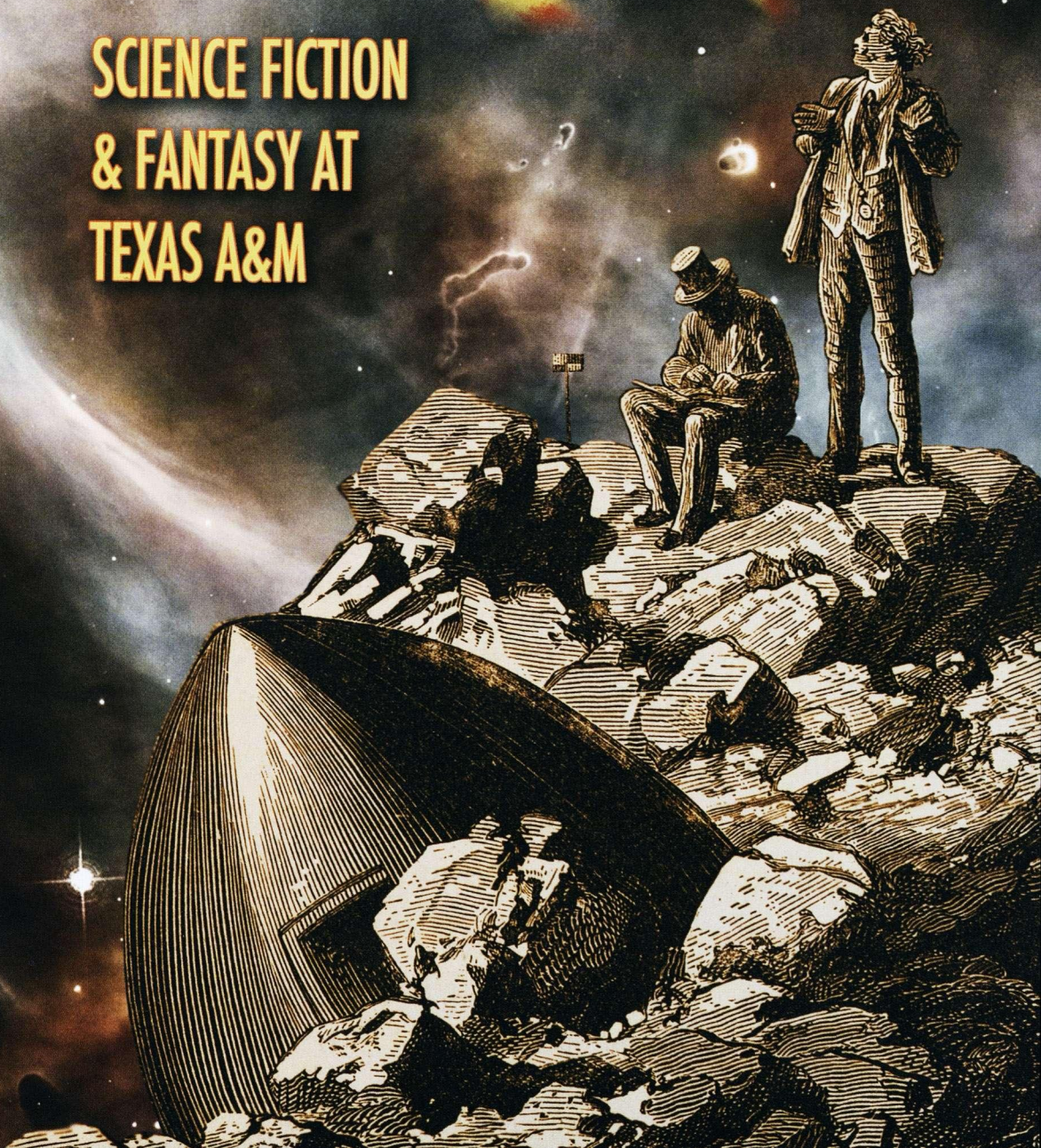


ONE HUNDRED YEARS HENCE



SCIENCE FICTION
& FANTASY AT
TEXAS A&M



THE SCIENCE FICTION & FANTASY RESEARCH COLLECTION

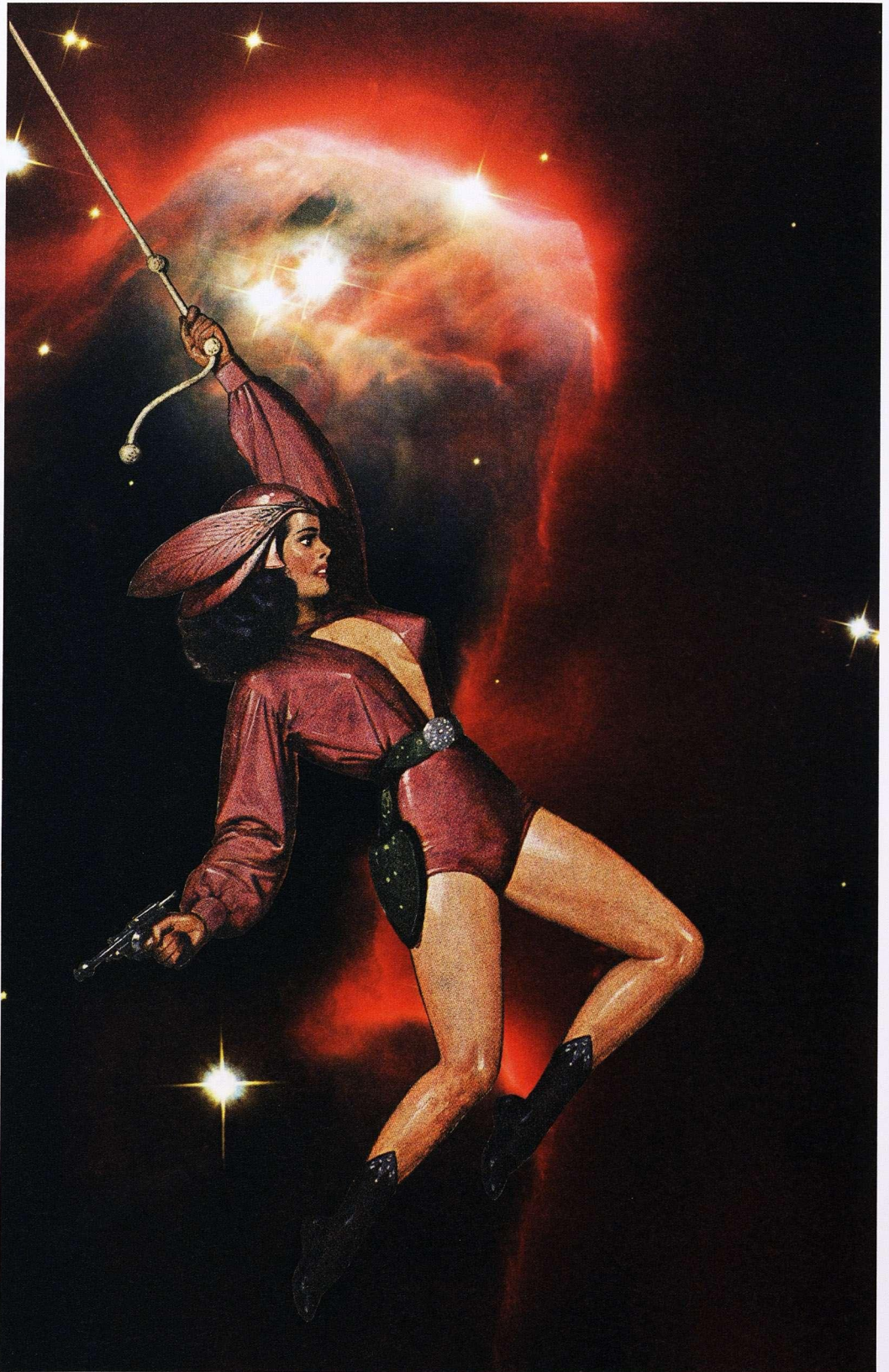
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**ONE HUNDRED
YEARS HENCE**

**SCIENCE FICTION
& FANTASY
AT TEXAS A&M**





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THE FUTURE LIBRARY

I confess to a love affair with libraries. It began in the second grade when I discovered a wall of books in my grade school, which then seemed like all the books I could read in a lifetime, and I spent hours devouring Joseph Altsheller's historical novels and Andrew Lang's fairy tale books, and as an introduction to a literature that would consume a lifetime, Hugh Lofting's Doctor Dolittle books.

I remember a poster on the library wall of a window framing a seascape and a legend quoting John Keats' "magic casements opening on the foam / Of perilous seas, in faery lands forlorn." Forlorn, indeed! I did not know it then, focusing more on the magic casements and perilous seas, but I was casting my lot with a literature that inspired fanatic devotion in the few and scorn in the many, a literature that Damon Knight would later characterize as "the mass medium for the few."

My next encounter with the fantastic was in my grandmother's back bedroom, where I discovered stacks of Edgar Rice Burroughs' Tarzan novels, exiled to ignominy (but not discarded!) from the barrister bookcases in the living room, with their appeals to social justice and attacks on folly. This was in the sleepy little southeastern Kansas town of Girard, where my father and his siblings had grown up – at one time the publishing center of the socialist press, printing 500,000 copies of the *Appeal to Reason* every week in the early 1900s and welcoming, uncomfortably perhaps, visitations from such distinguished figures as Eugene V. Debs, Upton Sinclair, and Will Durant.

I took them back to Kansas City with me – those paeans to an Africa

Burroughs had never seen and an upbringing among great apes the world has never known – and they helped transform me into a lover of genre fiction and a searcher for books like that, only to find that the public libraries did not think Burroughs was worth putting on a shelf. Several years would elapse before I was able to discover the Burroughs Mars and Pellucidar and, much later, the Venus novels. But it did introduce me to the public library stacks, first the branch library at my high school and then the big stone public library downtown, which I would visit once a week and bring home ten to twelve books at a time, sometimes on my bicycle, sometimes on the streetcar, working my way through Jules Verne and H. G. Wells and Conan Doyle and H. Rider Haggard, and discovering that sometimes perfectly good science fiction writers could write mundane fiction with little suspense and even fewer ideas.

The next milestone in my journey was the second issue of the pulp hero magazine *Doc Savage*, brought home by my father in 1933, followed by issues of *The Shadow*, *The Spider*, *Operator #5*, and, for a change of pace, *G-8 and His Battle Aces*. That led, the following year, to the discovery of a dusty downtown used magazine store called Andy's. In the back of the store were even dustier stacks of magazines with exciting names like *Amazing Stories*, *Wonder Stories*, and *Astounding Stories of Super Science*. They had all the adventure of my hero-pulp magazines and the additional appeal of ideas that I had never encountered – fantastic ideas that might even be realized someday, like rocket ships, space

travel, and atom bombs. Moreover, I could trade two of my hero-pulp magazines for one of those while the old man in the green eyeshade at the front of the store – Andy himself? – grumbled that he couldn't live on old paper.

Considering Cushing Library, this impressive collection of such magazines and the books my twelve-year-old self hoped to find, I marvel at the way that boy would have experienced such a treasure-house. I imagine a scenario in which that twelve-year-old could be transported here – where is my time machine? – to roam the magic stacks, marvel at this treasury of imaginings, and sit day after day in the reading room exploring the distant past and the endless expanses of space and time. That twelve-year-old could have dreamed no higher heaven.

When Street & Smith took over *Astounding Stories* from the bankrupt Clayton chain in 1934 and F. Orlin Tremaine and then John W. Campbell, Jr., took the magazine into new dimensions, the transformation didn't impress me. I saw a few copies, perhaps, but not enough to note the differences that would produce what later became known as the Golden Age. What did impress me was *Famous Fantastic Mysteries*, which in 1939 began reprinting stories and novels from the old Munsey pulp magazines, particularly *Argosy*. I was a fan for as long as it was published and sent off for a packet of Virgil Finley reproductions.

College and the war intervened. My parents had bought me a used portable Smith-Corona typewriter, and I carried it off to college with me and then through the war, packing it along with my duffel bag and my sea chest to post after post and overseas to Guam and then Truk. It was on Truk, where I was adjutant to the commanding general and in charge of distributing the mail,

that I fell heir to a copy of *Astounding Science Fiction* intended for a sailor already sent home. It was a reminder of what was awaiting for me back in the states and the first discovery I had made, in a lifetime of discoveries, since finding a copy of Donald Wollheim's *Pocket Book of Science Fiction* in a drug store rack in Athens, Georgia.

World War II was won in the laboratory – with radar and sonar and JATO and, most of all, the atomic bomb, and in spite of Wernher von Braun's V-1 and V-2 rockets – and postwar science fiction was changed. The icons with which science fiction had been derided – worldwide catastrophes, rocket ships, and atomic bombs – were validated as legitimate concerns. More recently, science-fiction topics such as pollution, overpopulation, and climate change have received similar recognition. After the War, science fiction, which had been confined in the science fiction ghetto of the magazines, broke out into the larger realm of books. Two great anthologies helped popularize science fiction's magazine past: Raymond J. Healy and J. Francis McComas's *Adventures in Time and Space* and Groff Conklin's *The Best of Science Fiction*. Fans got together to reprint the magazine serials in novel form, and the major publishing houses, led by Simon & Schuster and Doubleday, soon followed. Magazines proliferated on the news stands, including *The Magazine of Fantasy and Science Fiction* and *Galaxy*, which challenged *Astounding's* dominance. By the middle of the 1950s, magazines had exploded to as many as 50 and imploded to the original half-dozen, while the book market began to soar.

In the midst of all that I began my own career. At an interim in my graduate studies, after pursuing playwrighting and then radio writing, I sat down

to write my first science-fiction story. John Campbell rejected it with an encouraging note, *Amazing Stories* sent a form rejection, and one day I got a letter from Sam Merwin, Jr., at *Thrilling Wonder Stories* that changed my life: "I like your story 'Paradox' and I'll pay you \$80 for it."

It was a good time to be starting a career writing genre stories. With all the new magazines being created, stories that didn't sell to the major magazines found a home somewhere else, and I sold nine out of the first ten stories I wrote. By the time the magazine boom collapsed, I was back at work for my university, writing part-time, with two novels already published just in time for the boom in book publication, which increased from 72 in 1952 to more than 2,000 a year twenty years later.

My next affair with libraries came at the end of the troubled 1960s. I became the sponsor of my son's student-organized science fiction class. Other scholars had taught classes earlier: Sam Moskowitz at the City College of New York in 1953 and 1954, Mark Hillegas at Colgate in 1962, Jack Williamson at Eastern New Mexico in 1964, and Tom Clareson at Wooster not long after. My class was in 1969, just a year after I had started a project to film science-fiction authors, editors, and critics talking about various aspects of science fiction, and just a year before I decided that I had done all I could in behalf of University Relations and resolved to return to full-time teaching. The chairman of the English Department foreshadowed the fortunate climate I would enjoy when he said, "Some junior members of the Department hope you will be willing to teach a course in science fiction." Faculty members elsewhere have had to fight for the opportunity to teach such a course. I had it offered to me on

a platter. Today, with science fiction courses no longer unusual and science fiction scholarship expanded into the most esoteric levels of academic theory, that may not sound like much, but it mattered a great deal then, and it mattered that the Department encouraged me to teach science fiction whenever I felt like it, including a couple of graduate seminars.

But I needed to do some research for the kind of genre-based course I intended to teach, and the University library resources were limited to a few books that a scholarship-hall student, in an enlightened act of generosity, had provided through a small gift – \$10 a month, I think it was. But the Special Collections librarian, a remarkable woman named Sandy Mason, located a collection that a young fan in Phoenix was willing to sell for \$5,000. I rounded up a thousand dollars or so from Journalism and a similar sum from the English Department, and Sandy provided the rest. The collection included the first nine issues of *Amazing Stories* and the first issues of *Astounding Stories of Super Science* and of *Science Wonder Stories and Scientific Detective Stories*, as well as hundreds of other books and magazines.

On the basis of that wonderful resource, I wrote my first dozen lectures and later that year had a visit from a Prentice-Hall editor who asked if I'd be interested in writing a text about fiction writing. I said no, but I had these lectures that could be turned into chapters of a book about science fiction. He took them back to New Jersey with him and reported a month or so later that he had tried them with science fiction teachers in the area and none of them was interested in using them as a text, but what would I think of a lavishly-illustrated coffee-table book? And thus *Alternate*

Worlds: The Illustrated History of Science Fiction was born.

That publication led to a call from Barry Lippman at Mentor Books, who had admired *Alternate Worlds* and asked if I would like to do a book for him. I proposed a book of science fiction criticism that the editorial board didn't care for, so I suggested a science fiction anthology that would cover the first 2000-years of science fiction evolution. From that beginning, and with the help of libraries all around the world, I developed the six-volume *Road to Science Fiction* anthology series.

I should recount another acquisition that illustrates the close relationship of science fiction writers, editors, readers, and libraries. One day I got a telephone call from J. J. Pearce, fan, one-time editor of *Galaxy*, and son of a scientist who was also a science fiction writer. J. J. said that the manuscripts and papers of Paul Linebarger, the China expert who wrote fanciful science fiction under the name of Cordwainer Smith, had not found a buyer in Larry McMurtry's Washington D.C. bookstore and were in danger of being sold separately. Sandy Mason sent for them on approval, and one day the students in my Intensive English Institute on the Teaching of Science Fiction went to view two bookshelves full of marvelously preserved materials of all kinds (including an entire sheet of unused stamps) that have attracted scholars to Spencer Research Library from as far away as Denmark and Japan.

Libraries have been an essential contributor to my fiction as well. I'm a writer who likes to get his facts right. *The Listeners*, for instance, was laced with information from more than a dozen different books. For *The Dreamers* I spent hours in the library taking notes from books and periodicals. I researched *The Millennium Blues* for

too many years. I spent hours in the stacks looking up background information for stories such as "The Lens of Time" and "Guilt" and "Among the Beautiful Bright Children."

Libraries have always been big in science fiction. "Science," as Ted Sturgeon once pointed out, means "knowledge," and science fiction might well be called "knowledge fiction." The repositories of knowledge over the centuries have been libraries, and science fiction has turned to them as reality and metaphor. Stories and novels have explored the great libraries of the world from the ancient, lost library of Alexandria to the monasteries copying the Greek and Roman classics during the Dark Ages to the great ultimate libraries imagined by Isaac Asimov in his Foundation stories, in which a group of Encyclopedists produce the *Encyclopedia Galactica*, and Gordon Dickson in *The Final Encyclopedia*, whose power will part the fabric of space-time. There is even a made-for-TV series about a librarian who has Indiana Jones-like adventures.

One of Gernsback's early writers, David H. Keller, imagined "The Cerebral Library," in which readers were assembled to read a book a day. After five years they were killed and their brains put into jars to provide instant access to everything they have read. Contrast that with Ray Bradbury's *Fahrenheit 451*, in which readers memorize books so that they will be preserved in a world that is burning them, or the professor in my novel *Kampus* whose students, motivated by urban legends about chemical memory, consume his brain so that they can get their knowledge directly from the source. Keller also wrote, in *The Eternal Conflict*, about a librarian who was carried back in time to act as custodian of a dream library that contained all the mythical books of legend, folklore, and

literature, including the books that writers planned to write but never completed. A few of mine would be there.

The ultimate librarian story is Jorge Luis Borges's "The Library of Babel," in which the entire universe is a library, one hexagonal gallery after another. But there is no catalog and the books contain all possible combinations of letters, only none of them make any sense. The loss of the potential of libraries is another theme, as in Damon Knight's "Not With a Bang," in which the last man on Earth has time to read all the books he ever wanted to read until he breaks his glasses, and George R. Stewart's *Earth Abides*, in which a plague has destroyed civilization and most of humanity, and the grandson of the last reader dies before he can make use of the information in the Berkeley City Library.

And then there is the computer, another science fiction imagining that has become a reality in today's world and today's libraries while still retaining its metaphorical power. One of the aspects of contemporary technology that libraries are incorporating in their capabilities at the same time as they are coping with its implications for the printed work, the computer – and its extension, the internet – has been imagined as both savior and destroyer. I have a computer disk with a hundred books on it, and many people have reading devices that stock even more, with millions yet waiting to be downloaded. Google, if all its legal issues can be settled, soon will have all the libraries in the world, like the genie in the bottle, available at a touch. What will all this mean to places like this? Well, science fiction has imagined that, as it has imagined what instant information will do to make the world a better place and the universe finally accessible.

A. J. Budrys, in his 1977 *Michaelmas*,

imagined a newscaster who becomes the unsuspected, benign ruler of the world through his near-symbiotic relationship with a powerful computer housed in a suitcase. Robert A. Heinlein, in 1982's *Friday*, prophesied the glories of the computer network: It would, he wrote, allow people to tap, from any household terminal, into a fabulous storehouse of data thoroughly indexed and cross-indexed and capable of leading the curious researcher down one intriguing path after another and even coming up with surprising and revealing correlations. The following year William Gibson described, in *Neuromancer*, a world dependent on computers (and even controlled by them) in which computer jockeys literally plug themselves into cyberspace, much like contemporary hackers. Vonda N. McIntyre, in her 1989 novel *Starfarers*, expanded human capabilities through a kind of mental partnership with computers. We haven't gotten quite that far yet, but, seeing students crossing the campus and busy campus streets with cell phones glued to their ears, it can't be far off.

Computers may have been viewed more often as threats, particularly in films. From the beginning science fiction has raised doubts as well as hopes. One typical nightmare was experienced in D. F. Jones's 1966 *Colossus*, filmed as *Colossus: The Forbin Project*, in which the computer takes over and destroys human freedom. Earlier, Fredric Brown wrote a 1954 short-short story titled "Answer" in which computers across the galaxy are linked together and asked "Is there a God?" and the computer answers, "There is now." Harlan Ellison's vindictive computer in his 1968 "I Have No Mouth and I Must Scream" torments a handful of surviving humans for all eternity.

But all is not gloom. Isaac Asimov rationalized his robots by pointing out that devices are not produced without

safeguards – knives with hilts, stairs with banisters, steam engines with safety valves – and developed his “three laws of robotics,” the first of which stated that “A robot cannot harm a human being or allow a human being to come to harm.” Asimov’s ultimate computer in 1956’s “The Last Question” finally responds to humanity’s need to know if entropy can be reversed, after all humanity – and the universe itself – has died, by saying, “Let there be light!” One of the newest concerns has been what Vernor Vinge called “the Singularity,” the point in the hyperbolic rise of machine intelligence at which we lose control and computers become our masters.

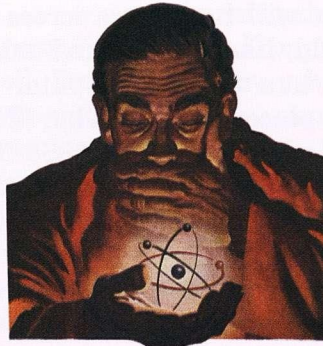
Most of these applications of “library in a machine” do not specify a librarian. But a few do, like Fred Pohl in his 1984 sequels to *Gateway*; his “librarian” is a computer-generated program with the appearance, personality, and name of Einstein. Neal Stephenson’s hero in the 1992 *Snow Crash* actually turns for help to the “Librarian,” personified as “a pleasant, fiftyish, silver-haired, bearded man with bright blue eyes, wearing a V-neck sweater over a work shirt, with a coarsely woven, tweedy-looking wool tie.” But I imagine him looking a lot like our own Hal Hall.

So here I am at the opening of an exhibit for the collection I helped

dedicate a quarter of a century ago, when science fiction collections were in their infancy. Since then I have come to believe even more fervently in the power of libraries, and, in particular, the power of science fiction. I have been signing my messages in the past few years with the mantra “let’s save the world through science fiction.” I admit the hyperbole but it is hyperbole with a purpose. I’m not sure the world can be saved, and I’m not sure science fiction can save it. But we should try. In Robert Heinlein’s *Have Spacesuit – Will Travel* the Council of Three Galaxies has condemned humanity to death by putting out its sun. Kip Russell, Heinlein’s young hero, tells the Council that humanity would build a new sun. “I didn’t think we could do it. But we would die trying. Die trying is the proudest human thing.”

James Gunn

James Gunn is Professor Emeritus at the University of Kansas and the Director of the Center for the Study of Science Fiction. He was awarded the title of Damon Knight Memorial Grand Master of Science Fiction by the Science Fiction Writers Association in 2007. His fictional works include *The Listeners* and *The Immortals*, and his non-fiction includes the six-volume *The Road to Science Fiction*.



TEXAS AND SCIENCE FICTION

It's not surprising that Texas spawned a number of genre writers as far back as the days of dime novels. The very name "Texas" stood for the whole unknown frontier. Writers arrived in Texas to find it already full of tall tales and legends, the angry ghosts of previous inhabitants and the tumult of rapid development. The mix of cultures alone would have spawned tales of monsters, ghosts, mysteries, weird things happening in the heavens above and under the earth below, just from the uneasy jostling of competing mythologies . . . in addition to the more predictable western tales.

Growing up on the Border, I heard about the *bruja* in Roma, the *curandero* who lived in a hut somewhere in the floodway between Mission and Pharr, the fire-eyed *tigre* in the brush country between Mission and Laredo, the *chupacabra* roaming all the way north to San Antonio (and maybe beyond.) I knew a man who bred white Doberman Pinschers to capitalize on the fear of *chupacabras* – a pale Doberman with an uncropped tail running through the brush at night is terrifying even if you know what it is. I heard legends of caverns full of Spanish gold, and a secret underground route from San Antonio to Mexico City, saw with my own eyes a Roman coin dug up during construction near Mission – and stories of doppelgangers and witches in Europe, and seers and dervishes in the Middle East, from the various refugees who lodged, like flotsam on a shore, in the Border country. I knew why windows and doorframes were painted blue, and where to look for the guardian herbs and figurines and carefully arranged charms. Back then, some trees and fenceposts

near US 281 were still ringed with Spain's red and yellow to mark the king's way to the missions – had been marked that way since my mother was a child traveling the same route north, before the road was paved. Who kept the paint bright? No one seemed to know.

Back then Texas skies were star-spangled at night – no lights below obscured those from above, and the colors of stars showed as well as their pinpoint lights. Camping on the beach – no bridge to Padre Island, no motels, no swimming pools, just the stars above and the phosphorescence of the breaking waves below – we knew the night sea held mysteries that might include sea monsters and stories that might include anything at all. Yet with even a small, inexpensive, borrowed telescope, the first shimmery views of Mars and Saturn and Jupiter expanded those mysteries outward . . . filling young minds with questions books couldn't answer.

Other parts of Texas have their own magic – anyone who's been to the Chisos, or Palo Duro Canyon, or hiked to an ancient rock shelter on the Devil's River has felt that strangeness. Anyone who's felt an itch between the shoulder blades and caught a glimpse of the pumpkin-yellow eyes of a gray fox, or found the track of a bobcat or mountain lion between the bedrolls the next morning, or heard the coyotes discussing, in those midnight and pre-dawn yips and quavers, whatever it is that coyotes convey from hilltop to hilltop has felt it, too.

This is not our native land, even for us native Texans, even for the Caddo and Karankawa and Comanche and

Kiowa and Jumano and all the other Native Americans who lived in Texas before the Europeans came: this land was not an origin, but a destination. All our homelands are far away – centuries, for some, millennia for others, across distant oceans. This was a place to discover and settle . . . and like all expatriates, all carried with them their old legends and myths, their old fears and hopes, and peopled a new place with them. So it was – and is – that Texas produced writers of strangeness, both fearful and hopeful, both looking back toward eldritch monsters and forward towards space exploration, the newest frontier.

Although there certainly were avid science fiction readers in Texas before the advent of organized fandom and conventions, the size of the state and the distance between small fan clusters no doubt slowed that development. Only about five of us in my high school class admitted to reading science fiction: two boys, three girls. We weren't a fan group; we weren't even close friends. Our parents would've been appalled at the notion of a science fiction convention (not that there was one within hundreds of miles) and girls weren't supposed to like science fiction anyway. The age of Geek Chic had not yet arrived.

