

Origin



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Official Organ of the National Fantasy Fan Federation History and Research Bureau

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That's a staff that has been with the N3F through thick and thin, who know why they joined and what they are doing. They have got this bureau operating in top form and are putting together a fine magazine for the members of the N3F to read.

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EDITORIAL



Looking Backwards, Looking Forward

Also up and down. Looking in all directions. Looking into things? Well, we've been doing a bit of that here too. Looking over things right now is a bit of a shaky enterprise. I've never seen anything like the Corona panic, an earth-wide disarray and period of dismay that has brought many things to a standstill just as if it was the day (or year, or years) the Earth stood still, as big a disturbance as anything has ever been.

But, as we look around us, I suppose there are other things to see. It's difficult to identify what point in history we occupy, because we cannot evaluate ourselves from the future. The history of the 20th Century is too turbulent to evaluate. There simply isn't a historian anywhere in the world who could make enough sense out of that century to consider what he came up with literate enough to put in a book.

The only thing we can do, really, is stop trying to evaluate the world, even though so much of it is available along the Information Highway. I recall just sitting around not doing very much and thinking it was all right. Considerations involving survival are what brought me into the amphitheater, and it was hard to get out of the general heat once I got started.

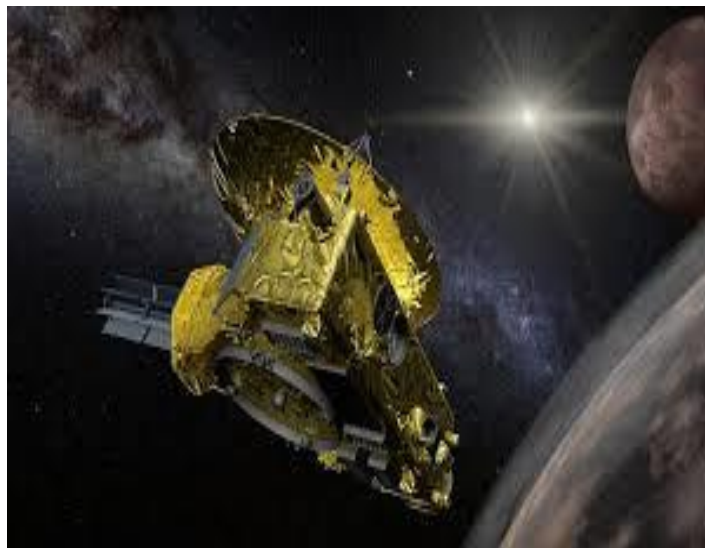
But now if I am going to do any big-time considerations they will have to be science fiction, because that's about all I wound up with, after being in the world trade market (foreign exchange students, things like that), "buying and selling pieces of phantom" as Allen Ginsberg put it. Here we can study what we have been reading all along, and quietly consider it in the company of others who have also been readers of the literature. No betting on it, no swindling, no being fleeced, just, as Motown puts it, hold on to what you've got. Take care of yourself and let the world take care of itself, that's the way I see things. The biggest threat to my

longevity was the draft, which compelled anybody who was selected to be in the military instead of staying where they were born at. I joined the army to avoid being drafted, because I supposed draftees were treated with contempt. I survived my time in the military, being stationed in Germany where the world war is all over with and is discussed over "bier". I was in New York's Lower East Side at the time of the blackout, and survived that. Returning home, I found turbulence here also, the papers full of everything going wrong. At the present time, our town is mostly bankrupt, and it's hard for the common dweller to survive that.

So maybe I've turned to "Escape Literature" for the reasons given for calling it that; reading and writing is an escape from the general contumation, and is a good enough place to be. If you're in it with me, perhaps you might feel the same.

Anyway, we need to define where we're at and why we're here, a thought accentuated by looking at what's in the news. If there's that much craziness going on, we ought to find a refuge where we can find a little orderliness in our existence. I chose the N3F as a good place to be, where there might be something happening. It was not very active at the time I joined, and I have been thinking we ought to work to make something happen, but by "something" I do not mean a world event.

So that's the way I feel at the present time, and I'll continue trying to make Origin a good thing for the membership. Also, I will work to keep this bureau active.



arn, let's get to the articles

THE **DELL** SCIENCE FICTION PAPERBACKS

by JON D. SWARTZ, N3F HISTORIAN

An early phase in the popularization of science fiction.



