

# Origin 14



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

**Dedicated to progress**

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Origin is a monthly publication distributed within the N3F. Its purpose is to contribute to the education of the membership in science fiction's history, meaning and significance. Articles from the membership on science fiction as a form of literature would be welcome. We are interested in what our membership has to say about science fiction and fantasy fiction, or, if you prefer, science fantasy, as sf was once called. (Early readers of it also referred to it as Scientifiction.) Open up your minds and hearts to what might well be your favorite form of literature.



# EDITORIAL



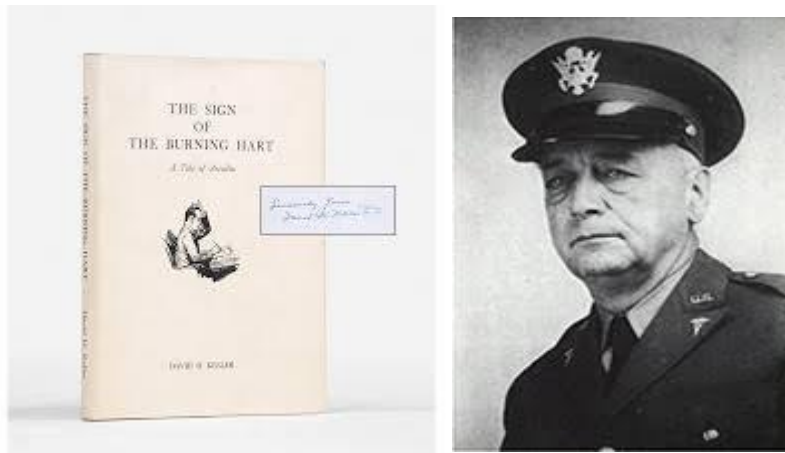
## **We've Got a Thing Going**

As we continue into the second year of this department and its magazine, it's my pleasure as editor to say that we've got it all together, and are ready to get some real progress out of this department, having defined it to the satisfaction of the membership. I believe our project here would be approved of and admired by some of the great leaders of fandom's past, Claude Degler with his starbeggotten sf fans, James Tarausi with his future visionaries, Sam Moskowitz with his tempestuous progressives. We are in the right position to be a center of science fiction's further progress, and that is the history and research department, where we come to know science fiction well and see what it has been, is now and will become. It's all happening right here in the N3F.

I've seen signs of an increased interest and even enthusiasm relating to this department and zine looking at various sf outlets, and there have been encouraging letters in our letter column too. So I think we have scored at getting a thing going and I am hopeful that it will continue to improve .

## VIGNETTES FROM N3F HISTORY: First Book Publication

by Jon D. Swartz, N3F Historian



David Keller, and his Tale of Arcadia volume

### *THE SIGN OF THE BURNING HART: A TALE OF ARCADIA*

by DAVID H. KELLER

(Ann Arbor, Michigan: The National Fantasy Fan Federation, 1948)

Over the years our club has been involved in many publications, some entirely published by the N3F and others “sponsored” in some way by the club and its members. These publications included one rather famous hardcover book, the topic of this brief article.

**THE SIGN OF THE BURNING HART** was originally published privately in France in 1938 in a print run of only 100 copies, by Imprimerie de la Mancha, Saint Lo (164 pages). Then it was published for the first time in the United States by the N3F in a first run of 250 copies (166 pages, \$2.50, Lithoprinted by Edwards Brothers, Inc. of Ann Arbor, Michigan).

This short fantasy novel is actually four connected stories in the style of James Branch Cabell. Keller had submitted it to a Harper’s Magazine prize contest, but subsequently withdrew it from publication rather than revise it as the magazine requested.

The story is of a young man who—on reaching his twenty-first

birthday and coming into his inheritance—changes his name (from Philip Buzzard to Christopher Wren) and declares to his lawyer that his only desire in life is to sit in the sun and watch the world go by. He moves to Arcadia (halfway between Paris and Madrid), where he is told such a life is possible. In Arcadia he leases a building, puts up a sign (The Sign of the Burning Hart), and opens a bookshop. When the shop is not successful, he takes up photography and uses his invention of “duplex” photography to take pictures of people. This new process allows him to take two pictures of a person at the same time, the first one as the person wants to be seen and the second as a person really is. He gives the customer the first and keeps the second for himself. When the local “princess” has her picture taken, she immediately destroys the first picture and demands to see the second. In the second she is as beautiful as she appears in real life. They marry, Wren goes to work for her banker father, and other fantastic adventures follow. Wren eventually realizes that, while one may want to sit in the sun and let the world go by, it is impossible to do so.