The space age had arrived, however, and *Star Trek's* appearance on network TV brought science fiction concepts to a much wider audience, an audience more attuned to at least some of the topics traditionally considered science fiction territory. People who had never yet read a science fiction magazine or book – but who did see launches of manned spacecraft on the news – took to this new idea, including many women who had been essentially excluded from, or ignored within, the science fiction readership. Fan groups specifically

for *Star Trek* appeared, and existing science fiction conventions experienced the uneasy jostling of “media fans” and “reading fans” of science fiction – or chose to exclude “Trekkies” as not really serious enough.

In this regard, Texas A&M's science fiction interest group, Cepheid Variable, made a somewhat unusual (at the time) and brilliant choice to accept all comers, largely as the result of having avid fans of both *Star Trek* and written SF among the founders. This broad, inclusive platform for science fiction enthusiasts, combined with Cepheid Variable's commitment to producing AggieCon and bringing in outstanding writers as Guests of Honor, put A&M on the list of major regional conventions that professional SF writers wanted to attend. AggieCon attracted internationally-known writers at the peak of their careers, men and women who were multiple award-winners and several of whom have since been named Grand Masters by the Science Fiction & Fantasy Writers of America, from Harlan Ellison to Anne McCaffrey to Michael Moorcock. It also nurtured Texas science-fiction and fantasy writers, bringing together a writing community that had (at least when it began) scant other opportunities to meet.

If Texas A&M had done no more than this, it would have been important to the field and of value to Texas science fiction and fantasy writers. The stability of Cepheid Variable and the regularity of AggieCon – unmatched by any other Texas university – made A&M the intellectual center of Texas fandom. Though other good (and durable) conventions developed later, in Houston, Dallas, and Austin, AggieCon has been uniquely valuable longer than any of them. But A&M's contribution did not stop there.

Scholarly interest in contemporary

genre fiction developed along with scholarly interest in other minority forms of fiction in the 1960s, accompanying not just the civil rights movement, but the rise of feminism. Interest in using contemporary works, including genre works, in teaching, arose as students demanded “relevance.” In 1970 James Gunn began teaching courses on science fiction at the University of Kansas and convinced the university library to acquire a large number of texts. In 1982, that university formally established the Center for the Study of Science Fiction.

At Texas A&M, Hal Hall began collecting science fiction and fantasy material at the Cushing Library with less fanfare but no less determination and enthusiasm, and published the first volume of his *Science Fiction Review Index* in 1971. This exhibition touches on many of the major scholarly issues concerning science fiction and fantasy: its history, its breadth, the growth and nature of the culture of fandom, specific authors who represent the diversity of the field, the role of women in science fiction (both as science fiction fans and science fiction writers). And more locally, this exhibition approaches science fiction’s relation to its writers’ home turf – how Texas has nurtured science fiction writers and how Texas is represented in science fiction – as well as science fiction at Texas A&M, both as a student interest and as an area of scholarship.

What this means for Texas writers – especially science fiction and fantasy writers – is that Texas A&M offers both a place to study science fiction “as she is wrote,” and a place to add to a scholarly collection. Writers generate papers the way house spiders generate those webs in the upper corners of rooms – only more messily. Even writing on computer, as I do now, often involves

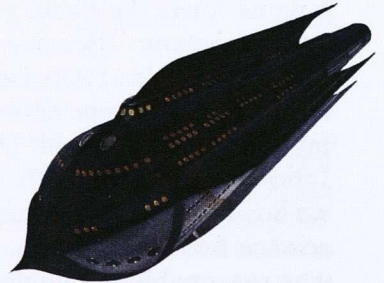
reams of printouts, because some problems are easier to detect, define, and fix on hard copy.

More personally, I feel that this collection encourages Texas science fiction writers to take their work seriously, as having some worth beyond the moment. I am anchored by my Border past – but I’ve been lifted on a tide of respect for the kind of writing I do, the genre in which I chose to work because it felt as broad as Texas and almost as complex.

(Thanks to all who provided me with information for this essay, including Jayme Blaschke, John Moffitt, Bill Page, and Scott Zrubek. Unfortunately, I couldn’t begin to use all the material they supplied, and some of those stories deserve re-telling by those who experienced them . . . but their help was invaluable. Errors and misinterpretations are mine.)

Elizabeth Moon

Elizabeth Moon is a native Texan and an award-winning science fiction author. She has degrees in history and biology, and served in the US Marine Corps. She has written over a dozen works of science fiction and fantasy, including *Remnant Population*, *Trading in Danger*, and *Sheepfarmer’s Daughter*. Her novel *The Speed of Dark* won the Nebula Award, chosen by professional members of the field, in 2004.



THE ORIGINS OF A COLLECTION

Why is there a science fiction collection at Texas A&M University? As with any interesting story, the answer to this simple question gets a bit convoluted.

In 1968, I came to Texas A&M for an interview, and arrived early for a reason. I had read about a “science fiction collection” in the library and wanted to see it. I asked at the desk, and the attendant was stumped, so I was directed to the reference librarian. “Science fiction collection? I have no idea.” After a bit more consulting, I was taken to a small three-shelf bookshelf, half full of Science Fiction Book Club titles. Heck, I had more science fiction than that. And so I departed Texas A&M, successful in neither the job search nor the collection search. Two years later, I returned as the serials librarian, still interested in science fiction.

Any collection has a beginning: a collector, a fan, or a scholar develops an interest and buys a book or an artifact. Other items are added over time, until a unique and significant collection is produced. The story at Texas A&M follows this plot, with several actors.

In 1970, as the new serials librarian, I was reading a “fanzine” – a newly developed interest of mine. In the fanzine, near the back, was a four-line advertisement: “Science fiction magazines for sale, 2000 issues.” Since I liked to read science fiction, this caught my eye. I went to the Director of the Library, Dr. John Smith, and suggested we buy the magazines and start a “real” science fiction collection, since the cost was reasonable at one dollar per issue. Dr. Smith, being a good librarian,

contacted the English Department and the College of Engineering, asking for their opinions about forming a science fiction collection. The English Department response was positive, if not overwhelming: this is an engineering school, so that sounds like a good addition. The College of Engineering, on the other hand, was enthusiastic: “Engineers look *good* in science fiction!” So the die was cast. We would build a collection.

The magazine collection was purchased, and additional issues were located and purchased, singly and in large groups. Another ad in a fanzine offered “*Weird Tales* – near complete” with a Chicago phone number. Back to the Director: “This is a great deal on a scarce and important magazine, for only \$600.00.” “But it is a pulp – how do we know the condition? Fly to Chicago and examine the material.” \$1,500 dollars later, *Weird Tales* was on its way to College Station. (Trust would have been cheaper!) A few months later, another one-line ad, this time for *Astounding*, resulting in a complete bound collection from the first issue through 1975, for \$750.00.

Concurrently, Vicki Anders, Head of Monograph Acquisitions, started collecting books. One of her initiatives was to buy paperbacks from the students. She offered fifty cents each for the books, and would take two of each title. The Aggies knew a good deal when they heard it, and responded with vigor, resulting in about 10,000 paperback books within two or three years. A beginning of the hardcover collection was made in those same years.

By 1974, the collection was of a large

enough size and scope to be respectable, so a formal announcement was scheduled. On October 28th, 1974, the Texas A&M University Libraries announced the "Science Fiction Research Collection" at a formal event in the library. Among the guests were Thomas D. Clareson, the head of the newly formed Science Fiction Research Association, and James E. Gunn, a well-known writer of science fiction.

The collection continued to grow under the direction of Donald H. Dyal, Director of Cushing Library, adding both in the area of published materials and in archives and manuscript collections, and later under the care of Steven Escar Smith and David Chapman.

One of Don Dyal's contacts was George R. R. Martin. After a long correspondence, Martin chose the Cushing Library as the repository for his papers. Over the past twenty years, he has continuously added to his archive at the rate of one to three boxes every month or so. He is a natural archivist. His materials come to the library well-protected in wrapping material and sturdy boxes, with a typed listing of the contents of each box – extremely helpful when a book is in Japanese, or a collection of papers is a challenge to identify. The regular deposits make collection maintenance a pleasure. By accident or design, this is a model of the best kind of relationship between writer and archive.

Over the years, the papers of Chad Oliver, Howard Waldrop, Bill Crider, and Martha Wells have come to Cushing, as well as the Star Trek collections of Tim Weaver and Sharon Faye Wilbur. A small set of linguistics books came to Cushing, all from the working library of J. R. R. Tolkien and signed by the author. A collection of comics was donated, and continues to grow. An archive of the Southern Fandom Press

Alliance added breadth and distinction to the collection. The list of collections with great research potential could, and does, continue.

Today, the collection contains 27,945 titles, over 46,000 pieces, and houses some 100 archival collections. It ranks in the top ten collections of science fiction and fantasy in the United States, and has been used regularly by visiting international scholars. A wide variety of books and articles have been generated using the resources of the Science Fiction and Fantasy Research Collection. This exhibition highlights the treasures of the collection and gives a flavor of the field, touching on authors, history, themes, and the unexpected connections that exist in the science fiction world.

It is a work in progress, with more material promised to the collection in the future. While the science fiction and fantasy collection is far from reaching its final act, its drafting stage is done. And though some of the major players may have been cast, still others are in talks for additional roles. Best of all, unlike a conventional performance, Cushing's repertory is not finite. What you see before you is not the concluding spectacle, but instead, the first dress rehearsal for what is to come.

Hal Hall

Halbert W. Hall is Professor of Library Science at Texas A&M University and is the Curator of the Science Fiction and Fantasy Research Collection at Cushing Library. In 2000 the Science Fiction Research Association awarded him the Pilgrim Award for contributions to the field, and presented him with the Clareson Award for lifetime achievement in 2009. He created the Science Fiction and Fantasy Research Database which currently indexes over 87,000 entries of criticism and non-fiction in the field.



PART ONE

WHY SCIENCE FICTION?

At the advent of Industrialization, when technology increasingly began to weave itself into the fabric of culture, authors naturally started to engage and interrogate science and its effects in their stories. Indeed, in 1851, the phrase “science fiction” was first applied to works incorporating the new sciences and technologies. These novels and stories appeared sporadically among the broad literary output of the nineteenth and early twentieth century. There appeared to be no connection among them, no critical apparatus to recognize them, and no ready source of reviews to point the interested reader toward the next book of possible interest.

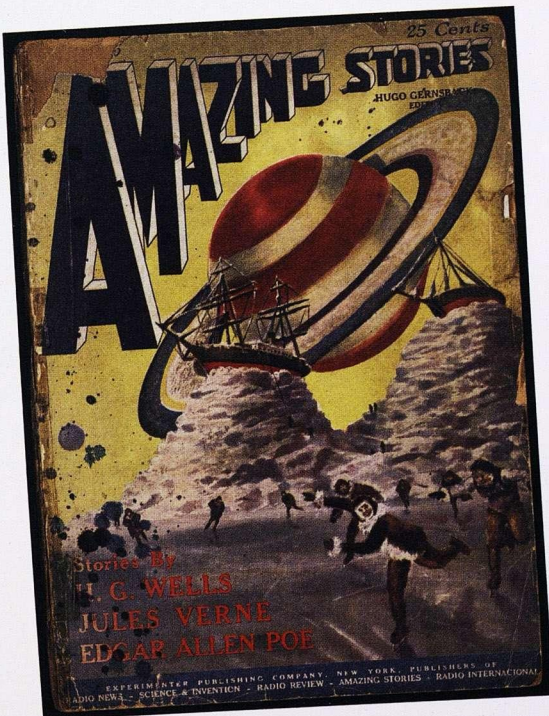
It was not until 1926 that a focal point for “science fiction” came into being, when Hugo Gernsback created *Amazing Stories* and coined his own

word to describe it, “Scientifiction.” In some ways, the story told in this exhibition began at that point, although the exhibition pays homage to the pre-history of the genre as well. One uncredited quotation captures that moment with great accuracy: “Science Fiction became a self-aware genre of literature with the advent of *Amazing Stories*.”

Though the history of science fiction is constantly being rewritten, with its date of birth stretching further and further back in time as works are rediscovered or reclassified, its true realm of influence was founded in the twentieth century. The last century saw an unprecedented growth in communication, technology, and in challenges to the human race. If literature acts as a lens through which we view ourselves, then science fiction may encompass a larger perspective than any other genre, depicting humanity both at its best (as scientific pioneers) and at its worst (in the potential for nuclear extinction).

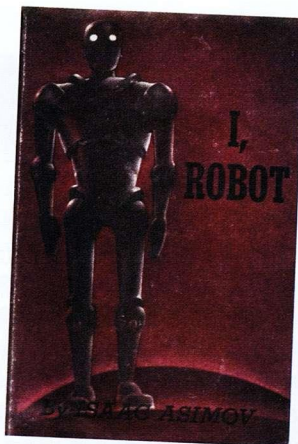
Roger Zelazny once declared, “If I ever discover a definition of science fiction, I shall immediately attempt to violate it.” Utopias, dystopias, explorations, cogitations, alternate universes, marvels – all are structures upon which science fiction can be built. The virtue of the genre is that its description is ever expandable and ever changeable to meet the needs of the current generation of readers: after all, what is science fiction in one period (rocket travel to the moon, for instance) is science fact in another.

How, then, do we characterize science fiction when it can consist of so many warring possibilities, expectations, and protocols? Rather than its



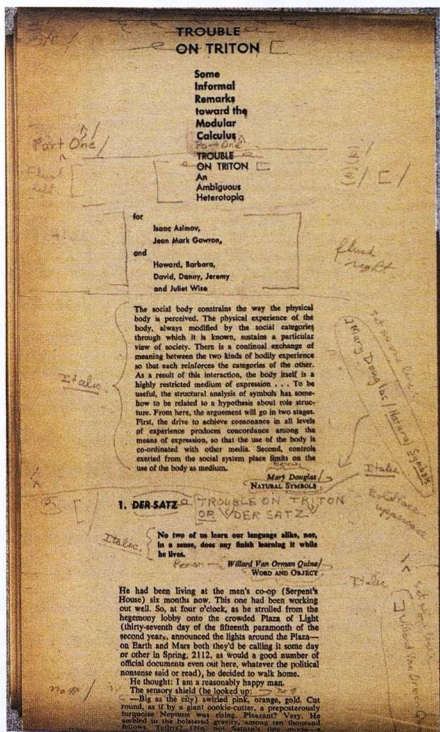
generic conventions, it may be the orientation of science fiction which distinguishes it from other literary modes. It is not the trappings of narrative or characterization which most define science fiction, not the topicality of its setting – but the fact that it looks always toward possibility: the future, the unknown, the Other.

Perhaps this is the reason that science fiction has succeeded in becoming progressively more iconic, its influence in mass culture growing from a small subcultural phenomenon to a driving cultural force. The genre now commands a large measure of respect and a dynamic audience, capable of supporting blockbuster films and popular television programs as well as the same complex mixture of convention-driven fiction and challenging novels of ideas that have characterized science fiction from its inception. Its predictive powers may not be highly accurate, but the value of looking into the future, in



showing the dangers of particular pathways, and, perhaps, in fostering ways of thinking that might, in some small measure, help to alter those futures should not be discounted.

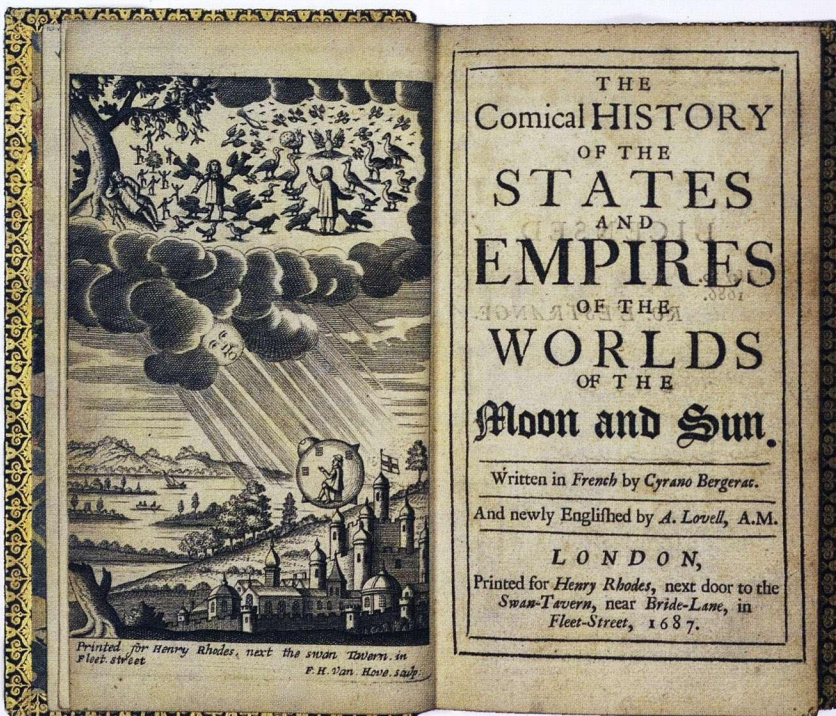
Though it is best known as a form of literature, science fiction now claims equal weight as a genre of film and television, as well as a growing field of critical study. Taken together, its various parts have even grown into a form of “science fiction culture” whose individuals could be described as members of various tribes, each with their own specific languages, mannerisms, history, music, and folklore. Tellingly, multiple ethnographic studies have been published exploring why people care so deeply about an art form that has often been ghettoized from the mainstream of popular culture – and not just care, but congregate in immense numbers, create their own art in response, and communicate critiques to one another. Whatever the reason, it is indisputable that the genre has integrated with popular culture to an ever-increasing degree. The settings, techniques, and concepts of science fiction appear in media of all kinds, to the point at which they have become indistinguishable and inextricable from the wider artistic landscape. In the same process by which its earliest speculations were transformed into technological reality, science fiction has become culture.

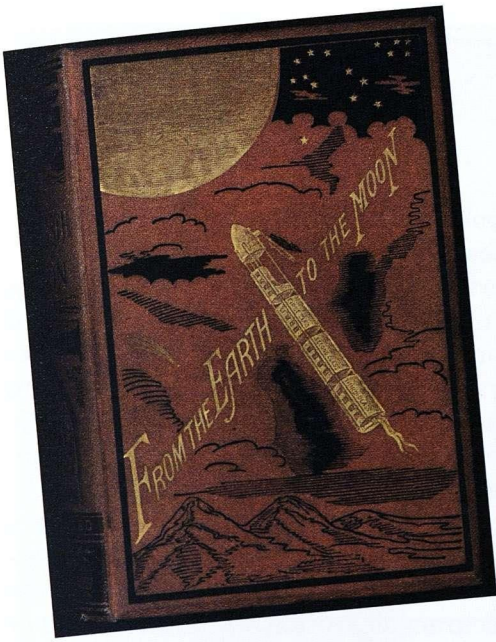


VOYAGE TO THE MOON

The prospect of a manned voyage to the moon has been a recurring premise of science fiction from some of the earliest literary works which can be considered progenitors of the genre, beginning at least in the second century A. D. The lasting power of the subject may point to two of the driving imperatives of science fiction: the imaginative possibilities of the journey into a world which is unknown but always visible, and the exploration of new and coming scientific principles. These two impulses form a continuum, in which the fabulist's entertainment (as seen in the tales of an inveterate storyteller such as Baron Munchausen) gives way, at the far extreme, to rigorous thought experiments by such legitimate scientific minds as Johannes Kepler.

The enduring interest in the topic can be seen in the extent of time that representations of the lunar voyage captured imaginations both as narrative and as scientific inquiry. Lucian of Samosata (c.125-c.180), the second-century Greek rhetorician and satirist, wrote *A True Story*, a fictional narrative which describes a voyage to the moon and encounters with extraterrestrial civilizations. The German mathematician Johannes Kepler (1571-1630) wrote a manuscript which was only published posthumously, *Somnium (The Dream, c.1611)*, in which he describes a voyage to the moon as an allegorical means of describing the relationship of the earth to space, with a great deal of groundbreaking scientific information (including speculation about





the topography of the moon). Ludovico Ariosto (1474-1533) recounts in his epic poem *Orlando Furioso* (1532) a voyage to the moon, which is supposed to house everything lost on earth.

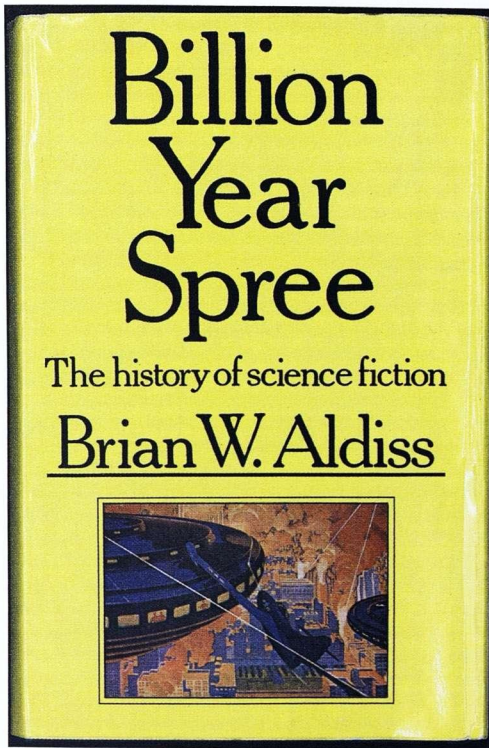
In 1638, Bishop Francis Godwin (1592-1633) wrote the first English-language account of a voyage to the moon, following Lucian and Ariosto among classical authors in producing an imagined account of lunar exploration. Writing under the pseudonym Domingo Gonsales, Godwin produced an ingenious solution to aeronautical flight, which touches on future inventions dealing with gravity and magnetic fields. Scholars have discovered in *The Man in the Moone* instances of such technology *avant la lettre* as helicopter flight, one-way mirrors, anti-gravity, electricity, and nuclear power.

Cyrano de Bergerac (1619-1655), the seventeenth-century adventurer and poet, created one of the earliest classics of science fiction with his two-volume *The Comical History of the States and Empires of the World of the Moon* (1656) and *the World of the Sun* (1662). Though much of the account is fanciful,

the novels are also significant reflections of the recent scientific developments of Copernicus, Kepler, Galileo, and Pierre Gassendi (Cyrano's mentor); the world described in the moon becomes a satire upon idealized societies. The mythos of Cyrano may arise most directly from the famous play *Cyrano de Bergerac* (1897), in which Edmund Rostand portrays the author as a noble and proud soldier and poet. He commemorates this work by describing seven whimsical methods invented by Cyrano to rise to the moon, including a spring rocket powered by saltpeter, a hot air balloon, the power of magnetism, and the moon's own gravitational pull.

Another of the early and significant science fiction novels of nineteenth-century England, *The History of a Voyage to the Moon* (1864), was supposedly printed from a manuscript ejected from a lunar volcano. Edited by Chrysostom Trueman (another pseudonymous figure), this rare novel influenced later moon exploration novels by Jules Verne and H. G. Wells. In addition to updating the scientific possibilities of lunar travel which had arisen from the industrial revolution, Jules Verne's *From the Earth to the Moon* (1874) contains an account of the trope throughout literary history, as one of its characters discusses representations of moon voyages in an attempt to argue for the validity of such a journey.





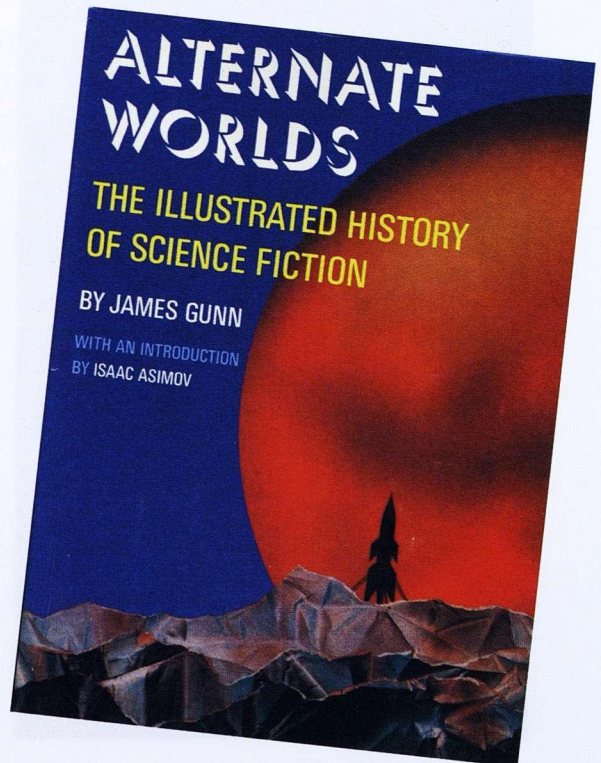
and hostile, and pulled no punches in their analysis of stories and writers. That said, these responses had not risen to the level of literary criticism – that came later.

After 1926, when the genre of science fiction had been established, a few academics turned their attention to the field. The seminal early study of science fiction is James O. Bailey's *Pilgrims Through Space and Time* (1947). Based on his Master's thesis, *Scientific Fiction in English 1817-1914*, Bailey provided the first treatment of what were then termed the "scientific romances."

Some of the most incisive criticism about the discipline has always come from practitioners. The author-as-critic has been significant since early criticism of the genre. The best examples are James Blish, with his *The Issue at Hand* (1964) and Damon Knight, in his essays collected in *In Search of Wonder* (1967). Current authors, including Algis Budrys, Norman Spinrad, Samuel

R. Delany, and Frederik Pohl continue to provide criticism and commentary in magazines, book collections, and on the internet.

The 1970s witnessed an outburst of science fiction and fantasy criticism. Histories and surveys of the field included Brian W. Aldiss's *Billion Year Spree* (1973) and James Gunn's *Alternate Worlds: The Illustrated History of Science Fiction* (1975). The vitality and range of criticism in contemporary science fiction can be seen in the bibliographies and collections evaluating the field. Neil Barron, in his important *Anatomy of Wonder: A Critical Guide to Science Fiction, Fifth Edition* (2004), lists 251 history and criticism books judged as the core literature of the field as of 2004. *The Science Fiction and Fantasy Research Database*, an index to history and criticism articles on science fiction and fantasy, indexes over 87,000 individual items, searchable by author, title and subject.



