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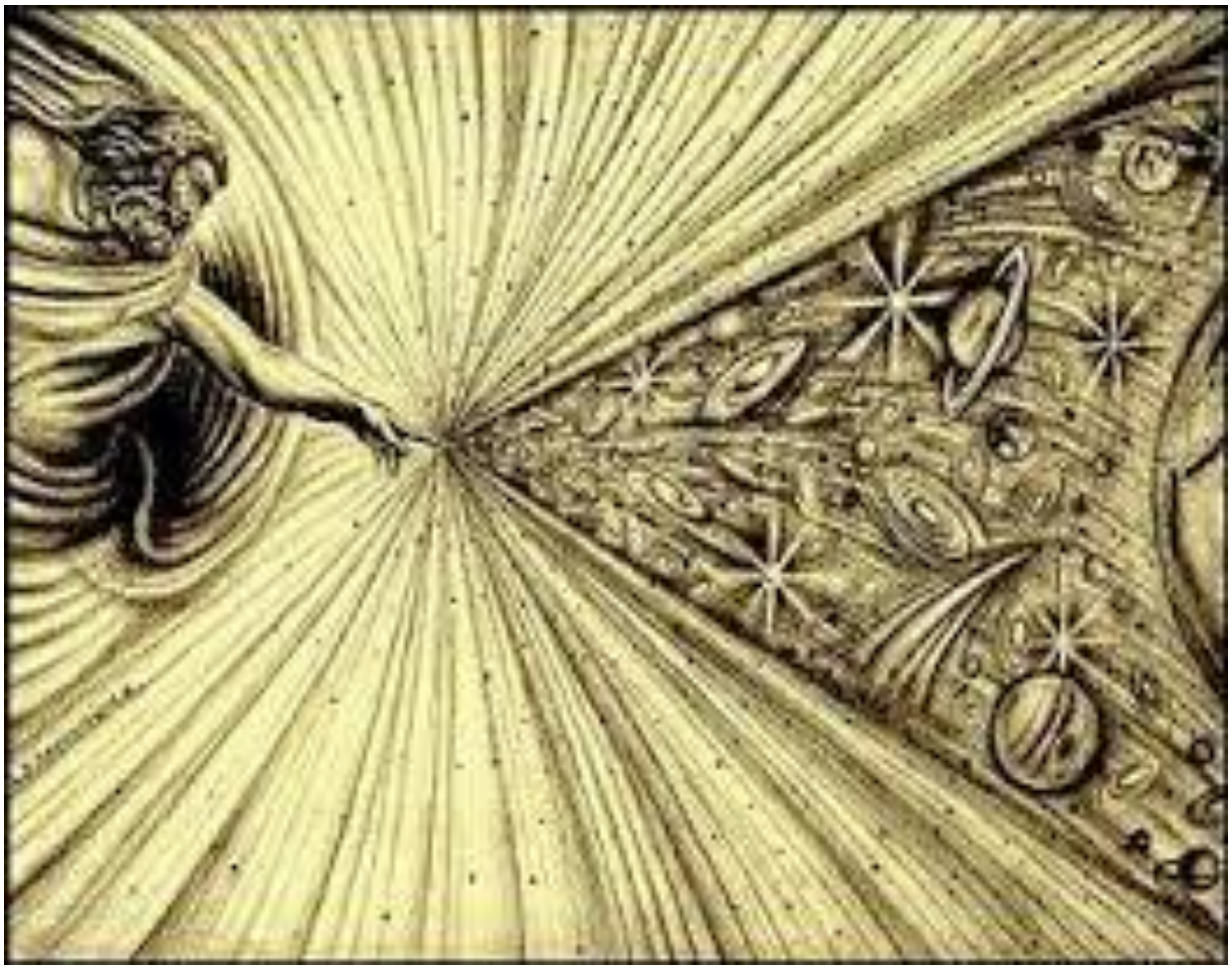