My copy of this book is signed “Very Sincerely, David H. Keller, M.D.”, and is stamped “Donald A. Wollheim” on the last page. I have read that Keller signed all 250 copies of this book (quite a task in itself), so his signature on my copy certainly doesn’t make it unique. On the other hand, I don’t know of any other copies with Wollheim’s stamp in it.



Donald A. Wollheim

## BRIEF BIOS

**Author and psychiatrist David Henry Keller, M.D. (1880-1966) was a frequent contributor to SF/fantasy fanzines. In his listing in Broyles' 1961 WHO'S WHO IN SCIENCE FICTION FANDOM, Keller reported that he had written over one hundred and fifty articles, stories, reviews and poems for fan magazines. He was inducted (posthumously) into First Fandom's Hall of Fame in 1966. A bibliography, DAVID H. KELLER, M.D. BIBLIOGRAPHY (1947), reprinted from the Spring 1947 issue of Fantasy Commentator, contains his SF/fantasy stories—including the ones written under his "Amy Worth" pseudonym—but not his 700+ medical articles. Keller worked with "shell-shocked" [*i.e.* PTSD) soldiers during World War I, and wrote extensively on the condition.**

**Donald A. Wollheim (1914-1990) was an early SF fan, one of the founding members of the famous New York Futurians. While a fan, he produced several fan magazines, including his most famous one, The Phantagraph (1935-1946). He is credited with editing the first book of reprint SF, THE POCKET BOOK OF SCIENCE FICTION (1943) and the first collection of SF novels, PORTABLE NOVELS OF SCIENCE (Viking, 1945). His editing career began in 1941 with COSMIC STORIES and STIRRING SCIENCE STORIES. He later was on the editorial staff of Avon Publishing and while there, edited several titles, including AVON FANTASY READERS (1947-1952), AVON SCIENCE-FICTION READERS (1951-1952), THE GIRL WITH THE HUNGRY EYES (1949), and OUT OF THIS WORLD ADVENTURES (1950). After leaving Avon, he became editor-in-chief of Ace Books. In 1971 Wollheim left Ace to establish DAW Books, the first major publisher specializing exclusively in SF and fantasy.**

## **LOOKING OVER THE NET**

**spotlighting FAN HISTORY PROJECT** by John Thiel

**You can get your fan history first-hand  
with the Fan History Project.**

For those wanting to do their own researching, the address of the Fan History Project is <https://fanac.org> . The chairman of the project is Joe Siclari, an N3F member.



**Joe Siclari**

**Giving you an idea of what can be found by researching the fan history project, they have a collection of earlier fanzines which can be read through at their address. Here is an example of what may be found there:**

**March 1957 issue of CRY OF THE NAMELESS, Editors Wally Weber and Burnett Toskey**  
abstract from the column The Science Fiction Field Plowed Under by Renfrew Pemberton

**SPACE SCIENCE FICTION, Spring '57, v.1, nr. 1, bi-monthly, 35 c .**  
**Editorial director, Lyle Kenyon Engle; Production, Marla Ray; Layout,**  
**David Himes; Front Cover, Tom Ryan; Illustrations, Bruce Minney! Not**

a familiar name in the batch, which reads like screen credits, omitting "Title, courtesy of Harrison and del Rey". Looks like 1953 all over again—non stf money moving in on the Boom. As such, it isn't as bad as the WORST of '52-3; about like ORBIT or COSMOS if you recall them. Having one staff man for interiors is very businesslike but contributes to the overall staleness and lack of personality. No editorials, features, not even blurbs to grotch at; the ads are all for radio programs (non-stf). Remember radio?

Oddly enough, several of the eleven stories are fairly good separately—it's only as a group that they blend into mediocrity. Several of the authors are known people: Jacobi, Reynolds, Latham, Winterbotham—I really can't pin down WHY this zine gives me an I-Walked-With-A-Zombie feeling.

Oh heck—try it out; live it up for 35c.

