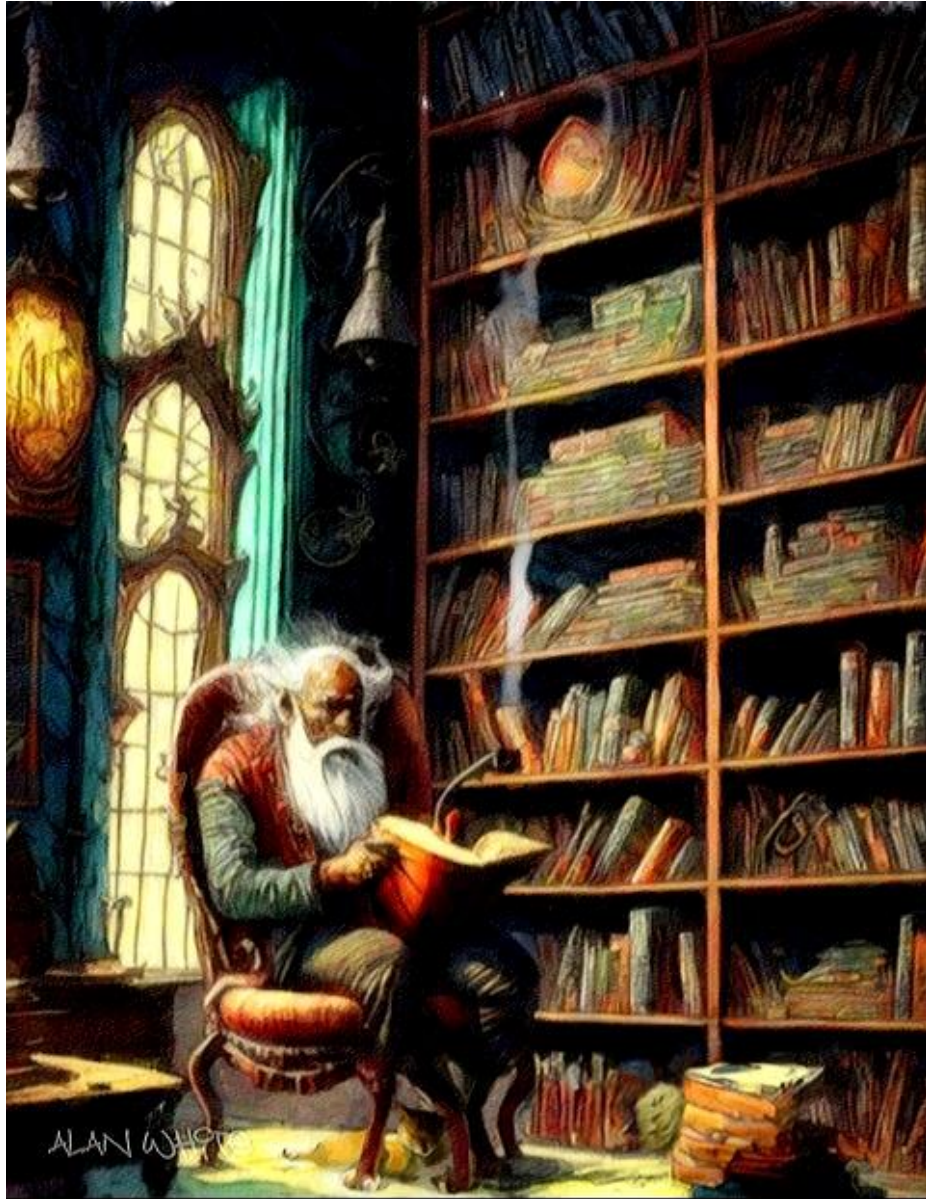


Tightbeam 357

June 2024



The Reader
by Alan White

Tightbeam 357

June 2024

What is Tightbeam? We are the N3F literary fanzine, not the novel and anthology fanzine, but the fanzine that tries to cover all tastes in fandom, such as anime, comics, cosplay, films, novels, biographies, poetry, music, short stories, food, ...

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Tightbeam is published approximately monthly by the National Fantasy Fan Federation and distributed electronically to the membership.

The N3F offers four different memberships. To join as a public (free) member, send phillies@4liberty.net your email address.

To join or renew, use the membership form at <http://n3f.org/join/membership-form/> to provide your name and whichever address you use to receive zines.

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Additional memberships at the address of a current dues-paying member are \$4.

Public (non-voting) memberships are free. Send payments to Kevin Trainor, PO Box 143, Tonopah NV 89049 . Pay online at N3F.org. PayPal contact is treasurer@n3f.org.

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Letters of Comment

Dear George and Jon:

I have Tightbeam 356 here, and there must be some comment hooks lying around here somewhere...I will see if I can stumble into them, and have something intelligent to say. Stranger things have happened...

My loc...the Dave Creek 5-part serial called Chanda's Legacy got some pretty rave reviews, so we are all pleased. I have seen the front cover to *Amazing Stories Best of 2023*, and it looks great. It will be out soon, and when it does, an old dream of mine will come true.

