

D.L.I.E.N

S O N   O F   T H E   W S F A   J O U R N A L

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In This Issue --

IN THIS ISSUE; IN BRIEF (Misc. Notes/Announcements); COLOPHON ..... pg 1  
REPORT ON AN ASIMOV LECTURE, by MICHAEL T. SHOEMAKER ..... pg 2  
BOOKWORLD: Book Reviews (SF/Fantasy, by DON D'AMMASSA, KEN OZANNE,  
DAVID STEVER; Non-Fiction, by KEN OZANNE); Books Received ..... pp 3-6  
**THE MEDIA MORGUE:** JIM GOLDFRANK revisits Twenty Thousand Leagues Under  
the Sea (via TV and Disney World); TV Miscellany ..... pg 7  
EN PASSANT: Lettercolumn (GEORGE FLYNN, KEN OZANNE, STEVE LEWIS, MIKE  
RILEY, ROBERT SMOOT) ..... pg 8  
THE AMATEUR PRESS: Fanzine Reviews/Contents Listings (Clubzines: U.S.) pp 9-10

In Brief --

Flyer with this issue: 1973 Hugo Nomination Ballot. If you're a member of either TORCON or DISCON II, be sure and send in your nominations. If you're not, join DISCON II now (rates are quite low), and then send in your ballot (by May 1).

Still out of mystery reviews (and almost out of reviews of any kind). Help!

One of the most difficult decisions we face with a long review is whether to place it in TWJ (in which case it is liable to date while waiting for publication) or to put it in SOTWJ (thereby keeping it from dating, but squeezing out a lot of other material, which in turn becomes a bit more dated). The comments/dates of receipt on the recent 3rd-class double-issue of SOTWJ (#'s 127/128) are not yet in, but we are strongly considering solving the problem by putting all reviews in SOTWJ, with the longer reviews and material which doesn't date too rapidly (like indexes to SOTWJ, e.g.) in the occasional third-class double-issue; news-type and other dateable material in the frequent 10-page 1st-class issue; and general material (such as articles, bibliographies, columns, artwork, etc.) in an infrequent (2-3 times a year) TWJ. Comment? (We would thus have a three-tiered system--SOTWJ as it now is, an intermediate-sized double SOTWJ, and a large, relaxed TWJ.)

ROBIN JOHNSON reports that "AUSSIECON Committee announces Don Tuck as Australian GoH for 1975, and hopes to include him in a discussion on bibliography at the Con."

TWJ #83 has been closed off, and is in its final production stages; we expect collating to take place in 2-3 weeks. Tentative deadline for #84 has been set for April 15, with publication targeted for mid-May, and #85 aimed at Discon II. No recent word on status of #80. ~~##~~ Last call for classified ads for #132.

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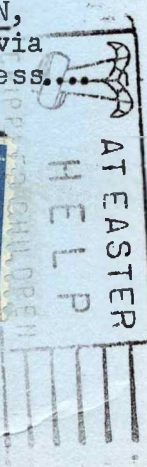
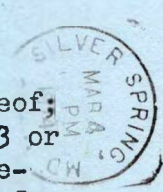
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REPORT ON AN ASIMOV LECTURE  
by Michael T. Shoemaker

On February 14, Isaac Asimov gave a lecture entitled "Science Fiction and Society" at Catholic University. An audience of over 2,000 students were treated to the pinnacle of the Good Doctor's wit and wisdom. One of the most impressive aspects of the talk was that it was delivered without the use of any notes. Dr. Asimov simply stood up and talked in a friendly, chatty manner, without the slightest hesitation in the smooth, relaxed flow of words.

Asimov began by a humorous explanation of why and how he has written so many books. ("I save time by cutting corners, and one of the chief corners I had to cut was thinking.") This segued into a discussion of SF and the "escapist" label. Buttressed by numerous humorous examples and anecdotes, his talk stressed the predictive qualities of SF. He recounted Lawrence Manning's "The Man Who Awoke", which envisions a low-energy future, and Heinlein's "Solution Unsatisfactory"; gave a very well-told account of the "Deadline" affair; and gave some enlightening, historical details on how he wrote "Trends". He said that he noticed how there had been massive public opposition to every major technological change down through the ages, and so it seemed logical to him that there would be massive public opposition to the space program.

