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

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*cover by Patsy Millikin, "Primal Beginnings"*



Photo of a ghost

## EDITORIAL



### Well, Stranger, Are You New to Fandom?

I'm not, myself. I've been in fandom for decades. But who's to say for certain that there aren't some new people among us? And if so, there should be some acquaintance made with science fiction and fantasy fandom, at least, if not with science fiction and fantasy, which people are apt to have discovered rather than having it presented to them. This bureau, as I explained it when I was trying to get it together and started it as a new bureau, was made to define and examine fantasy and science fiction and to explain fandom and the N3F to people who were new to it. All too often newcomers don't have a lot of direction given to them when they are sending for fanzines or finding out about organizations. They have to find and figure out the ropes all by themselves and are apt to encounter much error and confusion. Also it's been known to happen that they run into demigods who explain things the way they want to with little regard for the actualities involved. We are not that way. We are not confusion mongers, and it would be well if new members were to look through the NFFF publications annals and go through old issues of Origin, as we have made our way through the elements and gradually built a standing conception of science fiction and its fandom's environment. And we intend to keep our own perspectives, so that a look at our latest issues will give people the idea of what's going on and what it's all about. Also we point out information resources so that people who want to can do some research of their own.

There's good reason to keep science fiction going. It's been heading for something, and we like to be along for the trip and see what's being achieved. Why did we start out with science fiction in the first place? I suspect that for many, it was an attractive and sensational thing that moved along with each passing month and seemed headed into

the future at a goodly speed. There were many discoveries to be made and many new things to see. Science fiction extended through the twentieth century and there is no reason why it should not continue now. No other form of similar literature has come along to replace it, although some suggest that it should be called "Speculative Fiction" now in recognition of the new century. However, that might not be sensational enough. Perhaps a subheading like "Science and Speculative Fiction and Fantasy". I recall (an explanation in this of science fiction fandom) having to get together with rare people with a similar interest in this kind of writing, but in the present century perhaps we could discuss it with most everyone. Why not go out and try?

At any rate, a person does not want to abandon an earlier interest once held. Some say one matures and becomes blasé about one-time interests, but I don't think that is maturity, I think it's becoming inured to the rigors of life, and it's passed along to everything else. There is always a loss in leaving behind an enthusiasm once held. At any rate, I find that doing fan activity is good in itself even if it is done without effectiveness, because it is an activity and to a real fan this activity is a good thing.

With all the displays of covers we have in Origin, we are trying to stir up the excitement that once existed about science fiction, and the same with our descriptions of matters of historical interest. Evoking the past colors in the present and gives further life to the things of the present. There is not anywhere near the amount of discussion of science fiction stories at the present time as there has been in the past; fanzine descriptions of crenolated carbon residues are science but do not make up for the stirring fictional element of a science fiction story. (I will say that too much science fiction of today is made up of descriptions of post-holocaust existence, which lack the interest of a more thriving culture. And what do shows like SG1 have to show us?) We might start calling out for mo better sf, and show that there is still a market and a demand for it. Showing sf writers that they have an audience is one thing that science fiction fandom is about.

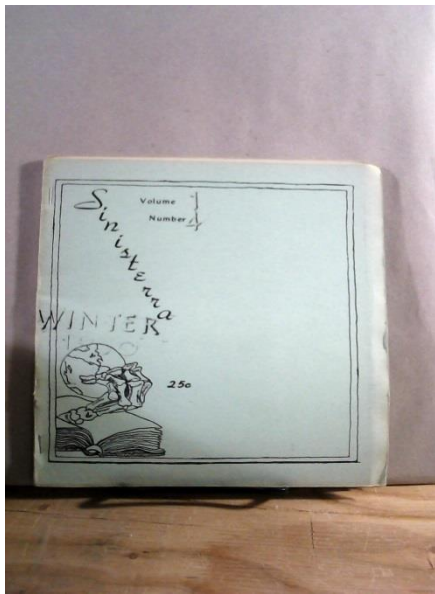
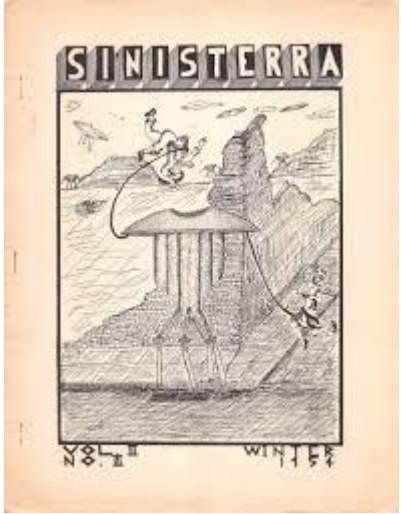
So be a passenger on the science fiction trip. We are trying to get the action going, and I hope we are successful. This success would add to my appreciation of present day existence.

