

KARASS



{} KARASS 6 is edited and published by Linda E. Bushyager, 1614 Evans Ave., {}
 {} Prospect Park, Pa., 19076. Available for contributions of articles, artwork, {}
 {} letters, 1 for 1 trades, news, and subscriptions. Subs are 5/\$1.00. Back {}
 {} issues # 3, 4, and 5 are available as part of a sub. Please check your address {}
 {} label - the number after your name is the last issue you will receive. T = {}
 {} trade, S = sub, C = contribution or letter, R = fanzine or book is reviewed, {}
 {} M = mentioned. Please make checks payable to Linda E. Bushyager. {}
 {}

MIDWESTCON

Midwestcon was held the last weekend in June, and as usual, provided the best con of the year, for me. There were 230 people, including fans from Kansas City, Louisville, Columbus, Pittsburgh, New York, New Jersey, Kentucky, Chicago, Arlington, Va., and of course local Cincinnati fans. On Friday it was too cool and rainy for the pool, so the fans gathered around a small, but crowded huckster room. Then on Saturday and Sunday most people managed to take at least one dip in the nice pool. The evenings were filled with more parties than I've seen in a long time. It looks like bidding parties may have at last returned to the fannish scene, and they are most welcome. Besides the large, well-supplied Cincinnati party, there were bidding parties for Kansas City and Columbus (more on their bids below), and parties sponsored by the Louisville, Ky. and Chicago groups advertising their regional cons. And besides this, there were numerous smaller parties in various people's rooms, including the traditional Pittsburgh party that always seems to end up in our room!

The only cloud on the festivities was the lack of rooms caused by a Jehovah Witness convention that filled every hotel in town. A number of fans shared rooms, but some last minute arrivals lucked out by getting cancellations. Attendees included sweet Bob Tucker who looks younger each time I see him, Ted White and his Arlington Acolytes, a nice bunch of KC fans who I enjoyed meeting, dear Bob Roehm, numerous Luttrells and Couches, Jackie Franke who I exchanged two words with ("Hello, Goodbye" - next time, Jackie), John Millard, Rusty Hevelin, Mike Lalor (who was bartender every night, poor soul Andy and Jodie Offut, Miesels and children, old friends (Suzle Tompkins, Jeannie DiModica) from Pittsburgh, Moshe Feder, numerous friends from N.Y.C. and Pittsburgh, and lots of others. Suffice it to say, I had a great time.

WORLDCON BIDDING

I really had a hard time time deciding between Columbus and Kansas City for the '76 bid. I talked to members of each group at Midwestcon, and both groups had very good ideas. KC seemed to have a bit more enthusiasm, and Columbus had a bit more experience and tempered wisdom. I have my doubts that either city's hotel facilities are large enough for expected Worldcon attendance of 4000 persons (or more) by 1976. Columbus is using two hotels connected by an underground garage to solve the space problem, but they still only have 750 rooms reserved, and the largest ballroom holds only 1900 for meetings. KC has only one hotel with about 650 rooms reserved out of 750 available and the largest ballroom accommodating 2600 persons seated. But I strongly suspect that about 3500 people will have to be seated during the largest functions, like the Masquerade Ball. Columbus is planning to use closed circuit TV to help alleviate crowding, and this is a very, very good idea. KC may be able to use closed circuit, but would have to provide some equipment. I finally decided to vote for KC, but I'm sure that whichever group gets the bid will do a very good job. New Orleans is also bidding, but their last minute 2-paged mimeoed information sheet didn't impress me. If you haven't voted by mail, you can still vote for the con site at the bidding session on Sunday of Discon II.

MORE WORLDCON BIDS



Charlie and Dena Brown have decided to spearhead a Worldcon bid for 1978 in San Francisco. Bidding committee includes Terry Carr, Grant Canfield, Mike Kurland, Beckie and Susanna Jacobson, Dick Lupoff, Alva Rogers, and Jerry Jacks. Sounds like a great idea and a good team. Anywhere except the Claremont, Dena, though I do look back on Baycon with some nostalgia.

WORLDCON INFORMATION

DISCON II is Aug. 29-Sept. 2 at the Sheraton-Park Hotel, Washington, D. C. If you haven't joined, membership rates are currently \$3 supporting and \$7 attending. Attending membership may have to be increased again, so don't delay. Write Discon II, P.O. Box 31127, Washington, D. C. 20031.

It is vital that all members of Discon who expect to attend send in their room reservation cards now, as while there are more than enough rooms for everyone, the hotel will

not hold the prereserved rooms more than three weeks before the con. After that, they will sell them to anyone -- and Labor Day is a great time for tourists to visit the Nation's Capital. A number of people delayed making reservations at Torcon and they found themselves without rooms. Don't let it happen to you!

Experienced projectionists are needed to volunteer for the film program. Help is needed in locating obscure or unavailable films. Material is also needed for auction. Inflation has raised the price of the banquet to \$11 for chicken and \$12.25 for steak, including gratuities and taxes. No tickets will be mailed, they will be held for pick-up at registration. Huckster tables are \$25/table. Information sheets on the art show are available from the address above. The show is centralized within the Discon Committee.

AUSSIECON Progress Report 2 finally reached me. To join, send \$2 supporting \$7 full in Australia to GPO Box 4039, Melbourne, Victoria 3001. In North America, \$3, 10\$ to Fred Patten, 11863 W. Jefferson Blvd., Apt. #1, Culver City, Calif. 90230 or John Millard, 86 Broadway Ave., Apt. 18, Toronto, Ont. Canada, M4P 1T4. Checks payable to Aussiecon. If you don't plan to go, you should still buy a supporting membership - Aussiecon needs the money now to plan the con, and you'll be able to vote for the Hugos and the 1977 Worldcon site. GoHs are Ursula K. LeGuin (pro), Susan Wood and Mike Glicksohn (fan), and Donald H. Tuck (Australian).

Information is now available on some proposed airline group flights for the con. Two and three week tours are being considered which include hotels, sightseeing, and rental cars or airline transportation. Costs are \$1000-\$1650 depending on what's included. These prices are from Los Angeles. I found this disappointing, because if we do go, and that is becoming doubtful, we would want to visit New Zealand and possibly Fiji, as well as Australia, and I think other people had such plans in mind. Still, if you are interested in going, you should send your suggestions and requests for information to Don Lundry, 18 Karen Dr., Cherry Hill, NJ 08003. You could also look into Qantas tours which start at about \$840 for 2 weeks to Nandi, Sydney, and Auckland with hotel and sightseeing included from the West Coast.

