

WELCOME FAN

CONTENTS

What is Science Fiction Fandom? - Al Ashley	1
Early History of Fandom - Don Wollheim	2
The National Fantasy Fan Federation - Ralph M. Holland ...	4
The Life of a Fan - Milton A. Rothman	6
NFFF, An Explanation - Art Widner, Jr.	9
Early History of Fanzines - Ralph M. Holland	10
NFFF Emblem	Backover

1 WHAT IS SCIENCE FICTION FANDOM ??

By Al Ashley, Acting President 1942 -43

What is Science Fiction Fandom? How, when and where did it begin? Who comprises it?

Frankly, there are nearly as many answers to those questions as there are fans in fandom, for each one views it in his own particular light.

However, we have tried in this little pamphlet to give you some of the most popular answers to those questions, for we believe you will be interested in them.

Fandom is a peculiar thing in many ways. But to those who are the kind who want to belong to it, it is a very precious thing. And who are these people? They are, as Norman Stanley said: those who have a distinct "sense of fantasy". They are, in the first analysis, people who like to read Science, Fantasy or Weird Fiction. But it goes further than that, for thousands who like to read this type of literature will never become fans.

In the second analysis they are people who, Heinlein said, are "Time Binders" who can see the past, the present, and the future as one continuous scroll; as one picture. They are those with vivid imaginations which enable them to visualize the future of mankind, his lives and his actions, by extrapolating from the past.

To these people Fandom is what E. E. Evans, "The Grand Old Neffer" called: "Not a thing, but a state of mind". They are what Rosenblum of England termed: "Citizens of Tomorrow in the World of Today".

Fandom is primarily a hobby -- the most satisfying hobby anyone could have.

Probably the greatest fact about Fandom is the chance to so greatly broaden your life and your outlook on life.

For in Fandom you will meet all kinds and types of people, from all parts of the country, and from all walks and conditions of life.

Through the fan magazines, personal correspondence, conventions and fan gatherings, and personal visits back and forth, you will make dozens of new, splendid friendships -- man's most prized possession.

All these people will bring you new and varied information, concepts, and experiences. They will open up new vistas of thought and imagination. They will contribute greatly to your enjoyment and your cultural background.

Best of all, YOU will be similarly enriching their lives.

Yes, Fandom has many facets, many angles, from which you may choose the one or ones that best suit your own particular fancies.

We hope that you will want to become a fan along with the rest of us.

((Reprinted from NFFF Welcommittee Booklet -- first published 1944-45))

A B R I E F · H I S T O R Y O F F A N D O M

By Don Wollheim, Charter Member of the N.F.F.F.

Essentially, the history of Science Fiction Fandom is the story of the struggle for organization. Although there have been prominent personalities who claim no part in fan groups, it remains a fact that they owe their every claim to fame and identity to organization. For without some form of organization, no fan would be known to another.

When Hugo Gernsback added a letter column to *Amazing Stories* he was adding an organization, although a simple, elementary one. But because this was not enough the letters in that department all through 1927, 1928 and 1929 began urging the formation of an independent correspondence club.

In November 1929 such a club was organized by Aubrey Clements, Ray Palmer, and Walter Dennis. It was a correspondence club with high dues. It grew with great rapidity. As it grew it changed its name to the International Scientific Assn., and added the first fan-published periodical, its official organ Cosmology. It was a success by the usual standards but somehow failed to satisfy needs. For it directed its aims to the advancement of home study science, and its readers simply didn't follow these aims. Gradually they were turning the club into a forum for science-fiction talks when disaster overtook it in the form of a dictatorship. The membership dropped away, its magazine fizzled out, and the club faded from the scene around 1933.

But parallel with this first national group a number of small local clubs had arisen. The Sciencers of New York, led by Allen Glasser, Julius Schwartz and Mort Weisenger, became the most outstanding of these. Also organized in 1929, it soon published a club organ. But its primary achievement was the publication by Glasser and Schwartz of an independent fantasy fan magazine: The Time Traveller. This started the trend toward fan journalism for purely pleasure purposes, not connected with professional intentions. But a fan magazine alone was not enough for the young Fandom. More was needed.

