

# KARASS 4



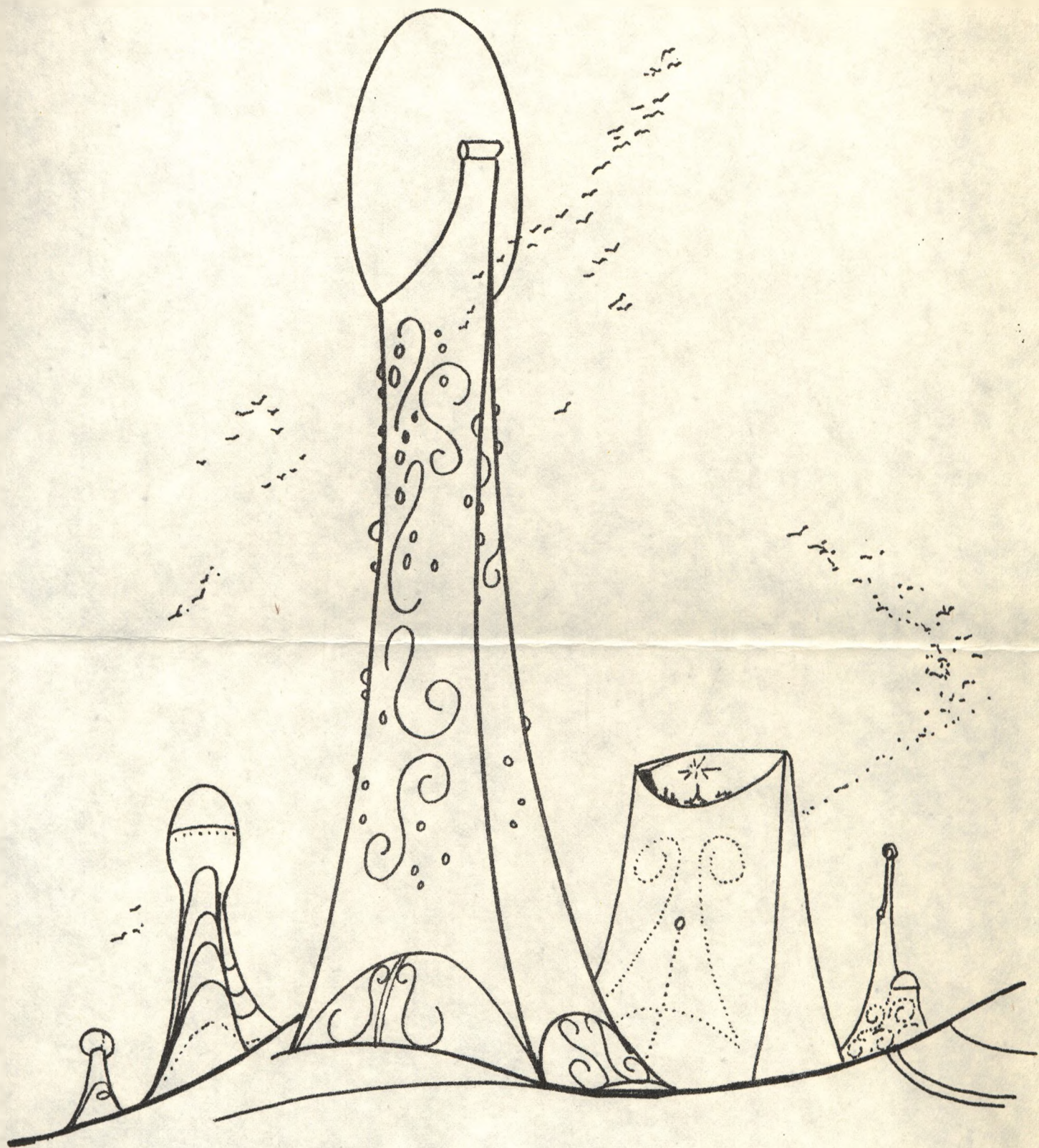


# PORTFOLIO



## WILLIAM ROTSLER

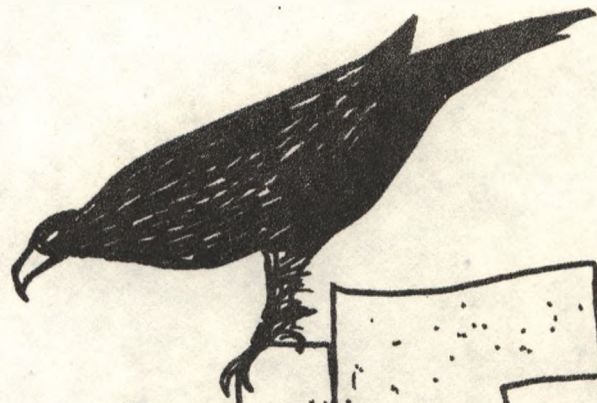




THE TOWERS ON APHRODITE IV

ROGER

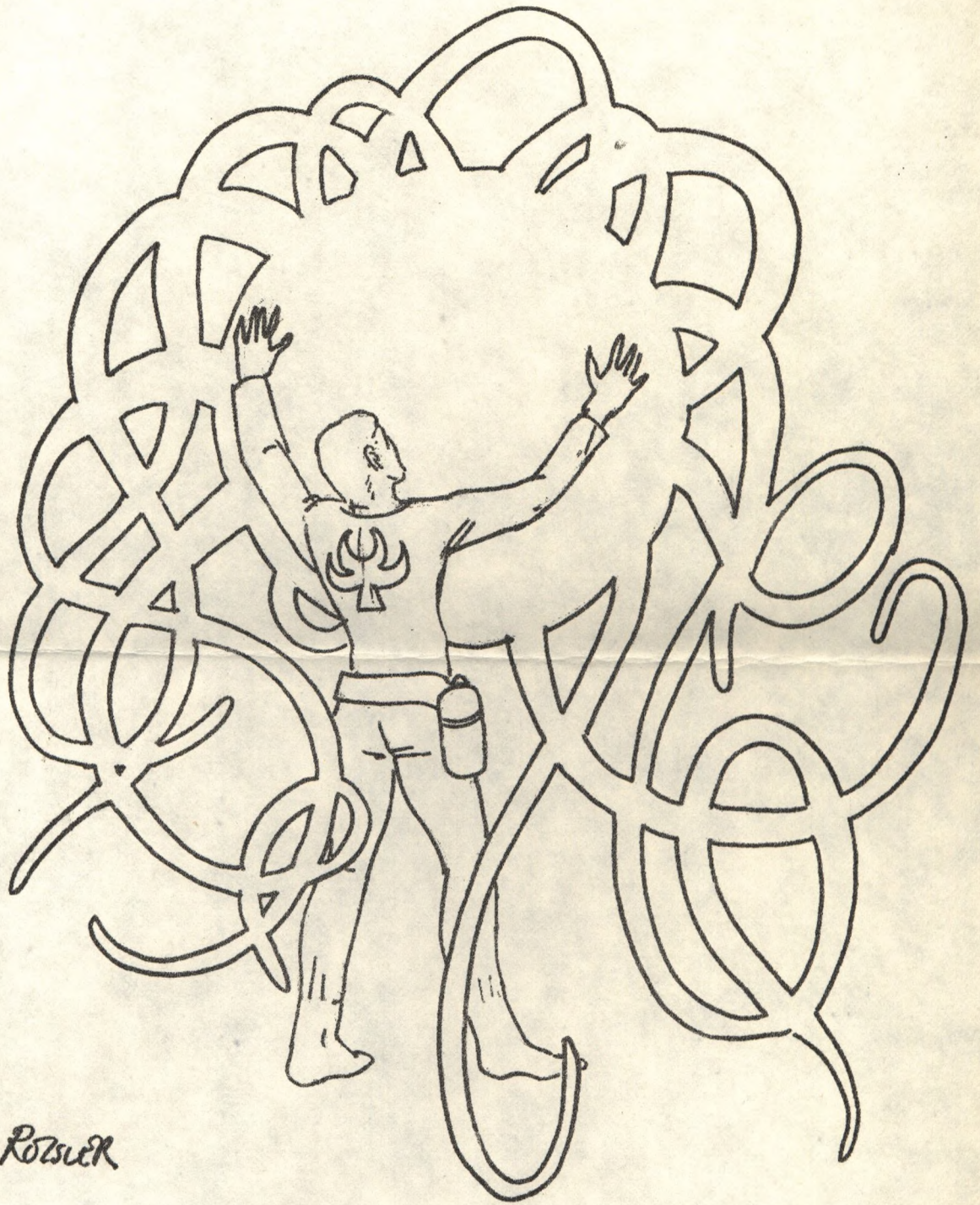




IT  
IS  
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TO DO  
SOMETHING

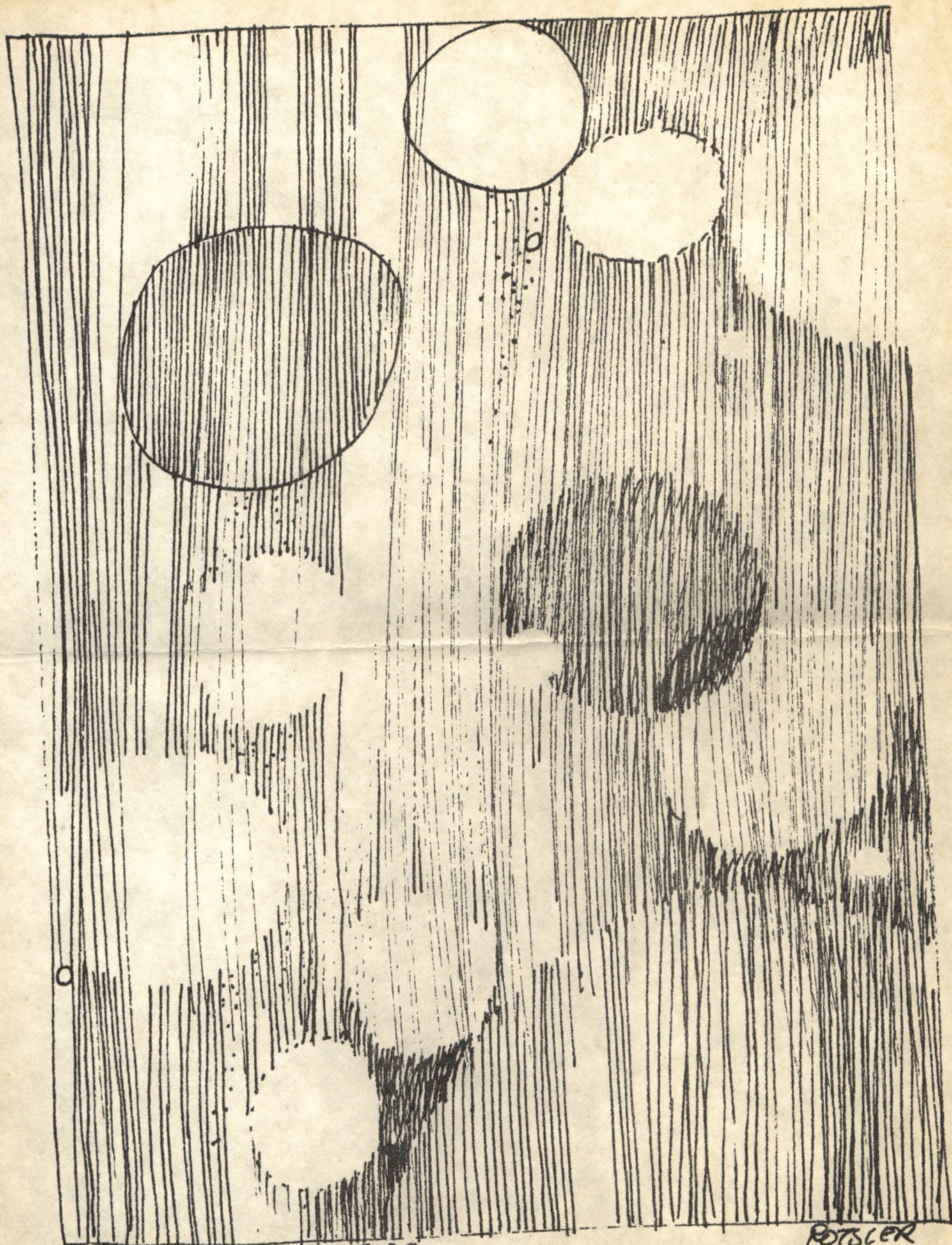
WR





Rosier





THE CONCOURSE WORLDS

ROTSCER







## PEOPLE NEWS

Norman Hochberg reports that his car was broken into and the articles, artwork, and pasteups were stolen for NUMBER. I wonder what the thief thought when he saw what he had stolen. Alex Eisenstein and Ben Solon will be bringing out a new fanzine in the near future; it is 3/4 on stencil and will be sercon. Rumors are out that Tom Reamy has an issue of TRUMPET at the printers - I think I've heard that before.

