

Origin 61



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EDITORIAL



LET'S LOOK LIVELY, THE FUTURE IS WAITING FOR US

It's just a matter of opinion that the future will be liking us better and treating us more kindly, but it seems to me that we're being treated so badly now that the bad treatment we're getting is likely to run out, but with treatment of people still existing, the treatment that is still happening will be a better treatment, and the unfriendliness of the present day will have run its course and be replaced by kinder regards.

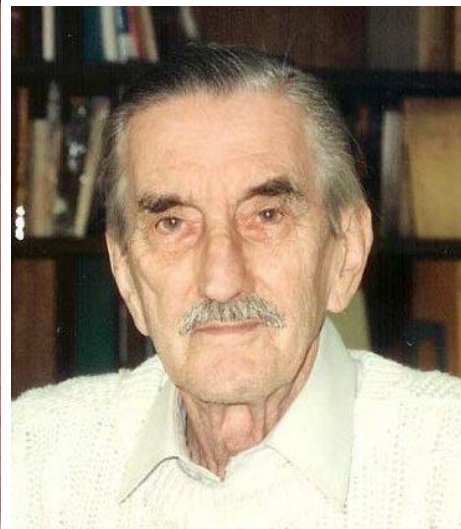
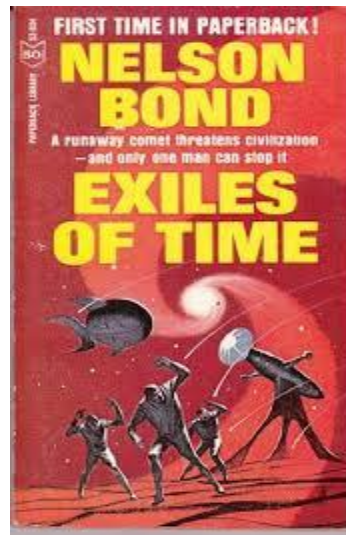
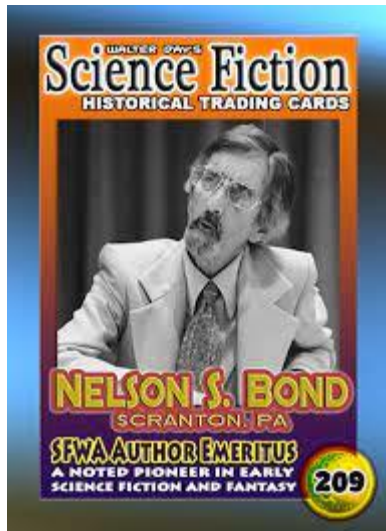
If we're doing something good, there may be people waiting upon our continuance of these favorable actions—and favorable behavior eventually finds its likeness. This viewpoint is a magical one, and so is a more fantasy outlook than a science fiction one, but let's remember that life is somewhat of a fantasy and the harsh realism of science might often be a cruelty, an assault on life and on fantasy.

I think the N3F is faring better than any science fiction organization presently around, though it may be less impressive than some, particularly establishment organizations. It has something to show, and is showing a lot. What we need here is to get with it more, and take greater advantage of the advantages we have. We might even come to be setting an example for other science fiction organizations—that of staying closer to what we are about, that being science fiction and fantasy, a division of literature in general. We want to continue to find our place in things, and identify with what we're doing more than we have been. Let's get up some real enthusiasm for science fiction and fantasy, and for ourselves.

Getting mired in a sort of deadlocked present is not really our thing. We seem to be in an era of a deadened past and a stymied future, with no references to ways to turn in order to get moving properly.

Not really the way to live.

NELSON BOND by JON D. SWARTZ, N3F Historian



Nelson Slade Bond—a science fiction (SF) and fantasy author who wrote extensively for books, magazines, radio, television, and the stage—was born November 23, 1908, in Scranton, Pennsylvania, and grew up in Philadelphia. His parents were Richard Slade Bond, a publicist, and Mary Beadle Bond. Nelson Bond attended Marshall University, Huntington, West Virginia, from 1932 to 1934, and that was also where he met his future wife, Betty Gough Folsom; they married in 1934.