About the time the I.S.A. was dissolving, another group of fans had started a new correspondence club: The International Cosmos Science Club. The leaders were Edward Gervais, Walter Kubiilius, John Michel and William Sykora. About this same time there were stirrings (but not much more) in other parts of the country such as Chicago and San Francisco. In this latter city an energetic young letter writer, Forrest J. Ackerman, was rounding up a circle of correspondents.

In 1934 Donald Wollheim and Wilson Shepherd organized another national club: the Terrestrial Fantascience Guild. This soon merged with the I.C.S.C. and in 1935 was facing the first major issue confronting the fan world. That was the formation of a professionally sponsored club, the Science Fiction League, by Wonder Stories under the direction of Charles D. Hornig.

The S.F.L. started a spurt of activity by the organization of dozens of tiny chapters throughout the land. But the second International Scientific Association (which was the name finally taken by the combined independents), opposed the new S.F.L. Their stand was that only an independent organization could develop Fandom to maturity and greatness -- that a pro club, by its very nature, must be commercial and would hamper the free flow of criticism. Finally, the greatest evil in science fiction at that time was the bad financial policy of the sponsoring magazine, Wonder Stories, which was alienating writers everywhere.

The I.S.A. undertook to combat this, and thus was born the Fan Feud. Although disagreements had been known before, a fan feud is something greater. In a feud

the opposing individuals or organizations attempt to drive each other entirely out of fan existence. Usually each presents theoretical and ideological grounds to justify the warfare -- carried on bitterly in fanjournals, letters and club meetings.

The New York ISA fought a two year battle with the SFL's local branches and national supporters. In the course of that battle there were activated dozens of new fans, many new clubs, many new fan magazines, and Fandom acquired a large training in organization, diplomacy, editorial writing, gossip trading and quick witted activity. The ISA won its fight when Wonder Stories was sold to the more ethical Standard Magazines, and the SFL became only an inactive register rather than an active organization.

In late 1936 the first fan convention was held when the New Yorkers visited Philadelphia Fandom. This led to the Second Eastern Convention in 1937, in New York, at which some forty readers, writers, and fan notables gathered -- and at which the decision was made to call the First World Science Fiction Convention in 1939 in New York.

The ISF broke up within a few months, due to internal friction. Various other attempted national organizations rose and fell, but none of these attained much strength. Among these were the Phantasy League and the Fantasy Fiction League.

Three developments in 1937 made fannish history. The first was the formation of the Fantasy Amateur Press Association, under the leadership of Wollheim and Michel. This was occasioned by the mushroom growth of independent fan magazines. FAPA organized the editors into a mutual exchange group of national scope. It is still one of the most potent forces in Fandom today.

The second was the growth to national importance of the Los Angeles Science Fantasy League. Headed by Ackerman and "Morojo" (Myrtle Douglas), it inspired a host of fan magazines and leading fan personalities such as Bradbury, T.B. Yerke, Paul Freshafer, Walter Daugherty, and others. Its successor, the L.A.S.F.S., is still the largest and probably the most active local club.

The third grew out of a speech made by John Michel at the Philadelphia Eastern Convention, with the backing of a New York group that later became the Futurians. The thesis of the speech was that all Fandom should undertake a crusade against Fascism, which was promoting another World War. The movement, known as Michelism, caused an uproar in Fandom and split the New York organization. The opposition, calling themselves New Fandom, was headed by Sykora, Taurasi and Moskowitz. They had control of the Nycon, and excluded the Futurians. The reaction to this was such that New Fandom soon vanished. The Futurians, seeing that Fandom would not accept Michelism as its prime motivation, ceased its crusading.

By the end of 1939 Fandom was large in number and very active; yet without any national organization (except the specialized FAPA). Fandom developed forms of activity that did without a national organization, though the need was always there. Something was missing -- a permanent stable foundation for activity. But fans had become somewhat skeptical of national organizations after the failures of the preceding years.

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((Editorial note: The above account of the ISA-SFL feud is naturally different than that of those on the other side of the fight, as would also be the case with the Futurian-New Fandom fight. Mr. Wollheim's article is presented without any intention of passing judgement, since the NFFF is always neutral in local feuds. -- rmh))

By Ralph M. Holland, President NFFF.