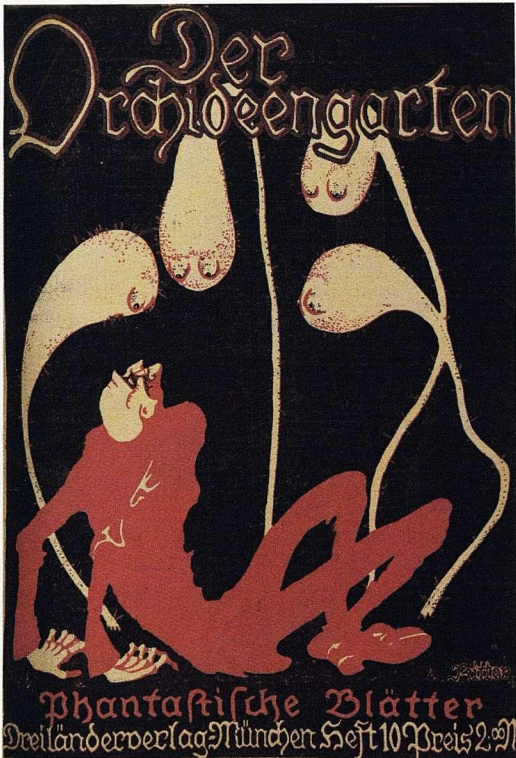
INTERNATIONAL SCIENCE FICTION

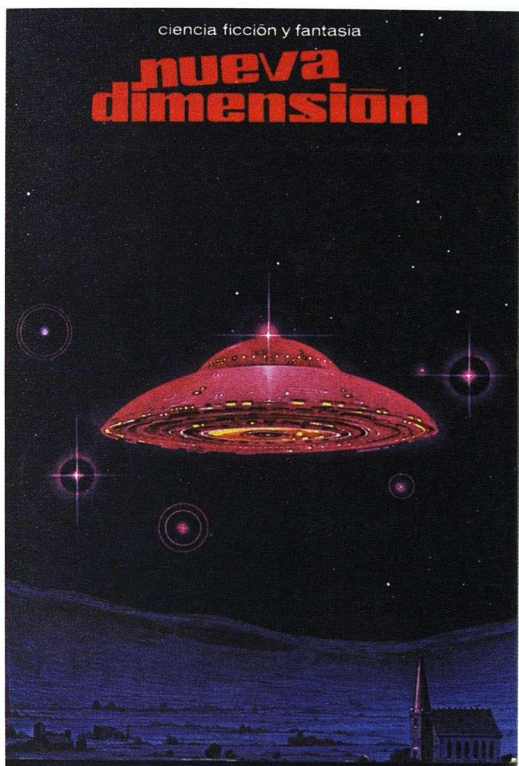
Science fiction has always been an international phenomenon. Early in its development, authors of many nationalities began an indirect dialogue as they created many of the preoccupations and conventions which still govern the genre. For example, Edgar Allan Poe's novel, *The Narrative of Arthur Gordon Pym of Nantucket* (1838), with its indeterminate and mysterious ending, significantly influenced Jules Verne, who wrote a continuation of the narrative entitled *An Antarctic Mystery* (sometimes translated as *The Sphinx of Ice Fields*, 1897). This cross-fertilization continued in the work of Verne and H. G. Wells, who may be the earliest authors to create plausible fiction based on science and technology. The current of influence between the American, French, and British authors



has continued to be felt among science fiction writers of all nationalities, who themselves add to the ongoing conversation.

In the early twentieth century, magazines were often the leaders in international science fiction, as they were in the United States. In Sweden, *Hugin* first saw publication in 1916, and has been identified as science fiction, though it may be more accurately placed in the same framework as Gernsback's electrical magazines. In 1919, the German magazine *Der Orchideengarten* was launched, and falls clearly within the science fiction and fantasy tradition. *Der Orchideengarten* focused mostly on supernatural fantasy, and drew heavily on well-known names for content, including Karel Čapek, Edgar Allan Poe, E. T. A. Hoffmann, and Charles Dickens. *Der Orchideengarten* ceased





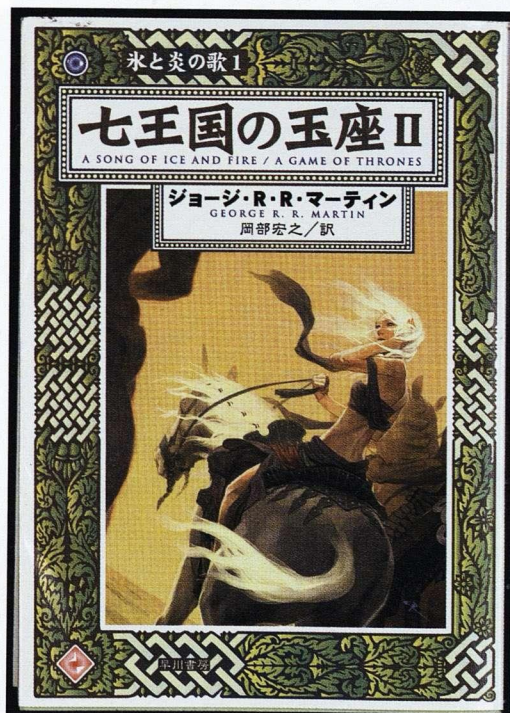
publication in December 1921. After *Amazing Stories* proved the existence of a ready audience, magazines began to appear around the world.

During the mid-twentieth century, *Fiction* and *Galaxie* were mainstays of French science fiction. In Spain, *Nueva Dimension* was the leader. In Italy, *Robot* was influential. Many of the early titles maintained a relationship with American science fiction magazines, translating and publishing stories drawn from the U. S. issues, and frequently using the cover art from the domestic edition. These journals provided a ready market for domestic writers, and were influential in the development of communities of writers in each country.

A rapid survey of world magazine history reveals a sampling of international titles: *Anticipations* (Belgium); *Manadens Bedste Science-Fiction* (Denmark); *Jules Verne Magasinet* (Sweden); *Aikamme Tieteis Lukenmisto*

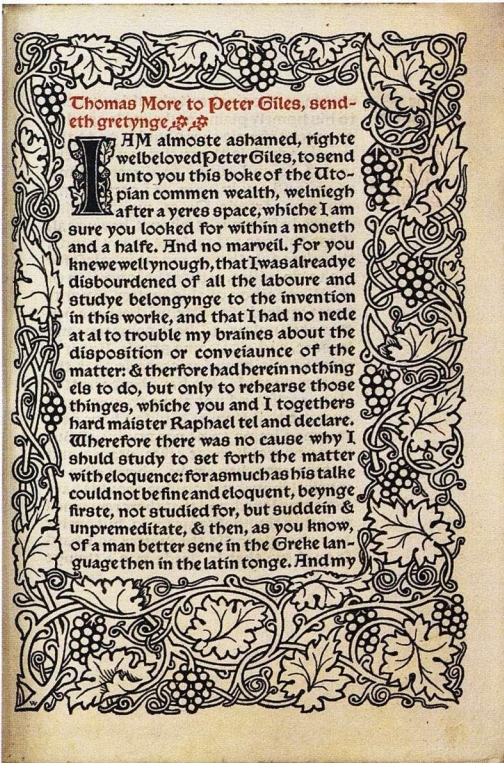
(Finland); *Utopia Magazin* (Germany); *Más Allá* (Argentina); *Terra* (France); *Galaktika* (Hungary); *Cosmos* (Israel); *Urania* (Italy); *Fantasie in Wetenschap* (Netherlands); *Los Cuentos Fantásticos* (Mexico); *Planeet* (Netherlands); *Fantastyka* (Poland); *S-F* (Japan); and *Science Fiction World* (China).

In 1967, an attempt was made to introduce American readers to international science fiction with the establishment of *International Science Fiction Magazine*, edited by Frederik Pohl. It was a laudable effort, but did not dent the marketplace, folding after only two issues. Aside from the occasional nationally based anthology, American science fiction readers have little opportunity for exposure to science fiction from other countries and cultures. In a more general sense, however, science fiction – in books as in other media, particularly film and television – has become a worldwide phenomenon, with its influence felt across nearly the entire world.



FROM PULP TO FINE PRINTING

Considering the long relationship between science fiction and visual art, it is perhaps not surprising that publishers should explore the creative connection by producing books which combine the written word and the visual implications of the text. While the main current of this intersection may be the (frequently great, but often garish and prurient) paintings which promoted pulp softcover novels, the creative possibilities have also been explored in other dynamic ways. Today, not only do many mainstream publishers offer signed and limited versions of the novels and collections by their major writers, frequently illustrated by well-known artists, but numerous smaller presses have begun producing limited editions with high production values and inventive design.



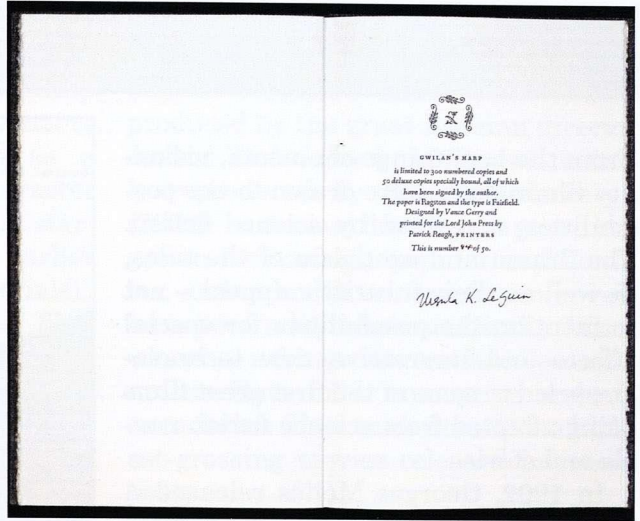
The emergence of industrialization, which in many ways led to the establishment of science fiction as a coherent genre, also led to a movement which emphasized craftsmanship and fine design. Part of the emphasis of the Arts and Crafts Movement was a reimagining of the possibilities of what T. J. Cobden-Sanderson called “the ideal book or book beautiful” – an object which would be desirable for its physical characteristics as well as its contents. William Morris’s Kelmscott Press produced several works of fantastic and conceptual fiction and poetry, including Thomas More’s *Utopia* and Morris’s own *The Well at the World’s End*.

The tradition of small presses producing limited-edition, hand-produced books – ranging from single-sheet broadsides and small chapbooks to highly ambitious illustrated editions – continued in the twentieth century, and is influential in alternative publishing today. Some of the most highly-regarded private presses between the world wars, such as the Golden Cockerel Press, produced works of science fiction. Today, presses such as the Lord John Press, which has published handsome editions of Ursula K. LeGuin, among others, continue this current.

Though the central motivation of some of the early private presses was to produce books of the highest quality, using well-known artists and hand-made materials, the possibilities of the private press were not lost upon another generation of publishers. Many small presses emphasized the do-it-yourself ethic which allowed them to create inventive small editions of some of the writers who they felt had been overlooked – or who were well known,

but wanted to retain some of the flexibility and dynamism offered by smaller firms. Some of these presses, such as Cheap Street, PS Publishing, or Subterranean, have produced award-winning designs of favorite writers, proving that the alternative to large-house publishing offers a type of inventiveness which can be missing in trade editions. These works have also become highly sought by collectors.

The possibilities and attraction of collectible books have also been recognized and incorporated by mainstream publishers, who frequently produce (or commission) illustrated letterpress broadsides from the work of their best-known writers. For several decades, the practice of pre-releasing a small number of signed and limited copies of an anticipated novel – frequently specially bound or housed in a slipcase – has been common among



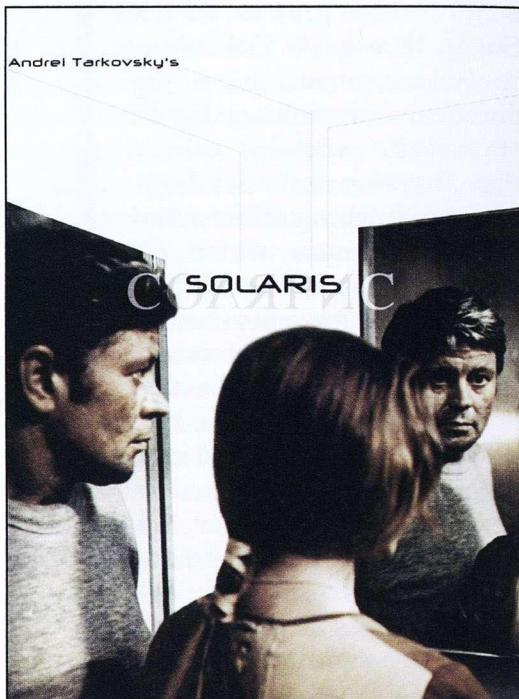
these publishing houses. Though a minor trend in terms of press run and the number of editions to appear, these intriguing volumes, inventively illustrated and carefully designed, have an influence on major publishing disproportionate to their size, and suggest further generative collaborations in the future.



THE BOOK INTO THE MOVIE

From the beginnings of cinema, visionary filmmakers were drawn to the possibilities suggested by science fiction. The drama and exoticism of the tales, as well as their futuristic appeal – not to mention the possibilities for special effects and innovative new technologies – led to some of the first great films being adapted from science fiction novels and stories.

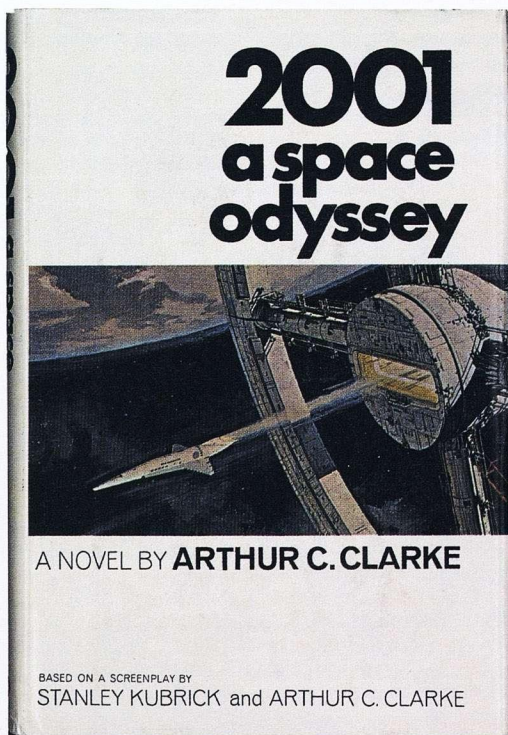
In 1902, Georges Méliès released *A Trip to the Moon* (*Le Voyage dans la lune*), his silent adaptation of Jules Verne's *From the Earth to the Moon* and H. G. Wells' *The First Men in the Moon*. This immediately popular film, with its memorable image of the bullet-like rocket striking the face of the moon, has become a cultural touchstone. Its playful technical experimentation forecasted many of the advances



in cinematic technology which have become characteristic of the genre.

Many of the greatest science fiction films share conceptual and thematic power with the books from which they have been drawn, though the movies often diverge in significant ways from the original material. James Whale's cinematic version of *Frankenstein* (1931) shifts the emphasis of Mary Shelley's great novel from Romantic questions of human creation and isolation to the more sensationalistic, horrifying, and now-familiar version. A recurring problem explored by writer and director alike concerns the perils and possibilities of technology – an issue which becomes not only thematic but practical as literary vision is transformed into moving images, while retaining, to varying degrees, the author's perspective.

The public's growing appetite for science fiction, both in pulp and celluloid,

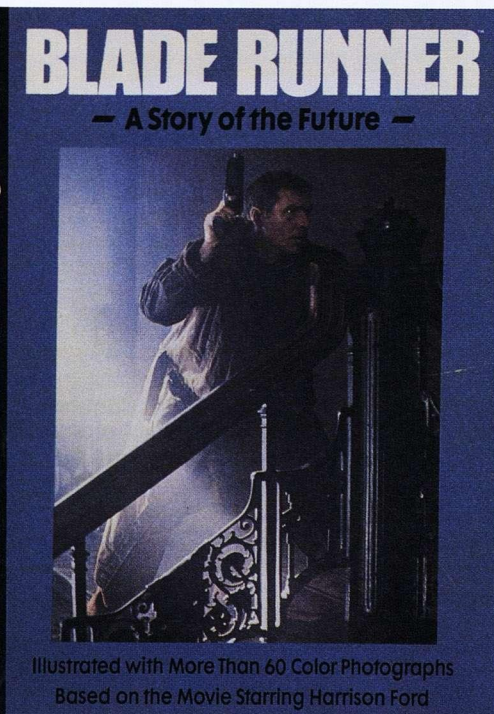
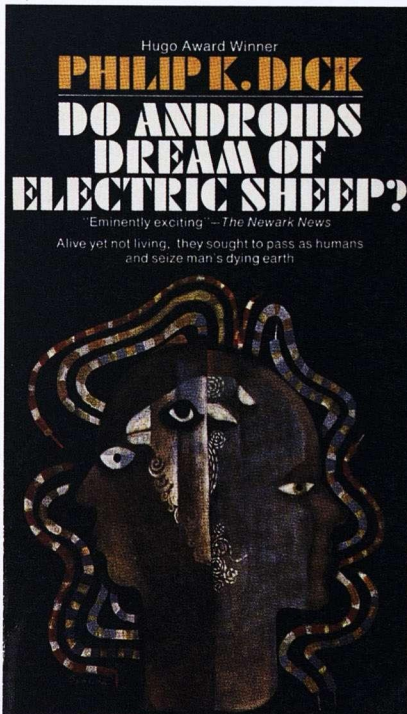


can be seen in the proliferation of serials in the 1930s. Buck Rogers, for example, originated in a short story by Philip Nowlan, published in 1928 in *Amazing Stories*. After being recreated as a newspaper comic in 1929, the character reappeared in a 1939 movie serial starring Buster Crabbe (who had earlier appeared in two Flash Gordon serials).

In the 1960s and '70s, "serious" filmmakers began adapting science fiction novels, frequently with memorable results. In 1966, François Truffaut released his version of Ray Bradbury's *Fahrenheit 451*. Despite its alterations of the novel, Bradbury commented that Truffaut "captured the soul and essence of the book. . . . I am very grateful." A fuller collaboration occurred in the production of *2001: A Space Odyssey*, as Arthur C. Clarke and Stanley Kubrick worked together to simultaneously write the novel and screenplay, using as a "starting point" Clarke's story "The Sentinel," which was first published in 1950.

Novels continue to be adapted and re-adapted for new audiences and to new effects. Stanisław Lem's *Solaris*, first produced by the great Russian director Andrei Tarkovsky in 1972, was recently reproduced by Steven Soderbergh (2002). In the last decade, the genre has grown increasingly popular and familiar, as landmark science fiction novels have been adapted cinematically. What was once a fringe interest has become a multimillion dollar enterprise, and science fiction films rank among the highest-grossing movies released in recent years.

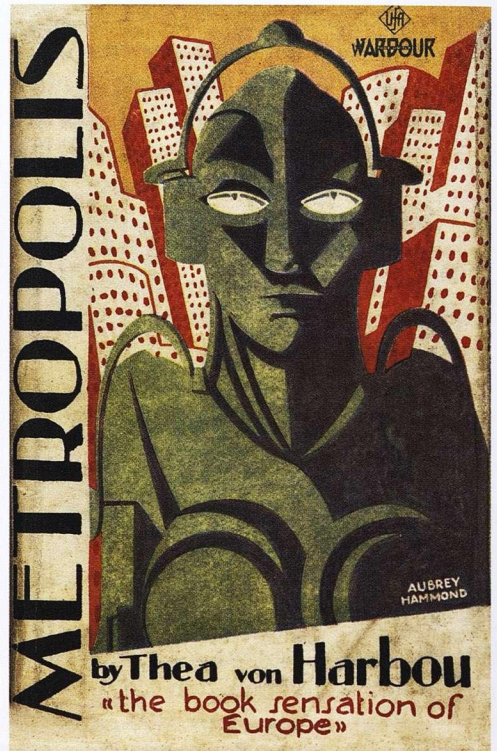
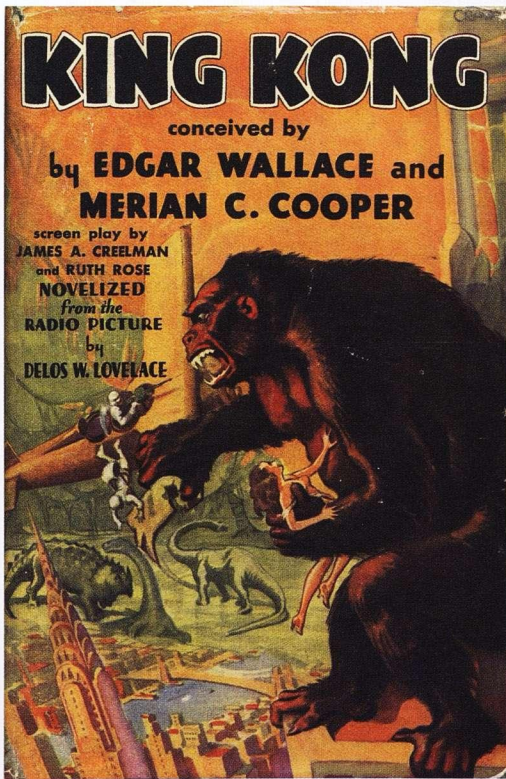
The introduction of science fiction concepts and settings has continued to expand and complicate the possibilities of cinema, often by displacing the familiar or depicting encounters with the alien. This interaction has led to an enrichment of each medium, as creative efforts commenting on the present or forecasting the future allow society to glimpse our world in new ways.



THE MOVIE INTO THE BOOK

While it has become increasingly common for film adaptations to be based on science fiction novels, there are numerous examples of the opposite trend: popular and influential novels being drawn or expanded from screenplays. Though the primary motive of these published adaptations may initially have been commercial or promotional, the best of the novelizations have entered the science fiction canon.

The interrelation between science fiction publishing and filmmaking has continued to the degree that it is now nearly impossible to imagine a movie being released without a published tie-in. Following the film with an extended – and sometimes ongoing – printed version holds commercial and artistic implications, but these



works frequently transcend the cheap cash-in, also fulfilling the opportunity for dialogue between the media. The written or illustrated volumes provide depth and range to many worlds and characters originating in the cinema, offering the possibility of continuing expansion.

From the 1910s to the 1930s, it was common for publishers to release "photoplay editions" as companions to motion pictures which were being released. These novels were generally decorated with photographs of the actors or stills from the film production, and most display promotional dust jacket artwork. While many of these novels were reprints of previously-published works, some were fictionalizations of shooting scripts written at the same time as the screenplay (and thus can

show significant changes from the final version of the movie). Among the most famous of these editions is *King Kong*, which was the rare original novel published by the reprint house Grosset and Dunlap in 1933. Written by Delos W. Lovelace from an early version of the screenplay, it includes several characters and action setpieces which were never shot or which were later cut, including a battle between King Kong and three triceratops.

An even earlier version of this practice is found in one of the great early science fiction films, Fritz Lang's *Metropolis*. Like *King Kong*, the novel derived from the original screenplay; in the case of *Metropolis*, the adaptation was produced with Thea von Harbou,

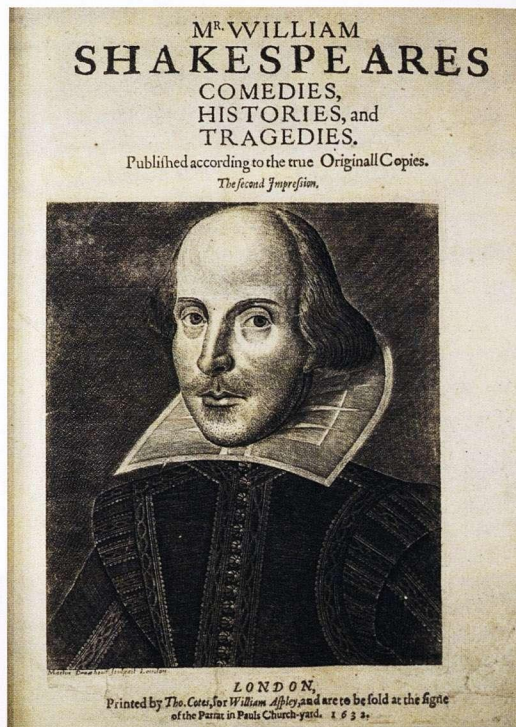
Lang's wife. Though the screenplay was written in 1924, the novel was published in 1926, the year before the groundbreaking film was released.

In each of these cases, an implicit collaboration was established between the director/creator of the work and the primary author of the novel – Merian C. Cooper with Lovelace, as well as Lang and von Harbou. Though this level of collaboration is not always present in novelizations, many of the most memorable literary adaptations do represent an active collaboration between the originating mind of the characters and the writers and artists who extend those figures and their world. Gene Roddenberry's novelization of *Star Trek: the Motion Picture*, an early entry in what has come to number in the hundreds of *Star Trek* novels and stories, seems to look toward future adaptations in its footnotes about Roddenberry's interpretation of elements of characterization, including some notes about the relationship between Kirk and Spock. Other films and television programs have been extended beyond what might have been their final end through a similar process of collaboration. After the end or cancellation of several of Joss Whedon's series, for example, a series of graphic novels, creatively governed by Whedon, have kept the narrative alive, adding another chapter to sagas that otherwise would have ended precipitously.



SHAKESPEARE AND SCIENCE FICTION

Though the distance between Elizabethan England and imagined settings involving space travel or alternative reality may initially appear too great to bridge, writers of science fiction have repeatedly turned to William Shakespeare as a model, a mentor, or even as a character in their stories. For many readers, it may appear preposterous to link the greatest writer in the English language with an unruly progeny who have been relegated to the ghetto of "genre fiction." Yet Shakespeare's oeuvre, rather than being confined to the ossuary of high art, has always held great appeal as popular culture. The interest on the part of the science fiction community is, in fact, no different from that of the great genealogy of writers who have referred to and drawn from Shakespeare's accomplishment: the inexhaustibility and freshness of



"Oh, yes," said Dr. Phineas Welch, "I can bring back the spirits of the illustrious dead."

He was a little drunk, or maybe he wouldn't have said it. Of course, it was perfectly all right to get a little drunk at the annual Christmas party.

Scott Robertson, the school's young English instructor, adjusted his glasses and looked to right and left to see if they were overheard, "Really, Dr. Welch."

"I mean it. And not just the spirits; the bodies, too."

"I wouldn't have said it were possible," said Robertson, primly.

"Why not. A simple matter of temporal transference."

"Time travel? That's impossible!"

"Not if you know how."

THE IMMORTAL BARD

By Isaac Asimov

Illustrated by Lawrence

language, characters, and narratives which can be recast in so many ways and yet retain their recognizable humanity. Beyond the still-vital plays and poems, however, Shakespeare also holds the position of cultural exemplar: the writer himself has become a Touchstone to whom current writers can point or exploit for various purposes.

But there may be more meaningful connections between the Shakespeare and the various projects which we classify as science fiction. In reference to a Yale Dramatic Association production of *The Tempest* designed with a space station setting, the Signet Classic edition of the play noted the link between the play and the genre of science fiction: "the point was well taken: Shakespeare has in fact done what the modern science-fictioneers do — substituted for the normal laws of the operation of matter

a new set of laws invented for the occasion” (129).

The Tempest was famously adapted into the science fiction film *The Forbidden Planet* (1956), in which a 23rd century expedition arrives at a planet, Altair-4, in search for a previous ship which had crashed two decades before. The only survivors, Dr. Edward Morbius and his daughter Altira, had encountered

the remnants of an earlier race, the Krel, which had left highly advanced scientific instruments on the planet, allowing Morbius’ research to flourish. Despite a quasi-Freudian final act, the film is quite a faithful and imaginative recasting of the play through science fiction conventions.

Several science fiction stories contain the trope of Shakespeare appearing as a character. Isaac Asimov’s short story “The Immortal Bard” (1954) describes an exchange between a physicist and an English professor. The physicist, slightly drunk, describes a method of temporal exchange whereby people are brought from the past into the future. Unfortunately, most people he brings to the future are too shocked by the modern world to adapt, and he has to send them back. “I needed someone with a universal mind; someone who knew people well enough to be able to live with them centuries away from his own time. Shakespeare was the man.” He adds, “I got his signature. As a memento, you know.” Shakespeare is astonished to find his works still popular four

hundred years later. Bewildered by a book of literary criticism, he enrolls in a college literature course on himself—and fails.

