

# SANDERS 21

a more-than-slightly delayed appearance of that journal of opinion-ridden SCIENCE FICTION & FANTASY NEWS WEST...only the news

ain't so new...editor and footboy to this thing is Dave Nee...address of publication is 254 College Ave, Apt B, Palo Alto CA 94306...and further copies of this theoretically tri/biweekly newszine are available by subscribing (three wondrous rates: 4 issues/\$1, 9/\$2, 15/\$3), trading zines, contributing artworks news or columns, or just because I feel like sending you one (or two or...)...gee, has it been five months already? excuses etc. shd be appearing to yr right (after you remove the staples...), meanwhile open up this new format thing and you'll find

## IN THIS ISSUE: SONNET 47

Paul E Moslander on comics

## THE MONTH IN SF October & November

## HUGO AWARDS '72

you don't know yet? page 1

## NORDLING-FREFF

from S14 cont.

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Labels from LOCUS: can be done right with TAFF...

## Meetings & Events

Nov 30 LOS ANGELES SCIENCE FANTASY SOCIETY; 8pm; Palms  
Playground Recreation Center, 2950 Overland,  
Los Angeles CA; program?

- Dec 1 ELVES', GNOMES' & LITTLE MEN'S SCIENCE FICTION, CHORUS & MARCHING SOCIETY;  
8pm; more details contact: Alva Rogers, 385 Fairmount Ave #7, Oakland CA
- Dec 5 THE FANATICS; 8pm; The Rectory, 195 Alhambra #9, San Francisco CA; no prog..
- Dec 7 LASFS; same as 30 Nov
- Dec 9 Peninsula SCIENCE FICTION-FANTASY ASSOCIATION; 8pm; residence of Astrid An-  
derson, 2200 16th Ave, San Francisco CA; surprise guest speaker...
- Dec 14 LASFS; same as 7 Dec
- Dec 15 LITTLE MEN; same as 1 Dec
- Dec 19 FANATICS; 8pm; The Bestiary, 977 Kains, Albany CA; same nonprogramming...

THE LARST PAGE = well, here we are again...late as usual...you want excuses? I got  
them! By the bushel...lack of money, lack of energy...moving...  
moving...losing things...a state of mental withdrawal...paper paper everywhere...the  
past couple five months have been chaos...but little matter...I think this thing is  
finally getting itself back together.

Feels somewhat strange sitting back here again...kind of deja vu and all that...  
part of the problem with the old SANDERS was that I was feeling somewhat strangled by  
the format...this new one looks to be a bit more versatile, but we'll see...I expect  
that people are going to scream "unwieldy...too large..." and all that, but we'll see  
...I have to see what a finished product looks like before I pass judgment...

The Moslander column is about five months old, as those of you who have read it  
can tell from internal evidence, and is, in fact, one of the reasons for the new for-  
mat...I had the thing set for justification in rough copy, but the column width was  
for a Pica machine, and I now have only access to an Elite (good ol' Gottverdammt) a  
12 to 10 (???) reduction (you sure you know what you're talkin' abt...?)(no/)...and  
not wishing to retype the entire column for new column width... Perhaps Paul will  
have an update for us soon...

Meanwhile: the next issue will feature, among other things, another piece of Nord-  
ling's New Genesis, and oodles of reviews...and perhaps a Yarbro opera column...and  
if you're lucky, copies of a personaltypezine... And maybe even some \*news\*...

But only if someone seeks to give me some...all the stuff lying around here is  
about a couple months stale (as is much of the material this time, oh well...).

Oh...and artwork will presumably return next time...plumranoutofroomthistime...

what we want are reactions ("gee I thot you had gone and folded the damned thing")  
to the changes...and maybe the mailbox will look as full as it has in the past...

note the CoA (again), as I said I've been moving again...but this looks th be a  
moreorless permanent landing space for the moment...ALL MAIL should be sent here...  
the Bestiary/Albany address is now the property of resident Freffs...and Don...and  
ex-secretaries of the SFMA...and super-felines...that's 254 College Ave, Apt B...in  
wintryrained Palo Alto California...94306 (or isn't that pasted up elsewhere in this  
issue)

you may think I've been trying to waste space...well it's quite likely...