Dell has been a successful publisher of magazines since the 1920s. In the 1940s and early 1950s it was also known for its line of paperback books. Almost all Dell paperbacks published from 1943 until 1951 were “mapbacks”. Mapbacks were just that, books with back covers that depicted maps, blueprints, charts, diagrams, scenes of rooms, or various combinations of different depictions that pertained to the stories in the books.

This was a successful gimmick, and Dell paperbacks are highly collectible today, partly because of it. The earliest mapbacks also featured sewn bindings, sturdy end papers, blue edge stains, thick and brightly colored covers with abstract/surreal art and hand-lettered text, and lists of characters/events in the stories to aid readers.

Most of the early Dell mapbacks were mysteries, with a few romance, western, adventure, and non-fiction titles thrown in for good measure. These unique books were produced in the main for about eight years, with a total of 577 different titles published. Mapbacks were gradually phased out during the early 1950s, although a few were produced as late as 1957.

Mapback Artists

Most of the early covers were by artist Gerald Gregg (1907-1985). Gregg, who graduated from the Layton School of Art in Milwaukee in 1928, worked with an airbrush and called his style “a combination of graphic design and stylized realism”. He is credited with 200+ Dell book covers from 1943 to 1950, and even did a few back cover

maps. One of Gregg's more famous non-SF covers for the Dell mapbacks was an A.A. Fair (Earl Stanley Gardner) novel, CATS PROWL AT NIGHT, with what has come to be known in some circles as the "early Batgirl" cover.

Later titles omitted the end papers and cellophane covers but featured the outstanding artwork of Robert Stanley, who, next to Greg, was the most prolific Dell cover artist. He worked for Dell from 1950 to 1959, and his art marked a genuine departure from that of Gregg. Stanley's covers usually were action-filled and featured what has come to be known as "good girl art" (GGA). Stanley almost always used his wife Rhoda, a former ballet dancer, as the model for his females and himself as his male model. Rhoda also acted as his agent and photographer.

The majority of the back cover mapback art has been credited to artist Ruth Belew, who lived in Chicago. She prepared the maps twice size in black ink on white cardboard, complete with banners and lettering. Then she sent them to Dell for approval. There these cartographic fantasies were checked against the text of each book for accuracy, any necessary changes were made, and a litho artist colored them. Belew is credited with creating at least 150 mapbacks between 1942 and 1951.

SF Books in the Mapback Series

SF and fantasy mapbacks, although few in number, included some remarkable books, including classics and paperback book originals (PBOs).

The first Dell SF mapback I remember buying was #305 in 1949. The cover said Orson Welles edited the book, and the title was INVASION FROM MARS INTERPLANETARY STORIES. Needless to say, it caught the eye of a young science fiction reader who had only seen contemporary SF published in magazines. Plus, the price was right: 25 cents. This reprint anthology, actually edited by Don Ward, had cover art by Malcolm Smith (1912-1966). Smith later did most of the covers for Ray Palmer's **Other Worlds** SF magazine in the early 1950s. The "mapback" art for the anthology illustrated Ray Bradbury's "The Million Year Picnic". For my SF-reading friends and me the influence of this book was enormous. After reading it, we sought out other books by Heinlein, Bradbury, Boucher, Leinster, Brown, Bond, and Sturgeon. I was already hooked on Asimov and Van Vogt (from reading **Astounding** for a couple of years), but this anthology opened my eyes to other important SF writers, some of whom did not write for **Astounding**.

Two of the earliest Dell paperbacks were classic SF novels by H.G. Wells: THE FIRST

MEN ON THE MOON (1947) [#201/ cover by Earl Sherwan], and THE INVISIBLE MAN (1949) [#269/ cover by Gregg]. The mapbacks of these books were a drawing of the surface of the moon and a diagram of the village of Sussex, respectively. In the "What this Story is About" inner page in THE FIRST MEN IN THE MOON the novel was called a science fiction classic, but "science fiction" was in quotes. Moreover, the phrase "a novel of scientific fantasy" appeared on the title page.

Edgar Rice Burroughs' CAVE GIRL (1949) [#320/ cover by Jean Des Vignes] and TARZAN AND THE LOST EMPIRE (1951) [#526/ cover by Stanley of a Tarzan who looked a lot like a young Johnny Weismuller, the Olympic swimmer who played Tarzan in a series of successful movies in the 1940s] were two popular Dell books by Burroughs. The mapback of the first title shows the island home of Nadara, The Cave Girl; the back cover art of the Tarzan title shows a diagram of a lost Roman province in the heart of Africa.