The primary thrust of Asimov's talk was two-pronged. First, he asserted that before 1800 little, if any, technological change occurred within a person's lifetime. After 1800 this was no longer true, and Man's frame of mind acquired an attitude that Asimov calls "discovery of the future". He said that SF was the "literary response to the accelerated rate of technological change". The second important point he made was that "Anyone who's twenty years old today will live . . . into the 2020's and most of his adult life will be spent in a harsh, overcrowded, underresourced, overpolluted, undercomfortable world . . . Now, it's up to all of you, everywhere, to do what you can to mitigate the future that I foresee. . ." And later, "It is my considered opinion that we can't get out of this with less than a mild catastrophe."

The talk was followed by a question-and-answer period, and a question of my own provoked an answer that I think bears recounting. I asked, "What do you think of Vico's four-cycle theory of history, which has an age of superstition and supernatural awe, followed by an age of a ruling aristocracy, followed by an age of democracy and individualism, followed by the collapse of a civilization, which begins the cycle again; and do you think that we are perhaps in the third stage of this cycle?" He responded by pointing out that, of course, civilizations have collapsed a number of times in history, but that each time another society was able to come along and rebuild on the remnants of the past. The present situation is unique in two ways, he said. For the first time we are faced with a possible worldwide collapse of all civilization, and also, if our resources are too drastically depleted there may not be enough left with which to rebuild.

Judging from Dr. Asimov's reception, I think SF has about 2,000 new converts.

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((Spurred by the sudden receipt of a bunch of page-long reviews of Asimov books from two of our reviewers (Pebble in the Sky, The Stars Like Dust, Currents of Space, The Caves of Steel, The Naked Sun, and The End of Eternity from Don D'Amassa, and The Tragedy of the Moon and Today and Tomorrow and... from Richard Delap), we would like to devote a section of a coming issue of TWJ to Dr. Asimov and his works. We would particularly like "in depth" reviews of any of his books (both fiction and non-fiction--including additional reviews of the above, if you'd like), material about him (bibliographical, biographical, anecdotal, etc.), and, if possible, material by him; artwork also welcome. We are aiming for #84, but if that's not long enough, can wait 'til #85. Just let us know, please.... --ed.))



## BOOKWORLD

BOOK REVIEWS -- SF/Fantasy:

Reviewer, DON D'AMMASSA:

Beyond Apollo, by Barry Malzberg (Pocket Books) -- Malzberg has written three other novels of paranoia--Revelations, The Falling Astronauts, and In the Enclosure--but none are as successful as Beyond Apollo, winner of the John W. Campbell Award. Harry Evans is the sole survivor of a two-man expedition to Venus, and no one knows what happened to the other man. Whenever someone asks Evans, he tells them, but each time he tells them a different story, all of which he apparently believes. Evans is insane, driven mad by the nature of the space program itself, which treats astronauts as just another piece of equipment. The atmosphere of insanity insinuates itself into the mind of the reader, and it often appears that Evans' insane ramblings make sense. Complicating matters further is the fact that Evans frequently refers to a book he is writing, and that book is Beyond Apollo. I suspect that Malzberg may have produced a book that will very quietly become one of the universally accepted classics in the field.

Earthman, Come Home, by James Blish (Avon Books) -- John Amalfi, mayor of New York City, emerges triumphant from five major troublespots. Individually the stories are quite good, but in conjunction, Amalfi's infallibility is a bit difficult to take. At one point, when escape seems hopeless, he invokes "Situation N", which mysteriously spirits the city out of harm's way. Blish never even hints at such a possibility beforehand. There is also what I think of as the "Star Trek Syndrome". All the dangerous missions are conducted by the two city officials, not by their underlings. How often does an army send a general on a scouting mission?

Brotherhood of Velvet, by David Karp (Banner Books) -- This is a very borderline novel in which a secret society has arisen within the country. Reminiscent of a super-Mafia, they infiltrate government, industry, and every other facet of American life. The hero decides to buck the organization and alert the public to the menace. He ends up in an insane asylum. Karp wrote this in the 1950's, before the Soviets switched to this technique for silencing their enemies. Karp's treatment, unfortunately, is too pedestrian to make the novel more than a novelty.

