

# ORIGIN



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## EDITORIAL



### As You Like It

The world is not generally found to be as you like it. There are troubles and tribulations in it. What does that have to do with anything? Well, there's all this unrest with the covid and troubles in government and with international doings which is disturbing to the run of things that we are attempting to do, and it all looks like science fiction doomsaying predictions at their worst. So however are we to keep the good and worthwhile activities we are doing (which is not to say all of our activities) going? Morbid depression should sink us into the general gloom if we are to let it influence us. But what have we been doing prior to having all these holocaust disasters hit us? Running after automobiles containing a man we think has gyped us, pounding down trash for re-cycling, hiding under warm blankets that short-circuit and become as uncomfortable as a nave in a disregarded church, working out unparalleled schemes to do things a different way, that are so new that they have no public support, and all in all doing what gets us trouble which is compounded by the trouble going on everywhere. We're jinxed by our own doings; people's systems of doing things have gone from competitive to conflicting, and one system of doing things is running into another or several others. The crossover and confusion jinxes up all these operations. Looking for the answer to these situations we find war, which is a bad background for our lives and ways of living but which has become big business and is what sounds most impressive. Instead, it gets everyone thrown directly into a holocaust. When all the talk is about war,

war is all you've got—and how many books and stories of science fiction can you count off that are concerned with war of one kind or another? I'd say many; I estimate it to be more than half of what is being written, and fantasy is with swords and sorcery, with men without principles fighting dark battles. If what you read is what you are, look out!

If the tendency of today is with conflict, stay away from the tendency of today. Look for things which are not directly related to conflict. You need not stay with things that are that bad. War concerns may get you protection, but what they are protecting you from is what they have gotten you into. War is a major concern of history, but look at it this way—it should not have been a major concern of history. History should be concerned with the development of mankind into better ways than there have been in the past. I speak of origins—much of literature portrays the origins of our present culture as dire. But I am thinking of the origins of what is good, and these are what true origins are—what went wrong for everyone is not an origin, but a beginning of destruction, and we should not like to see that destruction, or give it any great amount of respect simply because it represents the power had by those who fight. There's fighting for good, yes, but does it remain fighting for good when it gets into those conflicts? Good becomes winning, rather than good things being protected. Ideally they would not need protection, but herein is the weakness—nothing that is at all complicated is altogether good. But the solution to this problem is not conflict.

As a literary establishment the N3F should have ideals, and not succumb to the squalid fighting that sometimes gets into it—fighting which occurs because the organization does not have any real ideals presently. The ideal should be obvious—better writing, better thought, more things to think about, progress in our good intentions (and good intentions are not very debatable). There have been N3F ideals; these should be resurrected, examined, and progressed. Then we are doing good business.

Shortly following this, Jeffrey Redmond examines horror fiction, of which it may be said that it may be good reading, but it isn't a description of good living and we should try to avoid what we read about in it, though perhaps we may gain a better understanding of it. Horror fiction comes closest to describing what is around us today. It leads us to realize it and adapt to its presence (as one would to poorer classes) and perhaps find ways to avoid it rather than prejudice and condemnation. There already is condemnation where there is horror; they need no more from us.

Judy Carroll has backed up my proposition that we are failing, in the general attitude that exists in these days, to produce any optimism, in her column this issue, and I was pleased to have some backing, because there has been so little complaint elsewhere about this state of affairs or acknowledgement of its being the way things are now, in spite of the general apparency of this being the present state of things. A book like “The End of All Things”, by John Scalzi, gets rave reviews and people who claim to love the way it is written and other attributes it has, and I have found no objection to its plot anywhere, a plot which involves everyone destroying each other and themselves through the most brutal and inhuman methods, with little attention from the author to things being any different. (Scalzi has a Facebook page, but I did not find it possible to achieve any contact with him for an interview, and he doesn’t seem to have anything to say on his page.)