H. Rider Haggard's SHE [#339/ art by Marchetti/ story "retold" by Don Ward], and KING SOLOMON'S MINES [#433/ photo cover of Steward Granger and Deborah Kerr from the movie/story "retold" by Jean Francis Webb] were two Dell books purportedly by Haggard. The stories published under these titles, however, were only based on the work of Haggard, and read more like movie "novelizations" of the original books. The mapback of SHE showed the ancient ruins of Kor where the story took place. The back of King Solomon's Mines was a map of the part of Africa where the diamond mine was located.

Other early Dell SF books that probably should have been mapbacks, and are sometimes grouped together with the mapbacks, are L. Sprague de Camp's ROGUE QUEEN [#600/ cover by Mike Ludlow]. Clifford Simak's FIRST HE DIED [#680] (*aka* TIME AND AGAIN), A.E. Van Vogt's SLAN [#696], Edwin Bulmer and Philip Wylie's WHEN WORLDS COLLIDE [#627/ cover art by Stanley], Cyril Judd's (*i.e.*, Judith Merrill and C.M. Kornbluth) OUTPOST MARS [#760, cover by Richard Powers], Robert Spencer Carr's BEYOND INFINITY [#781], and Tucker's THE LONG LOUD SILENCE [#791/ cover art by Powers]. Although they do not have illustrated back covers, some dealers have advertised these books as mapbacks, considering them as part of the series!

Some fantasy/horror titles also were selected for early mapbacks, including Gaston Leroux's THE PHANTOM OF THE OPERA [#24 (1943), front cover by Gregg/map on back cover a mock architectural rendering of the levels of the Paris Opera House], and Agatha Christie's THE MYSTERIOUS MR. QUIN [#570 (1952), front cover art by Robert

Jonas/mapback shows settings and scenes of the twelve stories that take place in Europe and Canada]. Although nominally a mystery title, fantastic things always happened when the dark, saturnine Mr. Harley Quin made an appearance.

Associational Mapback Titles

Some associational Dell mapbacks also are of interest to SF/F/H readers and collectors. My SF-reading teenage friends and I bought and saved all the early Alfred Hitchcock anthologies from Dell. The first was SUSPENSE STORIES COLLECTED BY ALFRED HITCHCOCK (#92) in 1945 with cover art by David Konuro [mapback art: The Plantation...Showing Lines of Defense in "Leiningen Versus the Ants"]. This is reported to be the first Dell "celebrity" compilation. Later Hitchcock titles during the 1940s were BAR THE DOORS (#143), 1946 [cover by Gregg/ mapback art of "Pollock and the Porroh Man" by H.G. Wells]; HOLD YOUR BREATH (#206), 1948 [mapback art: Gerald Canevin's West Indian House., Where Nocturnal Terror Stalks in "Cassius"].

A second anthology titled SUSPENSE STORIES was issued in 1949, and reprinted in 1950 (#367). The 1949 edition was the one I bought off the newsstands. It had a cover with striking GGA and a mapback illustrating "The Fool's Heart" by Eugene Manlove Rhodes. Reading the stories in it led me to seek out the earlier Hitchcock mapbacks. These early reprint anthologies featured stories by some of my favorite authors, including Stephen Vincent Benet, Ambrose Bierce, Ray Bradbury, John Collier, August Derleth, Lord Dunsany, Ralph Milne Farley, Frank Stockton, H.G. Wells, and Cornell Woolrich (*aka* William Irish). Most of these authors also wrote some SF/fantasy stories.

The most important associational Dell title for SF fans in the early 1950s undoubtedly was Anthony Boucher's ROCKET TO THE MORGUE (1952) [#591/ cover by Stanley], a mystery with a cast of characters based on people from SF prodom and fandom. Boucher (pseudonym of William Anthony Parker White, 1911-1968) was a California-based writer and critic. Some of the thinly-disguised SF pros he included in his mystery were John W. Campbell, Jr.; Robert Heinlein; L. Ron Hubbard; Henry Kuttner and C.L. Moore, and Cleve Cartmill. A not-thinly-disguised pro was Boucher himself, who was also a character in the story.