This time of year is our busiest. First of all, May 24-26 was our gigantic anime convention, Anime North, and as we usually do, we took an inexpensive table, and did very well. Yvonne's tropical shirts were the big seller this year, with a total of 27 shirts purchased. May 28 was our 41st wedding anniversary, with some in-store shopping and dinner out, and coming up on June 2 is my 65th birthday, and I should start receiving money from my government pensions and personal investments within the month. I hope.

I need to subscribe to Worlds of IF. Issue 177 was indeed impressive, and I want to see if the various critiques it got will make issue 178 even better.

Good essay on Wil Wheaton's character Wesley Crusher. Wesley was not good for Wil at first, but Wesley put a lot of our younger selves onto that starship bridge, and we lived that dream vicariously. Wil is living his current life because of Wesley.

I met Roger Zelazny only once when he was a GoH at Ad Astra one year. He was to return to Toronto for the 1995 Ad Astra, but we were all told onsite that he was packed and ready to fly up here for the con, but died the night before. He's another author who should be getting more attention. Thanks for the additional information provided.

I have been tired for days, and I expect to be tired until after the last late spring celebration is done. With luck, my get up and go with return when the weather stays sunny and warm. See you next issue.

Yours, Lloyd Penney

Hello George and Jon,

I'm a 25-year-old zinester from the punk/art side of zinedom. I found Tightbeam through fanac.org and have been greatly enjoying the past issues. I submitted the membership form the other day, so I hope it is okay for me to send in a letter.

I wanted to appreciate the artwork of issue 356/May 2024. The way Jose Sanchez draws the stars' plasmas in "Flying over White Suns" is beautiful! Would you happen to know if the spaceship is an original design, or perhaps from a movie?

Artist Fish's "HaHaHa Ghosts" was a nice piece for the little space. The use of yellow to bring out the silhouettes was aesthetically pleasing.

Tiffanie Gray's "Red Panda Space" is a lovely display of color. I think this is my favorite piece by this artist.

Thank you for this zine. I look forward to future issues!

Adrian Kresnak

Anime

How to Keep a Mummy

Review by Jessi Silver



When high school student Sora Kashiwagi finds himself staring down a mysterious over-sized package sent to him by his self-proclaimed "adventurer" father, the last thing he expects is for it to be opened from the inside by a little mummy so small it can fit in the palm of his hand. – ANN

Copyright (c) 2018 – 8-bit

Streaming: Crunchyroll

Source: Manga

Episodes: 12

Review: This review contains minor plot spoilers for the TV series.

One of my favorite anime series is Natsume's Book of Friends, which I think is an uncommonly good blend of supernatural fantasy and very sensitive human storytelling. As a fan of Japanese folklore, it's also an excellent overview of traditional ghosts, spirits, and creatures that are inherently Japanese. But as much as I like Natsume, even I can admit that I'm not always in the mood to process its sometimes heavy story beats dealing with bullying, abusive family situations, and various forms of loss. That's one of the primary reasons why I found How to Keep a Mummy to be such a pleasant romp. The series takes some of the components that make Natsume compelling and lightens it up to be a more comedic, fluffy distraction. It might not have as much emotional staying power, but it certainly is cute.



Sora and Tazuki are close friends.

One aspect that makes this series a winner is its likeable lead character. From the instant that Mii-kun the mummy's coffin shows up on his doorstep to the moments when Mii-kun and friends encounter some sort of peril, Sora proves himself to be not only a competent protector, but also a kind and caring friend and parental figure (or pet owner, I suppose?). In an age when many of us – women, men, and non-binary folks alike – are wrestling with the concept and consequences of

toxic masculinity in our culture and media, it's heartening to encounter a character like Sora who's a teenage boy, caretaker, and friend with a special sensitivity to the world around himself.

Likewise, this isn't an anime series which banks on stories about characters working out their social hierarchy through brawling, nor is it one where characters spend each episode cutting each-other down with insults. It's a series that revolves around its main character and his friends opening up to one another and developing relationships, while confronting personal elements of their lives that have caused them trouble or pain. All three of the side characters have hurdles to overcome, whether it's Motegi's relatively benign fear of lizards that's confronted when a tiny dragon arrives at her home, Daichi's damaged relationships with his classmates that are the result of nightmares (cured by a friendly Baku), or Tazuki's traumatic past encounter with a mythical creature and the men trying to poach it. Part of me believes that the addition of cute supernatural creatures is somewhat redundant; while all of the character's troubles are at least partly due to some supernatural element, they're also real human emotions and interactions that could have mundane causes in a series without a fantasy element. I'm the type of viewer that's satisfied watching a slice-of-life story in which the main hook is that nice people are nice to one another and work through their interpersonal conflicts constructively, so don't necessarily need the cuteness on top. But as a closet(?) connoisseur of cute, it's a welcome addition that adds a little extra appeal for those viewers who are less willing to put up with low-conflict fluff entertainment.