*til later...*

That's a hell of a load to drop on Jimmy Olsen and Millie the Model. The question may be raised as to how seriously you can take comics as contemporary myth. There's the rub. Myths--are--believed. They are not false but pretty stories. To the extent that people believe in Terrible Turpin as a reflection of Jack Kirby, humanity, U.S.A. 1972, serious thought, and the cosmos, that is how seriously you can take comics.

Maybe Turpin is only a reflection of Kirby's personal psychology, exclusive of all other men. Maybe he reflects some of the processes of all men, but not of our society. Maybe he only exists as a mirror of cultural, not psychological processes. Maybe he stands as an allegory, an intellectual abstract in paper and ink. Maybe he merely reflects a Golden Age idealism. Maybe none of these apply.

But to the extent that they do - and I think they all do simultaneously - that is the extent to which comics function as a contemporary mythology. And condition behavior.

\* \* \*  
On that latter point, Susan Glicksohn has some barbed words in Energumen 11 and 12, the latest issues of the Hugo-contending fanzine from her and her husband Mike (32 Maynard Ave #205, Toronto 156 Ontario, Canada; 75¢ each).

Her two-part article is on Marvel's treatment of women, "The Poison Maiden and the Great Bitch" (illustrated by Terry Austin, who manages to make the Marvel costumed females all strangely resemble Marlene Dietrich in a very Josef von Sternberg mood). I recommend it highly. In brief, she notes Marvel's division of womankind into the two categories named by Germaine Greer: "The Poison Maiden" - the aloof/encastled/imperiled ice princess the hero must win as his prize only through great agony and sacrifice - and "the Great Bitch" - the castrating female most notably seen in the Valkyrie.

She quotes Shulamith Firestone, who in The Dialectics of Sex tells how she discovered through her childhood comics reading that "men and women are tuned into different cultural wavelengths, that in fact there exists a wholly different reality for men and women." While she read love comics, Archie and Veronica, and Uncle Scrooge, her brother read war comics, Superman, and Tom and Jerry. "My brother thought girls' taste was 'drippy' and I thought he was a crude slob."

As Susan notes, this stereotyping of the "real" male world of violent adventure" and the "unreal" female world of romantic fanta-

sy" extends on from comics to the celebration of overtly masculine writers such as Hemingway and Mailer, major celebrities, and the neglect of Virginia Woolf and Sylvia Plath, popularly and critically neglected writers who generally need first names to identify them in spite of their great genius.

Such observation on the dichotomy of sexual stereotypes is commonplace these days. Back in 1929, when a woman needed an escort to visit a university library, Woolf pointedly dealt with such schizophrenia in that mad fantasy Orlando, one of the most awe-striking books in imaginative literature.

The immediate point is how well Marvel acts as an agent of contemporary mythology in reflecting masculine cultural prejudices and inculcating them into youth. Susan makes a blistering case against the Marvel people, and both she and Shulamith Firestone seem convinced of the myth role comics play for children.

In some fairness to Smilin' Stan and his cohorts, including sisterly token Marie Severin and "a couple of lasses like gal Friday Holli Resnicoff and Roy's ever-lovin' wife Jeannie Thomas", they are merely riding a wave thrown them by the culture. Masculine point-of-view, employing women in literature, film, comics, and life as elements of male fantasies, swirls rich and thick all around us. The Poison Maiden and the Great Bitch are not the two most pernicious stereotypes, either.