Let's not be morbid all the time about world calamities.

# FANZINE RETROSPECTIVE 5

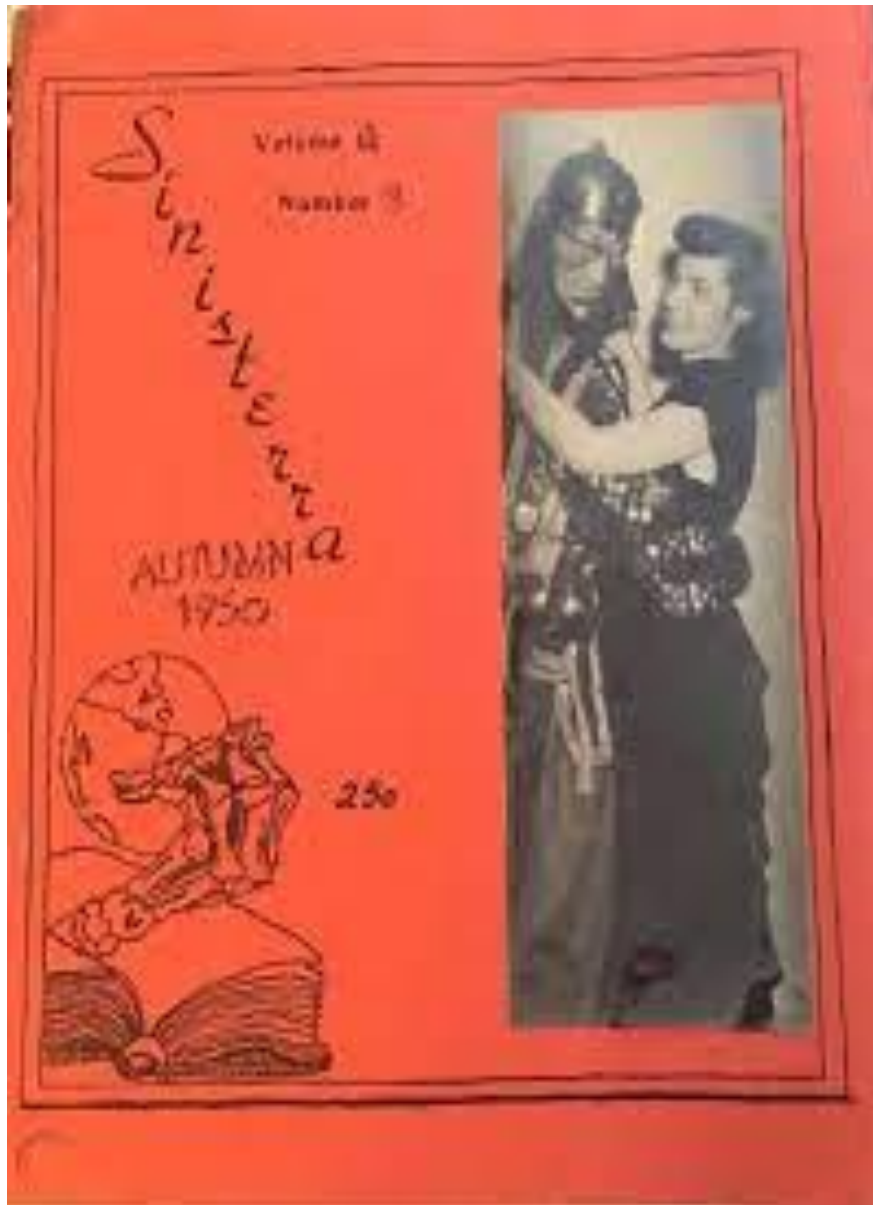
by Jon Swartz

N3F Historian



In the fifth Fanzine Retrospective we return to the early 1950s to take a look at another prominent fanzine from that period. The particular issue under review is interesting to this reviewer for multiple reasons: its content, its format, and the SF club that produced it.

