

LIEN

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In Brief --

The mimeo is back up again (let's keep our fingers crossed....); we ran all but page one of this issue off May 28, am typing and will run off pg. one, collate, and address this issue May 29, and mail it May 30. Double-issue #146/147 (#145 was mailed May 20) should go out by June 2; after that, back to single-issue production for a while.

Brian forgot to bring #80 stencils and paper with him to Disclave, so we'll have to wait until Jim Landau goes up to N.Y. June 15th to pick up the material before we can do anything with it. Since we leave the States for a 7-week visit to England on July 1, we can't promise #80 will be mailed before we go. But we'll try....

TWJ #84 typing in progress; we still need fiction, articles, reviews, art, LoC's. If #84 isn't ready before we leave, it will be finished by Bill Hixon.

All material for TWJ and/or SOTWJ which is mailed after June 15 should be sent to Bill Hixon (870 Quince Orchard Blvd., Gaithersburg, MD 20760), marked "FOR TWJ" or "FOR SOTWJ", as appropriate, on the front of the envelope (this includes subs as well as LoC's, trade/review 'zines, contributions, bombs, etc.)

Error on pg. 14 of this issue: "RICHARD DELAP" should be "DON D'AMMASSA".

SOTWJ is approx. weekly; subs: 25¢ (10p) ea., 9/\$2 (12/£1 or 12/\$2.50 overseas) or multiples thereof (will go up July 1); all subs incl. any issue(s) of TWJ pubbed during sub (count as 3 or more issues, dep. on length); TWJ also avail. on its own, 4/\$5 (4/£2). For info on airmail, 3rd-class subs, ads, Overseas Agents, Trade-Subs, etc. write ed. For Address Code meaning, see #146/147 (chk. pg. 3, herein, for possible informational notice); # by code shows # of issues you have left on sub (note that #145 has already been deducted from sub, as it was mailed before this).

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REVIEW EXTRACTS (from the press) --

SF/Fantasy (mostly oldies this time, for the record): Binary, by John Lange Knopf; 213 pp.; \$5.95) [Robert F. Jones, THE WASH. POST, 11/8/72]: ". . . a fast-paced, lightweight and oddly unsatisfying piece of fluff that misses its mark by the width of a continent, in more ways than one. . . lacks credible human beings, largely because of the author's all-too-human impulsiveness for grabbing at the fast buck."; by Michael Chrichton, writing under pseudonym "John Lange"; the threat in the novel comes from "an unholy alliance of the Far Right and Chemical Warfare"; [Mark J. Hosenball, WASH. STAR-NEWS, 25/8/73]: "This book has about as much artistic integrity as one of those made-from-TV Man From U.N.C.L.E. Paperback thrillers. It's more cleverly worked, perhaps. Yet in the end all it offers is the same cheap thrill the paperback novel provides." ## A Very Private Life, by Michael Frayn (Viking Press; 132 pp.; \$4.50) [Joyce Warren, THE SUNDAY STAR, 22/9/68]: ". . . a highly entertaining bedside book. . . a fairy tale written in the future . . . Entertainingly written, and highly recommended for quick dips."; a child of the "insiders" (a privileged class who are on drugs, controlled atmosphere, and 3-d holovision) falls in love with an "outsider" ("unfortunate people who have to work and are unhappy"), and eventually finds she belongs in neither world. ## Lunar Landscapes, by John Hawkes (New Directions; \$5.95) [Webster Scott; LIFE, 19/9/69]: ". . . the essential John Hawkes is gloriously present, wandering through the machinery of the psyche, creating with language an imaginative world superior in terror, decay and sensual opulence to the one we live in . . . a new anti-real world that makes a black romance of the fact world we live in." Contents: "Charivari", "The Owl", "The Goose on the Grave", "A Little Bit of the Old Slap and Tickle". ## The Sheep Look Up, by John Brunner (Harper & Row; 461 pp.; \$6.95) [Diane Ackerman; WASH. POST, 6/10/72]: ". . . A collage of imminent devastation, the book is mostly filth, disease and smog, each scene awash with an ochre half-life . . . In effect, John Brunner constructs an eco-system as irreversibly fouled-up as a knot of hair . . . In The Sheep Look Up, the future comes C.O.D., with a vengeance." ## Diaboliad and Other Stories, by Mikhail Bulgakov; ed. by Ellendea & Carl R. Proffer; trans. by Carl R. Proffer (Indiana Univ. Press; 236 pp.; \$5.95) [Paul Theroux; WASH. POST, 7/5/72]: "A lively collection . . . [of] "funny social criticism", including such stories as "The Crimson Island" (attributed to "Comrade Jules Verne"; "inventive almost to the point of lunacy"), "The Fatal Eggs" ("a parody of Wells"), "The Adventures of Chichikov" ("a straight life from Gogol"), "Diaboliad" ("a mad scramble") and others. Bulgakov's strong point "was his ability to amplify the hoots of man's dementia, the howls of political pandemonium".

Mysteries: [Jean M. White; WASH. POST, 15/7/73] -- The Acupuncture Murders, by Dwight Stewart (Harper & Row; \$5.95): First in a new series featuring Sampson Trehune--"ofttimes cantankerous . . . a consumer and lover of fine food and good Scotch, an incipient misanthrope frequently led astray by a lively curiosity . . . totally deaf . . . middle-aging in his quirky 40s"; the title is backed up "with solid medical research and fascinating lore" re acupuncture. # Not I, Said the Sparrow, by Richard Lockridge (Lippincott; \$5.95): Another book in the series featuring Inspector Merton Heimrich of the N.Y. State Police; "a well-plotted story told directly and smoothly with believable if not complex or original characters". # A File on Death, by Kenneth Giles (Walker; \$5.95): ". . . quite hilarious [at times] . . . In the midst of all his odd and assorted characters, Giles doesn't forget the plot and manages to build suspense and pull some unexpected turns. And he is a literate writer." # Someone's Death, by Charles Larson (Lippincott; \$5.95): The best thing about this suspense novel "is the background of the Hollywood TV whirl"; the worst thing "is the prose style"; it "sounds like material for a TV script. It's billed as the opening entry in a suspense-detection series featuring [TV producer] Blixen, who does have some redeeming qualities and might be interesting if he had a better script." ## [Jean M. White, WASH. POST, 21/10/73] -- Hail to the Chief, by Ed McBain (Random House, \$5.95): a political satire, in which the hero's "talkative exposition of his philosophy often gets in the way of the action. But it is an honest effort, and McBain still is one of the best [on policemen and their work]".

EN PASSANT: Lettercolumn

DAVID WEEMS, 8206 Townsend St., Apt. 104, Fairfax, VA 22309

(18 Apr '74)

Because I will be doing book reviews for SOTWJ and TWJ on a fairly regular basis from this time on, I am taking this opportunity to explain to the many readers of said 'zines the basic approach to the literature that I take and the particular method of rating books that I will be employing, in order that you will have a basis for judging whether or not my rating of a given book may bear any correspondence to what you are looking for when you are reading.

First of all, I am primarily a "science" fiction nut. Fantasy I read on occasion, sword and sorcery some also; but far and away the bulk of my reading is in the area of science fiction or "speculative" fiction of a type that does not fall into the range of fantasy. Obviously this field leaves a lot of room for variation, and that is just fine by me; I like things varied. Second, although I have been into science fiction seriously for about nine years, during which period I have considered it a disaster if I did not consume at least two books a week, I do not consider myself a "sophisticated" reader. I am nowhere near being as familiar with the personalities and lives of the various authors as are many others. I have not made a point of reading exhaustively all the works of particular authors, etc. And I would be at a loss in most cases to tell in what sequence various books were written by a given author, or what prompted him to write the book, unless I happen to pick that out of the book itself. Finally (there is more, but that will become known in the content of my reviews), my primary purpose in reading science fiction is to be entertained. I am no expert analyst of literary style, and seldom go into a book with the intention of picking it apart for a detailed analysis. If a book is readable, doesn't bog down in detail or leave me feeling that the floor has been dropped out from under me, and if the author can keep my attention throughout the book, I am usually well satisfied. The story must be plausible if the author is to have any chance of my liking it, but the plausibility can vary a lot depending on the basic assumptions of the story. Books that are funny, serious, or a mix of both all appeal to me. I especially enjoy books that together form a series, where the author supports one book, gently or totally, on the foundations that a previous book laid. Within this realm I would include Poul Anderson's Future History books, Larry Niven's Known Space series, the Dorsai books and stories of Gordon Dickson, etc. All these, and many more, plus any books and stories that can hold their own, are within the realm of my reading interest, and are devoured by the dozen.

I will be rating the books I read by two different scales, one an indicator of how much I enjoyed the book, taking into account my likes and dislikes of particular styles of writing and particular types of subject matter; the second an indicator of how brilliant a book is. If the two sound like they should be part of a single scale, let me explain why I am separating them. There are many books within the hundreds I have read that were highly enjoyable reading, but which were not very original, did not bring forth any startling new ways of looking at things, were similar to other books that I had read, etc. Nevertheless, I enjoyed them, because the author did a very good job of telling a fairly interesting story. Likewise there are books which, because of the subject matter involved, or other factors, I disliked quite a bit, but which I recognize as being extremely original and probably quite enjoyable to others, possibly putting forth highly ingenious ideas, etc. For these reasons, I will be rating books separately in those areas. However, any book that I would choose to nominate for a Hugo award would be one that scores near the top in both areas.

To give a clear, quantifiable judgment of my rating in both areas, I am going to be using a scale of values from 1 to 9. A rating of 1 in either category means that for that area of consideration, I personally thought this book or story to be a total bomb. A rating of 9 in either or both would put the book into my "file for possible Hugo nomination" category. Most books and stories will fall somewhere around a value of 5 in both, meaning that the book is acceptably readable and en-

(Over)

EN PASSANT (Continued) --

joyable, and no insult to the mind, but is no prizewinner, to say the least. For most books, it is probable that both of the rating figures will be fairly close to each other; very few will have ratings that differ drastically. In my ratings, I will always give reasons for both scale values given.

I would be extremely interested in hearing from readers on their opinions of the rating scales that I employ, and would be quite happy to consider adding one or two additional scales if there is a valid viewpoint for rating a book that can be explained to me. All reviews of mine will be quite subjective. I am well aware that others will disagree with me on many books and stories. I would welcome hearing from those who do disagree, and will willingly change my mind on a bad review if you can convince me that I am wrong. I would especially appreciate being made aware of any background material on given subjects that I have made blatantly obvious that I am not aware of by my tunnel vision in that area. To all of you, my thanks, and may you have good reading.