Early Writing Career

In high school, Bond reviewed plays for **The Philadelphia Inquirer**. While at college he contributed to the **Huntington Herald Advertiser** and edited the college newspaper, **The Parthenon**. He then worked as public relations field director for the province of Nova Scotia before beginning his writing career in 1935 with non-fiction for various periodicals.

He continued to write non-fiction even after he was established as an author of fiction. His first published SF story was "Down the Dimensions" in the April, 1937 issue of **Astounding Science Fiction**.

Genre Publications

Nelson Bond was a pioneer in early SF and fantasy. His published fiction is mainly short stories, most of which appeared in pulp magazines in the 1930s-1940s. Many of his stories were published in **Blue Book** magazine. He's remembered today mainly for his Lancelot Biggs series of stories (1939-1943) and for his Meg the Princess tales (1939-1941), which introduced one of the first strong female characters in SF. Other Bond series were about Pat Pending and his peculiar inventions (1942-1957) and the Hank Horse-Sense stories (1940-1942) in **Amazing**.

Other Work

Bond also published articles (and a monograph) on stamp collecting and served on the Board of Governors/Board of Directors of the British North American Philatelic Society. In 1960 he was cited for his contributions to philatelic literature at the International Stamp Exhibition in London.

Pseudonyms

Bond occasionally used the pseudonyms of George Danzell and Hubert Mavity.

Personal statements

He once wrote about himself: "I began writing for radio after they started adapting some of my stories. I thought, 'Well, hell, I can do better than that,' and I started adapting them myself. After a while, a couple of series opened up, and they asked me to become the writer. I wrote fifty-two weeks of HOT COPY and about twenty-six weeks of THE SHERIFF show, a comedy Western.

"Then television came along. I had just written MR. MERGENTHWIRKER'S LOBBLIES as a radio series, and I adapted it for television. It became the first television play ever aired on a network. The network, however, consisted of Boston, New York and Washington. (This was 1946.) The presentation was so elaborate, there was a studio audience, and they printed a program for it. Unfortunately, no copy of the show exists, because they didn't have tape in those days. All they had was kinescope, flickering black and white movie stuff. That was probably the golden opportunity of my life that I threw out the window.

"After the play was done, the director said, 'This is a brand-new medium. Why don't you come up here and get into it with us?' They couldn't pay me very much, and I said, 'I'm making more than that in radio right now,' so I turned it down... But I wrote about fifteen or twenty television plays, some of them adaptations of my own things, others original. STATE OF MIND was a fantasy about a man who got p.o.'d at modern civilization. He said, 'I'm gonna secede from the Union'. So he did. I thought it was a helluva good idea! I adapted my second Mergenthwirker's Lobblies story as a television play, and then there was a third one."

James Branch Cabell

Bond had an extensive correspondence with famous fantasy author James Branch Cabell, and after Cabell's death became his literary executor. At one time Bond was also a rare book dealer.

Isaac Asimov Anecdote

Isaac Asimov had an interesting anecdote to tell regarding Bond: "I met Nelson Bond only once, to my knowledge, and that was at the first world science fiction in 1939. He did me a great service some time later, though. I was unable to forget I was a fan and I argued with readers over my stories in the letter columns of the magazines—until Nelson dropped me a short note saying 'You're a writer now, Isaac. Let the readers have their opinions.' —And I followed his advice."

Honors/Recognitions

In 1998 the Science Fiction and Fantasy Writers of America named Bond an Author Emeritus. In 2002 he donated his personal papers to the Marshall University Library, which created a replica of his home office in order to exhibit his works.

He was voted into the First Fandom Hall of Fame in 1992.

Genre Books

EXILES OF TIME (Prime Press, 1949) [belongs to a tetralogy of short novels, of which the other three are SONS OF THE DELUGE, GODS OF THE JUNGLE, and THAT WORLDS MAY LIVE, all originally published in Amazing in the 1940s/book dedicated to his oldest son, Lynn Nelson Bond].

