

Origin 53 July 2022



art by Michael Goddard

Official Organ of the National Fantasy Fan Federation
Fan-Pro Coordinating Bureau

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Representing Ninth Fandom

Editorial



How Do We Rate?

I'm thinking now about origin, and as it is a relatively new fan publication which claims some importance due to being an N3F zine, I'm wondering how this stacks up in fandom. I've been comparing it with both fandom of the present and fandom of the past, and as we are interested in fandom of the past in this bureau, and in the fanzines which were the origination of science fiction fandom. I have been evaluating the job we are doing here with what has been done in the past, as we go through the historical fanzines in our researches. We are similarly trying to get things together, and I think are doing a more practiced job of it than I have been seeing in those early fanzines. Compared with the present fanzines, we are definitely more active here at Origin, and in the N3F in general, than is found in most present-day fanzines. I would almost describe the N3F as "where it's at" in the science fiction fandom of the present. It is where the most activity is going on.

There is much to be said for doing things. What may be said against it is that it is a waste of time since nobody shows any appreciation of things being done, and that it goes nowhere as things are in a state of stagnation, and that it earns no pay as it is something individual and irregular, and that there is no backing for it if it is something

largely unasked for, as most literary things are. Nor are there others picking up on it, leaving one virtually alone with it; good interchange is lacking. I would say that even under these conditions, things are worth doing, because, in remembering one's self, one is also inert in the conditions I've been describing, but if one is doing something, one is not inert. It is more pleasant to be doing something than to be inert. The doing may be made pleasant to oneself by being something that pleases us. Surely everyone can remember doing things for the personal pleasure of doing them. With creative doings, it is a pleasure to create something that is likeable to oneself, is it not? If you do a piece of art, you can be pleased to sit and look at it when you have got it accomplished, and if it expresses something, it contributes to the furtherance of what you have expressed to look at something you have created that looks good to you. Pleasing oneself with what one does oneself should not be forgotten about. If you are more concerned with others than with yourself, still it is a first step in pleasing others to please oneself. God himself is described as looking over what he had created, when he finished with creation, and finding it to be good. So should we be; the development of oneself by oneself is a good thing to be doing, and just as we can be more pleased with a garden we have planted ourselves than with one we have had people in to manage for us, we can find a pleasure in anything we might be doing. If we are doing it to someone else, confusions arise. Here in the N3F, if we make a good fanzine, even if nobody at all responds to it, we have a good fanzine, and as we are retaining what we do, and have it in files, others might come along and discover it and become interested in it, and then we would perhaps have some actual interchanges. I think of this in looking over the early fanzines—they were doing something that we are studying and looking over today. So sooner or later what we do may be found, looked over and, perhaps, may arouse interest. There are two things there can be: people not noticing us and what we do, and people looking at us and what we do. Both things can be good things, equal in weight if we choose to consider it that way. If what we are looking for is people other than ourselves, they may be better found if there is some significant attraction to our own works.

Restoring the N3F's past might be a significant and pleasing undertaking. The more we have it, the more we have of the N3F. And if the members start taking an interest in what we are doing, we have still more of the N3F, and are able to better think and talk about the organization, and feel that we really have something, and perhaps boast to others about our membership in it. In consideration of this, it is bad to have fights in the NFFF, because then we cannot look at people around us and say with pleasure that we

are doing all right by being in the NFFF. Who could tell others what some of the comments made around here have been, without a feeling of despair about what our involvements are presently? But I can recall how people sometimes show an active interest in what I have been saying about what I am involved with elsewhere. I was always glad to be able to do that, and even discuss what was going on in fandom with them. At the present time, I have scarcely anything at all to say to people who are not in fandom about how things are going in it, but I have been able to tell them, "There's been a few improvements"—and as if by magic, they have shown some responsiveness to it, it being a good happening in the overall consideration of existence. Scientifically speaking, that doesn't amount to a feather, but magically speaking, it is somewhat an illumination, lighting up the contemplation of things that there are. I did show a few people that I had won an award certificate in the NFFF, and they were pleased and elated to see it, because they knew it was a good happening, rather than a dire happening. A couple of people wanted to know what the catch was, but I was able to tell them that there was no catch. People are sometimes interested in events which do not involve themselves, and are sometimes influenced by them, either positively or negatively. They are doubly pleased when I have a positive report of something to make to them because they know that I say when things are good and when things are bad from my perspective, and do not propagandize, but mainly say what I am seeing and thinking. I don't try to make things different, though you see me here trying to urge things on, things as they already exist, but which are now dormant.

