

# ORIGIN 60



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

**February 2023**

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*Cover by Richard Andre, "Door to Shangri-La"*

## Editorial



### **Malo the Marto, Malo the Marto, Malo the Wick Spanee**

Perhaps we have forgotten about fantasy in our modern preoccupation with science fiction, but fantasy is a distinct part of our literary heritage, and there have been magazines devoted to fantasy along with the science fiction magazines: *Weird Tales*, *Famous Fantastic Mysteries*, *Fantastic Adventures*, *Beyond Fantasy Fiction*, and *Unknown* are outstanding names, along with *The Magazine of Fantasy and Science Fiction*. In accounting for the name of our organization, we find that it leaves science fiction out and is *The National FANTASY Fan Federation*. However, the premise of the naming of the organization is that Science Fiction is also fantasy, and at one time they were referring to it as *Science Fantasy*. Most of what we have been discussing here, though, is science fiction, which seems to have largely supplanted fantasy in our attention. There has been much talk about what science fiction is, but little talk about what constitutes fantasy.

I will call attention of the reader to the fact that the title of my editorial in this issue is magic. It has no rational or logical application, yet when said it has an effect upon the person who hears it, mostly a psychological or sensual effect; he has heard nothing, but again he has heard a sound, which might influence his mood or perceptive framework to have heard. The outlay of syllables above would be chanted. Chants are magical, directly indicating nothing but expressing something. See if consideration of this statement has put you in a fantasy mood. If it has, it has had a fantasy effect upon you, rather more conducive to whimsey than to cogitative thought. Of course the statement could be deciphered in terms of its nearest verbal application, and it might be read out "Malo the Martian, Malo the Martian, Malo the Wicked Spaniard," but like all magic that translation merely

leads to further magic, the person referred to being a phantasm. Magic will lead to further magic, and has a tendency to unleash the imagination. In a domain of science, as Robert Heinlein has pointed out (MAGIC, INC.), fantasy is both dangerous and endangered, and there is an actual struggle between magic and science. Science should not be dominating magic, and magic (hoodoo, voodoo, juju, black magic) should not be used to endanger science. Science can do many things, but it should not do things TO people, such as confusing people of lesser intelligence. And magic should not be mysterious or self-centered. Of course, WE might like it if it is mysterious, but, studying Sax Rohmer's THE GREEN EYES OF BAST, the characters in this novel did not much like this mysteriousness. In another of his books, THE DAY THE WORLD ENDED, science and civilization were being transgressed, and it had a mad scientist in it. Madness is fantasy, rationality is science. This character was too far involved with both. I mention books in which science and magic are seen as dangerous. In THE WIZARD OF OZ, magic is being outlawed because it conflicts with science, and the characters (thoroughly hexed, which is scientific magic) are forced to seek out the wizard, who they want to have solve problems only magic can solve.