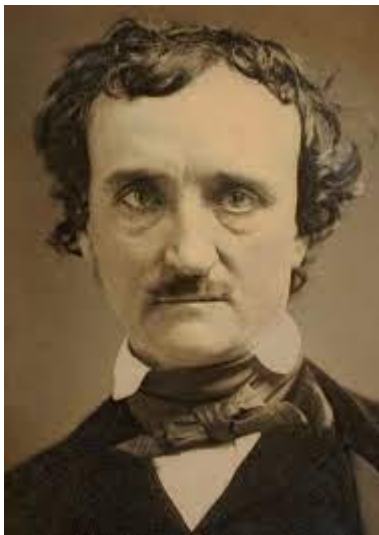
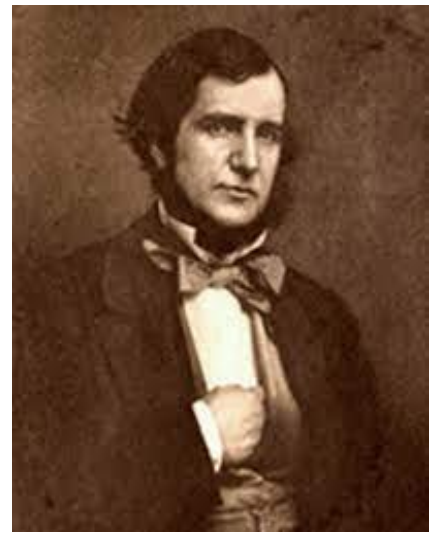
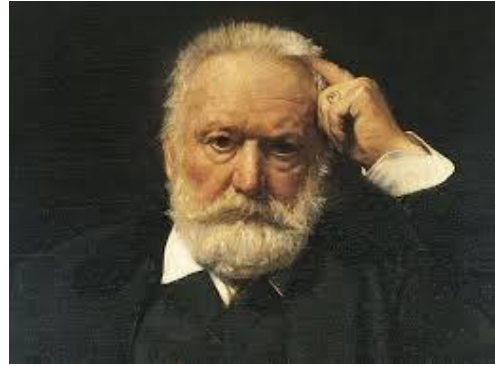
There may be some criticism that crusading is commencing in this bureau, and that we are not doing enough work with history and research, but what the present is like is relevant to the past, and research finds out what is going on in science fiction and what is liable to go on. We investigate what science fiction is and has been, and in the process we discuss it. Discussion of what we find and unearth is part of *Origin*, which is a literary publication, not entirely informational. And we want activity; there isn’t much of that in mere history and research. An *active* bureau, d’you see? We are always attempting to show that science fiction and fantasy are highly worthwhile, and we want to point out when it doesn’t seem to be.

Jon Swartz is not present in this issue because he is overloaded with things he has to do. I can well understand this; I get piled up with things myself. There is a lot else going on. But I think we have a highly creditable issue this time nonetheless.

So is our publication being run as you like it? Things are so much better when they are likeable things, and I would like to see the science fiction field of the present become more likeable than it presently is. We have to do something to get things to be as we actually would like them to be; when we are not heard from with positive and intelligent attitudes, we are likely to be continuing to experience the present day we have been experiencing—but we should try to avoid gloom ourselves, and be otherwise, without being unrealistic, but recalling that things come about through how we are.

I am pointing out that the N3F is suffering some shortcomings as I write this. I like to explain what we are doing, how we are doing it, and what we are trying to accomplish.

# **THE HORROR GENRE** by Jeffrey Redmond





**Shown in Pictures, Bram Stoker, Victor Hugo, Washington Irving, Robert Louis Stevenson, J. Sheridan Le Fanu, Edgar Allan Poe, H.P. Lovecraft, Cynthia Asquith, Robert Bloch, Shirley Jackson**

*Horror is a form of fantasy because it involves fantastic occurrences.*

Horror is a popular genre of speculative fiction which is intended to frighten, scare, disgust or startle its readers by inducing feelings of horror and terror. Literary historian J.A. Cuddon defined the horror story as "a piece of fiction in prose of variable length...which shocks, or even frightens the reader, or perhaps induces a feeling of repulsion or loathing". It creates an eerie and frightening atmosphere. Horror is frequently supernatural, though it might also be non-supernatural. Often the central menace of a work of horror fiction can be interpreted as a metaphor for the larger fears of a society.