Boucher was a member of the Manana Literary Society in Los Angeles, and this club also featured prominently in the story. In an Afterword, Boucher asked fans of mysteries to sample SF. He even cited anthologies edited by Groff Conklin, August Derleth, Judith Merrill, and Raymond J. Healy and J. Francis McComas as good places to start.

Another Dell non-SF mapback of interest was THE CHINESE DOLL [#343 (1949)] by Wilson "Bob" Tucker. This was his first published novel, with the hardcover edition published in 1946 in the United States by Rinehart and in 1948 in London by Cassell. The Chinese Doll is credited with beginning Tucker's practice of using friends' names for his fictional characters ("Tuckerisms"), a practice later copied by other writers. In The Chinese Doll, for example, he had fictional characters with surnames of Ashley, Evans, Saari, Rothman, and Liebscher, all names of SF fans prominent at the time. The plot of this mystery novel also involved SF fandom.

Dell Dimers

All Dell paperbacks from 1943 to 1951 were uniformly priced at 25 cents. Because this was the case and all knew it, the price was not printed on the cover. A departure from uniform pricing came in 1951 when Dell tried another paperback experiment, their Ten-Cent Books. These thin books were only 64 pages in length, stapled, and consisted of unabridged stories of novelette length. Known to collectors as Dell Dimers, the line of paperbacks was launched by Don Ward. Ward was an editor at Western Printing & Lithographing Company, of which Dell Book Division was a part.

All thirty-six of the Dell Ten-Cent Books published are considered collectible today, but the standout for SF fans was the last in the series: "Universe", a PBO by Robert Heinlein, with outstanding Stanley cover art showing the two-headed mutant Joe-Jim.

Some Conclusions

The early Dell paperbacks were both unique examples of the genre and a great line of titles. The production values employed were exceptional, even at a time when many paperback publishers tried hard to emulate the more expensive hardcover books being produced. Such paperbacks, featuring sewn covers, front and back cover art, end papers, stained edges, and cellophane covering, probably will never be seen again in mass market books. This combination of decoration and usefulness has made Dell paperbacks among the most highly collectible paperback books, especially the SF/F/H titles.

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Note: In addition to the above, several Internet sites were consulted.



Nice place to visit, but I wouldn't want to live there.

What is fantasy?

Fantasy Fantasies by Jeffrey Redmond



A lookover of the kind of material we are reading.



Fantasy is a huge niche and one with plenty of fanatical fans. It's a brilliant genre to write in. It's hard to write a guide to a whole genre, especially one as vast and as intricate as fantasy, but as zealots of all things fantastical, it's something we want to tackle.

I. The Main Aspects of an Average Fantasy Work:

By definition, fantasy is a genre that typically features the use of magic or other supernatural phenomena in the plot, setting, or theme. Magical or mythological creatures often feature, as well as races other than humans, such as elves, dwarves, or

goblins. The worlds within fantasy books are usually medieval in style, both in terms of technology and culture. This is what primarily sets fantasy apart from sci-fi.

But like any genre, it can't just be labelled or confined by one paragraph. Fantasy is a very wide and ever-evolving genre, straddling many different sub-genres at once, or even mixing with completely separate genres. There are a plethora of sub and splinter genres:

1. Epic fantasy (involving disgustingly thick books and very long series)
2. High fantasy (usually very traditional and Tolkienesque)
3. Dark fantasy (which mixes in horror or grim themes)
4. Grimdark (employing a dystopian element in the world or plot)
5. Steampunk (a mix of fantasy and Victorian, Clockwork, and steam elements)
6. Arcanepunk (a blend of sci fi and fantasy)
7. Historical fantasy (incorporating magic into historical fiction, often mixed with the "sword and sorcery" subgenre)
8. Urban fantasy (which blends the ideas of magic and myth with modern day worlds)

There's so many sub- and splinter genres because fantasy, since the books of Tolkien, Robert E. Howard, and Fritz Leiber, has somewhat burst its banks. Fantasy is in a unique position where it can seem tired and radically new at the same time. Boundaries are therefore pushed, and stereotypes tweaked, to keep its core values alive.

For instance, the idea of magic is an old one, but fantasy authors seem relentless in their quest to turn it on its head. Unlike genres such as crime or romance, fantasy is theoretically limitless, thanks to its very nature. It's this reinvention and experimentation that appeals to many authors.

II. Elements of Fantasy

1.) World-building is hugely important to fantasy. Up to 50-60% of the work a fantasy author has to put in to a book consists of world-building.