Official Publication of the

National Fantasy Fan Federation

History and Research Bureau

October 2019

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Origin is the monthly bulletin of the National Fantasy Fan Federation's History and Research Bureau. We are delving into the history of the National Fantasy Fan Federation and of science fiction fandom, science fiction and fantasy, books, magazines and writers, and are researching significant matters regarding the makeup of science fiction and its fandom, attempting to provide a solid groundwork for the reading of science fiction and taking part in science fiction fandom. We are looking for scholasticism concerning the meaning and objective of science fiction and its place in the world of literature. In doing so we are upholding the announced purposes and the traditions of the National Fantasy Fan Federation, and we hope to make this a permanent bureau in that organization. We are attempting, in cooperation with other history and research agencies (as, for example, the Fanac Fan History Project and the Fancyclopedia) to unearth details of what there has been previously in the area of science fiction. Any participation, pointers or help from the National Fantasy Fan Federation's membership is welcome. We will print articles and research by other members of the Federation, and letters of comment on Origin when we receive such. Notice that this notification of our identity is taking on the tones we have found in early declarations made by those forming and perpetuating the NFFF. That shows my own profit from research as I attempt a maintenance of the traditions which we are uncovering. It's my belief that an active member will notice himself more clearly as a person doing something, even if others don't notice his profit from his activity.

EDITORIAL

Achievement *Via* Active Research

The net is becoming SF-conscious, with the latest news in science fiction appearing all over. I can't but credit the N3F with some of this; other information flows are traceable to various coteries by the ideas they promote, like the publicizing of sad puppies; more on the serious side, N3F research is being added to the encyclopedias that are being built and science fiction information is easily locatable by way of the search engines, which was not so ten years ago. Images relative to science fiction are turning up on Google Image Search and it is now possible to locate many past issues of magazines by their covers. Facebook has figured out that the sf groups relate to literature and has begun classifying them as groups with a literary interest. It's a developing net presence and visibility. Historically, future history style, this could be seen as the beginning of the net era in science fiction fandom, though I don't think paper fandom will fade out. In fact, when things calm down, we might find a stable ground fandom going on to which net fandom is an adjunctive fandom. At the same time, net fandom is an important progression in fandom's development.

Taking a greater interest in the fandom in which we exist is a fulfillment of being in a readership of science fiction. Science fiction should be an important part of life when it is what we are reading. When we don't just let things pass us by, we are getting much more of what we want to have out of our reading and activities. In today's world, when

we are made somewhat outside of the many things that are happening, science fiction is a good thing to have be meaningful for us, not just the escape or refuge some people have been calling it. It is not really escape literature, but rather progressive literature, with things about it that are more to our liking and, as some are demonstrating, more to the public interest than was thought as science fiction continues to expand into the general culture and attract more public interest. That public interest is not just in technology, but in the attitude science fiction has of speculation, imagination, and the study of possibilities. Science fiction seems on the verge of becoming beneficial to the mass culture, having as it does the speculative nature that may be beneficial to thought in general. What attracted US to it? The virtues it has, and those may be of benefit to others. And so science fiction is nobody's waste of time, and is, I think, solidly a part of the world in which we live.

And so we here continue to take a good look at what we have.

Contents this issue

Historical Vignette: A Portfolio of Illustrations by Virgil Finlay

by Jon D. Swartz, N3F Historian

A look at one of the most well-known artists in the earlier days of science fiction

Virgil Finlay, self portrait

"The National Fantasy Fan Federation Presents *A Portfolio of Illustrations by Virgil Finlay*—First Series—Reprint Edition, Copyright 1946 for the NFFF—Reproduced from *Famous Fantastic Mysteries Magazine"* appears on the cover of this publication. The one I have includes eight (8) Finlay prints, pages 11" by 8.5" in size (actual illustrations on each page are 5" by 8.5" in size (actual illustrations on each page are 5" by 7.25"), unbound and suitable for framing.

The original portfolio was published in 1941. It has been described in print as "fifteen full page illustrations by Finlay, the legendary artist"—and the front wrapper was also illustrated with a Finlay drawing. In 1946 the N3F, under the leadership of then president Walter Dunkelberger, reprinted some of these illustrations and sold them to club members.

There were at least two other portfolios of Finlay art published in the 1940s-1950s, also attributed to Dunkelberger, but I don't know whether or not our club was involved.

Virgil Finlay

Virgil Warden Finlay was born July 23, 1914, in Rochester, New York. In the Depression years he went to art school at night and studied anatomy, portrait painting, and figurative art at the WPA. During the day he worked at whatever jobs he could get to support himself. Directly influenced by the art of Gustave Dore, he imitated Dore's techniques.

