

LIEN

SF/Fantasy News/Review 'Zine -- 3rd June '74 Issue -- (Vol. 25, #3; Whole #148)
Editor & Publisher: Don Miller ---- WSFA Issue #18 ----- 25¢ per copy, 9/\$2.00

In This Issue --

IN THIS ISSUE; IN BRIEF (Misc. notes/comments); COLOPHON pg 1
 TIDBITS: The Local Scene (Radio Notes, Movies, TV); On the Move (CoA's) pg 2
 BOOKWORLD: Book Reviews (SF/Fantasy, by DON D'AMMASSA, HAL HALL, WARREN JOHNSON, KEN OZANNE, DAVID STEVER, DAVID WEEEMS; Mystery/Suspense/Adventure by MIKE BLAKE, DON D'AMMASSA, SHEILA D'AMMASSA); Books Received (SF/Fantasy) pp 3-6
 EN PASSANT: Lettercolumn (DEAN ABEL, DON D'AMMASSA, MICHAEL EVERLING, MIKE BLAKE, CHARLES ("BILL") ELLIS) pp 7-8
 THE AMATEUR PRESS: Fanzine Reviews/Contents Listings (Clubzines: U.S., Rep. of South Africa) pp 9-10

In Brief --

Most of this issue has been on stencil for more than a week, but for various reasons we haven't been able to run it off before today (June 16); this means some of the info on pg. 2 is dated, and for this we apologize.

In the rush to clear all of the material out of our files before we leave for England, we have typed most of five issues in the past 10 days. This issue should go out June 17. Barring physical breakdown of the mimeo or of the ed./publisher, #149 should go out June 19, #150 June 21, #151/152 June 23. After that, we will publish no more issues until we return in late August. Remember, all material from this point on (and all subs, sub renewals, trades, etc.) should be sent to our co-editor, Bill Hixon (870 Quince Orchard Blvd., Gaithersburg, MD 20760), plainly marked on the front of the envelope, cover, etc. "For TWJ/SOTWJ". Anything sent to us instead of Bill will probably lie here until our return....

We have included in the issues noted above all material rec'd thru June 15 (except for a couple of reviews rec'd June 14, which we'll give to Bill). Bill will publish a SOTWJ double-issue during July and another during Aug. He now has the TWJ #84 material as well, and expects this to be out before mid-August.

Possible jokers: Bill needs a silk-screen for the club mimeo capable of handling wide (Gestetner) stencils, and another for narrow stencils; so far, he's been unable to locate same. Any suggestions? Also, we may not have enough paper to run off #151/152 (it will be very close), so may end up turing this over to Bill. Keep your fingers crossed....

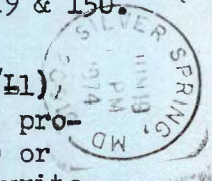
TWJ #84 badly needs LoC's. Please send some (to Bill). Also, spot illos needed.

Quickly: Intolerance will be on Ch.26 June 20. ## No word yet on TWJ #80. ##
Flyer with this issue: Generalized Typing Instructions for TWJ/SOTWJ material (pls. send suggestions for additions/changes). New fanzine sale-lists with #'s 149 & 150.

SOTWJ is approx. weekly; subs: 25¢ ea. (10p), 9/\$2 (30¢ (12p) ea., 8/\$2 (10/L1), after July 1; subs incl. any issue(s) of THE WSFA JOURNAL pubbed during sun; pro-rated against sub according to length (TWJ also avail. on own, 4/\$5 (4/\$5.50 or 4/\$2.25 after July 1). For info on ads, Overseas Agents, Trade-Subs, etc., write ed. See #146/147 or #149 for Address Code meaning. -- DLM

TWJ/SOTWJ
D. Miller
12315 Judson Rd.
Wheaton, MD, USA
20906

TO: DENNIS LIEN (W.B.)
2407 Dupont Ave. South
Apt #1
Minneapolis, MN 55405



FIRST CLASS MAIL

FIRST CLASS MAIL

THE LOCAL SCENE --

Radio Notes: WAMU-FM (88.5): "X Minus One" (Fri., 9:30-10 p.m.) for June: 7, "No Contract", by George Lefferts; 14, "A Logic Named Joe", by Murray Leinster; 21, "A Pail of Air", by George Lefferts; 28, "The Lifeboat Mutiny", by Robert Sheckley. ## WETA-FM (90.9): "Radio Revisited" (Fri., 8-8:30 p.m.): 7, "Lights Out" ("Murder Castle"); 14, "The Witches Tale" ("Four Fingers and a Thumb") & "The Babysitter" (w/Boris Karloff); 21, "Our Miss Brooks"; 28, "Amos & Andy"; and remember "Suspense" every Thurs., 8-8:30 p.m. ## WBJC-FM (91.5): "Sounds Like Yesterday" (Mon.-Fri., 7-8 p.m.): of special interest to SF/fantasy fans are: 12, "Suspense" ("Death Has a Shadow"; w/Bob Hope); 18, "Nick Carter" ("Records of Death"); 24, "The Shadow".

Movies: A couple of films of possible interest are: Andy Warhol's "Frankenstein" (Dir. Paul Morrissey; "3-D horror spoof" which "talks better than it plays--but the crowd that relishes decadent pop should find this gruesome facetious charade just the ticket"; starring Udo Kier, Monique van Vooren, Arno Juering, Joe Dallesandro, etc.; rated "X"; to paraphrase a radio review which we wrote down, then misplaced: the blood, gore, and sadism are not for those with weak stomachs; if you can stand it, you may find something of interest in the film--if only to see how far Warhol has strayed from the original story); An Apes Marathon: Planet of the Apes, Beneath the Planet of the Apes, Escape from the Planet of the Apes, Conquest of the Planet of the Apes, and Battle for the Planet of the Apes--all on the same bill...!; Son of Dracula ("a British horror melodrama augmented by a rock score"; starring Ringo Starr; dir. Freddie Francis). ## During June, the American Film Institute is running a 10-program "World Animation Survey". We don't have a full schedule, but among those films to be shown (or which have been shown, for all we know) are a Yugoslav adaptation of Poe's "The Masque of the Red Death", Ionesco's "Rhinoceros" and "Monsieur Tete", and others equally as interesting. ## Among the "Summer" openings, to begin June 26, are such films as S*P*Y*S (w/Elliott Gould & Donald Sutherland), The Terminal Man (based on Michael Crichton's book, & starring George Segal), and several suspense/spy/mystery thrillers.