North American artists interested in having artwork at Aussiecon should contact Bjo Trimble for information - 696 S. Bronson Ave., Los Angeles, Calif. 90005

GETTING TO DISCON

MINNEAPOLIS, MINN. - is chartering a bus. So far only 11 seats are taken. Deposit is \$20, full cost is \$60 round trip includes ice, water, and cups. Contact Don Blyly IMMEDIATELY at 343 E. 19th St., Apt. 5-B, Minneapolis, Minn. 55404. (Rune)

TORONTO, ONTARIO - Group transportation is being arranged. Cost is \$35, bus picks up people Thursday evening. For information contact Valerie Starr, 14 Carluke Cres., Apt. 712, Willowdale (222-7161) IMMEDIATELY. (Nor)

LOS ANGELES - Change of Hobbit Bookstore/Freelandia flight, leaves Aug. 28, returns Sept. 3. Price \$100/one way or so + \$25 fee to join Freelandia. Write or phone Change of Hobbit, 13711 Westwood Blvd., Los Angeles, Calif. 90024. Phone 213 GREAT SF. (Locus)

PEOPLE NEWS

Ron Bounds pinched a nerve in his back while picking up a girl (in his arms, that is). He is at home, in a full body brace and crutches. According to rumors at Midwestcon, he was planning to go to Westercon anyway, even if they had to carry him on a stretcher. Hope he made it, and hope he is feeling better.

John Millard at Midwestcon said I shouldn't have printed the Mike Glicksohn story that the Hugos are not ready yet, and may not be ready by Discon either. John said Mike doesn't know what's going on. But when I asked John if the Hugos were ready, he said no, and when I asked if they would be ready for Discon, he said "hmmmmmm", and when I asked if he wanted to deny Mike's information, he said "ahhhh errrrr...but he still shouldn't have said that." I think people would rather know now that the Hugos might not be ready than be unpleasantly surprised at the banquet as we were last year. Meanwhile, *Mike Glicksohn* has found the missing hand-lettered certificates which were to be handed out to all Hugo nominees last year at Torcon. He will be handing them to people at Discon.

Tom Claeson (Box 3186, College of Wooster, Ohio, 44691) is looking for copies of several Simak stories, including "Hunch." If you have a copy, he'd like to hear from you.

Len and June Moffatt have published their TAFF TRIP REPORT "The Moffatt House Abroad." It is available for \$2 from Moffatt House, Box 4456, Downey, Calif. 90241. Cartoons by Arthur Thomson and Terry Jeeves; Back cover by Bernie Zuber.

Ben Bova is giving a series of lectures at Hayden Planetarium in NYC. The lectures are accompanied by films. Cost is \$25/10 films.

Robert Heinlein has won a Humanitarian Award from the Associated Health Foundation for his work with the Rare Blood Club.

Andy Porter is no longer assistant editor at F&SF. *Hank Davis* took over reading the slush pile and will no longer be working at Scott Meredith Literary Agency. Neither will *Moshe Feder*. Before you send any manuscripts to Scott Meredith's you should talk to Moshe or Hank about the practices that go on there.



OTHER NEWS

APA 45 has voted to remove the age restriction for membership. The apa is celebrating its 10th anniversary! Although membership is now full, positions on the waitinglist are now open to anyone and cost \$1.00. Don D'Amassa is the OE. Write 19 Angell Dr. E. Providence, R. I. 02914.

Tim C. Marion (614 72nd St., Newport News, Va. 23605) writes that I mixed up the information about REHUPA (Robert E. Howard United Press Assoc.). He is not the OE, the apa has a revolving OEsip. Also the apa is not new, it is almost two years old. Information can be obtained with a self-addressed stamped envelope.

ZERO POPULATION GROWTH has announced a SF STORY CONTEST. \$200 will be awarded to the writer of an essay or short story of less than 1000 words dealing with solutions to the world population crisis. Judging will be done by Isaac Asimov and Ben Bova. The winning story will be published in ZPG magazines and possibly elsewhere. Entries must be received prior to Feb. 1, 1975. They should be typed and have a self-addressed stamped envelope. Send stories and requests for information to Zero Population Growth, 50 W. 40th St., New York, N.Y. 10018.

A new list of the most popular authors on the American college campus today includes Kurt Vonnegut, J.R.R. Tolkien, and Ray Bradbury. 3 out of 12 authors named wrote SF.

Al Sirois writes that the New Haven SF and Fantasy Assoc. is looking for a government grant to set up a future-oriented artists and writers workshop in the city - there is a possibility they can use some of Yale's facilities for the workshop.

The 1974-75 TV Schedule shows the two main SF shows up against each other - Six Million Dollar Man from 8:30-9:30 on Friday and Planet of the Apes 8-9. Did you ever see it to fail? Kolchak- The Night Stalker is on from 10-11 that night. This may cause some SF clubs to move their meeting nights from Fridays.

MIMEO MAN rehearsals are underway under Suzanne Tompkins direction. The take-off on The Music Man is by Debbie Notkin, Moshe Feder, and Eli Cohen. The cast includes David Emerson as Abie Dick, the mimeo man; Ted Greenstone as Rex Rotary, and Susan Palermo. It looks like it will be a good show! Some of the other cast members are Moshe Feder, Jerry Kaufman, Suzanne Tompkins, Gene DiModica, Linda Lounsbury, Hank Davis, and myself, among others. Cast members are still needed, especially femmefans, for the chorus of townspeople. Fen interested should be able to attend a few rehearsals in N.Y.C. and the opening of the show at PgHLANGE in Pittsburgh, Sept. 27-29. Contact Moshe Feder, 142-34 Booth Memorial Ave., Flushing, N.Y. 11355. Copies of the script will be sold to help pay for expenses.

COAS & SUCH

WANTED - Richard C. Newsome's address. He seems to have moved and left no address.

Alexis, and Doll Gilliland, 4030 South 8th St., Arlington, Va. 22204

BOOKS AND THINGS FOR SALE

Spartan International sells war games. Box 1017, Bellflower, Calif. 90706.
SF Book Shop, 56 Eighth Ave., New York, N.Y. 10014 is selling books by mail.
F & SF Book Co., P.O. Box 415, Staten Island, NY 10302 is one of the best mail order SF book companies, and it gives discounts on large orders.

War Games Unlimited, P.O. Box 433, Elmhurst, Ill. 60126 sells war games. How did I get on these war game mailing lists? These will be the last war game notices in KARASS, cause I'm not interested in war games!

IF 750 MILLION CHINESE JUMPED AT ONCE

by James Smart

(Ed's note: The following is taken from a Philadelphia Inquirer story on the theories of a geophysicist named David Stone, of the University of Alaska. The theory worries that a heavily populated nation could use earthquakes as an offensive weapon.)

Suppose, Stone theorized, that all 750 million Chinese, on command, jumped to the ground from 6 1/2-foot platforms at the same moment. He assumed that the average Chinese weighs 110 pounds. That point sounds as though it needs some research, but right now, who can argue?

On the basis of that population jumping from that height at that weight, according to the Stone theory, the Chinese jump would create the equivalent of an earthquake that would register 4.5 on the Richter scale. That's enough to knock rice bowls off shelves all over the People's Republic. But if the jumping were arranged to take place at the right moments, roughly 54 min apart, it could take advantage of natural ripples that sweep along under the earth's surface. That would set up a resonant ground wave that would cause even worse shocks in distant areas.