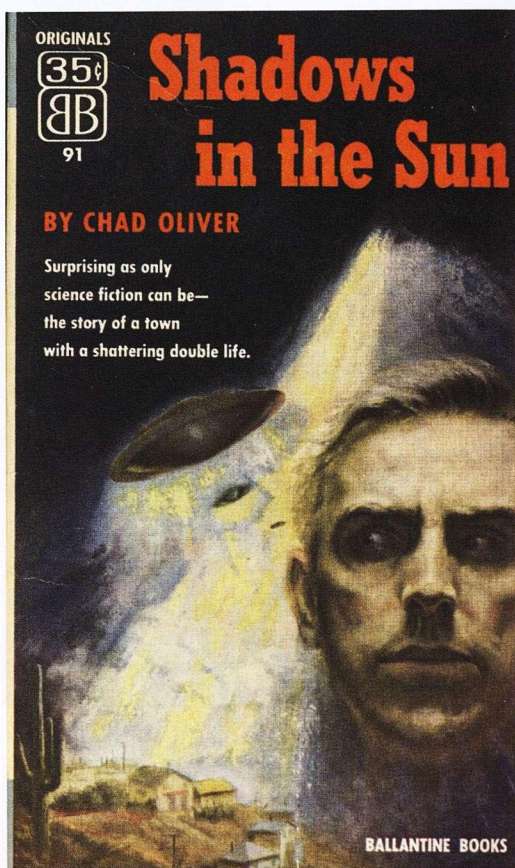
William Sanders describes Shakespeare from the point of view of Cherokee warriors impressed by their captive’s war name (Spearshaker) in his award-winning short story “The Undiscovered” (1997). And Neil Gaiman invents a nearly Faustian version of William Shakespeare, who makes several appearances in his fantastical comic book epic *Sandman*. Gaiman’s Shakespeare makes a bargain with the King of Dreams—the Bard will achieve extraordinary talent with words in return for two plays he will write for Dream, the plays that will one day be known as *A Midsummer Night’s Dream* and *The Tempest*. In the conclusion to the comic series, an aging Shakespeare faces the many regrets of his life while the Dreamlord does the same—after all, time passes, the world goes on, and change is the only constant in all realms both real and illusory.



Though Chadwick Symmes Oliver has been titled the Dean of Texas science fiction writers, he is not native to the state, but was born in Cincinnati, Ohio on March 30, 1928, and moved to Texas in 1943. As both a critic and a writer, his intellectual fascination with anthropology and his impulse toward interdisciplinarity have expanded the boundaries of science fiction in far-ranging ways.

As a young man, Oliver discovered science fiction in the pulp magazines, and became a frequent contributor to the letter columns of the pulps, commenting on stories and authors. After entering the University of Texas in 1946, Oliver published his first science fiction story, "The Imperfect Machine," in the 1948 issue of *Texas Literary Quarterly*.

In 1950, Oliver broke into the ranks of professional science fiction writing



with "The Boy Next Door" and "Land of Lost Content." Anthony Boucher, editor of *The Magazine of Fantasy and Science Fiction*, notified him of the sale of "The Boy Next Door," and apologized for the meager payment. In a later interview, Oliver proclaimed, "Hell, I would have paid *them* to publish it!" During the same period, Oliver was working toward a Master's degree in English, writing one of the early critical studies of science fiction in his thesis, "They Builded a Tower." He was both granted his degree and published his first novel, *The Mists of Dawn*, in 1952.

In 1954, Oliver's *Shadows in the Sun*

appeared, featuring what serves as an excellent self-portrait of the author:

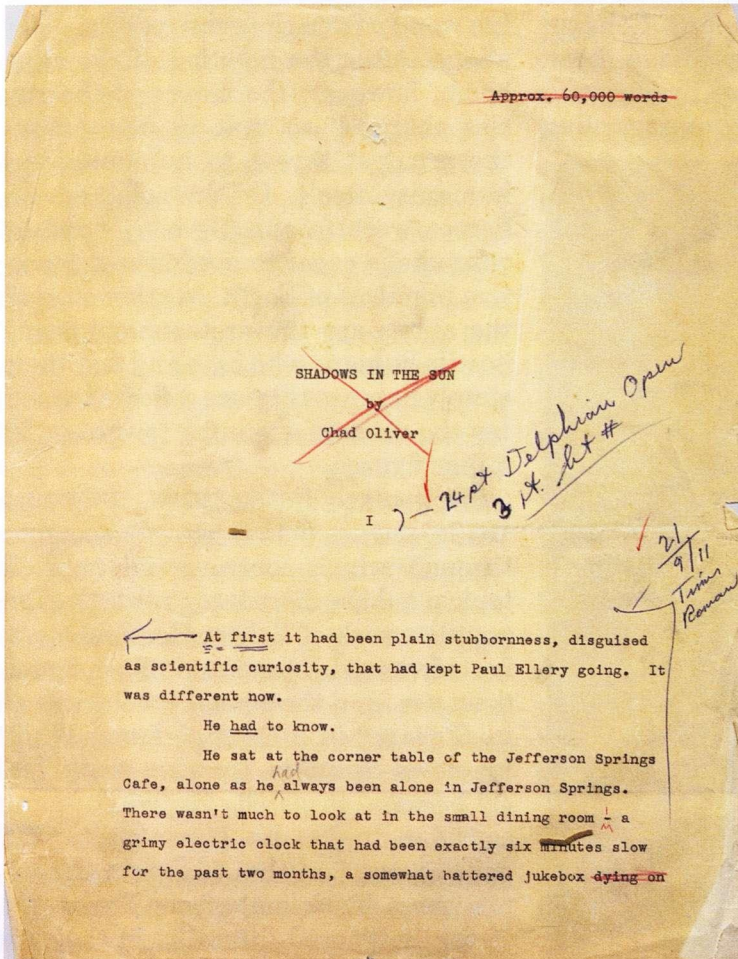
He was a big man, standing a shade under six feet and pushing two hundred pounds. His brown eyes were shrewd and steady. He was dressed in the local uniform – khaki shirt and trousers, capped with a warped, wide-brimmed felt hat at one end and cowboy boots at the other. His Ph. D. didn't show, and he didn't look like the kind of man who had often been frightened.

By the end of the 1950s, Oliver was highly regarded as a writer, in part due

to his infusion of anthropology into the field, both as worldview and as subject matter. His paper on the confluence of anthropology and science fiction, "Two Horizons of Man," was presented at the American Anthropological Association Meeting in 1974. His fiction was multi-dimensional, ranging widely across cultural issues and even genres.

He had also become highly influential among Texas writers, both individually and as one of the founders of the Turkey City Writers group. Among his protégés were Howard Waldrop, Lisa Tuttle, Bruce Sterling, and many others. Michael Moorcock commented that Oliver was a significant reason he chose to move to Texas.

Oliver's fiction has been widely translated, with books and stories in Italian, German, French, and Japanese, among others. Oliver ventured into the Western genre three times, with *The Wolf is My Brother*, *Broken Eagle*, and *The Cannibal Owl*. He once remarked, only half joking, that his Indians sounded more like the Kamba of East Africa than native Americans. Oliver's anthropological knowledge and sensitivity informed his writing in both genres, and the reader can often find hints of the west in his science fiction.



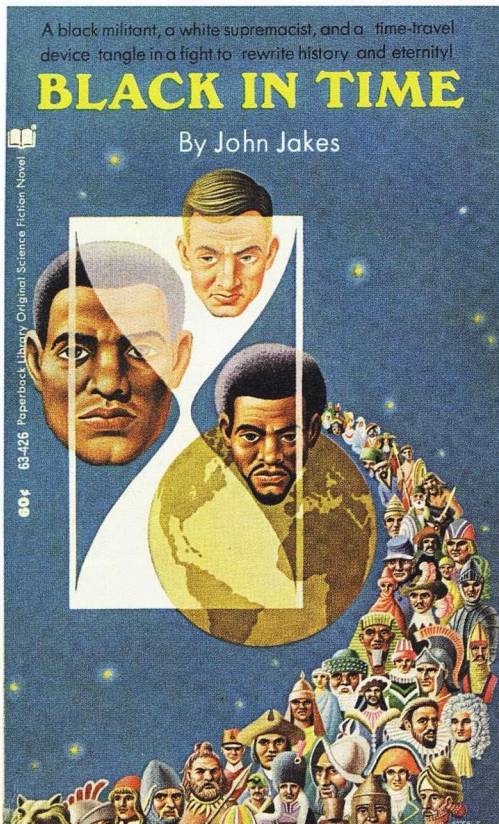
DIVERSITY IN SCIENCE FICTION

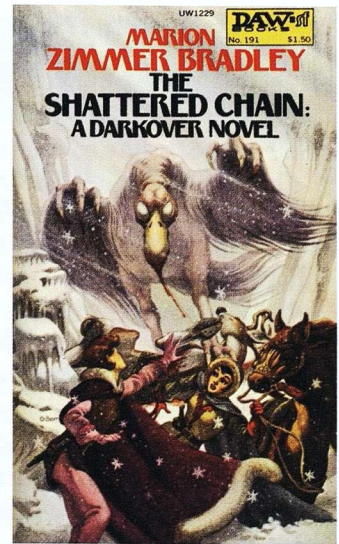
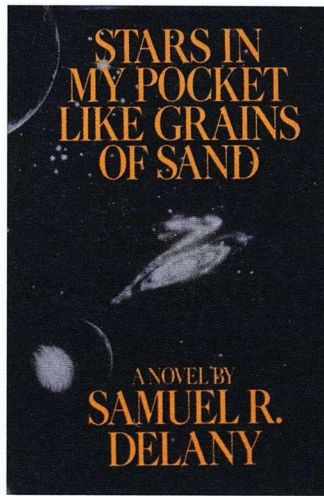
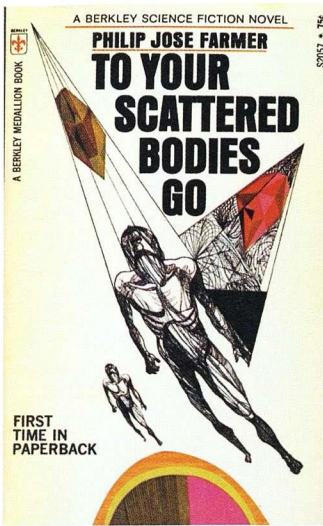
While the typical stereotype of the science fiction fan – the nerdy white kid with thick glasses – is still widely held, a visit to AggieCon, or any other science fiction convention, proves that reality is much richer. The crowd will contain both men and women scattered across multiple spectrums of colors, ethnicities, sexual orientations, religions, and backgrounds. The writing and the authors which spur these events are similarly diverse: sociological interactions are key topics in works by African-American writers such as Octavia Butler and Samuel R. Delany. Religion and minority traditions have been tackled by Marion Zimmer Bradley and Philip José Farmer. Issues regarding

gender, sexual orientation, and sexuality have been discussed extensively by Joanna Russ and Ursula LeGuin, among others. As with so many other topics, multiplicity and heterogeneity run through science fiction.

Early works of science fiction often depicted aliens or other nonhumans straightforwardly as a nefarious enemy which united humans who otherwise might not work together because of class or race divisions. Particularly in the pulp era, heroes would be depicted as Anglo males who rescued fainting women from the grasp of pernicious aliens. After the creation of the atom bomb, however, the tropes of the stories changed, so that in many cases the greatest threat to humanity was humanity itself. In this plot device, heroes were frequently befriended by wise aliens eager to evade the destructive impulses of Earth. In other stories, the aliens are the protagonists facing hostile humans who hate and fear them simply because they are different, inviting the readers' empathy toward unfamiliar figures.

Particularly in the 1950s, 1960s and 1970s, science fiction became an agent through which controversial political topics could be discussed indirectly. The popular work of Robert Heinlein openly referenced communal movements, drug use, and the sexual revolution, as in *Stranger in a Strange Land*. While his novel *Starship Troopers* would later become targeted for what many consider to be its hyper-militarized politics, the fact that his main character was a black male from Brazil was virtually ignored (literally, in the case of cover artists). Other topics could be





championed or ignored depending on the readership: many readers praised the feminist politics of Marion Zimmer Bradley's Darkover novels, while others were unaware that the issues were even present.

In more recent years, the focus of many works has been on ecological diversity and biodiversity—how worlds are literally made or destroyed by the communal interactions of sentient beings, flora, and fauna. The popular trope of “First Contact” stories, in which two space-faring civilizations make contact for the first time – negotiating terms of knowledge as well as trade or simple co-existence – is often contrasted with the more cynical version of the plot in which a high-tech civilization abuses low-tech natives to gain control of valuable planetary resources. Other stories often feature heroes coming to grips with alien societies and reaching a final understanding of other cultures and mores. For instance, in Ursula LeGuin's seminal *The Left Hand of Darkness* a mistrustful human ambassador, Genly Ai, is mystified by the political machinations of the androgynous/hermaphroditic Gethen people—until his friend Estraven chooses to save Genly's life at the expense of his own.

On the other hand, stories and series that fail to grapple with sociological realities are often criticized. While *Star Trek's* philosophy of Infinite Diversity in Infinite Combinations may best summarize the genre's message of tolerance and understanding, *Star Trek* has also been criticized for its lack of non-heterosexual characters, despite its championing tolerance for other groups. In contrast, the recent series remake of *Battlestar Galactica* has received much critical praise for its depictions of people of color, and its complex and controversial exploration of ideological and religious warfare.

Samuel R. Delany described the “shock of recognition” he encountered when reading Heinlein's *Starship Troopers* and discovering that Johnny Rico was dark-skinned. Many readers have experienced the same sense of commonality, even when reading depictions of fantastic characters and alternate civilizations. Part of the power of the genre lies in the fact that, because the characters provide human recognition even in the most alien settings, the books offer a tangible faculty of fellowship.

ANDRE NORTON

Andre Norton, a highly-regarded and award-winning science fiction author, can claim admirers in the field such as J.R.R. Tolkien, Anne McCaffrey, and Robert Zelazny, among many others. One of the pioneering female science fiction authors of the twentieth century, Norton published her first novel in 1934, subsequently writing over one hundred novels in addition to establishing the High Hallack Research Library.

Alice Mary Norton was born in Ohio in 1912. She was a teacher and a children's librarian before she turned to writing. Officially changing her name to Andre Alice Norton in 1932, she began her writing career with a series of historical fantasies. Recurring themes in her work focus on young adults' rites of passage and on human interactions with animals, particularly cats. This theme is best illustrated through the



May 14, 1981

Dear Larry:

Herewith are the four copies of the Collector's magazine with the excerpted chapter on Mrs. Southworth as an article. I do not know whether this can be used to promote the ms or not but wanted you to see it anyway. Since there had been some letters in the mag about her Bob will now wait to see what kind of a response this brings from readers.

Henry called me about her wonderful news last night--I am so very glad for her! And I hope it is only the first in a number of sales--Shelia Gilbert tells me that HAL is starting a new line of s-f and fantasy for younger readers--I wonder if her SILVER PRISON might click there now.

I had a tãble out in the yard two weeks ago which did not seem to do much harm at the time, but my hip and back are now involved with up-tight muscles and hurt a lot when I write. The medication for it I found I was unable to take--so shall just have to wear it off.

Have five chapters done on the new ms. But this weekend we have to complete reholving the books and next week the Adamases arrive--they will stay with me until their furniture comes and is in--do not know how long that will be--then my nephew's widow may be here for awhile--she lost her eldest son in February and her mother this week--she is blind herself and will be alone as her younger son is in Italy with Firestone for five years. I hope she can stay with me as soon as the Adamases leave. I shall try to work at the ms but my worktime may be erratic for awhile.

No, I did not mention the ms. to Doherty since it is not in his field at all. Nor could Margaret use it--it would go only to some publisher interested in literary or feminist material--and I suppose the number of those is strictly limited.

Still no rain here and the sinkhole in the midst of town is enlarging.

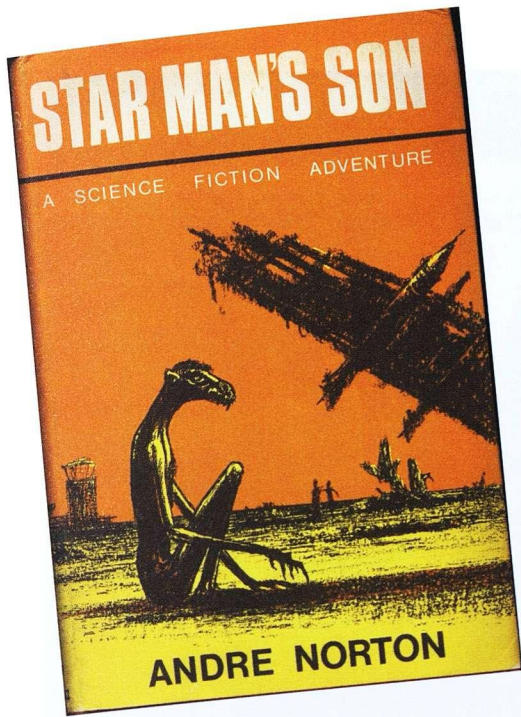
Glad to know that the last Star Cat book is going to England!

As ever--

Andre

Beast Master series, which later became a series of films and a television series. Her first science fiction novel, *Star Man's Son*, was published in 1952 and launched her into critical success in the field.

Norton was a prolific author, producing over a hundred novels as well as works of poetry, short stories, and collections during her lifetime. She is one of the few authors to successfully marry the popular tropes of both fantasy and science fiction in her work. Her *Witch World* series is particularly influential. Consisting of over thirty novels and additional collections of short stories, this fantasy epic tells of an alternate universe in which magic is a real force that witches seek to control. The crux of many of the stories is on the relationships between gender, sexuality, and power. While seemingly straightforward fantasy, the novels also have elements of science fiction in them as they follow characters traveling through multiple worlds and universes. The span of her work, from acclaimed fantasy to hard



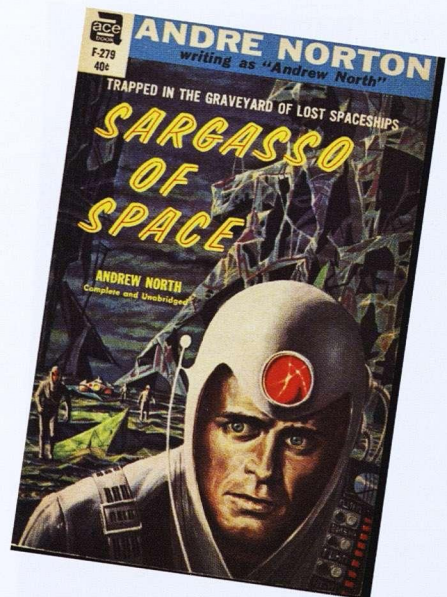
science fiction, exhibits her versatility as a writer.

Amusingly, early reprintings of her work sometimes feature a short note in the front of the book acknowledging that “the actual sex of this talented writer is female.” As she grew more popular, she began to incorporate more female characters and themes in her work. “I used only male characters in my first books because they were intended only for teenage boys and the feeling was that they did not care for important female characters,” she explained. “In fact the publisher was dubious about *Ordeal in Otherworld* – but letters from readers proved that more and more girls are now reading s-f, and that boys did not resent the feminine introductions.” Norton went on to use a number of female characters in her novels, in addition to serving as a pioneer and role model for aspiring women writers.

She was recognized many times in her life for her outstanding contributions to the field. In addition to numerous awards for her books, she received the Gandalf Grand Master of Fantasy

Award in 1977 for lifetime achievement, the Nebula Grand Master Award in 1974, the Jules Verne Award in 1984, and a Life Achievement Award from the World Fantasy Convention in 1998. In 2005, the Science Fiction Writers of America established the Andre Norton Award for an outstanding work of science fiction or fantasy for young adults. Norton lived until the age of ninety-three in 2005, and requested that she be cremated with a copy of her first and her last novels.

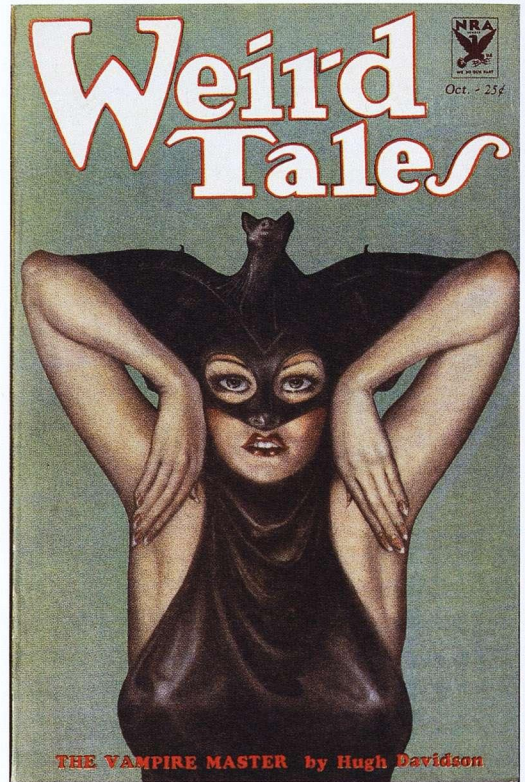
Like many writers, she expressed her desire for her fictions to one day become reality. “I do believe that we are certainly not the only civilization which has reached for space and if we do ever voyage galactically we shall either come against alien stellar civilization or the remnants of them. History does repeat itself – not to every detail, but in the rise and fall of civilizations, as we know of the happening in this world – it could well be so in space. And I cannot imagine any thrill greater than to explore alien ruins on another planet with all the guessing and speculation such a feat would mean for those lucky enough to do so.”



WOMEN & SCIENCE FICTION

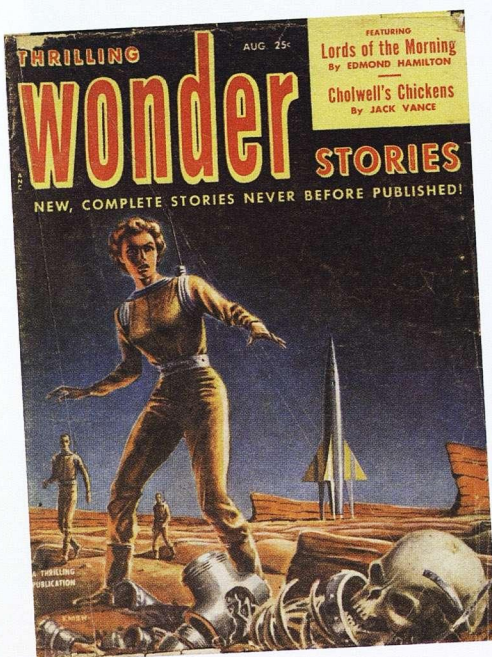
A common claim among science fiction historians is that “Science fiction starts with Mary Shelley’s *Frankenstein*.” Although this may elide the Romantic elements of the novel, the 1818 classic introduces one of the earliest themes of the genre – the misuse of science with Frankenstein and his tormented monster – as well as the first major female writer in the genre. Shelley’s later, lesser known novel, *The Last Man* (1826), toys with apocalypse, as a devastating plague wipes out the population, leaving the titular protagonist the last human on earth. Despite the gender of the author, female characters are largely missing from these novels.

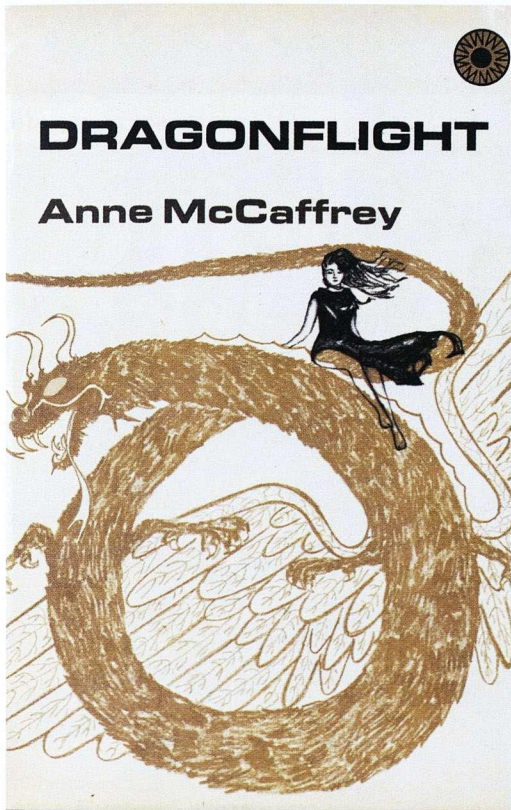
Though female protagonists were often absent through the first half of the twentieth century, female writers were not. Nearly two hundred women writers from the 1920s -1950s are known to have contributed to the genre, including Andre Norton, Leigh Brackett, and Catherine L. Moore, to be followed by a flux of famous authors from



the 1960s on: James Tiptree Jr. (Alice Sheldon), Marion Zimmer Bradley, Anne McCaffrey, Ursula K. LeGuin, and many more. Female editors such as Betty Ballantine (Ballantine Books), Betsy Wollheim (DAW Books), and Shawna McCarthy (*Asimov's*, *Realms of Fantasy*) published widely and discovered many new talents for their pages.

From 1932 to 1945, Margaret Brundage painted original cover art for the classic pulp magazine *Weird Tales*. She provided more cover paintings for the serial than any other artist, with a total of sixty-six covers published during this period. In a time when secretaries made \$25 a week, she received \$90 per cover. Often illustrating scenes from stories within the pulp's pages, her artwork



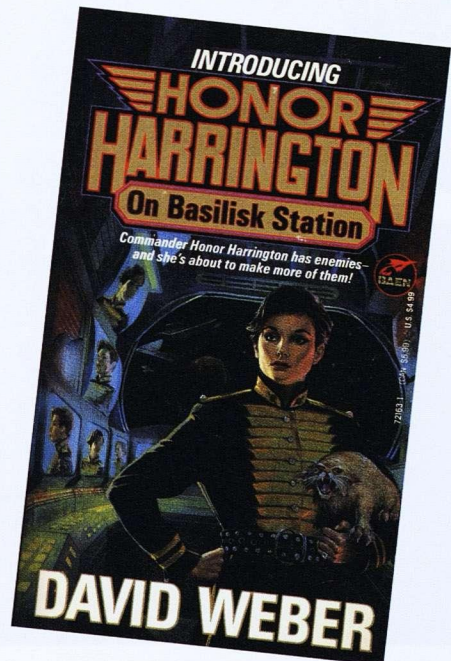


frequently displayed beautiful women being menaced—or sometimes, menacing one another. The paintings were so popular that many authors purposely wrote salacious scenes into their stories in the hopes that they be chosen by the illustrator. A resurgence of interest in her work today has returned her crown as Queen of the Pulp.

The history of women in science fiction is being continuously rewritten and revised in the light of new research in Science Fiction Studies. Early women writers are being rediscovered and their work reprinted. Books by contemporary women writers such as J.K. Rowling appear on best seller lists across the nation. It is estimated that some 65% of modern science fiction fandom is made up of women. Nonetheless, much of the media concentration remains focused on male writers and fans, with almost

yearly news reports on the growing numbers of women in science fiction, as if each year this fact is rediscovered to general astonishment.

Though many early science fiction stories depict women primarily as damsels in distress or as the love interests of the male protagonists, this trend began to shift early in the twentieth century with the introduction of female protagonists in the pulps, as in Robert E. Howard's *Red Sonja*. Contemporaneous with second and third wave feminism in the latter part of the twentieth century, women writers began creating more complex female protagonists, often in positions of power and authority, which have inspired many readers to take part in women's rights movements. In the last two decades, male writers have also been vocal about the importance of strong women both in fiction and in the real world. No less an authority than Marion Zimmer Bradley argued that "I think Women's Liberation is the great event of the twentieth century, not space exploration. One is a great change in human consciousness; the latter is only predictable technology."