In October 1940, Vol. 1, No. 4 of Fanfare, Official Organ of the Strangers Club of Boston, Mass., carried an article by Damon Knight entitled: "Unite or Fie!" In this he appealed for the establishment of a national S-F fan organization "to supply the fantasy fans of America (and elsewhere, if there should be any left) with those services which they cannot supply for themselves, singly or in groups." It should also publish "for the benefit of new or almost new fans a handbook of fandom, explaining all the mysteries which now plague them until they can gradually worm the answers out of other fans piecemeal."

Fans, having grown skeptical due to unsuccessful attempts to organize an effective national club, began to raise objections. To Art Widner's question: "Who will do all the work?", Knight replied: "Perhaps I did not make it plain enough, but I meant that the organization would provide the means of expression for such pet ideas as I mentioned IF the members wanted the same enough to provide all the time and trouble necessary." Widner and the other "Strangers" were won over, and the next Fanfare, dated December 1940, published the proposed constitution, and an invitation for all who were interested to join the new organization.

The actual birth of the NFFF took place during the April 1941 meeting of the "Strangers" at the home of Dr. Robert D. Swisher, in suburban Winchester. Nine members of the New York Futurians, and fan notables from nearby states attended and, although the report of the meeting is rather sketchy, it is obvious that all the details were agreed upon here, since the first issue of "Bonfire", official organ of the NFFF, appeared less than two months later with a revised constitution, the first NFFF ballot, and a list of 64 charter members, mainly from the Strangers, the Futurians, the Frontier Society, and FAPA.

The Selective Service Act almost killed the infant club before it really got under way. When the term of first President Chauvenet expired, it was impossible to hold an election to name his successor -- both candidates and publishers were being drafted faster than they could be replaced. Many fan organizations fell by the wayside during this period, but the NFFF was saved when presidential candidate E. E. Evans sent out the ballots and proposed certain emergency measures.

Many feared that the end had really come when Evans himself was called back for war duty, and the club lay dormant from Nov. 1942 until Dec. 1943, at which time acting president Al Ashley set up an emergency constitution "for the duration" in order to break the impasse. In the spring of 1944 President Evans returned to the helm, and the NFFF began to move forward again.

The founding fathers revealed a great fear of entanglement in some of the many local fights which were constantly breaking out, and were unanimous in stating that the NFFF must remain aloof from all such, and from all the mundane things which separate fans as individuals, so that they could unite all fans on the only thing upon which all of them agree -- the advancement of science and fantasy fiction. Art Widner, Jr., in the first issue of Bonfire, said: "Fan feuds and bulldozing by minorities more or less come together. Fan feuds can be easily stopped by picking the participants up by the scruff of their necks and gently but firmly depositing them outside the NFFF, where they can squabble all they wish."

This sage advice is sometimes difficult to follow. Fans are argumentative by nature, and it is often difficult to decide where legitimate debate leaves off and feuding begins. My own rule is that so long as the participants continue to confine themselves to issues and policies, it is legitimate argument, no matter how heated it may become. As soon as they bring in personalities -- name calling, attacks on the motives and character of their opponents, etc., -- it is a feud,

and time to land the NFFF "marines".

1944 also marked the date of the first of the NFFF's many projects to benefit Fandom -- the "Fancylopedia", compiled by Jack Speer as an NFFF project, with the publication being jointly financed by the NFFF and the LASFS. A proposed second edition fell by the wayside when the Korean War resulted in a manpower shortage for all projects, but a revised edition of "Fancy" has now been brought out under the editorship of Dick Eney as a personal project.

Other notable NFFF projects were the Richardson Indexes, a monumental index of Science Fiction and Fantasy prozines, plus a listing of the works of various sf authors, compiled by NFFF member Darrell C Richardson in 1947, and various other indexes and check lists of value to collectors. Other publications included a dictionary of fan language, lists of fanzines and fan clubs and, perhaps the most ambitious project of all, the publication in 1948 of the American edition of Life Member David H. Keller's book: "The Sign of the Burning Hart".

The first decade of the NFFF's history was relatively free from feuds, although there were a number of minor clashes, some due to personality conflicts, but most seemingly caused by a feeling of frustration because the club had failed to grow into what its more enthusiastic members thought it could and should be. The most serious of these was in 1946, between President Walter Dunkleberger and Directorate Member Francis T. Laney. NFFF reported that "nothing much else was discussed at the World Con in Los Angeles (Pacificon), but the matter was finally resolved without major damage to the club.