## SINISTERRA for Autumn 1950



(Volume 1, Number 3) Format/Policies: Published by The Nameless Ones, a SF club in Seattle, Washington (see \* below), Sinisterra was the club's first fanzine but it appeared under this title for only eight issues: five quarterly issues in the early 1950s, with the remaining three appearing at ever-lengthening intervals until the mid-1950s. After that, **Cry of the Nameless** (formerly a free, monthly mimeographed newsletter mainly for the benefit of club members) became the club's main publication, winning the Hugo in 1960. The covers of the two issues of Sinisterra in my possession both are in color and composed of a type of construction paper that has an almost cloth-like feel to it. The

issue under review here, the third one published, also has a photograph glued to the front cover. The photo is of Bea Mahaffey dancing at a Norwegian Ball with an "alien" in costume (identified on the contents page as Phillip Barker, a member of The Nameless Ones). Another club member, Ed Wyman, took the photo. The issue's production was a combination of mimeography, offset, and other production processes. The size was seven by eight and a half inches, there were fifty-two pages (not counting covers), and the price was twenty-five cents. The title page indicated that this was "a limited edition", and #143 is hand-stamped on my copy.

### Contributors/Contributions

A two-page SF story, "The Dead Planet" by Clark E. Crouch (illustrated by L. Garcone), led off the issue; "Rejects of Time", a Hall of Shame Selection by F.M. Busby (also illustrated by Garcone), a parody sequel to "Rejects of Space", followed. A section of "Miscellaneous Poetry" consisted of seven poems by seven different contributors: Martin Wall, Julia Woodard, August Adeland, Delcie Stuart, Clyed (sic?) Bacon, G.M. Carr, and Gordon Springer. Illustrations in the poetry section were by Mrs. Carr and Phillip Barker. The other main feature of the issue was Part I of a serial, "Termitaria", by Melville H. Hatch and Daniel E. Bonnell.

### Other Features/Contents

An interesting feature of Sinisterra was the inclusion of photographs on the covers and/or interior pages. This issue contained several pages of photographs of SF fans at the Norwescon, in a special Pictorial Section divided into four parts: Celebrities (report by Phillip Barker), general (report by Wallace Weber), Nameless Ones (report by G.M. Carr), and Famous Fans & Portland People (report by Alderson Fry). At the time, Fry was a medical librarian at the University of Washington. Beatrice Mahaffey, pictured in two of the sections (in addition to the cover) had to have been one of the most attractive women in SF fandom/prodom. If she wasn't, she was certainly one of the most photogenic. I don't think I've ever seen an unflattering photo of her, or one in which she appeared in an unattractive pose. She and her sister Pat were active in the Cincinnati Fantasy Group in the 1940s-1950s, and Bea was associated with The Spectator Club, an apa, around the same time. Pat was later the subject of a hoax appearance at the 1954 Supermancon, the second convention held in Manchester, England. Bea Mahaffey (1926-1987) met Raymond Palmer in 1949 at Cinvention, and Palmer hired her to work

on his new SF prozine, **Other Worlds**, being published in Chicago. She worked on various Palmer publications for about five years, and some critics thought she was a better editor than Palmer. Bea was elected to First Fandom's Hall of Fame in 1987. Many members of The Nameless Ones are pictured in the Pictorial Sections.



G M CARR  
(and her roodoo dolls)



OTTO PFEIFER and the Edison-Dick Ottomatic

No ads were included in this issue, but an "Agony Column" on the last page carried several clever fake ads (*e.g.*, "Be a successful writer! Buy a PERFECTIONIST TYPEWRITER. This machine automatically rejects ungrammatical or misspelled phrases. Guaranteed not to write an imperfect word. Only a limited supply of 50 left; order now from 'PERFECTIONIST TYPEWRITER CO.', Critters Creek, Mu.").