TV: We clipped the complete schedule out, but it's disappeared--so we can only tell you to be sure and watch the series of silent films on WETA-TV (ch. 26) on Thursdays from 9-11 p.m. (repeated Sat. 6:30-8 p.m.). First in the series was The Gold Rush, with Charlie Chaplin (said to be one of the ten best films ever made; we found it lived up to its reputation); later in the series will be the Griffith epic, Intolerance, which is not to be missed. ## Next fall's TV schedule doesn't look too hopeful, with Kolchak--The Night Stalker the only promising new series announced as far as SF/fantasy fans are concerned (with the Apes series even more of a darkhorse. Wish The Underground Man (w/Peter Graves as Rodd MacDonald's Lew Archer) had caught on; the pilot was well done....

ON THE MOVE (Changes-of-Address, etc.) --

Barry, Jeremy -- 2287-27th Ave., San Francisco, CA 94116.

Brunner, John -- The Square House, Palmer St., South Petherton, Som. TA13 5DB,

Dana, James G. -- 10773 Mass. Ave., Los Angeles, CA 90024 (til 15/7). /ENGLAND.

Everling, Michael -- 4 Apple Blossum Lane, Coventry, RI 02816.

King, Trina -- 322 N. Thomas St., Apt. #2, Arlington, VA 22203. (Correction)

Smith, Jeffrey D. -- 1339 Weldon Ave., Baltimore, MD 21211. (eff. July 1)

Tucker, Wilson "Bob" -- 34 Greenbriar Dr., Jacksonville, IL 62650. (eff. 24/6)

U. of Fla. S.F. Soc. -- Room 300, J.Wayne Reitz Union, U. of F., Gainesville, FL 32611.

Gilliland, Alexis -- 4030 S. Eighth St., Arlington, VA.

Miller, Don -- %A.J. Giles, 2 Weydon Hill Close, Farnham, Surrey, ENGLAND (1/7-15/8).

Mail returned from Gary S. Mattingly; corrected address needed. Also, addresses needed for James Tiptree, Jr.; Keith Laumer, Alan Burt Akers, Brian Ball, Arthur Clarke, Robert Heinlein, Frank Herbert, Walter M. Miller, Brian Stableford, Manly Wade Wellman, Michael Coney, Richard Cowper, T.J. Bass (and many others) so we can send them copies of TWJ and/or SOTWJ in which their efforts are reviewed.

BOOKWORLD

BOOK REVIEWS -- SF/Fantasy:

Reviewer, DON D'AMMASSA:

334, by Thomas Disch (Avon Books) -- Thomas Disch's first new book in a long time consists of several interrelated stories, some of which appeared originally in NEW WORLDS QUARTERLY. Together, they present a disturbing, pessimistic, but consistent and well-drawn picture of life in an American city fifty years from now. The Democrats are now the heterosexual political party; the Republicans represent the homosexuals. Men undergo operations so that they can breastfeed their children if the mother works; children fight dogs for possession of the rooftop gardens atop the enormous apartment complexes; drugs are added to drinking water to induce temporary sterility; other drugs allow people to live much of their lives in a mentally recreated past. The section titled "Bodies" is particularly vivid in its depiction of the cheapening of human life. "Angoulme", had it been written without its science fictional background, might well have won its author mundane critical acclaim. Disch is not among our more prolific writers, but what he lacks in quantity is more than made up for by his consistently high quality.

Regiment of Night, by Brian Ball (DAW Books) -- A disparate group of humans finds itself inside an abandoned robot fort, thought to be non-existent, but still very much alive and lethal. They escape only after causing an interior squabble among the fort's cybernetic control systems. The plot is complicated by a vendetta between two of the humans, and a variety of other interpersonal squabbles. Ball is more in control of this novel than in any of his previous works. The story is tight-knit, clearly plotted, and logically developed. His characterization is varied and convincing. The grotesque aspects of the cybernetic systems are particularly well handled.

Wieland, by Charles Brockden Brown (Doubleday Dolphin Books) -- Charles Brockden Brown was the first professional writer in the New World, publishing Wieland in 1798. Wieland is a gothic in the British tradition, but it incorporates the culture of the newly liberated colonies. The novel deals with the supernatural, with religious fanaticism, voices from the next world, and an evil Svengali-like character of suspicious background. Despite its age, Wieland reads well and there are many moments of genuine suspense. Edgar Allan Poe drew much of his interest in the psychological nature of horror from Brown's novels. Although its frequent sentimentality and melodrama may put off many readers, it remains an important work in an overlooked field.

Silent Running, by Harlan Thompson (Scholastic Book Service) -- This is a competent rendition of the rather simple-minded but ever so relevant movie of the same name. With all the trappings of SF, this is nonetheless a fantastic morality tale with "deep inner meaning" about the present day. The main attraction of the film was the robots. The novel cannot reproduce the special effects of the film, unfortunately, and remains as flat and uncreative as most novelizations of a screenplay.

Reviewer, HAL HALL:

Those Who Can: A Science Fiction Reader, ed. Robin Scott Wilson (New American Library; NY; '73; 333 pp.; 73-76393) -- Wilson has assembled an anthology for teaching. Under the headings "Plot", "Character", "Setting", "Theme", "Point of View", and "Style", he has placed two stories, plus a critique of the story by the author, speaking to the topic under which his story appears, and discussing that aspect of his story. The cast is very good: Williamson, Delany, Le Guin, Ellison, etc. Fans may not dig this anthology, even given the high quality of the stories, but teachers of SF may well find it a godsend for a text or outside reading.