The horror genre has ancient origins with roots in folklore and religious traditions, focusing on death, the afterlife, evil, the demonic and the principle of the thing embodied in the person. These were manifested in stories of beings such as demons, witches, vampires, werewolves and ghosts.

European horror fiction became established through works of the Ancient Greeks and Ancient Romans. The well-known 19<sup>th</sup> Century novel about Frankenstein was greatly influenced by the story of Hippolytus, where Asclepius revives him from death. Euripides wrote plays based on the story, Hippolytos Kalyptomenos and Hippolytus. In Plutarch's THE LIVES OF THE NOBLE GRECIANS AND ROMANS focused on Cimon, the author describes the spirit of a murderer, Damon, who himself was murdered in a bathhouse in Chaeronea.

Pliny the Younger tells the tale of Athenodorus Cananites who bought a haunted house in

Athens. Athenodorus was cautious since the house was inexpensive. While writing a book on philosophy, he was visited by a ghostly-appearing figure bound in chains. The figure disappeared in the courtyard; the following day, the magistrates dug it up to find an unmarked grave.

Werewolf stories were popular in medieval French literature. One of Marie de France's twelve *lais* is a werewolf story titled "Bisclavret". The Countess Yolande commissioned a werewolf story titled "Guillaume de Palerme". Anonymous writers penned two werewolf stories, "Biclarrel" and "Melion".

Much horror fiction derives from the cruelest personages of the 15<sup>th</sup> Century. Dracula can be traced to the prince of Wallachia, Vlad III, whose alleged war crimes were published in German pamphlets. A 1499 pamphlet was published by Markus Ayrer, which is most notable for its woodcut imagery. The alleged serial-killer sprees of Gilles de Rais have been seen as the inspiration for "Bluebeard". The *motif* of the vampiress is most notably derived from the real-life noblewoman and murderess, Elizabeth Bathory, and helped usher in the emergence of horror fiction in the 18<sup>th</sup> Century, such as through Laszlo Turoczi's 1729 book TRAGICA HISTORICA. Horace Walpole wrote the first Gothic novel, THE CASTLE OF OTRANTO (1764), initiating a new literary genre.

The 18<sup>th</sup> Century saw the gradual development of Romanticism and the Gothic horror genre. It drew on the written and material heritage of the Late Middle Ages, finding its form with Horace Walpole's seminal and controversial 1764 novel, THE CASTLE OF OTRANTO. In fact, the first edition was published disguised as an actual medieval romance from Italy, discovered and republished by a fictitious translator. Once revealed as modern, many found it anachronistic, reactionary, or simply in poor taste, but it proved immediately popular.

Otranto inspired Vathek (1786) by William Beckford, A SICILIAN ROMANCE (1790), THE MYSTERIES OF UDOLPHO (1794), and THE ITALIAN (1796) by Ann Radcliffe, and THE MONK (1787), by Matthew Lewis. A significant amount of horror fiction of this era was written by women and marketed towards a female audience, a typical scenario of the novels being a resourceful female menaced in a gloomy castle. The Gothic tradition blossomed into the genre that modern readers today call horror literature in the 19<sup>th</sup> Century.

, Influential works and characters that continue resonating in fiction and film today saw their genesis in the Brothers Grimm's "Hansel und Gretel" (1812), Mary Shelley's FRANKENSTEIN (1818), John Poldori's "The Vampyr" (1819), Charles Maturin's MELMOTH THE WANDERER (1820), Washington Irving's "The Legend of Sleepy Hollow" (1820), Jane C. Loudon's THE MUMMY!: OR A TALE OF THE TWENTY-SECOND CENTURY (1827), Victor Hugo's THE HUNCHBACK OF NOTRE DAME (1831), Thomas Peckett Prest's VARNEY THE VAMPIRE (1847), the works of Edgar Allen Poe, the works of Sheridan Le Fanu, Robert Lewis Stevenson's THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE (1886), Oscar Wilde's THE PICTURE OF DORIAN



GRAY (1890), H.G. Wells' THE INVISIBLE MAN (1897), and Bram Stoker's DRACULA (1897). Each of these works created an enduring icon of horror seen in later re-imaginings on the page, stage and screen.