In considering the above, I would say that there are public complaints being made that people are presently enslaved by science. They aren't talking about nothing; you need only look at computer over-involvement. There isn't a very wide range in my computer activity, and the NFFF is one of my own involvements. And I'll say this of that involvement: the better the N3F is looking, the better it is for me. I don't gamble around with it, wondering how it will be—I look at how it is, and try to help improve what there is in the NFFF. And I am starting to feel some results at doing this. You see my two fanzines getting better as I come across improvements in the organization. Why, I'm sounding better in this editorial than I have in past editorials. An example of an improvement I saw? Heath Row getting the directors more active and involving them in TNFF. I am also starting to follow the policy Richard Brown once recommended I follow, which was putting more of myself into my fanzines. I'm doing just that now.

E. Everett Evans by Jon D. Swartz, N3F Historian



EE Evans, *Wikipedia*



Evans, *Fancyclopedia 3*



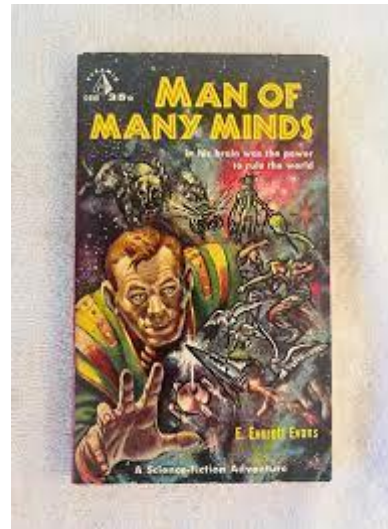
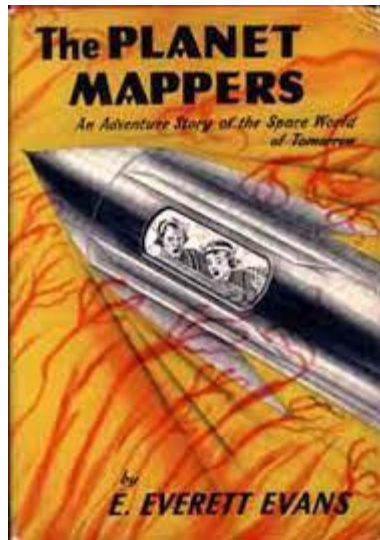
Evans, Cincinnati Convention *Fancyclopedia 3*



Pacificon, 1946, *fanac.*



Midwestcon



Edward Everett (Ev) Evans (November 30, 1893—December 2, 1958) was a science fiction (SF) fan and author.

He helped organize the National Fantasy Fan Federation (N3F) in 1941 and was its second president in 1942. He was elected president again for 1943-1945, named and edited the club's first fanzine, **Bonfire**, in 1942-1944, and was the founding editor of **The National Fantasy Fan** in 1945.

Evans published his own fanzine, **The Time Binder**, in the 1940s, and was responsible for several one-shot fannish publications such as **What is S-F Fandom** in 1944. After he moved to California, he became a member and director of the Los Angeles Science-Fantasy Society (LASFS). He was chair of the first Westercon (West Coast Scienti-Fantasy Conference), held in Los Angeles in 1948.

The Slan Shack

In the early 1940s he was one of the principal occupants of the famous Slan Shack in Battle Creek, Michigan, a Mecca for SF fans from all over the United States. Evans' room was called the Temple of the Old Foo, and many N3F crises were resolved in it.

A photograph of Evans and other Slan Shack members appears on page 34 of Warner's excellent history of SF fandom, **ALL OUR YESTERDAYS** (Advent, 1969). While living in Michigan and staying in the Slan Shack, Evans was also a member of the Galactic Roamers.

Principal Publications

After being a SF fan for years, he became a SF writer. His works included the novels MAN OF MANY MINDS (1953), THE PLANET MAPPERS (1955), ALIEN MINDS (1955), the posthumously published collaboration with E.E. "Doc" Smith, MASTERS OF SPACE (1976), and the collection of Evans' short fiction: FOOD FOR DEMONS: THE E. EVERETT EVANS MEMORIAL VOLUME (1971). Smith wrote, in this memorial chapbook published in Evans' memory: "His passing has left a void in my life that can never be filled." Bradbury wrote: "I was proud, I am proud, I will always be proud of the old man with the young enthusiasms who wrote this book."

