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CREDE *by Will Mayo*

It's a strange universe. Stars turn round, galaxies collide and I am delighted to be sitting here spinning tales again.

And I swear this is all a vortex of time and space. The living and the dead come together, as do old haunts. I flex my fingers over the machine and begin. Words are mine, as are the dreams of yesterday and tomorrow.

As much as other people have tried to make me be like others—as much as I myself have tried and failed to be like other people—I am not like the others in any way whatsoever. I was born different, teased, made the butt of a thousand different jokes, and now, having reached a certain age, I am here to say that if I am different from most others, then so be it. Let me stand proud and sure of my differences, as weird as they may seem to the so-called normal folks. Let me proclaim it from the roof tops. And let me finally and completely live my own life, free to read strange books and write stranger books and stand against censorship and political correctness and tyranny everywhere. Let me finally and completely be free. And may I say it's about time.

EDITORIAL



Problems, Problems (but don't let it bring you down)

Generally speaking, or even specifically, things should be going exactly right in everything a man does. Problems are like abnormalities. I'm sure we can all remember times when there have not been problems. But these days, we have a lot of them. The governmental administration has never been shakier. The internet is full of failings of various kinds. There are weather panics, comet scares, nuclear threats, economic disasters, and perhaps all of the social failings that have been predicted in science fiction. How has all this happened? The best thinking has declared that we are in speeded-up times due to an extreme era of invention. The use of fast transportation alone has speeded up everything where fast transportation is in use and created a dichotomy with places where people don't have fast transportation, a cultural rub that produces havoc. By way of attempting to solve this, fast transportation has been moved into places where people don't want it and they have not wanted to adapt to it or been able to do it. The result is chaos and reactions which include revolt. Also producing cultural speedups are the telephone and telegraph, and now the internet. These result in the faster transmission of thought and of ideas, as well as information including strategic information. These things occur from mass social changes.

It seems that people are not proving able to work with the technologies they have produced. The production was well-managed, but the operation of what was produced lags considerably behind the capacities of the people operating them. When machines advance beyond what people could do without them, there has been no improvement of the people, nor any way to accomplish such improvement, and there is an ineptitude in managing the equipment and also a lack of familiarity with what the changes have produced. The same thing happens when cultural advances are inflicted on a population

that is not constitutionally able to adapt to the advances.

Although there may be solutions to all this, the solutions are going to be rough, even cruel, considering all the unfamiliarity that everyone has with something that is new. And the solutions will all be in the experimental stages, leaving a populace subjected to being experimented with, as in BRAVE NEW WORLD.

Which explains what happens in fandom and here in the N3F. People who would take their places in fandom as it proceeds are being shanghaied into different ways of life and are being given new things to do that are not similar enough to the old ones to allow the people who are involved to do both.

What we can do about this is to continue to work with what we have had until we can achieve widespread notice again. We want to strive for the best order we are capable of having and do the best work we are able to do. People are going to come back from follies that have proven unworkable. We want to have developed and maintained a comfortable place for them to come back to. As for progress into the future, we can slow down that speed and give us more time for the consideration of what we have developed. The speed-up is an accident, and so are the misunderstandings one finds in a premature cultural development.

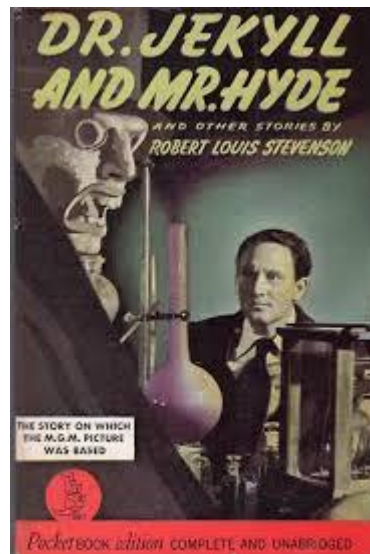
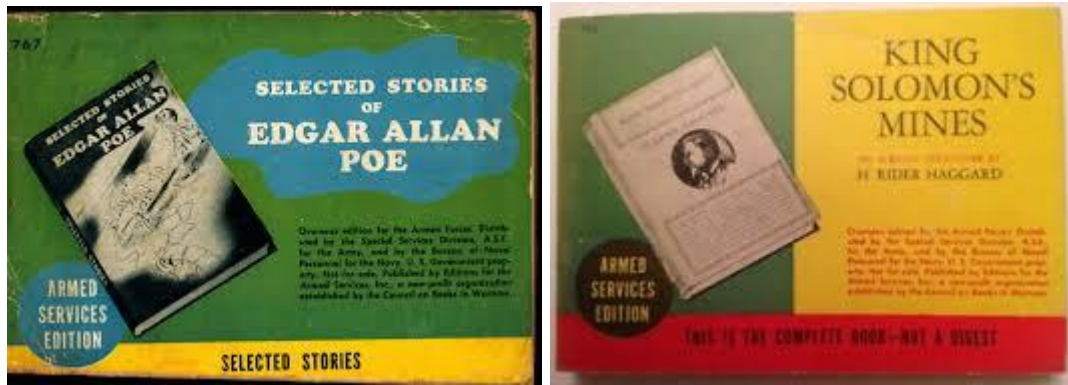
As you can see, this is exactly the method we are using in Origin—we are researching and gaining an understanding of the past, and thus finding foundations instead of being in the free flight so many people are in. Thereafter we seek to increase our comprehension of what we are hearing, seeing, doing and reading.

Notice that the prime directive in STAR TREK is not to interfere with the normal cultural development of a people. This shows that there are people behind the trek who have the same fact in mind that I have just described—when you interfere with an order you are going to get a disorder which spreads.

No one can do anything about what is going on in the world, but we can do something about ourselves. We can improve our own lives in the way they ought to be improved, based upon the knowledge of living which we already have. And here we can improve our position in fandom, which is situated at the nexus of cultural speed-up and change, and we can manage thereby to adapt to the progressive conditions, being progressive people. Thereby we do not leave progress behind, but we do develop a better intelligence in living with it and dealing with it.