If the Chinese jumpers were timed and aimed properly, the theory says, devastating earthquakes could be sent rumbling into the west coast of the U.S. It's a pretty scary thought.

There is a defense, however. Counter-jumping by a threatened population. If the CIA determined that the Chinese people were all climbing up on their 6 1/2-foot platforms, the American people could be mobilized to do their own jumping to offset the effects.

If everybody here jumped between the peaks of the ground waves set off by the Chinese jumpers, the earthquakes could be damped out before they become heavy enough to cause much damage. There is one problem, though. Americans, on the average, probably weigh more than the average Chinese. But there aren't as many of us. To set up an effective anti-jumping system, we would all have to jump from higher platforms than the Chinese. If the Chinese decided to shock it to some small country, the smaller population would need extremely high platforms. The whole population would probably break legs on the first counter-jump, and it would be all over for them.

The Chinese have advantages that make them the only people capable of using the theory. Not only do they have the population for it, but they are probably the only people in the world right now with a country well enough organized and disciplined to get everybody off the platforms at the right moment. The few dissidents in China should be easy to handle. Sneak up behind a guy and apply one of those acupuncture needles in the right place, and anybody will jump 6 1/2 feet. (Continued next page)

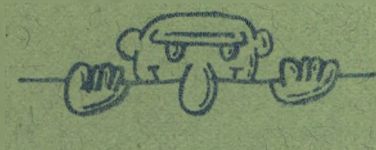


Americans, on the other hand, would be impossible to organize.

There are a lot of Democrats who wouldn't jump for a Republican administration, and vice versa. Some people would find racial reasons for not jumping, and some would find religious objections. Some would say the platforms cost too much. Some would mean well, but just never get around to it.

There would undoubtedly be a large anti-jump movement. Demonstrators in front of the White House would carry signs saying, "Go Bleep, We Won't Leap."

So it's a good thing we're making friends with the Chinese.



BOOK NEWS

Fawcett Gold Medal is publishing a new Roger Elwood anthology, OMEGA. It contains 13 original stories and is 95¢.

Gale Research Press, Book Tower, Detroit, Mich. 48226 is publishing "The Ray Bradbury Companion: A Life and Career History, Photolog, and Comprehensive Checklist of Writing," edited by William F. Nolan. It sounds interesting, but is \$28.50. They are also publishing THE SF INDEX, a new and comprehensive bibliography, in 1975. Research and editorial effort is directed by R. Reginald. If you wish to help him or learn more about the book, contact him at Hill House, 379 Edgerton Dr., San Bernardino, Calif. 92405.

Chilton Books, Radnor, Pa. 19089 is publishing the Elwood collection THE MANY WORLDS OF ANDRE NORTON, INHERITORS OF EARTH by Gordon Eklund and Poul Anderson, and MOTHER WAS A LOVELY BEAST an anthology edited by Philip Jose Farmer. Costs are \$6.95, \$6.50, and \$6.95, respectively.

CONVENTION NEWS

Aug. 23-25 BUBONICON. Info: Mike Kring, PSC #1, Box 3147, KAFB East, Albuquerque, N.M. 87115

Sept. 27-29 PgHLANGE. Sheraton Motor Inn North, 4859 McKnight Rd., Pgh., Pa. Joanna Russ is GoH. Info: John Curlovich, 108 Montville St., Pittsburgh, Pa. 15214

Oct. 25-27 WINDYCON. Pro GoH is Joe Haldeman; Fan GoH is Lou Tabakow. This is the first Chicago Con in 12 years. Movies, art show, auctions, huckster, banquet. Registration is \$6 at door, \$4 now. Write Box 2572, Chicago, Ill. 60690

Jan. 24-26 CONFUSION 13. Fred Pohl and Mike Glicksohn are GoHs. Hucksters, films, parties. Info from Ro Nagey, Room 240, Michigan Union, Univ. of Mich. Ann Arbor, Mich. 48104

April 18-20 1975. LUNACON at the Commodore Hotel in NYC. Program will be Sat. & Sun. with parties and movies on Friday.

July 25-27, 1975 RIVER CON. At Stouffer's Louisville Inn. Guests tentatively include Andy Offutt, Philip Jose Farmer, Kelly Freas, Thomas Burnett Swann, and others. Hucksters, films, art show, auction. This looks like a good con, and they are trying to work out a steamer ride. Contact P.O. Box 8251, Louisville, Ky. 40208

ROGER ELWOOD

Roger Elwood recently has been urging fnnzine editors to interview him. In fact, he has gone about this to such an extent, I wonder what his motives are. In my own case, he called several months ago after an unfavorable Richard Delap review and offered to be interviewed. I thought this was very nice. However, he went on to offer to pay for my paper and other supplies used to print his interview. I felt this was unwarranted, and would be more of a paid advertisement than an interview. So I said this would not be necessary. After he offered to be interviewed in person, I suggested it would be easier to interview him by mail, which I did. Then, in response to his replies, I sent him an additional set of questions. Over a month later I received a call from Roger Elwood, saying he had lost the second set of questions, could I come to interview him in person? Since I don't have a car, I said it would be easier to write him. He offered to pay for my bus fare! When I said I had no tape recorder, he offered to provide his own, and even have the secretary type up a transcript. All of this made me wonder if perhaps unconsciously, Roger Elwood wanted an advertisement rather than an interview. I didn't feel it was worth the time or effort to interview him in person, and I didn't think it would be ethically right to accept a paid bus ride. So we agreed to continue the interview by mail. The final results will appear in GRANFALLOON 19.

Last week, Bruce Arthurs (POWERMAD) called me as he passed through the Philadelphia airport. Evidently, Roger Elwood contacted Bruce after an unfavorable book review and requested to be interviewed. He offered to pay for Bruce's plane fare to come and interview Roger. That's a plane ride from Ft. Lee, Va. to Linwood, N.J. and Bruce did accept and did interview Roger. Now I wonder just how many fanzine editors have received these offers and how many have accepted paid trips? While it is certainly commendable that Roger Elwood wants fans to know him better, it seems to me that many fans would be happy to interview him without being paid to do so. Further, another appropriate way for Roger to meet fans is at conventions. I wonder just how proper it is for fans to accept paid trips.

OTHER NEWS

Wayne Third Foundation is sponsoring a bus charter to Discon from Detroit. It is \$28 roundtrip. Contact Box 102 SCB, Wayne State Univ., Detroit, Mich. 48202.

On Aug. 19, the NBC TOMORROW show (1 am Eastern and Pacific and Midnight Central) will feature Harlan Ellison, Ray Bradbury, and Gene Roddenberry on SF and the media.

Ron Bounds did make it to Westercon, using a cane. David Gerrold wasn't so fortunate, though, he was in an automobile accident July 3rd. He was slightly hurt and the car was demolished. Therefore, he didn't make Westercon. Attendance at Westercon was 700. Guest of Honor Philip K. Dick did not attend due to illness, but stand-in Bill Rotsler gave a speech in his place.