His Career

His genre art career began in 1935 when he submitted some of his illustrations to **Weird Tales,** a pulp magazine he read and admired. His first cover art was for the February, 1937 issue.

In addition to Weird Tales, he contributed art to **Amateur Correspondent** (including the cover of the May-June 1937 issue that was dedicated to H.P.Lovecraft), **Amazing Stories, Astonishing Stories, Captain Future, Fantastic Adventures, Famous Fantastic Mysteries, Fantastic Novels, Galaxy Science Fiction, If, Strange Stories, Thrilling Wonder Stories,** and scores of other genre magazines and fanzines.

Finlay also did illustrations for National Periodical Publications (DC) during 1947-1954, including the "Tommy Tomorrow" and "Just Imagine" strips in **Real Fact Comics** and miscellaneous strips in both **Mystery in Space** and **Strange Adventures.**

He also illustrated the Borden memorial edition of A. Merritt's THE SHIP OF ISHTAR. Finlay had moved to New York in 1938 at the invitation of A. Merritt, editor of **The American Weekly,** to accept a position as a staff artist with that magazine; a folio of his black and white illustrations for the magazine, **In the American Weekly,** was published by Nova Press in 1977.

Artistic Techniques

Finlay specialized in beautifully detailed pen-and-ink drawings accomplished with abundant stippling, cross-hatching, and scratch board techniques. Despite the very time-consuming nature of his specialty, Finlay created thousands of pieces of art in his career. In high school he discovered scratch board, and it became his medium of choice.

Scratch board (also called scraper board) is art board with a white clay coating covered in black ink that can be scratched away to reveal a white line, often used to simulate a wood engraving. When Finlay started using it in the early 1930s, the black was applied by the artist. Ink was applied to the surface and after it was dry it was scraped off. This is called "working from black to white" and is just the opposite of putting a black ink line on a white sheet of paper. Finlay often used both techniques on the same drawing.

Critical Evaluations

Finlay is considered by some critics to be the most influential artist ever to work in the science fiction/fantasy field. In a 1948 fan poll of favorite professional genre artists, he placed first.

A great stylist, Finlay had a flair for painting beautiful women, many of them nude; it has been reported that many people bought magazines for his illustrations alone. He produced nearly 3,000 black-and-white drawings and more than 200 paintings during his career.

In addition to his magazine art, he illustrated dozens of hardcover and paperback books, including FIVE AGAINST VENUS (1952) by Philip Latham (Robert S. Richardson) in the Winston series of Young Adult science fiction novels.

Awards/Honors

Finlay won the Hugo Award in 1953 for Best Interior Illustration and was nominated for a Hugo an additional seven times. In 1996, he won a Retro-Hugo Award (Professional Artist) for work done in 1946. In 1970, he was inducted into the First Fandom Hall of Fame. He died in 1971.

Some Conclusions

In the collectible market Finlay has long been considered the most popular of genre illustrators. Several portfolios and book collections of his artwork have been published, including three in Famous Fantastic Mysteries in the 1940s. Others include ILLUSTRATIONS BY VIRGIL FINLAY (1952), VIRGIL FINLAY (1971) (a collection of his black and white work with an introduction by Sam Moskowitz and a checklist by Gerry de la Ree), THE BEST OF VIRGIL FINLAY (1974), seven books in the "Virgil Finlay" series edited by Gerry de la Ree (1975-1981), AN ASTROLOGY SKETCH BOOK (1975), FINLAY'S ILLUSTRATIONS FOR WEIRD TALES (1976), VIRGIL FINLAY'S STRANGE SCIENCE (1992), WOMEN OF THE AGES (1992) (black & white illustrations of erotic fantasy), VIRGIL FINLAY'S FAR BEYOND (1994), and VIRGIL FINLAY'S PHANTASMS (1993) (black & white drawings from the 1930s-1950s). The April 1954 issue of **Science Stories** included an article on Finlay and included ten of his illustrations. His artwork was featured in many fanzines, including **Captain George's Comic Book World #28;** the February 1971 issue of **Luna Monthly** commemorated his death; "Portraitist of Prescience" was published in **Strange Horizons** (1976) (a profile of Finlay by Sam Moskowitz that originally had

appeared in briefer form in **Worlds of Tomorrow**, November 1965 issue); and "Virgil Finlay, Master of the Fantastic, His Life and Works" was in the May 1995 issue of **Comic Book Marketplace** (Volume 2, Number 23).