Myself, I am more concerned with the insidiousness of the She-male. A recent liberated woman-oriented film publication castigated Howard Hawks' exploitation of women, noting how spitfire Lauren Bacall had to be tamed by Bogart in the Hemingway film "To Have and Have Not" before she could be an acceptable helpmeet. That was not quite the case, actually. Bacall remained as untamed and independent as Bogart. Hawks told Bogie that he was going to give him a costar "who'll leave egg all over you in every scene." That she does almost consistently. But the kind of woman she is remains a masculine fantasy. She flaunts her equality in Bogart's face, but on Bogart's terms. She is

a Jungian anima of Bogie himself, a whiskey-baritone adventuress who lives by her own code, cool and calm and lanky (Bogart keeps calling her Slim). She's carnal as hell, but in a male-fantasy way. The contrast between her and the typical Hollywood heroine figure Hawks mockingly throws in at the end is devastating. It's Bacall's victory all the way - but Bacall as a She-male, a buddy you could take fishing, a partner you could smuggle guns or start a revolution with, an undemanding alter-ego you could bed with without any compromise of self-possessive Hemingway/Bogart/Hawks masculinity. To paraphrase Gertrude Stein, there's no there there.

Comics know this anima as Big Barda, the special powers enthusiast who can beat men at their own game because she has none of her own. TV has Cathy Gale and Mrs. Peel. Woman as man in skirts or leather jumpsuit. Significantly, Big Barda is developing the kind of cult that has centered on Mrs. Peel for these many years. And why not? This projection of masculine desire makes partnership, comradeship, equality thoroughly acceptable. In "In Harm's Way", Pat Neal plays a whiskey-drinking Navy career woman who comes to a meeting of minds with John Wayne because she is nothing less than a masculine psyche in a WAVE suit and boasts of it. (The feminine WAVE, Jill Hayworth, gets raped by Kirk Douglas and commits suicide; that's all right, Kirk shows us he's really All Right by going on a suicide mission against the Japanese. So Otto Preminger repeats the Hawks pattern.)

Rosie the Riveter proved that women could do "a man's work"; but to say that Rosie only has authentic identity when she is riveting and only deserves respect when she is acting like a man is to deny any equal validity to the feminine. Equality through amalgamation is oblique backpatting. We congratulate ourselves through those who have imitated us.

There are some Women's Lib advocates who have fallen into this masculine fantasy trap; a lot more male chauvinists have done the same, confusing equality with identity, yoni-liberation with penis-envy. Big Barda and her Female Furie Battalion epitomize this kind of twisted thought.

Make no mistake. I believe Kirby recognizes this. Beautiful Dreamer and Auralie are two examples of attempts at genuine feminine equals (as I perceive them. I would love to get a woman's reaction). Big Barda is a distortion of the kind typical with Apokolips. However, she still gets the best lines and scenes of any woman in Kirby's myths. Dreamer and Auralie are rather colorless people compared with her - reflecting again a cultural pattern which makes creating a viable female figure difficult, even for someone really trying.

And Kirby is trying, as is National on the whole. Black Canary and the new Wonder Woman are emerging from the She-male stereotypes, are emerging from She-male stereotypes, killers in tights with lumpy bodies, into something which might be authentic femininity in the middle of masculine adventure fantasies.

Marvel, on the other hand, has plowed out a lot of titles in recent months. Their big female symbols are still the Black Widow and Patsy Walker. Blacks, Amerinds, slaves of Satan all get representation. Women need not apply. Even Sue Storm Richards seems to find authentic identity only as a Poison Maiden (Poison Mommy?) who must be rescued or as a masculinized fighting machine in lipstick. This is rather sad for the pioneers in social relevance in super-hero comics. It may be that Stan Lee isn't aware or simply can't make the mental jump Kirby has.

Comics is all of those mythological facets I mentioned, all together but with differing emphasis at different moments. A personal statement of personal psyche is valid myth-making - but it's damned pernicious when it reinforces and magnifies a dangerous, oppressive cultural pattern. It is valid myth but bad life.

D.W. Griffith made great myth in "The Birth of a Nation", which came out the same year as the revival of the Ku Klux Klan under William Joseph Simmons. To his great art and acute perception of mythological patterns which centered on glorification of the Klan we may justifiably lay a lot of blood and social poison.