Though I enjoyed the series, there were some bits and pieces that left me a bit cold. Sora, being that his father is out of the country, lives with his aunt Kaede. Kaede is a clothing model and seems to have some amount of local fame, as other characters find her vaguely recognizable throughout the series. She's beautiful, but also kind and supportive to Sora and friends... until she takes off her glasses, at which point she turns into a lusty sexpot with designs on her nephew. This "gag" only occurs once with a few additional references to it throughout the series, but it takes a show that I'd otherwise love to recommend to younger viewers or people who are less interested in anime's overall penchant for goofy sexuality and complicates that recommendation. The trope of women becoming more sexual after they take off their glasses (think "sexy librarian" or "sexy teacher") is tired and sexist, and in an anime series with really no other adult inclinations it stands out as a particularly poor choice.

There's also a push in the final two episodes of the series to make it more plot-forward, which felt unnecessary to me. There's a recurring threat from poachers throughout the series who are



Miikun Just Wants to Be Loved

on the prowl to collect monster specimens, which comes to a head when Sora and crew are attending a festival. While the event provides a climax to the series, it's also ill-fitting as the poachers never received any development and their actual threat level was questionable. I get that not everyone is satisfied when "nothing really happens," but emotional climaxes can be just as cathartic as major plot movements, and I think that would have been a more suitable direction to take such a low-stakes show.

I watch anime from a very wide swath of different genres, some of which tend to be intense and/or depressing, so it's nice to be able to unwind with a pleasant "healing anime" every once-in-a-while. *How to Keep a Mummy* was one of Winter Season's great surprises on the front for me; cute, funny, and seemingly arriving out of nowhere to let us revel in an oddball relationship between a boy and his Mummy. I really enjoyed this anime, and if you too appreciate entertainment that, in spite of its flaws, is fundamentally kind, I think you will as well.

Pros: The main character is a good example of a male allowed to have feelings and just be nice to others. The character relationships are very satisfying. Everything is so cute!

Cons: There's some plot conflict shoehorned into the final few episodes. There's some sexist humor surrounding Kaede's character that feels out-of-place.

Grade: B-

Laid-Back Camp (Yuru Camp)

Review by Jessi Silver



Rin enjoys camping by the lakeshore, Mt. Fuji in view. Nadeshiko rides her bike to see Mt. Fuji, too. As the two eat cup noodles together, they behold the beautiful scenery around them. – ANN

Copyright 2018 – C-Station

Streaming: Crunchyroll

Source: Manga

Episodes: 12

If you're like me, you've long since accepted the fact that "Cute Girls Doing Cute Things" is a perfectly legitimate anime genre. I've even seen it abbreviated "CGDCT," so it's time to acknowledge that this slice-of-life sub-set is now firmly its own thing and has been for years. As with other genres, it comes with its share of identifiable tropes; these series sometimes have a tendency towards Seinfeldian "nothing actually happens" stories, and many give off an impression of being frothy and insubstantial (if not downright insulting to the intelligence of the audience). This is probably true for a portion of them, but what I find appealing about these shows is the emphasis on friendship and relationship-building between girls, which is often in short supply elsewhere. This isn't to say that the genre isn't without its problems, voyeuristic focus on girls' interactions for the benefit of straight male otaku being the big one, but I think the best of these series do a good job of making it so I can push these concerns to the side for a half hour and appreciate what's there to enjoy.



Rin sets up her campsite along the lake.

Laid-Back Camp is one of the better examples of this sort of entertainment due to its emphasis on developing the friendship between two characters who are very different from one another. The story begins as Rin arrives at her campsite alone, and raises her tent in view of the lovely autumn lakeside environment. Her solo camping serenity is interrupted by Nadeshiko, a bubbly

girl Rin's age who accidentally oversleeps on a nearby bench until after sunset. When Rin shows Nadeshiko some hospitality and compassion, Nadeshiko immediately becomes enamored with the camping life. Back at school, she joins an outdoors club and she and the other members start to enjoy group camping. Though Rin goes to their school as well, she prefers not to join the group; while she maintains a friendship with Nadeshiko and occasionally camps with her, she prefers to enjoy the outdoors alone, on her own terms.

What I appreciate about this set up is that it eschews the expected story arc that would likely focus on Rin opening up, becoming friends with the other girls, and learning to favor group dynamics instead of honoring her inherent loner-ism – i.e. fundamentally changing herself to please others. Instead, the series seems much more focused on exploring the positive aspects of both Nadeshiko's group-oriented style and Rin's solo-camp adventures while vilifying neither of them or obligating them to alter their personalities for the sake of storytelling. Rin and Nadeshiko fall into a comfortable rhythm of texting one another photos of their excursions while the series follows them (mostly) individually from place-to-place. This gives off the message that there isn't just one "right way" to enjoy camping or, by extension, many of life's other wonderful hobbies. Just like there isn't just one way to enjoy watching anime (and no one is going to convince me to change my stubborn fandom ways).