A proliferation of cheap periodicals around the turn of the century led to a boom in horror writing. For example, Gaston Leroux serialized his LE PHANTOME DE L'OPERA before it became a novel in 1910. One writer who specialized in horror fiction for mainstream pulps, such as **All-Story Magazine**, was Tod Robbins, whose fiction deals with themes of madness and cruelty. Later, specialist publications emerged to give horror writers an outlet; prominent among them was **Weird Tales** and **Unknown Worlds**.





**Pictures: The Terrible Three, Frankenstein, Dracula; Tod Robbins, Gaston Leroux**

Influential horror writers of the early 20<sup>th</sup> Century made inroads in these mediums. Particularly, the venerated horror author H.P. Lovecraft and his enduring Cthulhu Mythos transformed and popularized the genre of cosmic horror, and M.R. James is credited with redefining the ghost story in that era.

The serial murderer became a recurring theme. Yellow journalism and sensationalism of various murderers, such as Jack the Ripper, and less so, Carl Panzram, Fritz Haarman, and Albert Fish, all perpetuated this phenomenon. The trend continued in the postwar era, partly renewed after the murders committed by Ed Gein. In 1959, Robert Bloch, inspired by the murders, wrote *PSYCHO*. The crimes committed in 1969 by the Manson family influenced the slasher theme in horror fiction of the 1970s. In 1981, Thomas Harris wrote *RED DRAGON*, introducing Dr. Hannibal Lecter. In 1988, the sequel to that novel, *THE SILENCE OF THE LAMBS*, was published.

Early cinema was inspired by many aspects of horror literature, and started a strong

tradition of horror films and subgenres that continues to this day. Up until the graphic depictions of violence and gore on the screen commonly associated with the 1960s and 1970s slasher films and splatter films, comic books such as those published by EC Comics (most notably **Tales from the Crypt**) in the 1950s satisfied readers' quests for horror imagery that the silver screen could not provide. This imagery made these comics controversial, and as a consequence, they were frequently censored.

The modern zombie tale dealing with the motif of the living dead harks back to works including H.P. Lovecraft's stories "Cool Air" (1925), "In the Vault" (1926), and "The Outsider" (1926), and Dennis Wheatley's "Strange Conflict" (1941). Richard Matheson's novel I AM LEGEND (1954) influenced an entire genre of apocalyptic zombie fiction emblemized by the films of George A. Romero.

In the late 1960s and early 1970s, the enormous commercial success of three books—ROSEMARY'S BABY (1967) by Ira Levin, THE EXORCIST by William Peter Blatty, and THE OTHER by Thomas Tryon—encouraged publishers to begin releasing numerous other horror novels, thus creating a "horror boom".

One of the best-known late 20<sup>th</sup> Century horror writers is Stephen King, known for CARRIE, THE SHINING, IT, MISERY and several dozen other novels and about two hundred short stories. Beginning in the 1970s, King's stories have attracted a large audience, for which he was awarded by the U.S. National Book Foundation in 2003. Other popular horror authors of the period included Anne Rice, Brian Lumley, Graham Masterton, James Herbert, Dean Koontz, Clive Barker, Ramsey Campbell, and Peter Straub.

Best-selling book series of contemporary times exist in genres related to horror fiction, such as the werewolf fiction urban fantasy Kitty Norville books by Carrie Vaughn (2005 onward). Horror elements continue to expand outside the genre. The alternative history of more traditional historical horror in Dan Simmons' 2007 novel THE TERROR sits on bookstore shelves next to genre mash ups such as PRIDE AND PREJUDICE and ZOMBIES (2009) and historical fantasy and horror comics such as **Hellblazer** (1993 onward) and Mike Mignola's **Hellboy** (1993 Onward). Horror also serves as one of the central genres in more complex modern works such as Mark Z. Danielewski's HOUSE OF LEAVES (2000), a finalist for the National Book Award.

There are many horror novels for teens, such as THE MONSTRUMOLOGIST by Rick Yancey (2009). Additionally, many movies, particularly animated ones, use a horror

aesthetic. These are what can be collectively referred to as "children's horror". Although it's unknown for sure why children enjoy these movies (as it seems counter-intuitive), it is theorized that it is the grotesque monsters that fascinate kids. Tangential to this, the internalized impact of horror television programs and films on children is rather under-researched, especially when compared to the research done on the similar subject of violence in TV and film's impact on the young mind. What little research there is tends to be inconclusive on the impact that viewing such media has.