Reviewer, WARREN JOHNSON:

A Touch of Infinity, by Howard Fast (Morrow; \$5.95) -- I'd only read two previous Fast SF books when I saw this one sitting on the local library's shelves--but I did not hesitate in quickly picking it up. I'm sorry I missed this before; the publi-

(Over)

BOOKWORLD (Continued) --

cation date is 1973, but I'd never heard of it until now. ## Howard Fast is one of the most ingenious writers in the field today, and it's a shame he doesn't write more. For comparative purposes, his stories are probably closest to those of Fredric Brown, but Fast goes in for longer stories, without that much dependence on the trick ending which Brown used so well. Fast's writing is described on the jacket as "fantasy and science fiction", but in most of the stories in this book, both elements are present at once. Take, for example, "Cephes 5". It's about a starship whose purpose is to take murderers from their native planets and plant them on another world where they will only kill off themselves. Although the ending is fairly typical (I assume you've guessed it by now; I did), Fast's lucid writing style keeps the reader interested until the end. Or, for the more fantastic element, take "A Talent for Harvey", which has as its gimmick a man who can pick things out of the air that he can visualize and want--but only as he visualizes them. The problems arise when he visualizes his wife, and his counterfeit isn't quite right.... ## That's the kind of story you're apt to find here. Fast creates his characters well, and makes the situations as believable (at the same time retaining his sense of humor) as the not-too-serious stories require. A joy to read, and very highly recommended.

Reviewer, KEN OZANNE:

Ardor on Aros, by Andrew J. Offutt (Dell) -- A strange book, and not really a success. Andy is much too self-conscious in his imitation of Burroughs (and self-conscious of his self-consciousness). ## Hank Ardor finds himself on a very strange planet, courtesy of an accident with a machine in his employer's laboratory. It's a world that may be composed out of his own fantasies, or his plus those of Pope Borgia (a mildly obnoxious parrot), or maybe those of his employer's frustrated female assistant. ## Actually, Offutt manages to tell a good story when he forgets his justifications. The novel shows that he has a talent for S&S. But he never lets the reader settle down in the secondary world of the story. ## Not recommended.

Reviewer, DAVID STEVER:

Icerigger, by Alan Dean Foster (Ballantine Books) -- I liked Foster's first two books--both set in the same universe as Icerigger--so I eagerly started reading this one. But I threw it down in disgust after reading only 60 pages. ## The setting is a group of people abandoned without much hope, on a hostile planet. The temperature ranges from about 10 below at noon, to 60 below at night, and the plucky little human group is half-way around the world from the only human base. ## If you think this plot sounds familiar, it is--Poul Anderson wrote a much better book with a similar theme about 16 years ago--War of the Wing-Men. (His planet was a water world, the group of humans had no food, and Nicholas van Rijn pulled them through.) In Icerigger, we are given a reluctant van Rijn named Ethan Fortune, who is destined to do the same. But count me out. Read the new Ace Books edition of War of the Wing-Men. It's thinner, cheaper, and oh, so much better.

Hawkshaw, by Ron Goulart (Award Books; A Galaxy Novel) -- Like the ad for Slim Jims goes--"Ron Goulart--either you like 'em, or you don't." I am still capable of laughing the seventh time I see a "servile" robot talk back to a human customer, but I understand that many others aren't. ## Hawkshaw is the name of the group or the leader of a liberal underground group that is working in Connecticut Colony (After Things Fell Apart), opposing the conservative Robin Hood Foundation and George Washington II (a newspaperman, out chasing down the Wolfman of Westport, Conn.). As SON OF THE WSFA JOURNAL puts it (in a blurb in the inside front): "BARBED, WITTY, AND CONSTANTLY INVENTIVE ENTERTAINMENT." And if SOTWJ says it, then you know it's good stuff.

Reviewer, DAVID WEEMS:

The Destruction of the Temple, by Barry N. Malzberg (Pocket Books) -- This book is either one of the more brilliant books that I have read recently, or it is one

(Cont. next page)

BOOKWORLD (Continued) --

of the most confused. If the latter, then I am confused on the same wavelength. Though it is not an easy book to read and follow, when I finished it and sat back to think about it, I found that I could see a clear underlying theme running throughout the novel that is terrifying in its impact. The book is a sort of stream-of-consciousness analysis of assassination in America, centered around the 1963 assassination of John Kennedy, and viewed from 53 years after that event. The assassinations of such other notables of the sixties as Malcolm X, Martin Luther King, and George Lincoln Rockwell also emerge in the telling--all told from the point of view of the victim. Not a book to be read for light entertainment. ## The back-cover blurb quotes Robert Silverberg as saying of TDotT: "One of the most terrifying visions ever to come out of science fiction...distinctive and important." I'll go along with most of that, but I would not call this "science" fiction. Speculative fiction, definitely; social fiction, perhaps. It is easily the best book by Malzberg that I have read--so much better than Beyond Apollo that it isn't funny. ## It is definitely of the "new wave" of science or speculative fiction, and that general grouping of literature is not my favorite by any means. I did not "enjoy" TDotT in the normal sense of the word, but then I would be extremely surprised if Malzberg intended for us to "enjoy" it. It would make an appropriate entry in Yet Again, Dangerous Visions, should Harlan Ellison choose to flagellate that thematic field once more. ## On the brilliancy scale I give this one an eight (I'd give it a nine but for the reservation I stated earlier). On the enjoyment scale, I rate it a five, for reasons also stated earlier. If you like Malzberg's work, or have been on the borderline between liking and disliking it, give this one a try. It could quite possibly end up getting nominated for either the Hugo or the Nebula, or for both.