Moshe Feder's story, bought some time ago by Damon Knight, will appear in the next ORBIT. Steve Stiles is in the hospital for minor surgery, he'll be out after a couple days, then home to recuperate for a day or two. The film apa, CAPRA now has 20 people and will be accepting more. Write Lesleigh Luttrell (525 W. Main #1, Madison, Wis., 53703) for information. Jerry Kaufman's fanzine, THE SPANISH INQUISITION will be out for Discon (3rd issue). Michael Gorra (199 Great Neck Rd., Waterford, Ct. 06385) has published the Special Tucker Fund issue of BANSHEE. Material is by Charles Burbee, Arnie Katz, Terry Hughes, Dave Locke, Andy and Jodie Offut, and more.

CoA: Barry Smotroff, 141-55 85th Rd., Apt. 4D, Jamaica, NY 11435

A WHIFF OF REALITY

In Victoria, capital of British Columbia, there is a fine museum where tourists and residents alike can wander among motionless though lifelike moose, bear, caribou - all displayed amid totems and other examples of disappearing Indian culture. On the top floor is reproduced a historic town with a hotel, movie theatre, drug store, and other buildings including a blacksmith's shop with sound effects. There is also a salmon cannery with sound effects and a waterwheel with real water, and a gold mine. Although I suspect that the gold itself is fake, every effort is made to ensure the appearance of realism. In order to guarantee the authenticity of the gold mine - the trucks of which were supposed to have been drawn by mules - they drop horse-shit down the shaft.

I was told this one February lunch-hour by a sober, reliable business colleague named Herbert, as we stood peering into the depths of the shaft, at the foot of of which we could dimly discern tracks, and an ancient truck. "Amazing how the smell lingers," he said. "You'd never believe there's been no shit dropped down this shaft since last September."

"Why September?" I asked him.

"The end of the tourist season, when they laid up the horse-drawn carriages for the winter. They shipped all the horses off to stables in the country. No..." He sniffed. "It's fresher in the summer. You ought to come here in the summer." I sniffed. I caught just a whiff of something, faintly, like a half-heard melody. I sniffed again. Two old ladies, passing by, sniffed also. A chance shifting of air currents brought an updraft from below. Herbert was right. There was horse-shit down the shaft.

Herbert was gone but his teachings live on, and often last spring I visited the model gold mine, and savoured its aroma; and one Saturday in August I happened to be in town with my family and I thought to invite them to share my delight. With some reluctance from my wife and a show of boredom by the kids, we walked among the exhibits, while I hugged to myself my glorious surprise. Their mood improved as we walked through the reproduction town and finally I judged the time was right. We entered the area of the gold mine.

It was a warm afternoon and the smell was pungent and, surrounded by decaying timbers and ancient picks and buckets and shovels and lamps, in the dim light I could almost believe we had stepped back into the past. Tourists jostled around, inhaling in amazement.

"Smell the horse-shit?" I asked, smiling.

"Horse-shit! Horse-shit!" yelled Sally, aged eight, joyously. "Dad said horse-shit!" People looked at her.

"For God's sake, don't use language like that in front of the child," snapped my wife. "You know what she's like" "I was referring to the smell of horse manure," I said. "During the summer they drop dollops of manure down the shaft, to add realism. They get it from the horse-drawn carriages." "Don't talk such nonsense," said my wife, nervously glancing around at people.

"You're a bloody liar, Dad," said my son Kevin, aged fifteen.

"He called you a bloody liar!" screamed Sally in delight. "Hit him, Dad! Hit him!"

"You can smell it," I said desperately. Everything was going wrong. "Don't say you can't smell it. Go on. Sniff!"

"Why on earth should I want to sniff?" asked my wife. The kids sniffed vigorously. Tourists began to sniff and shuffle about, and there was a general air of uncertainty building up, not unlike the beginnings of mass panic. "Gas!" shouted my son suddenly, and the tourists stampeded for the exit; and I walked quietly and quickly away in the other direction, while my wife helped some old woman to her feet, and dusted her off.

We regrouped near the main museum entrance. I gathered that my wife was in command now, because she was eyeing us stonily. "I hope you realize that poor old lady hurt herself quite badly," she said. "You've ruined the afternoon with your idiocy." We stepped out into the bright sunlight. A red horse-drawn carriage lumbered past, paused while the driver described the Parliament buildings to the passengers. The animal relieved itself in that effortlessly abundant manner characteristic of the horse. The carriage moved on, and all of us, even my wife, regarded the street speculatively.

"Dad was right," said Sally in awe. "It doesn't prove a thing," said Kevin, but without conviction. "There..." I said quietly. "Look at that."

An overalled Government employee was shovelling the excrement into a bucket. Finished, he strode briskly towards the museum, the bucket swinging from his hand. He was going to tip the shit down the shaft. It was an everyday occurrence - a set routine, no doubt, prescribed by Museum Regulations. Why anyone should have doubted it, I couldn't think. We moved away, a family united in belief.

So many things around us are strange, so much is hostile. We are poor small creatures in a vast Universe and in order to retain our sense of proportion, our sanity, we must latch onto our little beliefs; we must cling to what is proven, because there is so much that is unknown. I believe that there is horse-shit down that shaft, and it is necessary for me to believe that.

The fact that there is also horse-shit around the base of the cypress trees at the museum entrance does not concern me one iota. It is not an interesting fact; it is boring, even, to the point of being sordidly self-evident.