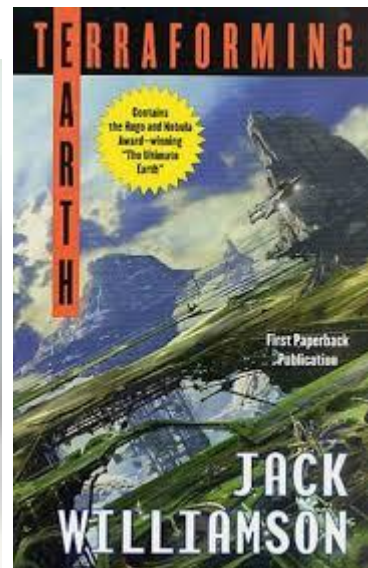
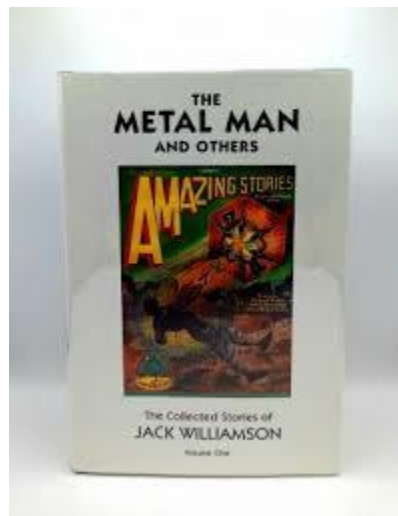
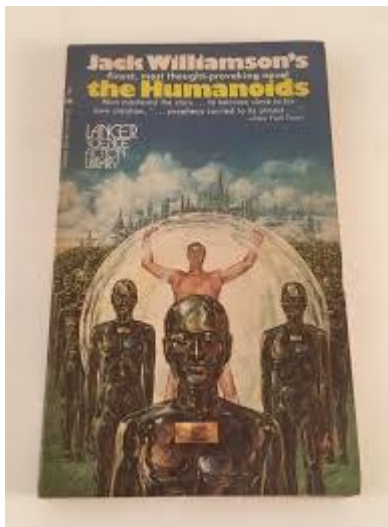
These books go out of style, but we endeavor to retain them as they seemed so good at the time of their writing. Much fantasy of today is macabre and grotesque, a working with or working over of magic rather than providing that magic touch to a story that is provocative rather than terrorizing to the imagination.

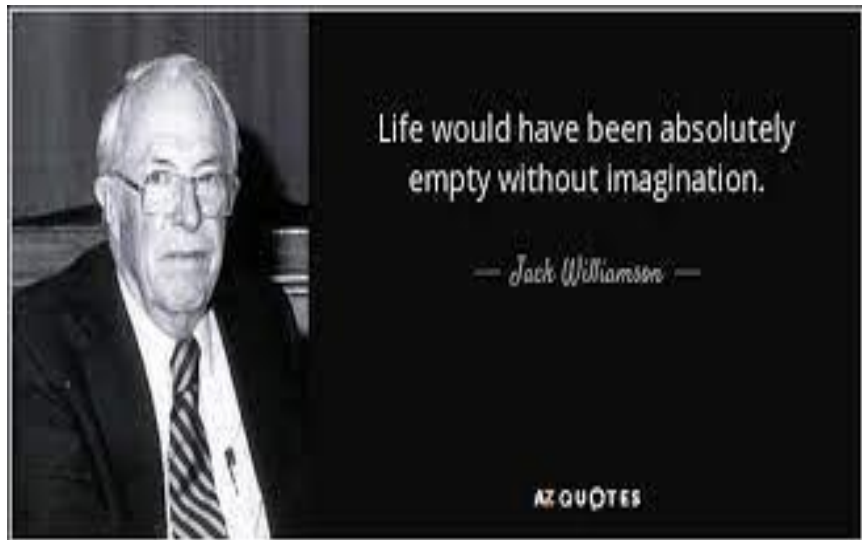
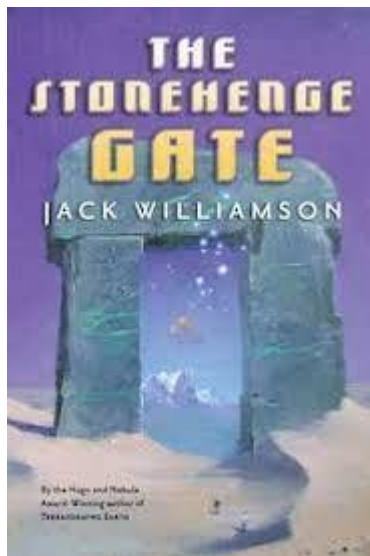
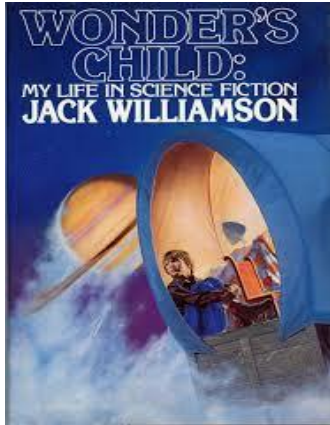
Of course, our purpose here in the N3F is to like science fiction and fantasy, not to be doing battle with people who don't like these types of reading or with people who do read fantasy and science fiction but fight about it. Fandom should be conducive to good reading, not to things written for a purpose, particularly a warfare purpose. Some of the best science fiction has involved warfare, but it was a study of warfare, not an active warfare of its own. Usually there was some kind of solution to the warfare problems in these stories (THE PUPPET MASTERS, THE OTHER SIDE OF HERE, SLAN, etc.), though as realists, none of the writers provided much of a solution to the presence of warfare. We're somewhat troubled by a lot of fantasy and science fiction being hard reading, but warfare is a hard topic.