MR. MERGENTHWIRKER'S LOBLIES AND OTHER FANTASTIC TALES (Coward-McCann, 1946)

THE THIRTY-FIRST OF FEBRUARY (Gnome Press, 1949)

THE REMARKABLE EXPLOITS OF LANCELOT BIGGS, SPACEMAN (Doubleday, 1950)

NO TIME LIKE THE FUTURE (Avon, 1954)

NIGHTMARES AND DAYDREAMS (Arkham House, 1968)

THE FAR SIDE OF NOWHERE (Arkham House, 2002)

THAT WORLDS MAY LIVE (Wildside, 2003)

OTHER WORLDS THAN OURS (Arkham House, 2005)

Nonfiction Books

THE POSTAL STATIONERY OF CANADA (Herman Herst, 1953)

JAMES BRANCH CABELL: A COMPLETE CHECKLIST (1974)

Some Concluding Remarks

Nelson and his wife, Betty, had two sons: Lynn Nelson and Christopher Kent. Betty had her own career in Virginia television, interviewing local notables for her BETTY BOND show on one of the Roanoke, Virginia TV stations.

Bond has been described by more than one critic as a comic fantasist. Indeed, Bond himself once said that he was not a SF writer but instead a fantasist who wrote for the SF magazines. Some of his stories have been favorably compared to the stories of Saki and John Collier.

Bond died of complications from heart problems on November 6, 2006, seventeen days before his ninety-eighth birthday.

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



Looking at the Past by Martin Lock

Galaxy... AROUND THE WORLD

With your literally thousands of letters, you have proven that *Galaxy* is the most widely read science fiction magazine on *Earth* (see above for evidence of our foreign editions). Subscribing to *Galaxy* is similar to a profit-sharing arrangement; for the more you invest, the greater your dividends. And this, as you've seen, and will go on seeing, is truly voting stock. (No need to cut up this attractive copy. Your order on any sheet of paper will convey the same vote and privileges.)

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I went to a bookshop in London's Charing Cross Road a while back, in the hopes of at least partially filling a gap in my run of *Galaxy*, which runs from the start of 1955 up to the middle of 1960....but I only found four issues from that period, and the nicest cover, I think, is on this October 1959 issue. It illustrates the lead novella, "Someone to Watch Over Me", written by Christopher Grimm—not the least known of the Brothers Grimm, but a pen name on this occasion for editor H. L. Gold and book

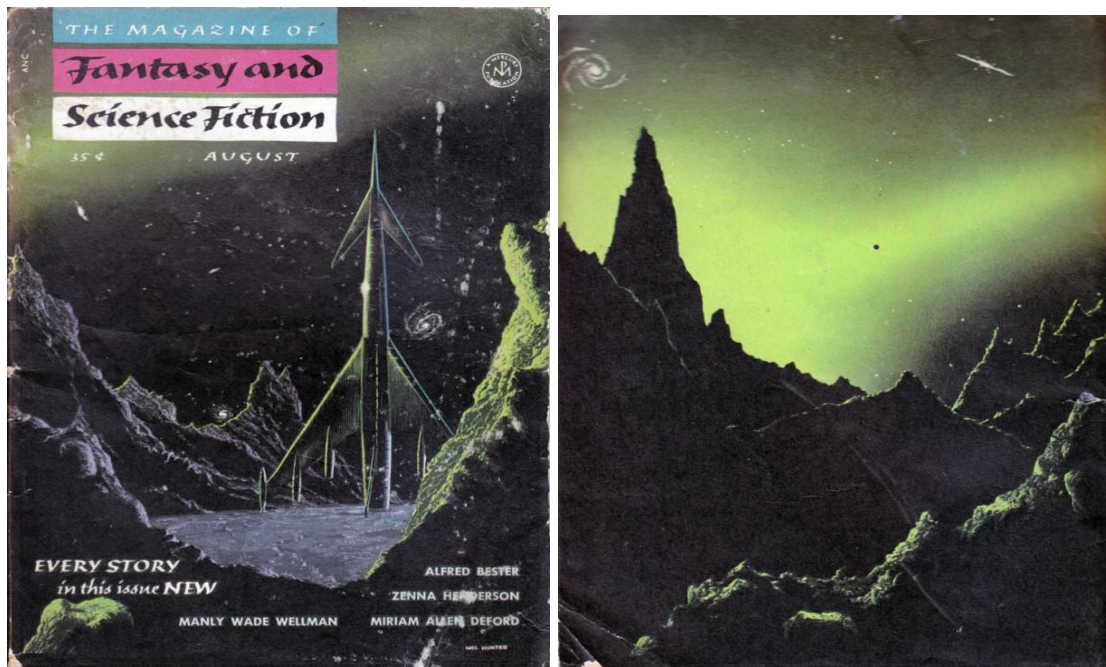
reviewer Floyd C. Gale...

though its other two uses were Gold efforts. "In the awfulness of hyperspace, everything was the opposite of itself...and here was where Len Mattern found his goal!"

