

[Kameha-Con](#) – Irving, TX Jul 9-11

[PopCon Indy](#) – Indianapolis, IN Jul 9-11
[Salina Comic Con](#) – Salina, KS Jul 10-11
[Great Lakes Comic Summer Expo](#) – Clinton Township, MI Jul 10
[Midwest Comic Book Convention](#) – South Bend, IN Jul 10
[Midwest Comic Book Convention](#) – Peoria, IL Jul 11

JULY 11-18

VIRTUAL

[RTX Austin](#) – Austin, TX Jul 8-17
[EGX Rezzed](#) – London, United Kingdom Jul 15-18
[PAX Online](#) – Boston, MA Jul 15-18
[KantCon](#) – Overland Park, KS Jul 16-18
[Trotcon](#) – Columbus, OH Jul 16-18
[OzCon International](#) – Pomona, CA Jul 17
[Tennocon](#) – London, Ontario, Canada Jul 17

ON-SITE

[FLIP](#) - Deux-Sèvres, France Jul 7-18
[EuroCon](#) – Rome, Italy Jul 15-18
[Spacefest](#) – Tucson, AZ Jul 15-18
[Cryptocon Kansas City](#) – Kansas City, MO Jul 16-18
[Days of the Dead Indianapolis](#) – Indianapolis, IN Jul 16-18
[Blerdcon](#) – Arlington, VA Jul 16-18
[Delta H Con](#) – Houston, TX Jul 16-18
[Jordan Con](#) – Atlanta, GA Jul 16-18
[OzCon International](#) – Pomona, CA Jul 16-18
[Comicpalooza](#) – Houston, TX Jul 17-18
[EGX Rezzed](#) – London, United Kingdom Jul 17-18
[Get Geek'd](#) – Lansing, MI Jul 17-18
[Liverpool Anime & Gaming Con](#) – Liverpool, United Kingdom Jul 17-18
[MondoCon Spring](#) – Budapest, Hungary Jul 17-18
[Frankfort Comic Con](#) – Frankfort, KY Jul 17
[Midwest Comic Book Convention](#) – Madison, WI Jul 17
[Oddities & Curiosities](#) – Detroit, MI Jul 17
[Wilkes Comic Con](#) – North Wilkesboro, NC Jul 17
[Buckeye Comic Con](#) – Columbus, OH Jul 18
[Simi Valley Toy & Comic Fest](#) – Simi Valley, CA Jul 18
[St Albans Comic Con](#) – St Albans, United Kingdom Jul 18