((Thanks for the introductory letter, David. Such introductions on the part of new reviewers are very useful to the readers in following and receiving the maximum value from the reviews. We hope that other new TWJ/SOTWJ reviewers will follow suit--and our older reviewers are invited to join in if they wish. (Note that Jim Goldfrank had an introductory piece in SOTWJ #141, and Don D'Amassa has put forth bits and pieces of his ideas on reviewing in earlier SOTWJ's and in TWJ #84.) --ed.))

ROBERT SMOOT, Three Churches, WV 26765

(20 Apr '74)

Re my letter in SOTWJ #136: I said Last Man on Earth came out in '56. Uh-uh. 'Twas '64. The latest issue of CINEFANTASTIQUE has a listing of Richard Matheson's film credits. I was pleased to see that several of my favorite Twilight Zone episodes were produced from his pen.

Have finished reading Arthur Clarke's ultraclassical Childhood's End. . . Ought to be required reading for anyone wishing to be a cut above a neofan. It is humbling. Also read Philip Nowlan's 1927 work, Armageddon 2419 A.D., the basis for Buck Rogers in comic, film, and lure. I'm undecided on this--it is sheer escapism, intended for the juvenile. There is a flagrant use of pseudo-science. I'll need more than a few pages'-worth of double-talk to accept the idea of mass without weight. Stereotyping of the oriental races is given a large part of the paper-space. The book is of historical interest, but I'd recommend it for little more.

Since writing last time, I've seen: Wait Until Dark ('67)--'Tense, chilling, effectively hair-raising. Should be seen by all who enjoy suspense. Alan Arkin and Audrey Hepburn head a grandly talented cast. Garden of the Finzi-Continis ('70; Italian)--About the oppression of the Jews in Italy during the late '30's. Effective photography and acting, altho the dubbing is detracting. Unholy Three ('25)--A treat for Lon Chaney fans, but that's about it. Some real suspense in the courtroom scene. The "gorilla" is actually a close-up of a chimp amongst detailed miniature props. These shots are convincing. Night Must Fall ('37)--Robert Montgomery and Dame May Whitty got Oscar nominations for their roles here, and I'm sure they gave the winners that year a run for their money. He is interesting and she is fantastic in their portrayals, which require frequent characterization changes. Quite chilling, with sometimes bland camerawork. Cleopatra ('63)--Not much to add to the commentary on this. Still, I'd like to emphasize the excellence Roddy McDowall and Martin Landau lent to their roles. Remember the "turtle" in the early part of the film, where 100/ Roman soldiers shield themselves in the fashion of a turtle with their shields? They march amongst the enemy forces on a plain. Actually, the "turtle"--which is also dubbed a testudo--was supposed to get about 25 men close to the walls of a besieged town for the purpose of digging tunnels. Phantom of the Opera ('62; English)--Herbert Lom and Michael Gough star in the third version of this now-familiar tale. (In a sense,

(Cont. next page)

EN PASSANT (Continued) --

it's the 4th version, 'tho only the 3rd with this name. One Charly Chan film with Boris Karloff, was more than half like this story.) The Snake People ('68; Mexican)--I saw the first half, and couldn't take any more. This is Karloff's last film, and without him, the film is nothing. It's overdone, unintelligent, stereotypic...Why, it's even Karloff's face that's flashed and reflashed across the screen during the credits. King of Kings ('27)--Saw this on WWVU, broadcast from W.V. Univ. Rather overdone, with miracle following miracle, but there is some interesting use of camerawork, and the visual fx are active. A Cecil B. DeMille product, and therefore of much historical interest. Once Upon a Time in the West ('69)--This Italian epic is a combination of all the usual western clichés, from High Noon's wait for the train to Clint Eastwood's Man-with-No-Name. And, it's all put together nicely, methinks. I'm enthralled by the patience and detail put into the clichés and western elements. The result is a beautifully filmed, lovely scored, intriguing three-hour conglomeration of the West as Hollywood has always shown it. And, sadly enough, the American Indian is entirely left out. Ben Hur ('59)--Tell me something. There were nine chariots to begin the famous race, right? And were or were not five chariots shown demolished or riderless before a shot occurs with five chariots racing about a turn? (This is before Stephen Boyd's demise.)

See if you can't keep up the radio listings as you have them in #136. I don't listen to radio that much, but if I know when and on what station a fantasy-oriented broadcast will occur, I'll listen to it if I can find it.

Are you aware of WJAC-FM from Johnstown, Pa., at 95.5 on the dial. You are now. On April 15, at 7 p.m., they had the soundtrack album for Chariots of the Gods. I see that the producers of that flic are going all out to make a few bucks. Anyway, the score is good, and I enjoyed listening. . . .

((Can't get WJAC-FM, unfortunately. Sad to say, we can't even get the Baltimore FM stations, and they have such interesting-sounding programs...sob.... --ed.))

DENNIS LIEN, 2408 S. Dupont Ave., Apt. #1, Minneapolis, MN 55405 (21 Apr. '74)

Re #113: Can't think of five SF stories (specific ones) which had a great effect on me off the top of my head. Can't think of any, in fact. Undoubtedly the literary or quasi-literary event which had the greatest effect upon my later way of thinking and writing would have been my discovery of MAD comics (via the early paperbacks thereof), which means that for good or ill Harvey Kurtzman has had a large share in making me what I am. Within SF I suppose Heinlein is the author who's had the largest effect on me, but I don't know if I can name any special stories. Possibly "The Green Hills of Earth" and "Requiem". . . .

#117: I rather like the 'tec and mystery reviews in SOTWJ; ditto nostalgia items. Don't think I've yet read a non-SF book or caught a movie/radio show on your recommendation, though; on the other hand, I don't think I've yet read an SF book on your recommendation either, so whatever that proves...you are welcome to. (Reviews are usually interesting in themselves and not just as guideposts to which books to read. Reviews of non-SF books can be just as interesting as reviews of SF books.) (This in relation to George Fergus' letter.)

#119: Jim Goldfrank's run-down on SF on TV neglected to mention the best of them all (or anyway, the only one of which I'd be willing to watch reruns one more time): The Prisoner.

#120: This may actually be a review, but seeing Richard Delap's review of Jerry Jacobson's "Funeral in Another Town" from the Fall WEIRD TALES reminded me of my own reactions when reading it. The author lives in the Northwest and starts his story there, but he is considerably less effective when he moves it to Minnesota. His protagonist, stopping briefly in Fargo, N.D., discovers that his goal is a small town "forty miles east of the North Dakota-Minnesota border". It turns out to be a "half-deserted mining town" whose only church is a Catholic one. All very well, but I happen to have spent the first 18 years of my life living 40 miles east of Fargo, N.D., in the heart of Scandinavian and German Lutheran country where

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RLV error?
Stephan's take
"Pulsis Cere"

EN PASSANT (Continued) --

the closest thing to a "mine" this side of Duluth was a sand pit 20 miles away. Later the character drives through a "foot of early snow" (in late November--possible, but not likely) to St. Paul, where he starts at the State Capitol building and, to find an address in the 12200 block, drives 122 blocks west or east. Unfortunately, St. Paul east-west street numbers never get above 2800 or so, and there are several blocks for each block of hundred numbers. Instead of being simply a possible terror-suspense story, it seems to be alternate-universe science fiction. Ah, well....

#121: Tucker's Year of the Quiet Sun was both a Hugo and Nebula nominee for its year, placing 4th in both cases. For the Hugo, it placed behind Ringworld, Tau Zero, and Tower of Glass, and ahead of Star Light (this was at the 1971 convention in Boston, for novels published in 1970). For the Nebula, it placed behind Ringworld, And Chaos Died, and Tower of Glass, and ahead of Fourth Mansions and The Steel Crocodile. See LOCUS 79, 95, and 96 for vote breakdowns, etc. ## You dropped a line or two from Ken Ozanne's review of Futures to Infinity, compressing synopses (synopsi?) of the Heinlein and de Camp shorts therein: no bears with Ph.D.'s in Heinlein's "Heil!" (not that one wouldn't have perked it up some).

#122: Re Don D'Amassa's review of Farmer's Traitor to the Living, I didn't find the protagonist's "transformation from mild-mannered college professor to casual killer . . . unconvincing", since said protagonist is obviously Harold Childe, private detective protagonist of Farmer's earlier Image of the Beast and Blow, who gave up the trade and became a prof after the weird events chronicled therein. (Incidentally, I'll pay any vaguely reasonable amount for a copy of either or both of those books.) ## I still think, also, that if Don considers the reprinting of cruddy old fantasy novels to be a personal insult he must spend a large percentage of his life walking around feeling insulted. Granted that there are probably "far better stories unavailable than Dian of the Lost Land", but I can't see that "to choose to reprint that and not something more worthwhile is an insult to all readers". Let us say that Dian is 3759th-best previously unavailable fantasy novel--how far down that list could a reprint house go with its choices before insulting us? If they pick the 2nd best lost classic, are we to be insulted because they overlooked the best? What about the 25th best? The 300th? The 3758th? I suppose that if the paperback house had dedicated the book to me and implied on the blurbs that I thought it wonderful, I would be insulted--but otherwise not. Would the insult be lessened if the reprinter admitted that it was offered for purely historic reasons?

#124: Your "Books Announced" listing for New Worlds for Old by David Ketterer lists the price as \$295 (sic), which seems a bit steep for a paperback, even a sturdy one. (Incidentally, there is also a hardback edition available--I think from Southern Illinois University Press.)

#125: Actually, I suspect that Anthony's follow-up to Sos the Rope, Var the Stick, and Neq the Sword should be Sam the Spitwad, at least if Neq proves as much worse than Var as Var was than Sos.

#127/128: Claim of a doctor to have weighed souls by placing terminal patients on giant scales seems to be an old one; at least such a claim is mentioned by Bergen Evans in his The Natural History of Nonsense (a fine book, by the way). Don't recall what if any weights have been previously announced. (Do people who become possessed suffer a corresponding 21-gram gain in weight, or do demon life-forces weigh less or more than human souls?)

#130: I see that George Fergus beat me (by two months) on my reply to Ken Ozanne re Tucker's Year of the Quiet Sun.