A checklist of his paperback book covers appeared in the January 1988 (#1) issue of **Books are Everything!**

Note: This article first appeared in The National Fantasy Fan years ago, and has been revised for Origin.

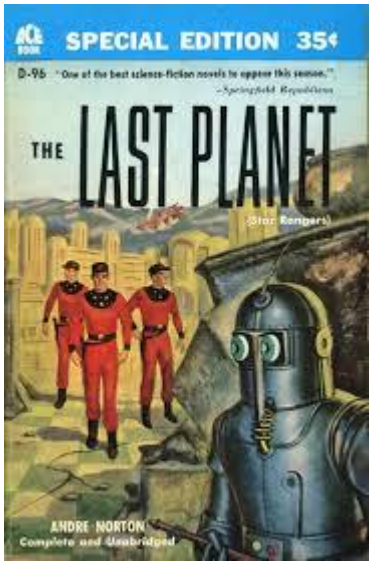
Any reader finding the print too small to read comfortably
in this publication should look over their computer screen for enlargement equipment.

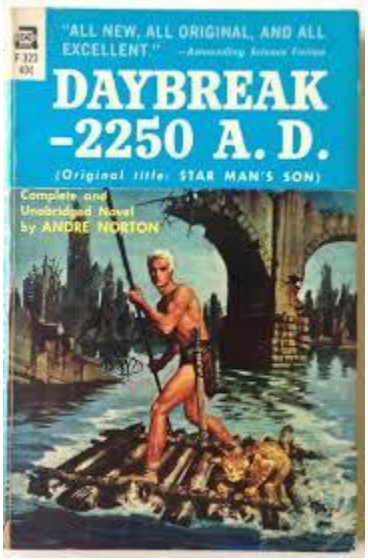
A writer of the mid-20th Century

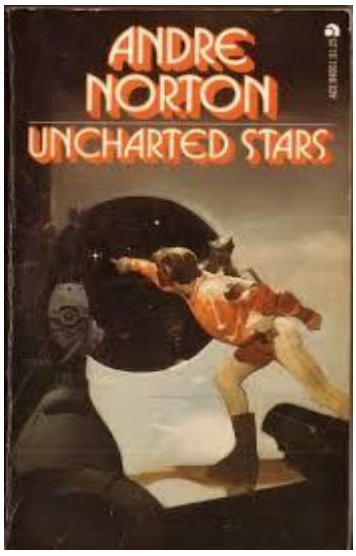
So.....Just Who Was Andre Norton, Anyways?

by Jeffrey Redmond

Andre Norton, in her later years







Whenever you mention the name of Andre Norton to anyone who's read her, you will immediately see the lighting up in their eyes. There was just that particular something about her.

She always called herself an old-fashioned storyteller. And indeed, whether it was

fantasy, science fiction, adventure, romance, or any other *genre* of popular literature, she always managed to capture and hold your attention in the gracious style of the old bardic masters. That quality, as asknowledged by both her readers and critics, has forever given her the title of The Grand Dame of Science Fiction and Fantasy.

Alice Mary Norton was born on February 17, 1912 in Cleveland, Ohio. She was the second daughter of Adelbert Freely Norton, owner of a rug company, and Bertha Stemm. Being a late child, born seventeen years after her sister, she never developed close relationships with her siblings or contemporaries and was influenced primarily by her parents, especially mother, who later on did all her proofreading and served as a critic-in-residence. Alice had always had an affinity to the humanities. She started writing in her teens, inspired by a charismatic high school teacher. First contacts with the publishing world led her, as with many other contemporary female writers targeting a male-dominated market, to choose a literary pseudonym. In 1934 she legally changed her name to Andre Alice. The androgynous name Andre didn't really say "male", though it let readers reach their own conclusions.

She was often classified as a writer for young adults, but maybe that could be redefined as for the "young at heart". Anyone, either gender, or any age, who enjoys great, emotional stories, will find at least one segment of her enormous range of writing to treasure. Her style was clean and simple. She didn't digress into an examination of minutiae, or either exterior or interior worlds. With graceful ease she led the reader to the very essence of her characters, and clearly created her settings, like an artist who could suggest the whole shape of an object by the thickness of the line with which she drew. The results were always lean and rich stories that moved the reader onward.