This book was set up and printed, though not bound, as early as 1959; it contains what was considered to be Evans' best short fiction.

Ev Evans began to publish relatively late in life, his first story of genre interest being "Perfection" for **The Vortex** #2 in 1947. He had mixed success writing, although there is no doubt of the affection in which other SF writers and fans held him.

His novels were readable for his time. The adventures of Esper spy George Hanlan in MAN OF MANY MINDS (1953) and its sequel, ALIEN MINDS (1955), are entertaining, but not especially memorable. Evans' juvenile novel, THE PLANET MAPPERS (1955), on the other hand, won the Boys' Clubs of America annual award for "most enjoyable book". With input from his wife and fellow SF fan Thelma D. Hamm (whom he married in 1953), he collaborated with E.E. "Doc" Smith—on one story which Smith expanded into MASTERS OF SPACE (1976). Hamm inspired and helped Evans with much of his later work.

Big Heart Award

After his death, the E. Everett Evans Big Heart Award was created to honor outstanding service to the SF field ("typifying the spirit of science fiction writer E. Everett Evans"). It is given annually at the Hugo awards ceremony at Worldcon, almost always to a senior fan.

Recipients of the award have included such former N3F members as Forrest J Ackerman, Rick Sneary, and Art Widner.

Book Honoring Evans

FOOD FOR DEMONS: THE E. EVERETT EVANS MEMORIAL VOLUME, edited by Kenneth J. Krueger, illustrated by Henry M. Eicher. San Diego, CA: Shroud Publishers, 1971.

Stories included were "The Undead Die", "The Martian and the Vampire", "The

Brooch", "The Unusual Model", "Blurb", "Visitor from Kos", "Operation Almost", "The Sun Shines Bright", and "Food for Demons", the title story.

Some of these stories appeared here for the first time, while others originally had appeared in such genre prozines as **Fantasy Book**, **Weird Tales**, **Startling Stories**, and **Other Worlds**.

The friends who commented on Evans' stories were E.E. (Doc) Smith, Ray Bradbury, A.E. van Vogt, Mel Hunter, Forrest J Ackerman, Walter J. Daugherty, Henry M. Eicher, Walt Leibscher and editor Krueger.

Some Conclusions

After a series of heart attacks and strokes, Evans died on December 2, 1958, in Los Angeles, two days after his 65th birthday. He had been ill for several years, and had to enter a VA hospital because of multiple physical problems.

According to Warner, his last fannish effort may have been his presentation of the N3F awards at the Solacon that year.

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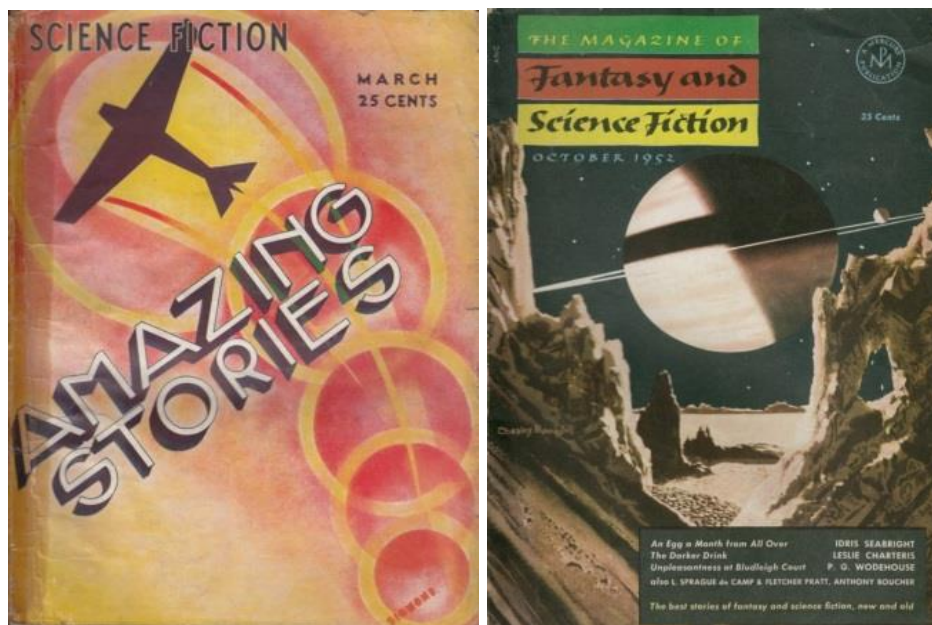
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Note: In addition to the above, several Internet sites were consulted, including Fancyclopedia 3 and Wikipedia.