Walt Leibscher has suffered a stroke in California. I don't know which hospital he's at, but Bob Tucker and Martha Beck called him during Minicon and found him talkative and cheeful. A mass-signing took place for a Get Well card sent from Minicon. (*Jackie Franke*)

John Godwin has been gafiated for about 2 years and wants to rejoin fandom. He is a fan artist and is willing to send material to faneds. His address is 301 S. Front St., Wilmington, N.C. 28401.

THE MIMEO MAN is a fantastic fannish musical. It started as a project for QUO-DAVIS (see Fanzine Reviews) written by Eli Cohen and Debbie Notkin. Moshe Feder has added several more songs. The musical is tentatively planned for Philcon, although it might also be presented at PgHLANGE. David Emerson is scheduled to portray the mimeo man himself, and other cast members will include Eli, Moshe, Debbie, Jerry Kaufman, Suzanne Tompkins, Elliot Shorter, and a cast of tens.

John and Sally Bangsund were married in January in a simple ceremony. Mike Gorra (199 Great Neck Rd., Waterford, Ct. 06385) is looking for old fanzines. Mike Gilbert has sold his first children's book to Walker. He co-authored it with Andre Norton besides doing the illustrations. The book, DAY OF THE NESS, is due to come out in Sept./Oct.

## RADIO NEWS

WBAI, New York City, 99.5 FM is doing all kinds of wonderful SF things. Jim Freund emcees Hour of the Wolf at 5 a.m. Thursday, the Great Intergalactic Collective Participatory Review at 7:45 p.m. on Fridays, and Programs By and For Young People: Kinderfantasiegeschichten (juvenile F & SF stories) on Sundays at 8 a.m. Music of the Spheres, a program on fannish and pro S.F. music is occasionally heard. Coming up in the future is "Pidgeon City" an original SF script based on an Analog story by Jesse Miller and "Moxon's Master" by Ambrose Bierce.

The Western Pa. SF Assoc. is also getting involved in radio. It will be producing two hour shows per week, on on SF and one on SF for children for a Pittsburgh FM station. They will be using some tapes loaned by WBAI, as well as original material.

## COAS

Ken Scher, 1030-29 Franklin Ave., North Valley Stream, N.Y. 11580

Joe Pearson, 4900 Worster, Sherman Oaks, Calif. 91403  
Malcolm Edwards, 19 Ranmoor Gardens, Harrow Middx, HALLUQ, United Kingdom

Paul Harwitz, 314 North Broom St., Wilmington, Del. 19805





## COAs

Nick Shears, College House, Main Rd., Rosebank  
7700, South Africa

John Schoffstall, 701 S. Chapman, Apt. 8,  
Greensboro, N.C. 27403

David Singer, 5501 Old Richmond Ave., Richmond  
Va. 23226

TANSTAAFL- send all mail to the above address  
c/o David Singer. If you are sending fan-  
zines to TANSTAAFL do not send another  
copy to David.



## INSTITUTE FOR SPECIALIZED LITERATURE

Ed Cox (14524 Filmore St., Arleta, Calif.,  
91331) has written with more information  
on this worthy group. As I mentioned last  
issue, the ISL collects fanzines and books to  
try to keep a complete collection for posterity  
and for students and scholars interested in do-  
ing research on SF. Donations of money and  
material are tax-deductible. Checks should  
be payable to the Institute for Specialized Literature Inc. and will provide a record  
for income tax purposes.

I think it would be a very good idea if all fanzine editors sent back issues, as well as  
current issues as they are published, to Ed for the ISL. This would ensure a complete  
collection from now on. Donations of fanzines, prozines, books, etc. are all  
accepted (and again, they are tax deductible too). If you live in the L.A. area,  
Ed could especially use help in cataloging, checking, and taking care of the collection.  
If you have any ideas, comments, or donations, write Ed.

## DUFF

So far, DUFF has collected 76 votes and \$366.84 in Australia and 57 votes and \$333.63  
in the U.S. which is about half the goal of \$1200. Please send a 10¢ stamp to  
Lesleigh if you want a ballot or complete information on the auction. If you don't  
know who to vote for, you can still donate money or auction items. Write Lesleigh  
Luttrell, 525 W. Main, Madison, Wisc. 53703 who is the American Administrator.

Highlights of the auction material now available include a Jack Gaughan prelim cover for  
Leinster's TIME TUNNEL (\$5 minimum), copies of Pangborn's GOOD NEIGHBORS AND OTHER  
STRANGERS (\$2.50 min), STURGEON IS ALIVE AND WELL (\$2.50 min), four cartoons by  
Ray Nelson from ODD, an original manuscript by Rober Bloch titled "A Word About  
Weird" (\$1 minimum), original manuscripts by Wilson Tucker -- three complete versions  
of YEAR OF THE QUIET SUN (\$35 minimum), manuscript of the unpurchased screenplay  
version of YEAR OF THE QUIET SUN (\$10), Jack Gaughan sketches, F&SF cover  
proofs (\$2.00 each min.) and more. Send Lesleigh a 10¢ stamp for the complete list.

Lesleigh is also selling copies of STARLING 27 for 75¢, proceeds to DUFF. Leigh  
Edmonds is selling subscriptions to his excellent fanzine RATAPLAN \$2.30/4 issues,  
proceeds to DUFF. Jack Gaughan portfolios distributed at St. Louiscon are being  
sold for \$1 each for DUFF (includes cover and 4 prints, 11x17 on thick paper).  
Lesleigh's DUFF report, "Lesleigh's Adventures Down Under (and What She Found  
There)" is now available for \$1 - illustrations by Steve Stiles and Ken Fletcher.  
All above, including RATAPLAN subscriptions, can be obtained from Lesleigh Luttrell.