And as members of the N3F, we don't have to look for a better place to start.

SCIENCE FICTION, FANTASY, AND HORROR PAPERBACKS IN THE ARMED SERVICES EDITIONS



By Jon D. Swartz, N3F Historian

Science fiction and fantasy were military reading during World War Two.

The Armed Services Editions (ASEs) were paperback reprint books that were distributed free to servicemen during World War II by the Council on Books in Wartime. The Council was formed in 1942 by a group of publishers, booksellers, authors, and librarians who wanted to do their part in the war effort by mobilizing all sections of the book industry. The ASE project was the biggest book giveaway in history: 122,951,031 copies of 1,322 titles, only 99 of which had previously been reprinted!

Brief History of the Armed Services Editions

The ASE series began in 1943 with publication of Leo Rosten's EDUCATION OF HYMAN KAPLAN and ended in 1947 with Ernie Pyle's HOME COUNTRY, by which time almost 123 million copies of the books had been distributed to servicemen in Europe and the Far East.

The project continued for an additional two years after WW2 ended in order to serve the millions of servicemen and servicewomen who were still on active duty overseas. All types of books were represented: adventure and historical novels, biographies, classics, cartoon books, current bestsellers, travel books, drama, humor, history, current affairs, poetry, science, self-help/inspirational, sports, westerns, mysteries, music and the arts, SF/F/H titles, *etc.* In short, there were books to appeal to everyone who wanted to read. Most of the books were staple-bound, five and a half by three and seven-eighths inches in size, although some were printed in a larger six and a half by four and a half format (*e.g.*, SELECTED STORIES OF EDGAR ALLEN POE). But all were designed to fit easily in a serviceman's pocket.

While the great majority of titles were published unabridged (with the cover statement: "This is the complete book—not a digest"), a few very long books had to be issued in abridged editions (*e.g.* Wilkie Collins' THE MOONSTONE). Abridged books carried statements such as "Condensed for Wartime Reading" and "Condensed for the Modern Reader".

The covers of the ASEs featured small illustrations depicting the dust jackets of the original hardcover editions. Some authorities report that this was done in the hope that servicemen, after they had been discharged and were once again civilians, would seek out and purchase original editions of the books they had read as ASEs.

The Council was non-profit, but authors and publishers each received a royalty of one half cent per copy printed. Since the first titles were published in print-runs of one hundred thousand copies each, several authors had more than one of their books selected, and some titles were reprinted during the course of the project, the royalties for a few authors were substantial. The books were distributed overseas only, and thus kept out of the civilian market and competition with book sales at home.

Most of the books were printed on presses used for producing digest magazines and catalogs and which had not been operating at full capacity because of wartime shortages. These fast rotary presses produced magazines "two-up" (*i.e.* two identical copies at a time). The ASEs were printed "four-up" on these presses: four books

completely different in title and content, but with exactly the same number of leaves and attached to each other at top and bottom. The books were then separated from each other with three horizontal slices, producing four pocket-sized books, each with its spine running parallel to the short side of the cover.

The demand for reading material that could be read by service personnel "on the go" (*e.g.*, during the Normandy invasion, when one copy of an ASE was issued to each soldier as he boarded an invasion barge) also resulted in collections of stories and verse, which existed as such in no other form. These specially prepared anthologies were popular since short works could be quite brief and read quickly.

The special "made" collections included the amusing and macabre farces of John Collier (GREEN THOUGHTS AND OTHER STRANGE TALES), the weird tales of Algernon Blackwood (SELECTED SHORT STORIES OF ALGERNON BLACKWOOD), and the satirical fantasy works of "Saki" (H.H. Munro). The Saki collection also carried the title SELECTED SHORT STORIES.

Back covers usually carried synopses and laudatory reviews of the books' contents. Brief biographical information on authors also was included in many books. About three fourths of the books produced went to the Army; about one fourth went to the Navy.

Science Fiction/Fantasy/Horror Titles

Many ASEs were *genre* books or collections that contained genre stories. In addition to those mentioned above, these included WHEN WORLDS COLLIDE (Edwin Balmer and Philip Wylie), SHORT STORIES OF STEPHEN VINCENT BENET, TARZAN OF THE APES and THE RETURN OF TARZAN (Edgar Rice Burroughs), SLEEP NO MORE (August Derleth, editor), MR. ADAM (Pat Frank), GUERRILLA (Lord Dunsany), THE DIAMOND AS BIG AS THE RITZ AND OTHER STORIES by F. Scott Fitzgerald, SHE and KING SOLOMON'S MINES (H. Rider Haggard), THE GRAY CHAMPION AND OTHER TALES (Nathaniel Hawthorne), LOST HORIZON (James Hilton), THE ODYSSEY (Homer/T.E. Shaw, translator), GREEN MANSIONS and A CRYSTAL AGE (W.H. Hudson), THE DELICATE APE (Dorothy Hughes), THE GIOCONDA SMILE AND OTHER STORIES (Aldous Huxley), AFTER-DINNER STORY (William Irish [Cornell Woolrich]), SEVEN GOTHIC TALES and WINTER'S TALES (Isak Dinesen), LADY INTO FOX (David Garnett), THE DUNWICH HORROR AND OTHER WEIRD TALES (H.P. Lovecraft), THE CADAVER OF GIDEON WYCK (Alexander Laing), THE UNINVITED and THE UNFORESEEN (Dorothy Macardle), THE GREAT GOD PAN AND OTHER WEIRD STORIES (Arthur Machen), STRANGE AND