INTO THE PAST by Martin Lock

Martin Lock is a former columnist for my netzine Surprising Stories, where he took a further look at earlier science fiction magazines. I was sorry to give up his column when Surprising was discontinued. Here it fits in well with our bureau's activities and outlook and I was pleased to get some more writing from him. He is connected with two science fiction groups on the net and is in my Facebook group SF FANDOM under the name Cus Custer. I've been thinking of inviting him into the NFFF, but haven't done so yet. Join with him as he surveys a couple of significant magazines of the days of yore.



Let us start by going back to the early days of magazines—with the March 1930 issue of **Amazing Stories**. My copy is a little ragged, mainly because the spine was reinforced with brown paper tape in the days before transparent tape was generally available. The date here is March 1930; we are back in the days of T. O'Connor Sloane, Ph.D., as editor, who'd begun with the May issue the previous year, and would continue into 1938. The cover is by Leo Morey, and "this month depicts a scene from Part 1 of the story entitled 'The Green Girl' by Jack Williamson, in which the ship, built by the hero scientist to move through air, on the surface of the ground and through water, with equal adaptability, is shown breaking through the overlying water at the bottom of a certain point in the Pacific to a city under the ocean. The city is enabled to keep the ocean as a roof by virtue of a gas, which the intelligences inhabiting the sub-sea city have invented."

The first half of the two-part serial takes up twenty of the large “bedsheet” pages, including some Wesso illustrations; the whole magazine is one hundred pages, including covers, for your twenty-five cents. As this was volume four number twelve, the first interior page, an advertisement for **Brief Stories**, is numbered page 1105. “The Green Girl” went on to be Avon’s second Fantasy Novel in 1950, and has appeared a few times since then, alone or in company. “The Ship that Turned Aside” by G. Peyton Wertenbaker comes next, reprinted in Groff Conklin’s 1950 BIG BOOK OF SCIENCE FICTION and Forry Ackerman’s 1982 GOSH! WOW! (SENSE OF WONDER) SCIENCE FICTION anthology.

“G. Peyton Wertenbaker’s reputation as a writer of scientific fiction is established. He gives us some surprising and unexpectedly good terms in this bizarre tale of travelers in unknown space and in the fourth dimension. Besides, this story is a true literary classic”, we are told. “The Gostack and the Doshes” by Miles J. Brewer, M.D., is probably the most often reprinted story here—AVON FANTASY READER in 1949, Groff Conklin’s GREAT SCIENCE FICTION BY SCIENTISTS, THE ARBOR HOUSE TREASURY OF SCIENCE FICTION MASTERPIECES edited by Martin H. Greenberg and Robert Silverberg, AMAZING STORIES: 60 YEARS OF THE BEST SCIENCE FICTION edited by Isaac Asimov and Greenberg again, and some other title variations. “Unless we very much miss our guess, ‘The Gostak and the Doshes’ is going to create a lot of ‘distimming’. But be sure to read the story when your mind is thoroughly clear and rested. There will be a marked difference in your reaction.

“In his first story, ‘The Explorers of Callisto’, the author brings us back to the other side of the moon, and then quite unceremoniously brings us back to earth without giving us much opportunity to learn about the conditions or the life on the invisible area of our satellite. But Mr. Vincent hastens to redeem himself. Lola, the moon woman, tells us much of what is (according to the author) hidden on the other side of the moon—the side which is an absolute and complete mystery, not even to be surmised about by the best scientists and astronomers. Still, there must be something there. We need to say nothing to our old friends about this sequel, but we can recommend ‘Callisto at War’ to our new readers.” Harl Vincent’s sf career had begun in 1928, and would continue up to the 1966 THE DOOMSDAY PLANET novel; this particular story was in a 2015 Armchair Double, its only reprinting—hopefully they included the prequel as well.