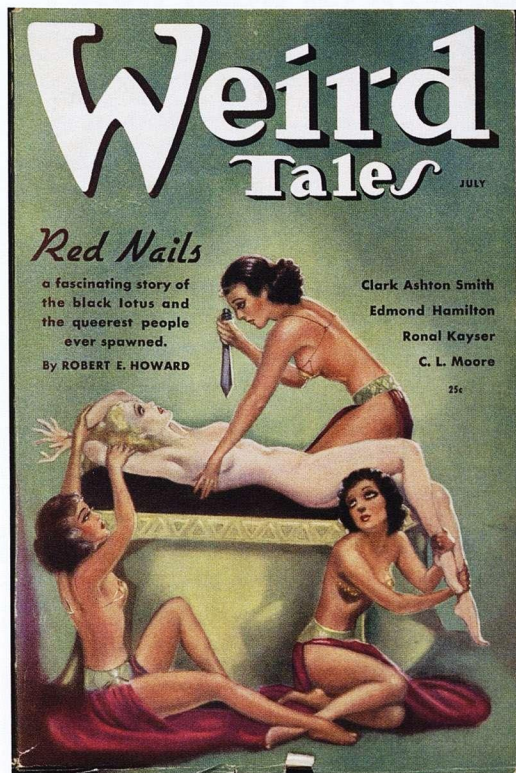


THE MAN FROM CROSS PLAINS: ROBERT E. HOWARD

Widely considered the father of Sword and Sorcery tales, Robert Ervin Howard's most famous creations include Conan the Barbarian, Kull the Conqueror, and Dark Agnes. Howard introduced the models of the barbarian hero and the swordswoman into the fantasy genre. Though his work was little heralded during his short life, Howard's work is now known worldwide, partially because of the success of posthumous adaptations of his stories into novels, comics, and films.

Howard was born in 1906 in Peaster, Texas. In 1919, his family moved to Cross Plains, where he would spend the remainder of his life. Though he attended a few college courses, Howard determined early on that the writer's life was for him, submitting his first story for publication at the age of fifteen.

A voracious reader, Howard eagerly



consumed volumes of history and literature whose influences made themselves known in his work. Bran Mak Morn is the last King of the Picts, Agnes de la Fere is a Renaissance Sword Woman. Between 1927 and 1936, he wrote dozens of short stories for *Weird Tales*, *Action Stories*, and many more.

On June 10, 1936, he left a final piece of verse in his typewriter:

“All fled, all done
So lift me on the pyre.
The feast is over
And the lamps expire.”

He then shot himself, dying the next day. There has been much speculation as to the reason for his suicide, ranging from undiagnosed clinical depression

to unhealthy ties with his mother, who was dying of a protracted illness at the time. He was mourned by his circle of friends and correspondents, but the world as a whole took little notice. Decades later, after many of his more popular works were reprinted in heavily edited editions, he came to notoriety as the Father of the prototypical sword and sorcery romance. His work has recently appeared in new editions that restore Howard's original language, which have resulted in his rediscovery by a new series of fans and advocates.

Howard's most famous creation is Conan the Barbarian, the archetypal warrior hero. Mercenary, thief, and king, Conan first appeared in *Strange Tales of Mystery and Terror* in 1932, and would return over a dozen times in issues of *Weird Tales*. He encounters monsters, wizards, warrior women, and more in his various adventures. Though he is often (unsuccessfully) imitated, Howard's Conan is clever as well as brawny, speaking multiple languages and respected by his men as a tactician as well as a leader.

Though most famous for his hyper-masculine warriors, Howard also created several female adventurers. Beautiful and ruthless, these female

Uxalaco, Texas,
Sept. 7, 1924.

Salaam, Clyde,

You ought to be here.
Palm-trees are waving in the
gulf-breeze that rustles through
the banana-trees. Porpoise are
jumping in the bay and swimmers
tanning on the quay.

The grape-fruit
dangles on its tree,

The jelly-fish swims in the sea.

I went across the Rio Grande
and viewed the great tequila land.

The Rio Grande I went across,
It cost just fifty centavos.

There is a bar on every street,
You get quite thirsty in the heat.

I am a temperance man, compounded
Down with all liquor! So I
downed it.

protagonists are full and complex characters with whom the reader is invited to sympathize as they face their challenges. Dark Agnes de la Fere is a French sword-woman who becomes a mercenary to escape an abusive father and an arranged marriage. Red Sonja of Rogatino first appears in the Conan story "Red Nails" as a female pirate who pursues Conan, leading to an eventual alliance (and dalliance).

MICHAEL MOORCOCK

Driving through Bastrop, Texas, just east of Austin, perhaps the last thing you would expect to encounter is a highly regarded British fantasist and literary author. Yet since 2004, Michael Moorcock has lived in Bastrop, splitting his time between Central Texas and France. In his roles as author, editor, and critic, Moorcock has become a major force in fantasy, expanding the possibilities and ambition of the genre.

Michael Moorcock began his career in 1956 as editor of *Tarzan Adventures*. In 1964, he became the editor of *New Worlds*, a British science fiction magazine. During his tenure as editor of *New Worlds* from 1964 through 1971, Moorcock presided over the birth and nurturing of the influential “New Wave” movement in science fiction. Critics describe the “New Wave”

as a school of writing focusing on the social impacts of change, both in scientific advancement and in societal transformation. Noted for their interest in literary style, New Wave writers included William S. Burroughs, J. G. Ballard, Brian Aldiss, Samuel R. Delany, and Thomas M. Disch. The expansion of the genre toward surrealism, psychological and sociological drama, and ever-expanding boundaries of the genre may have begun as a British phenomenon, but the influence soon spread across the Atlantic. One domestic example is Harlan Ellison’s *Dangerous Visions* anthology, which presented writers who were pressing at the limits of American science fiction. On both sides of the Atlantic, writers influenced by the New Wave expanded the subject matter of science fiction into previously taboo subjects, including race and sexuality.

As a writer, Moorcock is best known for his fantasy creations. His most famous character, Elric of Melniborne, first appeared in a series of short stories before making his first book appearance in the collection *The Stealer of Souls*; the character then continued through over ten more books. In *The Final Programme*, Moorcock introduced Jerry Cornelius, whose narrative also extended over ten books. Moorcock is prolific both in the quantity of his writing, and in its breadth of genre and setting; much of his later work has moved away from fantasy. The highly-regarded *Byzantium Endures* and *The Laughter of Carthage* are regarded as “conventional literary fiction” by reviewers. *Mother London*, a history of post-war London as seen by a group of psychiatric patients, was





This whole thing was written and published in just over two weeks - to be out in time for the film premier.

THE GREAT ROCK 'N' ROLL SWINDLE
Michael Moorcock

There's some sloppy writing here and there. I always wanted Irene Honk. So play Mrs C.

LESSON ONE
HOW TO MANUFACTURE YOUR GROUP

Designed by Huber & Pirsson, The Chelsea Hotel was opened in 1884 as one of the City's earliest co-operative apartment houses. It became a hotel about 1905. The Florida cast from balconies were made by the firm of J.S. & J.M. Cornell. Artists and writers who have lived here include Arthur B. Davies, James T. Farrell, Robert Flaherty, O. Henry, John Sloan, Dylan Thomas, Thomas Wolfe and Sid Vicious.

-- Plaque, The Chelsea Hotel, N.Y.

"WELL, IT'S NOT what I bloody corl a picture." Mrs Cornelius waded across the foyer on old, flat feet and lowered her tray of Lyons Maids and Kis-O-ras to the counter. "I mean, in my day it was love an' adventure an' that, wasn't it?"

Tenpole lifted a crazed eye from behind the hotdog watter and opened a disturbed mouth. "Who...?" he began. But his attention was already wandering.

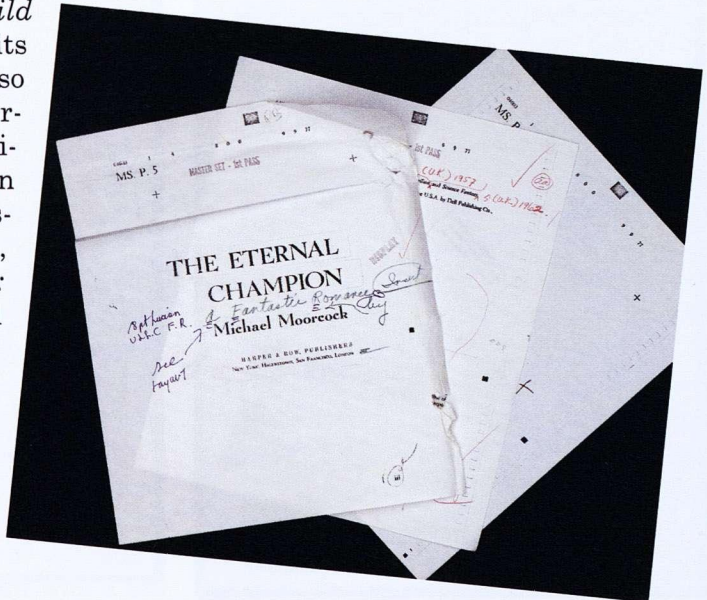
"Now it's all vomit an' screwin'," she continued.

widely reviewed as one of Moorcock's best. Nigel Andrews argued that "if this wonderful book does not finally convince the world that [Moorcock] is in fact one of our very best novelists and a national treasure, then there is no justice."

In addition to his editorial and creative work, Moorcock has produced a critical study of fantasy, titled *Wizardry and Wild Romance*, currently in its second edition. He has also been the subject of surveys, criticism and bibliography, including Collin Greenland's doctoral dissertation and monograph, *The Entropy Exhibition: New Worlds 1964-70* and the *Literary Development of Science Fiction* (1981), Jeff Gardner's *The Age of Chaos: the Multiverse*

of Michael Moorcock (2002) and John Davey's *Michael Moorcock: A Reader's Guide* (1992).

While Moorcock's earlier manuscripts and papers are housed in the Bodleian Library at the University of Oxford, the Cushing Library currently houses Moorcock's "Life Collection" of manuscripts and papers from the mid-1990s through the present.

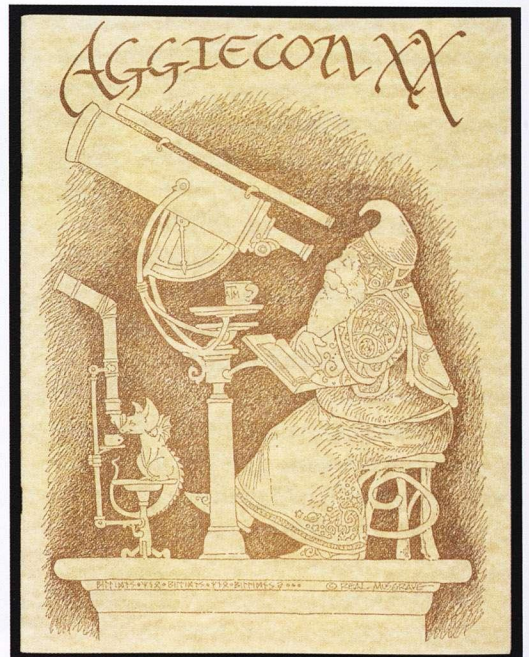
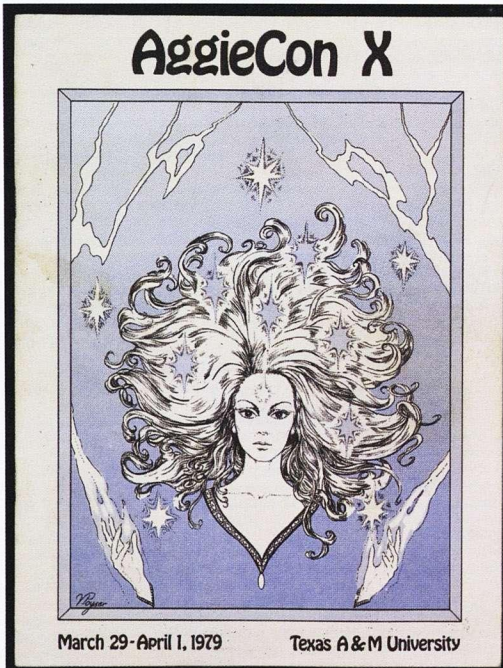


AGGIECON: TEXAS A&M'S SCIENCE FICTION CONVENTION

AggieCon is the oldest and largest student-run science fiction convention in the country. It was the first science fiction convention ever sponsored by a college student organization – in this case the university's science fiction club, Cepheid Variable – and was first held in 1969. It is also now one of the largest conventions held annually in the state of Texas, and usually takes place each March on the College Station campus. Events frequently include panel discussions, a costume contest, an art gallery and subsequent auction, film screenings, gaming rooms, and a dealer's room. While primarily a convention for current and former Aggies, AggieCon draws many participants from the region, both fans and writers.

The first Aggiecon was billed as a "Science Fiction Week" while the second was known as the "Cepheid Comics and Trade Convention." Its current

name was officially applied in 1972, in its third year. Particularly in the early years, AggieCon was successful in its efforts to bring major names in science fiction to appear as Guests of Honor. The first such Guest, in 1969, was Harlan Ellison, who had recently won several major awards including both the Hugo and the Nebula. During his visit, he engaged in a food fight at the local Denny's and made several inflammatory anti-military remarks. According to AggieCon folklore, the controversy led to the university administration disallowing the convention to be held the following year; in reality, AggieCon did take place, but without Guests of Honor for the next two years. In his weekly column on television for the *Los Angeles Free Press*, Ellison gave his verdict about the visit to Texas. The piece was later reprinted in his book *The Glass Teat*:



Cepheid Variable's Spring Program

step into the m/c circle

Cepheid Variable provides many programs aside from AggieCon. A series of speakers and films is also presented each semester. The following is a list of the committee's activities for this semester.



Speakers:
 Jan. 27 Dr. Harris on the genetic code
 Feb. 10 Dr. Shorn on "Comets, Fruits & Nuts"
 Feb. 24 Dr. Young on planetary atmospheres
 March 10 Dr. Bryant on Bigfoot open
 April 13 Dr. Krotter on satirical science fiction
 April 27

Films:
 Jan. 22 "Zardoz" Theater
 Jan. 29 "Atragon" 601 Tower
 Feb. 5 "Fantastic Voyage" 601 Tower
 Feb. 12 "War of the Worlds" 701 Tower
 Feb. 19 "Dark Star" Theater
 Feb. 26 "Fearless Vampire Killers" 201 MSC
 March 4 "Metropolis" 201MSC
 March 11 "Day of the Dolphin" Theater
 April 8 "The Illustrated Man" 701 Tower
 April 15 "Them" 701 Tower
 April 22 "Stepford Wives" Auditorium
 April 29 "Marooned" 201 MSC
 May 6 "Phantom of the Paradise"



11 AggieCon VII



An aged Cepheid cartoon: Missing lost in antiquity.

AggieCon VII Is Presented By The Cepheid Variable Science Fiction/Fantasy

Chairman.....Janie Swetell
Treasurer.....Wayne Paulus
Secretary.....Debbi Dollar
AggieCon.....John Roark
 Anita Moss
Film Chair.....Sven Knudsen

Committee

Publications.....Tim Sager
 Historian.....Bill Page
 Debbi Dollar
Programing.....David Hayes
Theater Manager.....Mike Minoia
Public Relations.....Tracy Villareal
 Brad Foster

Linda Albritton	Mary Ellen Flanagan	Diane Kraft	Chris Southworth
Rusty Allen	Kerry Foreman	Matt Lawrence	Terry Stanial
Kathy Albritton	Brad Foster	Greg Louwener	Janusia Subblefield
Mike Belsley	Joyce Fox	Floyd Lightsey	J. J. Swintek
Gregg Black	Jeff Franklin	Jerry Lightsey	Sam Thomas
Ann Bogucki	David Garver	Ted Mahler	John Tynes
Paul Bogucki	Bob Gittens	Scott McCallan	Steven Williams
Nancy Bolland	Steve Gould	Mike McNeill	Mike Wolff
Val Brown	Edward Graham	Jack Morgan	Jack Morgan
David Brummel	David Griggs	Marilyn Morgan	Brenda Woodridge
Charles Butler	Keith Greves	Laurn Neely	Lila Young
Mike Cordes	Hal Hall	Ricky Norden	Dan Zacharias
John Tim Cowden	Maryanne Herrig	Charles O'Kelly	Robert Wood
Denise Cox	Larry Holmes	Jim Poulos	Don Rohel
Don Cravens	Marcy Hopkins	Wayne Pickett	Don Ruckler
Cindy Cruse	Ben Husnuck	Mac Pitchford	Stanley R. Earth
Frank Dunn	John Jackson	Steve Poe	Mike Wood
Sheri Edmondson	Ben Klein	J. C. Polasek	Stanley R. Earth
Brad Ellis	Robert Korpany	Ron Robertson	Bob & Kathy Stahl
Steve Eubanks	Bill Kostura	James Salter	Jay Vorhees
Steve Fisher	Jennifer Urlick	Sally Shelton	Larry Walkers
Paul Fischer		Ellias Mitchell	Christi Woeter
			Georgs Welch

The Cepheid Variable Science Fiction/Fantasy Committee is a programming committee of the Memorial Student Center Council. As such the committee brings science fiction related programs to the A&M campus. AggieCon, the committee's annual science fiction convention, gives the students a taste of s. f. fandom and allows them to meet writers, artists, and editors in an informal atmosphere. Previous convention guests have included such major writers as Harlan Ellison, Jack Williamson, Larry Niven and Keith Laumer. AggieCon also brings together some of the top regional talent in the Southwest: regular guests include such names as Steven Utley, Liana Tuttle, Joe Pumilia, Howard Waldrop, Bruce Sterling and Bob Wayne. □

AggieCon VII 13

What did I find in Texas, gentle readers?
 I found a cheerless, empty Stonehenge of complacency, stupidity, desperation and amenity. I felt compassion for all of them. They suspect the rest of the country of being engaged in a monstrous plot to corrupt and kill them. They have been lied to, seduced, bludgeoned and hypnotized by the monster eye of television.
 And if there is any saving them, it will have to be through a long, passionate war of re-education and freedom. Before I went to Texas, my gut had been with revolution, but I'd had reservations. Now I have none.

Despite his penchant for creating controversy and fomenting revolt, Ellison did return to campus for AggieCons V (1974) and XXXI (2000).

Other notable guests were less provocative but equally acclaimed. The casual atmosphere of AggieCon allowed special guests and convention attendees to relax and come together as fans of the genre. One year, when the con staff was a few

hands short, Anne McCaffrey helped collect tickets. Students later escorted her to a dealer from which she purchased a "real" Western-style saddle to take back home to Ireland. She wrote to the students the following year so she could obtain another identical to it.

AggieCon ranged from being an independent student group to the status of a recognized and funded student group of the Memorial Student Center. Recently, University cuts resulted in AggieCon returning to independent status. Over the years, Aggiecon has followed the trend of many other conventions and made a steady transition from being a primarily book and author gathering to being equally focused on media such as television and film. Nonetheless, it continues to draw a wide group from the region and beyond.

The archives of Cepheid Variable and AggieCon reside in the Cushing Library Science Fiction and Fantasy Research collection. Cushing provides tours to AggieCon guest authors and to fan groups during the convention.

AggieCon Chronology

Bill Page

GoH: Guest of Honor
FGoH: Fan Guest of Honor
SpG: Special Guest
AG: Artist Guest
MG: Media Guest
TM: Toastmaster

- AggieCon I April 1969
GoH: Harlan Ellison
- AggieCon II March 1971
no GoH
- AggieCon III April 1972
no GoH
- AggieCon IV March 1973
GoH's: Chad Oliver
Jack Williamson
FGoH: Bob Vardeman
- AggieCon V April 1974
GoH's: Harlan Ellison
Keith Laumer
- AggieCon VI March 1975
GoH: Larry Niven
FGoH: "Fuzzy Pink" Niven
- AggieCon VII March 1976
GoH: Anne McCaffrey
- AggieCon VIII March 1977
GoH: Fred Pohl
SpG: andy offutt
FGoH: Tom Reamy
- AggieCon IX March/April 1979
GoH: Damon Knight
Kate Wilhelm
SpG: Alan Dean Foster
TM: Wilson "Bob" Tucker
- AggieCon X March/April 1979
GoH: Theodore Sturgeon
AG: Boris Vallejo
TM: Wilson "Bob" Tucker
- AggieCon XI March 1980
GoH: Poul Anderson
SpG: Jack Williamson
Wilson "Bob" Tucker
Katherine Kurtz
AG: Frank Kelly Freas
- AggieCon XII March 1981
GoH: Joe Haldeman
SpG: C.J. Cherryh
AG: Alicia Austin
- AggieCon XIII March 1982
GoH: Roger Zelazny
SpG: Fred Saberhagen
AG: Vincent DiFate
- AggieCon XIV March 1983
GoH: Harry Harrison
SpG: Stephen R. Donaldson
AG: Michael Whelan
TM: Chad Oliver
- AggieCon XV March/April 1984
GoH's: L. Sprague and
Catherine Crook de Camp
SpG: James P. Hogan
AG: Don Maitz
TM: Wilson "Bob" Tucker
- AggieCon XVI March 1985
GoH: John Varley
SpG: Patricia McKillip
AG: James Christensen
TM: Ed Bryant
- AggieCon XVII April 1986
GoH: George R. R. Martin
SpG: Orson Scott Card
AG: Frank Kelly Freas
TM: Howard Waldrop
MG: Kerry O'Quinn
- AggieCon XVIII April 1987
GoH: Ben Bova
SpG: Christopher Stasheff
AG: Rowena Morrill
TM: Steven Gould
MG: Kerry O'Quinn
- AggieCon XIX March 1988
GoH: Joe Haldeman
SpG: Katherine Kurtz
AG: Bob Eggleton
TM: Kerry O'Quinn
MG: Kerry O'Quinn

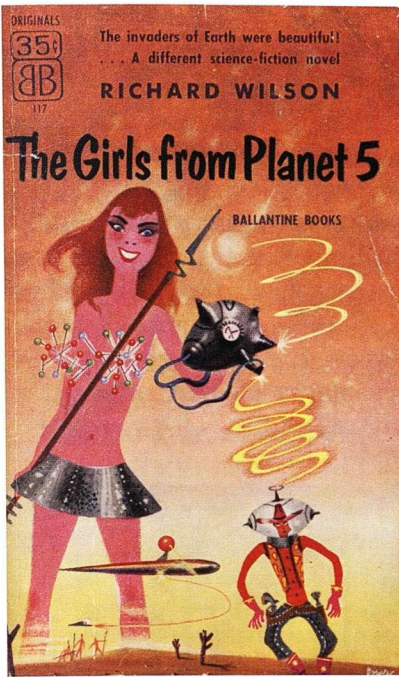


PART II

Science fiction is anything but a regional literature. Its setting is the universe; its chronological limit, infinity; it is cosmopolitan rather than parochial. Yet Texas has been vividly and accurately represented in science fiction, its larger-than-life setting and characters sketched by citizens of the state to memorable effect. The depiction of Texas by science fiction authors has made use of stereotypes of the state, as well as its own mythology, in producing works ranging from straightforward portraiture of the physical setting to biting satire.

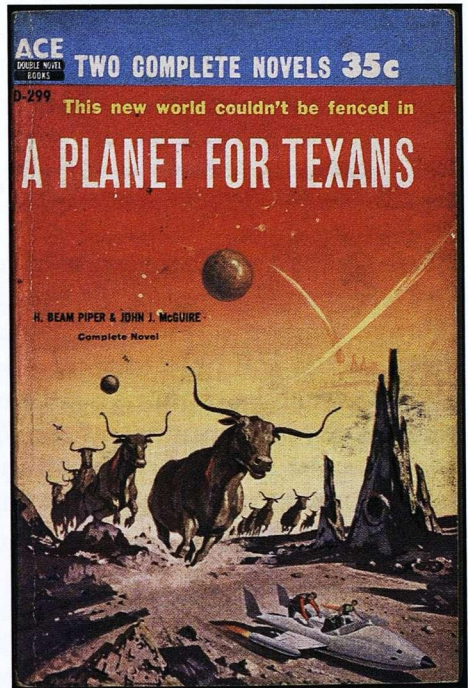
The first science fiction story written in Texas was "An Afternoon's Nap, or, Five Hundred Years Hence," by Aurelia Hadley Mohl, which appeared in the *Houston Tri-Weekly Telegraph* the week of December 25th, 1865. Other genres of writing were also utilized: in 1909, "The 'Lone Star' to 'The Red Planet'," a long poem about contact between the planets, appeared in the *Aberdeen Weekly News*. After periodical convergences of the state and the genre, the momentum of Texas writers reached escape velocity, so to speak, with the establishment of the Turkey City Writers' Conference in Austin. In his introduction to *Lone Star Universe: Speculative Fiction and Fantasy From Texas*, Harlan Ellison pinpointed the origin of the movement: "And early in the Seventies, where no one expected anything but Saturday Night Specials and chili cookoffs, there burst forth the Texas Writers," with the school led by Chad Oliver and H. H. Hollis as "the founding fathers and the gray eminences." And the movement continued its productivity; Bill Page's bibliography of Texas and science fiction, *Horny Toads and Ugly Chickens: A Bibliography of Texas in Speculative Fiction*, lists 124 pages of descriptions.

Many of the works which rely on Texas as a setting also incorporate the common self-evaluation of Texans as somehow magnified in stature. Fritz Leiber's *A Specter is Haunting Texas*, for example, imagines a Texas with seven and a half foot tall Texans and four foot Mexicans, with a good old boy culture that rules North America. Other novels revisit Texas history according to alternate timelines; Jake Saunders and Howard Waldrop's *The Texas-Israeli War* presents a world in which Israeli soldiers serve as mercenaries on both sides of a war, and Daniel Da Cruz's *The Ayes of Texas* finds the Republic of Texas battling the Russians.



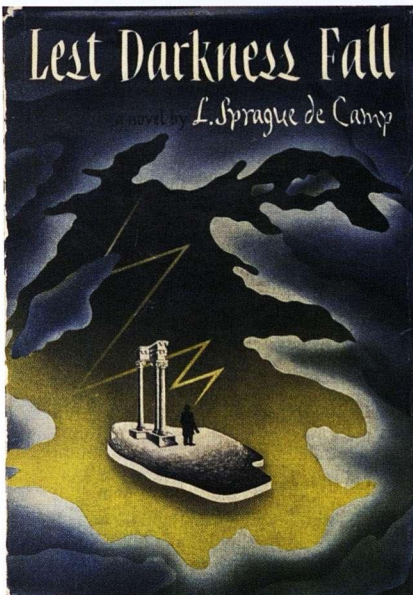
Wilson, Richard. *The Girls From Planet Five*. New York: Ballantine, 1955.

Geographically, Texas remains the same. Set against a backdrop of a United States controlled by women, Texas is the final refuge of exaggerated masculinity, presented as technologically competent and drawling cowboys. The novel provides a good example of satirical science fiction skewering some of the societal conventions of the region.



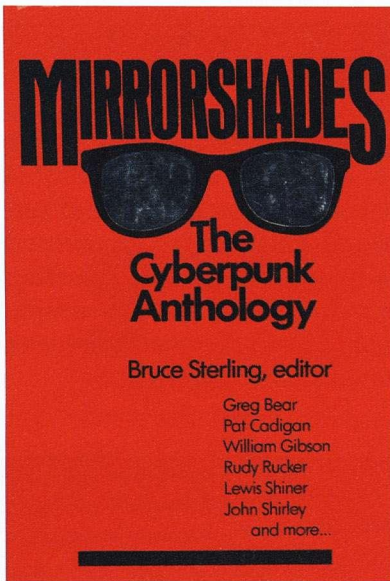
Piper, H. Beam and John J. McGuire. *A Planet for Texans*. New York: Ace, 1958.

This novel moves the entire population of Texas (including the Alamo) to a new planet, with a ranching economy based on “supercows” and a truly unique understanding of term limits. Piper and McGuire present an example of humor at its most biting.



de Camp, L. Sprague. *Lest Darkness Fall*. New York: Holt, 1941.

Born in New York, de Camp is a Texan by adoption, residing in Plano, Texas prior to his death in 2000. De Camp won the Hugo Award for nonfiction in 1997, the Nebula Award as Grand Master in 1978, and the Gandalf Award as Grand Master in 1976. *Lest Darkness Fall* is one of the earliest examples of the alternative history novel, in which the protagonist finds himself in sixth century Rome.