Oh yes, the cover is by Wallace Wood, the last of a half dozen he did for *Galaxy*. He did plenty of interior illustrations too, generally after his work for EC comics and before becoming a regular artist on comics for Marvel, DC, and other publishers. And let us not forget his paperback covers...

As *Galaxy* was running to 192 pages by then, there was room for three novelets—by Clifford D. Simak, John Brunner, and Charles Satterfield—a pen name for future *Galaxy* editor Frederik Pohl. Short stories were by E.C. Tubb, Wilson Tucker and Elisabeth Mann Borgese, who, while she did contribute a few sf stories between 1957 and 1960, has a Wikipedia page for having been "an internationally recognized expert on maritime law and policy and the protection of the environment". The introduction for her story here says "A daughter of Thomas Mann turns to science fiction—and creates this magic mountain of a story!" Floyd C. Gale packed a lot of reviews into five pages of "Galaxy's Five Star Shelf", including books by Poul Anderson, Ray Bradbury, George O. Smith, Isaac Asimov ("amazingly prolific for a writer with a steady job"), Ray Cummings, Kenneth Bulmer, John Brunner, Charles Eric Maine, Murray Leinster, and Alfred Bester...it sounds as if, publishing-wise, it was a busy couple of months!

Out of interest, I scanned the back cover as well, as it spotlights the other editions of *Galaxy* that were around at the time, around the world. The British one I'm familiar with, of course, but adding French, German, Italian, Swedish, and Finnish makes quite a line-up.



The August 1954 issue of *The Magazine of Fantasy and Science Fiction* is the last issue to credit J. Francis McComas as co-editor, alongside the continuing Anthony Boucher—not that he would be absent from the following issue, as we were told that his "first magazine story in many years" would be among its attractions. The unusually dark wraparound cover here, "exploring a green star system",

is by Mel Hunter.

"Fondly Fahrenheit" by Alfred Bester is the short novelet that leads off the issue; it has, fittingly, been in F&SF collections, Bester collections, and numerous anthologies—the fourth Best of SF collection does actually use this issue's front cover artwork. The editorial introduction here ends "and here is yet another study, both vigorous and subtle, in the mystery of murder—and of character—in the remote future...to which the author adds a striking literary experiment which we think you'll find as fascinating as any of the celebrated technical devices in THE DEMOLISHED MAN, and more psychologically significant."

Arthur Porges has the difficult task of following that, with "The Devil and Simon Flagg". Next comes Zenna Henderson's novelet "Gilead", her second story of "The People", described as "a sensitive study of the inherent tragedy of differentness" after which comes an article by Miriam Allen deFord, "Frustrated Frankenstein: Alfonso Herrera and his colpoids", allowing Herrera to speak for himself in excerpts from unpublished letters. The editorial introduction describes him as "a man of intense imagination and enthusiasm whose scientific integrity managed to restrain him just barely this side of the crackpot Mad Scientist...but who could not resist an occasional wild surmise worthy of Stapledonian science fiction." He does have a Wikipedia page (as Alfonso L. Herrera), but not a very detailed one. It does however mention that three reptiles are named in his honor, which is more than most of us can say.

"The Invisible Wall" was Richard Brookbank's second and last F&SF sale. "If wishes were horses, beggars might be trampled underfoot", the introduction comments. For "Command Performance" by Kay Rogers we are told "Here is a story that makes its own point too sharply (and subtly) for us to hint at that point in an introduction". This was her fifth and final appearance in F&SF, though she does have one more credit on her isfdb page—for a story twenty-four years later in "CASSANDRA RISING: A showcase anthology of original science fiction stories by women."