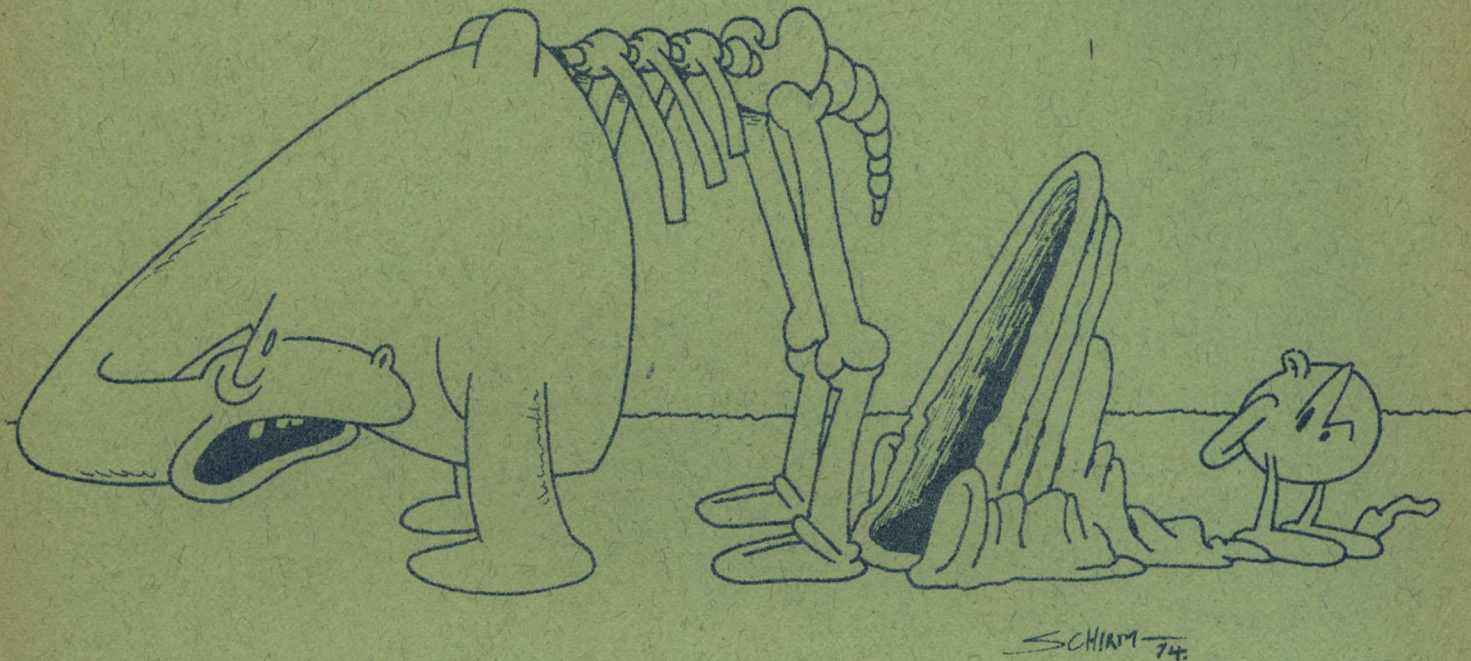
It requires no conscious effort of belief.

Copyright c. 1974 Michael G. Coney

MICHAEL G. CONEY

EYE ON WONDER

By Linda Bushyager



THE PEOPLE OF THE WIND by Poul Anderson was nominated for a Hugo this year. It is a solidly good book, but not one which I would classify as great. Its premise is an intriguing one - what happens when two alien cultures live together on a planet for centuries...in this case, the humans gradually take on some of the characteristics of the bird-like Ythrians, and the Ythrians gain some human characteristics. The major hero of the book, Christopher Holm has "gone bird" - adopted Ythrian ways to the extent that he was even received into a choth, a tribe-like group. But unfortunately, Anderson has embellished what could have been a provocative look at the mingling of the two cultures into a full-scale space opera, complete with Terran invaders who invade the human/Ythrian colony on Avalon and attack the Ythrian planets to settle what is basically a border dispute.

Anderson has chosen to shift viewpoint with each chapter to tell the story. First the reader identifies with Christopher Holm, then with his father, Daniel, who is organizing Avalon's defenses, and eventually to every major character (and there are quite a few of them). The result is a swiftly moving action story, with brief snatches of insight into the various characters. The most interesting theme is Christopher's struggle to reconcile the conflicting human and Ythrian cultures which are part of him. But because of the shifting viewpoints and space opera tone of parts of the novel, this theme loses impact and becomes secondary to the plot, and as a result, the book never achieves greatness. I placed PEOPLE as number 4 on my Hugo ballot.

Kansas City in '76; Montreal in '77; Britain in '79; 19 in '84; Moon in '01.

PROTECTOR by Larry Niven (Ballantine) was my choice as number 1 this year, just edging out RENDEVOUS ON RAMA. As in RINGWORLD, Niven brilliantly achieves the difficult task of merging a hard science story with fascinating characters and an enjoyable plot. The emphasis here is on characters -- Phssthpok the Pak who has set out to find a lost group of Breeders (Paks go through three stages of growth - Childhood, Breeder, and Protector); and the human, Brennan, who meets Phssthpok and is changed -- into a Pak. Larry Niven has portrayed a true alien mind and civilization. In the past, SF writers often portrayed aliens with the same drives, thoughts, and goals as humans. Fortunately, the new trend seems to be to portray aliens as aliens, and Larry Niven accomplished this remarkably well. All over, a thought-provoking, enjoyable, fast-paced book.

THOSE WHO CAN: A SCIENCE FICTION READER edited by Robin Scott Wilson (Mentor). If I seem to be emphasizing those good old standbys, plot, character, and theme, in the above reviews, it is probably due to my recent reading of this book. Wilson has put together an excellent anthology of short stories accompanied by essays by Wilson on plot, character, setting, theme, point of view, and style and essays by the individual author, telling how his story came about, and how it relates to one or more of these elements. The collection is a winner from every standpoint -- the stories range from good to excellent (most in the excellent range), and the essays are intriguing and in some instances fascinating. For example, Samuel Delany goes through a section of a story outlining just how he thinks about it and writes it -- it's like being in Delany's brilliant mind as he creates. The authors, Jack Williamson, Delany, Daniel Keyes, Harlan Ellison, Joanna Russ, Robert Silverberg, Ursula K. Le Guin, Damon Knight, Kate Wilhelm, Robin Wilson, James Gunn, and Fred Pohl manage to shed a lot of light on that unanswerable question "where do you get your ideas".

THE FLIGHT OF THE HORSE by Larry Niven (Ballantine). I was disappointed in this book. I'm a Niven fan, generally, but the first five stories left a great deal to be desired. Basically they are one story, written five times. The story is that of Svetz, the hardpressed timetraveller, who keeps getting himself into trouble with the Institute for Temporal Research by bringing back mythical creatures, such as werewolves, because each time he time travels he enters a fantasy world and cannot travel in the "real" world through time. Maybe one of the stories is funny, but five of them is repetition and dullness. The remaining stories are much better, "What Good Is a Glass Dagger?" is a fun sword and sorcery tale, and "Flash Crowd" is a very good extrapolation of the hard science concept of teleportation machines. In fact, I enjoyed the last story enough to make up for the rest of the book. But I suggest you wait until it is anthologized before you buy it.

THE OUTPOSTER by Gordon R. Dickson (Manor Books). Somehow I managed to miss Dickson in my formative years when I read Norton, Heinlein, Asimov, and Winston juveniles. So it was with delight that in the past two years I've started reading his books. THE OUTPOSTER, like most of Dickson's writing, is a well-written, straightforward adventure story. Very very enjoyable. It may not be a Hugo nominee, but it is rewarding from an enjoyment point of view. In this novel, overpopulation has caused Earth to hold a lottery, with the "winners" exiled from Earth to new outposts in space. The hero, Mark Ten Roos, an outposter, picks a select group of the new colonists in an attempt to make the colonies self-sufficient and able to defend themselves against the alien, enemy Meda V'Dans. Enjoyable spacebuckler.

Coas:

Richard Bartucci, Peach Hall Dorm, 2105 Independence Blvd., Kansas City College of Osteopathic Medicine, Kansas City, Mo. 64124

Dan Steffan, c/ Ted White, 1014 N. Tuckahoe St., Falls Church, Va. 22046

Patrick McGuire, c/o Cultural Affairs Officer, American Embassy, Box M, Helsinki, Finland (1st Class mail); Printed matter to Cul. Af. Of., Am. Emb., 19/21 Chaikovskaia Ulitsa/Moscow, USSR.