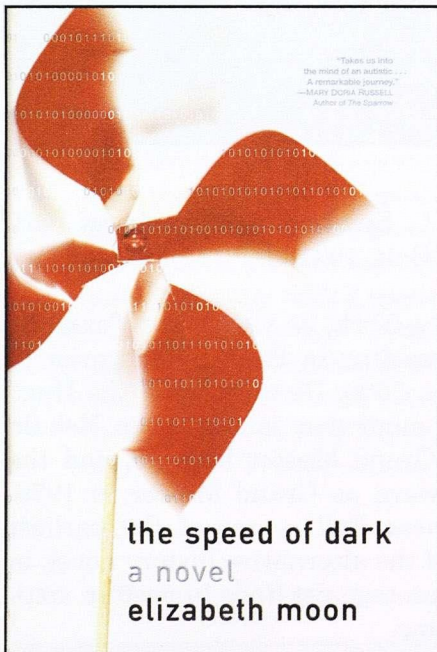
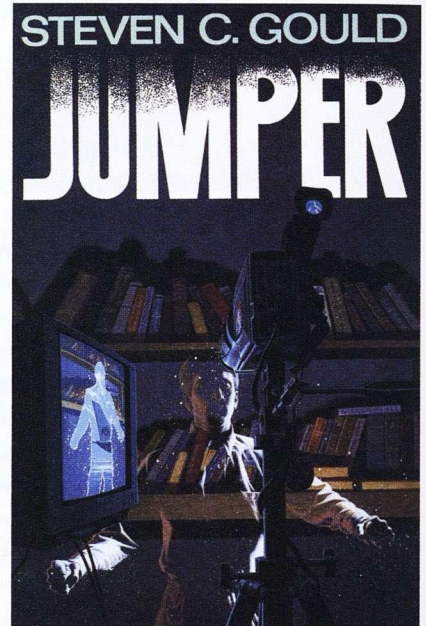


Sterling, Bruce. *Mirrorshades: The Cyberpunk Anthology.* New York: Arbor House, 1986.

Sterling is considered one of the founders of the Cyberpunk movement in science fiction, and one of its major supporters. In addition to two Hugo Awards, Sterling won the Clarke Award in 2000, the Hayakawa Award in 1999, and the Campbell Award in 1989. This anthology provides an introduction to the cyberpunk genre, which focuses on computer and information technology and virtual reality.

Gould, Steve. *Jumper.* New York: Tor, 1992.

Steve Gould is an Aggie writer of science fiction and a former employee of the Sterling C. Evans Library. *Jumper* is the tale of a young man who develops the ability to teleport – to jump from place to place by mind power alone – and the changes the power sparks in him. *Jumper* is the basis for the successful motion picture of the same name, as well as its forthcoming sequel.



Moon, Elizabeth. *The Speed of Dark.* New York: Ballantine, 2003.

Nebula Award Winner Elizabeth Moon is a highly regarded Central Texas writer. Her *Speed of Dark* is an engaging look at the world through autistic eyes, sufficient to propel it to the Nebula Award. She portrays a successful man who is very different from that which we regard as “normal,” faced with a supervisor who demands that he be “cured.”

In many respects, science fiction culture is unique in the degree to which it is driven by its audience. Because of the commitment and energy of its fans, the character of the subculture has grown from the ground up, rather than the reverse; instead of publishers or even writers controlling elements of the conversation, fans lead the way. The tribalism of science fiction fans, who recognize each other by the totem of t-shirt insignia or hand gesture, has been noted and explored by anthropologists. And like so many science fiction customs which have infiltrated the greater popular culture, much of the social networking which marks today's online communication was pioneered by science fiction fans through fanzine self-publication.

Magazines, the focal point of the science fiction genre, brought readers into intimate contact with editors, writers, and each other through very active letter columns. The fans themselves evolved into writers and editors, or branched off into the broad activities of science fiction fandom such as holding club meetings and conventions, writing avidly to one another as well as to the magazines, and self-publishing numerous stories, collections, and other material in the format which would become known as fanzines. The active magazine world generated thousands of such publications, including well over 300,000 known fanzine issues. In the 1970s, the term "fan fiction" began to be used to describe fictional works that were produced by amateurs or nonprofessional writers. This quickly became synonymous for fiction that was written using characters under copyright, such as those from *Star Trek*. Because this material was of doubtful legality, such fanzines were often published and sold privately.

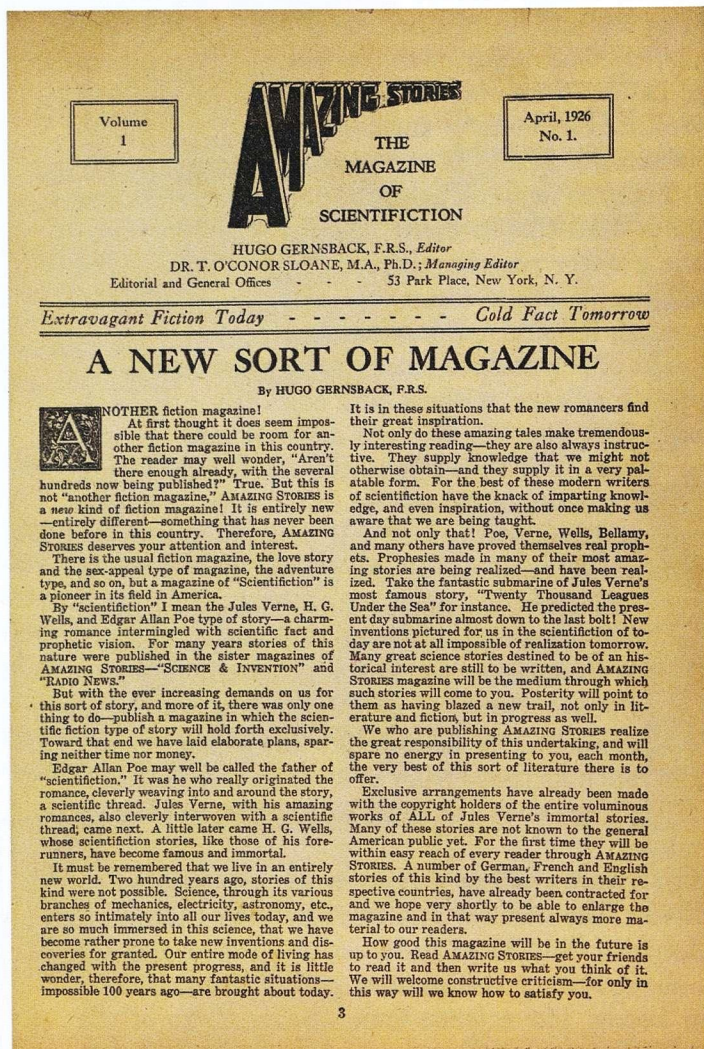
Science fiction conventions were another way in which fans interacted and established their culture. The earliest known event took place in a private home in Philadelphia in October of 1936, and consisted of about a dozen people. In 1937, about twenty British fans gathered together at the Theosophical Hall in Leeds. The science fiction conventions of the 1940s and 1950s included as many as a hundred individuals, and presented activities such as lectures, panel discussions, and author signings. Today, the largest conventions such as ComicCon and DragonCon draw more than 40,000 participants.

The self-contained world of fandom has its own scribes, including Sam Moskowitz, the dean of the fan historians. In the later 1940s and early 1950s, Moskowitz published his version of the history of fans and fandom in the science fiction fanzines of the day. The resulting history was compiled and published as *The Immortal Storm: a History of Science Fiction Fandom* (1954). Moskowitz's personal research files, used in the writing of his various histories, are a part of his archive at Cushing Library.

Gernsback, Hugo, Editor. *Amazing Stories*. Volume 1, Number 1. April 1926.

This issue of the famed pulp features an editorial by Hugo Gernsback inviting fans to submit letters discussing the fan issues of the day in a new letters column

— a column which would ultimately be one of the most notable features of this noteworthy publication. Though it is difficult to determine, it may be the first time a science fiction publication reached out to its readers for direct support in content creation, as well as acting as a way for fans to communicate directly with one another on a national scale. This pattern of dialogue would prove influential in many other publications, both professional and fan-made.

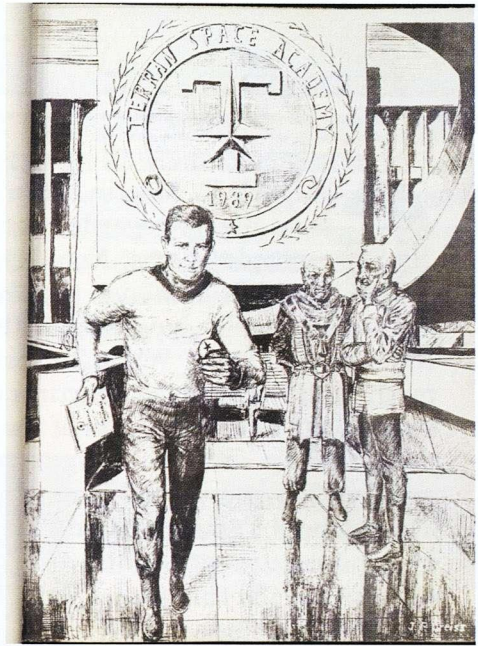


Hornig, Charles D.,
Editor. *The Fantasy Fan*.
Volume 1,
Number 1.
September 1933.

This early professional fanzine was published irregularly from 1933 until 1935, accumulating some eighteen issues of articles, stories, and letters during its brief tenure. Contributors to its content included such famous writers as Robert E. Howard and H. P. Lovecraft, as well as noted fan Forrest J. Ackerman. Though in its time its circulation numbers were quite low (the print run was of about sixty copies per issue), several unsuccessful attempts were made over the years to revive the fanzine. The cover of this issue, which exhorts fans to write in and exchange their views on the genre and related topics, is typical for 'zine culture up through the 1990s.

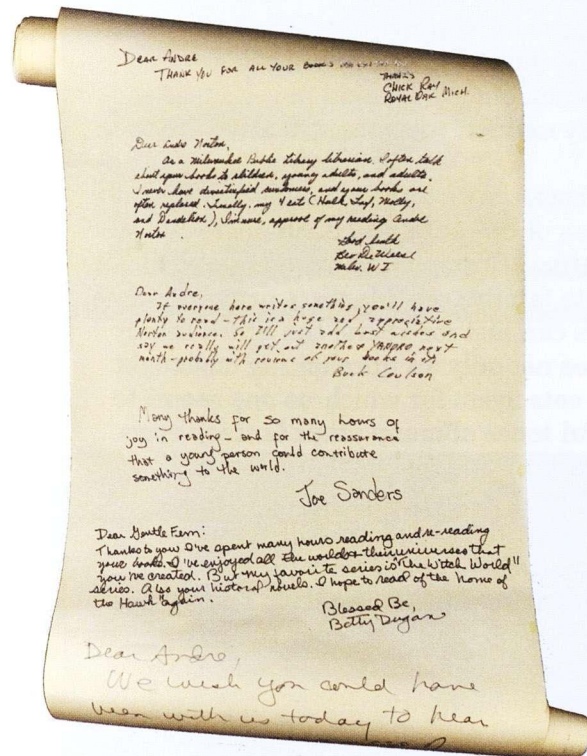
Dabbs, D.E., and Russell Bradley,
Editors. *Triskelion*. Number 2. 1968.

Triskelion was an early Star Trek fanzine that published approximately five issues between 1968 and 1976. The 'zine published several stories by well-known fans such as Jean Lorrh. This issue is notable primarily for one piece written by a Texas fan using the pseudonym of "V. Linea." "The Terran Space Academy" is not quite an article and not quite a piece of short fiction, but it borrows many elements and traditions of a certain university – including Bonfire, Muster, and Silver Taps – and incorporates them into the world of the fictional Starfleet. "We are the Terrans, the Terrans are we / True to each other as Terrans can be..."



Scroll Presented to Andre Norton at
Chicon. 1982.

Chicon IV, otherwise known as WorldCon 40, took place in Chicago with over four thousand fans in attendance. Several hundred of them signed this scroll for Andre Norton, which was presented to her as a gesture of love and support. The gift was precipitated by Norton's having recently received a number of unkind and inflammatory letters from disappointed fans regarding her business manager at the time, Ingrid Zeirhut, who had appeared at several conventions on Norton's behalf. When fans responded to Norton with descriptions of what they interpreted as Zeirhut's rudeness Norton interpreted the attacks on Zeirhut as criticism on herself. Those fans who heard about Norton's disillusionment decided to create this catalogue of signatures, good wishes, and fond memories. The scroll contains approximately eighty names and unravels to the length of over twenty-five feet.



GEORGE R. R. MARTIN: THE AMERICAN TOLKIEN

George R.R. Martin, born in 1948 in New Jersey, is one of the most highly-regarded contemporary fantasy writers, having won multiple Hugos, Nebulas, and other awards for his fiction. Both Martin's immense popularity and the detail and breadth of the worlds his works have established have led to his being dubbed "the American Tolkien." While Tolkien's novels are deeply indebted to Saxon myths and Norse sagas, Martin's works are influenced by historical events such as the medieval Wars of the Roses. His novels, unlike Tolkien's, are populated by ambiguous characters—very few of whom are straightforwardly good or evil, and almost none of whom are remotely sympathetic. Though both Tolkien's Middle Earth and Martin's Westeros are menaced by supernatural and otherworldly forces, Martin's characters are largely oblivious to the threatened evils, or conspicuously wish to enlist their aid for their own ends.

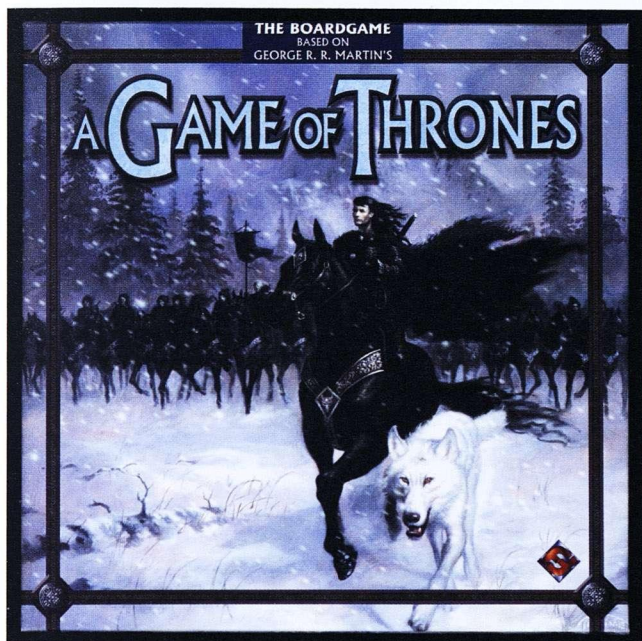
The primary focus of *A Song of Ice and Fire*, Martin's most famous series, lies in the interrelated feuds of several families scheming for rule over various kingdoms, and their eventual decline into civil war. The series is populated by a massive cast, many of whom are killed off and replaced by other characters. Likeable characters will generally die, but sometimes they are betrayed first; unlikeable characters will become more rich and powerful. Magic exists but is seldom useful, and never saves the day. Dragons are real but are virtually extinct; the ones still alive are the pets of a foreign princess.

The unrelenting brutality of the books is matched by the persistent attention to detail that Martin lavishes on his subjects. Each noble House and kingdom has its colors, mottos, natural resources, champions, and enemies. Every character has an elaborate family tree. Martin's primary conceit is one of a world in which seasons can last for years; the Stark family motto, "Winter is coming . . .", promises not only an unrelenting onslaught of doom, but an inevitable worldwide cataclysm for which no one seems to be preparing, as opposed to the hopeful tones of many other fantasy epics. Reviewers have praised Martin's violation of genre conventions, his characters' moral complexity, and the historical authenticity of the books.

In addition to his novel series, Martin has written and produced for television, including the critically acclaimed *Beauty and the Beast*. His other works include the long-running *Wild Cards* series of science fiction novels, written in conjunction with Melinda M. Snodgrass and other authors; numerous edited anthologies such as *Legends*; and dozens more novels and collections. His most recent novel, *Hunter's Run*, appeared in 2008. *A Song of Ice and Fire* has been translated into dozens of languages, and a dramatic adaptation is forthcoming from HBO Productions.

John Howe (Illustrator). Interior illustration proofs for Meisha Merlin special edition of *A Clash of Kings*. [c.2004-05]

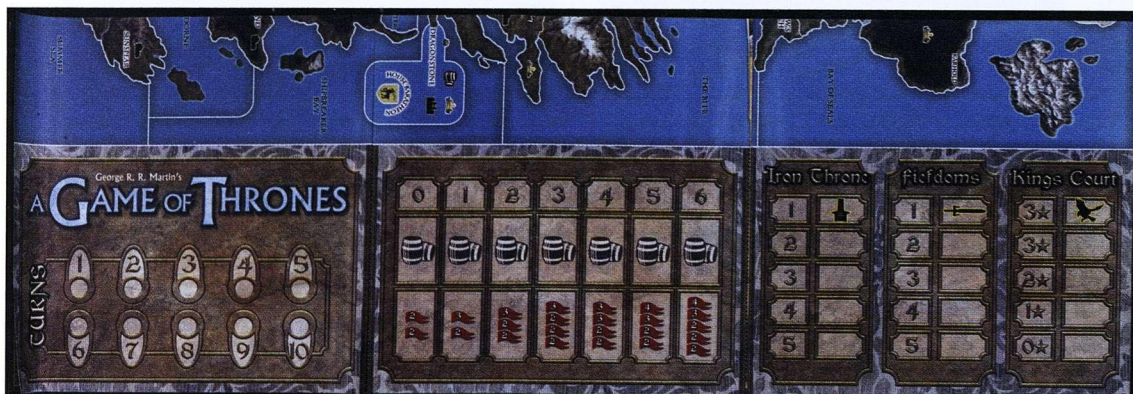
These sample proof illustrations were faxed to George R. R. Martin for his approval; the final designs would be printed as part of an illustrated edition of his novel. John Howe is a noted fantasy illustrator whose work has appeared in such diverse media as books, magazines, trading cards, and film. His work is perhaps most recognized through the conceptual art he provided for Peter Jackson's *Lord of the Rings* films. These drawings were created as chapter headings for each character in the novel, with distinctive motifs representing each figure.



Fantasy Flight Games.

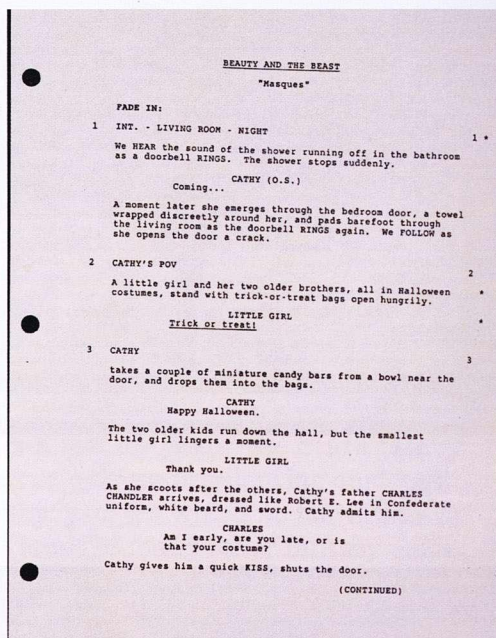
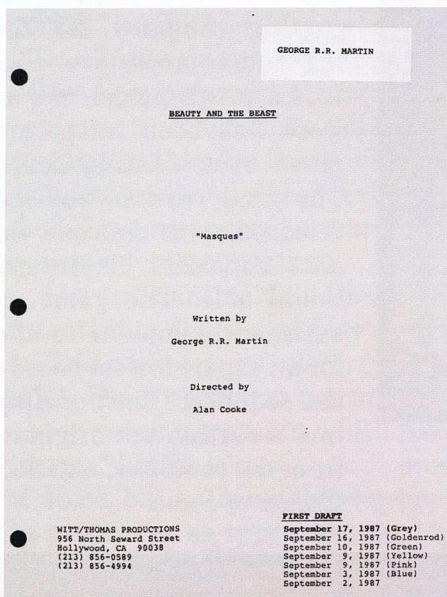
A Game of Thrones Board Game Prototype. [c.2002-03]

This board game mock-up was sent to Martin by the gaming company for testing and commentary. Since it is a rough model, the artwork has been temporarily glued over existing boards. The final version was later released, with multiple variants appearing for international sale. The game was sufficiently popular to allow for an expansion set based on the sequel *A Clash of Kings*, and a further set originated from the company, entitled *A Crown of Suns*.



Shire Post Mint. “Silver Stag of Aegon Targaryen” – faux medieval coin, from Martin’s *A Song of Ice and Fire*. [c.2000-07]

The popularity of Martin’s series has led to multiple reproductions and depictions of items in the books, including swords, miniatures, and coats of arms. This example of such a recreation is a silver coin cast in the model of a “stag”—a denomination in the world of Westeros. The head depicts the portraits of King Aegon Targaryen and his sister-wives Rhaenys and Visenya; Aegon’s crown is shown with three dragons, representing both the ruling siblings and the dragons they ride. The tail of the coin shows a stylized stag representing the coin’s denomination of “one stag.”



Production Notebook for *Beauty and the Beast* episode “Masques.”

Martin was also a television writer and producer of the short-lived cult favorite *Beauty and the Beast*. The first-season episode “Masques” was one of the earliest episodes he wrote for the series, which was critically praised for its atmospheric rendition of the classic fairy tale transported to modern day New York. This production notebook contains several items related to the shooting of the episode “Masques,” including several drafts of the script, the production schedule, memos, and outlines.

GEORGE R.R. MARTIN



A SONG OF ICE AND FIRE
2009 CALENDAR

Komarck, Michael, illustrator. *A Song of Ice and Fire* 2009 Calendar.
Dabel Brothers: 2008.

This special edition calendar provided Song fans with twelve pieces of gorgeous original artwork and six months of anger and frustration. Due to a number of printing snafus – inaccurate printing counts, slow shipping (calendars ordered in December weren't mailed until May), and a host of other problems – the artist washed his hands of the project, and Martin cancelled his contract with the company. While plans are in the air for another official calendar, which will be published by another company, this item illustrates how unexpected circumstances can lead to rarities.

THE SCIENCE OF SCIENCE FICTION

The relationship between scientific discovery and the imaginative work which describes, predicts, and popularizes it is complex. Some of the most notable scientific advances of the twentieth century were forecast by writers who speculated about coming technology well in advance of its realization. At times, however, authors respond to cutting-edge technology by incorporating it into their fiction, introducing its possibilities to a wider audience. Author and critic James Gunn describes the process as a dialogue or exchange, in which “many inventions, from Buck Rogers’ backpack rocket to robots, lasers, and computers, have first been described in science fiction stories. But the literature owes an equal debt to science, from which it drew not only inspiration but many of its ideas.”

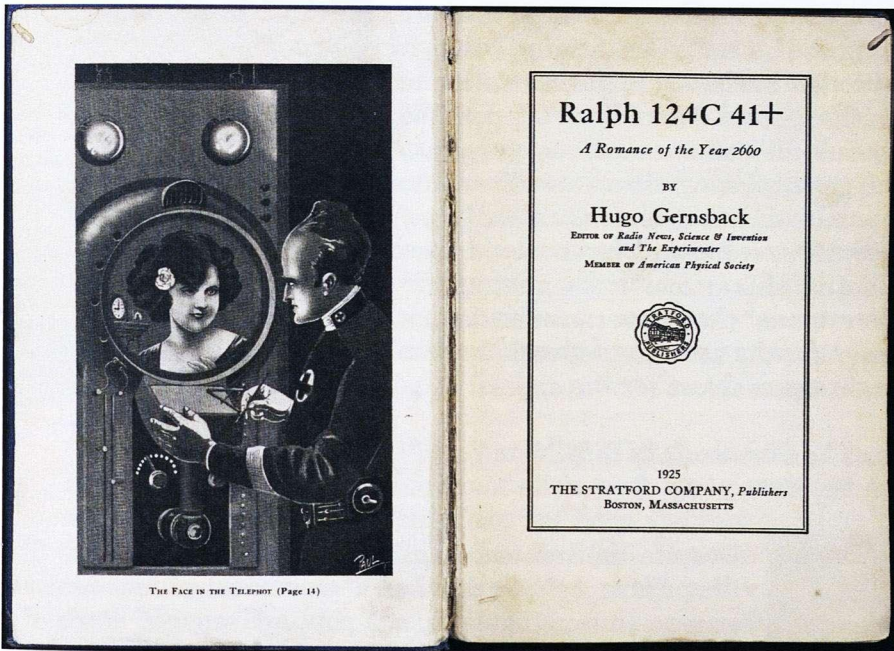
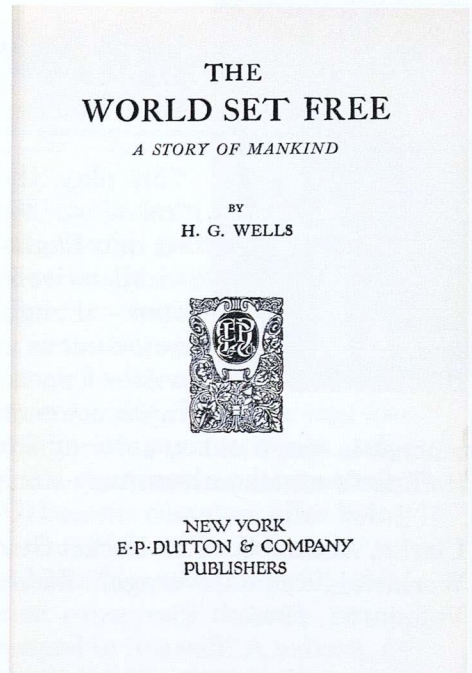
In the preface to his 1925 novel *Ralph 124C 41+*, the writer and editor Hugo Gernsback attempted to defend his work from charges of being unrealistic and overly fanciful. He acknowledges that “many of the predictions and statements appear to verge upon the fantastic. So was Jules Verne’s submarine ‘Nautilus’ in his famous story ‘Twenty Thousand Leagues Under the Sea’ [1869]. Verne’s conception of the submarine was declared utterly ridiculous. Nevertheless, the prophecy was fulfilled” in 1895, with Simon Lake’s development of a practical submersible vehicle, *The Argonaut*. Gernsback continues,

Lest you think that the author has gone too far into the realms of pure imagination, place yourself in the position of your great-great-grandfather being told about locomotives, steamships, X-rays, telegraphs, telephones, phonographs, electric lights, radio broadcasting, and the hundred other commonplaces of our lives today. Would he not have condemned such predictions as the height of folly and absurdity? So with you. . . . Your descendants, picking up this book 750 years hence, will ridicule the author for his lack of imagination in conceiving the obvious developments in the first half of the next century.

Though developments in science and in science fiction are tied together in many instances, the imaginative work of the novelists included in this section continue to drive discovery and open possibilities for the future. It is difficult to fathom the directions this relationship will take, or technology already conceived by writers which will soon be realized.

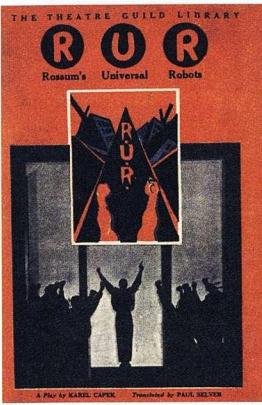
Wells, H. G. *The World Set Free.*
New York: Macmillan, 1914.

This novel by the great early science fiction writer, his second (after *The War of the Worlds*) to describe how war would be fought in the future, ultimately describes the use of an atomic bomb to destroy human civilization. Famously, the physicist Leó Szilárd described his encounter with the book, claiming that it prompted his initial consideration of the concept of an atomic bomb; he is often credited as the first scientist to explore the possibilities of a nuclear chain reaction as a weapon. After prompting the creation of the Manhattan Project, Szilárd helped to create the bomb, though he was opposed to its use in war.