After two more stories, “Lanterns of God” by Robert A. Wait and “The Mordant” by Merad Eberle, and a science quiz, we reach the letters column, which is quite lengthy,

with suitably long editorial responses. A certain John W. Campbell, Jr., on 36 Bigelow Street, Cambridge, Massachusetts, has a missive given the title "An Editorial Objected to, Taking Acceleration in a Bath Tub"—he thinks that enough acceleration would allow a rocket to get to Mars in "less time than a trans-Atlantic liner takes". If the acceleration was a bit harsh, "one might even resort to the unusual method of taking the acceleration in a bath tub!" Seems reasonable to me...he says he would be willing to try it. That seems to be Campbell's second published letter, after one in **Science Wonder Stories** the previous July; his first published story, "The Voice of the Void", comes along in the Summer 1930 issue of **Amazing Stories Quarterly**.

"In the Realm of Books" reviews three recent novels, starting with THE SQUARE-HEADS, a story of a socialized state, by William Salisbury. The satire is a bit obvious, the reviewer (the Literary Editor C.A. Brandt) says, though readers who enjoy reading satirical works will enjoy it, "and the author's ideas on what this world is coming to." Next comes, headed "By One of Our Authors", THE PLANET OF PERIL by Otis Adelbert Kline: this is "an exceedingly well-spun yarn and can be heartily recommended to all our readers, and to all lovers of imagination-stirring fiction. It is a truly amazing story." And thirdly, headed "Finishing a Trilogy", we get THE MAN WHO MASTERED TIME by Ray Cummings. "Compared to another well-known 'time' story, THE TIME MACHINE by Wells, The Man Who Mastered Time seems to me to be more ingenious in its conception, more full of action, and more plausible. It is excellent reading." The page ends with a brief note that THE MYSTERIOUS ISLAND by Jules Verne, recently produced on the screen, "will be reviewed in the April issue." That sounds worth waiting for...

Let us now move on a couple of decades for our other magazine: **The Magazine of Fantasy and Science Fiction**, volume 3 number 6, October 1952—and the inside front cover is headlined "New Cover Series." "We are delighted to report that this month's cover is the first of a new series of paintings done especially for F&SF by Chesley Bonestell", the editorial announcement, from Anthony Boucher and J. Francis McComas, begins. But that's not the only first—this is the first issue with the now-classic cover logo. The cover is entitled "Saturn, as seen from Dione".

There are eleven stories, seven of them new. "Grenville's Planet" by Michael Shaara leads off the issue; it was later included in Edmund Crispin's BEST SF 3 anthology, and has made a few other appearances over the years. Next, courtesy of L. Sprague de Camp & Fletcher Pratt, we visit Gavagan's Bar for "The Black Ball". J.T. McIntosh (or M'Intosh then) has one of the three 21-page stories here, "Talents", and then we go back to 1929