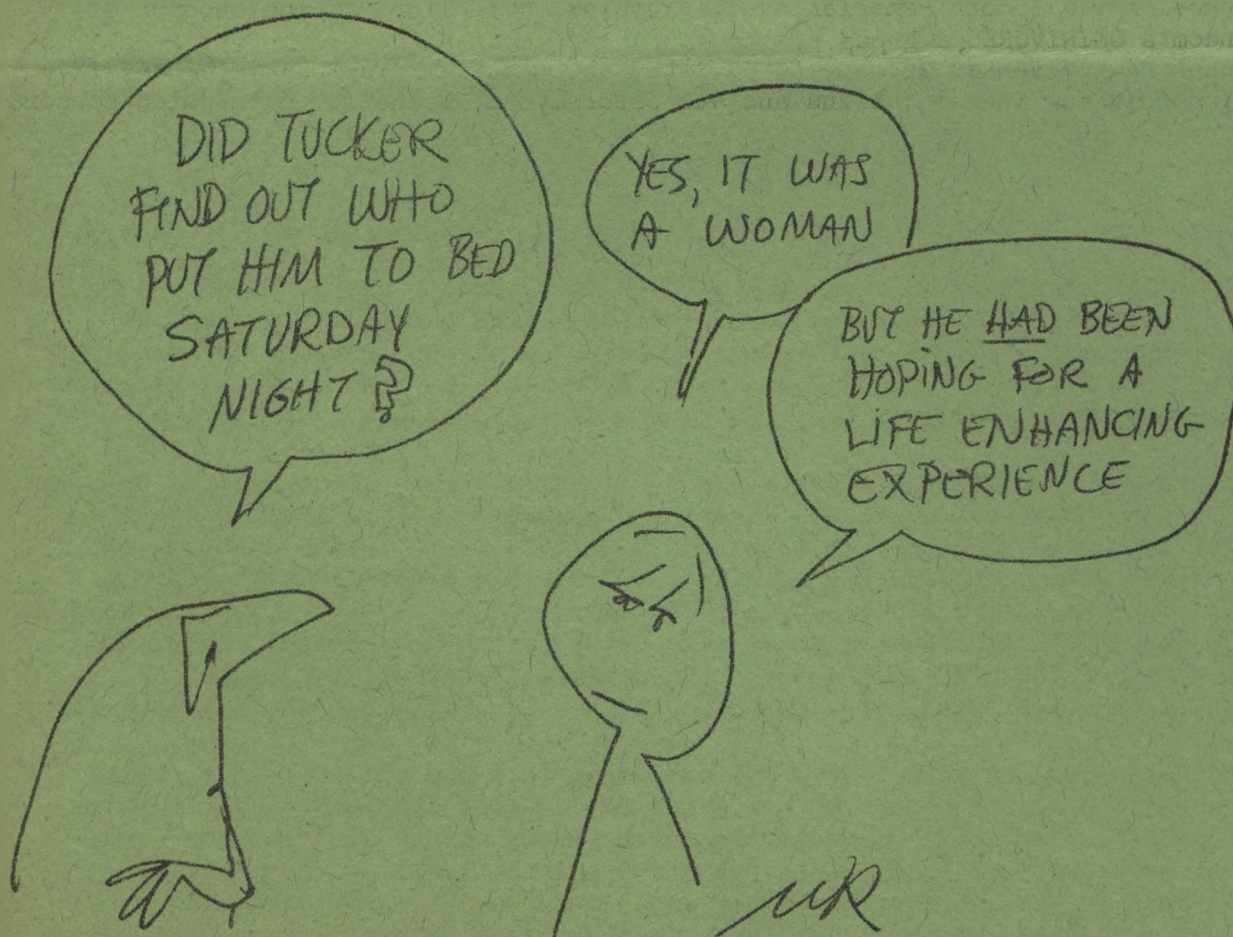


## TUCKER FUND

The fund to send Bob Tucker, eofan, dirty old Pro, fan publisher, chief supporter of the Jim Beam distillery to the 1975 Worldcon in Australia has raised \$104.68 to date. Since at least \$1000 will be needed, donations of money and items for auction are needed. Donations should be sent to Jackie Franke, Box 51-A RR2, Beecher, Ill., 60401 USA or Bruce R. Gillespie, CPO Box 5195AA Melbourne, Victoria 3001 Australia.

If you want a complete list of auction items and more information, please send a 10¢ stamp to Jackie. Here are some of the highlights, Hb copy of THE FIFTH HEAD OF CERBERUS signed by the author (\$25.00 bid), UNKNOWN WORLDS (\$5 min), Full-page Tim Kirk drawing LA in 72 ad (\$1 min), Scatchboard by Jack Gaughan (\$2), Ralph Reese illo for "Sharing of Flesh" autographed by Poul Anderson who won a Hugo for the story 5"x5" (\$2 min), snakeskin shed by Mike Glicksohn's boa (\$.50 min), A CURE FOR CANCER (\$1 min), RENDEVOUS WITH RAMA (\$1 min), AND WALK NOW GENTLY THROUGH THE FIRE anthology by Roger Elwood (\$1 min), CEMETARY WORLD by Simak (\$1 min), WHO KNOCKS ed. by August Derleth; story "The Lake" autographed by Ray Bradbury (\$25 min); THE FABULOUS CLIPJOINT mystery by Fred Brown, autographed (\$25 bid), and tons more. Again, for more info send 10¢ stamp to Jackie.

Jackie and friends are working on a reprint zine titled THE REALLY INCOMPLEAT BOB TUCKER which will have lots of Tucker's best as well as illos by Grant Canfield, Sheryl Birkhead, and others. Two fanzines have offered to turn over all sub and single issue monies to the fund. They are POWERMAD from B.D. Arthurs, 57th Trans Co., Fort Lee, Va. 23801 and TITLE from Donn Brazier, 1455 Fawnvalley Rd., St. Louis, Mo. 63131.





More CoAs

Milt Stevens, 14535 Saticoy #105, Van Nuys, Calif.  
 Forrest J. Ackerman, 2495 Glendower Ave., Hollywood, Calif. 90027  
 Alicia Austin, 10836 Lawler Ave., Los Angeles, Calif. 90034  
 Dan Goodman, 953 S. Berendo Ave., Apt. 3, Los Angeles, Calif. 90006  
 Jack Harness, 714 S. Serrano Ave., Los Angeles, Calif. 90005  
 Change of Hobbitt, 1371 Westwood Blvd., Los Angeles, Calif. 90024

BOOK NEWS

Avon Books is now publishing novelizations of Flash Gordon comics. The novels will be based on Alex Raymond's original stories. THE LION MEN OF MONGO was published in March, and THE PLAGUE OF SOUND and THE SPACE CIRCUS will be published in May and July.