Because fantasy rests on the use of strange and unfamiliar worlds, authors must dream up cultures, races, religions, histories, weather, clothes, food, music...all the different aspects that we take for granted in our own world. Making this world rich enough and deep enough is the tricky part. It's an important job, especially when you consider the implications a world has on the

plot and your characters.

What if there were two suns in your world, rather than one? What if there was a war going on? Or what if it rained molten lead? Your world affects everything in it. That's why it's important. For a great example of world-building, look at Brandon Sanderson's WAY OF KINGS book.

2.) Magic is almost a prerequisite of the genre. Even though there are fantasy books that don't feature magic in an obvious way, they still deal with otherworldly occurrences, or the supernatural.

There is something called the magic system. A common phrase used by authors and fans alike. A magic system is how magic in your world works. For instance, reading spells aloud is a form of magic system. Again, the opportunities are almost limitless. What about drawing magical abilities from pain, as in "Fade to Black", by Francis Knight? Or eating different metals for different effects, called Allomancy, another Brandon Sanderson gem?

Just like the boundaries of fantasy itself have expanded, so has the idea of magic—what it can be, and where it comes from. When writing your fantasy, try and mess around with your idea of magic. It's another chance to be creative and individual.

3.) Incorporate Some Mythology: Fantasy draws a lot from classical mythology, because mythology also consists of monsters and creatures and magic. The two lie very close together when it comes to contents and themes. Tolkien borrowed a lot from mythology when he built Middle-Earth, using Nordic, Germanic, and archaic English myths and legends. There's also Nordic and near-Eastern mythologies in the Emaneska Series.

Even if you don't want to borrow a whole pantheon or myth, borrow the creatures, plots, or heroes instead. It creates a bit of familiarity in your book, and also gives you the chance to play with some stereotypes, both of which can make for interesting reading.

As you can see from this quick examination, fantasy has few boundaries. Those that it does have lie within the author's imagination, or the intricacy of a magic system and its rules. What I like about fantasy, and why I love writing it, is this license to experiment, to dream big. You could write about fire-breathing squirrels if you were so inclined. That's the beauty, and, pardon the

pun, the magic of this genre. No limits, an incredibly open-minded audience, and the opportunity to truly create something different.

III. Definition of Fantasy

Fantasy is a form of literature in which a plot cannot occur in the real world. Its plot usually involves witchcraft or magic, taking place on an undiscovered planet of an unknown world. Its overall theme and setting involve a combination of technology, architecture, and language, which sometimes resemble European medieval ages. The most interesting thing about fantasies is that their plot involves witches, sorcerers, mythical and animal creatures talking like humans, and other things that never happen in real life.

IV. Types of Fantasy

- 1.) Modern Folktales are types of fantasy that narrators tell in a traditional tale accompanying some typical elements, such as strong conflict, little description of characters, fast-moving plot with a quick resolution, and sometimes magical elements and vague settings. However, these tales are popular, as authors throughout history have written them. Hans Christian Anderson has written several fairy tales of this category including "The Nightingale", "The Emperor's New Clothes", "Thumbelina", and "The Ugly Duckling".
- 2.) Animal Fantasy tells tales about animals, behaving like human beings, speaking, experiencing emotions, and having the ability to reason. Nevertheless, animals in animal fantasies retain their various animal characteristics too. Often, such fantasies have simple plots, and constitute literary symbolism by presenting symbolic expression of human counterparts. Popular examples of animal fantasy include: THE WIND IN THE WILLOWS, by Kenneth Grahame, CHARLOTTE'S WEB, by E.B. White, THE TALE OF PETER RABBIT, by Beatrix Potter, Toy Fantasy.

In toy fantasy, narrators bring their beloved toys to life, and transform them into animated beings that can live, talk, think, breathe, love, and behave like human beings. You would see modern toy fantasies in picture book format. Examples include: WINNIE THE POOH, by A.A. Milne, THE ADVENTURES OF PINOCCHIO, by Carlo Collodi

- 3.) Magical Fantasy. In a magical fantasy, you see a character having magical powers, or a strange magical object becomes the subject of the narrative. Such fantasies

include: CHARLIE AND THE CHOCOLATE FACTORY, by Roald Dahl, SYLVESTER AND THE MAGIC PEBBLE, by William Steig, ALTERNATIVE WORLDS & ENCHANTED JOURNEYS.