Good writing should be what we seek, writing which is not bigoted or purposeful, but which studies and describes the things we derive from existence. Let us look for the best elements in fantasy and science fiction and be sincere followers of these forms of writing, writing which is exploratory of the imaginative things of life and worlds around us. Here we will find satisfaction in what we read, and will be glad of the opportunity to do some reading, and to discuss what we have read. It is not conducive to a good life to be watching somebody drop an

anvil on his shoe, as we see in televised cartoons. Let's ask for better fare than that. Let's not be submitting to a world of woe.

## **JACK WILLIAMSON** by Jon D. Swartz, N3F Historian





John Stewart Williamson (April 29, 1908—November 10, 2006), who wrote as Jack Williamson, was a science fiction (SF) fan and later writer, sometimes called the Dean of Science Fiction after the death of Robert Heinlein. Early in his career Williamson used the pseudonyms Will Stewart and Nils O. Sonderland.

Williamson was born in Bisbee, Arizona Territory, and spent his early childhood in western Texas. In search of greener pastures, his farming family migrated to rural New Mexico in a horse-drawn covered wagon in 1915. The farming was also difficult there and the family turned to ranching, which Williamson's extended family does to this day. Williamson served as a weather forecaster in the Army Air Corps during World War II.

As a young man, he discovered **Amazing Stories** after answering an ad for a free issue. He began to write his own fiction as a teenager and sold his first story to *Amazing* at age twenty: his "The Metal Man" was published in the December 1928 issue. During the next year three more of his stories were published in the pulps **Science Wonder Stories** and **Air Wonder Stories**. He also published "The Girl from Mars" (written with Miles J. Breuer) as **Science Fiction Series #1**.

His work during this early period was heavily influenced by *genre* author A. Merritt, who had written several popular science-fantasy novels. Noting the Merritt influence, SF author/critic Algis Budrys described Williamson's "The Metal Man" as "a story full of memorable images".

By the 1930s Williamson was an established genre author, and the teenaged Isaac Asimov was thrilled to receive a postcard from Williamson, whom he idolized, that congratulated him on his first published story and offered "welcome to the ranks". Williamson remained a regular contributor to the SF pulps, but did not achieve financial success as a writer until many years later.

#### Education/Academic Life

Williamson received his Bachelor of Arts and Master of Arts degrees in English in the 1950s from Eastern New Mexico University (ENMU) in Portales, New Mexico (near the Texas panhandle), and joined the faculty of ENMU in 1960.

Williamson earned a Ph.D. in 1964 at the University of Colorado in Boulder, Colorado, writing his dissertation on the early work of H.G. Wells.

#### Marriage/Family

Williamson married a young divorced woman with children, Blanche Slaten Harp ("practical and down-to-earth") who had a son and daughter when she was only a teenager. They had known each other in high school, but had not dated then. They raised her children, but did not have any children of their own. He later credited Blanche with helping him with his writing.