New American Library (1301 Ave. of the Americas, N.Y., N.Y. 10019) is publishing THE THREE MUSKETEERS, an edited version of the Dumas classic complete with an insert of movie stills. I adored the movie and recommend it highly. I'm sure the book is equally entertaining. NAL is also distributing DAW books which will include the following in May: THE 1974 ANNUAL WORLD'S BEST SF, Donald Wollheim, editor (UY1109, \$1.25), THE UNSLEEPING EYE by D. G. Compton (UQ1110, 95¢), THE HAWKS OF ARCTURUS by Cecil Snyder III, THE WEATHERMONDER by Peter Dickinson (UQ1112, 95¢), and THE EATER OF WORLDS (CAP KENNEDY #8) by Gregory Kern (UQ1113, 95¢)

CLUBS

Moshe Feder, 142-34 Booth Memorial Ave., Flushing, N.Y. 11355 is the sponsor of food fandom's OMINIVORES, a group of about 20 N.Y. fans who go out to eat once a month. So far they have eaten at German and Pakistani restaurants. The Four-Flushers is an invitation-only meeting on the 2nd and 4th Saturdays at Moshe's. Interested persons should contact Moshe.

Australian fandom is alive and well and meeting in Brisbane, Melbourne, Canberra, and other locations. If interested, subscribe to FANEW SLETTER or contact Leigh Edmonds, P.O.B. 74, Balaclava, Victoria, Australia 3183. Copies of the letter are 7¢/issue as stamps within Australia.

WORLDCON BIDDING

The Kansas City in 1976 has put out a very convincing brochure describing all the good things in K.C. and the Hotel Muehlebach's excellent facilities. The K.C. group has put out a blitzkrieg of material and gave a bidding party at Minnicon. They've soared way ahead of the Columbus in '76 bid in my mind, even though I know and like the Columbus people and don't know the K.C. fans. Columbus will have a lot of catching up to do to get those votes. Remember, we vote for the 1976 Worldcon this year, by mail or in person at Discon. (Info: P.O.B. 221, Kansas City, Mo. 64141)

Crawling slowly behind in the race for the '76 Worldcon is the Highmore, S.D. (that's South Dakota) bid. Their ads read "Finally, a con that all fen can afford." And why not, since we will all be pitching tents. SMOFs behind the bid, Tony Lewis and Stu Brownstein, threaten to actually hold the thing if people vote for it, but refuse to pitch the tents for anyone who votes for it. Cow and sheep fandom might enjoy it...

The Seven in '77 bidding committee still haven't made up their minds on the con site. But they've narrowed it down to Atlanta, Boston, and Orlando. They'd like interested persons to drop a card to Don Lundry, 18 Karen Dr., Cherry Hill, N.J. 08034 to express a preference. I say Orlando! The committee includes Eli Cohen, Rusty Hevelin, Bruce Newrock, Sue Lewis, Elliott Shorter, and Joann Wood...now if only they'd find a site...



## CONVENTIONS

PULPCON in Chicago has been cancelled. Lynn Hickman and Rusty Hevelin are trying to arrange some other con in Ohio. Contact Lynn Hickman, 413, Ottokeep St., Wauseon, Ohio, 43567 for further info.

May 24-27 - DISCLAVE - Sheraton Park Hotel. Info: Alexis Gilliland, 2126 Pennsylvania Ave., Suite 3, Washington, D. C. 20037. Registration is \$3 in advance, \$4 at door. GoH: Frank Kelly Freas.

June 28-30 MIDWESTCON - Quality Inn, 4747 Montgomery Rd., Cincinnati, Ohio. Info: Lou Tabakow, 3953 St. John's Terrace, Cincinnati, Ohio 45236. \$3.00 at con. Room rates are \$15 single, \$20 double, 4-person suite \$40, poolside rooms \$22.

This is one of the few sure-fire good cons. We went last year and enjoyed ourselves tremendously and will be going again this year. I've been to 4 or 5 Midwestcons and have always had a wonderful time, even when I was a neo. Bring your bathing suit, since this con revolves around the pool. There is an auction, poolside hospitality room, movies, banquet (buffet \$6), but most of all, people. This is the friendliest darn con! You will enjoy yourself, so if you live in the midwest, or even want to fly in (or drive) do so. And the hotel is very nice, motel type.

July 4-7 WESTERCON - Francisco Torres Hotel in Santa Barbara. Info: Fred Patten, 11836 W. Jefferson Blvd., Apt. 1, Culver City, Calif. 90230.

July 4-8 NEW YORK COMIC ART CONVENTION. Vaughn Bode, Joe Simon, other comic artists; Artwork, films, panels, and hucksters galore. Hotel Commodore, N.Y.C. Regular registration is \$7.50; supporting \$2.50; luncheon \$9.00 (yes folks, \$9 for lunch). Info: Phil Seuling, P.O.B. 177 Coney Island Station, Brooklyn, N.Y. 11224. Dealers tables are \$75 before May 15, \$100 thereafter, so you know those dealers must be making money.

July 19-21 AKON - Relaxacon. Camelot Motor Inn, Weatherford, Conn., \$2 registration; Info: Bruce and Flo Newrock, Box 270-A, R.D. 2, Flemington, N.J. 08822.

Aug. 16-18 OZCON Victoria Hotel, Little Collins St., Melbourne. \$8 attending, \$5 students and children; \$3 supporting. Info: Ken Ford, 11 Mandall Ave., Ivanhoe, Victoria 3079 AUSTRALIA.

Aug. 23-25 BUBONICON VI - Holiday Inn Midtown. GoH: F. M. Busby. Info: Mike Kring, PSC #1, Box 3147, KAFB East, Albuquerque, N.Mex. 87115.

Aug. 23-24 D.S.C. XII - Info: Sam Gastfriend, P.O.B. 8192, Atlanta, Ga. 30306.

Sept. 28-29 FIRST BRITISH STAR TREK CON - Abbey Motor Hotel in Leicester. GoHs: James Doohan and George Takei. Info: Mrs. Jenny Elson, 16 Stafford Dr., Wigston, Leicester, LE8 2YA England. Profits will go to the World Wildlife Fund.