On the other hand, you can do better with only 25c; you can get a copy of SFQ, May 57: this sole survivor of the two-bit pulp era is a lot more fun than you might think. Leads off with Silverberg's "Quick Freeze", a short problem novelet in the style for which I used to anticipate aSF. Campbell would have leaped for this one eight years ago; I wish he still did, more. LOVE that punchline. These group problem stories have the advantage of requiring less detailed individual characterization than most—examples are Clement's "Attitude" and "Technical Error", the magazine versions of Van Vogt's "Space Beagle" episodes, and particularly JWC's "Who Goes There?", in which reader identification with any individual character would have jeopardized the effectiveness of the tale's theme of suspense. Always knew I'd find an answer to Toskey's condemnation of that epic, someday. Well, "Quick Freeze" isn't that specialized, and has adequate people.

Lesser's "Name Your Tiger" actually has more resemblance to "Who Goes--?"; the Menace (locale Martian) appears to each as that which is



most feared. Plot entirely un-Who-ish with characters of the essence. Best Lesser in quite awhile.

Franson's "Cardsharp" would have made a nice open-face sandwich with deCamp's Psi article in FU. The former Parodies Tossed dep't has been taken over by Gilbert, Asimov, and Sullivan; this may be getting a bit too specialized, to the point where many are missing the excruciating best-of-the-jest. Like me.

DeCamp's "Let's Have Fun" effectively extrapolates juvenile delinquency on an interstellar scale. "All Around a Pig's Tail" (Marks) supplies the needed answer to Kornbluth, but the editor punctures our hopes by firmly blurbing that "this is FICTION." Bob Madle covers fanews and fms in one of the better fan dep'ts extant. Irving Cox sweats out a new windup for the routine where the chain has been pulled on Earth and the last survivors escape in a spaceship, but it is NOT convincing. The story was well-enough worked out to deserve a better ending. "The Stunning Science Fiction Caper" by Gerald MacDow appears to have been reworked a little from its recent fanzine version. It didn't hurt it a bit; GOOD.

RWL is currently, and still, one of my favorite editors, as I've mentioned now and again. It's largely the balanced diet of stf that he provides, but the editorials help, too. After you've read the zine, drop the man a line.

AMAZING, March 57: Making good my threat not to spare you ANY of "Quest of the Golden Ape", herewith finale. (Synopsis: PORTOX lived on a primitive Twin-Earth. A "scientist", he "took all his tremendous science with him" when he ducked through a spacewarp to Earth and hid our hero in suspended animation for twenty years to grow muscles. Typical idiot routine—nobody else on Twin Earth even knows about PLANETS, but good old Portox has personal spacewarps to two, one of which is extrasolar. Out of a flint-and-steel culture he does this, with no training or cultural support. Nobody taught him,

and consistently he doesn't teach anyone else. Apparently he carries his "terrific science" around with him in a foot locker—notes, equipment, power source, and all.)

That's the end of the page; Pemberton goes over all the current science fiction magazines he gets each month. As I say, the whole issue of the fanzine is available at the Fan History Project if you got interested in the reviews and would like to read the rest. Pemberton's approach to reviewing was not uncharacteristic of the time.



Finding the history of science fiction involves having a look at the writers of the past. Jeffrey Redmond presents a look at ten of the most influential on science fiction of the present.

## TEN INFLUENTIAL SCIENCE FICTION WRITERS

by Jeffrey Redmond, April 2019



Adams



Card



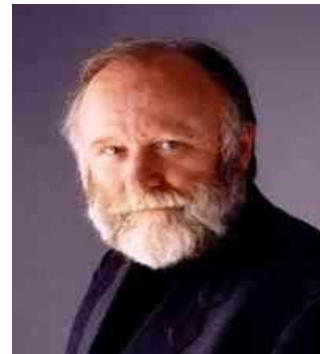
Heinlein



Gibson



Bradbury



Herbert



Clarke



Asimov



Verne



Wells

There can be significant differences between the best authors of a *genre*, favorite authors of a genre, and the most influential authors of a

genre. While any "greatest" list will be somewhat controversial, these ten authors have had a great and lasting influence on the genre of science fiction. They are not necessarily listed in any proper order of importance, but each one is significant in his own way.

\*DOUGLAS ADAMS (English 1952-2001): He may be one of the most popular authors on this list, and when his works first came out, they were quite unique. Adams is best known for his HITCHHIKER'S GUIDE TO THE GALAXY series, which was ground breaking. These works introduced a comedic and strange, and perhaps an almost surreal element to science fiction writing that is still adored by fans today.