I also got a more basic level of enjoyment from the fact that this anime is not just focused on the act of going out camping, but also on the cool equipment



available to make camping more comfortable and, more importantly, all of the delicious foods one can prepare while "roughing it" outside. Many years ago, a friend of mine who had spent some time in Japan had me try to guess what the most popular food is for Japanese campers. In the US it tends to be easy things like hot-dogs, granola bars, beans, and other items you can heat up easily with minimal equip-

ment (or eat cold). I was surprised to learn that in Japan curry is popular, with rice cooked in special cookers over the campfire. It seemed counter-intuitive to me, what with the messiness and need for special utensils, but there you go. Laid-Back Camp features curry and more, including meats, fried rice, stews, soups... one of the characters even busts out a camping-specific cook book at one point. It's no secret that I'm a fan of food-related anime and manga, so this aspect of the show was a welcome surprise (though as far as iyashikei ("healing") anime go, it's something that seems to show up in one form or another fairly often, so maybe I shouldn't have been so surprised!). I'm not sure that I'd actually take any of these recipes on the road, but it is interesting to learn that, yes, cooking and eating fun, somewhat labor-intensive foods outside is something that people do.

Through Nadeshiko and the club's camping adventures, we also get a look at the different



types (and price points) of camping gear available, which is fun – watching other people shop for things fulfills a vicarious need in me, and I suspect others might feel the same. I also enjoyed watching the characters learn new skills and techniques through study and experience. Since much of the series takes place during the colder months, there are special considerations as far as sleeping bags, blankets, and ground coverings are concerned, so it was interesting to learn about those things while also getting a

realistic look at how much those items cost. The girls all get part-time jobs to help support their hobby, which I thought was a nice touch.

What I think is the real success of this show, though, was that it was able to get me interested in something I was formerly averse to ever doing – camping. Call me soft, but I have never been a fan of the outdoors. I don't like mosquitoes, heat/humidity, going days without bathing, smoky campfires... I'm a big wimp who spends most of my time connected to the internet and has an adversarial relationship with the sunlight. Strangely enough, though, watching Rin's adventures in particular really taught me to recognize the appeal in spending some time disconnected from daily life, enjoying nature. It's worth noting that camping alone as a woman is probably something more easily-done in Japan than the U.S.; I'd feel fundamentally safer in a place with lower crime, especially if it were overnight in an unsecured sleeping situation. But if I ever make it over there, I might consider it as an option, assuming equipment rental is easy. And again, since the series takes place over the colder months, there are few heat concerns and no insects; it wasn't until watching this series that I even thought about off-season camping as an option, so it's encouraging to know that it's something people can actually do.

Beyond that, this show is just a really pleasant, offbeat pseudo-travelogue that benefits from a naturally gorgeous setting (most of the camping takes place within view of Mount Fuji). The character relationships are healthy and low-pressure, the excursions are varied and soothing, and there's even some light humor thrown in to keep things upbeat. I think it's worth noting that viewers who are looking for something high-stakes and exciting are not likely to get past the first couple of episodes; by design this isn't a high-energy piece with a lot going on. But set opposite something with a lot of action it might serve as a nice way to break up a more "serious" viewing experience. Or, if you're like me, this is just the type of series that you might prefer when the rest of the world is stressful enough. And heck, if you're driven to take a break from society for a bit, this might give you some basic skills to do so.

Pros: The show is exceedingly chill. There's some fun focus on tools and eats. The relationship between the two main characters is positive and encouraging.

Cons: Some viewers may find the show fundamentally boring.

Grade: B+

Films

Divergent

Review by Heath Row
The Stf Amateur

I haven't read any of Veronica Roth's young adult dystopian novels, but I was inspired to watch this 2014 adaptation of her 2011 book, the first in a series, in part because of *Alita: Battle Angel* (T&T #111). The movie was titled *Divergente* in Portugal. Incidentally, a speaker at Contacto last weekend (see above) mentioned the series—and Roth—as an inspiration.

In any event, not having read the books, I watched the movie solely as a movie. It's not bad, but it's chock full of concepts that will be familiar to readers and viewers of YA dystopian fantasy.

Society is messed up. In a post-apocalyptic Chicago, Lake Michigan is dried up—yielding a couple of awesome CGI views of beached ships—and the city is protected by a very tall fence. It's unclear what it's being protected from, though it might just be the rest of the world. (I expect future outings to include a *Wayward Pines*-like revelation, but only time will tell.)

Inside the city, the population is recovering from the unexplained apocalypse, divided into five factions—the brave, kind, intelligent, selfless, and honest—that fulfill roles based on their faction. The kind are farmers. The intelligent administrators. The honest adjudicators. Brave, police officers. And your place in society—your faction—is determined by the family in which you're raised, as well as the outcome of personality tests applied when you reach young adulthood.

Usually, similar to Harry Potter's Sorting Hat, the faction assignment decision is clear-cut. Unless it's not. Unless you're... divergent... or representing multiple personality types. Unless you can't be pinned down or defined by the narrow rules of society, man, because you're too much of an individual, a free spirit. In that case, you're considered a threat, someone who undermines the stability of this society in recovery, and someone who should be chased down and killed, actually. So there's that.