FANTASTIC STORIES (Joseph A. Margolies, editor), THE ENCHANTED VOYAGE, PORTRAIT OF JENNIE, and THE BISHOP'S WIFE AND TWO OTHER NOVELS (Robert Nathan), FRANKENSTEIN (Mary Shelley), DONOVAN'S BRAIN (Curt Siodmak), THE EDGE OF RUNNING WATER and TO WALK THE NIGHT (William Sloane), THE CROCK OF GOLD and ETCHED IN MOONLIGHT (James Stephens), PAUL BUNYAN (James Stevens), THE GOLDEN ROOMS (Vardis Fisher), THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE AND OTHER STORIES (Robert Louis Stevenson), DRACULA (Bram Stoker), A CONNECTICUT YANKEE IN KING ARTHUR'S COURT and THE MYSTERIOUS STRANGER (Mark Twain [Samuel Langhorne Clemens]), THE ADVENTURES OF SUPERMAN (George Lowther), NIGHT UNTO NIGHT (Philip Wylie), NOT TOO NARROW, NOT TOO DEEP (Richard Sale), and four science fiction (SF) novels by H.G. Wells—THE FOOD OF THE GODS, THE ISLAND OF DR. MOREAU, THE TIME MACHINE, and THE WAR OF THE WORLDS.

Some of these genre ASEs were reprinted, most notably DRACULA and THE WAR OF THE WORLDS. The selection committee obviously did a good job finding classic genre books that had been published by the early 1940s.

On the other hand, there were some curious omissions from the list of authors whose books were selected—at least to this writer. Not a single book by John Buchan, Arthur Conan Doyle, A. Merritt, Sax Rohmer, or Jules Verne was selected for the project.

Collecting Armed Services Editions

Complete and partial collections of ASEs exist today. The Library of Congress has a complete set of the titles printed, as do the Universities of Alabama and Texas. Other universities have partial collections. The University of Virginia's virtual catalog of its 1996 exhibition of ASEs, BOOKS GO TO WAR, was once on line. The collection exhibited was the property of Philip Van Doren Stern, a one-time editor at Pocket Books and the general manager of the Council's publishing program.

For the most part, prices for these books are relatively low, as almost all of the remaining ones routinely offered for sale are not in very good condition. Most copies were read and re-read, then either left overseas or brought back home crammed into duffel bags.

The hardest title to find (and most expensive to collect) is generally acknowledged to be THE ADVENTURES OF SUPERMAN, currently selling for around \$1,000.00 in fine condition. This is interesting to me because no comic books were selected for reprint in

ASE format. If any had been, I strongly suspect that they would have been very popular with servicemen.

Collectors seem to be most interested in the ASE paperback original books (PBOs) and in the SF/F/H titles. There were more than 60 PBOs, or “made” books, in this wartime series.

The Significance of ASEs

Despite the interest of some universities and private collectors, the importance of ASEs has never fully been recognized. Award-winning SF author Frederik Pohl once wrote that ASEs might have played a part in the postwar growth of the American paperback book industry. Prior to World War II, there were only a couple of American publishers doing mass-market paperbacks.

Ian Ballantine, an American who had been studying in England, returned to America with the task of improving the American distribution of Penguin Books. The success of the ASEs may have been one of the factors that encouraged him to help in the founding of Bantam Books just after the war, and later to found Ballantine Books, his own company. The sales of Bantam Books soared after the war, and the popularity of Penguin Books also increased in the United States.

Others have seen the ASE series as important to American culture in general. Professor Matthew J. Bruccoli has written: “The importance of giving away books to young men who had never had the opportunity to read before in their lives, together with the G.I. Bill, was a turning point in American literacy.”

Some Conclusions

Whatever the overall effects of the ASEs, the SF/F/H genre certainly benefited from this change in popular reading habits. In the 1950s Ace Books and Ballantine Books both proved to be very important outlets for the publishing of genre paperback books in the United States.

Genre author/critic Richard Lupoff has written in his *THE GREAT AMERICAN PAPERBACK* that copies of ASEs were still available for servicemen during the Korean conflict. In his discussion of ASEs, Lupoff concluded that, while the United States has been involved in several other wars since the 1950s, “there has never been another effort like the Armed Services Editions, and there probably never will be again.”

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Note: This is an abridged version of an article I wrote years ago. As far as I know, it is still accurate.





Technology In Science Fiction **by Jeffrey Redmond**

What has been and is to come



Technology in science fiction examines the possibilities and implications of new technological concepts.

Authors have taken, or created, new innovations and technologies, and elaborated on what they might be and how they might be used. This exchange goes in both directions—sometimes the technology appears first in science fiction, then becomes reality (such as space travel) and other times the real technology comes first, and science fiction authors speculate about how it might be used, and how it might affect the human condition. Likewise, the accuracy of the technology portrayed spans a wide range—sometimes it is existing technology, sometimes it is a physically realistic

portrayal of a far-out technology, and sometimes it is simply a plot device that looks scientific, but has no basis in science.

Examples drawn from space travel in science fiction include:

Realistic case: Space suits. These are almost always based on existing suits, or near-term extrapolation of their capabilities.

Extrapolation: Travel within the Solar System. As of 2019, humans have only traveled in Earth orbit or from Earth to Moon and back. However, traveling within the Solar System violates no physical principles.

Plot device: faster-than-light drive. It is unsupported by physics as we know it, but needed for galaxy-wide or intergalactic plots with human lifespans.

Fictional technologies that have since been realized:

Almost every new technology that becomes practical was previously used in science fiction. The following are a few examples, from a very large set:

Transparent Aluminum as featured in the Star Trek universe has since become a reality as Aluminium Oxynitride (ALON **tm**), patented in 1985, and as different from metallic aluminum as rust is from iron. Rather than being used as transparent blast shielding as in the fictional Enterprise class starships, this transparent ceramic is used, as the chemically similar (and similarly expensive) corundum (crystalline aluminum oxide) has long been used, in tough windows.

Tractor/Repulsor Beams have been realized as Laser-based optical tweezers, and more recently as a pair of Bessel beams. These instruments use the radiation from the laser beam to manipulate microscopic particles in what is called an "optical trap" along the length of the beam as desired.