\*ORSON SCOTT CARD (American born in 1951): He is the author of one of the most popular science fiction series in history. The ENDER'S GAME sagas rate right up there with DUNE as one of the most popular series of books of all time, and certainly the most popular of modern times. If William Gibson is the father of Cyber Punk science fiction, then Orson Scott Card is the modern voice that set the direction of modern sci fi.

\*ROBERT HEINLEIN (American 1907-1988): He was an extremely influential science fiction writer who may have been overshadowed in the long run by others, but Heinlein is well known and loved among sci fi fans. He was both popular and controversial, and he concentrated on "hard" science fiction that took its science very seriously. He won four Hugo Awards for his novels, and along with Asimov and Clarke was known as one of "The Big Three of Science Fiction". Grok!

\*WILLIAM GIBSON (Canadian born in 1948): He is an extremely popular and controversial science fiction writer who is known as the father of the modern "Cyber Punk" novel. While people and fans still argue over what kind of influences Gibson has had on the science fiction genre, there's no

doubt his mark has been made. As one critic stated, "Whether he's saved the genre or destroyed it, only time will tell." A little bit overboard, but it gives an idea of the influence this author on JOHNNY MNEMONIC and NEUROMANCER has had.

\*RAY BRADBURY (American 1920-2012): He is most famous for writing his best selling novel FAHRENHEIT 451, one of the greatest dystopian novels of all time. Bradbury also wrote a lot of science fiction and fantasy, and was a major influence for literally thousands of future science fiction writers. Not only was Fahrenheit 451 one of the best science fiction novels of all time, but SOMETHING WICKED THIS WAY COMES, DANDELION WINE, and THE MARTIAN CHRONICLES are all works that were amazing enough to make any author's career, and Bradbury was the author of all of these.

\*FRANK HERBERT (American 1920-1986): Even before the DUNE series was made into a mini series for the Sci Fi channel, this series of books had a huge and devout following that rivaled that of all others. This great series takes place over thousands of years, and originally consisted of the novel DUNE and five sequels. Other related novels have been published by his son since then. This series is amazingly wide ranging, often dealing with such themes as human survival, evolution, ecology, and the intersection of religion, politics, and power. Dune is thought to be the single best selling sci fi novel of all time.

\*ARTHUR C. CLARKE (English 1917-2008): Considered one of the top writers of Science Fiction, Arthur C. Clarke is known for his Space Odyssey series, particularly the novel 2001: A SPACE ODYSSEY. This has become one of the most influential science fiction novels ever written, and was also a wildly popular movie, helping to bring the genre into the mainstream. There were several other books in the series, and Clarke is also known for

his short stories and his work in encouraging emerging science fiction writers. He is also a long-time member of the H.G. Wells Society.

\*JULES VERNE (French 1828-1905): His writings made him the pioneer of science fiction, and one of its finest writers. He, in fact, published his first science fiction novels around the time H.G. Wells was born. JOURNEY TO THE CENTER OF THE EARTH, 20,000 LEAGUES UNDER THE SEA, and AROUND THE WORLD IN EIGHTY DAYS are classics that changed fictional literature and gave birth to what would become the science fiction genre. Verne wrote incredibly detailed stories about space travel and submarines before any such travel on a large scale was practical, and he laid the foundation for arguably the greatest science fiction writers ever.

\*H.G. WELLS (English 1866-1946): He might be both the best and the most influential science fiction writer of all time. Herbert George Wells' classic books are still read and loved today. THE TIME MACHINE is considered by many to be the best science fiction novel ever written, and THE WAR OF THE WORLDS and THE INVISIBLE MAN are among the best. More than a century after they were written, these books are still fresh and strong enough to be made into Hollywood films. Wells began the movement to ensure that science fiction would be alive and well into the 21<sup>st</sup> Century, and beyond.

Of course there are many others, including Burroughs, Vonnegut, Orwell, De Camp, Atwood, Crichton, King, Martin, *et al.* And perhaps they can be included at a later time.



# COMMENTS AND QUESTIONS

by Judy Carroll

Continuing with last month's project, "...how easy or hard is it to research sf and fandom with the use of the computer...", I will now report the results of question #3—How did the term science fiction come about or develop?

I decided to change the question to How did the term "science fiction" come about? (I thought the question might be less confusing to the computer.) Fewer answers popped up than I expected. And, of course, they don't agree.