DERANGED

film review by RICHARD DELAP

DERANGED. Directed by Jeff Gillen and Alan Ormsby; screenplay by Alan Ormsby; cinematography by Jack McGowan; music by Carl Zittler; produced by Tom Karr; released by American International; running time: 82 minutes; rated R.

cast

Ezra Cobb.....Robert Blossoms
Ma Cobb.....Cosette Lee
Narrator.....Leslie Carlson
Maureen Selby.....Marion Waldman
Mary Ransom.....Micki Moore
Sally Peterson.....Pat Orr

A short time back in these pages I reviewed a marvelously good horror film titled DON'T LOOK NOW. To go from that film to something like DERANGED is like following up a reading of Edgar Allan Poe with a comic book entitled "Blood and Guts Graveyard Tales;" DERANGED is a movie with the same amount of class that the speculated comic book title implies.

There is a steady and reliable audience for horror films, even when those films are incompetent low-budget shockers of the sort that stream in and out of the drive-ins for single week runs, especially during the lucrative summer months. But I think it's time someone put his foot down with a resounding finality and raised a formal objection to films that so exploit and degrade the genre of horror that they become a new addition to that much-discussed class of movies: pornography.

DERANGED is undoubtedly a pornographic film. There has been a notable bit of furor in recent years over the amount of violence in films, from the brutal beatings and murders in such boxoffice smashes as THE GODFATHER and THE FRENCH CONNECTION to the films of Sam Peckinpah, but the brutality of these films is moonlight and roses next to the obscene violence of this one. The objections of many church and civic groups to the MPAA film rating system will find good ammunition for their battles with the 'R' rating administered here.

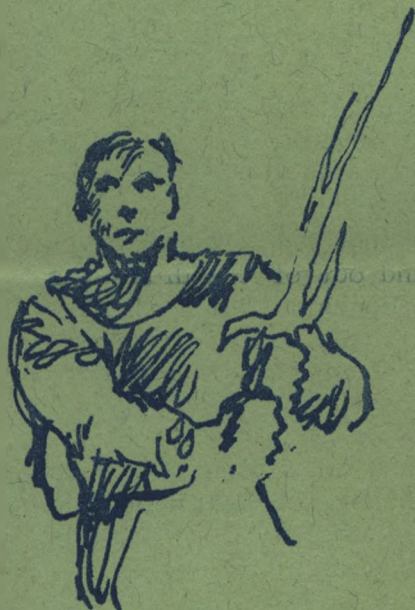
The basic story is straight out of the minor "B" film category of twenty or thirty years ago, albeit embellished with photographic detail that would have been unthinkable at that time.

A fiftyish bachelor farmer, having spent years tending his bedridden mother, who has influenced her son to dark and subconscious compulsions with her possessiveness and rigorous Bible thumping, is grief-stricken at her death. Unable to accept her demise and fend for himself, he retrieves her body from the graveyard and returns it to the farmhouse where he props her up in bed, eats meals in her company (fried chicken dipped in peanut butter), and promises to restore her mouldering body to a more presentable appearance.

And so begins a series of grisly murders, each one more demented and horribly detailed than the one before.

There is nothing wrong with the story per se. It is a grim idea, obviously, but almost perfectly suited to the requirements of the horror film. What matters here is the treatment, and to what end we find the film makers oblivious to what constitutes dramatic terror. Instead we are given a series of episodes that discard escalating suspense for escalating gore, until finally we are presented with a sequence in which a teenage girl is shot (twice), mutilated in an animal trap, hung naked upside-down in a well, and eventually bloodily disemboweled before the audience's eyes. None of this is presented with tasteful implication or discretion, but rather lingering camera close-ups that make the viewer feel like a ghoulish pervert to even be looking at such things.

In addition, we are given scenes of the farmer trying to patch up his mother's foul body with pieces from his murder victims -- an aging fat woman who is shot in the head (again, twice), and a barmaid who is clubbed to death with a thigh bone (human) -- all of this interposed with a clutch of nice cozy scenes of a houseful of rotting corpses.



The film is dramatically very poorly structured (as if by this point anyone cared), what with a patronizing narrator wandering in and out of scenes assuring the audience that this story is based on fact -- and, I suppose, we are to be enlightened or educated or somesuch drivel by seeing such horrors reenacted in the most ghastly of detail?

The performances of the cast, especially Robert Blossoms as the demented farmer, are surprisingly good for a fast-buck enterprise. The script requirements, however, including a number of humorous interludes that are about as funny as cigarettes offered to a dying cancer patient, are so incredibly gross that one tends to chastise the actors for bringing even the smallest sheen of realism to such a despicable project.

Since film admission prices run to several dollars these days, the management of theatres playing this film should be required to provide vomit bags and petitions for customers to sign insisting that such ignominious trash, if it is to be shown at all, should unmistakably carry an 'X' rating. Nothing less, to be sure, will suffice.

CATS. Would anyone in the New York area like a first generation Silverberg kitten? Ptitsa by Ptolemy out of Grittlebones has produced six beautiful babies. They are short hair cats, 1/4 Siamese. Free for the asking after the first week in August. Contact Nancy Lambert, NYC, phone: 212 795-8436.

FANZINE REVIEWS

by Linda Bushyager

I've seen a couple fanzine reviews of KARASS and have received a couple letters from fanzine editors in which the editor seemed to feel that I had purposefully and maliciously neglected reviewing his fanzine. Such is not the case. Considering that I receive at least two fanzines a day, and occasionally publish a listing of 20 or so zines, It would be impossible to review each zine. Generally I try to review zines which interest me, which haven't been reviewed before, and which are on top of my pile of zines I've read. Often I arbitrarily pick a zine to review. So this listing should be considered mostly arbitrary, and not an indication of the best zines, or construed to be only the fanzines I prefer.

ZIMRI 6 (Lisa I. Conesa, 54 Manley Rd., Whalley Range, Manchester M16 8HP England). Usual, 20p/1, 3/50p.

This is one of the best British fanzines. Very nice mimeo with a beautiful color cover. Material by Brian Aldiss, Ted Tubb, Ian Williams, and others. Poetry, fiction, book reviews, serious articles by Aldiss and Tubb. Good.



PHANTASMICOM 11 (Jeff Smith, 4102-301 Potter St., Baltimore, Md. 21229). Available for usual or \$1 each. Back issues 6,7,9, and 10 for 75¢ each, 3/\$2. One hundred pages of one of the best fanzines around. As usual, PHANT contains some of the serious work it is known for, an interview with Gardner Dozois and a bibliography, an interview with George Alec Effinger, a Darrell Schweitzer article on the origins of SF, a Jeff Clark article on Roger Zelazny, and more. Also James Tiptree's fine column, an article on F&SF films in 1973, and even a listing of the table of contents from past PHANTASMICOMs. As Jeff Smith states in his editorial, "This issue is the culmination of five years of fanzine production." At the end of this fine issue, Jeff announces that PHANT will continue, on an annual basis. This is something I'm glad to hear, because PHANT has evolved into one of the largest, and best fanzines around. EXCELLENT.