#131: The first story rewritten into Anthony's Prostho Plus appeared in ANALOG and all (I think) of the rest in IF. One, "Getting Through University", was a Hugo nominee in its year.

#132: The British reprint edition of UNKNOWN did indeed reprint a story or two from ASTOUNDING; as I recall, I have somewhere a copy with a George O. Smith
(Cont. next page)

EN PASSANT (Continued) --

ASF story therein. However, Boucher's "The Ghost of Me" was first printed in the June '42 UNKNOWN.

#138: Re Michael Shoemaker's review of Niven's Protector: if he feels the novel has nothing going for it except "an action-plot filled with gimmicks", why does he then go on to give away "the chief gimmick" and thus, in his terms, ruin the novel for anyone who hasn't already read it? Shades of reviewers of Roger Ackroyd.... ## John D. MacDonald has had three SF books published, though only Wine of the Dreamers and Ballroom of the Skies were marketed as such. The third was The Girl, the Gold Watch, and Everything, which featured an invention which could stop time.

((Sorry about the missing line(s) from the Ozanne review; can't find the original (may have thrown it away, as so much time has passed since it was published) at the moment--when/if we do, we'll check it out and publish a correct version. ## We, too, would like to get the two Farmer books (Essex House?).... ## The way prices are going, \$295 may not be so unreasonable this time next year.... A typo, of course...should be \$2.95 (how much is the hardback?). ## One might also ask whether all souls weigh the same...does the "mass" of a soul weigh any less during infancy?...is there any relation between soul-weight and physical or mental condition, or moral state of possessor?...etc. Still a lot of research to be done here.... --ed.))

GEORGE FLYNN, 27 Sowamsett Ave., Warren, RI 02885

(24 Apr '74)

It was rather strange seeing my preliminary ideas on Hugo-worthy novels in #135, since by then I'd devoted $3\frac{1}{2}$ pages to Hugo recommendations in my APA:NESFA 'zine. For the record, I finally (yesterday, actually) nominated People of the Wind, Trullion: Alastor 2262, Protector, Rendezvous with Rama, and The Cloud Walker. (I still think Time Enough for Love belongs on the ballot, but I figured enough other people would be nominating that.)

Speaking of Protector, I'd like to disagree strongly with the assumptions of Michael Shoemaker's review in #138. I am all for novels that deal with "ponderous philosophical questions" and all that, but I reject the idea that this is the only intellectually respectable mode of fiction--or at least of SF. The alternative is of course what we usually call "hard science fiction", in which the basic theme is the direct exploration of ideas about the physical (or biological) nature of the universe for their own sake. This is quite difficult to do well, i.e., with scientific plausibility, partly because so many readers can't tell (or don't care about) the difference, but it is worth trying; Larry Niven is about the only author still trying regularly. What I am talking about seems to be what Shoemaker calls "gimmicks to sustain reader interest". Yes, I am interested in the "gimmick" of the protectors, more interested than I think I would be in the human race's reaction to their existence; but in any case Niven didn't choose to write about the latter. It's a fascinating idea in itself, and I can explore its "emotional and intellectual effects" in my own mind. "Space-opera" is something else again, referring to stories in which the "scientific" ideas are simply appropriated from the standard repertoire and indeed used as gimmicks--Niven extends the repertoire (as does Clarke in Rendezvous with Rama or Anderson in Tau Zero). ## All of which said, I admit that Protector is not an altogether successful novel, being basically two associated novellas (which is no excuse for Shoemaker's devoting a quarter of a page to quoting the two-page interlude). But it is successful as a part of the whole Known Space series, and I think it legitimate to take this into account in making Hugo nominations. I definitely don't consider it the best of the year, though.

I was telling Don D'Amassa yesterday that I don't feel as if I'm doing my part as a SOTWJ reader, since everybody else seems to be attacking and/or disagreeing with him. To remedy this, I've found something in his letter in #137 with which to argue (on Mike Shoemaker's side, as it happens). "Good juvenile literature should also be good adult literature." Taken literally, this would leave no
(Over)

EN PASSANT (Continued) --

rationale for the existence of juvenile literature as such. Certainly there are elements of excellence that should be present in both, but that doesn't mean the treatment should be the same. I'd hate to think that a book written for six-year-olds is a failure if it doesn't also appeal to adults. It's not that one should never write "down" (though "differently" would be a better word than "down"), but that one should not do it badly; it usually is done badly, of course. This is not to say that good juvenile literature (what there is of it) isn't often good adult literature, and vice versa, just that that's not the only way to do it. (Now where have I heard that line of argument before?) But I don't feel competent to judge the particular point at issue, since I didn't read the Lucky Starr series till I was 35.

One more thing: Contrary to Mike Blake's statement in #138, John D. MacDonald has done three SF books (Wine of the Dreamers, Ballroom of the Skies, and the good one, The Girl, the Cold Watch, and Everything).

((Most of our reading as a juvenile was non-fiction, with a scattering of westerns, fantasies (like the Oz books and A.A. Milne), and myths/legends; we can't speak of a juvenile SF experience of our own. But we feel that George is quite right. --ed.))

MARION ZIMMER BRADLEY, Berkeley, CA

(27 Apr. '74)

Thank you for sending the SON OF THE WSFA JOURNAL, with reviews included of Dark Satanic and Bluebird's Daughter, but I cannot imagine why you have reviewed these here, in a supposedly SF journal, while (at least as far as I've ever heard) neglecting any of my science fiction work. I don't write my Gothics for intelligent SF lovers; I write them for the audience which is tuned in to Gothics, which very rarely overlaps the SF audience. (I happen to like both genres. I'm aware that I'm almost a freak.)

In general, the SF audience is practical, technologically oriented, likes to think, and to get away from its ordinary world; its members like to use their imagination on a strange world which gives rise to speculation. I don't aim at either a masculine or a feminine audience. I simply address myself, hopefully, to people whose heads are in the same place mine is; and in general the reviews have justified me. Some people love my SF, some loathe it, in about the same proportion of fandom which loves or loathes me as a fan and as an editor. Since I cannot please everybody, I attempt to please myself, and in general I am tolerant of criticism or disapproval when it is in any way relevant to the book written. I even try to take it to heart and improve my writing, even though I can't change my outlook or basic disposition, or even to any great degree alter my style. Old dogs--or, to be accurate, old bitches--cannot be taught new tricks.

On the other hand, my Gothics are aimed very narrowly at the audience that reads such things. Writing these is not an attempt to reach the minds of my own chosen peers and associates. I write them, quite simply, to make money by entertaining a very narrowly specialized audience. It is usually composed largely of women, about equally divided between adolescent girls and romantic old ladies, all trying to escape their own rather circumscribed lives by identifying with another woman, the fictional heroine, who is having the romantic adventures which are lacking in their own lives. This audience demands something very special to get their reading pleasure, and I try, not to edify or enlighten them, but to amuse, entertain and divert them. Graham Greene used to refer to his detective stories as "Entertainments" in order to distinguish them from his serious work. I should do the same. I don't despise this audience. There are times (especially when I am writing science fiction) when I cannot concentrate enough on anything serious, to read anything more demanding than Gothics or teen-age novels. My serious writing takes up all my energy when I'm doing it, and at such times, reading is only a way of passing time while my limited physical organism takes the rest it demands. As a result, since I have a natural fluency with words and a certain skill with imagination, I find it natural to re-shuffle the limited resources of the Gothic,

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EN PASSANT (Continued) :--

and write them easily, as a form of skilled craftwork which, incidentally, pays rather well and can subsidize such things as household help, babysitters for my children, and such--science fiction is more satisfying writing, but demands so much more effort for the money that if I depended on SF alone for my income I'd starve.

Well, then. I admit that my Gothic novels are not world-beaters. They aren't even in the Mary Stewart class, let alone the Daphne Du Maurier class. But the audience they are aimed at buy them, enjoy them, and are not highly critical in the same way that an SF writer's readers are critical of his or her work. BUT--my Gothics were not written for the careful intellectual scrutiny of the science-fiction reader, who is a demanding reader. I feel rather as if I were the author of Winnie-the-Pooh being analyzed by the Book Review Department of the NEW YORK TIMES. They were written for light reading by some little old lady or high-school girl in the interval between supper and bedtime. Unless you can enter into the spirit of the dedicated reader of Gothics, it is unfair to criticize them. I have already ruthlessly done so, and decided that, while second-rate, they are not third-rate, and in a market where third-rate, fourth-rate and even fifth-rate Gothics are being avidly read, they suit their audience reasonably well.

But I cannot imagine why you reviewed them. I can't even imagine, really, why you read them. And having done so, I would expect you to shrug, ignore them, and decide that they were of no particular interest to your fanzine's audience, whereupon you would toss them into the local Goodwill Industries box, or give them to your grandmother, depending on the availability of the first or the mental capacities of the second. (Usually I write my Gothics, or pseudogothics if you prefer, with my mother and my non-SF-reading sister-in-law as the audience.)

Actually, if I had reviewed them in an SF fanzine, my only comment might have been "If you're an absolute MZB completist, you might just want to pick these up, in the same spirit that the lover of Leigh Brackett's work might want to catch the movie Rio Bravo on the Late Late Show. Otherwise, don't bother, the usual SF lover won't give a damn." And so doing, you would have done more than your duty and more than I deserve. I'm grateful (who was it who said, "Don't read your publicity, weigh it.?") but rather puzzled. As somebody else--not the same somebody--said, "Thank you--I think."

It's hard for me to create villains. I don't believe in them except for the special context of light fiction. In serious work--including my SF--the villain is usually just the hero of the other side.

Hoping you'll choose to review something more suited to TWJ some day....