Fictional tractor beams have been prominently used in the Star Wars universe and in the Star Trek universe. In an early scene of Star Wars: A New Hope, a large spaceship uses such a beam to seize a small one, in order to capture the protagonists.

Artificial Vision/Prosthetic Eyes visual prosthesis has been a topic of experiments since the late 20th Century. Notable characters using artificial vision include all characters from the Ghost in the Shell series who use prosthetic bodies, *e.g.* Batou's ranger eyes, Saito's left eye, and Motoko Kusanagi's artificial eyes; Geordi La Forge from the Star Trek: The Next Generation series who made use of a VISOR and laser; ocular implants,

RoboCop from the RoboCop series, Spike Spiegel from the Cowboy Bebop anime series, and the illusive Man from the Mass Effect series of videogames.

Cell Phones: the science fiction film Star Trek introduced the wireless communication device that has since become the cell phone.

Tricorder, The Lab-On-a-Chip Application Development Portable Test System (LOCAD-PTS), used by astronauts on the International Space Station, is designed specifically to biochemical molecules with the purpose of "identifying microbes on space station services" through use of the Gram Staining Method.

Though less advanced than the fictional tricorder of the Star Trek series, the LOCAD-PTS is useful for quickly identifying bacteria and fungi on the International Space Station without having to send samples back to Earth, thus risking contamination or degradation. Fungi have proven to be a hazard if left unchecked on the space station as they managed to decompose some Russian electronics.

The Tricorder featured in the Star Trek universe was capable of measuring almost anything, from the chemical composition of explosives, to the life signs of a dying humanoid. The LOCAD-PTS does not differentiate between live and dead test material yet.

Spaceflight

Since the principles of rocketry were worked out in the early 20th Century, writers have used straightforward extrapolation to support stories of interplanetary exploration, colonization, conquest and so forth.

With new developments in space exploration and technology the idea of space exploration became a reality. Though many writers explored space travel before these events and inventions, the reality of new technologies and the evidence that space exploration was now possible opened new doors to create more fantastical ideas of space travel. Many science fiction topics are born from reality, but turn these new technologies to create imagined realities, thus creating science fiction in itself.

1903—The Wright Brothers invented the first motored and manned airplane, launching the age of human flight.

1920s—Robert Goddard and Wernher von Braun developed liquid-fueled rockets, later applied as the V2 in war. Fictional spaceships of the 1950s were typically shaped like the V2. Later long range missiles influenced fiction.

The Space Race between the US and Soviet Union inspired more precise depiction of

technology already under development.

Space stations, first presented in crude form by *The Brick Moon*, were popularized in the 1960s by books agitating for further development. Those little resembled the Salyut 1 or later actual stations. *2001: A Space Odyssey* (film) presented the "rotating wheel space station" of the 1960s but few others did. The long-running fictional DEEP SPACE NINE (space station) and BABYLON 5 (space station) little resembled any of the above.

Faster Than Light

Galactic-scale stories usually call for interstellar travel in human lifetimes, which is not supported by existing science, so this technology is more speculative. Among the earliest introductions to this concept are E.E. "Doc" Smith's element X-powered spaceship in the SKYLARK and LENSMAN series (1920s). The so-called X solution unlocked the atomic power of copper, which is then used to power an advanced propulsion system. In these narratives, the ships are "Inertia-less"; this inertialess drive makes travel effortless at huge multiples of the speed of light up to infinity speed, the stage at which mythological angels appear in electromagnetic reality.

The faster-than-light travel was also explained in Isaac Asimov's Foundation series and became a familiar term thereafter, particularly since the concept was also used by the Star Wars films as well as other fictional intergalactic narratives.

Hyperspace commonly designates one class of technology, where infinite speeds are possible; a ship may jump to hyperspace or star drive "clutching at the very fabric of time itself", thus making travel that would normally take thousands of years possible in no time at all. One example of narrative descriptions for hyperspace was John E. Stith's conceptualization in the novel REDSHIFT RENDEZVOUS (1990). The author described that a spaceship operating in a hyperspace moves at exactly 1,024 times the speed of light relative to normal space time, with the speed of light lower than 300,000 kilometers per second.

Mechanical Life/Androids/Robots

While there are now companies that are fully devoted to creating robots and artificial intelligence, these ideas were long present in science fiction before they started to become real technology. Mechanical and artificial characters were derived both from extrapolations of real engineering efforts, and from the whims and imaginations of the

authors. This technology has given writers, as well as other forms of art, the inspiration to create non-human characters.

Early Fiction About Mechanical Life

Olimpia—"The Sandman", a short story by E.T.A. Hoffman (1816)

Marius—R.U.R., a play by Karl Capek (1920)

Maria—Metropolis, film (1927)

Revolt of the Pedestrian, novel by David H. Keller (1932)

Asimov's Robots short stories (1954—1992)

Robbie—The Forbidden Planet, film (1956)

Daleks—Doctor Who (1963)

Cybermen—Doctor Who (1966)

The Iron Man, novel by Ted Hughes (1968)

The Stepford Wives by Ira Levin, novel (1972)

The Questor Tapes (1974)

The Bicentennial Man by Isaac Asimov (1976)

C-3P0—Star Wars Episode IV: A New Hope (1977)

Darth Vader—Star Wars Episode IV: A New Hope (1977)

K9—Doctor Who (1977)

Marvin the Paranoid Android—The Hitch-Hiker's Guide to the Galaxy (1978)

Definitions

Artificial intelligence (also known as machine intelligence and often abbreviated as AI) is intelligence exhibited by any manufactured (not grown) system. The term is often applied to general purpose computers and also in the field of scientific investigation into the theory and practical application of AI.

A robot is an electro-mechanical or bio-mechanical device or group of devices that can perform autonomous or preprogrammed tasks.