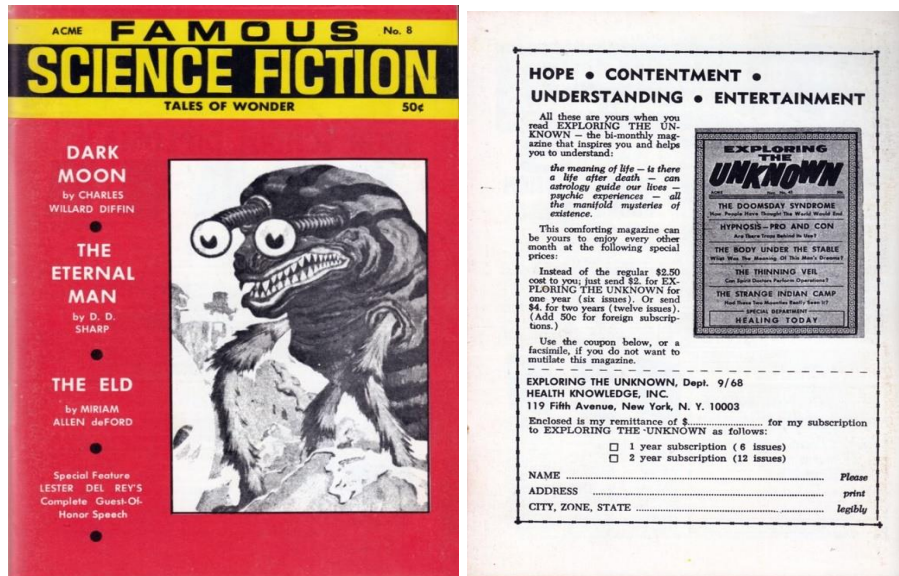
The editors have four pages for Recommended Reading, covering 21 different books. The first half dozen are anthologies: "We just don't understand the anthology situation. We've heard publishers admit that some, even some of the best, have been commercial failures; we've heard readers say that they are sick of them; we know that reviewers are becoming completely numb—and still they come...!" 1953 saw seventeen anthologies, we are told, while just the first five months of 1954 have yielded sixteen. The one that they can recommend without reservations is "Human?" edited by Judith Merrill—"the shortest and (agreeably) the cheapest", at 25c. With "The Second Galaxy Reader" in hard covers, "you'll get better value investing your \$3.50 in a year's subscription to the magazine itself".

Moving on, collections by Robert Sheckley, Richard Matheson, and Roald Dahl show that new authors can be quite as exciting as the Golden Age giants, and rather overshadow the novels, though Murray Leinster's "Gateway to Elsewhere" is "a fine foolish romantic adventure in a world in which 'The 1001 Nights' is a history textbook".

"The Two-Bit Oracle" by Doris Pitkin Buck (using the cunning pen-name Doris P. Buck, as she had on her previous two F&SF appearances, and would on her fourth), comes next, with an eleven-line poem by Herman W. Mudgett (either the nineteenth century serial killer or Anthony Boucher) at its tail. And there's still room for a short novelet by Charles Beaumont, "The Quadriopticon", concerning a

4-D movie type projector, “a delightful blend of satire, slapstick, and sheer adventure”, only seen since (in English) in his 1958 “Yonder” collection, and, to compensate for having four female contributors this time, the Manly Wade Wellman and his “Little Black Train”, the sixth tale featuring John the Balladeer.

So, a prime issue, for sure. The Bester and Henderson stories have illustrations by Nick Solovioff, while small bits of artwork to fill space at the end of stories are signed by H. Martin and Emsh. They don’t make magazines quite like this any more...



This was the eighth of nine issues for **Famous Science Fiction**, edited by Robert A. W. Lowndes, with a Fall 1968 date. The cover is by Wesso—a further version of the illustration is at the start of the lead novel, “Dark Moon”, by Charles Willard Diffin, from the May 1931 issue of Astounding (“by arrangement with Forrest J. Ackerman”), though on the newsprint it is rather darker and has less detail. But hey, if anyone is looking for a new avatar... It runs to a full seventy pages, including Wesso’s illustrations, and is followed by a note that its sequel, “Brood of the Dark Moon”, is too long to fit in a single issue, but it might be possible to present it as a series of four novelettes, if the readers liked the idea. Sadly, it was not to be, as the magazine’s run was nearing its end.