JULY 22-26

VIRTUAL

[Comic Con International: San Diego](#) – San Diego, CA Jul 23-26

ON-SITE

[Comic Conroe](#) – Conroe, TX Jul 23-25

[Dream Con](#) – Arlington, TX Jul 23-25

[Haunted America Conference](#) – Alton, IL Jul 23-25

[London Film and Comic Con](#) – London, United Kingdom Jul 23-25

[MechaCon](#) – New Orleans, LA Jul 23-25

[MetroCon](#) – Tampa, FL Jul 23-25

[Retro Expo Dallas](#) – Plano, TX Jul 23-25

[Torpedo Con](#) – Los Angeles, CA Jul 23-25

[GeekCraft Expo STL](#) – St Louis, MO Jul 24-25

[Gem City Comic Con](#) – Dayton, OH Jul 24-25

[Savannah Mega Comic Con](#) – Savannah, GA Jul 24-25

[Tiger Con](#) – Valdosta, GA Jul 24-25

[Big Apple Comic Con](#) – New York City, NY Jul 24

[Fountain City Mini Con](#) – Lenexa, KS Jul 24

[New World Comic Con](#) – Oklahoma City, OK Jul 24

[Not Just Another Comic Con](#) – Little Rock, AR Jul 24

[Doncaster Unleashed Comic-Con](#) – Doncaster, United Kingdom Jul 25

[Midwest Comic Book Convention](#) – Omaha, NE Jul 25

JULY 29-AUG 1

VIRTUAL

[Anime Fest](#) – Dallas, TX Jul 31

[GameFest](#) – Dallas, TX Jul 31

ON-SITE

[GalaxyCon Raleigh](#) – Raleigh, NC Jul 29-Aug 1

[Flashback Weekend Chicago Horror Con](#) – Rosemont, IL Jul 30-Aug 1

[Motor City Nightmares](#) – Novi, MI Jul 30-Aug 1

[Scares That Care](#) – Williamsburg, VA Jul 30-Aug 1

[AkaiCon](#) – Lebanon, TN Jul 30-Aug 1

[Animanga](#) – Ontario, CA Jul 30-Aug 1

[Animatic Con](#) – Cincinnati, OH Jul 30-Aug 1

[Anime Iowa](#) – Coralville, IA Jul 30-Aug 1

[Anime-Zing!](#) – Davenport, IA Jul 30-Aug 1
[Avalon Expo](#) – St John's, Newfoundland, Canada Jul 30-Aug 1
[CanFURence](#) – Ottawa, Ontario, Canada Jul 30-Aug 1
[Diversicon](#) – Minneapolis, MN Jul 30-Aug 1
[Dokidokon](#) – Kalamazoo, MI Jul 30-Aug 1
[Metropolis Super Con](#) – Metropolis, IL Jul 30-Aug 1
[Midessanime](#) – Odessa, TX Jul 30-Aug 1
[Revelcon](#) – Houston, TX Jul 30-Aug 1
[SaltCon End of Summer](#) – Layton, UT Jul 30-Aug 1
[Superman Celebration](#) – Metropolis, IL Jul 30-Aug 1
[Supernatural Official Convention](#) – Indianapolis, IN Jul 30-Aug 1
[Tampa Bay Comic Con](#) – Tampa Bay, FL Jul 30-Aug 1
[Terrificon](#) – Uncasville, CT Jul 30-Aug 1
[Ama-Con](#) – Amarillo, TX Jul 31-Aug 1
[BrickFair Virginia](#) – Chantilly, VA Jul 31-Aug 1
[London Anime & Gaming Con](#) – London, Ontario, Canada Jul 2-4
[Beckley Gaming Expo](#) – Beckley, WV Jul 31
[Oddities & Curiosities](#) – Kansas City, MO Jul 31
[Midwest Comic Book Convention](#) – Springfield, IL Aug 1
[Neo Comiccon](#) – Elyria, OH Aug 1

Rabid Ears: Ravings of a TV Fiend

By Cathode Ray

Roll up for another edition of “Rabid Ears: Ravings of a TV Fiend,” a periodic column about the most interesting and important offerings of sf, fantasy, horror, and other genre television programming. Let’s see what’s what—now, and next—on the old boob tube, shall we?

Happy days! Calloo, callay! The June 7-20 double issue of *TV Guide* is labeled a “Sci-Fi Spectacular” and features cover blurbs focusing on *Loki*, *Star Trek: Lower Decks*, *The Walking Dead*, and *War of the Worlds*—as well as the Fall TV season. TV Insider’s “Is Your Favorite Show Coming Back” tallies the tombstones and the pending decisions. The CW’s *Black Lightning*, *Supergirl*, and *Supernatural* have all been cancelled. The jury is still out on NBC’s *Debris*—a favorite here at the hutch—and *Manifest*.