((Perhaps the same comments should apply to Gothics as George Flynn used in his letter, earlier in this issue--not written "down", but written "differently". At any rate, not having read any Gothics since Dineson in college, there's really mpt much we can say about Don D'Amassa's reviews of your work (it was Don D'Amassa who wrote the reviews, not us--care to comment, Don?). As to why we ran the reviews in a primarily SF fanzine, it's because we are interested in reviews of other genres besides SF, such as mysteries, adventures, suspense, etc.--and Gothics (at least in the sense of such work as that of Peake, Du Maurier, Dineson, and the like), involving such elements as mystery, the supernatural, etc., would seem natural candidates for inclusion. (A first-rate Gothic definitely should be recognized, and other Gothics at least deserve a statement to the effect that they are not first-rate.) It is our experience that the reading of most SF fans is not confined to SF alone, but ranges over a wide variety of fields--with mysteries, fantasy of various kinds, adventure, and (at least for the female fans) Gothics high on the list. So, we try to let them know what's going on in these fields as well as in the SF genre. ## We are also very much interested in discovering (and in reporting to our readers) what the people who are writing the SF they are reading are doing in other genres. ## Don D'Amassa reviewed two other Gothics of yours: Castle Terror (#124) and Souvenir of Monique (#125) and two of your SF books:

(Over)

EN PASSANT (Continued) --

Hunters of the Red Moon (#108) and The World Wreckers (#123); all of these issues were sent to you, %Zimmer or to address in THE FANTASY AMATEUR (forget which--or are they the same?). We also seem to remember something of yours reviewed in an earlier TWJ, but haven't finished indexing these yet, so can't put our finger on it (but it, too, was sent to you when it appeared). Apparently, the p.o. hasn't been treating you right. (Likewise, haven't indexed appearances of your stories in prozines reviewed in TWJ, or in anthologies reviewed in TWJ or SOTWJ.) --ed.))

WE ALSO HEARD FROM (included alphabetically, rather than by date):

J.G. AMEDEO -- "Thank you for mention of two new titles: Jimmy Lavender and Uttermost Farthing. The first mention, I believe, of these books in any publication--that's because you publish more frequently. I have most of the issues you sent in front of me in a folder and it is about the size of a city telephone book. A lot of material and a very reliable job of covering everything everywhere. As for dated material, nothing is dated if you are reading it for the first time. ## I've made out a list of the names contained in the issues--will send out cards giving notice of my titles, more for publicity than to secure sales. Afterwards, cards to several thousand libraries." ((Mr. Amedeo, we should note, runs BOOK-FINGER (Box 487, Peter Stuyvesant Sta., NY, NY 10009, which reprints oop titles.))

DON D'AMASSA -- Re #137: "Jim Goldfrank says that I disliked The Burrowers Beneath because I am not fond of the Lovecraftian school of writing, and chides me for blaming Lumley for the faults of the school as a whole. Jim should check first. Lovecraft is one of my favorite writers. My objection to Lumley's novel was that if he were going to set the novel in the present, the people should talk and act like contemporaries. If he wanted to imitate Lovecraft's style of speech and characterization, he should have set the story in the early part of the century, where they would be more appropriate. ## "Both Jim Goldfrank and Virginia Kidd apparently feel I let my subjective opinions color my reviews. Reviews, ladies and gentlemen, are supposed to be subjective."

JIM ELLIS -- "Your list of 'impressive' yarns in . . . #139 is, as are all such lists, personally interesting. 'The Year of the Jackpot' did not have quite the effect on me as on yourself. I was and am more a fatalist, I think, than you are-- I like Lovecraft's term "cosmic Indifferantist". To me the story presented a particularly hair-raising possible termination to this oftentimes sorry game the universe is playing. ## "The novelette-length story which preceded Jack of Eagles had a tremendous impact on me when I read it in, I believe, THRILLING WONDER STORIES . . . 'Let the Finder Beware!! My judgment in retrospect is that JoE is an artificially extended version of a story that was already sufficient unto itself... ## "I have never had The Fairy Chessman in my hands. A sad admission to make, but there it is. ## "The World of Null-A had the same effect on me that it did on most of ASTOUNDING's readership: puzzlement. I never did get to read Science & Sanity and probably wouldn't understand it if it were now presented to me as a gift. . . ."

GEORGE FLYNN -- He sends a review of NESFA Press's Have You Seen These?, by Isaac Asimov (the book, not the review), which will appear in SOTWJ #144 or #145, and notes: "Little typo in my letter in SOTWJ #139: I wrote 'as close to a pacifist as common sense would allow' (past tense), which shifts the meaning a little."

GIL GAIER -- He sends an introductory form letter, which he doesn't want used as an LoC (unfortunately--it provides an excellent view of a school teacher's introduction to and involvement in fandom and fanzines; perhaps Gil can be persuaded to write essentially the same thing in a short article for TWJ or SOTWJ--Gil?); returns the TWJ/SOTWJ Questionnaire (with a few comments on some TWJ & SOTWJ back-issues he bought from us: "Your 'In Brief' holds things together and makes me appreciate what actually gets done!"; "Delap '(dissecting) The Heart of the Matter'--he certainly writes well and clearly--a standout."; ". . . the long book reports were especially effective."; "The ART in the Disclave (TWJ 76) was a mind blower."; "The Lem interview in TWJ 76 was very good."; "Swann usually has something worthwhile to say."; "I'm not usually wild about LoC's, but the ones in
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EN PASSANT (Continued) --

TWJ #82 certainly kept me awake."; "The Shoemaker polls--fascinating. I must get into contact with him."; "There are only three con reporters I can read without nodding off. Jay Kay Klein is one of them."), and appends a few notes to his form letter: ". . . everything in SOTWJ (I have issues 93 through 131 so far) is useful and a pleasure to read. The short book reviews are excellent. There are two things, though, in particular that I'd like to discuss. ## "Fanzine Reviews: Of all the zines now out, yours could be the most useful in helping me choose new zines to subscribe to. Because you come out so frequently, I have a chance to find out about and get a copy before the zine either goes out of business or goes out of print. Please keep the reviews as current as possible. ## "Graded Book Reviews: They were fascinating. Since I do this so much in class--I'll send you my scale and comments if you'd be interested--I'd like to have your 1 through 5 scale meanings to better interpret your numbers. Great! ## "You said in SOTWJ 103/7 that you were working on a 'comprehensive review index' which would include an 'opinion rating'. Now that I'd like to know more about. . . . ## "Your idea about reprinting good critical articles/sercon from other domestic/foreign sources is excellent. In fact, a zine made up of such reprints would be a STANDOUT." ((We try to keep the fmz reviews current; main problem at the moment is getting caught up--so many came in while we were inactive because of our eye surgery that we still have a one-foot stack to go through. As fast as we cover them in SOTWJ, new ones come in; we're near the bottom of the piles of genzines, specialized genzines, and clubzines, but we still have lots of personalzines and newszines--and we haven't touched the apa-zines yet.... Maybe by the time we go overseas this summer for a seven-week vacation, we'll finally be caught up. Then, when we get back, we can start catching up all over again! (Even seven issues of SOTWJ a month doesn't seem enough....) ## The meaning of the 1-5 scale for book reviews should appear in the Quarterly Prozine Indexes along with the ratings; what is it you want to know about it which is not already covered in the QPI explanation? ## As for the "comprehensive-review index", its completion is still a good ways off. When it is completed, it will cover reviews in prozines and major fanzines (and hopefully major library publications) from 1926 to at least 1970, and it will use the same rating scale as in the QPI. ## The biggest problem right now with the reprints is getting the material translated; we're working on finding the right people, but don't know at the moment how it is going to work out. --ed.))

GEORGE HAY -- ". . . glad the NEL prozine was of interest to you. Grapevine news on this is that they seem to be keeping up their sales to some extent, though probably not what they would like. What is of interest is that, as a result of news item in it re BSFA, the Foundation, etc., these bodies are being flooded with letters--indeed, from the AGM of the BSFA at the recent Newcastle TyneCon, I suspect that that body is gravely embarrassed at the sudden influx. The Con itself had a high proportion of newcomers, due perhaps to this same source. . . . ## "What is Sam Moskowitz blithering about? Williamson's book on Wells presented interpretation, which is as important, if not more so, than research. You can tell him the book has my blessing--and I'm the Chairman of the H.G. Wells Society, so there...." ((George is the Executive Vice-President and co-founder of the Science Fiction Foundation (about which we'll have a lot more to say in future SOTWJ's), Associate Editor of the very fine 'zine FOUNDATION, etc.; the prozine to which he refers is SCIENCE FICTION MONTHLY (of which we urgently need a copy of #2 for indexing purposes); and the Moskowitz remarks to which he refers were those reported on by Allan Howard in the ESFA Minutes in SOTWJ #133. --ed.))

VIRGINIA KIDD -- ". . . D'Ammassa continues to amaze."

STEVE LEWIS -- ". . . I agree with George Fergus: change the name, one title for all zines, no matter what size, frequency, material, charged to sub in terms of pages. ## "On my previous comment on DAW/Wollheim and reviewers: my daughter picked up a saying somewhere--something like when your own name is on the can, you're awfully picky about what goes inside. Applies to coffee, toilets and SF, I guess. ## "Richard Delap in reviewing December GALAXY was confused over Van Scyoc's use of inflammable rather than flammable. I don't know why. I'd suggest he try a dictionary."

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EN PASSANT (Continued) --

Steve also sends some information on TV SF: World of Giants starred Marshall Thompson & Arthur Franz; it was about a six-inch high Government espionage agent, was produced in 1959, and ran for 13 episodes (b&w). The Sixth Sense starred Gary Collins in the role of a university professor who investigated ESP and other unexplained phenomena (color; 13 episodes / 24 more planned; ABC-TV; 1st shown Jan. '72). The Prisoner starred Patrick McGoochan as No. 6, who spent the entire series trying to find out why and by whom he was abducted (17 color episodes, 1st shown June '68 on CBS-TV, later as summer replacement 29 May '69 on CBS-TV). Rocky Jones, Space Ranger starred Richard Crane & Sally Mansfield; about Rocky and his atomic-propulsion space ship; juvenile (39 episodes in b&b, 1953-54). Science Fiction Theater, hosted by Truman Bradley, had 78 color & b&w episodes (1956-57), and dealt mainly with "astounding scientific facts" in an adventure setting. ## All the above were available for syndication 1972-73, and the info and descriptions are based on those published in Series, Serials and Packages, published by Broadcast Information Bureau, Inc., 51 East 42nd St., N.Y., NY 10017 (new, w/supplement, \$89; avail. at lower price thru Nostalgia Book Club). ## He also mentions other titles missing from previous lists of TV SF shows published in SOTWJ: Captain Z-ro, Commando Cody Sky Marshal of the Universe, Danny the Dragon, Dr. Who, Esper, Fireball XL5, Flash Gordon, The Invisible Man, Masked Ranger, Men Into Space, My Favorite Martian, Object Z, Phoenix 5, Space G-Men, Stingray, Towards the Year 2000, Ultra Man, Ultra Q, and some Japanese shows like Gigantor, Adventures of the Mighty Ape Go-Ku, Space Giants, and Prince Dinosaur. ((As long as the two 'zines remain associated with WSFA, a name-change is unlikely; should a break ever occur, a name-change would be inevitable, and George's suggestions would be the most likely course we would take. For now, we are tabling suggestions, with thanks, --ed.))