But there was also something beyond just the skillful plots and incredibly imaginative settings. Something intangible that fused her writing into the deepest parts of the reader's soul. The Lady, as her fans called her, reached the hearts of people like no one else before or since. Most new readers are usually in their teens when they first find her. And for those who do, it's like falling through a secret door into a universe of other worlds. Wild, beautiful worlds where being different is no crime, and great, courageous heroes overcome their own fears and prove stronger than evil. Her characters always seem to find just that right place to accomplish the most good.

Andre Norton was a spiritual lifeblood to people growing up with her stories. Part of it was the validation one gets from the reading of the protagonist. And part was all of the thematic elements dealt with in her books that were always so fundamental and as

close to universal as you can get. And part of it was just how well-told her tales are, how much the reader believes them and wants to live in those worlds. And part of it was perhaps truly just her personal magic.

Without profanity or graphic violence, Andre Norton wove tense, dramatic tales. Her protagonists are frequently young. The virtues of the past, and of nature, are important elements in many of her stories. And all of her books are meticulously researched and provide a treasure of historical information, as well. It has been said that science fiction is primarily philosophy that expounds the right to be different. Nowhere is that truer than in Ms. Norton's writing, where protagonists of many ethnicities have shown their intelligence and valor, and the value of all living things is affirmed.

The critics weren't quick to support her. But eventually they began to notice the consistent quality of her work. Today she is one of Sci Fi and Fantasy's most lauded female authors, and the first woman to receive the Gandalf Grand Master of Fantasy and the SFWA Nebula Grand Master Award. Her success paved the way for other women to write in these fields. Writers such as C.J. Cherryh, Anne McCaffrey and Mercedes Lackey are inheritors of Andre Norton's legacy.

Although her work encompassed many genres, Andre Norton is probably the most famous for her fantasy, and in particular her Witch World series. She began these in 1963 with the Hugo Award nominated book of the same name. The popularity of the Witch World series has been so great that Ms. Norton continued it, to the delight of her many fans, for an incredible total of 35 books.

And then there's that something else. When reading one of her books, you feel that she wrote that story just for you alone. That somewhere, in a world very nearby, the person in those pages lives. Her characters are real in a way authors who have expended three times as many words can never achieve. And throughout the course of your life they remain permanent companions.

As she grew up, much attention was given in Ms. Norton's family to books, the visible sign of which was always the weekly visit to a public library. Even before she could read herself, her mother would read to her and recite poetry as she went about various household chores. Even her good grades at school were rewarded by books, namely by copies of Ruth Plumly Thompson's Oz novels. It was this literary fondness of her parents that remained with her throughout her life.

She started writing at the Collingwood High School in Cleveland, under the tutelage and guidance of Miss Sylvia Cochrane. She became an editor of a literary page in the

school's paper, called The Collingwood Spotlight. As such, she had to write many short stories. It was at the school hall, where she wrote her first book, "Ralestone Luck", which was finally published as her second one in 1938 (the first one was "The Prince Commands" in 1934). Also in 1934, she legally changed her name. She was expected to be writing for young boys, and the male name was expected to increase her marketability.

After graduating from High School, she continued her education at the Flora Stone Mather College of Western Reserve University (now Case Western Reserve). She was there for a year, from the autumn of 1930 until the spring of 1931, and intended to become a history teacher. Then, due to the economical depression, she was forced to find work in order to support the household. She took evening courses in journalism and writing that were offered at Cleveland College, the adult division of the same university.

In 1932 Ms. Norton was employed by the Cleveland Library System. Most of her 18 years of work in the system she spent as an assistant librarian in the children's section of the Nottingham Branch Library there in Cleveland. Although she became something of a troubleshooter for all of the library branches, her lack of having a college degree prevented her from advancing as her abilities might have dictated. She couldn't change jobs, because there weren't very many other employment opportunities during the Great Depression.