The short stories begin with a new tale, “The Eld” by Miriam Allen deFord, which has only been seen since in a reprint of this issue by Pulp Tales Press. “It was unheard of for the Eld of a Province to die so young.” Next is “The Eternal Man” from Science Wonder Stories, August 1929 (“no record of copyright renewal”) by D. D. Sharp, and then the three-page new “The Maiden’s Sacrifice” by Edward D. Hoch, later seen in the ONE HUNDRED GREAT FANTASY SHORT SHORT STORIES from Asimov, Carr & Greenberg, and finally “Why the Heavens Fell” from the May 1932 Wonder Stories, by “Epaminondas T. Snooks, D.T.G.” –a humorously heavy-handed satire of other sf writers of its day. Lowndes tells us that the writer in question was actually the associate editor of Wonder Stories, C. P. Mason, and that the letters after his name stood for “Don’t Tell Gernsback”.

The departments here take up a fair amount of space; “Down to Earth” starts things off, going behind the scenes and telling us more about the contents and other related things, while the cover-featured Guest of Honor speech from the 1967 World Science Fiction Convention, by Lester del Rey,

fills nine pages on "Art or Artiness?" Robert A. Madle has three pages for an article on "First Fandom" as well... and that was about it. A magazine put together with care and love for the medium, and markedly different from the compilations that Sol Cohen and Ultimate Publishing were putting out at the same time.

Not a very thrilling back cover, but it's slightly interesting to see the cover of another magazine from the same publisher.



Are We Normal? By Judy Carroll



The other day I was talking on the phone with my sister. She was telling me she had been asked to pick up a neighbor girl who needed a ride home from high school. My sister knew who the girl was, but hadn't had much interaction with her. The people in the neighborhood were taking turns driving the girl home from school. My sister wasn't sure what to expect from this young lady. She had heard of many incidents where the person picking her up had been insulted and demeaned by this girl. Some people, after their first encounter, were so upset and bothered by her attitude and choice of

words that they decided they would never pick her up again. My sister was concerned.

Later, my sister told me she had received a phone call from the girl telling her what part of the school she would be waiting. Having no idea where this was, she called a friend of hers who had picked up this girl numerous times. My sister and her friend picked up the girl and all went well.

Now, you may be asking, what is the point of this mini-story? What's the big deal? All went well. True. All went well. Now we are going back in time to what went on between the first paragraph and the second.

My sister told me what little she knew about this girl. (For privacy, we shall call her Mary.) Mary was a year or two older than the girls in her classes. She was rarely ever seen with these girls and seemed to be content with being her own companion.

Mary would walk around the neighborhood, taking in the scenery, the weather, the activity of the people she passed. One thing would always attract her attention. Music. She loved music. Her smile would appear and her face took on a glow that only a true lover of music could accomplish. When Mary heard singing she would take the opportunity to stand before people, adults and/or children, and lead them in the song. (As much as she loved music, she had no idea how to truly lead the music, though her heart was always in the music.)

As stated earlier, Mary would sometimes be very rude and offend people by her attitude and her choice of words. But she wasn't always like that. People were seeing and remembering only part of Mary.

It was known throughout the neighborhood that "something was wrong with Mary".

No one seemed to know what it was. She had a disability that no one was truly aware of. They knew she had problems and acted differently than other girls her age. Why did she have no filter in her words and in her behavior? Why was she different?

No information was given. If we knew what her problem was or at least had a clue we might be able to understand why she is acting this way and not judge her poorly and "toss her away". The point is, Mary isn't considered "normal".*

Think about this. How many of us, by the definition of normal, are normal? Do we all react the same to an award-winning movie, or a Pulitzer Prize book? Do we all empathize with a child in the store being yelled at by his parents, or do we think he is getting what he deserves?

We are people. We have different wants and likes. We don't all act the same in a similar situation. Some of us are extraverts and some of us are introverts. Some like science fiction while others like westerns. Some like crowds while others crave solitude. Some people prefer summer while others prefer winter. Some of us have physical and mental disabilities. While others of us have strong bodies and clear minds. Some have great memories while others have poor or select memories.

My point is, we are all people, and we should give kindness and respect to others no matter what their circumstances. The world is filled with people of all ages, abilities, interests, beliefs, and imagination. We have a lot to offer one another.