LoCs were from Buryle Payne, Wally Weber, "Buck" Austin, and Franklin M. Dietz, Jr., all with addresses in the state of Washington, except for the one from Dietz. (Dietz was a Long Island, NY fan who edited/published his zine **Science, Fantasy, and Science Fiction** during the late 1940s-early 1950s). An unsigned, rather rambling, one-page editorial completed this issue of Sinisterra; its contents can be summed up as 1) against "wishful dreaming" and 2) for the ideals of "honor, and personal integrity, and decency, and a determination to do that which is right".

Production of the issue was credited to the following business and individuals: Andrews' Letter Shop (lithographs), Wolf Den Book Shop (mimeograph), Western Refrigeration Co. (plant and labor), and W. Weber, Ed Wyman, Jess Terry, and Bill Hamlin (pictures).

### Conclusions



This was the first official external fanzine of The Nameless Ones, followed by **The Cry of the Nameless**, which became more famous when the club decided to make it available for subscriptions. This occurred around 1954, after 75 issues of Cry had already been published. F.M. Busby has written of Sinisterra that it was “a showcase of club talent: of the club, by the club, and for the club”. Warner has reported that Mrs. Carr (named best new fan in a N3F poll in 1950) and Richard Frahm were the driving forces behind Sinisterra, which he described as the “elaborate publication” of the club. From the perspective of 50+ years, Sinisterra can be viewed as an outstanding fanzine of its time, especially with regard to its production values. The amount of work involved in obtaining and pasting photographs on all the copies of an issue leaves me marveling at the industry of those who were involved in doing it. (The other Sinisterra issue in my possession, Volume 1, Number 2, also boasts a printed insert.)

In addition to Bea Mahaffey, inductees into First Fandom’s Hall of Fame pictured in this issue include E.E. “Doc” Smith, Murray Leinster, Forrest J Ackerman, Wilson “Bob” Tucker, and Lloyd A. Eshbach. Other past/present members of First Fandom mentioned were William “Buck” Austin, G.M. Carr, Bill Evans, Alderson Fry, Bill Hamlin, Bob Pavlat, and Harry Warner, Jr.

\*So-called because the members couldn’t agree upon a name for the club. Members of The Nameless Ones cited by name in this issue: Phillip Barker, G.M. Carr, Richard Frahm, Burnett R. Toskey, Wally Weber, and Ed Wyman.

### Sources

Busby, F.M. “Fan Clubs: An Example” in **Science Fiction Fandom** (edited by Joe Sanders). Westport, CT: Greenwood Press, 1994, page 144.

Moffatt, Leonard (ed.) **1950 Fan Directory**. Garden Grove, CA: Lilliputian Press, 1950

Pavlat, Bob & Bill Evans. **Fanzine Index**. Hyattsville, MD: Authors, 1952-1959.

Warner, Harry, Jr. **A Wealth of Fable**. Van Nuys, CA: SCIFI Press, 1992.

**Note:** This article was published in First Fandom’s **Scientifiction** many years ago. It has been revised somewhat for reprinting in Origin.

# SCIENCE FICTION MOVIE SOUNDTRACKS

*Perhaps the best cinematic scores for Science Fiction films*

**By Jeffrey Redmond**

*Science fiction movies over the years*

The function of music in the movies is a very wide field. Music can serve several purposes that are either important on the emotional side of the movie or help/enhance the storytelling. It is not only helpful but essential for any director/producer to keep the music in mind when planning/shooting the movie. For example, collages that practically don't work at all without film music can have a fantastic effect later with the appropriate music.

On 13 September 1959 the Soviet Union's Luna 2 spacecraft crash landed on the Moon. Almost ten years later, on 20 July 1969, Apollo 11 successfully landed with Neil Armstrong and Buzz Aldrin, who became the first human to step onto the Moon's surface. Two extraordinary events. There are six outstanding music scores which reflect how—even before and since these events—the popular imagination has been haunted by outer space, and what distant worlds might be discovering there.