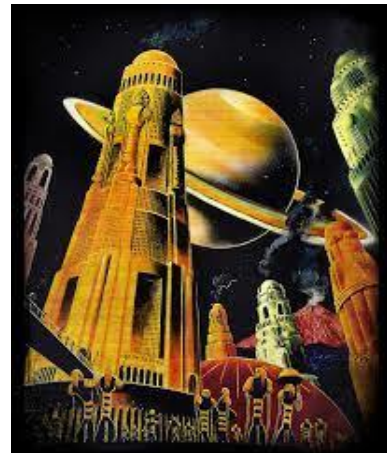
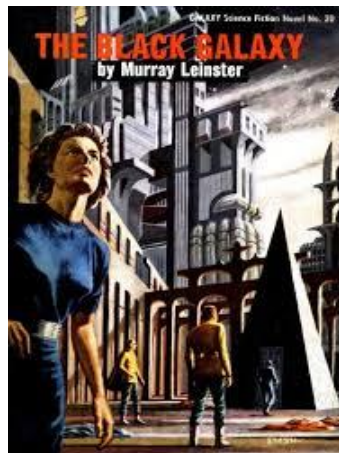
for P.G. Wodehouse's "Unpleasantness at Bludleigh Court", featuring Adrian Mulliner. Co-editor J. Francis McComas is, unusually, credited with the introductory text to the text story, the 3-page "The First"—which seems fitting, as Anthony Boucher wrote it. "Wherein my perceptive fellow-member of the Societe des Gentilshommes Chefs de Cuisine records the noble achievement of one of our greatest—and hitherto neglected—ancestors." There is enough space at the bottom of the last page for "A Child Terrible to Behold..." by Nathaniel Wanley, from 1678, which is followed by "Old Man Morgan's Grave" by Miriam Allen deFord. Our second 21-pager is a reprint from the October 1947 issue of **Thrilling Wonder Stories**, "The Darker Drink". The author was Leslie Charteris, and was one of a very few occasions when Simon Templar moved outside his normal type of adventure, into the realm of sf and fantasy. "Here you will learn what happens when the Robin Hood of modern crime finds himself a leading character in a bank clerk's dream," we are told. "An Egg a Month from All Over" is next, what Idris Seabright, or Margaret St. Clair, recommends, then we have three pages for "Recommended Reading". The subject this time is the International Fantasy Awards—with the award for fiction won by John Collier's FANCIES AND GOODNIGHTS, closely followed in the voting by THE DAY OF THE TRIFFIDS and THE ILLUSTRATED MAN. Moving on, the editors note that "1952 will be a truly memorable year if it produces a stronger candidate for the International Award than Clifford Simak's CITY"—and I see that, checking the front cover of my copy, it did indeed win. THE YEAR'S BEST SCIENCE FICTION NOVELS: 1952, edited by Bleiler and Dikty. Attracts praise too. "We'd suggest you skip the first inclusion...and go directly to Eric Frank Russell's splendid '...And Then There Were None'". The short novel you are advised to skip past is, I see, "Izzard and the Membrane" from the May 1951 **Astounding**, by Walter M. Miller, Jr. In two pages Doris Pitkin Buck, in her debut as a fiction writer, introduces us to "Aunt Agatha", which seems an appropriate title in a magazine also including P.G. Wodehouse...and then we come to another impressive first for this issue: "Ararat", the first story, in 21 pages, of Zenna Henderson's "The People". "Its theme is too subtly revealed in the story itself to mention in an introduction. We'll only express our gratitude that Zenna Henderson is a schoolteacher by profession; no one else could have conceived or written this story, which on each editorial rereading we have found more deeply moving". And that just leaves "The Third Level" by Jack Finney, previously seen in **Collier's** two years before. Slickness, or an appearance in a "slick" magazine, is something it is easy to be wary of. "That this polished slickness need not interfere with literary quality is evidenced by the

fact that the following account of wish-fulfilling time travel was honored by Martha Foley in her 1950 list of distinctive American short stories.” There we have it, then. A first appearance of the long-running F&SF logo, a first in a series of Chesley Bonnestell covers (though not the first time his art has been seen on the cover), the first story of “The People”, a snippet from 1678, a fantasy tale starring Simon Templar, plus P.G. Wodehouse in his prime, and the eleventh visit to Gavagan’s Bar...what more could any reader ask for...?

The issue of *Amazing* may be almost ninety years old now—but, with seventy years under its belt, the F&SF does still seem comparatively modern to me!



SCIENCE FICTION ART by Judy Carroll





When I am in a bookstore hunting for just the right book of the moment, I am attracted by two things: the title of the book and its cover. I love words. Some titles I find haunting. Some covers send my mind into my own version of alien space.

When I pick up the enchanting book, I read the story information provided on the cover. If I am still interested, I buy it.

The above process seems simple and rewarding, and it is. In most cases.

Now the title seems like a simple thing. It's there. It's speaking to you. It's telling you something about the story. But is it telling you what the author wants you to know about the story? Maybe yes, maybe no. Here is where the cover steps up and gives you a peek of what is to come if you choose this book.

Pictures can tell so much about a story. Pictures can send you right into the heart of the story and give you a tour of the adventures to come. Some covers have fantastic and beautiful pictures of faraway planets, or a glimpse of unique people you would like to know more about. But sometimes the picture on the cover has nothing to do with the story.

I dislike finding a book that appears to be just what I want. A great story. Beautiful cover art with many colors and shapes shimmering off the cover. Only to find, at closer look, a beautiful female (be she human or alien) who behind all that shimmering has nothing on.

Why is this done? To try to get more sales? Is the writer or publisher so worried the story can't stand on its own merit that they have to add this sort of picture?

Good stories have been published for many years without having to resort to "hidden" pictures.

Now, let's jump right into the movie posters and ads of yesterday and today.

I dislike the old posters and ads that depict women as weak and helpless. Granted, if a giant gorilla or some many-legged something came after me I would be upset. Hopefully, I would be able to get out of the way before the beast caught me. Once caught, I would like to think I would kick and holler and pound until he dropped me (probably to my death from that height) or left me in a tree, or swallowed me.