Sept. 27-29 PgHLANGE 6 - Sheraton Motor Inn North, 4859 McKnight Rd., Pittsburgh, Pa. GoH: Joanna Russ; Toastmaster: Frederik Pohl. Panels, movies, free parties, filk-singing, banquet (buffet featuring rigatoni, meat balls, and shrimp creole \$7), and so on. Rooms are \$16.50 single, \$20.50 doubles. Info: Lisa Ivey, 1380 Foxwood Dr., Monroeville, Pa. 15146.

Oct. 25-27 regional. Info: Mark and Lynne Aronson (5803 Ridge, Chicago, Ill. 60660)

Nov. 29-Dec. 1 INFINITY. Info: Joe Rizzo, 21-68 41st St., Astoria, N.Y. 11105.

Jan. 10-12, 1975 INTERNATIONAL STAR TREK CONVENTION. Americana Hotel. Advance Registration \$5. Info: International ST Con, Box 3127, New York, N.Y. 10008.

Feb. 14-17 THE STAR TREK CONVENTION. Commodore Hotel, Info: Devra Langsam, G.P.O.B. 951, Brooklyn, N.Y. 11201. Advance membership \$7.50. Make checks payable to The Star Trek Associates. The committee members of this convention, formerly associated with the International ST Convention above, state their complete and total disassociation with Al Schuster (who is still running the International Con).



# FANZINE REVIEWS

First, I'd like to recommend Susan Glicksohn's new fanzine review column, "The Clubhouse" in AMAZING. Her first column appeared in the June issue and it was one of the best fanzine review columns I've seen in a long time.

Secondly I'd like to commend Moshe Feder for publishing QUO-DAVIS, which has got to be the best single issue of a fanzine published this year. Unfortunately it was a one-shot to honor Hank Davis on his 30th birthday, so there are very few, if any copies left. But if you have a friend who has received a copy, I urge you to beg and borrow it. The material inside is far more original, humorous, and consistently good than most fanzine material. Using Hank Davis as the focus, the contributors have come up with some wildly funny, and at times really brilliant fannish writing. It is rare, if not totally unprecedented, that I've liked every single article in a fanzine. Yet I did in this fanzine. First there was "What Hath Hank Wrought?" by David Emerson and the brilliant "The World of Hank" a map of Hank Davis, ala a Tolkein type map of Middle Earth. Then comes "The Mimeo Man" which is surely the best thing in this compilation of good things. It is a take off on "The Music Man" inspired by what was probably the first fannish take-off on a musical "My Fair Femmefan" by Terry Carr. Eli Cohen and Debbie Notkin took the story of the music man and made him into a mimeo man, selling mimeos and mimeo supplies to a town to get them to make a town apa. The new words to old songs are...well...inspired, that's the only word for it. "Seventy-six genzines..." is obvious but:

"Seventy-six genzines led the Locus poll  
With one hundred and ten one-shots close at hand  
They were followed by rows and rows of the finest offset illos,  
the dream of every big-name fan..."

I could go on, but that would require reprinting the whole thing. Which I just may do someday. Hopefully some of the songs will become classic filksongs and/or the show may be presented at various conventions. Moshe Feder is writing some additional songs, so soon the entire "Music Man" will have been converted into "The Mimeo Man."

But back to QUO-DAVIS. Then comes a flyer on "Cherrypits of the Ghods?" Then Ginjer Buchanan gives another episode in her life-"Jam Today" is the article. Chomp the cat and Donavan the dog are the stars. L. J. Stathis satirizes SF BEM and broad stories, Judy Greenwald writes humorously about her work. Jerry Kaufman writes another of the best pieces, a very witty satire on those great faaaaaanish writers Arnie Katz, Bill Kunkel, Rich Brown, and Dave Hulvey on how each would write a newszine in his own inimitable style. Victor Olefson puts Davis into a story with Diana Rigg, Moshe Feder writes about sex, and Norm Hochberg writes a TV script, fannish-style. The artwork is also excellent, ranging from a Stiles cover to funny illos by Shiffman, Steffan, and others.

As I started out saying, the great thing about QUO-DAVIS is its freshness, imagination, and originality. This is what good fannish writing is all about. No one is following a stylized style of writing. The humor is real enough to make you laugh out loud, not just smile. You can try writing Moshe Feder at 142-34 Booth Memorial Ave., Flushing, N.Y. 11355, but as I said, it was a limited edition, and I doubt he has more than a couple copies left. He may be able to tell you who has received a copy who lives near you. Or you can visit N.Y.C. and borrow one from some fan there. It's too bad that such a good, funny zine had such a small circulation.



MOEBIUS TRIP (Edward C. Connor, 1805 N. Gale, Peoria, Ill. 61604) This is a fantome, a new size fanzine - it is the size of and bound like a paperback book. It is also one of the consistently good fanzines around. Many people feel it is of Hugo quality. The 3rd fantome volume, MOEBIUS TRIP 19, contains a variety of well written articles. One of the most unusual and fascinating is Paul Walker's "Unofficial Unpopularity Poll." Paul asked a number of fans including Cy Chauvin, J. J. Pierce, Frank Balass, David Gerrold, Ned Brooks, Mike Glycer, Warren Johnson, Rose Hogue and others various unusual questions like: "What is the worst (most God-Awful) novel by your SF favorite writer?" "What story, or novel, that is regarded by most knowledgeable fans as a 'classic', do you find unreadable? And why?" "Name one major SF writer you are ashamed to admit you have never read." And on and on. The results are funny, weird, beautiful, remarkable, and enjoyable, very enjoyable. As in QUO VADIS, this article sparkles with originality. Other articles include a fine Paul Walker article on Brian Aldiss, a funny Walt Liebscher piece, an average con report by Don Ayres, an interesting piece by Philip Jose Farmer on Heinlein, and good book reviews. Usual locs follow. All in all, an excellent issue of TRIP, which is a darn good fanzine. (Woops, almost forget, price is 75¢; 3/\$2; 5/\$3.)

ASH-WING 13 (Frank Denton, 14654 8th Ave. S.W., Seattle, Wash. 98166; locs & contribs) This is you standard small genzine. Nice mimeography, mediocre artwork and articles. Nothing spectacular or compelling. Nice, long editorial gives an idea of Frank's personality. Dainis Bisenieks reviews Mervyn Peake's novels. Darrell Schweitzer writes fiction, as do John A. and Randall D. Larson. Book reviews, locs, etc.