## **Stackexchange.com Science Fiction and Fantasy**

1. Forrest J. Ackerman used the term sci-fi at UCLA in 1954.
2. Science Fiction, a term coined in the 1930s to distinguish the genre from the pulp fiction then becoming popular.
3. Oxford English Dictionary notes usage of "Science-Fiction" going back to 1851 in William Wilson's A LITTLE EARNEST BOOK UPON A GREAT OLD SUBJECT.
4. Britannica's 1955 Book of the Year mentions the contraction Scifi taking hold, demonstrating the popularity of the genre.

## **Encyclopaedia Britannica Science Fiction**

### **Science Fiction—Literature and Performance by Bruce Sterling**

The term science fiction was popularized, if not invented, in the 1920s, by one of the genre's principal advocates, the American publisher Hugo Gernsback.

That done, I found a score of interesting comments and questions related to science fiction.

I would like to start with the "silly" or less informative answers given by the computer to the following questions asked by information seekers.

Q. What is Princess Leia's real name?

A. Carrie Francis Fisher (October 21, 1956-December 27, 2018).

? I thought the question was referring to the full or real name of the character of Princess Leia, not the name of the actress who played her.

Q. What genre is Star Wars music?

A. 1997-2004 Special Edition issues.

? Granted, the question itself is strange, but the answer given has nothing to do with the question.



Before going on to other questions asked by seekers of the truth, let's see what information is given about the difference between science fiction and fantasy.

“Science fiction is a genre of fiction in which the stories often tell about science and technology of the future. It is important to note that science fiction has a relationship with the principles of science—these stories involve partially true-partially fictitious laws or theories of science.” [www.readwritethink.org/files/resources/lesson\\_images/lesson927/SciFiDefinition.pdf](http://www.readwritethink.org/files/resources/lesson_images/lesson927/SciFiDefinition.pdf) .

“Science Fiction... a form of fiction that deals principally with the impact of actual or imagined science upon society or individuals”.

### **Encyclopaedia Britannica Science Fiction – Science Fiction – Literature and Performance by Bruce Sterling**

#### **Science Fiction: The Early History by H. Bruce Franklin**

“Anyone who wants to comprehend human affairs in the 19<sup>th</sup> and 20<sup>th</sup> centuries needs some knowledge and understanding of science fiction. But what is science fiction, anyhow?

“Let's start by distinguishing it from other fiction. On one side lies fantasy, the realm of the impossible. On the other side lie all the forms of fiction that purport to represent the actual, whether past or present. Science fiction's domain is the possible. Its territory ranges from the present Earth we know out to the limits of the possible universes that the human imagination can project, whether in the past, present, future, or alternative space-time continuums. Therefore science fiction is the only literature capable of exploring the macro-history of our species, and of placing our history, and even our daily lives, in a cosmic context.”

#### **Science Fiction: The Early History by H. Bruce Franklin [Andromeda.rutgers.edu/~hbf/sfhist.html](http://Andromeda.rutgers.edu/~hbf/sfhist.html)**

Now on to some interesting questions and answers about what is and what is not science fiction.

Q. Are superhero movies science fiction?

A. “Fantasy is anything you create from your imagination that has no scientific reason for existing... As with Superman, most people make the assumption that superheroes are generally science fiction. This is not true. In most superhero comic books, whether they are DC, Marvel or Image comics, fantasy rules the universe.”

### **The Difference Between Science Fiction and Fantasy: What Every Screenwriter Needs to Know**

<https://www.writersdigest.com/.../science-fiction.../the-difference-between-science-fic>



Q: Is STAR TREK considered Science Fiction or Fantasy?

A: “I would argue that Star Trek is science fiction, although it certainly incorporates elements of science fantasy... Admittedly, the line between science fantasy and science fiction is more of a gradient.”

<https://www.quora.com/is-Star-Trek-science-fiction-or-science-fantasy-Why>

Q: Is STAR WARS considered Science Fiction?

A: “Science Fantasy. While it may feel like a cop-out, the best answer to whether Star Wars is sci-fi or fantasy is that it’s a little bit of both... There’s no need to force Star Wars into a sci-fi or fantasy genre box when its science fiction and fantasy components work together in harmony”.

**Deciphering Star Wars: Sci-Fi or Fantasy?**

<https://www.thoughtco.com/star-wars-sci-fi-or-fantasy-2958030>

As much as I would like to continue telling you all the interesting things I discovered on the internet, I feel it is time for me to shut down my computer. I tend to get long-winded on the computer as I do with everything else. But, oh, I really would like to tell you some of the books, movies and TV series that are considered science fiction.





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