But the cover story is why we’re here, isn’t it? Leading with a two-page spread on Disney+’s *Loki*, which debuted June 9, the “Sci-Fi Spectacular”—which is more comic book-oriented than sf proper, perhaps—also covers *Sweet Tooth*, based on a Jeff Lemire comic series recently reissued by DC’s Black Label imprint; *Titans*; *The Tomorrow War* (not to be confused with Joe Haldeman’s *The Forever War*, this is original intellectual property); *The Walking Dead*; *Wellington Paranormal*, a *What We Do in the Shadows* spinoff, believe it or not; and *Y: The Last Man*, based on the 2002-2008 DC Verti-

go comic series. Sidebars also touch on *Black Widow*; *DC's Stargirl*; the animated *Masters of the Universe: Revelation*—which I think someone recently posted about on the N3F Facebook group; *Roswell, New Mexico*; *Star Trek: Lower Decks*; *The Suicide Squad*; and *War of the Worlds*. (*Sweet Tooth* also received accolades in the June issue of *Channel Guide*. The show seems really very promising. The recent reprint of the 40-issue 2009-2013 comic series tops off with more than 900 pages!)

Loki, *Manifest*, and *Vikings* earned callouts in the June 6-12 edition of *TV Weekly*, which offered Cheers to *Jupiter's Legacy*. Perhaps reprinting a piece by *TV Guide's* Damian Holbrook, the item reads: "Prime Video's take on Mark Millar's comic-books hits differently than most live-action adaptations, thanks to its fascinating focus on how aging do-gooders ... came to be...and how they may have failed their own families along the way." Additionally, the June 13-19 edition of *TV Weekly* offered Cheers to *Lucifer* for ending its fifth season with adequate amounts of hellfire and brimstone.

Channel Guide drew attention to Apple TV+'s eight-episode adaptation of Stephen King's *Lisey's Story*, which debuted June 4 and will stream new episodes weekly. More horror-oriented Neffers might want to check this out. Executive produced by J.J. Abrams, the show is not just based on King's 2006 novel, King also wrote the adaptation—and each episode. On June 3, the documentary *Woman in Motion: Nichelle Nichols, Star Trek and the Remaking of NASA* premiered on Paramount+. Trekkers, alert! June 6, the second season of *DC Super Hero Girls* premiered on Cartoon Network—and *War of the Worlds's* second season debuted on EPIX. Fans of H.G. Wells's writing might enjoy the modern-day retelling. Also of potential streaming interest: *Moloch* on Sundance Now.

In addition to the *TV Guide* cover story, plenty of genre programming is peppered throughout the rest of the recent issue, too. On June 8, Comet aired the 1996 *Sliders* episode "Post Traumatic Slide Syndrome," and The CW's *Superman & Lois* continues to earn "What's Worth Watching" recommendations. June 9, Discover's new fantastic archaeology program *Hunting Atlantis* aired its second episode. On June 10, the third season of *Manifest* ended with a two-hour wrap-up. And on June 13, the season finale of *Fear the Walking Dead* stumbled through the headstones to seek its just rewards.

Pencil these in your calendar, fans and fellow freaks: *The Handmaid's Tale's* fourth season finale will be available on Hulu on June 16. Leading up to Fox's reboot of *Fantasy Island*, getTV will air two episodes of the original show every Saturday and Sunday late night, beginning June 19. And the fifth season of the animated space adventure *Rick and Morty* dips its toe in the water on Adult Swim on June 20. In fact, *Channel Guide* reports that Adult Swim dubbed June 20 *Rick and Morty Day!* The whole day. Imagine that.

On Netflix, the first season of *The Witcher* is now available for streaming, but it is *Lupin* that has stolen our attention. Have any Neffers seen it yet? Currently listed in the Netflix Top Ten are genre standouts *Jupiter's Legacy*, *The Mitchells vs. the Machines*, and *Love Death + Robots*. If you haven't checked out that latter program, an animated anthology in the style of the first TV iteration of *Amazing Stories*, you are seriously missing out. This weekend, we watched several brief episodes of the show—roughly running from six minutes to 17 minutes in length—and it's a real winner of a show. The episode "Ice Age"—a rare animated *and* live action pairing—was based on a 1984 Michael Swanwick short story, "Sonnie's Edge" was based on Peter F. Hamilton's 1991 story by that title, and the source material for "When the Yogurt Took Over" was originally posted on John Scalzi's blog. You can read the Scalzi story in full at <https://tinyurl.com/scalzi-yogurt>. And on Hulu, you can now watch *Elementary*, as well as the first season of *Debris*.