Gernsback, Hugo. *Ralph 124C 41+*. Boston: Stratford, 1925.

Originally published as editorials in *Modern Electrics*, the magazine Gernsback edited from 1911-12, this book was revised for its later appearance in book form. Though its plot is often considered trite and amateurish, the technological speculation remains remarkable. The novel includes predictions of the invention of television as well as diagrams demonstrating the potential of radar, which would not be produced until 1928 and 1935, respectively.



Čapek, Karel. *R. U. R. (Rossum's Universal Robots): a fantastic melodrama in three acts and an epilogue.* New York: Doubleday, Page, 1923.

This play, the first science fiction story to use the word “robot” to describe a mechanical human, was translated into English for its first American edition in 1923. The social satire is set in the factory where the robots are created – though as they become more complex, they become autonomous and revolt against humanity. While the Czech writer Čapek is credited with the use of the word “robot” in its common usage, many scholars have noted that the concept is much older, deriving from myth and from the automata of E. T. A. Hoffman’s nineteenth-century stories.

Clarke, Arthur C. “Can Rocket Stations Give Worldwide Radio Coverage?” *Wireless World*. Volume 51. 1945.

In this technical article, Clarke first suggested that a geosynchronous satellite – one in which the rate of its orbit matches the earth’s rotation, so that it is always positioned in the same place relative to the location on the ground – would be both possible and advantageous for communications purposes. The article suggests placing three satellites into orbit, which would, Clarke demonstrates, allow coverage everywhere on Earth. Clarke would later offer the verdict that this article “is the most important thing I ever wrote,” though because he did not patent the design for the satellite network, he was only paid a slight honorarium for the article.

June 1945 **Wireless World** 395

EXTRA-TERRESTRIAL RELAYS

Can Rocket Stations Give World-wide Radio Coverage?

By ARTHUR C. CLARKE

IT IS POSSIBLE, by a suitable choice of frequency and orbits, to provide satisfactory circuits between any two points or regions of the earth for a large part of the time. Communication is possible, however, only if the stations are in the same line of sight, and there is no obstacle between them. A true broadcast system, giving constant and equal service to all stations over the globe would be invaluable, as it is indispensable, in a real way.

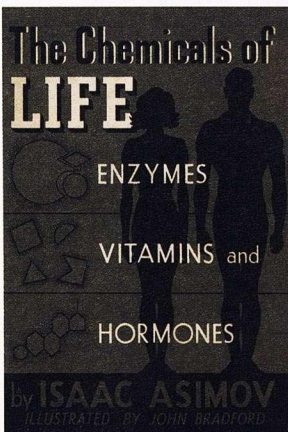
Every day the telegraph and telephone position us, in a sense, in far more, than any other mode of communication. To give a small country such as the United States a service of this kind would require a network of transmitters, connected by cables, lines, waveguides or other means. It is not surprising that many studies have shown that such a service would require expenditure of a considerable sum of money. It is not surprising that many studies have shown that such a service would require expenditure of a considerable sum of money. It is not surprising that many studies have shown that such a service would require expenditure of a considerable sum of money.

The problem is equally serious for the other side of the globe. It is not surprising that many studies have shown that such a service would require expenditure of a considerable sum of money.

Fig. 1. Variation of orbital period and velocity with distance from the center of the earth.

The German transatlantic rocket also would have reached more than half this velocity. It will be observed that one orbit, with a radius of 2,000 km, has a period of exactly 24 hours. A body in such an orbit, if its plane coincided with that of the

Asimov, Isaac. *The Chemicals of Life.* New York: Abelard-Schuman, 1954.



Despite the influence and popularity of his science fiction, Isaac Asimov devoted a great deal of his creative energy to writing books of popular science. Partially because he prided himself on the legitimacy of the scientific descriptions in his work, and partially because he considered himself an educator, the prolific polymath devoted many of the 500 books he wrote over the course of his career to the explanation of technical facts and historical developments. This early scientific text was written within a few years of many of his great science fiction novels, including *Foundation* (1951) and the first book of the Robot series, *The Caves of Steel* (1954).

Mysterious appearances in the sky have been noted throughout time – odd lights, ominous clouds, stunning and inexplicable apparitions. These were easily explained away as signs and portents, or sometimes as deities and demigods themselves. As the scientific imagination in reality and fiction came to the forefront of culture, another obvious explanation arose: those flying objects are the vehicles of aliens from other worlds. The idea was fostered by a few and popularized by the media. Magazines, books, television, and motion pictures all featured the sightings, and eventually the term Unidentified Flying Object (UFO) became common, after being introduced by the United States Air Force in 1952.

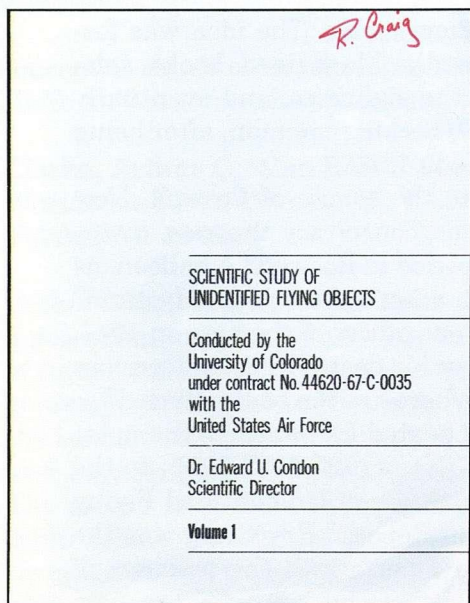
Sightings continued to be reported, and the events of Roswell, New Mexico in 1947 generated a mass of rumor, conspiracy theories, cover-up charges, and true believers. What happened in Roswell? A balloon, as the Air Force concluded? A spaceship with alien bodies? Mass Hysteria? Lieutenant Walter Haut, the public relations officer of the base in 1947, left a sworn affidavit to be opened only after his death; in it, he describes seeing the alien craft, and alien corpses. Where are the bodies buried?

The public interest in UFOs remained heated for years, to the point that the U. S. Air Force gave a contract (No. 44620-67-C-0035) to the University of Colorado for “The Scientific Study of Unidentified Flying Objects,” popularly known as the “Condon Report.” Roy Craig was the chief field investigator for the project, and performed the majority of on-the-ground research. His papers consist of the hand-written field reports; artifacts and pictures given to the study as “proof” of UFO sightings; a copy of the Condon Report; Craig’s manuscript for his book on the subject; a recording of Craig’s own “The UFO Song”; and other material.

The Condon Report of 1968 concluded that there was no credible evidence supporting the existence of alien craft being reported as unidentified flying objects. But that has not been the last word on the topic. Interest remained so intense that in 1995, the Air Force followed up with a report titled “The Roswell Report: Fact Versus Fiction in the New Mexico Desert.” That report, running some 998 pages, also concluded that the object at Roswell had been a weather balloon. Surely that would put the matter to rest! But many books and websites continue to record sightings, present pictures of UFOs, give “evidence,” and keep the concept alive.

Craig, Roy. Appointment books. 1966-1968.

The team of scientists assembled by Dr. Edmund Condon for the study included Dr. Roy Craig as the chief field investigator of the team. Dr. Craig's appointment books provide a timeline for the activities of the field investigation team as they traveled across the United States, interviewing individuals and collecting information and artifacts.

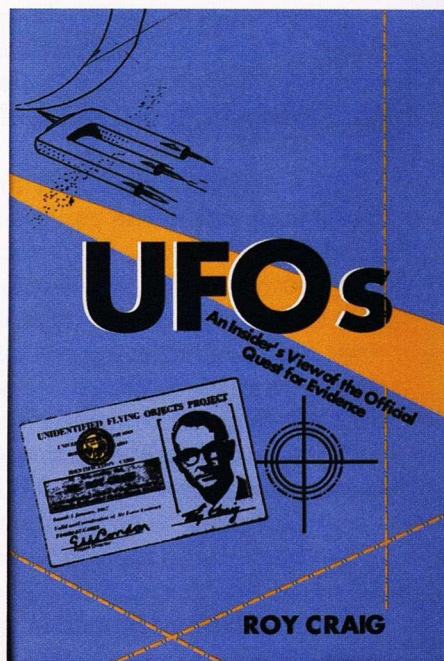


Final Report of the Scientific Study of Unidentified Flying Objects. Three volumes. Boulder: University of Colorado, 1968.

The team investigated numerous reports, compiling extensive files, including handwritten notes, laboratory test reports, evaluations of data by specialists, and more. These files were the raw material of the report. The mass-market paperback version was published by Bantam in a print run of 200,000 copies, but proved to be a financial failure – the book did not sell, and many of the copies were pulped.

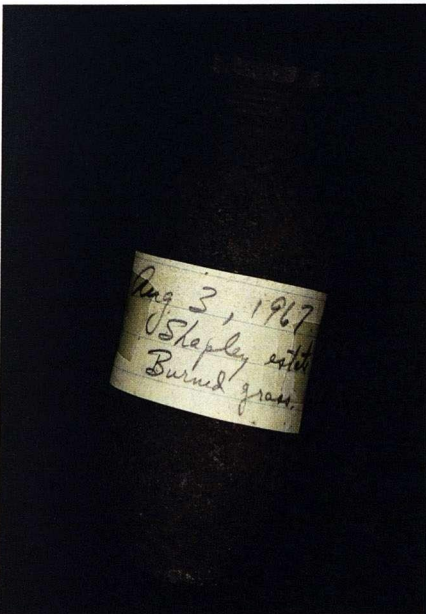
Craig, Roy. *UFOs: An Insider's View of the Official Quest for Evidence.* Denton: University of North Texas, 1995.

Dr. Roy Craig later wrote his own book about the Condon Study, the interactions of the team members, and his own opinions about the Study's findings. When asked if the study had definitively ruled out UFOs, Dr. Craig always responded with an open-ended answer that left a bit of room for doubt, or belief, depending on the listener.



Photographs of Sightings.
1968.

Among the many items collected were photographs of many UFO sightings, often in color. Typical of many UFO photographs from around the world, these range from the amateurish and obviously staged to those that are quite realistic, or at least ambiguous.



UFO "Muffler." 1967.

The team also collected artifacts – pieces of “flying saucers.” One example was reported as a “red-hot chunk of a flying saucer,” but turned out to be a red-hot lawn mower muffler from a distant neighbor’s yard. Another is an unidentified metal chunk, and at the side, examples of aluminum “chaff,” sometimes used to confuse radar systems (and responsible for more than a few UFO sightings.)

S*tar Trek* was the first science fiction television show in America to truly break into mainstream culture. First airing in 1966, the original series ran for three seasons and followed the adventures of Captain James T. Kirk and his intrepid crew on the starship *Enterprise*. Almost fifty years later, the franchise has spawned five television series, eleven feature films, and thousands of novels, comics, toys, and games. Fans of the show were originally labeled as “Trekkies,” though in the 1980s, the term “Trekker” became more commonly used.

The original series was truly pioneering in many respects. It featured an ethnically and racially diverse cast as the *Enterprise*’s crew, including the African-American actress Nichelle Nichols as Lieutenant Uhura and Japanese-American George Takei as Hikaru Sulu. Women and people of color are featured prominently throughout the series as officers, doctors, scientists, and heroes. Perhaps most radically, the show’s premise featured a future Earth whose people live in peace, prosperity, and tolerance – a world that seemed especially far away given the civic and political upheavals of the 1960s.

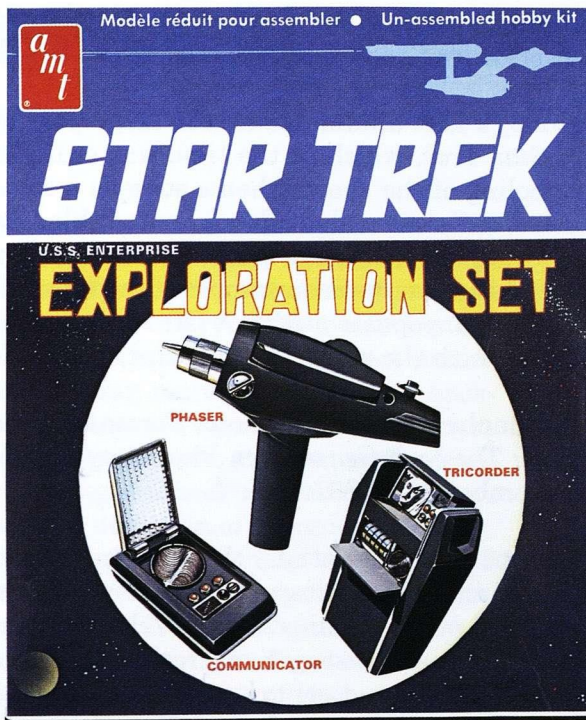
Thematically, many of the stories told in episodes were straightforward parables on the evils of racism, classism, and war, and the virtues of peace, tolerance, and equality. Later shows in the franchise continue these themes within their plots, albeit with more up-to-date emphases. For instance, *Star Trek: The Next Generation* aired in the late 1980s and early 1990s during a time when the U.S.S.R. was deteriorating and then stabilizing into modern Russia; many stories from the show discussed the fate of changing empires, with Klingons and Romulans as fairly obvious stand-ins for modern countries. *Deep Space Nine* (1993-1999) takes place on a space station that is under the joint control of the Federation and the planet Bajor following a decades-long conflict with Cardassia. Many of the events referenced have direct analogs to the Bosnian War and the Holocaust. The most recent series, *Enterprise*, aired directly after the 9/11 attacks on American soil. Storylines on that show also discuss how nations react after terroristic attacks and the shifting balances of power within the politics of worlds at war.

Most recently, the franchise and the fandom have been “rebooted” with the popular 2009 film *Star Trek*, directed by J.J. Abrams. Advertised as “not your Father’s Star Trek,” the recent film tells the origins of the popular characters from the original series. Through a time-travel plot, it also featured the appearance of Leonard Nimoy reprising his role of Spock. The film was a popular and critical success, managing the difficult task of pleasing Trekkers as well as new viewers as it integrated many themes from earlier incarnations of the series.

AMT (Aluminum Metal Toys).

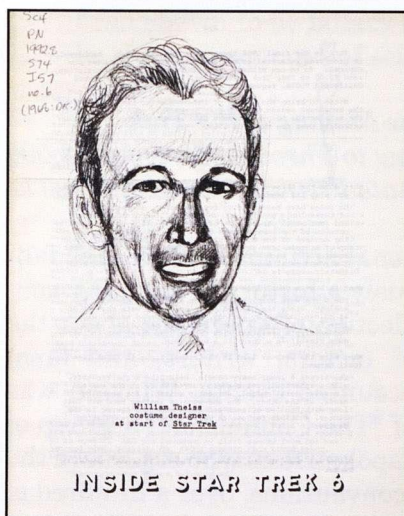
*Star Trek U.S.S. Enterprise
Exploration Kit.* 1974.

In 1966, AMT acquired the license to produce model kits based on the ships of *Star Trek*; they have created and sold dozens of models of ships, equipment, and characters continuously ever since. This exploration kit contains unassembled pieces to be put together to form 1:2 scale copies of a communicator, phaser, and tricorder. Released in 1974, it would have coincided with the first release of *Star Trek: The Animated Series*, which retained much of the original design of the 1960s television series.



Leaf Brands. *Star Trek* Collectible Cards. 1967.

Leaf Brands contracted with Desilu Productions to create a seventy-two piece collectible card deck. The cards were released to a limited distribution and then withdrawn from the market for unknown reasons – as no records or contractual correspondence between Leaf Brands and Desilu allegedly exist, the matter is up for conjecture. Some suspect the issue may have been because of poor quality control, as some images have been badly reproduced, and the text that accompanies them is often unintentionally comical. This set is a European reprint of the original American edition.



Berman, Ruth, editor. *Inside Star Trek*. Number 6. December 1968.

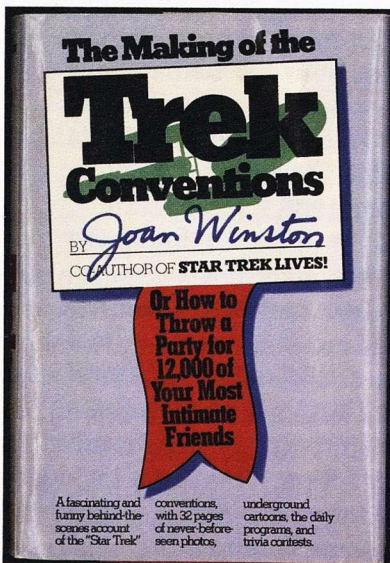
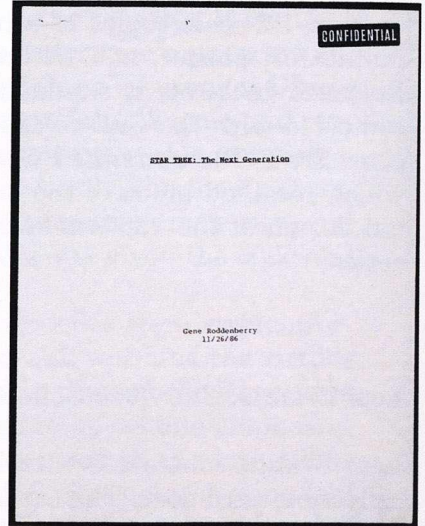
Inside Star Trek was one of the earliest fanzines published by *Star Trek* fans. Each issue focused primarily on news of interest related to the show, including interviews with the cast and crew, short nonfiction articles, and, when possible, previews of upcoming episodes. It also featured fan artwork, but no fan fiction. This issue includes a satirical cartoon blaming the series' recent cancellation on the Klingon Empire.

Nimoy, Leonard. *Leonard Nimoy Presents Mr. Spock's Music from Outer Space.* Dot Records, 1967.

Nimoy's first album debuted in large part in thanks to the immense popularity of *Star Trek*, which at the time was still airing in its original run. It includes a retooling of the show's theme song as a sort of sixties' lounge groove, and a spoken word piece called "Twinkle, Twinkle Little Earth" performed in the persona of Mr. Spock. Although the music may not have aged particularly well, it is nonetheless an interesting example of the types of material that can be produced as an offshoot to popular media. A CD version was released in 1995 that combined this album with the actor's later record, *Two Sides of Leonard Nimoy*.

Roddenberry, Gene. *Concept Formats for Star Trek: The Next Generation.* Photocopy dated November 26, 1986.

Stamped "Confidential," these concept formats were circulated to prospective writers, set designers, and other members of the television industry in the early stages of creating the second *Star Trek* series, twenty years after the original series aired. This copy belonged to George R. R. Martin. This early concept material describes a show somewhat different from the one that finally aired, including introducing the characters of Captain "Julien" Picard (rather than Jean-Luc) and of Acting Lieutenant "Leslie" Crusher (instead of Ensign Wesley) aboard the *Enterprise* "NCC-1701-G" in the twenty-fifth century. (In its final draft, the ship was the *Enterprise* NCC-1701-D, and their adventures took place in the twenty-fourth century.)



Winston, Joan. *The Making of the Trek Conventions, or How to Throw a Party for 12,000 of Your Most Intimate Friends.* New York: 1977.

This early nonfictional account of *Star Trek* fandom is simultaneously a history of the early conventions and a collection of anecdotes about the major "characters" (actors, writers, and fans) involved in the recounted events. Winston was a prime member of "The Committee," a group of passionate and outspoken fans who organized the earliest *Star Trek* conventions, over a hundred of which took place between 1972 and 1977.

THE DEVELOPMENT OF SCIENCE FICTION

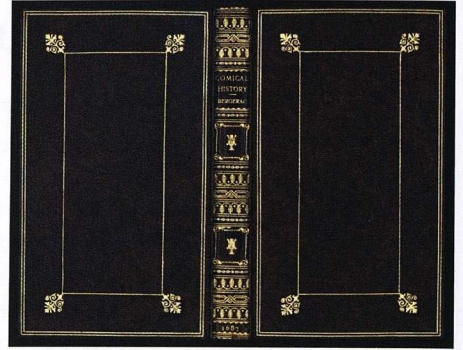
As the genre of science fiction grew and matured, certain of its most distinctive impulses – preoccupations with technological possibility and the exploration of the unknown, for example – appear to have arisen as secondary phenomena. For the original audiences, other characteristics may have been most prominent, with the fantastic qualities serving merely as setting or background. The earliest contributors to the genre seem to have been more concerned with other ends: promoting thought experiments related to current scientific concepts, unveiling satirical portraits of society's shortcomings, or creating a Romantic depiction of human isolation.

As time passed, the incredible qualities in these works moved toward the foreground. These elements became a central attraction and a selling point, rather than merely a fabulist's curiosity. Yet science fiction continues to distinguish itself in its efforts to place its ideas – about the role of technology in human lives, or its prognostications about the fate of society – at the core of its narratives. The ideas and issues in the novels are not secondary, but are at the heart of science fiction and other conceptual genres.

Throughout the growth of the genre, the conceptual immediacy of these novels has remained consistent. (Another constant quality is the dynamism and interest of the books – before anything else, perhaps, they are good reads.) The essential trait of science fiction novels may lie in their exploration of concepts which lie beyond the ready familiarity of their audience; somehow, their relevance to the human situation remains valid, even if their premonitions of the future do not. Once their visions of the future have passed – whether they have been shown to be fallacy or prophecy – the works which have come to be the cornerstones of science fiction remain vital.

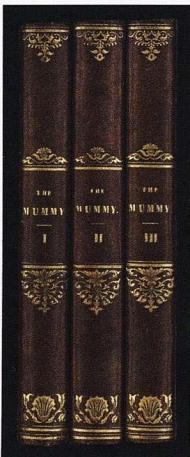
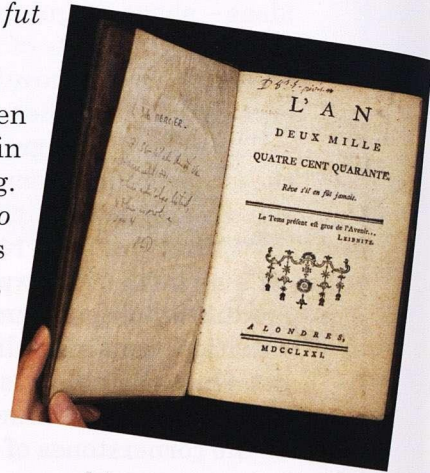
Cyrano de Bergerac. *The Comical History of the States and Empires of the Worlds of the Moon and Sun.* Englished by Archibald Lovell. London: Henry Rhodes, 1687.

This volume provides the first English translation of both of Cyrano's great satires, *Histoire comique des états et empire de la lune et du soleil*, which initially appeared in French in 1656 and 1662, respectively. In this work of proto-science fiction, Cyrano describes his own experiences in space and the utopias he encounters, also transmitting the recent scientific conceptions of the universe fostered by his tutor, the mathematician and astronomer Pierre Gassendi. Brian Stableford notes that because of the political implications of challenging the still-dominant Ptolemaic view of the solar system, the satires became the target of suppression, and it was not until 1923 that Richard Aldington was able to issue full translations, using recently-discovered manuscript versions.



[Mercier, Louis-Sébastien.] *L'An 2440, rêve s'il en fut jamais.* London, 1771.

This utopia, set in Paris in the year 2440, has been called the first account of a meliorated society set in an actual location, rather than an imagined setting. Translated into English as *Memoirs of the Year Two Thousand Five Hundred* (1772), the volume applies Enlightenment values to a number of social issues, including poverty, religion, slavery, war, and pastry chefs. Robert Darnton points to its significance to science fiction in his observation that the book describes “the future as a fait accompli and the present as a distant past.” Because Mercier's work did not receive the approbation of the governmental censors, this French language edition was published in England and smuggled into France.



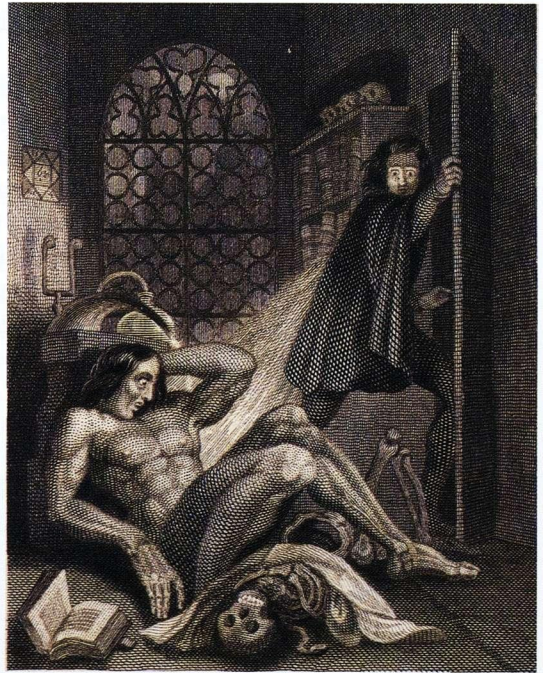
[Webb, Jane.] *The Mummy! A Tale of the Twenty-Second Century.* In three volumes. Second edition. London: Colburn, 1828.

Plainly indebted to Mary Shelley's *Frankenstein*, this novel follows the model of its forebear in presenting an alien monster to discourse, from the perspective of an outsider, on the state of society. In this case, the monster is the body of the pharaoh Cheops, reanimated by galvanic shock, who offers the perspective of his ancient vantage to those who seek him out. Webb's anticipation of the future contains descriptions of advanced technology, but is also informed by a spirit of feminism *avant la lettre*.

Shelley, Mary Wollstonecraft.

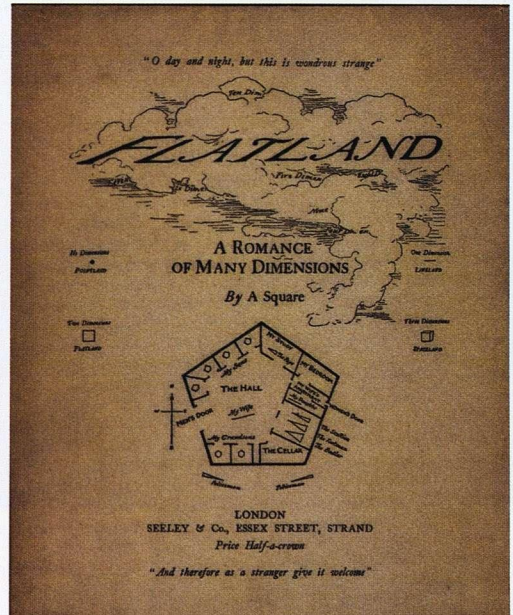
Frankenstein; or, the Modern Prometheus. Third Revised, Corrected, and Illustrated edition. London: Colburn and Bentley, 1831.

This edition of *Frankenstein* is not only the first to illustrate the text, depicting the Creature in its frontispiece, but this revised text is most often used in contemporary editions, and is the version commonly known to current readers. Mary Shelley produced an introduction of her own, describing the origin of “so very hideous an idea,” which accompanies the preface of her husband. While some literary scholars point to *Frankenstein* as the first true science fiction novel, others argue that this perspective undermines the Romantic preoccupations and context in which it was produced. In either case, it is a remarkable and iconic novel which has contributed enormously to later developments in the genre.