An android is a robot made to resemble a human, usually both in appearance and behavior. The word derives from the Greek *andr-*, meaning "man, male", and the suffix *-eides*, used to mean "of the species; alike" (from *eidos* "species").

A cyborg is a cybernetic organism which adds to or enhances its abilities by using technology.

A mecha is a large robotic mobile suit, sometimes piloted, sometimes remote-

operated, and often used for combat or labor. Mechas usually come equipped with enhanced strength, rocket-propelled flight and an assortment of built-in weapons.

Early Timeline of Real World Technology

1957: Applied Physics Laboratory AI begins with focus on learning machines and self-organizing systems.

1961: MINOS 1 First perceptron machine, responds to a pattern of binary inputs using weights.

1966: Artificial Intelligence Center is formed.

1966-1972: Shakey the Robot, first autonomous mobile robots, controlled from radio and TV links.

1968: A* Algorithm Graph-searching algorithm used to route planning solver for navigation.

1969: STRIPS planning engine for Shakey.

1969: QA3 and QA4 automated problem solving.

ESP/Psychic Powers/Psi Phenomena

With new developments in science and technology helping to study and promote parapsychology or Psi Phenomena, many SF writers felt the need to incorporate and elaborate on these subjects in their stories. While technology helped the investigation into Psi Phenomena, it also created questions that many SF writers chose to answer, through their stories, in their own unique way. If we look at some of the examples of Psi Phenomena prominent in stories, they may have stemmed from how science would take this experimentation with Psi Phenomena and use it.

In Stephen King's THE DEAD ZONE, we see how precognition was used to affect political candidates. The idea that someone could harness this power and use it for good or evil was one that many SF writers elaborated on. In "The Foreign Hand Tie" by Randall Garret espionage takes on a new form via telepathy through twins. When science and technology can be used to anchor something in reality, via experimentation or exploration, and yield results, it creates controversy that society may fear or even fantasize about. Throughout SF history, Psi Phenomena can be seen to be used for good and evil, and through new science and technological discoveries, this genre then becomes more real and more elaborate.

Terminology

Telepathy: the ability to read minds

Precognition: the ability to see the future

Telekinesis: the ability to move objects with mental force (Psychokinesis, PK for short, or "mind over matter")

Teleportation: the ability to move oneself from one place to the other, or back and forward in time

Telempathy: Emotion-reading

Remote viewing/Clairvoyance/Scrying: the ability for seeing things not actually before your eyes

Psychometry: the ability to sense what has touched a certain physical object or the imprint it had left behind

Bilocation: the ability to be in two places at the same time.

Pyrokinesis: the capability to start fires by mental action alone

Writers Who Include These Topics

G.H. Ryan: "Fifteen Months in the Moon"(1880)

Fitz-James O'Brien: "The Bohemian" (1885)

Arthur C. Clarke: CHILDHOOD'S END (1953), Parapsychology determines, in the end, the fate of the human race.

Robert A. Heinlein: TIME FOR THE STARS (1956): Telepathic twins

Joanna Russ: "And Chaos Died" (1970): Telepathy

Algis Budrys: ROGUE MOON (1960)

Chester Aaron: "Out of Sight, Out of Mind" (1986)

Stephen King: THE DEAD ZONE (1979): Precognition affects political candidate

James H. Schmitz: "These are the Arts" (1962): Telepathic masters, we're slaves

Isaac Asimov: "Belief" (1953): Physics versus levitation

Mark Clifton and Alex Apostolides: "What Thin Partitions" (1953): Industrial psychokinesis

Randall Garrett: "The Foreign Hand Tie" (1961): Espionage versus telepathy between identical twins

Robert A. Heinlein: "Project Nightmare" (1953): Clairvoyance and A-bombs

Zenna Henderson: "Ararat" (1952): The first of "The People" stories, about psi-gifted aliens who live on Earth

Murray Leinster: "The Leader" (1960): Long-distance mass hypnotism

Psi Phenomena in Science

While ESP and belief in other powers were, in the beginning, mainly fueled by superstitions, religion and tradition, the dawn of science brought about a way to analyze and study these supposed "powers" giving them an anchor in reality. The Scientific Revolution featured ideas that life should be "led by reason" and that "the universe as a mechanistic, deterministic system could eventually be known accurately and fully through observation and reason".

While new science and technology gave rise to skepticism towards the existence of psi phenomena, it also gave way for new technologies to be applied in either proving or disproving such phenomena. One of the first experimental approaches to Psi phenomena started in the 1930s and was conducted under the direction of J.B. Rhine (1895-1980). Rhine popularized the now famous methodology of card guessing and dice rolling experiments in a laboratory in an attempt to find statistical validation for ESP. In 1957 the Parapsychological Association was formed at the preeminent society for parapsychology. Openness to new parapsychology studies and occult phenomena continued to rise in the 1970s.

Technological Developments

Ganzfeld Experiment: homogenous, unpatterned, sensory stimulation to produce an effect similar to sensory deprivation

Development of statistical tools by R.A. Fisher in the 1920s

Timeline Influences

E. Dawson Rogers hopes to gain new respectability for spiritualism and founds the Society for Psychical Research in 1882.

Government investigations into parapsychology: Project Star Gate, formed in 1970 with cooperation from the Central Intelligence Agency and Defense Intelligence Agency, investigates remote viewing, sees nothing useful.

Visitors From Other Planets

Extraterrestrial life is a familiar topic in fiction. In the centuries since astronomers discovered that planets are worlds, people have speculated on the possibility of life existing there, though xenobiology has remained a science without a subject. However, people from afar, or alien creatures with various powers and purposes, provided fresh

new material for fiction. Some stories were about friendly visitors who got along with humans, such as the aliens in the Keroro Gunsou series, when they give up on attempting to take over planet Earth. Others made alien invasion their theme, as in the 1898 novel, WAR OF THE WORLDS. Meteorites have long shown that foreign bodies sometimes enter Earth's atmosphere, and the term "flying saucer" was coined in 1947. Several science fiction novels used them.