Despite these distractions, the club grew steadily until 1951-2, reaching a high point of more than 400 members. Then it began a rapid decline. The reasons given are many -- too much bickering -- failure of promised "benefits" to appear -- lack of contact with officers and other members -- irregular publication of the official organ -- etc. In about three years the membership had dropped to 100.

In 1955 the bitterest feud of the club's history broke out between President Don Susan and Directorate Member Orville Mosher. Practically the entire year was devoted to it, and very little club business of any sort was transacted. Late in the summer of 1955 Prexy Susan presented a petition to dissolve the NFFF, and ordered the Treasurer to "freeze" the club funds pending a membership vote on the proposal. The petition lacked sufficient signatures, and legal advice was that an organization such as ours can only be dissolved by unanimous vote, but the vote was held to obtain an expression of membership opinion. It was almost unanimous against dissolving the NFFF, but many members quit in disgust at all the feuding and 1956 saw the club at a new low of 79.

The road back was a long and hard one, made harder by the loss of our funds, but loyal members dug down into their own pockets to finance the official organ until the club was solvent again. There was a small flurry in 1957-58 when Paul Harold Rehorst thought the NFFF should spearhead a crusade against Communism. This was rejected for the same reason that Fandom rejected Michelism in 1937 -- because our purpose is the advancement of science and fantasy fiction and things directly pertaining to them. Any other matters are outside of our domain. They may be very important problems, but they should be dealt with in other forums. In the latter part of 1960 this decision was upheld by a membership vote with only a handful of dissenters, and the matter has now faded out.

The NFFF has not yet attained the glory and prestige of the 1951-52 period, but is definitely once more on the way up to the point where it can be a real service to its membership in helping them attain the maximum enjoyment from their hobby, and, in so doing, strengthen Fandom in general.

-or-

What Science Fiction Fans Do In Their Spare Time

By Milton Alpha Rothman

YOU, who have just joined the NFFF, or are about to join it, may now be wondering what you are going to do about it. You may feel that the old timers and the big shots are doing all the activity, and all you can do is to receive the monthly publications and pay dues.

THAT'S not much fun, so we'll have to remedy the situation.

LET'S analyze the activities open to a science fiction fan and see how you can get started in them. First we must understand one thing. We're going to list a large number of activities here; you don't have to do them all at once. In fact, it is better that you don't try to do them all at once, for you'll find yourself burning away your interest in science fiction.

IN BRIEF, the activities are as follows:

1. Reading.
2. Collecting.
3. Writing letters.
4. Meeting fans.
5. Writing articles for fan magazines.
6. Club activities.
7. Publishing fan magazines.
8. Writing for professional magazines.

THAT seems like a lot, but there are many fans who have done all of these at some time or another. Let's take them up in detail:

1. Reading. You've already read some magazines; probably the current issues as they come off the newsstands. You've also discovered that there are many fantastic books to be had. Whether you are drawn more to science fiction or pure fantasy, the fact is that this type of story is very interesting to you. The ideas of the strange things happening in the future or on other planets or in other spaces and times are more breathtaking to you than they are to other people.

That's why you like to read these books and magazines. Keep on reading them. Don't stop reading them, as some fans do, and then claim that you are still a fantasy fan. Don't give up other types of literature either. Thomas Wolfe, Ernest Hemingway, and a few other people write good things too. My only point in these two paragraphs is that the reading of science fiction and fantasy is the foundation of our fandom.

2. Collecting. You'll notice that the magazines have been going on for a long time. Amazing Stories was a fine magazine in 1926 when Hugo Gernsbeck started it, and Wonder Stories was magnificent under the title of Science Wonder Stories in 1929.

It's nice to have on your shelves a complete set of all the science fiction magazines. It's a hard thing to obtain nowadays, but still it is fun to collect all that you can from whatever sources there are. In this way you read the fine science fiction that was written ten or more years ago, and you get an idea of the history of this form of literature. I do not suggest collecting just for the sake of collecting, as some people do. Read what you buy, and keep it on your shelves so that someone else can read it later on, or so that you yourself might look at it in the future.

7 Where can you get old magazines? In the big cities there are back-date magazine stores which formerly were a rich source of science fiction magazines. Nowadays they are not so good. A few certain fans make a business of selling old magazines through the mail, and often other people have advertisements in the fan magazines when they have something to sell. Unfortunately, you need money for them. No more 1928 Amazings for a nickle each.