As members of the N3F we have the opportunity to interact with many people in different areas of the country and around the world. We already have some of the same interests—the love of science fiction and fantasy. But there is a lot more we can offer one another. We can open up new avenues of interests and understanding. We can become the people who truly care about others—whether they

are "normal" or not.

Many years ago, while talking to a younger relative about people's behavior, I quoted myself. "People are more important than things. There are no disposable people."

*Following are two definitions of Normal:

Normal

Conforming to a standard, usual, typical, or expected.

Definitions from OXFORD LANGUAGES

What is Normal Behavior? Normal Behavior refers to **expected behavior in individuals**. The manner in which people interact with others, go about their lives, is usually in accord with the social expectations. When these expectations and individual behavior synchronize, the behavior is considered as normal. <http://differencebetween.com> Feb. 25, 2015.



Going Over the Issue by Ye Editor



Seems like the Famous Science Fiction Tales of Wonder in Martin Lock's cover has an authentic Bug Eyed Monster (BEM) on its cover. There has been a certain amount of complaint from some quarters about monsters on the cover of sf magazines. They are not really very alluring. Somebody in the letter column of Startling had this little verse on the topic:

Bergey covers just the same
Big strong man and sexy dame.
Cover garish, glaring bright
Fold the cover outa sight.

Referencing Doris Pitkin Buck's name, I had seen it several times in print as "Doris Pitcairn Buck". Learning that there was apparently a Pitcairn Island, I have been wondering if she had changed it due to its being the same as this geographical location. Another name that troubled me when I first saw it was Miriam Allan Deford. The first name is a female name and the second a male one. I couldn't tell what the gender of this author was. I'm wondering if Gold was taken in by a report on the name of Elisabeth Mann Borgese where he wrote his blurb for her story. The book was about a tuberculosis sanitarium, so it wouldn't be a splendid accomplishment for her to have written a Magic Mountain of a story.

Nelson Bond seems to mix major achievements with minor ones in his career, judging by John Swartz's column. I've never read any of Bond's writings.

Judy Carroll's column brings to mind something that's been on the periphery of my considerations of SF fandom for a long while, and that's the notion (I've seen it frequently discussed in fanzines and once in an article by Robert Bloch in F&SF) that science fiction fans are different, not to mention rather strange. One time John Champion wrote in his fanzine that he was rather sequestered in his doing his fanzine, that it was mainly considered "something he is doing" by his family and pretty much unknown by his neighbors, who when asking what he did with his spare time were told "he writes". Robert Coulson reported in his fanzine that Juanita Coulson, his co-editor, had been suspended in her job as a teacher because they had discovered her interest in science fiction. Thereafter Yandro was full of commentary about how science fiction readers got set apart by others, and the problems they were getting communicating about their "hobby". The fanzine Sigma Octantis, which came from the Massachusetts Institute of Technology, said disputes about science fiction had become a social matter there. Kent Moomaw's fanzine Aberration said he was encountering bigotry

and even prejudice in his forays with science fiction. Colin Cameron and his partner in fanzine production Vowen Clarke said that they DID make their fanzine activity well known and that they were often in virtual warfare about it. They declared themselves enemies of mundanity. This was in fact the beginning of a major confrontation with more normal society occurring in fandom. The term "square null-thinkers" was used in a poem by Lance Reventloe in his Fansheet, adding "who cannot, who will not, perceive the mind-ember glow..."; he was referring to what he considered "people in power." Dave Rike, Ron Ellik and Terry Carr were there for the "Berkeley Uprising" which was reported in the national news. Walt Willis described "significant conflict" in Belfast, Ireland, and this was later corroborated in national news, though it was stated that the conflict involved Protestants vs. Catholics. Fandom was getting involved in warfare at the Home Front, and some of that warfare was conflict with the mundane world. (Mundane: earthly). A whole society that did not approve of people being very different from the main "body" of people was threatening fandom. This led to getting thrown together with "beatniks", also people related to literary things, and it came to pass in the late sixties that writing that had been that of hipsters became mixed together with science fiction, so that the New Wave was one of iconoclastic warfare. Science fiction was diverted by another form of being "Far Out".

One can easily agree with Judy that there should not be this kind of shutout going on.





Issue's End