Early Writers

THE WAR OF THE WORLDS by H.G. Wells, first serialized in 1897

MARTIANS, GO HOME by Fredric Brown, 1956

THE MOON THAT VANISHED by Leigh Brackett, 1950

3 FROM OUT THERE by Leo Margulies, 1959

TO OUTFRAN DOOMSDAY by Kenneth Bulmer, 1957

VENUS STORIES by Edgar Rice Burroughs, 1955

Other Terms

NTI: Non-Terrestrial Intelligence (A term for alien life that dwells in the oceans or otherwise not on land)

UFO: Unidentified Flying Object

Flying Saucer: A certain kind of space ship

Non Science Fiction Influences

Antiquity onward: Philosophers have debated the existence of extraterrestrial life.

1609: Galileo, using a telescope to observe the heavens, discovers that planets are other worlds

1877: Italian astronomer Giovanni Schiaparelli reported the appearance of certain long, thin lines he called canali, meaning channels in Italian.

early 1900s: Astronomer Percival Lowell, a science popularizer, wrote the books MARS (1895), MARS AND ITS CANALS (1906), and MARS AS THE ABODE OF LIFE (1908). This was considered science at the time, not fiction, but has been shown to be incorrect by modern missions to Mars.

2009: NASA's Kepler mission shows that an assumption of science fiction, that planets are common throughout the galaxy, is in fact true.

Parallel Worlds

The notion of parallel worlds has always intrigued different types of genres, especially the science fiction aspect. Many authors have used the idea of traveling back into prehistoric times or traveling forwards to an unknown universe. The idea of entering a world that has not been touched or that has evolved into a new incomprehensible parallel, makes people ponder about what it could look like or what it could be. Authors have used this notion of an alternate reality and have created their own worlds that have given readers a different view of alternate worlds.

Early Writers

SIDEWAYS IN TIME by Murray Leinster, novel (1934)

LEST DARKNESS FALL by L. Sprague de Camp, novel (1939)

"Horsensense Hank in the Parallel Worlds" by Nelson S. Bond, magazine (1942)

THE ALTERATION by Kingsley Amis, novel (1976)

THE ANUBIS GATES by Tim Powers, novel (1983)

Definition

Parallel Universe: Parallel universe or alternate reality in science fiction and fantasy is a self-contained separate reality coexisting with our own.

Other Terms

Multiverse: Set of many universes. There are many specific uses of the concept, as well as systems in which a multiverse is proposed to exist.

Parallel universe: alternate universes, worlds, realities and dimensions in fiction.

Alternate reality: alternate universes, worlds, realities and dimensions in fiction.

Alternate future: a possible future which never comes to pass, typically because someone travels back into the past and alters it so that the events of the alternate future cannot occur.

Early Timeline

Gravitational distortions caused by a black hole in front of the Large Magellanic Cloud (artistic interpretation provided by: black hole.)

1905: Albert Einstein proposes special theory of relativity

1905: Albert Einstein's special theory of relativity shows that space and time are relative, not absolute, and that time is actually a fourth dimension within what he calls "space-

time”.

1916: Einstein discovers that space-time is curved.

1920s: Heisenberg, Schroedinger, and Dirac reformulate mechanics into Quantum Mechanics, based on the Uncertainty Principle

1922: Kaluza—Klein theory combined Einstein’s General Relativity and Maxwell’s electromagnetic field theory in five dimensions.

1937: Mathematician Kurt Godel proposes that the universe itself may be a time machine.

1949: Godel demonstrates mathematically that pathways through time are consistent with general relativity (see Godel metric).

1967: U.S. physicist John Wheeler invents the name “black hole” to describe singularities in space and time.

Invisibility

The idea of being unseen and hence undetectable has fascinated mankind for generations. This concept has generated scientific pursuit towards defying our physical parameters. Many authors have toyed with the idea of gaining invisibility via both science-based and fictional means. Invisibility in the actual scientific world will be a very difficult achievement, one that will involve much more complication than we have begun to delve into. Further technological developments bring us closer to our goal, while also broadening the horizon for science fiction authors performing thought experiments on the topic of invisibility.

Mythology and Folklore

Many myths and legends include gods, spirits, angels, and demons that are often invisible or can choose to become invisible at will.

One of the first stories to explore the idea of invisibility was in Plato’s THE REPUBLIC. A peasant finds a ring in the tomb of a dead king that allows him to become invisible. He enters the palace, seduces the queen, and plots to kill the present king, showing that power such as invisibility corrupts.

Perseus, the Greek mythic hero who helped to establish the Twelve Olympians, was equipped with a cap of invisibility to kill Medusa.

Early Writers

H.G. Wells wrote THE INVISIBLE MAN (1897) which was the first science fiction novel to explore the idea of invisibility. The invisible man is a scientist named Griffin who theorizes that if a person's refractive index is changed to exactly that of air and his body does not absorb or reflect light, then he will not be visible. He successfully carries out this procedure on himself, but cannot become visible again, leading to mental instability.

J.R.R. Tolkien wrote THE LORD OF THE RINGS series which revolves around the function of a ring that renders the user invisible. Unfortunately, it had an evil influence with negative effects on the wearer's actions.

Douglas Adams wrote THE HITCHHIKER'S GUIDE TO THE GALAXY (1978) novels which encompass a humorous concept of a field which makes people believe the object in question is "somebody else's problem" and therefore they do not see it. This concept as explained in the book bases off of a statement to the effect that actual invisibility is impossible and that the field is merely a way to make something close to being invisible by actually making it hard to notice deliberately.

Philip K. Dick wrote in his 1974 novel A SCANNER DARKLY of a "scramble suit". This is a flexible sheath covering the body of the wearer with a reflective/refractive coating on the inside surface that transfers the camouflaging pattern projected by a holographic lens mounted on the wearer's head onto the outside surface of the sheath, causing a camouflage-like invisibility.