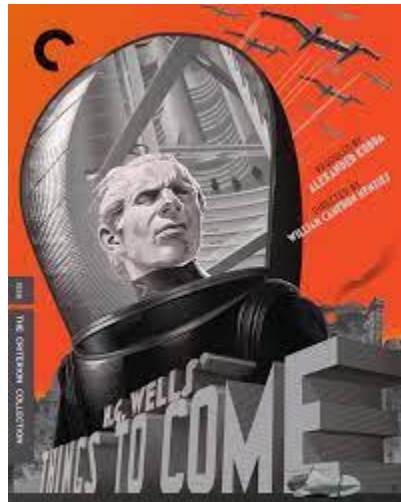
**Lunar Landing**

(1) THINGS TO COME (1936). Music by Arthur Bliss

With a script by H.G. Wells, the father of much of today's science fiction, this is in theory an intriguing landmark in British cinema history. In practice it is frightfully stilted, mannered and—at least by today's standard—slow moving drama, which takes its time to reach the technological wonders of the future, including the first manned flight

around the moon.

The most vibrant feature of the film is in fact Arthur Bliss's splendid score, its grimly triumphal "March" being its most famous cue. Bliss himself made an excellent recording of the Things to Come suite with the London Symphony Orchestra (Heritage HTGCD220) and there is a modern recording of the complete score by Rumon Gamba conducting the BBC Philharmonic (Chandos CHAN 9896).



(2) THE DAY THE EARTH STOOD STILL (1951). Music by Bernard Herrmann

Here, by contrast, is a film which has stood the test of time, not least due to its still eerie sounding score by Bernard Herrmann. It was also helped by some fine acting, plus special effects which have not dated as badly as one might expect. Already established through scoring several Orson Welles pictures, including CITIZEN KANE, Herrmann was yet to form his legendary partnership with Hitchcock.

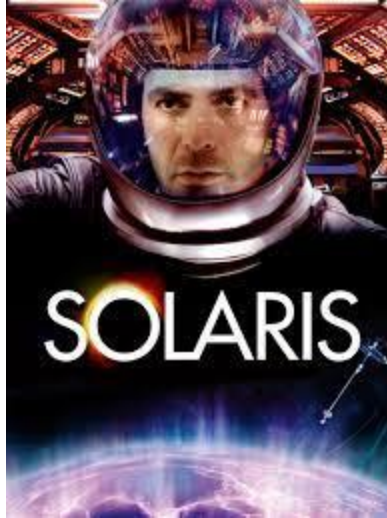
The Day the Earth Stood Still was his first Hollywood score after he had moved from New York, and he was clearly keen to make an impression. His unusual line of instruments included electric violin, cello and bass, two Theremins, two Hammond organs, an array of percussion, and eleven brass instruments: one horn, three each of trumpets and trombones, and four tubas. The Theremins in particular dominate the music's sound world, most memorably the scenes involving the alien spacecraft.



(3) SOLARIS (1972). Music by Eduard Artemyev

This Soviet film, directed by Andrei Tarkovsky, is said to have been produced in response to Stanley Kubrick's 2001: A SPACE ODYSSEY. Unlike Kubrick, who famously ditched the commissioned score in favor of his eclectic temp track which successfully mixed Richard Strauss, Ligeti *et al*, Tarkovsky used a remarkable new score almost entirely (but for a Bach chorale prelude) composed by Eduard Artemyev.

Though subsequently more widely known and loved for his late-Romantic style scores for such international hits as BURNT BY THE SUN, Artemyev was in fact a relatively early pioneer of electronic music within the Soviet Union. He had composed music in the Experimental Studio of Electronic Music, which opened in Scriabin's former Moscow apartment in 1966. It is Artemyev's strange and unearthly music, above all, which makes one believe the disconcerting "alien" quality of the scientific research station Solaris.



(4) CLOSE ENCOUNTERS OF THE THIRD KIND (1977). Music by John Williams

The five note patriotic theme with which the scientists of Earth communicate with the visiting UFO from space was, of course, created by Spielberg's legendary "in house" composer John Williams. Simple as it sounds, it was just one of over three hundred possible permutations of a five note theme that Williams composed, from which Spielberg selected the one which became for a long time an instantly recognizable motif, used in endless spoofs about extraterrestrial visitations. But just when we were on the point of being seduced with the idea of friendly aliens...