The moral of this activity is that, since you are starting an activity based on a literature, you want to have a nice big stock of this literature on your shelves for pleasure and reference. And most of the pleasure comes in shopping around for the stuff.

3. Writing letters. Before science fiction magazines and clubs became so highly organized, most activity centered around the writing of letters. A person with less than ten correspondents just didn't rate. Some fans, such as those in the army or living in isolated places, have no other kind of fan activity available. I see no reason why this should not still be a large part of any fan's activity.

TNFF periodically runs a membership list with addresses. The obvious thing to do is to pick out some names and write to them. You may find people who live quite close to you. You will find people in all age groups. The next thing is to "meet" these people. In other words, you're setting out deliberately to make a lot of friends in this science fiction world. Most fans are quite delighted to receive letters, and they will answer them even if they have never heard of you. If they are too busy to carry on a correspondence, most of them will politely tell you so.

Then there are the Round Robins, which are sponsored by the club. This is a sort of circulating letter going round and round in a small group. The director of the Round Robin letters, who is listed in the Official Organ, will get you started in a group if you ask him to do so. That is what he's there for.

What do you write about in these letters? You start out by discussing science fiction -- the stories that came out recently, the books, the movies, the radio and T-V programs, the fan activities, collecting adventures and misadventures, magazine trading and so on. Later you probably spread out to other things, like general literature, music, art; and perhaps the mundane things like the best liquor. But you still mention science fiction occasionally. That is Correspondence; conversations in writing between people who have interesting things to tell each other.

4. Inevitably you get to meet some of the people you are writing letters to, and this is a good place to mention what I think is the most important thing about science fiction:

Wherever you might be in the country you can call up somebody and say: "Hello Bill, this is Joe". You've never met Bill. Maybe you have been writing to him, or maybe he's just seen your name in a magazine. And that's the same as already being friends. Now this is something where I know what I'm talking about. I've been all over the United States in the past five years, and there were always people wherever I went with whom I was already friends, although many I had never seen before.

Then there are the Conventions. Fans will come from all over the nation, and a few from other countries, to meet one another and renew old friendships. It is a lot of fun to meet people that you've never seen before, but with whom you are already intimate in correspondence.

5. Up to now I haven't said much about fan magazines, but you can't be much of a science fiction fan without getting at least a few of them. Some fans try to get them all. That's pretty hard. A good collection of fan magazines is another pleasure. You can get a bundle of all different fan magazines from the Fanzine Clearing House, whose address is listed in the Official Organ, for a small fee to

Fan magazines (called Fanzines, or fanmags, or just fmz) are amateur publications without profit by a fan as the creative part of his Science fiction hobby. You see, when a person does enough reading, it's only a matter of time before he reaches the point where he has to write something. Not everyone can be a professional writer. But everyone can be an amateur, and so the amateur magazine was born.

Usually you start by writing for someone else's fanmag before you publish your own. It may be a letter, a fact article, a story, a controversial article, poetry -- anything goes. You find out what each magazine wants by reading them. There are innumerable fanmags. Some you get by subscription, some you get by being on the preferred mailing lists which are a result of general fan activity, some are free for the asking provided you write a letter of comment after reading it, and others come by belonging to an amateur press association, such as the Fantasy Amateur Press Association, or our own Neffer Amateur Press Alliance (N'APA).

What I wish to emphasize here is that fanzine publishers are always delighted to print good selections by new fans. They will crawl to you on hands and knees if you have something worth publishing. Do not be deceived into thinking that breaking into amateur print is a high and mighty and difficult thing. It is not, as long as you have something worth saying -- and there is always somebody who is looking for it for his next issue. In addition, the NFFF maintains a Manuscript Bureau which helps in getting good writing to the fan publishers who need such. There is little that gives more pleasure than seeing something of your own in a fanmag, and there is no better way to become better known, for with correspondence you may become acquainted with only a few people. By being published in a fanzine you will become known to all of fandom.

6. Club activities. The NFFF is the largest club of all. The many activities open in this club can be found in the various issues of the Official Organ. There you will find announcements asking for volunteers for some job; to serve on a committee; to help on some project. If you have the time and the means, respond to any of these calls.