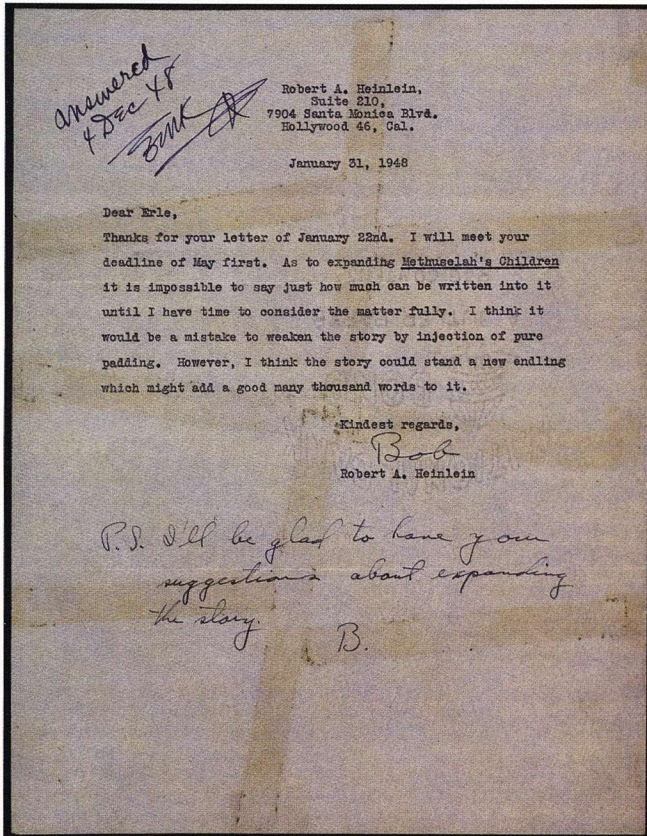
A Square [Edwin Abbott Abbott]. *Flatland.* London: Seeley, 1884.

This combination of social satire and speculative mathematics takes place in the two-dimensional universe of the title, in which the protagonist (A Square) gains perspective onto a one-dimensional world (Lineland) and is contacted by a sphere, member of three-dimensional Spaceland. In each of these worlds, the physical limitations imposed by the dimension creates various social conventions which are not understood or challenged by their inhabitants. By turns biting and playful (particularly in its wordplay), the book succeeds in turning its satirical gaze upon human civilization while also theorizing about the possibility and implications of further dimensions.



More, Sir Thomas. *Utopia*. Hammersmith: Kelmscott, 1893.

In the introduction to his fine press edition of this classic work, William Morris describes the topical connection between More's narrative and his own socialist ideals. Although the first English editions of *Utopia*, reprinted here, were first published in 1551 and 1556, Morris argues that the concepts of the work have remained relevant. Because of the alteration of cultural perspective regarding the "best state of publique weale," which he proposes to be "the great event of the end of this century," the premonition of the future suggested by *Utopia* had become "not so much a regret for days which might have been, as (in its essence) a prediction of a state of society which will be."



Typed Letter, Signed from Robert Heinlein to Erle Korshak, with handwritten postscript. January 31, 1948.

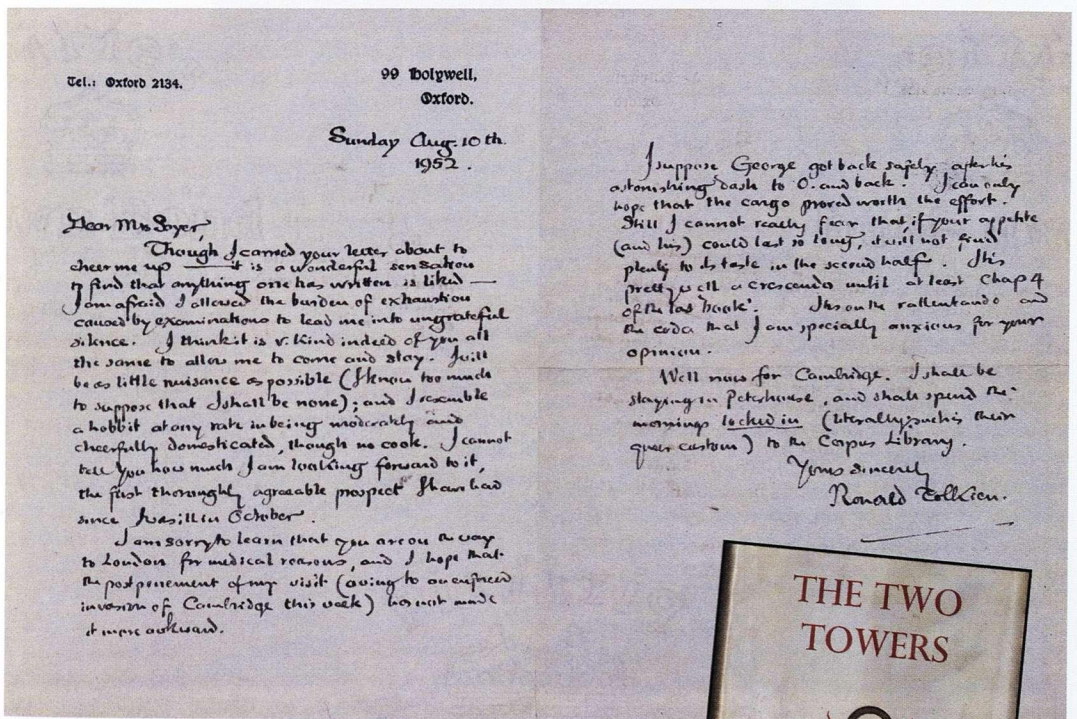
This letter from the author to his editor is an interesting behind-the-scenes snapshot of mid-century genre publishing. Heinlein's short novel *Methuselah's Children* was first printed in 1941, serialized in three sequential issues of *Astounding Science Fiction*. Shasta Press was a specialty press co-founded by fans Erle Korshak and T.E. Ditky. This letter from Heinlein to Korshak discusses expanding the story for publication and making some editorial changes. Shasta was slated to print an expanded edition of Heinlein's manuscript as a full-length novel, but his deteriorating relationship with

Korshak led to Heinlein withdrawing his manuscript from the press (which itself later collapsed due to financial woes). *Methuselah's Children* would ultimately appear in book form ten years later from Gnome Press.

Tolkien, J. R. R. Autograph Letter, Signed. August 10, 1952.

Tolkien wrote this letter to his good friends George and Moira Sayer, who were early readers of his manuscript for *The Lord of the Rings*. In it, he expresses his gratitude for their reaction to the work: "it is a wonderful sensation to find that anything one has written is liked." At the time of his writing, Tolkien had been working on the book for fourteen years, and he had struggled to find a publisher who would release the book as written. The Sayers were indirectly responsible for the appearance of the work, as they suggested that Tolkien try to contact any of his former students who were in publishing to help him get the book into print. As it happened, Tolkien did have just such a student – Rayner Unwin, the son of Sir Stanley Unwin of Allen & Unwin. As a youth, Rayner Unwin had read the manuscript for Tolkien's first novel, *The Hobbit*; after he had written an approving review, the elder Unwin published the book to favorable critical response. When Tolkien approached him with his second novel, Rayner accepted it, dividing it into the trilogy we know today.

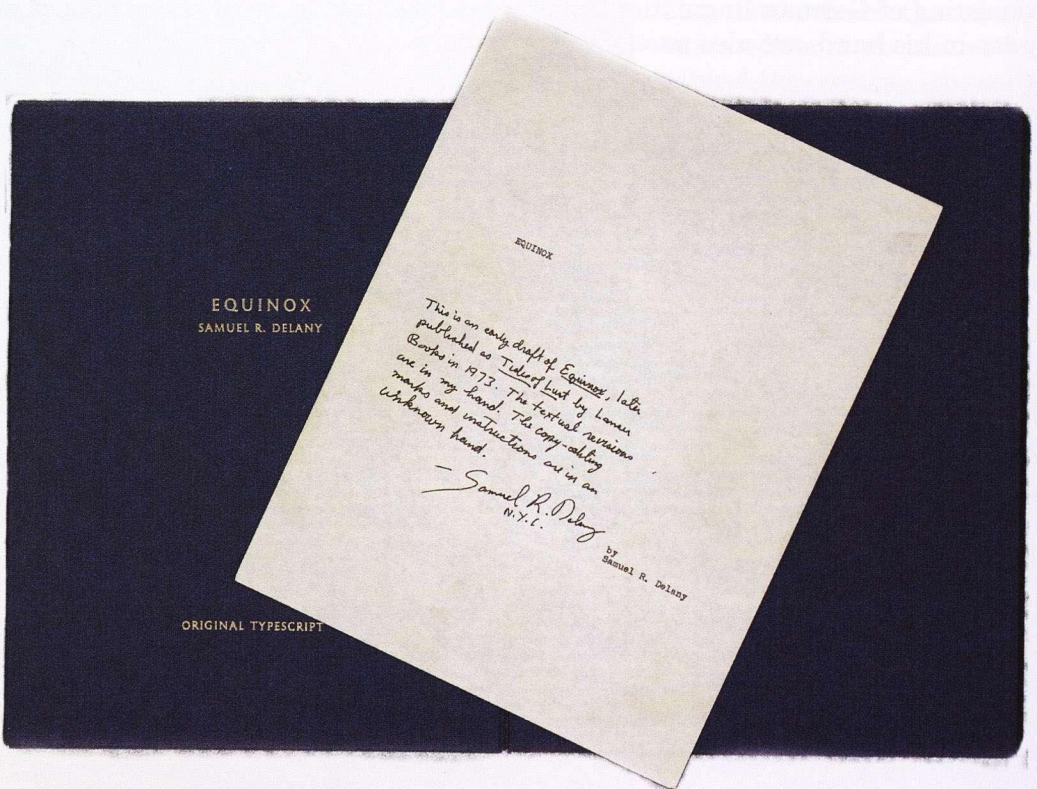
In addition to letters regarding *The Lord of the Rings*, Cushing Library is home to several editions of Tolkien's novel itself, including the first edition and the pirated first American paperback. A small collection from the author's library, consisting of German linguistics books signed by Tolkien, with several pages of notes in his hand, are also part of the repository.

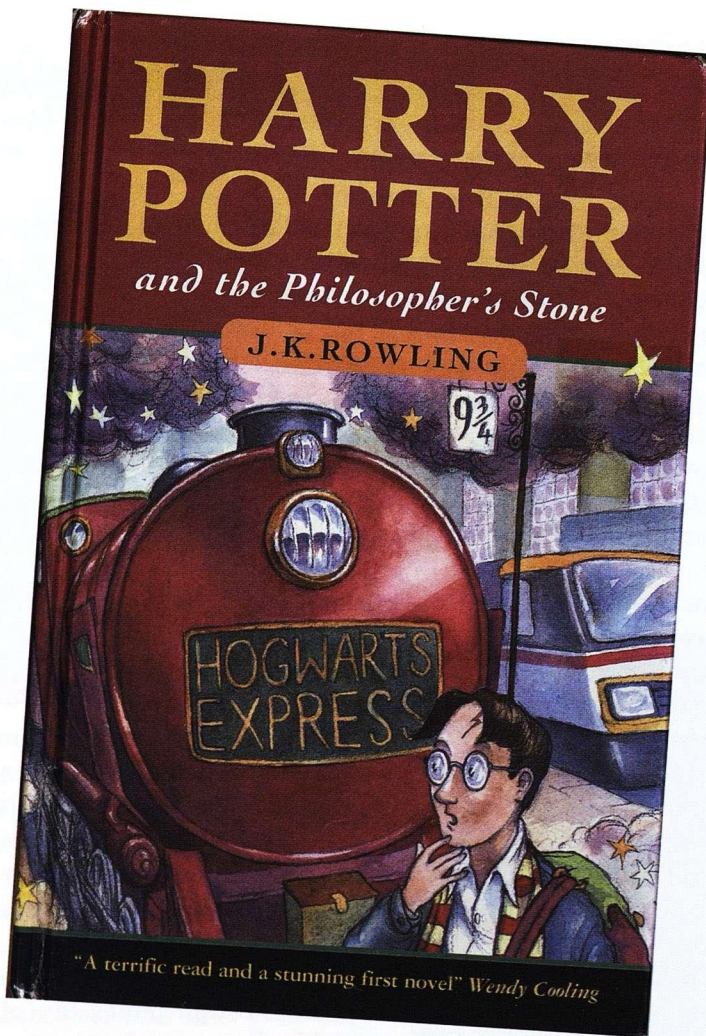


J.R.R. Tolkien

Samuel R. Delany. Typescript manuscript of *Equinox*, with holograph revisions and edits, c. 1973.

Delany's controversial tale contains many fantastical elements, though its relationship to the genre of science fiction is a source of critical debate. First printed as *The Tides of Lust* in 1973 by Lancer Books in the United States, and later published under its original (Delany's preferred) title in 1980 by Savoy Books in England, it was described in the book trade for many years as "The Black Book" due to its erotic content. Three thousand copies of the Savoy edition were confiscated by Britain's vice squad in 1980, and thousands more were subsequently recalled by the retailer. Savoy Books liquidated in 1981, and the novel remained out of print until a 1994 American reprinting by Masquerade Books. This copy of the manuscript contains multiple, substantial revisions to the text before it was published. Cushing also holds additional archives of Delany's work, including manuscripts of *The Heavenly Breakfast* and *Trouble on Triton*.





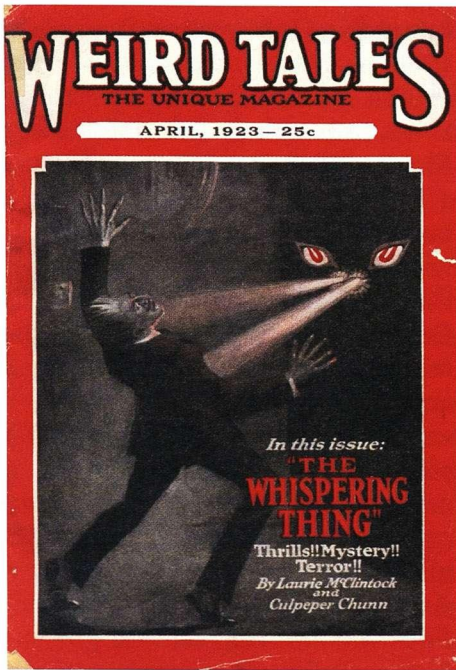
J. K. Rowling. *Harry Potter and the Philosopher's Stone*. London: Bloomsbury, 1997.

The true first edition of this novel was initially printed in a run of only 500 copies, but its popularity sparked a dynasty, ultimately selling more than 400 million copies over the course of the series and establishing a highly successful film counterpart. Because so many of the first printing were sent as review copies to schools and libraries – some reports suggest that more than half the copies were presented to promote the book – it has become a scarce and highly sought-after volume.

The conversation regarding science fiction as a singular type of literature (with its own movements, tropes, and influences) began with the early magazines. In the late nineteenth century, annuals and literary magazines published short stories with many of the fantastic elements now associated with genre writing, including time travel, voyages of exploration to “lost worlds,” and encounters with strange new peoples. However, these stories were not identified as science fiction; they were called fantasies (or sometimes, “phantasies”), if they were called anything at all. Many of these tales were largely forgotten, awaiting later rediscovery by curious scholars of the fantastic.

It wasn't until the popular serials of the 1920s that science fiction became aware of itself. The “pulp” magazines of the period were cheap, mass-manufactured sources of popular and disposable entertainment. True crime stories, detective and mystery stories, romances, westerns, the earliest incarnations of what would become superhero comics, and of course, science fiction stories quickly took over the vast majority of pulp publishing. The “pulp” were named after the inexpensive paper they were printed on; they often sold quickly, were sometimes traded amongst collectors, but were often thrown away once their readers were finished with them. Popular, disposable, cheap: this was science fiction's earliest incarnation.

In 1926, Hugo Gernsback began publishing the most famous of all the pulps, *Amazing Stories*. In its thick, rough pages lay numerous stories of “scientifiction”—a term quickly discarded for the more palatable “science fiction.” In an early editorial, he invited fans to write letters to the magazine, and the magazine published them. Thus began the dialogue between fans and creators that continues today. Many more pulp magazines were published in the decade, and in those which followed. Some of them folded within months; some have only recently ceased publication (*Amazing's* run came to an end in 2000); some are still going strong.

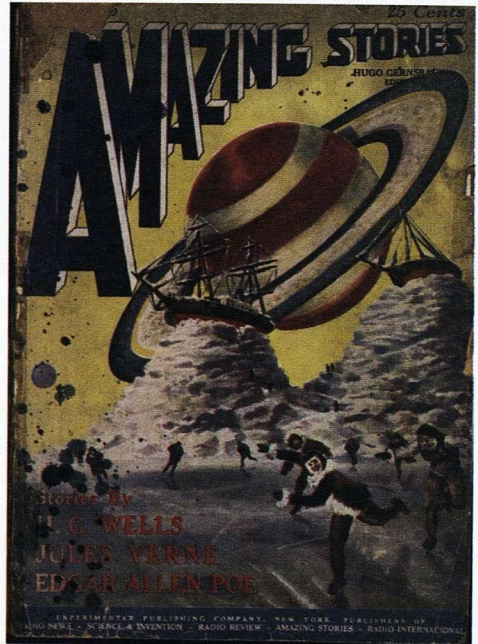


Weird Tales (1923 - 1954).

Weird Tales is the first of the specialty magazines. Appearing in March 1923, it presented tales of adventure, the supernatural, gothic, and horror. Over its lifetime, it attracted many well-known writers from all areas of pulp fiction, and was known for the colorful and exciting cover art it featured. Writers who appeared in *Weird Tales* included Ray Bradbury, H. P. Lovecraft, Clark Ashton Smith, Seabury Quinn, Henry Kuttner, Fritz Leiber, Robert Bloch, Gene Wolfe, Tanith Lee, and many others. It was a precursor to Gernsback's *Amazing Stories*.

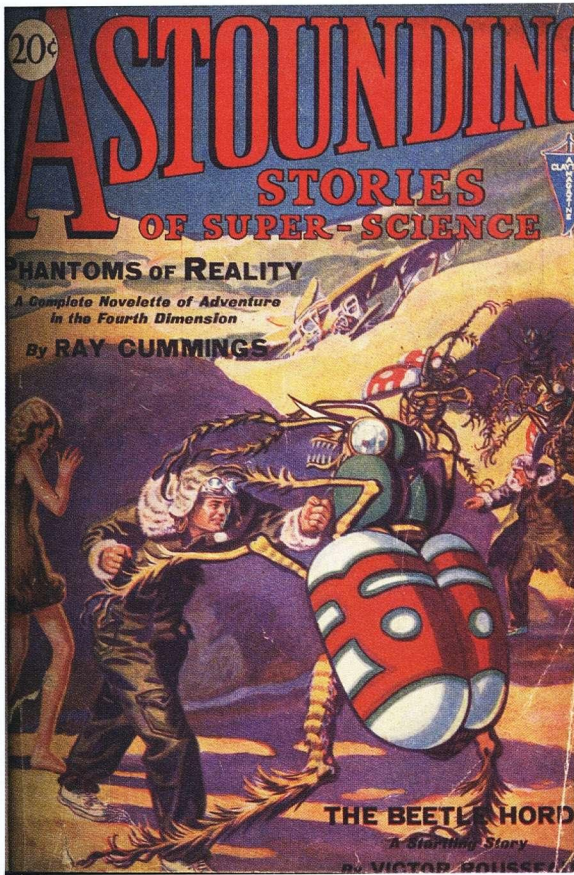
Amazing Stories (1926 - 2000).

In April 1926, Hugo Gernsback's experiments with scientific fiction culminated with the first issue of *Amazing Stories*. It was the first magazine devoted solely to science fiction, featuring stories by Jules Verne, H. G. Wells, George Allan England, and Edgar Allan Poe. The first year featured reprints, but by 1928, names such as Jack Williamson, E. E. Smith, and David H. Keller started to appear. A new genre of pulp fiction was launched. *Amazing* was published continuously for seventy-nine years.



Wonder Stories (1929 - 1955).

By 1929, the magazine field was expanding rapidly. *Air Wonder Stories*, *Science Wonder Stories*, *Wonder Stories*, and *Wonder Stories Quarterly* had appeared, featuring a variety of fiction, much of it science fiction. The issues featured names the science fiction reader was coming to recognize: David H. Keller, Stanton A. Coblentz, Fletcher Pratt, Jack Williamson, Raymond Gallun, and many others. Science fiction had established a toe-hold in the pulp fiction world.

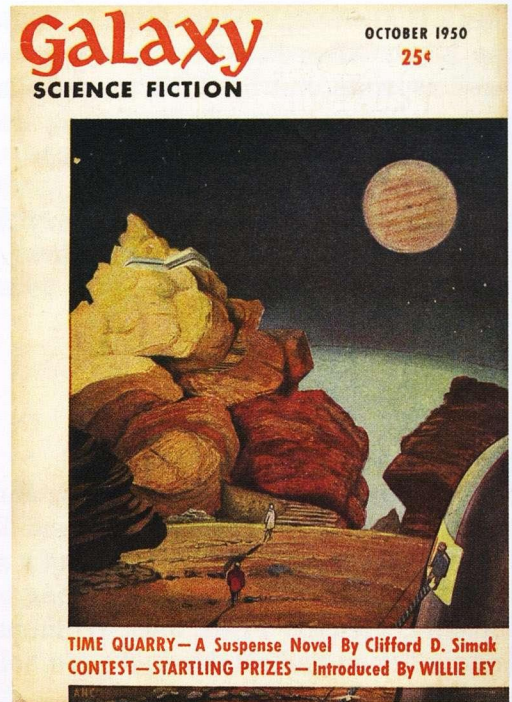


Astounding (1930 - present).

1930 saw the next major event in the history of the SF magazines, the birth of *Astounding Stories of Super-Science*. It was a typical pulp in its early years, but started to change the field with the appointment of John W. Campbell, Jr. as editor in 1937. Campbell soon evolved into the most influential editor of the field, and built a prestigious stable of writers for the magazine (and ran off other, equally prestigious writers!). In the 1960s, the magazine initiated a name change, gradually evolving from *Astounding* to *Analog: Science Fiction Science Fact*. *Astounding/Analog* was the “science” fiction magazine of the period.

Galaxy Magazine (1950 - 1980).

Galaxy Magazine was the brainchild of H. L. Gold, making its first appearance in 1950, just at the end of the reign of the pulp magazines. *Galaxy* succeeded from the beginning on the strengths of a higher pay rate than competitors. It focused on “social science fiction,” as opposed to the pro-technology bent of *Astounding*, and on Gold’s efforts to attract and publish a more literary and witty style of story. The focus on long-term effects of technology on society opened the doors for critical and satirical stories of the future. *Galaxy* joined *Astounding* and *The Magazine of Fantasy and Science Fiction* as the big three of American science fiction.



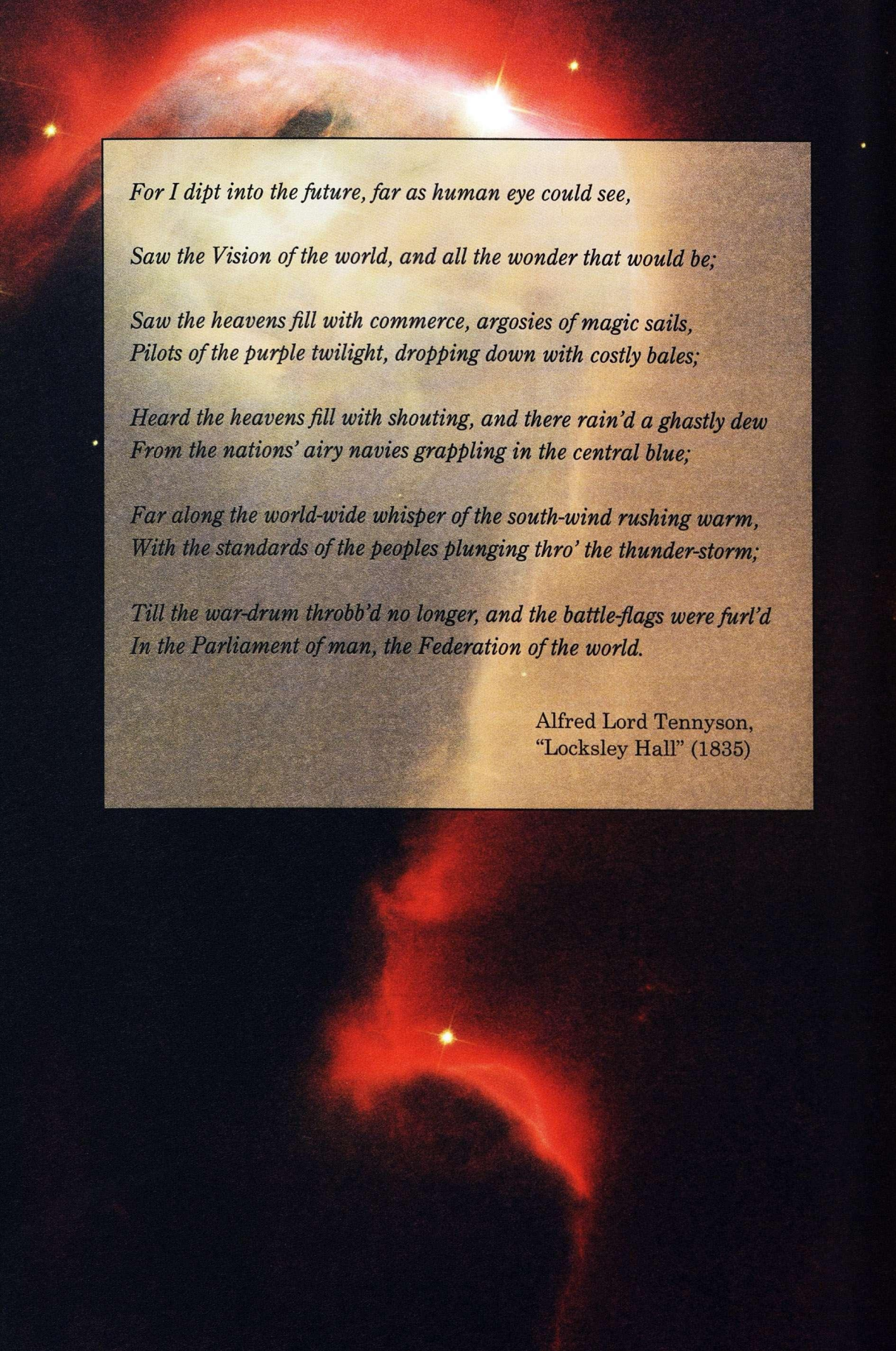
The Magazine of Fantasy and Science Fiction (1949 - present).

The Magazine of Fantasy and Science Fiction started in the fall of 1949 as *The Magazine of Fantasy*. As the title indicates, the focus was more heavily on fantasy than on classic science fiction. Edited by Anthony Boucher and J. Francis McComas, *F&SF* soon attracted offerings from the major authors of the day, and published many of the outstanding stories of the field. The broader scope of editorial interest allowed writers to integrate fantasy and science fiction concepts in new ways, and to break the classic mold of science fiction. Freed of genre constraints, writers were able to comment, explore, and criticize in challenging new ways.



Science Fiction World (1979 - present).

Published in China, *Science Fiction World* is a unique phenomenon in the science fiction magazine publishing world, with a current circulation estimated at 500,000 issues each month and a readership that may double that number. *Science Fiction World* survived cultural problems in the 1980s, and emerged to successfully foster a strong tradition of Chinese science fiction readers and authors. The success of *Science Fiction World* led to new efforts, including *Fantasy World*, fostered in part by the success of *The Lord of the Rings* and *Harry Potter* in China, and *Science Fiction World Translations*, featuring western novellas and stories.



For I dipt into the future, far as human eye could see,

Saw the Vision of the world, and all the wonder that would be;


*Saw the heavens fill with commerce, argosies of magic sails,
Pilots of the purple twilight, dropping down with costly bales;*

*Heard the heavens fill with shouting, and there rain'd a ghastly dew
From the nations' airy navies grappling in the central blue;*


*Far along the world-wide whisper of the south-wind rushing warm,
With the standards of the peoples plunging thro' the thunder-storm;*

*Till the war-drum throb'd no longer, and the battle-flags were furl'd
In the Parliament of man, the Federation of the world.*

Alfred Lord Tennyson,
"Locksley Hall" (1835)



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