In these fantasies, you see leading characters undertaking a journey to an alternative world, or a fantasy world. Though realistic tales also employ journeys, you would only see magical things happen in fantasy journeys. Examples include: ALICE'S ADVENTURES IN WONDERLAND, by Lewis Carroll, HARRY POTTER AND THE SORCEROR'S STONE, by K. Rowling, GULLIVER'S TRAVELS, by Jonathan Swift.

- 4.) Quest or Heroic Fantasy (High Fantasy). These fantasies involve adventures with a search, quest, and *motif*. While this quest could be a pursuit for a higher purpose, like justice and love, or for getting a reward like hidden treasure, or a magical power, the conflict of heroic fantasies focuses on struggle between evil and good. The protagonist struggles with internal weakness and temptations, such as you may observe in these stories: THE LORD OF THE RINGS trilogy, HOBBIT, by J.R.R. Tolkien, THE HERO AND THE CROWN, by Robin McKinley, THE BOOK OF THREE, by Lloyd Alexander.
- 5.) Mystery and Supernatural Fantasy. One of the most common forms of supernatural fantasy is known as a "ghost story". Ghosts could be either helpful protectors, or fearsome adversaries. However, in a mystery, the solution is always a supernatural one, or through supernatural assistance such as witchcraft. Its best example is "The Legend of Sleepy Hollow", by Washington Irving.
- 6.) Science Fiction is a type of imaginative literature. It provides a mental picture of something that may happen on realistic scientific principles and facts. This fiction might portray, for instance, a world where young people are living on Mars. Hence, it is known as "futuristic fiction". It dramatizes the wonders of technology, and resembles heroic fantasy where magic is substituted with technology. You can find this type of imaginative fiction in these stories: FRANKENSTEIN, by Mary Shelley, ROCKET SHIP GALILEO, by Robert Heinlein, THE WHITE MOUNTAINS by John Christopher.
- 7.) Cyberpunk is a genre of science fiction.

V. Function of Fantasy

We all like fantasy stories, and grow up reading and listening to fantasies. These tales serve to fuel our imaginations, and satisfy our longings for adventure. Thus, fantasy

directly relates to our deepest desires and dreams. That is why they are important for increasing power of imagination in growing minds, especially in children.

In addition, exposing our minds to lots of romance and magic, the seeking for ideal heroes and beauty queens, adventure, and even deception, captures the attention and imagination of every age group. Also, fantasy has a distinguished writing style, with freedom of expression—the reason that authors can experiment and employ elements of narrative to strengthen their tale.



LETTERS TO ORIGIN

Gary Labowitz: Thanks for the new issue of Origin [April issue]. Yes, I'm still lurking around the edges of fandom. At 81 I'm not all that fascinated about all that's going on. I've read so much science fiction I'm a little tired of it...especially all the "scifi" that is floating around. I don't find most of it interesting. I guess I'm a little calloused around the edges. My interest is still there for music, but otherwise I'm more focused on philosophy and my lettering hobby/business. *Memento mori*, you know.

Anyway, I do enjoy reading some zines and dwelling on my memories of the past. It's the current activities that leave me cold. I have met the enemy and it really IS us.

That last sentence, which I recognize from a Pogo book, seemed sensible enough when I first read it, and now it seems especially true, when the government is at enmity with so much of the populace, and where feuding in science fiction fandom has become a stagnant inertia where no quarter is being given. Who could imagine we'd be pitted against one another. Thanks for mentioning this sort of situation. I don't have much luck in bringing it up, but as a response to someone else's comment I can find a place.

I'm trying to establish current activities that are positive and that can be interesting and enjoyable.

It's also interesting to take a retrospective on science fiction, and the history bureau is encouraging to this, but as yet we've not gotten up any discussions of past science fiction, but this is what I would be glad to have in our letter column here in Origin.

In fact, there are a lot of cheapening influences around science fiction in these present times.

Flashback to N3F 1983 by John Thiel

The July, 1983 issue of my N'APAZine **Rocket Fuel (#8)** has an editorial statement by myself which shows much of the nature of activities in the N3F at that time, and should show an interesting contrast to our organization at the present time. Heed the concerns way back then:

Well, the 100th mailing is coming up, and I think I've got a good bonus package ready, which will be described later. I am trying to do a good N'APA zine and have gotten some good comments on it. Tom has pulled this apa through a major crisis and a few minor ones, and I think should be given due credit, for instance, building upon his work and keeping the apa running and on the improvement road. I liked his work well enough to nominate him for next year's Kaymar Award, I might mention. I hope some of you will augment my nomination with sentiments of your own—you want to write to K. Martin himself.