I have often wondered what attraction aliens are supposed to have toward earth women. In many old posters we see aliens carrying around women who have fainted, or are screaming, while they just lay on the alien's hand or were clutched in his fist. All she does is scream. No attempt is being made to cause this being pain. The women just look and scream their way across the poster while "dressed" in clothes that have been torn by The Alien. Any women running on the ground have no clothing problems. As sharp-clawed as these aliens are, the tearing of the clothes would also have torn human skin.

Today, many science fiction posters show men and women side by side fighting the enemy together—clothed in the same uniform with perhaps a slash of blood on an arm or leg.* They work together as a team, recognizing the differences between them while also recognizing their own weaknesses.

I would like to see more realistic covers and posters. I don't mean banishing all strange looking aliens and creatures and replacing them with house cats and monkeys. Nor do I mean going back to the old rockets and computers used in the movies decades ago, or having the characters carbon copies of times gone by.

I'm just asking for the cover art and posters to depict men and women as they really are—people. Human people who have faults, who love, who have compassion for others and try to understand beings different from themselves.

*Thank you Ellen Ripley. (Played by Sigourney Weaver in the Alien movies.)



Some Words From Jeffrey Redmond

The N3F doesn't seem to be growing as much as it could be. There's so much in the way of blocking new membership. People who have been in the group for years may prefer it smaller. Quality rather than quantity. But many never make any effort to invite others to join.

The Facebook pages also seem to stagnate. It's actually quite simple to invite more than a few others to join, but this is seldom done. I've never heard any good reason for this. Perhaps others have.

If it is the opinion of the majority to keep the N3F smaller, then so be it. In the meantime I will continue to gain as many new members as I can. Even when they join, and then get kicked out.

If any others have good reasons for this lack of growth, please share them. If a majority want anything corrected to allow more growth, please let us know.



“Got it off the ground!”

WRAP-UP by John Thiel

In looking over this issue, I find so many things I'd like to comment upon among its contents, that it is a surprise that there aren't people doing so in each and every issue and waiting to do it in this one. It occurs to me that they're all too busy with matters of living to do so. If so it is my suggestion, "Don't overwork yourselves." Starting from the top, I've not much to say about my editorial because I've said it IN the editorial, but I hope people will heed what it is saying. I'm not insincere about what I'm writing in this issue's editorial. I think we need to pay much more attention to what we're all involved in doing.

I think it's kind to be opening with a look at one of the people who started the NFFF, EE Evans. As the name of this zine is Origin, here's an article about an originator we have reason to find interesting, and his work was done in our interests. He looks very official, and it's hard to imagine his thinking "Bonfire" is a good title for the official NFFF fanzine, but perhaps someone else thought up the title and asked him to edit it, and he wasn't right there with the others to argue about it; he may have had difficulty in accounting for any opinion he had about the title without use of a facial expression. The title suggests a pow-wow in the woods, which is beneath the level that would be expected of the organization, and it could tempt members to suggest throwing the zine into a bonfire since paper would burn in it. There's too much similarity to "File 13" or "The Circular File" in its title. But Evans got a title more appropriate to the organization in use when he became the editor of TNFF after three years. Judging by the history Jon Swartz transcribes in the article above, he was highly involved and a man very much concerned with science fiction and with its fandom; it was no by-the-wayside thing with him.

I've always noted that EE Evans and EE Smith had and used the same first two initials, and to that may be added Evelyn E. Smith, though she used her full first name. If she had used only her initials, she would have had the same name as Doc Smith, which would have been good reason for calling him "Doc". She had a lot of stories published in Galaxy, where on the contents page listing we see that Gold's wife's name was Evelyn Gold. Another EE I've heard of is EE Cummings, who in literary circles uses small letters, hence ee cummings with no periods added. He's outside the SF range, though his poetry did make frequent reference to science—"You're science, the crook who sold us stock in a wheel mine!" from his play SANTA CLAUS, and in "pity this busy monster manunkind" he lays it heavy on science saying man was building to destroy; another quote is "death is strictly scientific and artificial and evil and legal".