Susan Glicksohn notes that to comics we may justifiably lay a lot of sexual poison. Not because comics is a unique purveyor of sexism, but because it can fasten onto vicious traits in our psyches and culture and crystallize them as instant mythology for the edification of children.

Contemporary mythology cuts a lot of ways.

paul e moslander



Dave Nee has already kindly chucked a brick at my head - cognitively speaking, thankfully - for neglecting to mention my Heliotrope class, Cosmos and Fantasy, to him. I hope he won't feel upset if I mention my fall course for the College of Marin...

CoM is a wild, wonderful junior college with a Communications Department that doesn't lie back in the shadows. The whole campus moves, in fact. They have two institutionalized science-fiction courses, one regular daytime and one adult education nighttime. English and Com teachers use s-f texts. The library not only has Charles Williams books, but two books on him.

The Com Department was formed originally to handle remedial English classes, I'm told. However, it cottoned to the idea of being a Communications Department in fact and so branched out in film - teaching 8 and 16mm production - , television, audio, and other media. This produces an interesting gallimaufry of students.

51A, the course I will be teaching under the auspices of S.F. State University's higher education program, is for: those who failed to get into English 1A; those who passed Com 50 and want to work more; those who want a composition class for transfer; those who want to study communications in general; and those who like interesting and odd-sounded courses on principle. The official course title is "Language Study; Mass Media" and the usually vague description in the catalogue concludes "Materials may be chosen from any source that enhances awareness of the relation between language and experience."

Pursuant to that end, I'm using for texts McLuhan's The Medium is the Massage, the Simon and Schuster screenplay for Eisenstein's "Potemkin", Vonnegut's Slaughterhouse Five, and Dick Allen's text anthology Science Fiction: The Future (Harcourt, Brace, Jovanovitch) with a wild mixture of stories, poetical works, and essays. The class will view "Potemkin", "Between Time and Timbuktu" (the odd PBS collation of Vonnegut), and a pile of other material. There will be audio experiences, writing assignments holding open options for essay, poem, screenplay, story, and whatever, discussion groups, and a general mixed lot of educational experience.

Very, very conveniently, science-fiction is one form which lends itself beautifully to a lot of use in media-oriented, writing oriented, McLuhanesque multi-directional class. Harlan Ellison may have something about s-f writers being the last wizards and all that.

Significantly, the department is located in CoM's newly completed Harlan Center.

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## Sonnet 47

And back to comics. Dropping the thorny subject of censorship like a buttered scone to let it cool (as the actress intimidated to the bishop), I want to turn to a chaos of thought raised by a host of complimentary sources recently.

Firstly, Marty Pasko has an interesting if rambling article in the current Detroit Tri-Con 1972 2nd Progress Report. He deals with the toasty chestnut of relevance and artistic exploration in comics and fan stripzines. Hopefully, I'll get to that another day. For the moment I want to focus on a comment of Denny D'Neil's which he quotes, in which that revolutionary of National's views comic books "as dealing in a 'contemporary mythology'". As Marty cogently notes, "A 'contemporary mythology' would make contemporary morals, so Denny deals in what we term 'relevance'."

Now I happen to have been studying mythology recently. (Academic definition of knowing something: I took a class in it.) I learned of nine separate ways of viewing myth, after it had been clearly established that myths are always believed true by the tellers. (For purposes of this column, by the way, I am ignoring legends and marchen as separate categories.)

Three means of approaching myths view them as inherently false.

Solar mythology takes the stand that myth is bad language, essentially. Glub the Fisherman saw the sun go down and remarked, "The sun goes down." This pithy folk-wisdom became a commonplace, repeated by his son Flop to his son Ulp and so on unto the nth generation. Finally, what with the corruption of language, what people thought they were telling was the story of the Frog Prince. Their mistake. By chasing the words used in the Frog Prince back to their origins, through Sanskrit scholarship, we can understand that in fact the whole Muppet TV special was about the sun going down. (This really works for European mythology and Indo-European languages, by the way.)