(5) ALIEN (1979). Music by Jerry Goldsmith

The soft screeches, eerie moanings and echoey knocks with which *Alien* opens sets the tone of disquiet and fear that became so much a part of the film's identity. Remarkably, that title sequence was created in some haste by Jerry Goldsmith when the director, Ridley Scott, objected to his original all-too-conventional neo-Romantic title sequence. Other parts of Goldsmith's score were also jettisoned in preference to temp tracks, which to his annoyance included music he had written for an entirely different film, and the music for the film's full sequence is taken from Howard Hanson's *Symphony No. 2* (Romantic).

Yet it has to be said that the film became all the more effective for those changes, and—as Scott admitted—a good deal of the film's success still came down to Goldsmith's music. Not least, Goldsmith had the inspired idea to add to his large orchestra an ensemble of the antique wind instrument, the serpent, to evoke his alien's menace.

Though much of its music was excised from the film, the instrument's bloodcurdling rasp can be heard in the final twist when the heroine discovers the alien creature aboard the shuttle in which she intended to escape from the Mothership.



(6) UNDER THE SKIN (2013). Music by Mica Levi

Finally, another fine example of an original film score which unapologetically uses modernist sounds and so creates a disconcerting and nerve-racking atmosphere. Mica Levi—also known by her stage name Micachu, in which guise she performs with her group Micachu and the Shapes—was trained at Guildhall School of Music and Drama. While a student, she had the experience of writing a work performed by the London

Philharmonic Orchestra. She subsequently became an artist-in-residence at the Southbank in 2010.

She was just 26 when she was approached by film director Jonathan Glazer to write her first film score for his film *Under the Skin*, starring Scarlett Johansson as an extraterrestrial who in human guise entices various men. Using a small ensemble of strings, flute, and percussion combined with electronic music, Levi's score creates in effect through a minimal number of musical themes embedded in a "beehive" like sound, using scratchy string playing and microtonal tuning.



#### Other Music and Background in Movies:

Composer David Raksin says that Alfred Hitchcock wanted no music for the 1944 film *LIFEBOAT*, because the characters are "out on the open ocean. Where would the music come from?" Raksin replied, "Go back and ask him where the camera comes from and I'll tell him where the music comes from!"

Director John Carpenter, who creates and performs the music for almost all of his own films, agrees that the soundtrack should be implicit. "You shouldn't be aware of what I'm doing. Yeah, when it's scary or action-filled, you'll hear it, and it's fine. But you shouldn't be sitting there listening to music, or aware of it. It should be working on you...I don't want you to be aware of the technique. I just want you to feel it."

Sometimes the composer does want you to be aware of his technique. The most obvious soundtrack technique, known as "mickey mousing", is just barely considered respectable by respectable film composers. Mickey mousing is when the music blatantly matches the action. When King Kong climbs the Empire State Building, the music

likewise rises and falls with each of his movements. In what has become a cliché, mickey mousing even has the music giving away the action about to happen. A heavy brass chord announces danger; a low, sustained tone creates mystery; sliding intervals of gliding strings imply seductiveness. This musical signal, that prepares the audience for the dramatic events to follow, is known as the stinger.



The modern audience has become sophisticated enough to be conscious of these musical cues. The recognition value of really successful music like the Jaws and Psycho themes allows them to be parodied. James Homer's soundtrack for Aliens makes musical allusions to Capricorn One and Star Wars, and it is parodied, in its turn, by EVIL DEAD III: ARMY OF DARKNESS. In comedy films, composers can also use contrapuntal music that plays directly against the textual theme. When Stanley Kubrick introduces the song "Try a Little Tenderness" to accompany two planes refueling in midair at the beginning of DR. STRANGELOVE, he makes a joke that contrasts with the dark and deadly implications of the rest of the film.

Where do the music composers get their ideas from? Different musical instruments and noises create different emotional impacts, so a lot of their work is already done for them. Music has power to affect the visual field and the imagination.

[The remainder of this article will appear in IONISPHERE.-Ed]



## Going About Being a Science Fiction Fan by Judy Carroll



*It's good to have maps and guides to science fiction and fantasy fandom.*

Recently, I was told that science fiction has many “levels” of fandom. I had never really thought of that before. I thought more in terms of—likes science fiction, really likes science fiction, and loves science fiction.