Definition

Invisibility is a term that is usually used as a fantasy or science fiction term where objects are literally made unseeable by magical or technological means.

Invisibility in Science Fiction

There is an undeniable link between science fact and the ideas that emerge in science fiction. Science fiction authors are inspired by actual scientific and technological discoveries, but allow themselves the freedom to project the possible future course of these discoveries and their potential impact on society, perhaps only weakly bound to the facts.

Invisibility in Fiction

Authors are faced with obstacles presented by the realities of actual technology. However, fiction allows a window for the opportunity of inventing completely imaginary technologies to move their storyline forward and maybe even still explore the outcomes of such power.



Magic objects such as rings and cloaks can be worn to grant the wearer permanent invisibility.

Spells and potions can be used or cast upon people or objects, granting temporary invisibility.

Timeline of Influences

17th Century. The refractive index was developed. Major advances near the end of the 19th Century raised author's awareness.

1670s. Emitting or reflecting light outside the wavelength range of visible light would result in a human-shaped black hole which would be completely opaque.

1930s. Chroma key began to develop, which is the removal of color from one image to reveal another image "behind it". The removed color becomes transparent, which is also called "color keying".

1938: Stealth technology began to develop. It is used with aircraft, ships, and missiles, in order to make them less visible to certain detection methods.

1966: An enemy in a Star Trek episode uses a Cloaking Device. Other fiction has used a cloak of invisibility.



FAULTY HISTORIES OF FANDOM by John Thiel



Much of the available historical writing about fandom, written by fans, has the tendency to slander and degrade the people who comprised fandom, and being more formal, to propose libels, sometimes showing no respect whatever for the developing fandom as described. This may have been humorous and whimsical, but it is not quality humor if so, and is not profitable to the reader trying to learn about fandom.

Jack Speer wrote a history of early fandom that started out respectfully but thereafter had scarce a good word to say about fandom's efforts to establish itself. His opening was printed in an earlier issue of *Origin*, but that reprinting left off at the point where he began describing a nefarious, self-degrading and specious imbroglio called "The Staple War", the participants in which showed no sense of pride and appeared to be unusually inebriated, although it all occurred on paper.

Apparently stories like this indicate that there was a lot of fighting going on as fandom was gotten together, with self-willed individuals disputing matters that in fact required no dispute. These matters were suggested or emphasized in *THE IMMORTAL STORM*, Moskowitz's history of fannish matters, also, but conflicts do not comprise a valid history of the development of anything, and seem to constitute material the historical pretenders would prefer to write about. One gets the idea; people seem to flare up rather easily in the present-time fandom, and the getting-together runs into just such difficulties. But where is a lucid history of the development of the fandom that was respectable enough to attract numerous intelligent people into its fold? Harry Warner's books describe one bomb-out after another, with not enough solid and respectable history riding along with it. What they were all so mad about seems to be a difficulty in relating as people should, and an ineptitude in taking part in a valid constructive process. Yet they got a fandom going which is still going on today. Where is a

description of how they managed to accomplish this?

Here's Speer's introduction to UP TO NOW, which was published in 1939:

This doesn't pretend to be the final history of fandom—far, far from it. I only hope to make a connected beginning. Perhaps to slam such a mass of minsinformation at you that those who know will be bound to give the true accounts. When those accounts are in, when we have run a course of “vignettes of fan history” in the fan mags—then will be the time for writing of a dependable history. The eventual historians or committee of historians will thus have a good grounding for a better fandom, and more accurate accounts than could possibly be supplied by any one fan, however experienced, working alone to write “the” history of fandom.

Well, we've been doing that since the sixties if not before, but the historical matter remains highly faulty in such works as the Fancyclopedia. Perhaps fandom was getting along well enough where it was not trying to get a fandom that was the way they wanted it, which is where all the controversy seemed to have started. However, this is not the N3F view of it, because the N3F tries to get fandom arranged and orderly and distinctly accountable.

Speer's introduction above was followed by the sensible description of the origins of fandom which I have already printed in the December of last year issue of Origin, and after that it proceeded into a tumult which described Don Wollheim as a dictator and said he had a face resembling a cartoon (Speer admitted to a personal enmity toward Wollheim). Most portrayal of project activity described the participants as gimps at what they were doing, getting it finished somehow that was not much described. The reader knew they had gotten it done by its being still in existence. Here's one of the later paragraphs of the Speer history:

FooFoo had Its Origin in the Use of That Syllable by the Prophet Bill Holman, in his comic page “Smokey Stover” and his daily cartoons for newspapers throughout the country. Schoolchildren took to making up Foo proverbs (“foo” is also a common noun) of their own, and the West Coast punsters were not exempt. Mary Corrine Gray, known as Pogo, established the Order of Foo-Foo with herself as Hi Priestess and Ackerman her Right-

Hand Man. The idea having independently occurred to Speer, Ackerman put him in touch with Pogo, and he was forthwith dubbed Royal General in the Hi Priestess' name, and eventually confined by a printed permanent membership signed and countersigned, who were such as Grand Vizier, Chief Scientist, Poetess Laureate, and enigmatic ones like Proselytus Prime, Sideralis Beta, Vandy, Oon, etc.

Sounds like a real bash, but apparently it occurred on paper, which must have made the imagery somewhat difficult to formulate.

It may be that fandom does not have a history that can be set to paper, but this does not apply to organized fandom, about which a history may be written. Attempts to organize fandom may not have been successful, but they were enough to keep fandom going. When one looks for histories now, one finds a confusion which resembles the people all talking in different languages which occurred during the building of the Tower of Babel. There may have been a lot of vanity in the building of fandom, but this need not be stressed. What we are wanting is the results, and serious attention given to them.

Here is a criticism of what is found on file, and a declaration of intention to search out the legitimate facts, even if only by intuition and a logical process resembling that employed in anthropology and archaeology.