The protagonist, a young woman, tests as brave, intelligent, and selfless—but keeps that secret, choosing the Dauntless (brave) faction, in which she undertakes a series of tests that will ensure her a place in that group of fun-loving, highly energetic—borderline psychotic—soldiers. There's a handsome, brooding love interest with a past. There's a conspiracy in which the Eru-dite (intelligent) strive to utilize the Dauntless to exterminate Abnegation (selfless) in order to seize power. And the movie ends with a *Maze Runner*-like run to the border after the attempted coup is thwarted.

I make fun, gently, but I enjoyed the movie, would watch its sequels, and might even read the books, or at least one. I enjoyed the transparency of the YA themes as well as the science fictional approach to aptitude and personality testing. What if society were defined by the Myers-Briggs Type Indicator? What if India's caste system were more broadly applied?

Warcraft

Review by Heath Row

The Stf Amateur

After watching *Divergent*, I was keen on watching a straight-ahead fantasy, and in the DVR queue, this 2016 video game adaptation was the closest thing going. Titled *Warcraft: O Primeiro Encontro de Dois Mundos in Portugal*, it's actually a very enjoyable movie—and serves as a prequel of sorts (I think?) for the Blizzard Entertainment video game series. It was reportedly based on the tie-in novel *Warcraft: The Last Guardian*, written by Jeff Grubb—who's also written *Magic: The Gathering*, *Dungeons & Dragons*, and *Star Wars* tie-ins in addition to a wide range of D&D roleplaying game materials.

My experience with the video game franchise focused on 2004's *World of Warcraft* online game. Similar to my wife's enjoyment of *Myst*, I enjoyed *World of Warcraft* because you could just run around exploring the lush and beautifully rendered world even if you didn't engage with it as a game. (If I had more time, I'd play a game like that even now.) The movie struck me

as somewhat similar, utilizing places from the game—Stormwind, for example—and aggressively using CGI to represent the orc horde, magic, and fantastic beasts.

Escaping the orc’s home world, which is being destroyed by evil magic, an orc mage opens a portal to the human realm of Azeroth, first bringing human and orc forces into conflict. A half-orc woman serves as an intermediary between the two groups, as well as a love interest. Refreshingly, there are good and bad characters amongst the horde—the orcs—as well as the alliance—the humans. And the portrayal of the moral decline of the human mage Medivh is well executed.

Occasionally, the special effects can be distracting —there’s... just... so... much... CGI!—but there are some very cool visuals, including a battle griffon, a stone golem, and the progressively evil influence of fel magic. Human knight Anduin Lothar is charismatic and heroic. Orc chieftain Durotan is principled and honorable. And Khadgar is a gifted young mage who’s briefly taken under the wing of magical guardian Medivh.

However, it struck me that this could have been the *Dungeons & Dragons: Honor Among Thieves* of its time, but I’m not sure that it was. In February, *World of Warcraft* averaged almost 9.3 million monthly players and 2.5 million players daily. Those aren’t 2016 numbers, but more than 50 million people have reportedly played D&D around the world. How many currently play? Sure, the *Warcraft* games only date back to 1994, but why wasn’t this movie a bigger deal than it was? Tonally, it’s similar to the D&D flick. And it makes me want to explore related tie-in novels and the roleplaying game.

Music

Soundtracks

Review by Heath Row
The Stf Amateur

This week’s Ignorable Theme asked: “Do you listen to movie and TV show soundtracks? What are your favorite sf, fantasy, or horror scores—or related music?” Back in 2022, I used to monitor ongoing genre soundtrack and film score releases, and I’ve been impressed by how streaming television has increased the amount of genre media soundtrack material—music—available for fannish listening. I’ll consider resuming the practice of monitoring new releases.

Portuguese fannish acquaintance Octavio dos Santos has compiled a directory of 900 record albums inspired by sf, fantasy, and horror (<https://tinyurl.com/sf-records>). I don’t agree with all of his selections—for example, I’m not sure Herbie Hancock’s 1964 *Empyrean Isles* qualifies—but the list is rich fodder for discussion, as well as for listening. You can’t go wrong exploring what’s on that list.

So far this week, I’ve been concentrating on his selections listed into the mid-1960s. That includes Joe Meek & the Blue Men’s *I Hear A New World: An Outer Space Music Fantasy*—which demands further exploration—Hancock’s *Empyrean Isles*; several Sun Ra recordings including *Art Forms of Dimensions Tomorrow*, *Secrets of the Sun*, and *The Heliocentric Worlds of Sun Ra Vol. 1*; and the Byrds’ *Fifth Dimension*. Check out the list. What would you add? What would you remove? There’s so much good listening worth exploring—and absolutely

none of it soundtrack oriented. We discussed that when we hung out together at Contacto last weekend.