OUTWORLDS 19 (Bill & Joan Bowers, P.O.B. 148, Wadsworth, Ohio 44281; \$1 each; 4/\$4; 8/\$6. Libraries \$5/yr.) I'm envious, envious do you hear? Here's another beautiful, lithographed OW, and GRANFALLOON lies untyped in a drawer. How do you do it, Bill? By lithoing, that's how, which is much faster and easier than mimeography. But also more expensive. To help pay for the lithoing, Bill is aiming for higher circulation and increased advertising. In fact, it sounds like Bill is aiming at what ALGOL is aiming at. Bill still has a flair for layout and choice of artwork that exceeds Andy Porter's touch, but the material is not as good, or as sercon as ALGOL's. Since I'm an artwork addict, I loved the gorgeous Grant Canfield stuff, the cute Canfield/Kinney strip (comic strip, that is), the Steffan 1-page comic, the Mike Gilbert 1-page comic, the Steve Fabian drawing, and the C. Lee Healy back cover. Being a Susan Wood Glicksohn fan, I enjoyed muchly her "Energwoman" article on Teddy Bears (cute title, that). But found the Poul Anderson, Robert A. W. Lowndes, Andy and Jode Offutt, and lettercol typical stuff. The Ted White/Piers Anthony/SFWA/AMAZING-FANTASTIC feud was typical Ted White feud stuff, and much too long, overdone, and disheartening. Lack of communication is the name of the game in these feuds/disagreements. If someone synthesized what everyone in the dispute had to say and boiled it down, only a page would remain, about half of it unsupported allegations because no one had checked with the people they were talking about. A good, but not great issue, but I'm still envious.

LE BEAVER 27 (Cliff Letovsky and Ralph Alfonso, 17 Holly Rd., Hampstead, Montreal, Quebec, Canada, H3X 3K6; 25¢ each; \$2.40/yr; trades and contribs). Interesting zine with much emphasis on comics and films. Articles on CLOCKWORK ORANGE, Torcon, and The Disney Films (pointing out errors in that book) highlight the issue.

ECCE (Roger D. Sween, The Index Co., P.O.B. 351, Platteville, Wisc. 53818; 75¢/each; \$3.00/yr. SPECULATIVE LITERATURE BIBLIOGRAPHY available separately for 50¢ each.) Adequate sercon zine. The best thing is a very good review of FUTURE QUEST edited by Roger Elwood which is done in a round robin style by several persons. The bibliography is a separate section and covers reference sources for the study of speculative literature. It summarises the content of each book and could be extremely useful for



scholars and students.

WHATEVER 2 (Paula-Ann and Mark Anthony, P.O.B. 195, Downtown Station, Tempe, Arizona, 85281. Loc, contribution, trades, stamps, 40¢, 4/\$1.50) Nicely lithoed, average ganzine. Article on playing SF games, book reviews, locs, fiction.

THE ALIEN CRITIC 8 (Dick Geis, P.O.B. 11408, Portland, Oreg. 97211; \$4/yr; \$7/2 years;) There are a lot of good things in CRITIC, but I don't like the format at all, because it is impossible to find the good without reading the bad. Dick has interspersed articles, book reviews, letters, thoughts, notes, and miscellaneous bits with each other. Everything is mixed together without form or reason. Parts are good, parts are bad. There is no interior artwork or layout to lighten the load of written material. Contents include a good article on sex and SF by Richard Delap, Robert Bloch's GoH speech from Toronto, a number of book reviews, and columns by John Brunner and Ted White. The type of material is almost identical to that of SCIENCE FICTION REVIEW, a previous incarnation of CRITIC. The material is good, yes, but there is something missing, maybe it is the lack of artwork and care in layout, maybe it is the mishmash of editorial personality mixed with other personalities, but the zine lacks the sparkle and depth of SFR.

OXYTOXIC (Michael T. Shoemaker, 2123 North Early St., Alexandria, Va. 22302; 25¢ or usual). Enjoyable dittoed zine. Articles include a Don D'Amassa article on a little known writer, Ernest Taves, and a Bruce D. Arthurs article on Silverberg's THE SEED OF EARTH. The heart of this small zine is a long lettercol.

KRATOPHANY 4 (Eli Cohen, 417 W. 118th St., Apt. 63, N.Y., N.Y. 10027; 50¢ or usual). Very enjoyable, well put together mimeoed zine. Ginjer Buchanan has a sweetly funny column, "Jam Today," describing more adventures with Donovan the dog. (I've met Donovan, and believe me, he is a unique dog) Good letters, Eli's editorial, and another episode in "Wendy and the Yellow King", a cartoon written by Mike Mason and drawn by Judy Mitchell, round out this short issue. The cartoon is very well drawn, but I just don't understand it -- and I didn't understand the past episodes either!

MOONBROTH (Dale C. Donaldson, P.O.B. C, Bellevue, Wash. 98009. 13 pages/\$1; 27 pages \$2.) It is incredible to me that anyone would pay \$1 for 13 PAGES of anything, let alone 13 pages of mediocre fan fiction, yet here it is. You want it? You can have it.

FILM INDEX (John Howard Reid, 2 E Mosman St., Mosman Bay, Australia 2088. \$10/yr (12 issues), trades). This fanzine is very good. It's lithoed and has lots of photos. It is an index of all the films made, giving information on the cast, credits, running times, etc. and critical comments on each film. The only unfortunate thing is that it is being done alphabetically, and it has taken 20 issues to get to An (Angels Over Broadway) and Bi (The Big Blockade) in its two indexes. It is really well done though. But by the time it gets to Z in 1984, it will have to start all over again to pick up new films which have come out. For the film fan.

UCHUJIN 173 (Takumi Shibano, 1-14-11, O-okayama, Meguro-ku, Tokyo, Japan). Professionally printed and bound. Contains fan articles by Shin Watanabe and Hiroyuki Namba, stories, and articles on two Japanese SF conventions. Unfortunately it is in Japanese, but it looks really good!

MAGIC PUDDING (Malcolm Edwards, 19 Ranmoor Gardens, Harrow, Middx, HA1 1UQ, U.K.) Enjoyable personalzine. Describes books and fanzines Malcolm has read, movies he's seen, things he's done.

KABALLAH 2 (Gerard Houarner, 25-33 48th St., Long Island City, N.Y. 11103; 5/\$2.) Poor lithography and layout. Mostly comics oriented. Book review, article on fantasy. Almost succeeds as a crudzine. Overpriced for 10 mediocre pages.