That's the way we keep the club running, and that's the way you feel that you are doing something in the organization besides paying dues. Furthermore, when you eventually run for office (as every member is entitled to do) you will have this record of club activity to back up your platform.

If you find friends nearby who also like science fiction, you can form a local club with them. In the past there have been many such, some of which lasted longer than others. What you usually do in a club like this is to hold meetings, talk, publish a club magazine, and help out on the bigger nation-wide projects, such as the annual conventions. Incidentally, a local club is customarily the basis for holding the annual convention. That is, it does the job of finding the convention hall and making all the physical arrangements.

At the present time the Los Angeles Science Fantasy Society is the most active local organization, with a club room, much publishing equipment, an extensive cross-index to science fiction, and has staged two world conventions.

7. Eventually you may feel the urge to put out your own fanzine. To do this you need hectographing, mimeographing or printing equipment, a bit of money, and a lot of ambition. A lot of fans publish, and many keep their magazines going for a long time. Years in some cases. The mags come out at such a rate that it is simply impossible to keep up with them.

8. Writing professionally is the horrid end to which many fans have sunk. The old NFFF rosters are filled with names of members who have become professional writers

9
and editors, not only of science fiction magazines but other types. It's pretty hard to make a living at it, so I won't go into the subject, but will simply leave it as a distant pinnacle of success at which you might aim if you feel so inclined.

In conclusion, I want to repeat that it is not necessary to do all of these things to become a science fiction fan. You need do nothing more than read the magazines and write a few letters. Your success in fandom should be measurable by the number of friends you make. Your skill as a writer; the beauty of your fanmag; the size of your club; all that's gravy.

Fandom is known as a collection of individuals -- of characters. Each fan is known by the distinctive mark of his activities and personality. If you keep on in fandom, you'll become known to the others in the way you carry on. You'll find what you like to do, and won't worry about copying what anyone else does, and there won't be anyone telling you what to do.

I hope you have a good time.

(Reprinted, with minor updating revisions and additions, from Jan. 1946 TNFF)

N F F F , A N E X P L A N A T I O N

By Art Widner, Jr.

Fan organizations have come and gone since the First Fan heard of the Second Fan, and perhaps this one will be like the rest. A great many fans, in spite of their support and approval, seem to think so. They have good-naturedly kidded me about "lofty purposes", "fandom awake", overworked idealism, etc. But I think most of them, underneath their skepticism, would like to see the NFFF become a working, practical, reality, even as I do.

However, there is one thing that must change, at least partially, before the NFFF, or any other organization of fandom as a whole, can succeed. As I said in an editorial in Fanfare #5, it is an attitude -- a state of mind. This is a rather vague and nebulous quality to pin down and go to work on, but there seemed to be a definite trend among many of the old time fans to maintain (as a matter of showing their great wisdom and sagacity) that there is no purpose for which to organize; at least no concrete purpose. They hold that the much used phrases: "bettering conditions in stf", etc., are so much hot air, and too unsubstantial for the basis of a true organization. I agree with the latter, saying:

What, then, shall be our basic concept and purpose?

I think organization, in itself, to be a laudable purpose. Fans are noted as persons who "do" things. It has been proven enough times in past history, I believe, that human beings who are organized are more able to "get things done" than those who are not, whether it is fighting a war, or building a house. Let the "concrete purposes", the "things to be done", come later. I have no doubt but that there will be plenty of interesting ideas brought forth (the execution of which the NFFF can facilitate considerably) once fans are brought together, and get "the feel of the thing".

(Reprinted from Bonfire, Vol. 1, No. 1 -- 1941)

EARLY HISTORY OF FANZINES

By Ralph M. Holland

So far as can be found out, the first fanzine of any description began in May, 1930, as The Comet, but was soon changed to Cosmology. It was the official organ of the Science Correspondence Club, which eventually became the International Scientific Association. This, incidentally, was the first independent national club dealing with the emerging S-F movement, altho the I.S.A. was a Science-Fact club rather than a Science-Fiction one. Due to the influence of the Gernsback publications, the study and amateur experimentation in all branches of science was very popular among the younger generation, and the new club was organized to promote these activities.