#### Representative SF/Fantasy Works

The Girl From Mars (1930) [with Miles J. Breuer]

The Green Girl (1930)

Golden Blood (1933)

Xandulu (1934)

The Blue Spot (1935)

Islands of the Sun (1935)

Reign of Wizardry (1940)

Darker Than You Think (1948)

The Humanoids (1949)

Seetee Shock (1949) [as by Will Stewart]

Seetee Ship (1951) [as by Will Stewart]

Dragon's Island (1951)

Undersea Trilogy (1954-1958 [3 novels with Frederik Pohl])  
Star Bridge (1955) [with James Gunn]  
The Dome Around America (1955) [aka Gateway to Paradise]  
The Trial of Terra (1962)  
Starchild Trilogy (1964-1969)[3 novels with Pohl]  
Bright New Universe (1967)  
Trapped in Space (1968)  
The Moon Children (1972)  
The Power of Blackness (1975)  
Saga of Cuckoo (1975-1983) [two novels with Pohl]  
Brother to Demons, Brother to Gods (1979)  
Manseed (1982)  
Lifeburst (1984)  
Firechild (1986)  
Land's End (1988) [with Pohl]  
Mazeway (1990)  
The Singers of Time (1991) [with Pohl]  
The Silicon Dagger (1999)  
Terraforming Earth (2001)  
The Stonehenge Gate (2005)

#### Comic Strip

Williamson and artist Lee Elias created the SF comic strip "Beyond Mars". The Sunday strip ran in **New York's Daily News** from February 17, 1952 until May 13, 1955—initially as a full tabloid page and, near the end, as a half tab. It was set in the same universe as Williamson's novels SEETEE SHIP and SEETEE SHOCK.

#### Awards/Honors

World Fantasy Lifetime Achievement Award, 1994.

Hugo Awards for SF/Fantasy works (2 nominations; 2 wins):

1985: WONDER'S CHILD: MY LIFE IN SCIENCE FICTION—nonfiction book, winner.

2001: "The Ultimate Earth" (Analog, 12/2000)—novella, winner

Nebula Awards for SF/Fantasy works (1 nomination; 1 win):

2002: "The Ultimate Earth" (Analog, 12/2000)—novella, winner.



John W. Campbell Memorial Award (2 nominations, 1 win):

2000: *The Silicon Dagger*—honorable mention.

2002: *Terraforming Earth*—winner (tie).

### Retro Hugo Award Nominations

For SF/Fantasy works fifty years past (3 nominations):

2014: *THE LEGION OF TIME* [novel, nomination].

2016: *THE REIGN OF WIZARDRY* (**Unknown**, March—May 1940) [novel, nomination].

2016: “Darker Than You Think” (**Unknown**, December 1940) [novelette, nomination].

### Other Honors/Accomplishments

Williamson was inducted into the First Fandom Hall of Fame in 1968; and the SFWA named him its second Grand Master of Science Fiction (after Robert Heinlein) in 1976. In addition, the Horror Writers Association conferred its Bram Stoker Award for Lifetime Achievement on Williamson in 1998, and the World Horror Convention elected him a Grand Master in 2004.

His autobiography, *WONDER’S CHILD: MY LIFE IN SCIENCE FICTION*, was published in 1984.

He continued to write as a nonagenarian and won both Hugo and Nebula awards during the last decade of his life, by far the oldest writer to win these awards. Thus, he is known today for having published SF stories in nine different decades.

### Some Conclusions

The Oxford English Dictionary credits Williamson with inventing the terms “genetic engineering” (in his *DRAGON’S ISLAND*) and “terraforming” (in his *SEETEE SHIP*, as by Will Stewart). In addition, his novel *DARKER THAN YOU THINK* was a landmark speculation on the topic of shape-changing.

Throughout his writing career, Williamson suffered at times from writer’s block, which partly accounts for his work with co-authors.

My SF-reading friends and I liked most of Williamson’s stories, especially his *THE HUMANOIDS*—that we bought in the Simon & Schuster editions in 1949. We loved it when “With Folded Hands”, the story on which his novel was based, was broadcast on radio’s *DIMENSION X* in 1950.