One defining trait of the horror genre is that it provokes an emotional, psychological, or physical response within readers that causes them to react with fear. One of H.P. Lovecraft's most famous quotes about the genre is that "The oldest and strongest emotion of mankind is fear, and the oldest and strongest kind of fear is fear of the unknown", the first sentence from his seminal essay, "Supernatural Horror in Literature".

Science fiction historian Darrell Schweitzer has stated "in the simplest sense, a horror story is one that scares us" and "the true horror story requires a sense of evil, not necessarily in a theological sense; but the menaces must be truly menacing, life destroying, and antithetical to happiness".

In her essay "Elements of Aversion", Elizabeth Barrette articulates the need by some for horror tales in a modern world.

The old "fight or flight" reaction of our evolutionary heritage once played a major role in the life of every human. Our ancestors lived and died by it. Then someone invented the fascinating game of civilization, and things began to calm down. Development pushed wilderness back from settled lands. War, crime, and other forms of social violence came with civilization and humans started preying on each other, but by and large daily life calmed down.

We began to feel restless, to feel something missing: the excitement of living on the edge, the tension between hunter and hunted. So we told each other stories through the long, dark nights; when the fires burned low we did our best to scare the daylight out of each other. The rush of adrenaline feels good. Our hearts pound, our breath quickens, and we can imagine ourselves on the edge. Yet we also appreciate the insightful aspects of horror.

Sometimes a story intends to shock and disgust us, but the best horror intends to rattle our cages and shake us out of our complacency. It makes us think, forces us to confront ideas we might rather ignore, and challenges preconceptions of all kinds.

Horror reminds us that the world is not always as safe as it seems, which exercises our mental muscles and reminds us to keep a little healthy caution close at hand.

In a sense similar to the reason a person seeks out the controlled thrill of a roller coaster, readers in the modern era seek out feelings of horror and terror to feel a sense of excitement. However, Barrette adds that horror fiction is one of the few mediums where readers seek out a form of art that forces themselves to confront ideas and images they “might rather ignore to challenge preconceptions of all kinds.”

One can see the confrontation of ideas that readers and characters would “rather ignore” throughout literature in famous moments such as Hamlet’s musings about the skull of Yorick, its implications of the mortality of humanity, and the gruesome end that bodies inevitably come to in horror fiction. The confrontation with the gruesome is often a metaphor for the problems facing the current generation of the author.

There are many theories as to why people enjoy being scared. For example, “people who like horror films are more likely to score highly for openness to experience, a personality trait linked to intellect and imagination.”

Stephanie Demetrakopoulos illustrates a common interpretation of one of the benchmarks of the canon of horror literature. Tina Broussard in *HOROR STORIES—GHOST STORIES OF DRACULA* surmises Demetrakopoulos’ thesis. “This scholarly journal article explores sexuality in Dracula, including overtones of sexuality in the typical aggressive male and female sexuality which is either reflective of the chaste woman or the sexually aggressive female vampire. Demetrakopoulos suggests Dracula was an outlet for Victorian society, breaking through sexual norms with symbolic group orgies, male desire for sexually aggressive women, denial of motherhood, etc. She highlights ways in which the females defy gender boundaries by embodying masculine traits such as intelligence.”

It is a now commonly accepted viewpoint that the horror elements of Dracula’s portrayal of vampirism are metaphors for sexuality in a repressed Victorian era. But this is merely one of many interpretations of the metaphor of Dracula. Judith Halberstam postulates many of these in her essay “Technologies of Monstrosity: Bram Stoker’s DRACULA.” She writes:

“The image of dusty and unused gold coins from many nations and old unworn jewels immediately connects Dracula to the old money of a corrupt class, to a kind of piracy of nations and to the worst excesses of the aristocracy. An illustration from an

1882 issue of **Punch**: an English editorial cartoonist conceives the Irish Fenian movement as akin to Frankenstein's monster, in the wake of the Phoenix Park killings. Menacing villains and monsters in horror literature can often be seen as metaphors for the fears incarnate of a society.