So, I use this editorial space to say that merely being in N'APA is perhaps not enough—I think everybody should get the best zine of which he or she is capable ready for the 100th mailing.

An editorial isn't really an editorial unless it also says some fairly awful sentiments. I would like now to note how that less pleasant riff note, the treasury, sucks away at funds. Maybe the NFFF as a whole demands some extra funds to be in certain of its departments and activities. They have proved to me that they can't afford to do otherwise, but they have neglected subsequently to thank me for paying my extra way. One even has to pay to see if one's writing is good enough to win a prize in the story contest. Somehow, fair and square and rationalized as it may be, the fact that N'APA is moving up to be more than the original NFFF dues expense is something that does not look good to me, like the way that things should be. In fact, it makes me seriously wonder if I want to remain in N'APA and watch that thing increase. I will certainly be here for the 100th mailing, but I am not so sure I will remain thereafter.

How do I reconcile these two attitudes? Although not told that it is absolutely necessary

for me to do so, I think my method will be to say that I would like to see those who are not bothered by this added expense remain in N'APA and discuss its problems and promote its interests. I myself am recruiting new members whenever I can, and they are all of the type who like to argue conflicts like this. If dropping, I will wish all the remaining members the best of luck, hope for the best for N'APA, and hope that my efforts in it have helped people's initiative (not everybody, I don't suppose) in some small way.



Thought Without Limit by Judy Carroll



art by Disney studios

When I was a teenager, a relative, who knew my passion for reading, gave me a blue bookmark with a white tassel and a white unicorn standing on its hind legs. On the back was the following quote from Albert Einstein: **Imagination is more important than knowledge.** I haven't seen this bookmark for years, but I know it is tucked away in a box with special letters, cards and mementos that bring back wonderful memories and a tinge of sadness.

While trying to discover an idea for this month's article, the bookmark loomed to the front of my memory. I thought it had great potential so I decided to look up the quote, not wanting to rely solely on my memory. To my surprise there was so much more than I had ever imagined.

Imagination is more important than knowledge. For knowledge is limited to all we now know and understand, while imagination embraces the entire world, and all there ever will be to know and understand.—Albert Einstein

I have always thought imagination was a wonderful thing and knowledge, of course, is helpful in navigating life. But that bookmark left a great impression on me. I discovered that one of the greatest minds in history also believed in the power of imagination. I felt like I was given permission to dream and imagine—that it was okay when I lost myself in “what ifs” and “maybes”, that seeing a character from a movie (usually a creepy one) appear in my room at night, was acceptable and evidence of my imagination at work.

If it weren't for the imagination of the founders of the N3F we wouldn't be here today. They envisioned something never before dreamed of—a worldwide organization for people who held imagination as a valuable and desirable trait. As members of the N3F we can share our love for things unseen and/or not yet discovered. We can share our “over-active imaginations” with others who understand us, and not worry about having to explain ourselves and our imaginations to others. Our imaginations connect us.

(While I was writing this article a seven year old relative of mine asked what I was doing. I told her I was writing an article for my fan club. She began to read what I had on the screen. When she finished she said, “Imagination. That keeps your mind going and keeps you in the right places. It's like being in a story you don't like, and then you can just imagine it's one of the best things and imagine all the stuff that's not there. What do you imagine about?”)

What do you imagine about?



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In consideration of our references to imaginative work (a basis of fantasy and perhaps science fiction as well) in this issue, may I present some original works of the creative sort:



John Polselli

Shadows and Shade

The night is lucid with her tender youth.
Her hands form lilies where her love has fled,
And mourners on the moon release the dead,
For she imbues them with new life forsooth.

Her smile midst the shimmering of stars
Beguiles every revenant in space;
They bask within the bliss of her embrace
Betwixt the strains of flutes and soft guitars.

Inside her golden palaces of light
She floats amid the phantoms of the mind
And beckons from a viridescent glade
Bedizened in a glowing gown of white
While dreamers captured by her spell shall find
She walks between the shadows and the shade.

THE FABRIC OF THOUGHT by Will Mayo



art by Curt McDowell

I may have caught a few minutes' sleep between last night and this one. It's easy to lose track of the hour and days and years here. I am one man given to many a dash here along the fine fabric of thought.