Euhemerism, contrariwise, follows the 3rd Century B.C. Greek Euhemeris in viewing myth

as bad history. Odin was really a king a long time back, and Thor his bullyboy. After enough time, the historically-based stories about them became magnified by hyperbole so that today we hear of them as gods.

The rationalistic approach is one we all know - myth is bad science. No one knew why the sun went around, so Reek the Dung Vender and Quese the Wine-Herd got together and figured out that it must be a god/demon/dragon/beetle/hotrock/fusion reaction on the move through the heavens from horizon to horizon for assorted reasons. This satisfied Man's Thirst For Knowledge as well as being inaccurate astronomy.

Others hold that myths all have ritual origins. Planting rituals demanded some stories to explain why men did this instead of that, so we have the Corn Goddess cycle of myths which survives even after planting is no longer important and the rituals have been forgotten.

Thus far all these have been of great interest for mythologists and of lesser interest for viewing comics as contemporary myth. (At least I don't think that too many take Kirby's Black Racer as the scientific explanation for death. Or believe Ant-Man is a holdover from the summer picnic rites.) These explanations also fail to tell us why certain myths hang on even after their religious, ritual, scientific, historical, or solar functions have been exhausted by time.

The psychoanalytic approaches are more fruitful. Freudians view myth as expressive of the individual psyche; they are true with regard to the way a single person sees things. (The Frog Prince becomes terribly phallic, incidentally.) The Jungian psychoanalytics would have it that myths express collective archetypes, and are therefore useful for finding the nature of general humanity.

Equally interesting is the structural analytical approach, which doesn't care what myth is, but which views myths as inseparable from their cultural context and uses them as means of determining cross-cultural patterns and themes.

Some hold myth to be true stories which consciously talk of abstract truths in non-literal terms. Myth-makers of old were pre-literate literary men and pre-philosophical philosophers talking as allegorically of life as Melville, Kafka, or Shakespeare.

Finally, Mircea Eliade takes myth to be a religious tool for harkening back to the Golden Age, Illo Tempore, the time-before-history when all was perfectly in accord with the ultimate nature of the universe. Myth

expresses the right order of the Cosmos, not the fallen order of contemporary times.

To engage in contemporary mythmaking would by these counts be to:

- Express the individual truth of the comics writers and artists' psyches;
- Express the collective truth of humanity which they share;
- Express the cultural values and norms, themes and patterns around them;
- Express in allegorical terms the High and Lofty Thoughts they think; or
- Engage the reader in a release from the awful circumstances of the present to a mystical state of reunion with the authentic facts of the universe.

(For an explication of this tricky business try Eliade's Myths, Dreams, and Mysteries, Harper Torchbooks, Harper & Row, N.Y. Happy sailing.)

Now I think comics do exactly that - all five at once.

Jack Kirby's self-consciously mythological Fourth World series holds up a mirror to Kirby's contorted psyche, as well as the collective psyche of humanity; it certainly displays the state of our culture in its violent fragmentation and Apollonian-Dionysian dichotomy; Kirby consciously works with real truths concerning love, I-Thou morality, personal nobility, existential estrangement, and social oppression under the guise of fictional tales; and he may just work to loft a reader out of the corrupt here-and-now into a condition of mind where the universe has a right and just pattern instead of being a painful grind of meaningless chaos.

Terrible Turpin making his way toward the carnage of Orion and Kalibak as he steadily turns into hamburger gives a case in point. Kirby's personal kinks are reflected in the way Turpin works; mankind's stiff-necked capacity for bullheaded tenacity against powerful intimidation is shown; the value of our culture on noble but agonizing determination, lead-headed but glorious spirit tells us something about U.S.A. 1972; an Ahab-like allegorical figure and story unfold for our serious consideration; and a psychic transposition occurs from our mucky present lives to a realm where our frustration and stubborn efforts in the face of futility become comprehensible and reasonable.

A contemporary mythology indeed makes contemporary morality. Comics tell you not just what one writer thinks, but how men think, society operates, truth may be, and the universe works. Go and do likewise, you are encouraged.