ANTITHESIS 4 (Chris Sherman, 700 Parkview Terrace, Minneapolis, Minn. 55416). Available for 75¢. One sometimes hears about the lithographed crudzine, while this doesn't exactly qualify as a crudzine, at times it comes close. I guess the problem here is not that the material and artwork are so bad, but from the outside the thing looks so good it is a disappointment to really start reading it and looking at it closely. It is lithographed and professionally bound. The contents page looks like a copy of ALGOL's front, with lovely two-color printing. But then one notices the green covering a piece of type. Further in, the litho varies from good to underinked. If Chris actually paid someone to print this, he should have demanded part of his money back. The artwork varies greatly in quality, as does the written material. Joe West's drawing on page 4 is crude, some of John Banks work is quite good, some of the fillios are awful, some are nice. Roger D. Sween has a very good article, there is some not too bad poetry, a good D'Amassa article on Michael Bishop's writing -- in fact, most of the written material is pretty good. Then there is the section of Minicon photos which are so poorly photographed and/or lithographed, that the persons are unrecognizable. The strange mixture of good and bad might be summed up by the third page. First comes contents, then artwork, and then, in lovely green printing, acknowledgements, that's right, that's how Chris spelled it. Sorry Chris, it's acknowledgment. If you could only read this with your eyes closed...VISUALLY A CRUDZINE, GOOD WRITTEN MATERIAL.

RATAPLAN 15 (Leigh Edmonss, POB 74, Balaclava, Victoria 3183, Australia) Usual or \$1.60/4. Interesting personalzine. Lots of talk about Australian fandom, Ditmar awards. Locs.

OUTWORLDS 20 (Bill Bowers, PO Box 148, Wadsworth, Ohio 4481). Contribs, printed Locs, arranged trades, \$4/5, \$1/issue. I mentioned that OUTWORLDS seems to be aiming at what ALGOL is aiming at and Bill justly chastises me. OUTWORLDS is not aiming suchwise, and is not a semi-prozine, despite beautiful offset repro and professional binding. This issue contains GRAFANEDICA, a fanzine about fanzines, which is one of the best groups of articles about fanzines I've ever seen, in fact I think it probably is the best. Barry Gillam discusses the art of James Shull, Bill Bowers discusses the making of a fanzine, and Dave Locke and Larry McCombs discuss editing. Hopefully, Bill will one day take this section and put it into a handbook for the neo editor. It is very good for describing how to print fanzine, how to layout, how to edit. OUTWORLDS also contains a very good article by Piers Anthony on the work of Sterling Lanier. This is especially interesting, since part of the article was cut for printing in the St. Petersburg Times.. It is interesting to see what was cut, and you can decide for yourself how much was justified. Then Greg Benford discusses an experience with Bob Toomey and Ted White and Poul Anderson have columns. The lettercol continues the argument between various people and Ted White regarding what was said at the SFWA meeting. Graphically this is a lovely fanzine, and the words are as good as the pictures. The fanzine section is extremely good, every new fanzine editor would do well to read it. EXCELLENT.

RUNE (Minneapolis, 1301 Elliot Ave. S. #2, Minneapolis, Minn. 55404). This is a quite good clubzine containing information about Minn-stf functions, book reviews, and various other tidbits such as a cute article by Jodie Offutt and authors' birthdays. ENJOYABLE, INFORMATIVE.

SOLTGOZE 8 (Tim C. Marion, 614 72nd St., Newport News, Va. 23605). Arranged trades, 6/\$1, 20¢/each. Good personalzine. This issue consists of lots of fanzine reviews which are sparked with Tim's feelings about the editors, fanzines, and materials. SMALL, INTERESTING.

PERCEPTIONS 3.5 (Warren Johnson, 131 Harrison St., Geneva, Ill. 60134). This is the last PERCEPTIONS. Copies are 40¢. Copies of PERs 1 and 3 are 25¢ and 50¢ respectively. This is a good fanzine, too bad it's folding, but such is life. This issue consists of lots of letters responding to the previous issue. Quite interesting, but printed with billious green ink on yellow paper. INTERESTING.

SON OF THE WSFA JOURNAL (Bill Hixon, 870 Quince Orchard Blvd., Gaithersburg, Md. 20760 until mid-August, then to Don Miller, 12315 Judson Rd., Wheaton, Md. 20906). Subs 25¢ each, 9/\$2. Very good weekly clubzine/newszine. Lots of very good book reviews, letters, fanzine reviews, club info, news. Simple format without illos. RECOMMENDED.

BREAKTHROUGH 4 (Henry Bitman, Box 968, Azusa, Calif. 91702). Clear mimeography, short fiction, book reviews, letters, and articles. Don D'Amassa has another of his interesting articles on a rather obscure author, Robert Abernathy. This is a competent, good, but not outstanding or particularly noteworthy fanzine.

NO 15 (Ruth Berman, 5620 Edgewater Blvd., Minneapolis, Minn. 55417). Usual, 25¢. This is about the only Star Trek fanzine I get any more, but it is a very good one. This issue has a parody of Gilbert and Sullivan's "Gondoliers" -- this is a fannish parody, not a Star Trek parody. In fact, as I look this over again, really this issue doesn't seem to have any ST material this time. There is a John Berry article describing his trip to Italy, a review of SHOWCASE (Elwood anthology), and letters. I always enjoy this fanzine. It is well-mimeographed, has good artwork, and above-average writing quality. GOOD. (Note, I think I goofed here, see p. 17 T-NEGATIVE review)

FIGMENT 4 (Jacob L. Bloom, 34 Andrew St., Newton, Mass. 02161). Thisish is nicely xeroxed, but presented in a very annoying manner. Jacob was able to print only on one side of a page; instead of having pages placed consecutively, he has turned two pages to face each other. Thus, page 1 has printing, page two is the blank side of page 1, page 3 is the black side of page 4, page 4 faces page 5, then comes blank pages, etc. In between the blank pages, one finds Jacob's editorial describing his summer, some fair poetry, and some tidbits of fiction. If you enjoy poetry, you may enjoy this.

OXYTOCIC 10 (Michael T. Shoemaker, 2123 North Early St., Alexandria, Va. 22302). Usual, 25¢. Nicely dittoed personalzine with color ditto work. Very interesting article by Mike Glycer on Ray Bradbury's career and bits of Bradbury speeches. Then Don D'Amassa has yet another article on a relatively unknown writer, this time he discusses the probably pseudonymous Tak Hallus. Book reviews, locs. Quite enjoyable, especially the Bradbury material. GOOD.