Mystery/Suspense/Adventure:

Dr. Phibes, by William Goldstein (Award Books; 75¢) /Reviewer, MIKE BLAKE/ -- This movie-novelization has the advantage of having been written by the co-author of the original screenplay of the first Phibes film with Vincent Price. The opportunity has enabled Goldstein to elaborate upon one of the most interesting aspects of the movie, the mysterious pattern behind the murder of doctors in London. They are being killed in accordance with the G'tach, the ancient Hebrew name for the ten curses placed upon Egypt by Moses. These are described in much more detail in the book than they were in the film. ## The author's attempts to make this more of a mystery by not identifying the murderer until the end of the book were doomed to failure (by the title, if nothing else), but he does do a good job of catching the spirit of the movie. Recommended to those who liked the picture, or think they would (if CBS would show it at a more reasonable time).

The Paper Thunderbolt, by Michael Innes (Doubleday Dolphin Books) /Reviewer, DON D'AMASSA/ -- When a quiet but disreputable cutpurse enters a mysterious house in England, guarded by a mysteriously tamed lion, he firmly believes his host, the Squire, to be a bit mad. He soon discovers that the Squire's home is an experimental laboratory. There follows a long, involved, often confusing chase passage which makes up the bulk of this book by English man of letters J.I.M. Stewart. Innes is best known for his Inspector Appleby mysteries. If this is typical, stylistically, it is unsurprising that he is not better known. The style is obtuse, the characterization exaggerated, the plot circumambulatory.

Triple Deck, by Rex Stout (Viking; '74) /Reviewer, SHEILA D'AMASSA/ -- This is a collection of three Nero Wolfe novels: And Be a Villain, The Second Confession, and In the Best Families. These are the novels that deal with Wolfe's archenemy, Arnold Zeck. Zeck is a shadowy figure, a power in the underworld, appearing in most of the series only as a voice on the telephone, warning Wolfe to stop or start investigations or suffer unpleasant consequences. The consequences escalate from booby-trapped packages to the destruction of the famous orchid nursery that is Wolfe's pride and joy. In the final volume, Wolfe in desperation leaves home, disguises himself even from trusted assistant Archie Goodwin, in a brilliant effort to destroy Zeck. ## This triple volume is the most recent delivery from the Mystery Guild, and makes a neat addition to the library of any Wolfe freak..

(Over)

BOOKWORLD (Continued) --

BOOKS RECEIVED -- SF/Fantasy:

(Reviewers, pls. note)

Among the Dead and Other Events Leading to the Apocalypse, by Edward Bryant (Collier Books #01780; NY; '74; orig. pub. '73 by Macmillan Pub. Co., Inc.; pb; 201 / xii pp.; \$1.25; cover not credited) -- Introduction: "Loci"; 17 stories: "The Hanged Man" (Clarion, '72), "Shark" (Orbit, '73), "No. 2 Plain Tank Auxiliary Fill Structural Limit 17,605 Lbs. Fuel--PWA Spec. 522 Revised" (New Dimensions, '72), "Adrift on the Freeway" (Quark, '70), "Jody After the War" (Orbit, '72), "Teleidoscope", "The Poet in the Hologram in the Middle of Prime Time" (Nova, '72), "The Human Side of the Village Monster" (Universe, '71), "Among the Dead" (Quark, '71), "File on the Plague" (THE NATIONAL LAMPOON, 4/71), "The Soft Blue Bunny Rabbit Story" (Clarion, '71), "Tactics", "Sending the Very Best" (NEW WORLDS #197), "Their Thousandth Season" (Clarion, '71, as "Gray Matters"), "Love Song of Herself" (New Dimensions, '71), "Pinup" (Orbit, '73), "Dune's Edge" (Orbit, '72).

And All the Stars a Stage, by James Blish (Avon #19216; NY; 5/74; orig. pub. '71 by Doubleday & Co., Inc.; abridged version 1st appeared in AMAZING SCIENCE FICTION STORIES, 6 & 7/60; pb; 191 pp.; 95¢; cover not credited) -- "An epic journey across the galaxy, searching for survival." The sun is going to explode, and a few humans flee into space to search for a new home.

An Apology for Rain, by Jean Mark Gawron (Doubleday & Co., Inc.; NY; '74; hb; 176 pp.; \$4.95; d.j. by Margo Herr) -- "Civil war rages in America of the future. But a war without a cause, of few battles, and one terrible bomb. . . a bizarre and provocative fantasy which uses the parameters of science fiction to explore the moral and political myths of today."

The Asutra, by Jack Vance (Doll Book #3157; NY; 5/74; orig. pub. in F&SF in serial form in '73; pb; 204 pp.; 95¢; cover not credited) -- "Book III of the struggle for freedom in the world of Durdane."

The Avenger #24: Midnight Murder, by Kenneth Robeson (Warner Paperback Library #75-483; 4/74; orig. pub. '42 by Street & Smith; pb; 158 pp.; 95¢; cover by George Gross) -- "A plane testing a secret military device crashes headlong into a mountain, killing all aboard it. Someone scheming to control the new mechanism has engineered the crash." The Avenger must analyze the invention & identify the enemy.

The Berserkers, ed. Roger Elwood (Pocket Book #77769; NY; 6/74; orig. pub. '74 by Trident Press; pb; 191 pp.; 95¢; cover by M. Gross) -- "An All-New Collection of Fantasy and Horror--15 stories of hidden powers, madness, and the occult." Contents: Introduction; "The Berserks", by Arthur Tofte; "Trial of the Blood", by K. M. O'Donnell; "The Horseman from Hel", by Gail Kimberly; "The Price of a Drink", by James Blish; "As in a Vision Apprehended", by Barry N. Malzberg; "And Mad Undancing Bears", by R.A. Lafferty; "Thaumaturge", by Raylyn Moore; "Coincidence", by William F. Nolan; "The Patent Medicine Man", by Daphne Castell; "A Freeway for Draculas", by Richard A. Lupoff; "Night and Morning of the Idiot Child", by Virginia Kidd; "Skinflowers", by David Gerrold; "Form in Remission", by Robin Schaeffer; "Echo", by James Sallis; "The Genuine Article", by Adrian Cole.