But in the last few weeks, one of the records I've been listening to most frequently is a CD compilation issued by the Portuguese film festival Fantasporto (<https://fantasporto.com/pt-pt>). Based on the booklet's centerspread of festival posters, the CD might have been released in 2003, the most recent poster included in the design. The CD compiles 15 songs and pieces of music, representing mostly then-recent genre films. Mario Dorminsky offers liner notes on the pieces selected, which draw on movies from *Blade Runner* to *2001: A Space Odyssey*. You can check out a playlist recreating the compilation at <https://tinyurl.com/Fantasporto-CD>.

And last week at Póvoa de Lanhoso's weekly market held at the Campo da Feira, I was pleased to see at least two music vendors, mostly selling Portuguese traditional and dance music on CD and thumb drives. (A memory stick containing who knows how many MP3s sells for €15.) We'll return to them, to be sure, but the CD I bought at the market, appropriately, was *The Best of Vangelis*.

Novels

The Body Snatchers by Jack Finney

Review by Heath Row

The Stf Amateur

Having recently watched *The Invasion* (Faculae & Filigree #30) and being a fan of the 1956 and 1978 movies titled *Invasion of the Body Snatchers*, I recently read Jack Finney's 1955 novel *The Body Snatchers*, which served as the source material for all three, as well as other movies. Originally serialized in *Collier's* magazine in late 1954—the periodical featured a shorter version in the Nov. 26, Dec. 10, and Dec. 24, 1954, issues—this was first published in book form in 1955. It was rewritten as *Invasion of the Body Snatchers* in 1978, though I'm not sure how the texts differ.

This 2015 Atria edition, borrowed as an ebook from the library, features a foreword by Dean Koontz. The novel is excellent, reminiscent in a way of Ira Levin's *The Stepford Wives* in its relationship to its movie adaptation. And it's much more science fictional than any of the movie adaptations to which I've been exposed.

Primarily, the novel explores the idea of panspermia, or life forms in space drifting to Earth, where they rejuvenate and spread. In the case of Finney's novel, it's a form of alien invasion, as an alien life form consciously spreads to other worlds, fully well knowing that its beachhead on any given world will be short lived. The aliens—the body snatchers—explain exactly what is going on and why through some relatively lengthy and detailed exposition, which I quite enjoyed.

The theory, the notion, whatever you want to call it, that some of our plant life drifted onto this planet from space, is hoary with age. It's a perfectly respectable, reputable theory, and there is nothing sensational or even startling about it.

Lord Kelvin, one of the great scientists of modern times, was one of many adherents to this theory, or possibility. Perhaps no life at all began on this planet, he said, but it drifted here through the depths of space. Some spores, he pointed out, have enormous resistance to extremes of cold; and they may have been propelled into the earth's orbit by light pressure.

Though published in the mid-1950s, the book takes place in the mid-1970s, and the narrative begins on Oct. 28, 1976. Knowing that the book was rewritten in 1978, I'm curious whether the original serialization included that date. Finney's combination of panspermia, Capgras delusion—an actual psychiatric disorder—first contact, alien invasion, small town intrigue, and love story is a fun, compelling read. Critics including Damon Knight, Groff Conklin, Anthony Boucher, and P. Schuyler Miller have offered a relatively wide range of reviews, assailing the book's scientific inconsistency and lack of originality while praising its straightforward readability. Personally, I enjoyed it, and I'll seek out other film adaptations in the future. Even the love story aspect resonated.

Finney contended that the book wasn't at all about the Red Scare of the 1950s. And on NPR's Fresh Air in 2011, Maureen Corrigan suggested that the body snatchers might merely represent people changing, aging, developing, and growing. Perhaps that's terrifying enough. We all change over time, for good and for ill.

SerCon

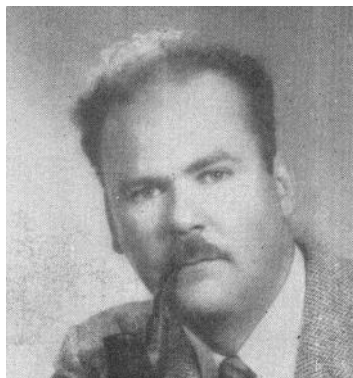
Mack Reynolds Bio-Bibliography

by

Jon D. Swartz, Ph.D.

N3F Historian

Dallas McCord “Mack” Reynolds (1917 – 1983) was an American science fiction (SF), fantasy, and mystery author.



Reynolds was born in Corcoran, California, the second of four children of Verne La Rue Reynolds and Pauline McCord Reynolds. When the family moved to Baltimore in 1918, his father joined the Socialist Labor Party (SLP), so that from an early age Reynolds was exposed to socialism.