In 1941, for a short period of time, she owned and managed a bookstore and lending library called the Mystery House, situated in Mount Ranier, Maryland. Unfortunately it was a failure. At much the same time, from 1940 to 1941, she worked as a special librarian in the cataloguing department of the Library of the Congress. There she was involved in a project related to foreigners getting citizenship, which was abruptly terminated by the beginning of the second world war. After Ms. Norton left the Cleaveland Library System, she began working as a reader for Martin Greenberg at Gnome Press. After eight years she left there, totally devoting herself to writing.

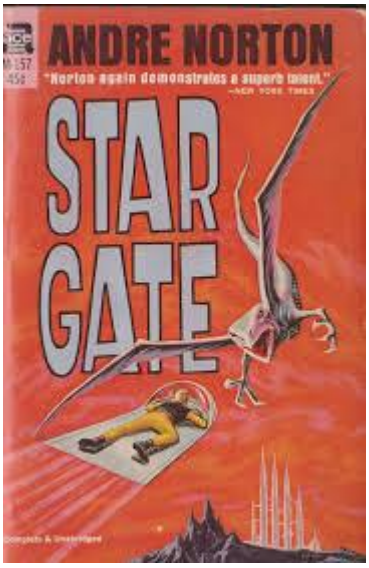
In November 1966, her uncertain health necessitated a move to Winter Park, Florida, where she lived until 1997. She then moved to Murfreesboro in Tennessee, where she established a writer's retreat called High Halleck project. The science fiction and fantasy world certainly lost a wonderful friend in author Andre Norton. She was most famous for such works as the popular "Witch World" and "Time Traders" series. Her death from congestive heart failure came at her home in Murphreesboro at the age of 93, on March

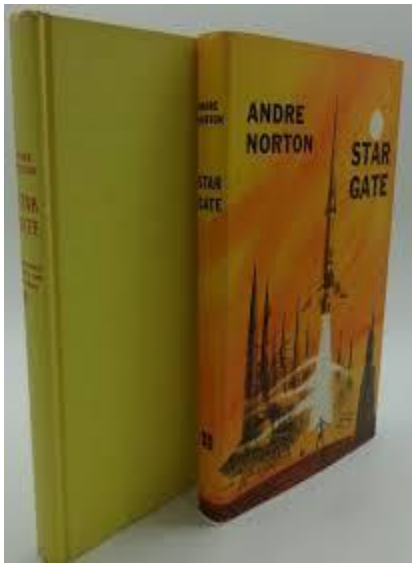
17th. It was a relief to her many fans to also receive the report that her death came peacefully in her sleep at about 2:20 am.

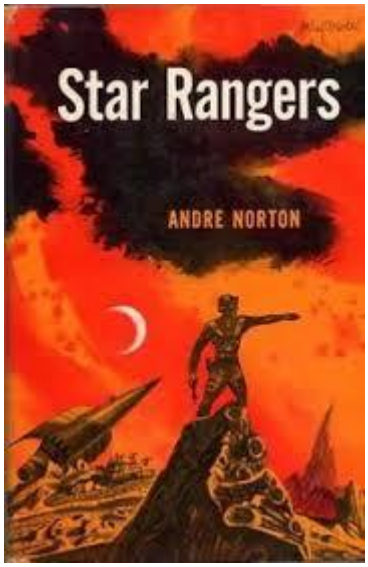
Ms. Norton used her male pen name, and also made it her legal name in 1934, because she expected to be writing mostly for young boys. Up until recent years, young males were basically disenclined to read anything written by a female author. The famous "Harry Potter" series author, J.K. Rowling, used only her initials for the same reason.

The Science Fiction and Fantasy Writers of America recently created the Andre Norton Award for young adult novels, and the first award will be presented in 2006. Ms. Norton was the first woman to receive the Grand Master of Fantasy Award from the SF Writers of America in 1977, and she won the Nebula Grand Master Award in 1984. Her last complete novel, "Three Hands of Scorpio", was just released this past April.

So thank you, Andre Norton, for all of your many years of fascinating reading. We will certainly miss you, dearest friend. And especially even more so because now we know just who you were, are, and forever will be.