Using the information I was given, I looked up the key words to each level and adapted the meanings to science fiction, and the National Fantasy Fan Federation. I came up with the following:

### Levels of Science Fiction Fandom

**Novice Fan**—A person new to the science fiction community. Someone who may have recently discovered his interest in science fiction and desires communicating with other fans.

**Active Fan**—A person who participates in the science fiction community. Someone who uses his time and interest in sharing and informing other science fiction fans.  
Example: Recruiting Bureau.

**Successful Fan**—A person who has a goal and purpose in helping other science fiction fans improve their overall experience in science fiction fandom. Example: History and Research Bureau.

High Learned Fan—A person who shows profound knowledge of some aspect of science fiction. Example: Club Historian.

### Beyond Levels

The N3F has several members who are professional writers, editors and artists, who use their skills to enhance the enjoyment and experience of being a member of the N3F.

Being a new fan of science fiction is like being the new kid in the class. You walk into the classroom and stand by the desk waiting for the teacher to notice you. You start looking around the room taking in the posters, maps and other items placed around the room. Your classmates start coming in—boisterous, quiet, low key—in groups, singles and pairs. You wish you could disappear and have things the way they were before you walked into the classroom. Then the teacher notices you.

Most of us have gone through the above scenario, or something like it, be it a new job, a new neighborhood, or a new spouse's family.

Science fiction fandom has a variety of member types.

Many of our members fall into one of the above levels of science fiction fandom. We joined the N3F because we are interested in science fiction and its cousins, fantasy and horror. Some of us were eager to become a contributing member and took on open "positions". While others approached the N3F president with ideas for new bureaus or activities they thought would be beneficial to the club members. Many of these members contribute often and stay with the club for literally decades.

Some of our members join the N3F full of excitement and willing to actively participate in many areas of fandom. They participate in many activities. Their names are seen in many LOCs (Letters of Comment), as the head or a member of a bureau, and are responsible for many positive changes within the club. Unfortunately, not all of them stay with us. For whatever reason, they disappear from the club.

Some of our long-term members are quiet and have no visible participation. We may only see their names in the roster or when a reminder to renew appears in TNFF. But they care enough about the N3F and what it offers to continue with us year after year.

As a new member of science fiction fandom and the N3F, being active is the best approach to enjoying what the club has to offer. I suggest you join a bureau that offers something in which you have an interest, such as the Artist Bureau or the Writers Exchange. (A list of bureaus and activities appears on the second page of the current issue of TNFF.) You can also ask bureau heads if they need help and you can volunteer

your services.

As you take advantage of the opportunities the club has to offer, you may find yourself deciding what type of member you desire to be and what level in science fiction fandom you wish to reach.

Whatever one decides to do in science fiction fandom, I hope your stay is enjoyable. No matter how long the visit.

### **A Little Science Fiction Music by John Thiel**

There has been some recent comment made here and there about the lack of young people in the NFFF and in fact in fandom in general. Perhaps we are not giving them enough entertainment to bring them into our midst. Mindful of this, I thought of doing some science fiction music, which seems to me it might be an encouragement for the young, who, as you may have noted, measure time and events these days by tunes. Here's a little start to the creation of science fiction music:

#### **Captain Hune**

The tune of this piece of music is as follows. Starting with high "do" on the musical scale, and using an asterisk for a rest, we have the following triads: do,\* la, do\* - do la do\*; ti,\*sol ti\*, do\* la do\*. Just improvise what you want taking it from that opening. The

words are "WHAT you DOING, CAP-tain HUNE?

Are you going to take a FLIGHT TO THE MOON?

Going somewhere?

We should care.

Our parents won't let us go anywhere.

("Hune" is the sound made by his jet engines. His full name is Huntsford.)

Work your equations,

Get them right

Then you're fully operative and out of sight!

Day or night

Hune is in flight

Watching him flying makes me feel all right!

Grab for the sky  
What a guy!  
We'll see him again in the sweet by and bye.  
When there's a call  
Give it your all  
Your adventures will never cast a pall!

**Note: Jeffrey Redmond has an article on children in sf in the current issue of Ionisphere.**



issue's end