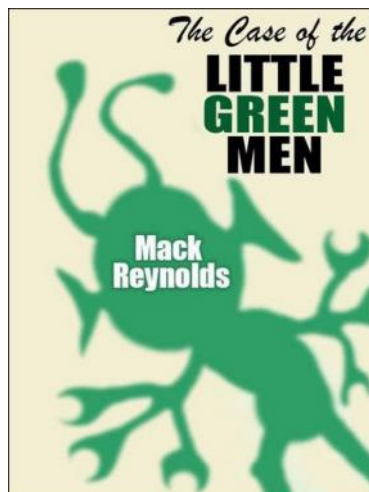
In 1935, while still in high school, Reynolds himself joined the SLP and became an advocate of the party. The following year, he toured the country with his father, giving speeches, thereby becoming recognized as a strong influence in advocating for the SLP.

Pseudonyms

During his career, he used several pseudonyms, including Dallas Ross and Mark Mallory.

Early Life/Work/Military Service

After graduating from high school, Reynolds worked as a reporter for the Catskill Morning Star



(from 1937 – 1938), and as editor of the weekly Oneonta News (from 1939 -- 1940). In 1937, he married his first wife, Evelyn Sandell, with whom he had three children.

From 1940 to 1943 he worked for IBM at the San Pedro, California Shipyards. He also worked actively as an organizer for the SLP, campaigning with SLP presidential candidate John Aiken in 1940.

After attending the U. S. Army Marine Officer's Cadet School and the U. S. Marine Officer's School, he joined the U. S. Army Transportation Corps and was stationed in the Philippines, where he worked as a ship's navigator until 1945.

When he returned home after World War II, he found that his wife had become involved with another man. They divorced, and his wife took their children with her.

Principal Genre Novels

- The Case of the Little Green Men (1951)
- Space Pioneer (1965)
- Of Godlike Power (1965)
- After Some Tomorrow (1967)
- Computer War (1969)
- The Cosmic Eye (1969)
- The Space Barbarians (1969)
- Computer World (1970)
- Looking Back from the Year 2000 (1973)
- Ability Quotient (1975)
- Tomorrow Might Be Different (1976)
- Day After Tomorrow (1976)
- Galactic Medal of Honor (1976)
- After Utopia (1977)
- Equality in the Year 2000 (1977)
- Perchance to Dream (1977)
- Police Patrol 2000 A.D. (1977)
- Space Visitor (1977)
- Trample an Empire Down (1978)
- Eternity (1984) [with Dean Ing]
- Home, Sweet Home 2010 A. D. (1984) [with Dean Ing]
- The Other Time (1984) [with Dean Ing]
- Space Search (1984)
- Trojan Orbit (1985) [with Dean Ing]
- Deathwish World (1986) [with Dean Ing]
- Joe Mauser, Mercenary from Tomorrow (1986) [with Michael Banks]
- Sweet Dreams, Sweet Princes (1986) [with Michael Banks]

Criticism

At least one critic felt that his work was noteworthy for “its focus on socioeconomic speculation, usually expressed in thought-provoking explorations of Utopian societies from a radical, sometime satiric, perspective.”

Later Life

He was a popular SF author from the 1950s to the 1970s, especially with readers of the major genre magazines. He and fellow author Fredric Brown were good friends, and co-edited *Science Fiction Carnival* (1953), a collection of 13 humorous SF stories. Reynolds contributed a Preface and his story “The Martians and the Coys.”

Reynolds was the first author to write an original novel based upon the 1966 -- 1969 NBC television series “Star Trek.” The book, *Mission to Horatius* (1968), was aimed at young readers. He also wrote gothic novels, using his Maxine Reynolds pseudonym.

By the end of the 1970s, Reynolds was having trouble getting his manuscripts published. One month before his death in 1983, while he was recuperating from cancer surgery, his new agent negotiated a contract with Tor Books.

By 1986, eleven of Reynolds’ books had been published posthumously, five of them revised and co-authored by Dean Ing, and two others by Michael A. Banks (see list above).

Awards/Honors/ Remembrances

After his death, NESFA, which had invited Reynolds to be its Guest of Honor at Boskone XX (1983), had a collection of his work, *Compounded Interests*, published in his memory.

This collection consisted of an introduction by Reynolds and 11 of his stories, plus a poem, “Three Unanswerable Questions.” Reynolds dedicated the book to his second wife, Jeanette, “who sacrificed two years of her youth . . . to enable me to be an apprentice and become a science fiction writer.”

Reynolds was nominated for a Hugo Award in 1962 for his short story “Status Quo” and in 1966 he was nominated for a Nebula Award for Best Short Story (“A Leader for Yesteryear”) and for Best Novelette (“The Adventure of the Extraterrestrial”). Recently, some of his work has been published by Armchair Fiction in their reprint series.

Death

He died January 30, 1983, aged sixty-five, survived by his wife Jeanette Wooley Reynolds, whom he had married in 1947.

Sources

Currey, L. W. *Science Fiction and Fantasy Authors*, 1979.

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Swartz, Jon D. *Pseudonyms of Science Fiction, Fantasy, and Horror Authors*, 2010.

Tuck, Donald H. *The Encyclopedia of Science Fiction and Fantasy, Volume 2: Who's Who, M-Z*, 1978.