Fandom, As Described in the Encyclopedia of Science Fiction
by John Thiel

There is a variety of descriptions of science fiction fandom in the various available research resources; we might look at them for concurrences, of which there are plenty, to form our definitive conclusions about the verities of these observations, which are often whimsical and capricious, as might result from their studies of the subject matter. The SFE, or Encyclopedia of Science Fiction, comes up with this, wherein I'm sure you can recognize the general outlines of science fiction fandom in the material from other sources which I have previously printed:

Fandom: The active readership of SF and Fantasy, maintaining comments through fanzines and conventions. Fandom organized in the late 1920s, shortly after the appearance of the first SF magazines. Readers contacted each other, formed local groups (some of which, notably the Science Fiction League, were professionally sponsored), and soon began publication of APAs and other amateur magazines, which came to be known collectively as fanzines. The first recorded fan club meeting was that of the New York Scienceers on December 11, 1929. The first organized convention was held in Leeds, United Kingdom, on January 3, 1937, and the first World SF Convention or Worldcon in New York in 1939 (although it actually took its name from the holding, in that year, of the World's Fair in New York). From the 1920s to the 1950s, when SF was a minority interest, the number of people in fandom was small, probably no more than five hundred at any one time. Since the 1960s, however, the number has steadily increased to over ten thousand----though this figure, of course, represents only a tiny fraction of the wider readership. Fandom is primarily a United States phenomenon, though other English-speaking countries quickly adopted the concept. Continental Europe, Japan and elsewhere followed much later, but increasing translations of and interest in SF has now spread fandom to some thirty countries, from Mexico

to Norway. It is made up of both readers and writers of SF. Many authors started as fans and many fans have written SF, so there is no absolute distinction between the two groups. Fans themselves were traditionally young and male with higher education and a scientific or technical background, but exceptions were numerous and the stereotype has become less pronounced. Many more women entered fandom in the 1970s and all subsequent decades. Fandom is not a normal hobbyist group. It has been suggested that, if SF ceased to exist, fandom would continue to function quite happily without it. That is an exaggeration, but it indicates the difference between SF fans and ostensibly similar groups devoted to westerns, romances, detective fiction, *etc.* The reason may lie in the fact that SF is speculative, a speculative literature, new ideas and concepts in addition to those idly seeking entertainment. Early fans took part in rocketry and quasi-utopian experiments; later fans seem to find fanzines (and their online equivalents and successors), conventions, and the interaction of fandom itself a sufficient outlet for their energies and ideas. Though fandom has a tradition and history, fans are notably independent; relatively few belong to national organizations such as the N3F or the British Science Fiction Association, and many publish independent and individual fanzines.

Views of the National Fantasy Fan Federation *via* The Research Media culled by John Thiel

The Fancyclopedia 3 spoke of the N3F this way: "The organization had several early successes…for much of its existence, however, the N3F was not held in high regard; it became something of an ignorant backwater in the hands of those whose only activity was in the N3F and who behaved as if the N3F was synonymous with fandom rather than just a part of it. Accordingly, the club was the subject of much satire and derision and it languished for many years. But the organization endures while others have come and gone, and it has been on an upswing in more recent times, with the publication of a new club Handbook and current activities including its quarterly fanzine The National Fantasy Fan, an annual amateur short story contest (among other writing projects), the annual Neffy Awards presented in a variety of categories, and 25 bureaus/activities (including its own apa, N'APA), all of which are participated in by the membership.

The 60s was mostly a quiet decade for the organization, in contrast to the high-power feuds that racked it during the 50s. There was a moderate amount of excitement in 1963 when former director Alma Hill started impeachment proceedings against Al Lewis, who was then the chairman of the Directorate of the NFFF."

Here's a comment by Harry Warner: "I've heard this assurance that big things were around the corner for the N3F so frequently..it's funny by this time. The N3F invariably has a half dozen energetic members who can get things done, and several hundred who are either content to let the others work hard, or jealous that the others are active. The organization may be justified by serving as an outlet for fans during a period of six months to a year—the period when they're just getting acquainted with fandom, with a yen to read long lists of fan addresses, high-sounding words about purposes and so forth. After that, a verbal arrangement with two or three other people can accomplish more than the N3F has ever done." Why, I wonder, does the organization need justification?