The Best of Fritz Leiber, by Fritz Leiber (Nelson Doubleday, Inc.; NY; SFBC Ed.; NY; '74; hb; 301 / xv pp.; cover by Larry Kresek) -- Introduction: "The Wizard of Nehwon", by Poul Anderson; 22 stories: "Gonna Roll the Bones", "Sanity", "Wanted--An Enemy", "The Man Who Never Grew Young", "The Ship Sails at Midnight", "The Enchanted Forest", "Coming Attraction", "Poor Superman", "A Pail of Air", "The Foxholes of Mars", "The Big Holiday", "The Night He Cried", "The Big Trek", "Space-Time for Springers", "Try and Change the Past", "A Deskful of Girls", "Little Old Miss Macbeth", "Rump-Titty-Titty-Tum-Tah-Tee", "Mariana", "The Man Who Made Friends with Electricity", "The Good New Days", "America the Beautiful"; Afterword by Leiber.

Earthwreck!, by Thomas N. Scortia (Fawcett Gold Medal #M2963; Greenwich, CT; 5/74; pb; 224 pp.; wraparound cover not credited; 95¢) -- The Russians and Americans watched from their respective space stations as all life on Earth is destroyed in a nuclear holocaust. Together they had enough resources to build a colony on the moon. But could they stand such confinement? Or was there an alternative...?

EN PASSANT: Lettercolumn

DEAN ABEL, 1332 Vermont St., #44, Lawrence, KS 66044 (undated)

I like the ESFA Report. It is a singular source of uncommon information about SF, mostly by way of San Moskowitz. His introduction to The Crystal Man is an excellent example of criticism as archaeology. Not that I wish to detract from Moskowitz's valuable research regarding the achievements of the early newspaper writers, but those sources lay entirely outside my experience of SF. For me, SF reflects a peculiarly modern and technological sense of wonder that Hugo Gernsback focused on in the first pulps. To search for beginnings beyond Verne and Wells is a curious chore. Similarly, I think Brian Aldiss fails to establish his promotion of Mary Shelley as a founder of the genre in Billion Year Spree. The recent academic interest in SF seems to have encouraged critics to champion the obscure and the forgotten in order to make some point of their own.

Three views of TEFL: I like this format. Perhaps it can be repeated with other potential Hugo contenders. I won't vote for TEFL, and I was most sympathetic with Don D'Amassa's pan of the book, but I enjoyed it in spite of my critical facilities. I sometimes fear that an early exposure to SF may have short-circuited my critical judgment. Or maybe my judgment is suspended along with my disbelief for the sake of entertainment. When I attempt to read a big book by Oates or Nabokov or Barth, I just can't finish it. However, I read shorter books by Pynchon or Coover--which compare with works by Dick or Disch or Le Guin--so I suspect it's not just me! George Hay describes his Theory of Projective Reading in FOUNDATION #5, which may shed some light on this dilemma: "satisfactory compulsive reading will only develop in the presence of a highly generalized style, upon which the reader can project his own images. Real attention to detail demands thought, and frustrates the flow of projection." Amen.

DON D'AMASSA, 19 Angell Dr., E. Providence, RI 02914 (1 May '74)

Jim Goldfrank beat me to the punch. For the last couple of weeks I've been thinking about writing some sort of explanation of why it is that I do reviews and what I think their purpose is. For the most part, I agree with Jim, but I don't understand why he feels that he should keep his personal taste separate from a review. Reviews are not supposed to be objective--they're supposed to be a subjective evaluation of the book. Certainly one should not misrepresent facts, but the reader of a review is presumably interested in the opinions of the reviewer, or he wouldn't bother. I also see no reason for apologizing because one likes fiction one also finds it difficult to defend on literary grounds. I like much of ERB and HPL, but would never even try to depend them as good writers. Give 'em hell, Jim. If you think a book is a stinker, then it is a stinker as far as you're concerned. You're not obligated as a reviewer to apologize for not liking it.

MICHAEL EVERLING, 4 Apple Blossom Lane, Coventry, RI 02816 (undated)

I have submitted, in response to your poll, a list, more or less (I suppose) in order of preference, containing those titles which to me were the most influential in the development of my perception and appreciation of science fiction. These books were chosen with but a few basic criteria: (1) that the quality which evokes a reverie, the "sense of wonder", is present within the work; (2) that the characters of the story are ones with which I can identify and sympathize; (3) that the plot, circumstances, and characters--though fictional--(and perhaps fantastic and impossible in the physical world)--remain compatible, consistent, possible and real in their own universe; (4) and finally, along with the first requirement that the story evoke a state of reverie, that such an atmosphere be developed which would lead me to wish, were it possible, that I might live out the adventure in, and be completely content with, the universe of the tale. Of course, it is taken for granted that the story possesses a certain literary, or in the case of a motion picture, cinematographic merit. So basically, an interesting idea, developed into an exciting story told well in an appealing mood with characters with which we can identify, is the standard by which most readers (con-

(Over)

EN PASSANT (Continued) --

sciously or not) judge their favorite books and movies. Listed below, then, are the works which have had probably the greatest impact upon my imagination. By no coincidence, many are ones which I had read some years ago when I first started reading science fiction. Dismal were those Junior High School years, except for the escape and thrill given by imaginative flights filled with more substantial people than those with whom I dealt every day. (Perhaps they were the right books to be read at the right time in my life.)

NOVELS: (1) Against the Fall of Night, by Arthur C. Clarke; (2) The Humanoids, by Jack Williamson (but I made up my own ending); (3) The Green Millenium, by Fritz Leiber; (4) City, by Clifford D. Simak; (5) The Battle of Forever, by A.E. van Vogt; (6) Hawksbill Station, by Robert Silverberg.

SHORT STORIES: (1) "Dio", by Damon Knight; (2) "The Country of the Kind", by Damon Knight; (3) "The Public Hating", by Steve Allen; (4) "And Now the News", by Theodore Sturgeon; (5) "Theory of Rocketry", by C.M. Kornbluth; (6) "Billenium", by J.G. Ballard.