FLOYD PEILL sends an announcement: "The March, 1974 Arkham House catalogue has now been published. It's available upon request from Arkham House, Sauk City, WI 53583. The catalogue is sent automatically to those who order regularly from the publishers." ((And this is our source for info on Arkham House selections which started appearing in BOOKWORLD a few issues back. --ed.))

TED SERRILL -- ". . . much verbiage is printed that is useless and uninteresting. I won't attempt a critique . . . But I do protest paying the equivalent of one issue of SOTWJ for a periodic index of absolutely no interest or use. And I compute that potentially the next two issues of TWJ to be received are going to cost as much as \$1.11 each. That's pretty stiff in contrast to the frankly higher quality zines that charge 11 cents less. Keep that up and you won't have to voluntarily halt publication. Nobody will sub. Costs of paper, etc., can best be cut by cutting out the rubbish in the contents and retaining reviews, letters, columns, valid news. (For instance, Lien's reports of Mim-STF meetings are hideously unfunny and give me the heebies; and the reports in #139 on the arcane gatherings of the neo-medievalists might as well be written in Russian." ((The trouble is, what is "rubbish" to one person (or "useless and uninteresting") is often the most important and interesting thing in the issue to someone else. We try very hard to keep a balance and, at the same time, a variety of material in SOTWJ and TWJ, to give the readers what they seem to want. We rely heavily upon reader feedback, both in LoC's and via annual reader questionnaires, to find out what the tastes of our current crop of readers are. We try to emphasize the kind of material which most readers say they want (reviews and the like, e.g.)--but we also feel it is important that we not neglect the interest-areas which others (even a minority) say they find of great interest. (Now, if there's something which everyone agrees is useless or virtually useless, it will be dropped or greatly curtailed (or changed in function and scope, like Magazinarama). But we don't feel that the majority should dictate the complete absence of material that a minority find of interest/use.) Our goal is to cover the field as completely as possible within our means and limitations--which means giving some coverage to the borderline areas as well as to the major areas. Finally, the interests of the editor can not help but influence what is published--and our interests are very far-ranging.... --ed.))

S. F. PARADE: Book Reviews

THREE VIEWS of Monument, by Lloyd Biggle, Jr. (Doubleday: SFBC; '74), by:

DAVID WEEMS ---

Lloyd Biggle is one of the few science fiction authors I have read recently who can make good, believable science fiction stories out of current issues without making them sound faddish. Monument seems to me to be a very beautiful example of such a book. A previous book of his that comes to mind is The World Menders, which was serialized in ANALOG and later printed in paperback under the DAW label.

The issue at hand in this book is basically that of land usage. Who has the authority to decide how or whether land--in this case the entire planet--is going to be developed: the developers or the natives (especially when any development would probably mean a radical change to or complete elimination of the natives' way of life, if not their outright extinction because of environmental changes)? By the middle of the book, the developer, H. Harlow Wembling, seems well on his way to accomplishing all that he desires no matter what the natives wish, as is pretty much the case in this day and time. He is as blind to the long-range effects of his development as are most of today's developers, and if the result is the destruction of a way of life or the extermination of the native population... well, the profits are the desired result anyway. In the book, he is thwarted by the ingenious plan of a cantankerous crashlanded Irish spaceman named Cern O'Brien--a plan the natives do not understand, but which they follow as though it were religious dogma, with delightfully enjoyable results. O'Brien, in his last years, has foreseen what will happen if a Wembling should stumble upon his beloved adopted world, and he has prepared the ultimate defense. Would that it could work for us in real life.... I won't give it away; read it for yourself.

The book, on the whole, is quite well written, with a continuing buildup of suspense throughout the story. The answer, when it finally pops up, is one that many readers will possibly decry with the statement, "Well, of course--it's so obvious!" And it is--but not until it is pointed out the first time; and I, for one, have never seen this particular idea utilized before. The reading is quite entertaining, and the idea of the story quite original, at least to me. On the brilliance scale I rate this one worth a 7; on the enjoyment scale, I score it the same. It is definitely a book that I enjoyed enough on the first pass that I will be reading it again, which is one of my primary criteria for a good book.

JIM GOLDFRANK --

Monument has both strengths and weaknesses. The former outweigh the latter. The first strength is Biggle's concept of a world and its life. The world of Langri is mostly ocean, with one large continent. The climate is temperate. The "natives" are presumably descendants of the survivors of a starship crash centuries before page one. While the world is beautiful enough to be a paradise, human life is biologically incompatible with the world's flora and fauna.. They are limited to a narrow range of foodstuffs, but by the same token, they are poisonous to the world's original life; consequently, nothing wants to eat them. They have no natural enemies. They live in happy balance with the ecology.

The second strength is a meticulous plot. A human galactic wanderer finds the world, loves it, and becomes a native. The book opens shortly before his death. An amateur Hari Seldon (Asimov: Foundation Trilogy), he realizes that this paradise will be found, "developed", and exploited. The life of the world and its human inhabitants will be destroyed. The book's plot proceeds precisely according to his minutely detailed Plan. The developer Wembling (not a villainous man--just greedy and unscrupulous), shows up, acts as predicted, and is ultimately foiled. Other galactic humans either fight or aid the Plan while unaware of its existence.

The book's weaknesses are the characters, who barely emerge as believable human beings. They merely go through their paces according to their role in the Plan.

Monument satirizes our here-and-now, and carries a message. Bureaucracy and the idiosyncrasies of the law provide the satire. The message is that our world

(Over)

S.F. PARADE (Continued) --

is rich in scenery, plants, and animals. We shall be very poor indeed if we let these be depleted for the profit of a greedy few.

Monument is not a great book. It is a very good book. It is conceived and written in a most craftsmanlike way. It is worth your money and attention.

RICHARD DELAP --

Biggle is at his best in this novel of a Polynesian-type planet resisting pressures by business interests to transform their economy to that of a resort world. The conflict is plausible and entertaining. The natives of Langri are aided by the Plan (shades of Seldon) left to them by an outsider named Obrien, who crashed on their world years before. Their opposition is led by the first ambassador to Langri, who hopes to make a fortune. The author has taken pains to show that there is some value to both sides of the argument, although his sympathies are obviously with the Langrians.

Time Enough for Love, by Robert A. Heinlein (Putnam's) /Reviewer, DAVID WEEMS/ --

This is one of the books from 1973 that is almost certain to end up nominated for the Hugo award [it was--ed.], and unless I find five books that are all better than this one, it will probably be on my list as well. I will not, however, vote for this book for the Hugo when that time comes. My reasons are that Heinlein himself has written better, and so have others--and at least one of the latter (Rendezvous with Rama) was written in '73.

My impression of TEFL is that it is a series of stories and short novels, all dealing with the lifetime of Lazarus Long, which Heinlein decided to sew together into a monster volume. In the process he tells some totally delightful tales, at least a couple that border on being real tearjerkers, almost all of which are quite well told.

My primary qualms with this book, then, are two. First, Heinlein still seems to be reacting to the many critics who maintain that he can't write a good story incorporating sex. For the most part, he does a better job here than previously in that regard, but I wish he would quit trying so obviously. His primary forte has always been his storytelling, and when he sticks to that, he has few equals and no betters. Secondly, if he had thrown out his final back-into-childhood portion of the book and written a forward-looking ending that was plausible, I probably would have considered TEFL good enough for the Hugo. I got sick enough of Oedipus in my studies of psychology and classical literature, without having him resurrected in the guise of Lazarus Long. The only constructive thing that segment did for me was to fill in details of Lazarus' childhood and family that I hadn't read earlier.

In spite of its shortcomings, this is still very fine reading, most especially if you take advantage of the natural break points and don't attempt to read it all in one session. It should definitely be read by anyone who enjoys Heinlein, and most everyone else as well. However, because of its shortcomings, I have to rate TEFL 8 on the enjoyment scale, and 7 on the brilliancy scale. Wish that I could, in all honesty, rate this one higher. It's very fine Heinlein, but not his best.

Watership Down, by Richard Adams (Macmillan) /Reviewer, DON D'AMASSA/ --

This is an epic fantasy about rabbits. That's right! Richard Adams has taken a conventional quest story, coupled it with a good deal of information about real rabbits, and blended the two into an unusual book. I have to confess one thing at the outset: I think the idea of using rabbits as characters and then giving them totally human personalities is rather silly. Why bother to make the characters rabbits if they are going to otherwise be humans? It is very difficult to identify with rabbits. Nevertheless, Watership Down is a considerable achievement. It is a good epic fantasy, with a light touch on the battle scenes and well-drawn background. The best part of the book is probably the Laffertian rabbit folk tales. I don't really think this rivals Lord of the Rings or The Wind in the Willows, but comparisons are odious.

FANZINE FRICASSEE
by
Michael T. Shoemaker

For over a year now, fans have been proclaiming--and discussing the import of--the phenomenal boom in personalzines and the death of genzines. As I mentioned in a previous column, I think the decline of the genzine is illusory. The boom in personalzines is real, however, and the question that immediately comes to mind is "Why?" The reason, I think, is two-fold.

First, personalzines are the natural result of the increasing bigness of Fandom. One hears all the time: "Fandom is getting too big." And it is. And no one wants it to be big. So, personalzines are an attempt to recapture the small, exclusive camaraderie that Fandom once had.

The second reason is that personalzines, with their low circulations and low page content, are a lot easier to produce. Yet, despite their low circulations, the egoboo return on them (in number of LoC's) is the same or better than for a genzine, because the circulation is restricted to a small circle of friends who are more likely to respond.

Evaluating a personalzine is much more difficult than evaluating a genzine because it is so much more subjective. I would advise the reader to take my ratings with a grain of salt. The success of a personalzine obviously depends tremendously on the editor's writing ability. Whether or not the 'zine appeals to any individual reader, however, depends on whether the reader likes the personality of, and has interests similar to, the editor.

POWERMAD #'s 3.5, 4, 5, & 6. Irregular from Bruce D. Arthurs, 527-98-3103, 57th Trans. Co., Ft. Lee, VA 23801. Trade, LoC, or two 10¢ stamps.