Between the dark and the light, between the demon and the deepest sea there remains a gray area, as rarely understood as are those cosmic vibrations which reach across the distant expanses of space from far galaxies to our own planet Earth. This strange quirk of mankind, neither good nor evil, is for neither the people nor the gods to fathom. It is ours to ponder to our dying day, until at last the final darkness clouds our reason and we are no more. Yes, never knowing, forever pondering, that is the lot of our species...

All my life I've had this strange sensation of *déjà vu*. Of going to unfamiliar places and being greeted with familiar sights, of seeing a passing stranger and asking "Have I seen you before?" only to hear that reply, "No, we haven't met, have we?" It's a curious sensation, like being on a cosmic treadmill, headed nowhere in no time at all. I take it as well as I can. For the time being, I sit up late nights like this one, waiting on a sunrise with the rays of that old familiar sun to ease my brow. And I write, setting down in words that which I already know all too well. As the clock ticks the days and months and years by us all. It's got its own rhythm, this life, the keystroke, the sounds of cars buzzing

by on a distant street outside my window and my own shadow dipping and falling on the keyboard. I suppose it fits me like no other.

It's funny, you know? I've been writing so much, so darned much lately, sometimes several stories a day, so that I have trouble keeping back of them all. I even sometimes forget having written manuscripts once they've already been submitted and published in some far off magazine—until, at last, some "Ah ha!" moment takes hold of my senses and I'll say to myself, "Ah, now I remember having written that one!" In such a way, I have easily written and published more than I could possibly keep track of.

I'm just now beginning to embark on the technological promises of this newfangled world. I've tried video chat just a few times, I've had my writing published on some amazing magazines out there on the Internet, and pen pals of just about every religion and nationality beckon me to new horizons. These are some interesting times. You can just never be sure what will happen next.

You know, I used to search for some ultimate meaning to this life. Some ultimate good. Only to come to the knowledge that there isn't any. It's mostly what's on Earth with very little good to lay it all aside. How else to explain the hate rampant in our nation and across the world? All is cacophony, a riot of the senses, and the best that we can hope for is to live our lives with as much peace as we possibly can before death overtakes us.

For a great many of us, this old world long ago got to be far crazier than we could ever claim to be, and so we have found refuge in our pretend lives. A poem here. A painting there. A song on the radio. Anything, anything at all, to take us away from the world's madness. And when you get down to it, what is real? What is pretend? Look now to what makes us complete unto ourselves and never mind the rest. We came alive in our dreams while the earth spins round and passes us all by.

Life, now, is the most absurd thing you'll ever run across in this crazy old universe. We are born knowing nothing and we squirm all about and give our parents a million guilt trips as we cry a lot and then, presto!, we know things. We know how to talk, how to walk, how to fool our teachers into giving us Grade A on those exams and if we're lucky we'll know just how to get into that girl across the way's drawers (call her Mary Sue, that'll do). Eventually, we'll have kids of our own and they'll know nothing at all before they teach us the most amazing things about computers and other devices and the nature of the universe. Then we die and return to knowing nothing all over again. Now, isn't that all rather neat?

And, you know, I've always had a thing about time capsules, those boxes filled with art, letters, reading material and photographs, set underground or in the walls of an old house and meant to be unearthed a century or a thousand years from now. Its message, if any, need only say, "If you are reading this mankind has survived. Thank the gods for that!" And let all the people look with wonder upon what remains.

WHAT by Gerald F. Heyder

Je ne sais quoi L'homme propose et Dieu dispose n'est-ce pas?
I know not what man proposes and god disposes, is that not so?

"What" is one of the most versatile words in any language, be it as a pronoun, adverb, or adjective. Whatever would we do without the word "what?" Yes, "what" can refer to a person, object, event, situation, *etc.* It can be used in the form of a question, "What is happening here?" and it can also be used to affirm something, "What I know is useful!" It's a no-brainer, it is one of the most widely used words in world language, period! Yes, whatever would we do without the word "What?" We must never take the word "what" for granted, for without it what could we use as a substitute? Now, "who", "when", "where", "why", (and "what") are the five W's that comprise the basic fundamental structures of reporting news events by reporters in the news media industry.

I have already done "what"; are the other four next in line? I am thinking of that possibility, perhaps, perhaps, perhaps, mmm?

"When in doubt, the dictionary can be your best friend and mentor, it works for me!"

?



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