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Maine, Charles Eric	ALPH	Balln, 1.25 (02904)
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	STAR SCIENCE FICTION 3 (r)	Balln, 0.95 (02719)
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, ed	NEW DIMENSIONS II	Doub, 5.95
Swann, Thomas B	WOLF WRITER	Balln, 1.25 (02905)
Stableford, Brian	THE HALCYON DRIFT	DAW, 0.95 (UQ1032)
Steinbrunner, Chris	CINEMA OF THE FANTASTIC (nf)	SRPr, 9.95
+Burt Goldblatt		
van Vogt, A E	THE WAR AGAINST THE RULL (r)	Ace, 1.25 (871810)
Zaryatin, Eugene	WE (tr by Mirra Ginsburg)	Bant, 1.75 (X7271)

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as usual, sources of info are Joanne Burger's Forthcoming SF Books, Locus, Luna Monthly, Forthcoming Books, and Publishers' Weekly....the lists are not complete, subject to the will of the publishers....some translations for newcomers: Abeld=Abelard-Schuman; BF=Belmont-Tower; Chltn=Chilton; Coll=Colliers; JDay=JohnDay; LtBr=Little,Brown; MB=Manor; NYS=NewYorkGraphicSociety; Potter=ClarksonPotter; SRPr=SaturdayReviewPress; W-G=Watson-Guptil

**CONVENTIONS**

I'm not going to run down a World-conreport here...reserving that for other places...will note that Linda Bushyager accepted Harry Warner's hugo, Andy Porter F&SF's, Ben Bova, Kelly Presas', and Bill Warren, Stanley Kurbrik's...special awards from the ConCom went to France's Club du Livre d'Anticipation for Book Production, accepted by Patrice Duvic, to anthologizing to Harlan Ellison, to Spain's NUEVA DETERMINACION for magazine production, accepted by Forry Ackerman...the E.E. Evans Memorial ("Big Heart") Award to Stan Woolston...and the First Fandom Award to C.L. Moore...and Washington obtained the '74 worldcon by default, New York withdrawing...((gee, if you hadn't heard all this by now, you really need this sheet...))////and remember memberships in next year's worldcon (Torcon 2 in Toronto) go up 1 Dec 72...get yr money in now: \$5 attending, \$3 supporting...rates go up to \$7 and \$4 respectively after 1 Dec...Torcon 2, PO Box 4, Station K, Toronto 12, Ontario, Canada (and remember there's adifference in Canadian/American funds...))////SFCon'72 reportedly took place over the Veteran's Day weekend, and drew few people and little money.////Over the same weekend, Bouchercon III was reportedly a small success, while the Witchcraft & Sorcery Con I don't have much info on...((if some of you avid readers out there wd send me...))

**COMICS**

Carmine Infantino, publisher and editor of National/DC comics, was out here on the West Coast recently to promote the new SHAZAM book...the return of Captain Marvel, Big Red Cheeze edition, under the artistic guidance of C.C.Beck

should hit the stands in mid-December (unless you've got lousy distribution like Palo Alto)...the book will be published eighttimesayear, with CM appearing in some new different packages...return of the rest of the Marvel family depends on how well Captain Marvel the patriarch sells...and different package is the keyword for the now defunct Kirby NEW GODS book - Infantino mentioned looking into a new package aimed at a "head audience", something which wouldn't drop 5 to 10 grand a month...seems promotion was not the only thing he was out here for, checking in on West Coast staff like Kirby and Toth, who is going to be doing (so he say) the new SHADOW book in lieu of Wrightson who wants to devote full effort to the SWAMP THING...//// rumor: Last Gaso, underground pubbers in Berkeley, are working on a color-book in some sort of association with Marvel...