NOR (Journal of OSFic, A. Philippe Boyer, 206 St. George St., #910 Toronto, Ont. M5R 2N6) Nice little clubzine/newszine. News of OSFic.

KNIGHTS OF THE PAPER SPACE SHIP 3 (KPSS, P.O. Box 802, Fort Bragg, Calif. 95437). Unsophisticated high school clubzine, but then, how sophisticated are such zines? Clear mimeo without artwork featuring mediocre short fiction, and poor book reviews. MEDIOCRE-POOR, but this is a high school clubzine, so that's to be expected.

LURK 6 (Mike and Pat Meara, 61 Borrowash Rd., Spondon, Derby, DE2 7QH, England). Usual, arranged trade, \$1. The most unusual thing about this fanzine is page 1 which consists of a loc from Dave Rowe, a lock of hair, that is. I found it somewhat dismaying to open this neatly mimeoed zine to find a lock of hair waving at me. But this is basically an enjoyable genzine with an average article by Eric Bentcliffe on golden age fanzines, a Torcon 2 con report, book reviews, a column by Dave Piper, a folksong, and locs. AVERAGE GENZINE.

MICROSCOPIUM 5 (Sandra Dodd, Rt. 1, Box 399, Charlotte Court House, Va. 23923). Usual, 40¢, 6/\$2.00. Average clubzine from the Southern Virginia SF Assoc. Reprints a good Ben Bova speech from Disclave on "Teaching Science Fiction" which mentions why Ben quit working on THE STARLOST. Film and book reviews. Nicely mimeoed and nicely done, but still AVERAGE.

ANOMALY 1 (Ed Slavinsky, 100 York St., New Haven, Conn.) Usual, 35¢. Another average clubzine/genzine. Again, nicely mimeoed, these two (this and MICROSCOPIUM) show more knowledge of mimeography than many clubzines I recall. But still, they are trapped by basically average material. In this case we have a sercon study of Chinese lore in KAI LUNG'S GOLDEN HOURS, Fred Lerner on fandom, Al Sirois on SF and contemporary music, and book reviews. Generally this material is good, but like so many zines, not really outstanding. GOOD.

WHATEVER 3 (Mark and Paula-Ann Anthony, P. O. Box 195, Downtown Station, Tempe, Arizona 85281). Usual, 75¢, 4/\$2.50. Maybe the genzine is not really dead. Many of the zines I've reviewed above are genzines, though small genzines. This is 45 pages and very much reminds me of INTERPLANETARY CORN CHIPS and many other genzines which were so prevalent 3 years ago. It is nicely mimeoed with lots of white space. Most of the illos are rather poor, but effort has been made in layout to give a neat appearance. Interesting editorial, astrology article (Chinese astrology), SF movie article, fiction, reviews, locs. Again, not outstanding, but Mark and Paula have a lot of enthusiasm and are trying. GOOD.

FORTHCOMING SF BOOKS 20 (Joanne Burger, 55 Bluebonnet Ct., Lake Jackson, Tex., 77566). 6/\$1.50. Listing of all the books to be published May-August.

GORBETT 8 (David M. Gorman, 337 North Main St., New Castle, Ind. 47362). Usual, 75¢, 3/\$2. From the glades of gafia in the mountains of main street, Indiana, Dave Gorman has returned, and in several issues has again shown his ability to put together an interesting fanzine. This issue is really the loczine, Chants of Madness, with some very good letters. LETTERS, GOOD.

T-NEGATIVE 23 (Ruth Berman, 5620 Edgewater Blvd., Minneapolis, Minn. 55417). Just got this in the mail, and I realize I made a mistake in the review of Ruth's NO. T-NEGATIVE is Ruth's Star Trek zine, and NO is her genzine, which might well account for the lack of Star Trek material! As in NO, the quality of the writing is above average. Material includes a sercon article on the relationship between Uhura and Kirk, sercon discussion of transporters, poem, Star Trek fiction, and news. Enjoyable, and especially so to ST fans. GOOD.

DYNATRON 59 (Roy Tackett, 915 Green Valley Rd., NW, Albuquerque, New Mexico 87107). Interesting personalzine. Ed Cox column, short book reviews.

ZYMURGY (Dick Patten, 2908 El Corto SW, Albuquerque, nm 87105). Usual, 35¢, 3/\$1. Nice color offset cover, yucky green/tan paper inside with clear mimeo typed without enough white space. This is a short genzine/personal zine, with a poem, a short Tackett column, zine reviews, Loren MacGregor column, locs. Interesting in parts, basically AVERAGE.

MOSHE FEDER WRITES: Statement. Regarding certain accusations.

In the Sept. issue of FANTASTIC, Ted White states in his editorial, on p. 117, that a "staff member in New York City" is using rejection slips that say only "Sorry" and that that same staff member is penning "caustic notes" over his (White's) initials despite his objection to this practice. Some of my friends have pointed out to me that some people may interpret this passage as referring to me. That may indeed be Ted White's intention, I have no way of knowing, but I would like to assure all present and future contributors to AMAZING and FANTASTIC that I have never and will never do either of these things.

Unlike Ted, who, as he admits in the same editorial, uses "checklist" rejection slips, I have always used personal notes to explain my reasons for rejecting a story. Obviously, a specifically written note can be a lot more meaningful and helpful to an author than a rather mechanical checklist. I have received letters from many authors thanking me for my comments. In the rare case where my reasons are purely intuitive and unexplainable (or would take two or three pages of depressingly negative comments to explain), I type up a paraphrase of the rejection slip most magazines use. In either case, the note is always signed with my name and, if space permits, my signature. No one has ever received one of my 3x5 slips with anything but my name on it. The very idea of signing someone else's is repugnant to me. Whether or not my notes are ever caustic is a matter of opinion, of course. I recently wrote an angry note to a plagiarist and I'm aware of one occasion on which Barry Malzberg misinterpreted my sincere gratitude (for seeing a ms. that I nevertheless rejected) as sarcasm; but aside from these notes and others like them in rare and special cases, I have written no "caustic" notes over Ted's, my own, or anyone else's initials. I hope that Ted will clarify his position on this situation at the earliest opportunity.

-- Moshe Feder, Assistant Editor, Ultimate Publishing Co.

CREDITS: Artwork this issue is by Connie Faddis (cover), Jim McLeod (p. 2,3), Marc Schirmeister (p. 10), Jim Shull (5), Mike Gilbert (13), and Randy Bathurst (14). Thanks go to Richard Delap for his movie review, Michael Coney for his humorous article, and to all of you who sent letters and news. As usual, I need news - people news, short con reports, fan news - so keep sending it in. Thanks also go to Linda Lounsbury and members of the Delaware valley SF Club for collating help. This is KARASS 6. July/August issue, 1974.

KARASS 6
Linda Bushyager
1614 Evans Ave.
Prospect Park, Pa.
19076



FIRST CLASS MAIL

Mark Olson S16
Dept. of Chemistry
P.S. Bldg., SUNY/Binghamton
Binghamton, NY 13901