The Fancyclopedia 2, dating back to 1959, has an unnamed writer saying this about the N3F: "The organization started out with fine plans for recruiting fans, inspiring activity, setting up regional subordinate organizations…selecting convention sites, and so on. It is said to have a membership of about 400, give or take one hundred either way, and supposedly publishes a frequent bulletin, The National Fantasy Fan. But the N3F has never managed to be an important force in fandom, tho [sic] some of its aims—organizing, standardizing, and co-ordinating fan activities, provide a common meeting

ground, and publishing informational booklets…would be worthwhile. It is so large and unwieldy that it never gets off the ground; the normal lethargy of fan organizations is multiplied by the fact that the N3F officers consult by correspondence…The chief complaint seems to be inertia among the membership, who require to be treated like the rank-and-file of large mundane organizations. N3F officials have usually included active and competent fans, even some BNFs…like Speer, Warner, and Rapp, but the routine of administering a flaccid mass of marginally interested stfnists is such as to drive personalities of the sort fans have into gafia, insurgency or paper-doll-cutting."

This tends to disqualify the Fancyclopedia 2 as a valid source of information about fandom, something that might really get in the way of research. It does refer to factual matters, but the opinions expressed are not very valid. The writer takes a faraway perspective on the organization, yet shows signs of being knowledgeable about fandom. The flippant "give or take a hundred" is not good scholasticism. It portrays non-neffers fleeing the intolerability of the organization in a grand style of mockery noted among a coterie of big name fanzine editors of the time, potentially making indictable others than the fringe-fans to which this sort of writing is normally attributed. It is not typical of encyclopedic writing to lacerate the very subjects of what they are writing. The Fancyclopedia 2 seems to me to fail as an encyclopedia of fandom and be a mine of false information containing sporadic valid data. And it seems to be the source of much of what is taken to be the facts by the present-day investigators of fandom.

This was listed as NFFF activities of the 60s: "Beach party hosted in Los Angeles by the Trimbles. Story contest commenced with Fredrick Pohl as the judge. A sponsored hospitality room at worldcons. A fanzine clearing house distribution service handled by Seth Johnson. It paid for ads in sf magazines to sell bundles of fanzines to SF readers who could be drawn into fandom thereby….The problem was some of the fanzines he sent out were so poorly produced and written that it often had the opposite effect. This led some fanzine publishers, most notably Ted White, to claim that Johnson had no understanding or appreciation of fannish writing." I got some fanzines from this bureau, well remembering one called Phantasy and Fact, an example of poor production.

I am looking for more valid sources of factual information than the Fancyclopedia for information about the past of the N3F. Even the Wikipedia did better than the above, perhaps because the Fancyclopedia was gotten together in a facetious project for fun reasons. I think that NFFF members will not find the description given above of the organization to be to their liking, or consider it to be valid research material.

LOOKING BACK…A Personal Reminiscence by Judy Carroll

I was raised on Westerns. My father was a big fan. Correction. A huge fan. He would watch anything western on TV or at the movies.

I grew up in California in a section referred to as the Bay Area. The winters there were pretty mild—50-60 degrees. There were outdoor movie "theatres" called Drive-Ins. They were open all year. Whenever a new western was appearing at the drive-in my dad would take my mother, sister and me to see it.

Some of the drive-ins had several screens—four to six—situated around the property. Each had its own starting and finishing time depending on the position of the sun. I remember getting bored with the westerns in front of us. (There were always two movies and my dad always picked the screen that had two westerns.) I started turning around to see what was on the other screens. If I turned to my left just right I could make out a screen with many colors—no horses, no cowboys, no cattle being driven to market and no showdowns in the middle of the street.

I twisted as much as I could to see what that screen had to offer. Since the screen was angled away from me I couldn't always make out what was going on. When I started making sense of what I was watching I realized I was watching aliens and humans fighting one another. I was like, "WOW! This is really cool."

When I turned back to the screen with the westerns it was blank. The movies were over. Cars began leaving and getting in line to exit. Suddenly, our screen was lit up again and the colors were beautiful. This was no western. The show I had been watching appeared on the screen. I was so excited! I asked my dad if we could stay and watch it. He said, "Yes."

I sat there mesmerized, beginning to make sense of what I had seen on the other screen. I don't know if my sister, mother or dad stayed awake, but I sure did.

Years later, my dad came to visit me. He was staying for two weeks and wanted something to read. I showed him my vast collection of books, mostly science fiction with murder mysteries and drama sprinkled here and there. He chose a book. Showed it to me and told me he had read it before. I don't remember the title, but I do remember the author, Roger Zelazny.

Extraneous extra page