Providing fans a tremendous service, the June issue of *Channel Guide* includes a feature titled "How to Contact a Network." That piece includes 88 mailing address and other contact information for broadcast and cable networks, and streaming services. If you ever want to write a letter to a network or streaming platform about a favorite—or hated—program, let me know, and I can hook you up with where to send it. It's an amazing resource. (If you've never looked at *Channel Guide*, the maga-

zine is awesome. Six pages of grids for every day of the month. Seriously swooning here at the hutch.)

Finally, the June issue of *Entertainment Weekly* includes its Summer TV Preview. Highlights include coverage of and commentary on *Loki*, *Masters of the Universe: Revelation*, *Sweet Tooth*, *Marvel Studios' What If...?* (expected in August!), *Lisey's Story*, and *The Boys*. But the genre TV pièce de résistance in ye olde EW this go 'round is Samantha Highfill's feature "Love at First Bite." The two-page feature is an oral history of the MTV show *Teen Wolf*, which premiered in June 2011. Creator Jeff Davis, director Russell Mulcahy, and several members of the cast look back at the production, which took more cues from *The Lost Boys* than the original 1985 "basketball movie."

The June 7 *TV Guide* crossword, Puzzle #1416, offers the following brain teasers. 13 Across is "Steven Universe character." 42 Across is "Iron _____." 4 Down is "Batman's butler." 25 Down is "Former Netflix sci-fi show." And 43 Down is "Paquin of *True Blood*." Send in all entries by mail care of this clubzine.

Until next time, true believers, this is "Cathode Ray," your guide to the best of what's hidden in the grids. Turn on, tune in, and blast off!

2021 N3F Amateur Short Story Contest

Story Contest Rules and Entry Blank

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

1. This contest is open to all amateur writers in the field, regardless of whether they're members of the National Fantasy Fan Federation. For the purposes of this contest, we define an amateur as someone who has sold no more than two (2) stories to professional science fiction or fantasy publications.
2. Stories entered in the contest must be original, unpublished, not longer than 8,500 words in length—and must be related to the science fiction, fantasy, or similar genres in the opinion of the judge.
3. Email attachments of Word documents are acceptable for submission. Manuscripts on paper should be typed, single sided on 8 1/2"-by- 11" white paper, double spaced, with pages numbered. The name of the author should not appear anywhere on the manuscript to ensure impartial judging. Photocopies are acceptable, if they are of good quality. Computer printouts must be legible.
4. Contestants can enter up to three stories. Enclose a self-addressed, stamped envelope (SASE) if you would like your story returned at the end of the contest. Stories will not be returned without an SASE. Do not send your only copy in case of accidental loss. We are not responsible for lost manuscripts.
5. Email entries will be accepted. Send to Jefferson P. Swycaffer at abontides@gmail.com. No guarantee can be made of email receipt. Privacy and property rights will be absolutely respected. No one other than the Short Story Judge will ever see the submission.
6. There are no entry fees.
7. Cash prizes totaling \$100 will be awarded as follows: First prize is \$50, second \$30, and third \$20. Honorable mentions and semi-finalists will receive a certificate of award.
8. Send all manuscripts to the contest manager: Jefferson Swycaffer, P. O. Box 15373, San Diego, CA 92175-5373; abontides@gmail.com. Emails with the story attached in word format are preferred. Paper manuscripts are acceptable. All entries must be received or postmarked no later than Dec. 31, 2021.
9. The Short Story Judge is a published science fiction professional, and also a loving fan of the sf and fantasy genres. All comments and critiques are solely the Short Story Judge's opinion, but he promises to be constructive and polite.