**BOOKS**

hrrm, in addition to the listings on the opposite page, note the following from the revived Shroud/Fantasy House: October publication, FOOD FOR DEMONS by E Everett Evans and THE GREAT GOD PAN by Arthur Machen; November, THE MAN EATER by Edgar Rice Burroughs and BETWEEN WORLDS by Garrett Smith; December, THE SHAPES OF EVIL, edited by Ken Krueger, and THE JEWEL OF SEVEN STARS by Bram Stoker...and THYRA, A ROMANCE OF THE POLAR PIT by Robert A Bennet, THE STAR ROVER by Jack London, & THE LAIR OF THE WHITE WORM by Stoker set for sometime in '73...((from FANTASY HOUSE, 6045 Vineland Ave, N Hollywood CA 91606...they've got a brochure))////"An Ms. Book published by Warner Bros., Inc., and Holt, Rinehart & Winston" will identify the first volume issued as a spinoff from Ms. magazine...

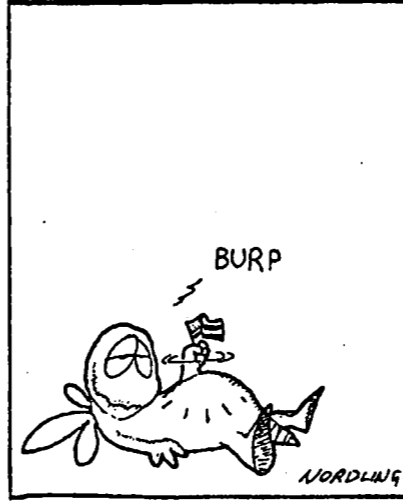
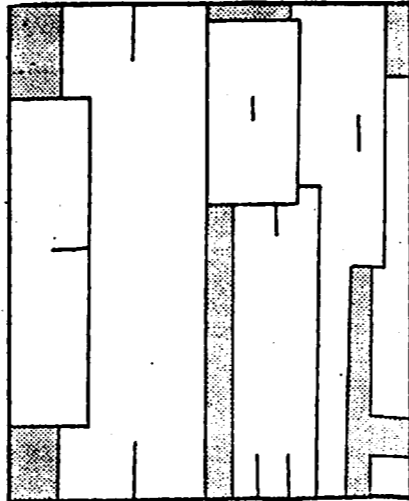
titled WONDER WOMAN, it will consist of a selection from the comic books of the same name. Introduction by Gloria Steinem plus an essay by Dr. Phyllis Chesler...the Warner Bros. tie is thru its Paperback Library subsidiary and its minority interest in Ms. ((PW))////The American hard-cover publishers of the Tolkien trilogy, Houghton Mifflin, is promoting a critical study of the fiction by Tolkien. Author is Emeritus Professor of English and Humanities at Stanford University, Paul H. Kocher...((hrrm, I had an English teacher in high school who was married, I believe to a Stanford professor...Mrs. Kocher, she was, and her husband was a science fiction reader...could?))...scheduled date of publication was 31 Oct, and it's listed on the opposite page.////SISU (PO Box 14126, San Francisco CA 94114) has published the last of the Bokanalia Memorial projects, a volume of verse by the late Hannes Bok, illustrated with artwork by the same, and a companion book by Emil Petaja...SPINNER OF SILVER AND THISTLE and AS DREAM AND SHADOW respectively, \$5 each, well worth the price if you're a Bok fan.////and while we're on small press (the above are limited to 1000 copies), let me mention the work of Roy Squires (1745 Kenneth Road, Glendale CA 91202) who has been printing some very fine pamphlets for some time now (hand-set, hand-pressed)...in limited runs of course. The most recent two are two previously unpublished pieces of verse by Robert E. Howard titled THE ROAD TO ROME and BLACK DAWN...\$5 each...these are beautifully printed things, a rarity in this age of mass production...with the flier announcing these, Roy also has a two-page piece explaining the Why of Limited Press editions, which should explain things (better than I) to Those Who Do Not Know...