Communications Problems

We've been having a lot of trouble running into communications upsets—email and attached matter not getting through, unanswered email (subjective view, perhaps), contradictory email coming from the same person, mail containing unlikely statements, mailings delivered to junk files, and errors ending up in print. A communication from Judy Carroll read: "I have been having a horrible time with my email connected to the N3F. As most of you know, I switched from Yahoo email to Gmail. Yahoo's 'improvements' were terrible. At first my Gmail account was doing great. Then problems developed. Even though I mailed everyone about my new account with Gmail some people never got the memo or didn't understand it. Others started emailing my new Gmail address. Then some people who were emailing my Gmail account reverted to my Yahoo account. One person told me that whenever he tried to email my Gmail account he was told to go to my Yahoo account. Then, whenever I accessed my Gmail account I was taken to my Yahoo account."

Judy now has a new email address, which we have listed above. The new address for Judy is BlueShadows2012@gmail.com. She has dropped "AutumnSeas", which she had used on both her yahoo and gmail address, which caused some of the confusion she was getting, and gotten a wholly different address, which I have just shown. Perhaps we should have a new bureau with the purpose of finding and solving internet problems. But do we have anyone with enough knowledge of these problems to manage such a bureau?

I have had a lot of problems too when switching accounts; apparently a lot of confusions arise whenever this is done. Some of my files disappeared in each switch. A lot of addresses have been lost on several occasions. Beware of this if you are able to do so when making any changes, I would advise.

President Phillis has mentioned in TNFF the problems that arose with the new mailer, which was acquired I suppose because the old mailing system was wanting in some respects. Some of the regular mailings were disappearing or ending up in junk files. This seems to have been corrected because I have started receiving mailings with fanzine attachments again. But all this does go to show that being on the net has its problems. We will want to improve things and keep our communications going well; some of the damage to doing things coming from these communications errors has been tremendous. We appear to have hackers and people being blocked as well. What can be done about this I have no idea, except for us to strive to keep things running well despite these obstacles.

There were some displacements in Ionisphere, but Origin has on the whole maintained well, and I hope to continue doing so. —John Thiel

CALL TO MEMBERSHIP *by Judy Carroll*

Sometimes I wonder if there is anyone out there that reads TNFF, Origin and other club publications. A few members will write LOCs (Letters of Comment) in TNFF, but it's usually the same few, issue after issue. No one seems much interested in actually getting to know other members in the N3F. Many members seem content to just sign up, whether they have Regular, Electronic, "Family", or Public Memberships. They don't appear to exist once they join in the N3F. They make no footprint. No mark on the N3F landscape.

Have you ever received a magazine offer in the mail, the kind that is so appealing that you have a hard time resisting the offer? It's especially difficult when it is a subject you love or a magazine you have had before and enjoyed. If the subscription offer is especially appealing, and a year of the magazine is under twenty dollars, it's hard to resist. So what do you do? You sign up. You anxiously await the coming of the coveted magazine. Finally, after four to eight weeks, the usual time for a new subscription to begin, you check today's mail, and there it is—the magazine you have been waiting for. Happiness fills your heart and your face is aglow with excitement. You get comfy in your favorite spot. You may position your favorite beverage on the table beside you with perhaps something to munch on—nothing sticky, of course, that would mess up the pages. With your eyes darting over the cover and your fingers itchy with anticipation you very gently open the cover. You peruse the table of contents and target your first article. You continue in this manner until you have read the entire magazine, or decide to save some of the articles for a later date, knowing it's going to be several weeks before the next issue will appear.

After a few issues the initial excitement wears off and your anticipation wears off with it. The magazine has now become The Mail. That's all it is. Just part of the mail. You bring it in with ads for grocery stores and coupons for fast foods, junk mail and bills you don't want to look at. You toss it on the kitchen counter or the end table in the living room. The once longed-for magazine has become part of the unwanted landscape of endless paper.

That is what appears to be happening with some members of the N3F. Our monthly TNFF ends up in a pile with other postal mail. The electronic TNFF, along with other N3F publications, sits in the computer inbox waiting to be opened, hoping it doesn't get deleted before it has a chance to entice you into its world.

I think the problem is the lack of many members participating in the N3F.

Membership in the N3F involves more than just reading an article here and there. If you want to enjoy membership in the National Fantasy Fan Federation, really enjoy membership, then you need to become actively involved. You need to do more than sign up, read our publications for the first few months, and then forget about us. Yes, I said "US". The members of the N3F. Unlike the magazines you receive from publishing houses, we are here for you. You can email or postal mail the President, Directorate, Bureau Heads, and Activities Heads any time with your suggestions and concerns. You can become involved with other members by participating in Round Robins, Correspondence, Writers Exchanges, Gaming, Artists Bureau, *etc.* We are individuals who have the same interest as yours. When you write to an N3F member you are contacting someone who is involved because they like to be, whether it's the president of the club or a member of a round robin. We don't know each other as teachers, truck drivers, parents, lawyers, nurses, construction workers, day care directors, etc. We are a group of people who have a desire to communicate with others about our mutual concerns and interests—the Past, Present, and Future of Science Fiction, Fantasy, and Horror.

Become actively involved in the N3F. Join us in conversations, in bureaus, activities, and LOC—in all the things that make the National Fantasy Fan Federation great and has sustained its existence for almost seventy-nine years. Be remembered for who you are and your contribution to the N3F.

Make your footprint, your mark on the N3F landscape. Become one of the forces of the N3F today.

Additional comment by the editor: How are you entertaining yourselves now? Blogs that can't be responded to and may not be getting read? SF sites that sit stagnant much of the time and have dictatorial restrictions? Facebook pages that rush by unnoticed? Why not do some of that activity here? Show us what we have as people in the National Fantasy Fan Federation. Show what is going on with you—what people don't know about you unless you tell them. People are always interesting—except when they are not talking at all. Let's see some of you and learn something about who we are with.