FILMS: (1) Hoppity Goes to Town (an animated fantasy dealing with a group of insects whose habitat is threatened by a skyscraper project); (2) The Day the Earth Stood Still; (3) 1984; (4) Earth Versus the Flying Saucers; (5) Riders to the Stars.

We mustn't neglect the importance of that sense of wonder--and the ideas and situations, mainly novel, strange, complex, with which we are presented. Ultimately though, we read these books, as with any fiction dealing with people (I think), to see how these people deal with the situations with which they are confronted. Perhaps the reason is implicit here that writers develop characters which act in certain ways in certain situations, because the writers themselves would act similarly under similar circumstances. Also, perhaps, because the writer is in some ways dissatisfied or unsatisfied with this world, so feels compelled to create another where he can control causes and effects.

Undoubtedly, there are many more books which I might list. But the ones above are probably more than just stories I have read and remembered--rather, they are experiences which have left indelible marks on my mind and heart. They have influenced my thinking, affected the way I feel and the way I perceive the world; they are woven into the fabric of my personality. They are part of me.

Below, for your further benefit, I have listed those personal favorites of three members of the Univ. of Florida SF Society who, with me, were interested in responding to your poll. As the comments made in conjunction with my choices were strictly subjective, they may or may not be applicable in the following cases:

(1) Dragonflight; (2) Dragonquest; (3) Starship Troopers; (4) Dune; (5) The Deep Range. ## (1) Case of Conscience; (2) The People: No Different Flesh; (3) Stranger in a Strange Land; (4) A Womanly Talent. ## (1) Star Rangers; (2) Tarzan of the Apes; (3) Stealers of Souls; (4) Starship Troopers; (5) Tarnsman of Gor.

I am fairly certain that these are in order of preference.

WE ALSO HEARD FROM:

MIKE BLAKE -- "If I may, I would call the attention of your readers to Woody Allen's hilarious film Sleeper as being worthy of being nominated /it was --ed./, if not actually winning, in the up-coming Hugo Awards in the Best Dramatic Presentation category. Contrary to popular belief, this film was released late in 1973, not early '74, so that Discon is its only chance at the Hugo. I found Allen's take-off on all the SF clichés we know so well infinitely better than Soylent Green or Westworld, both of which perpetrated some of those clichés. Sleeper for a Hugo!

CHARLES ("BILL") ELLIS, who identifies himself as the mysterious "K" whose drawing appears in TWJ #83, and notes that he is also the elder brother of frequent TWJ contributor James D. Ellis.

And others whose notes are attached to reviews, etc., which are currently in other folders and will be published here as soon as we come across them again....

THE AMATEUR PRESS

CLUBZINES -- U.S.:

ANOMALY #1 (undated) (Genzine of the New Haven S.F. & Fantasy Assoc.; ed. Ed Slavinsky, 100 York St., New Haven, CT 06511; 35¢ ea.; mimeo (offset covers); no schedule given) -- 28 pp. / covers (fc by Al Sirois; bc by Myron Surasky); illos by Lewis S. Allyn, Al Sirois; Editorial; "Contrary to Lin Carter: Bramah's Use of Chinese Lore", by John Leland; "Uncle BEM's Fannish Energy-Saving Tips"; Column: "One Man's Fandom", by Fred Lerner; Al Sirois on the influence of SF on contemporary music, with review of Brain Salad Surgery record album; Book Reviews, by Deborah Atherton, Al Sirois, and (?) Slavinsky (reviewer not named); "The NHSFFA Celestial Map of the Sky and Heavens", by Jerry Axelrod; list of NHSFFA members. ## An excellent first issue, both in content and repro. Send for a copy.

DEFENESTRATION #2 (undated) (TANSTAAFL (SF Club), Rensselaer Union, RPI, Troy, NY 12181; ed. David Singer, Quad Box 264, R.P.I., Troy, NY 12181; mimeo (ditto cover); 25¢ ea.; no schedule given) -- 16 pp. / cover (by Jesse Eichenlaub) and Anti-Fan flyer; illo by Singer; Editorial notes; short TANSTAAFL meeting and Torcon II report, by Gordon Schnaper; Mike Blake column; review section (books, fanzines, and a restaurant); lettercolumn. ## This issue includes some material originally submitted to Frank Balazs for PARENTHESIS, which has folded.

ISKRA (SELDON'S PLAN VI:2) (Mar '74) (Wayne Third Foundation, Box 102, UCB, Wayne State Univ., Detroit, MI 48202; offset; 60¢ ea., 4/\$2; no schedule given) -- 50 pp. / covers (fc by James Venturini, bc by Todd Bake); illos by Bake, Venturini, Gene Mierzejewski; Editorial notes by Gene Mierzejewski (incl. many news notes & announcements); Editorial: "The Harlan Ellison Affair", by Cy Chauvin (yes, there are two editors, whom we forgot to name above....) (plus misc. editorial commentary/notes/announcements by Cy); Mary Brenner & Patti Helmer respond to Cy's article on David Gerrold and his works in the previous issue; "A Look at Bierce and Lovecraft", by Al Azif; "Sensationalism in Science Fiction", by Stewart Kemble (repr. FANTASTIC WORLDS, F/55); "Filth for Fun and Profit", by Rancid J. McCleever; "Fun Facts to Know and Bore Your Friends with"; "Time Enough for a Cheeseburger: Is Heinlein Out to Lunch?", by Gene Mierzejewski; Book Reviews, by Cy Chauvin & Van Conder; Lettercolumn. ## Lots of good material here (plus fine repro); well worth a sub.

REPLAY #40 (25/4/74) (N3F Tape Bureau o-o; ed. Joanne Burger, 55 Blue Bonnet Ct., Lake Jackson, TX 77566; 10/\$1.25; mimeo; no schedule given) -- 4 pp.; copied tapes for sale; short letter-extracts; list of people interested in exchanging tape-recorded correspondence. ## Also received 6-page (mimeo) listing of tapes added to library (#'s 216-257), and (we thought it was another list, but it's a list with REPLAY attached) REPLAY #39 (13/3/74; 3 pp. (mostly Ned Brooks' report on a Lord of the Rings tape) / 5 extra pages (tapes for sale, short LoC's, 'zines received, catalogues rec'd, tapespondents list, etc. ## Useful publication.