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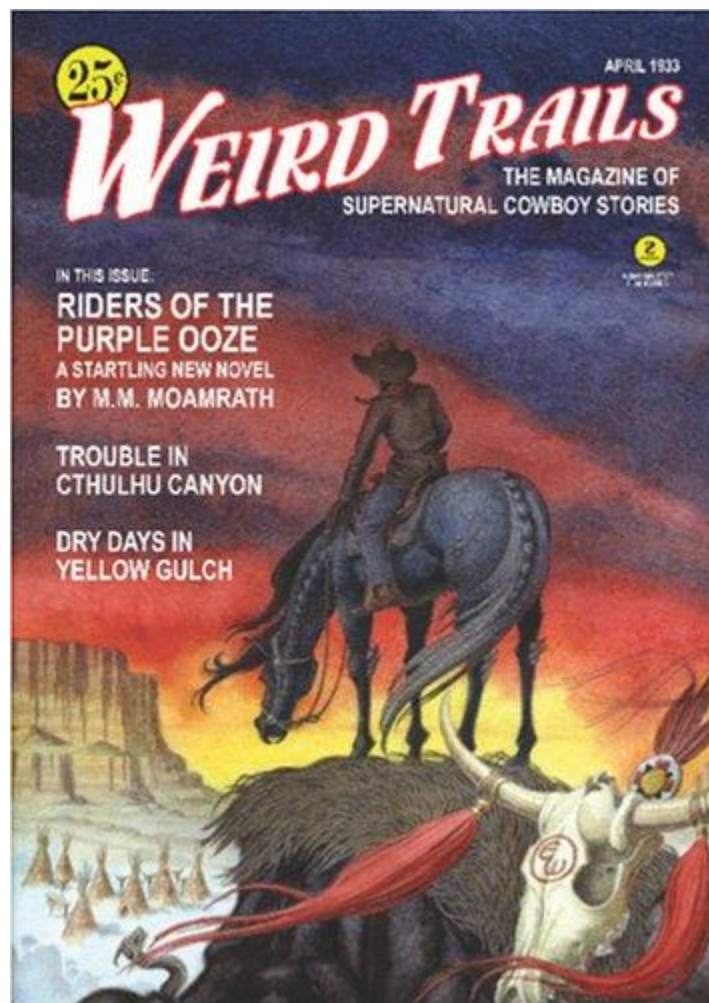
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Note: In addition to the above works, various Internet sites were consulted, including Fancyclopedia 3, ISFDB, and Wikipedia.

## LOOKING AT THE PAST by Martin Lock

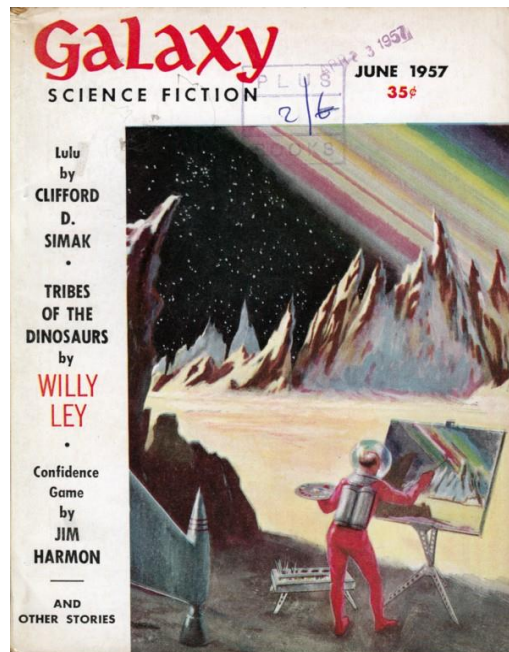


## Weird Trails, April 1933

I do have a few of the classic pulp reprints of magazines like **The Shadow**, **The Phantom Detective**, and **Doc Savage**, but this April 1933 edition, volume XX number one, of **Weird Trails**, brought back to us in 2004 by Wildside Press, rather stands out, with its Ed Ward (or George Barr) cover. The editor emeritus was Durango Fear, while the editor at this stage was Abner Gibber...with a little help from the then rather young managing editor, Darrell Schweitzer.