The zine was mimeographed, which was somewhat of an innovation in itself, most of the previous amateur publications (non-fannish) having been typographed. Its editor was Raymond A. Palmer, who was later to become the editor of the Ziff-Davis stable of S-F and Fantasy magazines. It was published intermittently until early 1933, producing a total of 17 issues. At that time internal dissention caused the I.S.A. to break up, and the zine disappeared with it.

The second fanzine was the first true Science-Fiction zine, and appeared in January 1932. This was a typographed job titled The Time Traveller, and was the joint effort of Allen Glasser, Julius Schwartz, Mort Weisinger and Forrest J. Ackerman. It was not the O-C of any organization, but was sold by subscription, being probably the first subzine in fandom. Nine issues appeared, and in Nov. 1932 it combined with the third fanzine: Science Fiction Digest.

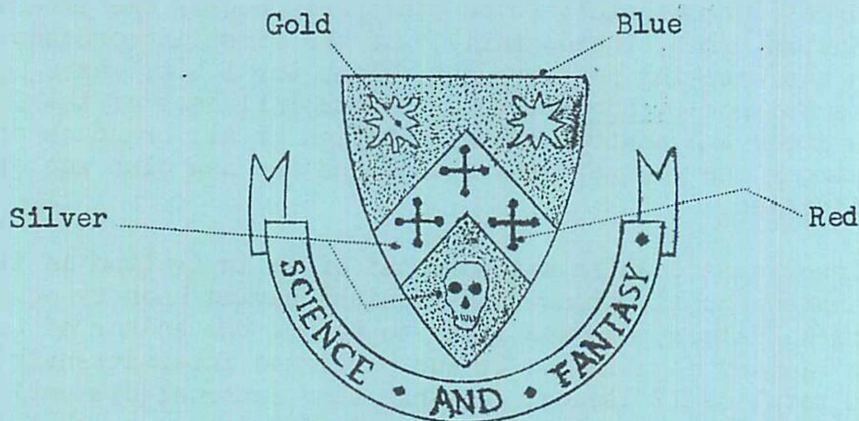
S-F Digest was edited by Julius Schwartz and Conrad Ruppert, with the first issue being dated September 1932. After its merger with The Time Traveller the name was changed to Fantasy Magazine. The final issue was #39, dated January 1937. It was the most popular and noted fanzine of that time.

Fantasy Fan was the fourth to appear, the first issue being September 1933, and edited by Charles Hornig, who soon thereafter became the editor of Gernsback's Wonder Stories. The 18th and final issue was February 1935.

By 1937 amateur fan publishing had grown to the point where it had become a fandom in its own right, and there was a demand for a national organization to tie the publishers together for their mutual assistance and enjoyment. This was met by the formation of the Fantasy Amateur Press Association under the leadership of John Michel and Don Wollheim. Its constitution was patterned after that of NAPA, which was the largest and most noted of the non-fannish amateur press associations at that time. This should not be confused with the short-lived California NAPA of 1953, nor with our own NAPA of today.

Members were obligated to publish fanzines which were not available to non-members on a subscription basis, totalling a certain number of pages during a stated time period. The subject might or might not have any connection with Science Fiction or Fantasy fandom, but the "ajays" have always been regarded as a part of Fandom. The zines were sent to the "editor" who divided them into bundles of one of each zine, and mailed them out to members at stated intervals. Thus each member eventually receives a copy of every other member's zine. To prevent the bundles getting too bulky, the membership was limited, and fans who wished to join after the limit was reached had to go on the "waiting list" until there was a vacancy. This plan, with modifications in some cases, forms the basis of all the present "ajay" groups. FAPA still exists, and is generally regarded as the elite of the publishing clubs. It has a long waiting list.

N F F F E m b l e m



The NFFF emblem was adopted in 1946. Jack Sloan, of Canada, Chairman of the Emblem Committee, explained the meaning of the various parts of the emblem thus:

"Azure, blue, the color of the sky, seemed the most appropriate tincture of all for our field. On a chevron argent are three crosses bottony gules, a cross symbolizing leadership. which quality has always been thought of as a very definite part of fan character. Here, however, three red crosses "bottony", or budded at the tips, symbolizes both leadership and growth, things proper to both a club and its members. In chief, two estoiles, or golden stars, appealed as the aptest way in which to recognize the scientificion element in the NFFF. In the base a skull of silver completes the blazon with an easily understandable representation of the fantasts and weirdests belonging to the club."