I reviewed this 'zine once before and praised it highly. Since then it has continued its course as Fandom's #1 personalzine (at least in my opinion). The reason for this is that Bruce is one of Fandom's best writers. #3.5 is made up entirely of letters reacting to Bruce's gripping, true horror tales of some of his Army experiences (and I don't mean in war). #4 contains another such thought-provoking story concerning his experience as a witness at a court-martial. This elicited LoC's from Jackie Franke, who discusses "mavericks" in society, and Kevin Williams, who argues with Bruce on the necessity for a military force. #6 has Brett Cox and Dave Szurek writing rebuttals to Jackie Franke's LoC of the previous issue. Other highlights of #6 are an informative report on Balticon 8, and an hilarious account of some field maneuvers, in which Bruce's unit sounds like a group of inexperienced Boy Scouts.

Average rating -- 7.

TANDSTIKKERZEITUNG #'s 2, 3, & 4. Irregular from Don Markstein, Box 53112, New Orleans, LA 70153, for the usual.

A number of fans have called "stikker" the best personalzine in Fandom, and although I do not agree, it is quite good. Unfortunately, no issue has been forthcoming since August 1973, and for all I know it may have folded.

Reading "stikker" is like having an informal chat with the editor, in which he talks about whatever comes to mind at the moment. Interspersed with the brief ramblings on various subjects are some extended pieces which provide variety of style. So far there has been no formal lettercol. Highlights of #2 were a funny, faanish account of "The Bill Bruce Seat", and a description of a party given for E. Hoffman Price, during which a tintype was taken which will become the object of an hilarious hoax. #3 has a sad letter from Charles G. Finney, who says he will never write again, and a nostalgic story of a "haunted house" from Don's childhood. #4 is an improvement over the previous two issues, with the major item being a nicely done narration of the New Orleans SF Association poker sessions. Markstein writes well, but the 'zine needs a stronger editorial personality. More interaction between reader and editor, as in a lettercol, would probably remedy this situation.

Average rating -- 5.

(Over)

FANZINE FRICASSEE (Continued) --

LES SPINGE #'s 30 & 31. Irregular from Darroll & Rosemary Pardoe, 24 Othello Close, Hartford, Huntington PE18 7SU, U.K. Trade or LoC. Approx. 7" x 8 $\frac{1}{4}$ " off-set; 12 pages.

It is rather startling to find a personalzine produced by offset, something that almost seems like a contradiction of terms. Unfortunately, the contents are far below the production values. This 'zine, which contains editorial ramblings and a short lettercol, exemplifies for me the great danger in pubbing a personalzine. I have never published a personalzine because of this danger--I was afraid it would turn out like LES SPINGE: Boring. (Remember, this is a highly subjective evaluation--I simply have no interest in Jesus Christ Superstar, Alan Garner's new book; cats, and Horatio Hornblower. In some cases, like with Bruce Arthurs or Don Markstein, the writing skill can elicit interest in a topic where no interest previously existed, but such is not the case with LES SPINGE. If the above topics are of interest to you, then the 'zine may interest you, but it does not interest me.)

Average rating -- 1.

DON-O-SAUR COPROLITES #'s 27 & 28. Monthly from Don Thompson, 7498 Conosa Ct., Westminster, CO 80030 for 25¢, 12/\$2.50 or the usual. 20 pp. & 18 pp., resp.

The first 22 issues of this 'zine were circulated through D'APA, but now Don Thompson is making it available to general fandom. It is pleasantly long for a personalzine, with a good proportion of it devoted to letters--a practice with which I'm wholly in favor. Don Thompson seems to devote himself in each issue to a lengthy discussion of a small number of topics, and--to quote Mike Glicksohn-- ". . . the overall tone of DC is one of calm rationality." Thus, #27 is devoted to a detailed discussion of Heinlein's editorial in the January 1974 ANALOG. The analysis is in two parts--the first criticizes Heinlein's Patriotism philosophy, while the second part talks about Heinlein's rules for writing as applied to Don Thompson. Don has sold two SF stories, back in the '50's--the most notable being "The Telenizer", which was the lead novelette in the March 1954 GALAXY. #27 continues his discussion of writing by telling of his career as a newspaperman, of the events leading up to publication of "The Telenizer", and of his continuing urge to write. A nice personalzine whose monthly schedule is very conducive to a friendly, ongoing exchange of ideas between editor and fan.

Average rating -- 5.

PARENTHESIS #6. Irregular from Frank Balazs, Box 1007, SUNY, Albany, NY 12222 for 25¢ or the usual. 10 pp.

I have not seen another issue since this one came out in November, so for all I know the 'zine may be defunct. Oh, well...onward....

This issue is not quite up to previous ones, but it is an interesting and fast read. Unlike Don Thompson, Frank Balazs concentrates on brief commentary on a wide range of subjects. He has no regular lettercol, but rather quotes briefly from the LoC's he receives as he sees fit. Topics covered include personal accounts, such as his first few weeks at college, as well as subjects of wider interest and importance, such as organized religion, Man's relation to Nature, and the attitude of the parents of fans toward fandom. This format is very good for the variety it provides, and probably encourages response since there is a greater likelihood that a reader will find something on which to comment. Of particular interest in this issue is an essay (possibly excerpted from an LoC) from the now-gangliated Douglas Leingang.

Rating -- 4.

MOPERY #1. From John Robinson, 1 - 101st St., Troy, NY 12180. For trade or Loc, I suppose. 14 pp.; ditto.

(Cont. next page)

FANZINE FRICASSEE (Continued) --

This personalzine is perhaps too diverse in its contents. I get the feeling that the 'zine was thrown together hurriedly with little thought. Even though it has two book reviews by outside contributors, it is still basically a personalzine. Bob Werner writes an inadequate review of Time Enough for Love (but then, every review I have read of this book seems inadequate....). John Robinson has a short piece on the proliferation of personalzines and the fanzine Hugo, but it ends just as it gets interesting. He also writes about his pick for 1973's top five fanzines. The most extended piece is a Torcon report which told me little about the con and was not entertaining enough to justify its faanish style. John Robinson brings up one point with which I must violently disagree: "It appears the sentimentalists wanted Kornbluth to win one way or another. I didn't especially enjoy 'The Meeting'. I could scarcely see it as being good sf or even fantasy." I suppose John means the story is too realistic and contemporary to be good SF, but actually it is SF of the purest and best kind, since the story arises directly from the science-fictional element: brain transplants. The story deals with a profound moral question with a sensitivity that is rare. I think it deserves a place among the greats of Literature.

Rating -- 3.

KYBEN #'s 4, 5, & 6. Irregular from Jeffrey D. Smith, 4102-301 Potter St., Baltimore, MD 21229, for 35¢ or 3/\$1. 28 pp., 28 pp., & 28 pp., resp.

KYBEN looks and feels like a genzine. It is large, has fine production values, sports top-notch front and back covers, and has good interior artwork which includes some fine Rotsler cartoons. It even has, as in the cases of #5 and #4, an occasional outside contribution. Despite all this, I would still classify it as a personalzine, because the core of each issue is Jeff Smith's editorial ramblings, "Natterings".

#4 has an installment of James Tiptree, Jr.'s column "The 20-Mile Zone". In this segment he writes in a chatty, mildly interesting manner about some of the Indian tribes in Mexico and Central America. Darrell Schweitzer contributes an article to #5 entitled "Theta Worship in Private Catholic High Schools", which is rather belabored in its humor and is just barely worth reading. The regular letter-column is usually uninteresting because its contributors rarely have anything to say. (On the other hand, maybe I am used to seeing lettercolumns that contain a large percentage of argumentation, and so a sedate lettercol like KYBEN's seems dull.)

Average rating -- 5.

A speculation: I would not be surprised to see a decline in the trend toward personalzines, and a shift back to genzines (even large genzines), because of the postal rate increases. The frequent communication between lots of fans is one of the major lures of the personalzine; but now that editors will have to pay 2¢ more per item mailed, they may be less inclined to stick to their old, frequent pubbing schedules. Also, more large genzines should appear because they will be more economical than smaller 'zines. Since 3rd-class rates are 8¢ per two ounces, there is no longer any sense in having a fanzine of three ounces. Therefore, most editors will have to choose between a two-ounce 'zine (in the 20/ pages range) that will go for 10¢, or a four-ounce 'zine (in the 40/ pages range) that will go for 16¢. It is obvious that, because of the 10¢ per unit minimum, it is more economical in the long run to publish a 40/-page 'zine.

((Note that, since Mike's column was written, TANDSTIKKERZEITUNG #5 has appeared, so "stikker" isn't dead yet! ## Fanzines for immediate (or, at least, as close to immediate as the quantity rec'd will allow) review should go to the editor (address on pg. 1); they will be forwarded to Mike as soon as they are covered in "The Amateur Press". Or, they may be sent directly to Mike (2123 N. Early St., Alexandria, VA 22302; or (preferred) send us each a copy. ## More fanzine reviewers urgently needed; there are far too many coming in for Mike to handle alone.... --ed.))

APAZINES -- U.S.:

BEYOND THE YELLOW BRICK ROAD #1 (undated) (Mike Blake, 71 S.Bend St., Pawtucket, RI 02860; ditto; Cinema Amateur Press Assoc. (CAPRA) Mailing #1) -- 5 pp.; Mike on the 'zine title, the goals of the APA, & misc. comments to members; clipping (ad).

IT COMES IN THE MAILS (Ned Brooks, 713 Paul St., Newport News, VA 23605; approx. bi-monthly; mimeo (offset cover); Southern Fandom Press Assoc. (SFPA)) -- #7 (undated): 16 pp. / cover (by Sheryl Birkhead); calendar, w/reviews and commentary, of things received in the mail (letters, books, fanzines, etc.), 30/9/73-27/10/73.

#8 (6 Jan '74): 18 pp. / cover (by Greg Spagnola); as above, 4/11/73-4/1/74.

Both useful and interesting; mail Ned something, and get ICitM in return.

XLV #39 (Apr. '74) (Don D'Amassa, 19 Angell Dr., E. Providence, RI 02914; ditto; APAL5 Mailing #39) -- 12 pp.; the o-o of APAL5; Contents of Mailing 39 (23 'zines, 184 pp.); Roster (21 members); announcements/business; proposed amendments; ballot; APAL5 Constitution. ## The APA for persons born on or after January 1, 1945.