Halberstam articulates a view of Dracula as manifesting the growing perception of the aristocracy as an evil and outdated notion to be defeated. The depiction of a multinational band of protagonists using the latest technologies (such as a telegraph) to quickly share, collate and act upon new information is what leads to the destruction of the vampire. This is one of many interpretations of the metaphor of only one central figure of the canon of horror fiction, as over a dozen possible metaphors are referenced in the analysis, from the religious to the anti-Semitic.

Noel Carroll's PHILOSOPHY OF HORROR postulates that a modern piece of horror fiction's "monster", villain, or a more inclusive menace must exhibit the following two traits:

"A menace that is threatening—either physically, psychologically, socially, morally, spiritually, or some combination of the aforementioned. A menace that is impure—that violates the generally accepted schemes of cultural categorization. 'We consider impure that which is categorically contradictory'. In addition to those essays and articles shown above, scholarship on horror fiction is almost as old as horror fiction itself. In 1826, the gothic novelist Ann Radcliff published an essay distinguishing two elements of horror fiction—terror and horror.

"'Whereas terror is a feeling of dread that takes place before an event happens, horror is a feeling of revulsion or disgust after an event has happened.' Radcliff describes terror as that which 'expands the soul and awakens the faculties to a high degree of life', whereas horror is described as that which 'freezes and nearly annihilates them'."

Modern scholarship on horror fiction draws upon a range of sources. In their historical studies of the gothic novel, both Devandra Varma and S.L. Varnado make reference to the theologian Rudolf Otto, whose concept of the "numinous" was originally used to describe religious experience.

A recent survey reports how often horror media is consumed:

*To assess frequency of horror consumption, we asked respondents the following question: "In the past year, about how often have you used horror media (e.g. horror*

*literature, film, and video games) for entertainment?" 11.3% said "Never", 7.5% "Once", 28.9% "Several times", 14.1% "once a month", 20.8% "Several times a month", 7.3% "Once a week", and 10.2% "Several times a week." [thirty-one tenths] Evidently, then, most respondents (81.3) claimed to use horror media several times a year or more often. Unsurprisingly, there is a strong correlation between liking and frequency of use ( $r=.79$ ,  $p<.0001$ ).*

Achievements in horror fiction are recognized by numerous awards. The Horror Writer's Association presents the Bram Stoker Awards for Superior Achievement, named in honor of Bram Stoker, author of the seminal horror novel *Dracula*. The Australian Horror Writers Association presents annual Australian Shadows Awards. The International Horror Guild Award was presented annually to works of horror and dark fantasy from 1995 to 2008. The Shirley Jackson Awards are literary awards for outstanding achievement in the literature of psychological suspense, horror, and the dark fantastic works. Other important awards for horror literature are included as subcategories within general awards for fantasy and science fiction in such awards as the Aurealis Award.

Some writers of fiction normally classified as "horror" tend to dislike the term, considering it too lurid. They instead use the terms dark fantasy or Gothic fantasy for supernatural horror, or "psychological thriller" for non-supernatural horror. But whatever the terms used, the genre will remain a popular one.



## OUR CURIOUS NOW by Will Mayo



*The world of the Internet, and the time of war*

Back when I was a kid in the 60s and 70s we all thought we'd spend the 21<sup>st</sup> Century dressed in Roman togas while lounging at poolside and pondering the cosmos. Interestingly enough, we instead spend our days naked or half naked at our individual computer stations and communing with those hundreds and thousands of miles away as we avoid those nearby for fear of contagion. We still do ponder the cosmos, though. That's a given.

The internet started out with just a bunch of text and symbols. Then pictures, albeit crude, were added to the equation. Afterwards video came along in brief spurts of seconds before establishing a presence here. Finally, chat rooms came along in which we can see, hear and talk to one another in real time. I don't know what's coming next but I wonder if soon we can just crawl totally into this digital land and leave our bodies behind. I've heard of stranger notions. The world's full of them.

This world does not make sense. It never did. It never will. But by writing things down I can at least pretend that it does.