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

Television

Star Trek—Strange New Worlds

Review by Heath Row
The Stf Amateur



While flying back to Los Angeles via Frankfurt, Germany, I realized that Paramount+ was featured on the onscreen entertainment. I'd picked up several newspapers while in the Frankfurt airport (see below) and noticed an article in the *Financial Times*' May 6, 2024, edition about the Skydance bid for Paramount (<https://tinyurl.com/Skydance-Paramount>). The topic of potential bidders for Paramount

had come up earlier this year at Gallifrey One (T&T #104), and in many ways, the future fortunes of Paramount are the future fortunes of Star Trek-related television and streaming series.

Given that serendipity, I decided to finally check out *Star Trek: Strange New Worlds*, of which eight episodes were available courtesy of Lufthansa. I watched the first three. "Strange New Worlds" first aired May 5, 2022, so it was almost two years to the day—even more serendipity! "Children of the Comet" aired May 12, 2022, and "Ghosts of Illyria" aired May 19, 2022.

What a wonderful program! The first episode ties into *Star Trek: Discovery*, and Anson Mount and Ethan Peck reprise their roles as Christopher Pike and Spock. Spock's engagement with T'Pol was a delight. Celia Rose Gooding's casting as a younger Nyota Uhura brings back a beloved character, and Dan Jeannotte portrays George Samuel "Sam" Kirk, brother of James T. Kirk. Finally, Jess Bush's role as Christine Chapel revives another beloved character. She even flirts teasingly with Spock!

Episodes address rescuing a Starfleet officer from warring factions, one of which has reverse-engineered a warp bomb after witnessing a *Discovery* mission—concentrating on General Order One, later the Prime Directive—intercepting a threatening comet that turns out to be so much more, and the disappearance of a colony—touching on genetic manipulation.

The intertextual connections between this series, Star Trek, and Star Trek: Discovery are rich and well represented, and the reuse of footage from “The Cage” strengthens that relationship. As good as the show is—these first three episodes are well written and rock solid tonally—I wonder whether it works because it is what it is, or because of its connection to the original series. Gooding has big shoes to fill taking a role originally played by Nichelle Nichols. Do I like her as Uhura, or do I just like Uhura? A similar question could be asked of Bush as Nurse Chapel, though she seems to be broadening her remit a little in the role. Regardless, it’s fun watching younger versions of characters I have loved so well for so long, and I look forward to seeing how the series unfolds.

Food of Famous Writers

Shakshuka

Cooking by Cedar Sanderson

I’m doing my own version of this recipe because frankly, it is super annoying to scroll for days through a food blog’s blather and ads and god-forbid-auto-playing videos...



So here it is: Preheat your oven to 375F

2-3 cubanelle peppers, seeded and diced. (I also threw in a couple little sweet peppers)

1 large onion, diced small

2-3 tbsp diced garlic

2 tbsp butter

In a large skillet, melt the butter over med-high heat, then add the peppers, onions, and garlic. Saute until translucent.

Peppers, onions, and spices

Add in:

1/4 tsp nutmeg

2 tsp paprika

1 tsp cumin

2 tsp Harissa (or double up on the paprika and cumin)

Once the spices are fatted, add in:

Large can (28 oz) Fire roasted crushed tomatoes

Eggs in, ready to go in oven.

Simmer gently for ten minutes to allow flavors to meld.





Stir in:

3/4 cup feta (chop or crumble 1 cup, but reserve some for garnish)

Once well combined, gently break 5-6 eggs on top of the sauce. I found making a little hole with their shell as I opened it to release the egg, after cracking, worked well.

Place skillet in oven. Bake for 10-15 minutes, until eggs are slightly opaque on top but still give a little shimmy

when you gently shake the pan.

The eggs when done for runny yolks – you could leave it in another 5 minutes for solid yolks.

Move to table, and allow to cool for a few minutes. Contents are lava. Seriously, let it cool a little. The eggs will keep cooking, which is why you wanted them to shimmy for you.

Garnish with feta, chopped parsley or cilantro, and serve. I added kalamata olives on top of mine, but if your family is olive-friendly, cook them in the sauce and it'll be even better.

Makes enough for 3-4 moderate eaters.

So beautiful! And such a fast, easy meal to prep up and dirty only one pot.

This was not particularly spicy, I'd call it a 2 on the Korean food 1-5 scale. You could increase that by adding more Harissa, or some red pepper flakes.

I'm looking forward to varying this up a lot. I can easily see doing it with tomatillos (the tomato-hater will eat them, yes, I know that makes no sense). It would be great with pita, or a nice fresh loaf of bread for mopping, but I'm going low-carb currently. The First Reader had crackers and pronounced it good. It wasn't actually that runny, so you can (I did!) eat it as it is.

I like my yolks runny! Contrary to popular belief, this does not leave you open to salmonella, the contamination is from the surface of the shell and is isolated from the yolk. Eating a runny yolk in a cooked egg is perfectly safe and healthy.





Dangerous Shores
by Tiffanię Gray