# DON'T LOOK NOW

*Reviewed by Richard Delap*

Directed by Nicolas Roeg  
Screenplay by Allan Scott  
and Chris Bryant  
From the story by Daphne du  
Maurier  
Cinematography by Anthony  
Richmond  
Music by Pino Donaggio  
Produced by Peter Katz  
Released by Paramount Pictures  
Running time: 1 hr, 45 min  
Rating: R

## CAST

Laura Baxter-Julie Christie  
John Baxter - Donald Sutherland  
Heather - Hilary Mason  
Wendy - Clelia Matania  
Bishop Barbarigo - Massimo  
Serato  
Inspector Longhi - Renato  
Scarpa

Cinematographer Nicolas Roeg had already established his credentials as one of the finest cameramen of the cinema before he turned his hand to directing. Although both of his initial directorial efforts were commercially unsuccessful -- *PERFORMANCE* (1970) and *WALKABOUT* (1971) -- he received a notable amount of critical praise for establishing a rapport with each film's thematic content, even when that content was too esoteric and/or delicate to cause any mad rush to the nation's boxoffices.

The most disheartening element regarding the release of Roeg's third film, *DON'T LOOK NOW*, is that it has come upon the scene only just in time to be undeservedly overshadowed by the highly publicized dramatic contrivances of William Peter Blatty's splashy, but essentially empty, *THE EXORCIST*. Where Blatty's story is dependent entirely on shock for its total effect, Roeg uses the camera to complement and embellish the basic plot of Daphne du Maurier's horror story, and the resultant blend of fantasy and realism, subtle plot calculations and symbolic visual nuances will have audiences gradually realizing that the hair on their arms is rising, unbidden, from prickles of fear.



The film opens on a note of tension that sets the mood for the terrors to follow. At the country home of a young British couple, John and Laura Baxter (Sutherland and Christie), a quiet hum-drum day becomes a nightmare when their young daughter drowns in a pond. The unexpected death is surrounded by sinister and ominous portents, including a seemingly psychic element as John rushes from his study somehow knowing that something terrible has occurred even before he knows exactly what it is.

Months later, the Baxters travel to Venice where John is employed at restoring the art treasures of a crumbling church. The couple meet two sisters (Mason and Matania), one of whom is a blind psychic who helps Laura shake the continued depression over the death of her child, telling her that she can "see" the dead girl and that the child is smiling and happy. But she also warns that there is danger in Venice and that they should leave the city immediately.

John discounts the psychic's warning, however, until the small, almost casual incidents of happenstance begin to mount in frightening proportion. An accident at the church almost sends him to a tumbling death from a high scaffold. He has continued "visions" of a child running in and out the decrepit alleyways and buildings of the city, a child in a red raincoat exactly like the one his daughter wore on the day of her death.

After Laura has been called away to England briefly to check after their son, who has been injured at school, John sees his wife briefly in the company of the two odd sisters and begins to suspect the sisters of concocting some weird conspiracy. His efforts to trace down the women, all the while thinking they may have drugged and kidnapped his wife, lead him to a police inspector who listens to his story, but is really more concerned about catching a psychotic committing a series of gruesome, random murders over the city.

The story weaves these various plot threads together very loosely, yet as each scene unfolds, the mesh draws tighter and tighter. The terror is expertly heightened by Anthony Richmond's excellent lensing of the streets and canals of Venice in winter and by Graeme Clifford's remarkably adept film editing. The decayed decadence of a city slowly crumbling into the encroaching water, the shadows creeping over the canals and into the alleys and streets, these are the perfect reflective background for the young couple's realities that are beginning to fray at the edges, coming apart like a waterlogged loaf of Italian bread, bit by bit, piece by piece, drifting away into the frightening realms of the supernatural.

The plot is such a delicate construct and the script so precisely written that the excellence of the cinematographic mood would lose its effectiveness without a cast equal to the subtle demands of characterization. Roeg, fortunately, has such a cast, and he gets the very best they can offer. Donald Sutherland, who to date has had much better commercial luck with comedy than with drama, gives a superb performance that exteriorly reveals the inner psychological turmoil of a man trapped between his disbelief in psychic events and his inability to explain a plethora of sinister happenings that have no rational explanation. Julie Christie, in her best performance in years, makes Laura's change from depression to happiness a depthful and convincing change. She radiates emotion with true and telling aspects like motions of the hands and a turn of the head that maximize the revelations of the dialogue. Roeg sees to it that Christie and Sutherland understand exactly what they are doing each moment, and their emotional interdependence on-screen strikes the kind of sparks that haven't been seen since the days of the great movie "teams" like Gable and Harlow, Tracy and Hepburn.

There is one nude love scene between the two that assuredly is the most erotic ever put on celluloid in a 'respectable' motion picture (despite the fact that Paramount cut it a bit to avoid an "X" rating). All the porno films from soft-core to DEEP THROAT



could never capture the intense eroticism, both physical and emotional, Roeg captures brilliantly in a few minutes of screen time that are graphic but not gratuitous. The scene is vitally necessary in establishing the psychological and emotional attitude of the characters at that moment and is never, never vulgar.

As a genre, horror films are seldom given the critical attention directed at films of serious social or literary content. Roeg, with the help of a fine cast and depthful literate script, proves that horror need not be cheap shock and rampant bloodletting. We live in a world suffused with events of horror that encompass people like the Baxters (or you and me) every day -- unexpected death and inexplicable feelings and forebodings which we can't explain. And when a horror movie succeeds, as does this one, it succeeds by giving us characters with which we can identify, characters who try to understand and, most horrible of all, find that understanding can be the most terrifying aspect of the unknown.

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#### CREDITS, NOTES, NEXT ISSUE

Artwork this issue includes the cover by Randy Bathurst, the Bill Rotsler folio, p. 2 by Dan Osterman, p. 3 by David Piper, p. 4 by Rotsler, p. 10 by Connie Faddis.

Next issue will probably include a humorous article by Michael G. Coney, some Connie Faddis artwork (maybe a cover), and more goodies. Keep that news coming in folks!

As I mentioned last issue, Ron and I will be in England the last two weeks of May, so this issue is a combined April/May issue and is somewhat longer than normal. It is being sent 3rd Class and I hope it doesn't take too long to reach you.

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