In my mind's eye, I see a great field of grass that stretches all around me. And in that field are all manner of people from the tallest to the shortest, from the fattest to the thinnest and from the darkest to the lightest. They all gather around discussing their lives and the cosmos without a shred of clothing among them. No, not even the slimmest loincloth. They do not judge one another. Rather, their smiles are many and their laughter is light as they talk about some fool-hearted endeavor in humanity's past. In time they will all lie down and dream such dreams as men and women of all ages can only dream. But for now talk carries the day. I long to join them. But first I must write these words. And be set free.



## THE PRESENCE OF NEGATIVITY by Judy Carroll



I can take just so much negativity before I become unglued.

Negativity is exhausting. It can take away all our good feelings about ourselves, our neighbors, our friends, and even our family.

With what has been going on in the world these last two years, negativity in movies and books is not what we need. Some days it's hard enough to wake up and know that wherever we go and whatever we experience in person or through technological devices has a good chance of being negative.

I'm not saying that we should never read a negative book or watch a negative movie or hear a negative news report. Sometimes a negative book or movie can show us what the future could be like for a person or society that concentrates on the negative. Our eyes could be opened to possibilities we would never have thought of before.

I'm saying that in times like now when negativity has become a part of our daily worldwide tapestry, we need to look for things to keep hope alive. Not just our hope, but also the hope of our family, friends, neighbors and even strangers.

I feel we should spend more time reading and watching movies that have a positive and hopeful outlook. I'm not going to tell you what book you should read or movie you should watch. I'm suggesting you pick out a book you have read before that brought laughter to your voice and a smile to your face. If you don't want to re-read them choose an author whose work you enjoy and start a whole new adventure.

Choose a movie in the same manner. Watch one you loved as a child, or try one an older relative has been trying to get you to watch—but you have refused—because it is in black and white.

Right now we need hope. Hope in our future for us, our family, friends, neighbors and the world in general.

\* "Hope is important because it can make the present moment less difficult to bear. If we believe that tomorrow will be better, we can bear a hardship today."—Thich Nhat Hanh

\* "Our human compassion binds us the one to the other—not in pity or patronizingly, but as human beings who have learnt how to turn our common suffering into hope for the future."—Nelson Mandela



**"I'm going to see if I can panhandle up some money for the Space Program."**

## **This Issue in Review** by John Thiel

I think we are getting down to the basic things in this issue when we point out that there is widespread social unrest that affects us and our development, presence and fanac. Perhaps I should go into the history of strife in fandom, but when I tried that I almost got caught in those ancient feuds myself. The fan warfare that broke out in the sixties is something fandom has never really gotten over. I'm one of the NFFF directors and it may be I should be writing of these things there, but the directorate has no publication circulating news and views among them and must pm one another to express much of anything. So complaints about how much fandom and the NFFF is lacking is appearing here. We'd want to restructure this bureau, which it is difficult to do without restructuring the NFFF.

Jeffrey Redmond describes what horror fiction is in this issue, which we want to do here; describing and defining sf and fantasy is a very good basis for the reading and understanding of it. Another public service of your history and research bureau. We want to let people know what we are all doing. Redmond shows also how a horror story may relate to life and the world around us. The reference made to Stephen King and his magnificent success as a writer in Jeffrey's article makes me wonder "Has there ever been any criticism of Stephen King's works?" I have some—they are too base, have too much gore and slashing in them, and too little humanity. Serial murderers are boring—they do the same thing over and over again.

Will Mayo writes of what it is like to grow up in this strife torn world of the present age. Is this a good experience of life? This contributes well to what is something of a theme issue—which admittedly is more something for a genzine than for a club publication. But outlets for opinion and viewpoints often appear whenever and wherever they do.

Judy Carroll writes well of the positive approach. That's just what we need all around for our welfare—a more positive attitude. I hope we are coming across to people in this issue. I try to make this publication as interesting as I can.

The logo for ORIGIN, featuring a stylized white circle with a dot inside, followed by the word ORIGIN in a bold, white, sans-serif font, all set against a black rectangular background.



**Of our origins**

**Now it's Ninth Fandom**