and the war goes on

nordling to freff

**CoAs**

- PFC Anthony D Ward; 541-62-4248; Gok Sch Bde USASGS; Ft Monmouth; NJ 07703
- Freff; 977 Kains; Albany CA 94706
- Ken Fletcher; 1036 Front Ave, Apt 2; St Paul MN 55103
- Ron & Linda Bushyager; 1614 Evans Ave; Prospect Park PA 19076
- Lee Nordling; 375 South 9th St, room 1217A2; San Jose CA 95112
- Kenneth Faig, Jr; 421 Kungs Way; Joliet IL 60435
- Randall G Millen; Box 3731; Stanford CA 91040
- Hank & Lesleigh Luttrell; 525 W Main #1; Madison Wisc 53703
- Chris Couch; 1606 University, Basement; Columbia MO 65201
- Mark Leeper; 1587 Woodland, Apt B; Palo Alto CA 94303
- Fred & Lynn Hollander; 1429 Plum St; Iowa City IA 52240
- Larry Nielson; Carlos Bee Hall, room 116; 25400 Hillary St; Hayward CA 94542
- Vixen Fox; room 306B, Mary Ward Hall; 800 Font Blvd; San Francisco CA 94132
- Astrid Anderson; 2200 16th Ave; San Francisco CA 94116
- Gary S Mattingly; 913 Pierre St; Manhattan KS 66502



**NOVEL:**

- (1) **TO YOUR SCATTERED BODIES GO**, Philip Jose Farmer  
Putnam, 1971  
Berkley, 1971
- (2) **THE LATHE OF HEAVEN**, Ursula K. LeGuin  
Amazing, March & May 1971  
Scribners, 1971  
SFBookClub, 1971  
Avon Books, Dec 1972
- (3) **DRAGONQUEST**, Anne McCaffrey  
Ballantine Books, 1971

**NOVELLA:**

- (1) **THE QUEEN OF AIR AND DARKNESS**, Poul Anderson  
F&SF, April 1971  
The Best SF of the Year, Terry Carr ed., Ballantine Books, 1972
- (2) "A Meeting With Medusa", Arthur C. Clarke  
Playboy, December 1971  
The Wind from the Sun, Harcourt, Brace & Jovanovich, 1972  
Best SF: 1971, Harry Harrison & Brian Aldiss ed., Putnam, 1972  
Berkley, 1972
- (3) "The Fourth Profession", Larry Niven  
Quark/4, Samuel R Delany & Marilyn Hacker ed., Paperback Library, 1971  
The 1972 Annual World's Best SF, Donald A Wollheim ed., DAW Books, 1972  
ScienceFictionBookClub, 1972  
The Best SF of the Year, Ballantine Books, 1972

**SHORT STORY:**

- (1) **INCONSTANT MOON**, Larry Niven  
All the Myriad Ways, Ballantine Books, 1971  
Best Science Fiction for 1972, Frederik Pohl ed., Ace Books, 1972
- (2) "Vaster Than Empires and More Slow", Ursula K. LeGuin  
New Dimensions 1, Robert Silverberg ed., Doubleday, 1971  
The Best SF of the Year, Ballantine Books, 1972
- (3) "The Autumn Land", Clifford Simak  
F&SF, October 1971

# HUGO AWARDS: 1972

**DRAMATIC PRESENTATION:**

- (1) "A CLOCKWORK ORANGE"
- (2) "The Andromeda Strain"
- (3) "THX 1138"

**PRO ARTIST:**

- (1) FRANK KELLY FREAS
- (2) Jeff Jones
- (3) John Schoenherr

**PROZINE:**

- (1) THE MAGAZINE OF FANTASY AND SCIENCE FICTION
- (2) Analog Science Fiction/Science Fact
- (3) Amazing Stories

**FANZINE:**

- (1) LOCUS  
Charlie & Dena Brown, eds.
- (2) Energumen  
Mike & Susan Glicksohn, eds.
- (3) Granfalloon  
Ron & Linda Bushyager, eds.

**FAN WRITER:**

- (1) HARRY WARNER, Jr.
- (2) Terry Carr
- (3) Susan Glicksohn

**FAN ARTIST:**

- (1) TIM KIRK
- (2) William Rotsler
- (3) Alicia Austin