CLUBZINES -- U.S.:

FANTASIAE (Monthly Newsletter of the Fantasy Assoc.; ed. Ian M. Slater; 12/\$3 (incl. 1-yr. Assoc. membership), from: POBox 24560, Los Angeles, CA 90024) -- II:3 (Mar '74): 14 pp.; illo by Paula Marmor; "Pratt's Parallel Worlds", by L. Sprague de Camp; Editorial; notes/announcements; President's Memo; listing of titles (annotated) of Recent Fantasy Books; Convention calendar; "Children's Fantasy: Alan Garner's Elidor", by Margaret Esmonde; Review, by Ian Slater, of Poul Anderson's Hrolf Kraki's Saga; "Early Germanic History and Heroic Lore" (Pt. I), by Ian Slater. ## II:4 (Apr. '74): 14 pp.; illo by Joe Pearson; Anne Osborn reviews Richard Adams' Watership Down; Editorial; Convention calendar; President's Memo; "Recent Fantasy Books"; "Children's Fantasy: Alan Garner's Owl Service", by Margaret Esmonde; "Early Germanic History and Heroic Lore" (Pt. II), by Ian Slater; poem by Joe Christopher; lettercolumn. ## Excellent magazine for all fantasy enthusiasts. Recommended.

INSTANT MESSAGE (Official Organ of New England S.F. Assoc., Inc. (NESFA), Box G, MIT Branch PO, Cambridge, MA 02139; ed. Jill Eastlake; mimeo; bi-weekly; \$5/yr., incl. Corresponding membership & PROPER BOSKONIAN) -- #147 (8/4/74): 2 pp. / 4-pg. AGACON 74 flyer; business & announcements; calendar of upcoming local events. ## #148 (21/4/74): 8 pp. / 2-pg. flyer on NESFA's S.F. Story Contest (open to NESFA members & New England residents; fee 50¢/story; deadline 31/10/74); minutes of meeting of 21/4/74; calendar of upcoming local events.

TIGHTBEAM (Letterzine of the National Fantasy Fan Federation (N3F); ed. Beth Slick, 546 E. Wilson, Orange, CA 92667; mimeo; bi-monthly; free to N3F members (\$3/yr. from Janie Lamb, Rt.1, Box 364, Heiskell, TN 37754)) -- Mar. '74: 14 pp., incl. cover (by Jerry Hopkins); Editorial; N3F Officers listing; 11 pp. letters; Neffer News. ## May '74: 16 pp., incl. cover (by Alma Hill); spot illos by C. John Fitzsimmons, Sheryl Birkhead; Editorial; 12 pp. letters; Neffer News. ## Also, entry form for N3F Story Contest (open to all amateur writers in field; free to N3F & BSFA members, 25¢/entry for others; deadline 1/11/74; entries to: Mr. Howard DeVore, 4705 Weddel St., Dearborn Hgts., MI 48125). #### Good job by new ed.

NEWSZINES -- U.S.:

KARASS (Linda Bushyager, 1614 Evans Ave., Prospect Park, PA 19076; monthly; mimeo offset covers & art folio (#4); 25¢ ea., 5/\$1 U.S. & Canada; elsewhere, 5/\$1 surface mail, 4/\$2 airmail) -- #3 (Mar. '74): 12 pp. / cover (by Derek Carter); illos by Vincent diFate, Don Ayres, Terry Jeeves, Dan Steffan; Tucker Fund Report; DUFF and DISCON sections; misc. news; quick reports on International Star Trek Con & Ann Arbor Relaxacon; CoA's; film reviews, by Don Ayers (Sleeper), Vincent diFate (Fantastic Planet); fanzine reviews; club and convention listings; ISL note. ## #4 (Apr. '74): 12 pp. / cover (by Randy Bathurst) & 5-pg. Bill Rotsler art folio; illos by Dan Osterman, David Piper, Rotsler, Connie Faddis; Lunacon report; misc. news; sections on People News, Radio News, CoA's, ISL, DUFF, Tucker Fund, Book News, Clubs, Worldcon Bidding; Convention Calendar; Fanzine Reviews; film review by Richard Delap (Don't Look Now). #### One of the best newszines around; highly recommended.

I. MAGAZINES COVERED.

Issue Number	Date	Number of Pages	Subject Index Codes
#133 (WSFA #13)	4th Mar. 1974 Issue	10	A,C,H,P,R,T
#134/135	5th & 6th Mar. '74 Ish	22	A,B,N,S,T,W
#136 (WSFA #14)	1st Apr. 1974 Issue	10	A,C,H,P,R,T,W
#137	2nd Apr. 1974 Issue	10	A,C,P,S,T
#138 (WSFA #15)	3rd Apr. 1974 Issue	10	A,C,G,R,T

II. SECTION HEADINGS.

- The Amateur Press (Fanzine Reviews/Contents Listings) -- 133:9-10; 136:9-10; 137: Bookworld (Book Reviews, Books Announced, Books Rec'd, etc.) -- 133:3-6; 136:3-6; 137:3-6; 138:3-6
- But That's...Mundane! (Scanning the News Media) -- 134:13-14
- The Club Circuit (News, Minutes, etc.) -- 133:7; 138:7-8
- Dateline--S.F. (Review Extracts) -- 134:2
- Dissecting the Heart of the Matter (Prozine Reviews) -- 134:3-10
- En Passant (Lettercolumn) -- 133:8; 136:7-8; 137:7-8
- [General] (Convention Reports, etc.) -- 133:11-12
- Gleanings From the Press (Review Extracts) -- 133:12
- In Brief (Misc. News & Announcements) -- 133:1; 134:1; 136:1; 137:1; 138:1
- [Miscellany] -- 133:10
- [Poll Results] -- 135:15-16
- S.F. Parade (Reviews) -- 135:17-18
- SOTWJ Indexes -- 135:19-22
- Tidbits (Misc. News & Announcements) -- 133:2; 136:2; 137:2; 138:2
- The Con Game (Convention Schedules, etc.) -- 137:2
- The Local Scene (News, etc.) -- 133:2; 136:2; 138:2
- Media Notes (Radio/TV Schedules, etc.) -- 133:2; 138:2
- The National Scene (News, etc.) -- 136:2; 137:2

III. SUBJECT INDEX.

- A. Books (SOTWJ 133,134-135,136,137,138)
 - 1. Reviews (by Author). [Reviewer's name is in brackets]
 - a. SF/Fantasy.
 - Adams, Richard: Watership Down (Macmillan) [Sheila D'Ammassa] 138:3-4
 - Anderson, Chester & Kurland, Michael: Ten Years to Doomsday (Pyramid) [David Stever] 138:4
 - Anderson, Poul: The Day of Their Return (Doubleday) [Don D'Ammassa] 136:3
 - The Day of Their Return (Doubleday/Signet) [Stever] 137:4
 - Bass, T.J.: The Godwhale (Ballantine) [David Stever] 133:4
 - The Godwhale (Ballantine) [Don D'Ammassa] 136:3
 - Blish, James: The Quincunx of Time (Dell) [David Stever] 133:4
 - Breggin, Peter: After the Good War (Popular Library) [Don D'Ammassa] 136:3
 - Charnos, Suzy Mckee: Walk to the End of the World (Ballantine) [Don D'A] 133:3
 - Cowper, Richard: Clone (Doubleday) [Bill Hixon] 136:4
 - Crichton, Michael: Westworld (Bantam) [Don D'Ammassa] 138:3
 - Davidson, Avram: Ursus of Ultima Thule (Avon) [Don D'Ammassa] 136:3
 - Foster, Alan Dean: Icerigger (Ballantine) [Don D'Ammassa] 138:3
 - Gordon, Fritz: Flight of the Bamboo Saucer (Award Books) [Don D'Am] 136:3
 - Herbert, Frank: Under Pressure (Ballantine) [Don D'Ammassa] 137:3
 - Jones, Victor: Monument of Terror (Pocket Books) [Don D'Ammassa] 138:3
 - Juenger, Ernst: The Glass Bees (Noonday Paperback) [Don D'Ammassa] 137:3
 - Laing, Alexander: The Cadaver of Gideon Wyck (Collier) [Don D'Ammassa] 138:3
 - Lumley, Brian: The Burrowers Beneath (DAW Books) [Don D'Ammassa] 136:5
 - The Burrowers Beneath (DAW Books) [Jim Goldfrank] 136:4-5
 - Lupoff, Richard A.: Into the Aether (Dell) [Chick Derry] 136:3-4
 - Moorcock, Michael: The Bull and the Spear (Berkley) [Jim Goldfrank] 137:4
 - Moskowitz, Sam (ed.): When Women Rule (Walker & Co.) [Chick Derry] 137:3-4
 - Niven, Larry: Protector (Ballantine) [Michael T. Shoemaker] 138:4-5

(Over)

III.A.1.a (Continued).