Well, I'm not here to play the Name Game. Looking at Martin Lock's article, I'll say of the cover on the issue of *Amazing* that he showed, that it might be rejected as a fanzine cover if its editor was looking for quality, but the cover does have the effect of Pop Art of being undemanding of the viewer and presenting an idea in simple form. I wonder if the editor of the magazine at that time had that thought in mind, or what his thoughts were about the cover he had if he had something else in mind. Clearly the cover aims for simplicity.

The *Amazing Stories* editor's comment that the Verne novel had been "recently reproduced on the screen" might have led readers to ask whether he processed it into a screen door; the blithe phrase "the screen" seems a bit over-familiar for the year 1930. Miles Brewer's "The Gostack and the Doshes" doesn't have the classical excellence to its title that they say the story has; it reminds me of a book I saw in 1970 by Fredrick Brown called *NIGHTMARES AND GEEZENSTACKS*, which lacks the caustic attitude I've seen in Brown when he's in the mood of the title; it seems to substitute sleaziness of attitude for the caustic one. Titling could be better than those two titles, I think.

"The other side of the moon" referred to in that issue is unaware of modern scientific discovery; we know now that the other side of the moon would pretty much be exactly the same as the side we have been seeing; not really much mystery there in that burnt-out waste world. It reminds me of the *Bear went over the Mountain* poem.

Boucher and McComas sound rather amateurish about the production of a magazine when they are talking about how they managed to secure an agreement from Chesley Bonnestell to design many covers for them. "We've now got covers to go!" is what it sounds like. They were doing reprints from other magazines, too, to increase their inventory of rather out-of-the-way writings upon which copyrights may have expired, entering them into the public domain.

I didn't know that *Gavagan's Bar* went clear back to 1952. The first book I saw that was like that was *TALES FROM THE WHITE HART*, assembled by Arthur C. Clarke, which seemed to me to be on an intellectual level inferior to what he'd previously shown. The book was science fiction stories spun out by people drinking at that pub. That seems to describe the earlier bar stories too. Spacers telling where they'd been, what they'd seen and done. It seems, since discovering that, that Clarke was not entirely original in his conception for a book of stories. When I heard of the *Gavagan's Bar* stories I thought they were piling it onto Clarke's book, because I had not heard of it and had seen Clarke's stories before I saw it. The book was just being brought out when I heard of it;

there was a lot of talk about it and it seemed to me publishers weren't caring what they were printing at that time. Those stories had the same boffs to them that were in a story I read where galactic investigation was trying to find out what a spaceship pilot was smuggling and couldn't do it. They finally found out that he was smuggling spaceships.

This goes to show what talk we could be having about science fiction stories; they are very commentable, if one wishes to do so.

I hope Judy Carroll's column brings people around to paying more attention to science fiction art. There's a lot of Sense of Wonder in the art science fiction offers. If there's anything that could really rev up science fiction, it's some of the way out art a lot of science fiction artists have conceived of. The covers I've chosen to go with the article are rather demonstrative of this. Even this science fiction comic book cover has a sense of wonder to it:



I'd like to take the time here to call general attention to NAPA, the N3F's amateur press association's regular mailing. In it at the present time are George Phillies, Ahrvid Engholm, myself, Will Mayo, Jefferson Swycaffer, Samuel Lobell and Heath Row. We're missing two from when I joined it, Kevin Trainor and Loren Clough, both of whom I wish would rejoin it and bring our membership up over seven. The apa is very entertaining and I think everyone in the NFFF who is capable of creating a fanzine on the net should join it. As to reading it, I think it would entertain the general membership as well, and I'll point out that NAPA is among the N3F publications which are filed at the N3F site (<http://N3F.org>). You can read all of the publications in each month's NAPA there right up to the present, George Phillies having brought the files up to date just recently. If you don't have the computer capacity to reach the N3F site, you should say so and perhaps you could get advice about this. Find NAPA under Publications. My own fanzine Synergy is one that I wish more NFFF members would get to see.

Presently two bureaus are rather unified, the Fan Pro Bureau and this one. I'm in both, as is Jon Swartz and Jeffrey Redmond. Having some of the same personnel is what will unify two bureaus. All the bureaus should have visible relations with one another.

FARSCAPES by Will Mayo

empires rise and fall.
old and new gods
are forgotten.
earth is swept away
in a blitzkrieg
of solar energy.
life takes root
on other worlds.
civilizaations flourish,
then vanish
in a blink of an eye.
universes collide
and give birth to others.
as being rises
from his chair.
looks out to a brand new day.



Seals of confidence