"Riders of the Purple Ooze" by Morbius Mortimer Moamrath may be billed on the cover as a "startling new novel", but it actually only fills seven pages here. Eleven pages are given over to the first part of a new serial by P.D. "Tequila-Cured" Cacek, "New Gods for Old", while there's also the fourth and penultimate part of "Trouble in Cthulhu Canyon" by Ron Goulart, in six pages. Other authors present include Craig Shaw Gardner, Will Murray, Mike Resnick, managing editor Darrell Schweitzer, Ray Faraday Nelson, Gregory Frost, Jim Harmon, Kent Patterson, David Sherman, and John Gregory Betencourt.

Some might find it slightly strange to find such modern-day names in a pulp from eighty-six years ago, but perhaps it is just coincidence. After all, Harrison Ford may be well-known for his movie roles in the STAR WARS movies, INDIANA JONES, *etc.*, but you'll find someone of the same name starring in silent era films from 1915 on. Oh, who am I fooling? This "lost treasure from the golden age of pulps" may well be a more modern concoction....



If you ever wondered how Chesley Bonestell painted such convincing alien landscapes, the artist on this cover, Kirberger, with his "Portrait of a World", may have the answer. Galaxy at this stage was 144 pages long, with the inside covers left blank, but this left room here for three novelets and three short stories, plus of course Willy Ley's "For Your Information" science piece, this time entitled "Tribes of the Dinosaurs". H.L. Gold's editorial is mainly concerned with reactions and questions about Frederik Pohl's recent "Slave Ship" serial, and the possibilities of communicating with animals, while over in "Galaxy's Five Star Shelf" Floyd C. Gale reviews TALES OF GOOSEFLESH AND LAUGHTER by John Wyndham, TALES FROM THE WHITE HART by Arthur C. Clarke, and a few more.

"Lulu", by Clifford D. Simak, leads off the issue: "A spaceship should be a darb, a smasher, a pip, a beaut—but man all battle stations if it ever becomes a sweetheart of a ship!" The illustrations are by **Mad** man Don Martin. The other novelets are by Evelyn E. Smith and Jim Harmon, and the short stories by Alan E. Nourse, Lloyd Biggle Jr., and Daniel F. Galouye.



Galaxy, September 1958

It looks as if the snow hit early in 1958—but at least **Galaxy** was making arrangements to make sure subscribers got their copies, looking at this cover. The art is by Sol Dember, who did a few *Galaxy* covers around this time. "Preparing Antarctica for Solar Conference" is what the contents page calls it.

"Lastborn" by Isaac Asimov was the 39-page lead novella this time, and Damon Knight and Rosel George Brown stories were the novelets. That left room for three short stories: "On the Double" by Lloyd Biggle, Jr., "The Stroke of the Sun" by Arthur C. Clarke, and "Personnel Problem" by editor H.L. Gold, with a rather nice full-page illustration by Wallace Wood. And the editorial, Willy Ley's twelve pages, and four pages of book reviews (including "The Mind Cage" by A.E. Van Vogt and "Troubled Star" by George O. Smith), and that was 144 pages filled.

## Listen Up! By Judy Carroll



*You never know what you might hear, if you are attentive*

A few days ago I was having a conversation with a little six year relative of mine. When I asked her a question she didn't respond. I could see her mind was elsewhere. I asked if she was listening. She said, "I heard you." I said, "What did I say?" Her response, "I don't remember." I replied, "You were hearing, but you weren't listening." As I said those words a line from a song popped into my head—"People hearing without listening." \*

As I thought about that sentence, I wondered—How many of us listen when someone speaks to us? I mean REALLY listen? How many of us let our minds wander? If our minds wander, where do they go? How many times have our wandering thoughts kept us from really helping someone?

Let's visit Richard and see how he handles a phone call from his brother.