- Rackham, John: Beanstalk (DAW Books) /David Stever/ 137:4
 Russo, John: Night of the Living Dead (Paperback Library) /Don D'Am/ 137:3
 Schmitz, James: The Eternal Frontiers (Berkley) /Don D'Ammassa/ 137:3
 Silverberg, Robert (ed.): Chains of the Sea (Thos. Nelson) /Stever/ 136:4
 Swann, Thomas Burnett: How Are the Mighty Fallen (DAW) /Don D'Ammassa/ 138:3
 Transue, Jacob: Twilight of the Basilisks (Berkley) /Don D'Ammassa/ 133:3
 Vonnegut, Kurt: Happy Birthday, Wanda June (Delta Books) /Don D'Ammassa/ 133:3
 Walker, David: Winter of Madness (Pocket Books) /Don D'Ammassa/ 133:3
- b. Mysteries/Suspense/Gothics.
- Berckmann, Evelyn: The Victorian Album (?) /Sheila D'Ammassa/ 138:5
 Boucher, Anthony: The Case of the Crumpled Knave (Pyramid) /Don D'Am/ 133:5
 Case of the Solid Key (Popular Library) /Don D'Am/ 138:5
 Boucher, Anthony /as H.H. Holmes/: Nine Times Nine (Penguin) /Don D'Am/ 136:5
 Rocket to the Morgue (Dell) /Don D'A/ 137:5
 Cameron, Lou: The Blaster #1: The Girl with the Dynamite Bangs
 (Lancer) /George Fergus/ 138:5-6
 Fleming, Joan: Miss Bones (?) /Sheila D'Ammassa/ 137:5
 Jakes, Jeff: Find the Don's Daughter (Fawcett) /George Fergus/ 137:5
 MacDonald, John D.: The Deep Blue Good-By (Fawcett) /Mike Blake/ 138:5
 Marlowe, Dan J.: Operation Whiplash (Fawcett) /George Fergus/ 136:5
 Smith, Martin: Gypsy in Amber (Putnam's) /Denis Quane/ 136:5-6
 Waugh, William: The Shadow Guest (Dell) /Don D'Ammassa/ 133:4-5
- d. Non-Fiction.
- Bretnor, Reginald (ed.): Science Fiction Today and Tomorrow (Harper)
 /Hal Hall/ 133:3
 Tuck, Donald (ed.): The Encyclopedia of Science Fiction and Fantasy:
 Vol. I, "Who's Who, A-I" (Advent) /Stever/ 137:5
 Wertham, Fredric: The World of Fanzines (S.I.U. Press) /Warren Johnson/ 133:3-4
 2. Review Extracts (from the press) (by Author).
- Clarke, Arthur C.: Rendezvous with Rama (Harcourt, &c) /Joseph McLellan/ 134:2
 Gorey, Edward: The Awdrey-Gore Legacy (Dodd, Mead) /Frant Getlein/ 134:12
 Haining, Peter (ed.): Gothic Tales of Terror: Vol. I, "Classic Horror
 Stories from Great Britain" (Penguin) /?/ 134:2
 Collins, Michael: Shadow of a Tiger (Dodd, Mead) /Betty James/ 134:12
 Maynell, Laurence: Death by Arrangement (Mckay-Washburn) /Jean M. White/ 134:12
 McNally, Raymond & Radu, Florescu: In Search of Dracula (Warner) /?/ 134:2
 Moore, Brian: Catholics (Holt, Rinehart & Winston) /Mayo Mohs/ 134:2
 Catholics (Holt, etc.) /Walter Clemons/ 134:2
 Ottum, Bob: All Right, Every Body off the Planet! (Random) /Rbt. Wms./ 134:2
 Sagan, Carl: The Cosmic Connection (Anchor/Doubleday) /Edward Edelson/ 134:2
 Simenon, Georges: Maigret and the Madwoman (Harcourt, &c) /Betty James/ 134:12
 Symons, Julian: The Players and the Game (Harper & Row) /Betty James/ 134:12
 Vacca, Robert: The Coming Dark Age (Doubleday) /James Ridgeway/ 134:2
 Vonnegut, Kurt, Jr.: Breakfast of Champions (Delacorte Press-Seymour
 Lawrence) /Robert Avett/ 134:2
3. Books Received (by Publisher).
- Ballantine Books (133:6); Berkley Pub. Corp. (133:6) (136:6) (138:6,8);
 Dell Books (138:6,8); Donald M. Grant (133:6); Doubleday & Co., Inc.
 (136:6) (138:6); Pocket Books (138:8); Warner Paperback Library (133:6)
4. Books Announced (by Publisher). / (136:6) (138:6)
- Ballantine Books (133:5) (137:5-6); Doubleday SF Book Club (137:6); Gerry
 de la Ree (133:5); Hyperion Press, Inc. (137:6); Movie Book Club (137:6);
 Mystery Guild (137:6); Prentice-Hall, Inc. (137:6); Thomas Nelson, Inc.
 (137:6); Warner Paperback Library (133:5) (137:6)
5. Miscellany.
- Hugo Nominee Suggestions (Don D'Ammassa, Richard Delap, George Flynn, Barry
 Gillam, Nick Jones, Dennis Lien (135:15-16)
- Misc. News (137:2)

III.A.5 (Continued) --

Special Review (Story in an Original Anthology): "The Ones Who Walk Away From Omelas", by Ursula LeGuin /Warren Johnson/ (135:17-18)

B. Prozines.

(SOTWJ 134/135)

1. Reviews. /all written by Richard Delap/

a. Magazines Covered.

AMAZING -- 12/73 (134:3); ANALOG -- 12/73 (134:3-4); F&SF -- 12/73 (134:4-6);
GALAXY -- 12/73 (134:6-7); VERTEX -- 12/73 (134:8-9); WEIRD TALES -- Wint/73
(134:10); WORLDS OF IF -- 11-12/73 (134:7-8)

b. Authors Covered.

Richard Ashby (134:9); Allan Asherman (134:8); Roger A. Beaumont (134:4)
Doris Pitkin Buck (134:5); Ronald Cain (134:4); C.G. Cobb (134:5);
Miriam Allen deFord (134:10); Larry Eisenberg (134:9); Gordon Eklund
(134:3); Susan Ellison (134:7); Herbert Gold (134:5); Stephen Goldin
(134:8); Ron Goulart (134:3-4,7); Roland Green (134:6); Robert A. Hein-
lein (134:8); Charles Hoequist & Robert Phillips (134:6-7); H.H. Hollis
(134:3); Gary Jennings (134:5); Duncan Lunan (134:7); Richard A. Lu-
poff (134:5); Katherine MacLean & Mary Kornbluth (134:10); George R.R.
Martin (134:8-9); Anne McCaffrey (134:7-8); Laurence A. Perkins (134:4);
Terri E. Pinckard (134:9); Doris Pischerchia (134:6); William Rotsler
(134:3,8); Clark Ashton Smith & Lin Carter (134:10); James Tiptree, Jr.
(134:4); Stephen Utley (134:9); Sydney J. Van Scyoc (134:6); Kenneth
Von Gunder (134:7); Jack Williamson (134:4-5); Robin Scott Wilson (134:6);
3. Miscellany. /Herman Wrede (134:9)

New U.K. Prozine (133:1)

C. Fanzines.

(SOTWJ 133,136,137,138)

1. Reviews and/or Contents Listings. /all written by Don Miller/

a. U.S. (General).

THE ALIEN CRITIC #8 (133:9); THE ARMCHAIR DETECTIVE VII:2 (137:9); BANSHEE
#7 (136:9); CROSSROADS #14 (136:9); DON-O-SAUR #29 (133:9); III:6 (136:9);
ECCE #3 (136:9); ERB-DOM #75/FANTASY COLLECTOR #177 (137:9); FILM INDEX #'s
21/22 (137:9); HPL: A TRIBUTE TO HOWARD PHILLIPS LOVECRAFT (1890-1937) (137:
9-10); JAPANESE FANTASY FILM JOURNAL #10 (137:10); KABALLAH THE FANTASY RE-
VIEWER #1 (136:9); KWALHIOQUA #11/S F COMMENTARY #40 (133:9-10); KYBEN #7
(136:9); MOVIE REVIEW 4/74 (137:10); NOTES FROM THE CHEMISTRY DEPARTMENT #3
(133:9); PHOTRON #9 (136:10); PREHENSILE #11 (136:10); RETICULUM #1
(136:10); SPECULATIVE LITERATURE BIBLIOGRAPHY #2 (136:9); TITLE #24 (133:
9); YANDRO #225 (133:9).

b. U.S. Clubzines.

BUREAUS AND PROJECTS OF THE NATIONAL FANTASY FAN FEDERATION (138:9); FANTASIAE
II:2 (138:9); INSTANT MESSAGE #'s 144,145,146 (138:9); MOONRIGGER #2 (138:
9); PIKESTAFF III:2 (138:9); RUNE #35 (138:9); SFWA BULLETIN #'s 49,50
(138:9); SOG #28 (138:9); SOUTHERN FANDOM CONFEDERATION BULLETIN #10 (138:
9-10); SOUTHWING #1/2 (138:10); STANLEY #16 (138:10); THRUST SCIENCE FIC-
TION II:1 (138:10); T.N.F.F. 34:1, 12/73 (138:10); TOURNAMENTS ILLUMINATED
#'s 26,27 (138:10); THE WHITE PAPER #3 (138:10); WHAT IS THE SOUTHERN
FANDOM CONFEDERATION... (138:10)

c. Foreign (General).

AUSTRALIA: S F COMMENTARY #40 (see KWALHIOQUA #11, under a, above)
AUSTRIA: QUARBER MERKUR #36 (133:10) FRANCE: LUNATIQUE #63 (136:10)
GERMANY: ANARCH #'s 5,6 (136:10); DAMON #'s 1-4 (133:10)
UNITED KINGDOM: LES SPINGE #31 (133:10); SCOTTISHE #67 (133:10)

2. Miscellany.

Correction to earlier reviews (133:1)

G. Television.

(SOTWJ 138)

3. Miscellany (news, schedules, etc.).

Miscellany (138:2).

(Over)

III (Continued) --

H. Radio.

(SOTWJ 133,136)

3. Miscellany (news, schedules, etc.).

WAMU-FM (133:1,2) (136:2); WBJC-FM (136:2); WETA-FM (136:2); WGTS-FM

N. Indices.

(SOTWJ 134/135)

7(136:2)

2. Fanzine.

b. SOTWJ.

Volume 22 (#'s 127-132) (135:19-22)

P. Letters (by Author).

(SOTWJ 133,136,137)

F.M. Busby (137:7); Tom Cobb (133:8); Ed Connor (136:7); Don D'Amassa (133:8) (137:7,8); Chick Derry (136:8); George Fergus (136:7); Jim Goldfrank (137:8); Stephen Gregg (133:8); Allen J. Hubin (136:8); Warren Johnson (133:8); Virginia Kidd (137:8); Eleanor Pourron (137:8); Denis Quane (133:8) (137:8); Reg Smith (133:8); Robert Smoot (136:8)

R. Club News.

(SOTWJ 133,136,138)

1. Minutes.

b. ESFA.

3 Mar. '74 /Allan Howard/ (133:7)

c. Other. /all written by Dennis Lien/

Minn-STF: 26 Jun '74 (138:7); 23 Feb '74 (138:7-8); 9 Mar '74 (138:8)

2. Other News.

a. WSFA.

Misc. News/Announcements (133:3) (136:3) (138:3)

b. Other U.S.

Minn-STF: Report on Elections for 1974-75 /Dennis Lien/ (138:8)

S. Conventions.

(SOTWJ 134/135,137)

1. Reports.

"Myrkewood's Second Crown Tournament", by William Berg (134:11-12)

2. Schedules.

May & June, 1974 (137:2)

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