RUNE (Minnesota S.F. Society o-o (2301 Elliot Ave. S. #2, Minneapolis, MN 55404; ed. Don Blyly; mimeo (offset cover on #36); no sub rate given (for show of interest, etc.)) -- #36 (Mar-Apr. '74): 8 pp. / cover (by Tom Foster); cartoons by Ken Fletcher; Minn-Stf meeting schedules; Mark Hanson on chartered bus for Discon II; Editorial commentary; lettercolumn. ## #37 (May '74): 16 pp., incl. cover (by Ken Fletcher); cartoon by Fletcher; Minn-Stf meeting dates; Comics convention announcement; Book Reviews by Don Blyly; Jodie Offutt on "Getting it Off in the Dentist's Chair"; Announcement from Donald Wandrei re publication of his Autobiography; SF Writers' Birthdays (Apr.-Jun); "Nixon's Song", by Alexis Gilliland; lettercolumn Chuck Holst Limericks; miscellany. ## Of all the clubzines which don't try to be genzines, RUNE is the best--frequent, and enjoyable. Recommended.

STANLEY #17 (undated) (Cephied Variable SF Committee o-o; POBox 5475, College Station, TX 77844; ed. John Cowden; offset; 5½" x 8½"; no schedule given) -- 24 pp., incl. cover (by Robin Wilson--and, unfortunately, upside down on the back rather than the front of the 'zine); IFC by Bill Rotsler; IBC by Grant Canfield; spot illos by Wilson, Rotsler, Canfield, Ray Franklin III, Bill Kunkel, Tom Case, Steven Goble; Editorial; news & announcements; lettercolumn; Don Cravens on black

(Over)

THE AMATEUR PRESS (Continued) --

holes; film and fanzine reviews; David Garver on "Characteristics and Social Behavior of the Nouveau Intellectual Snob"; Brad Ellis' "Petrified Buffalo Chips" column (on Cointreaux brandy, "bone waves", communal living, the comet that wasn't, "psychoziegenhistory", etc.); Janie Swatzell's recipe for garlic bread; John Cowden reports on Partycon IV; Guy Neill on guns. ~~###~~ The best issue to date of this interesting little magazine.

THRUST SCIENCE FICTION (Journal of the Univ. of Maryland S.F. Society; offset; quarterly; 25¢ ea; ed. R. Douglad Fratz, 5959 Cedar Lane, Columbia, MD 21044) -- II:2 (Jan '74): 23 pp., incl. wraparound cover by Glen Moy; illos by Vaughn Bode, Roy Comiskey, Doug Fratz, and others whom we can not identify; Fiction (stories from the THRUST S.F. Writing Contest) by Joseph Lerner, Mark Cooper, John W. Beiber, Chris Lampton & Dave Bischoff; list of coming SF conventions; lettercolumn; Interview with John Brunner; ads. ~~###~~ II:3 (Apr. '74): 24 pp., incl. wraparound cover by Ralph Bassford; illos by Richard Adams, Bill Rotsler, Chris Lampton, Steve Hull, Bob Walter, Steve Hickman; Editorial; Roger Zelazny Interviews Frederik Pohl; Fred Pohl's Balticon GoH Speech; Fiction by Chris Lampton & Dave Bischoff, B.E. Duffy, and John T. Symborski, Jr.; SF convention list; short lettercol; "The New Worlds of Michael Moorcock", by Steve Goldstein (w/particl biblic); Book Reviews, by Doug Fratz, Chris Lampton, Dave Bischoff, Mike Bartholomew; ads. ~~####~~ The best club-produced 'zine we have seen...outstanding repro, excellent material, very reasonable price (it's worth much more than 25¢), and a press run of over 1,000. Strongly recommended.

TIGHTBEAM, Jan '74 (N3F Letterzine; bi-monthly; mimeo; thish by Don Markstein, PO Box 53122, N.Orleans, LA 70153; future issues (Mar. & May already out & reviewed in SOTWJ) by Beth Slick, 546 E.Wilson, Orange, CA 92667; free to members (\$3/yr., from Janie Lamb, Rt. 1, Box 364, Heiskell, TN 37754) -- 8 pp. (Editorial / letters), / 1-pg. MAY SUPPLEMENT (8/5/74; explaining the delay).

T.N.F.F., Apr. '74 (THE NATIONAL FANTASY FAN: o-o of the National Fantasy Fan Federation; ed. Joanne Burger (address on pg. 9); free to members (see under TIGHTBEAM, above, for details); mimeo; bi-monthly) -- 24 pp., incl. cover (by "TJW"); Bureaus & Activities/Officers listing; Editorial notes (ah, see fc is by Thomas Walsh); SF Books Announced for May; Fanzine Reviews by Frank Balazs; Wel-committee Report; coming cons; new members/CoA's; Information Bureau Column #51, by Don Franon; Correspondence Bureau report; Kaymar Award announcement (congratulations, Joanne Burger, 1974 winner!); NFFF History section; letter from A.E. van Vogt re Forrest Ackerman's SF Foundation (repr. ANALOG, 3/74); Round Robins Report; Directorate Report; Birthday Card Project Report; misc. news/announcements; Manuscript Bureau Report; DUFF News; OSFIC flyer; N3F Roster (149 names). Plus N3F SF-Fantasy Short Story Contest rules/entry form.

TWILIGHT ZINE #28 (undated) (MIT SF Society journal; irregular; 25¢ ea.; offset; from: Jourcomm, %MITSFS, W20-421, MIT, 84 Mass. Ave., Cambridge, MA 02139; ed. by the Jourcomm) -- 40 pp. / cover (by F. Pineda; illos by Mike Symes, gjr, Bjo, Joel Davis, and an unknown artist; Editorials (by Jack Stevens, Michael T. Timmreck, Guy Consolmagno, Ala Lapu Mimm); "Horror in the Cinema", by Jonathan Fox; comic strip by gjr; Torcon 2 report, by Guy Consolmagno; "Rabbits and Changelings", by Estaban Vladamir Jones; fiction by Irwin T. Lapeer; lettercolumn; MITSFS prozine wantlist. ~~###~~ A nice mixture of serious material and humor, plus decent repro. Well worth the 25¢ it will cost you to take a look at it yourself....