Please note: All words in ( ) are what Richard is thinking.

**It was a Saturday morning, and the sun was shining. Richard had a lot to do today, and a wonderful evening planned with his family. He was about to take out the garbage when his phone rang. It was his brother Larry.**

**Larry. "I'm so glad I caught you. I was afraid you'd be gone. It's such a beautiful day."**

**Richard. "I was just about to..."**

**Larry anxiously begins talking. "I've got this problem with Bobby. I think he's hanging out with the wrong crowd at school."**

**Richard quietly sighs and leans against the kitchen counter. (Oh, here we go again.**

**Another problem with Bobby. Give the kid a break.)**

**Larry. "At school the other day he told Mrs. Hansen, the math teacher..."**

**(I wonder how long this will take? I have to take out the garbage...)**

**"...and then he told Mr. Ferris, the gym teacher, that he could go to..."**

**(...and mow the lawn...)**

**"He has detention at least once a week, and now he might get expelled..."**

**Richard. "Hold on, Larry. You're overreacting."**

**Larry. "But..."**

**Richard. "How old is Bobby? Thirteen?"**

**Larry. "Uh, yes."**

**Richard. "Well, you know how boys are at that age. You were thirteen once."**

**Larry. "Yes, but I didn't..."**

**Richard cuts him off. "Don't worry about it. Boys will be boys. Everything will be fine. Just give it a few weeks."**

**Richard. "Everything okay now, Larry?"**

**Larry. "I guess so. Thanks, Richard."**

**Richard. "Glad I could help."**

I'm not saying that all of our conversations are this dramatic. Sometimes our conversations are simple, calming and easy to handle. But do we listen to the other person? Do we pick up the tone in their voice and realize something may be wrong? Do we really listen to them?

What did Richard do wrong while "talking" with his brother? First, he didn't listen. He only heard bits and pieces of what Larry said. He was so concerned about what he needed to do and wanted to do he didn't pick up the urgency and stress in Larry's voice. He didn't ask any questions that were related to the concern Larry had for his son. Richard was thinking only of himself.

Listening can be hard to do when we are on the phone. And even harder when texting. (The challenge here is taking the time to pause, read the text, and think of what the other person is saying. How would you react if the words in the text were spoken out loud to you?) It's easy for our minds to wander, to think about what we need to do or want to do. Video chats on the phone or the computer can help us understand one

another better. Granted, it's easier to pick up facial expressions, quiet sighs, and body language when having a real live face to face conversation. But we can't always have that closeness. It's a busy and complicated world, with so much going on that often we don't take the time to truly listen to one another. To show others we really care about them—their wants, and their needs.

But, if you take the time to really listen, not just pretend to be listening while thinking about yourself, you can open doors. Marvelous doors of friendship, love and caring. You can help the world become a better place. Just by LISTENING.

\*"The Sound of Silence", sung by Simon and Garfunkel.



## The Issue in Review



I'm listening. Is anybody listening to me? Or to put it the military way and more appropriately, "Do you read?" Judy Carroll's column this issue brings up how important good communication is, and how it can affect what we are doing. Here we have all sorts of communications interference and blocking, and a lot of email difficulties, and it is difficult to keep things going the way we want them to. She asks, do we have enough personal concern with matters at hand to pay good attention to them, and are we ourselves expressing ourselves well? In a literary organization, there should be a lot of interchange and concern over what we are saying as well as doing. Things have speeded up over the last few years, but people are not mostly showing what they can do or maintaining good contact. If more thought were given to this, we would be a lot better

off. Good living might be said to be achieved by living well.

Referencing her reference to Simon & Garfunkel, They seemed to be highly interested in this topic; one might also mention "Dangling Conversation" and their song that says "still a man hears what he wants to hear and disregards the rest". This is one of the things that seem to run through their various records. Sometimes they seem to be saying, "Is there anybody out there?"

Note that Martin Lock's first review in this issue is a put-on.



end page