REPUBLIC OF SOUTH AFRICA:

PROBE III:30 (Oct. '73) (S.African SF Assoc. (S.F.S.A.), %Tex Cooper, 1208 Carter Ave., Queenswood, Pretoria, S.Africa; mimeo; 6½" x 8"; irregular; 15p (30¢) ea., free to SFSA members (R3,00/yr.)) -- 28 pp. / covers (not credited); Editorial; fiction by Gladys Ball, Peter Ingram, Nick Shears; poetry by Rhoda Nunes & (two) by someone whose signature we can't make out; cartoon by Robert Hay; lettercolumn; book reviews by Peter Ingram, Bruce Liebenberg. ~~###~~ Relaxed, pleasant little 'zine. But where are the later issues?; as an SFSA Life Member, we should still be receiving our issues (even 'tho WSFA is no longer exchanging as a club)....

GENERALIZED TYPING INSTRUCTIONS FOR TWJ/SOTWJ
MATERIAL WHICH IS TO BE REPRODUCED VIA OFFSET

A. Finished Copy.

1. Use 8½" x 11" white bond paper.
2. Use well-inked black ribbon; clean keys well before typing. Good, clear, dark image will give best results when reproduced.
3. Use typeface which produces 12 characters and six lines to the inch (elite size); do not use pica or micro-elite type. Style of type is unimportant, as long as it is used throughout given piece of material and is easy to read.
4. Margins:
 - a. Leave left and right margins of at least one inch in width (maximum 1½").
 - b. Leave bottom margin of at least one inch (1½-inch maximum) on all but last page; last page may be one inch or greater, with no limit on maximum.
 - c. Top margin on first page should be 1½ inches; top margin on continuation pages should be one inch.
5. Title should be centered horizontally, with first line of title a maximum of 60 characters (five inches) in length. Title should be in capital letters.
6. Name of author should be centered beneath title, with one blank line between last line of title and name. (For book reviews, unless otherwise noted reviewer's name should be last item following book title and publisher's price, pagination, etc.; it should be in capital letters, and enclosed in brackets.)
7. Unless otherwise noted, section headings should start at left margin, and should be underlined.
8. Skip one line between section heading and start of text; skip two lines between sections, and two lines between author's name and first paragraph of text or section heading. Double-space between paragraphs, and single-space between lines within paragraph.
9. Indent the first line of all paragraphs five spaces. Indent long quotations which are separated from the textual paragraphs five spaces (with their first line indented 10 spaces); and allow an extra five spaces on the right margin.
10. Do not number pages with your typewriter (they will be numbered later); but do number them lightly in soft black pencil (at the bottom) to keep them in the proper order until final numbers are assigned.
11. On page continuations, repeat title (first few words of long title, followed by three periods separated by spaces, if end of title is omitted) on first line of continuation page, starting at left margin; repeated title should be in capital letters, and should be underlined. Follow repeated title by "(Continued)". (See page two of this sheet for example.)
12. With respect to page continuations, do not break a paragraph from one page to the next in such a way that only one line appears at the bottom of one page or the top of the next. All such broken paragraphs should have at least two lines at the top or bottom of a page.

(Over)

GENERALIZED TYPING INSTRUCTIONS . . . (Continued).

13. Do not break the last word of a line for more than two successive lines. All such hyphenations should be between syllables. Do not break a word which is already an hyphenated word.
14. For the purpose of consistency, the following rules should be observed when typing the textual part of the material:
 - a. All titles of books, movies, TV shows, and comic strips should be underlined, with the initial letter of each word (except articles, conjunctions, and prepositions) capitalized.
 - b. All titles of magazines and fanzines should be capitalized throughout, but not underlined unless part of a title which is itself capitalized.
 - c. All punctuation marks at end of quotations should be outside of quotation marks unless they are an integral part of the quotation itself.
 - d. All two-letter abbreviations for "science fiction" should be typed as "SF".
 - e. All titles of stories should be enclosed in quotation marks.
 - f. All quotation marks should be double (i.e., " ") unless used inside a quotation, in which case they should be single (i.e., ' ').
 - g. If parentheses are used inside parentheses, be sure and close off both sets.
 - h. All whole numbers of less than 10 should be spelled out (i.e., "nine").
 - i. Where the word "Earth" is used to refer to the planet rather than the substance, it should begin with a capital "E" except where it is preceded by the article "the".

B. Drafts.

1. Use black ink on white paper wherever possible.
2. Double-space between lines, triple-space between paragraphs.
3. Number each page in the upper right-hand corner, repeat author's name and first few words of title in upper left-hand corner of each continuation page.
4. For purposes of consistency, try to follow the guidelines set forth in Section A, Rule #14, of these instructions.
5. Please enclosed a self-addressed, stamped envelope with your manuscript unless you are a regular contributor or we are expecting your contribution.
6. If you would like to be notified on receipt of your manuscript, please enclose a stamped, self-addressed envelope or (preferably) post card with it. (We generally do not acknowledge receipt of material unless requested to do so, as we try to publish (or return rejected material) promptly.)

* * * * *

Address all questions concerning these instructions and/or THE WSFA JOURNAL and SON OF THE WSFA JOURNAL to the editor: Don Miller, 12315 Judson Road, Wheaton, Maryland, U.S.A. 20906. We can be reached at home by phone (301-933-5417) on most weekdays from five p.m. to eleven p.m. EDT, and on most weekends. We can also be reached at the office (202-739-3691) on most weekdays from eight a.m. to four p.m.; but please do not call us at the office unless it is absolutely essential.