A Quest for Simbilis, by Michael Shea (DAW Books) -- Michael Shea's first novel is a fairly interesting fantasy set in Jack Vance's "Dying Earth" series, starting directly where Eyes of the Overworld ends. Cugel the Clever gets involved in a quest to find the famous magician Simbilis. Along the way he has several interesting adventures. Shea doesn't pull any surprises on the reader, but the novel is fairly entertaining. There is no real point, however, in setting the story in Vance's universe, unless Shea wanted to capitalize on the Vance name. His own work should, however, stand on its own, and his use of another's name indicates a lack of confidence in his own ability.

Reviewer, KEN OZANNE:

Prostho Plus, by Piers Anthony (Berkley, '73) -- It's not so long since I was commending Berkley for including the history of previous publication of something. This time there is no indication of previous publication, but I'm damn sure I have read much of this before. No doubt it is made up from one or more shorter stories tied together into a novel. In fact, the thing is pretty episodic and could have been written first as maybe half a dozen shorts. ## Whatever, I enjoyed it. It's about a dentist who is kidnapped from Earth by the crew of an alien spaceship. Seems he had treated the toothache of the captain all too well. From virtual slave to assistant director of the galactic university of dentistry is one long romp (well, fairly long). Humor may become a bit broad for some at times. (I know it does. I got this copy from Eric Lindsay because he couldn't stand it at any price.) Far from being Piers' best, but continually entertaining. ## Recommended, with reservations.

(Over)



BOOKWORLD (Continued) --

When HARLIE Was One, by David Gerrold (Ballantine, '72) -- You remember this one, of course. The story of the super-computer that was so intelligent it was human (HARLIE) and which formed the plan of building the super-super computer (G.O.D.) to justify its existence. ## Well-written, but David Gerrold could do much better with the pure science. The feel of the book is near-future, but he must know as well as I do that such a development is a long, long way off. The stories that make up the novel are too fresh in mind to allow the joints to be completely papered over, but they don't show too badly. And HARLIE saves the book--as computers go, he is a most sympathetic character. # But I'd rate the short stories above the book, and Gerrold as a writer who will show us much better than this. A Hugo-nominated book really should have been better. ## Mildly recommended, but don't break your neck. I expect a lot from Gerrold eventually, but it will probably take another book or three for him to really hit his stride.

Reviewer, DAVID STEVER:

The Queen of Air and Darkness and Other Stories, by Poul Anderson (Signet) -- At last, you can get this Hugo- and Nebula-winning story in paperback! With it, Poul has put other stories--which, like "Queen", are based on only the science we know today. (They may involve star travel, but there is no FTL, or other splendiferous inventions that abound in SF). These stories are here to show how little we know of what we take for granted as being known. ## "Queen of Air and Darkness" is the fantastic story that blends Anderson's fantasy with the elements that make up his hard science tales, and did it well enough to sweep the awards. ## "Home" is a tough tale, in that--as in Godwin's The Cold Equations--the reader's sympathies are torn one way, while the facts draw him another. Good story. ## "The Alien Enemy" destroyed the human colony on the planet Sybylla, but the team sent to bring home the colony's shattered remains finds a different enemy than it had been told about. ## "The Faun" is a nice, cute throw-away story. Period. ## "In the Shadow" is a typical middle-sixties ANALOG story--a scientific puzzle story, with people of sturdy cardboard. ## "Time Lag" tells what can happen when a planet which has to deal with the time dilation effect attacks a seemingly weaker world. It tells its tale well. ## These stories may not be too well remembered from their magazine appearances, but they are all worth reading.

Today We Choose Faces, by Roger Zelazny (Signet) -- The cover says that Zelazny is a Hugo and Nebula winner, but he'll never repeat with fiction like this Van Vogtian book. The novel is plotted like a piece of spaghetti. We have a mafioso, frozen at death (by gunfire, natch), awakened to perform for the Syndicate of a later age. His assignment escapes his attack, and then we are given part two, in which the character (nothing to do with the mafioso) is killed time after time. I'm not going to give away the ending, because I'm not sure if I got it straight myself, and I don't think I could play with the spaghetti again. Avoid this one.

Non-Fiction:

Reviewer, KEN OZANNE:

The Writer's Handbook, by A.S. Burack ("The Writer"; hb; '73; there are annual editions, changes being confined mostly to bringing the marketing guide up to date) -- This is a substantial volume (819 / x pp.), and a useful one if you plan to write anything for sale. For one thing, there is a 212-page marketing guide included. There are also 100 chapters, each dealing with some aspect of the writing profession. ## In short, this--or something very much like it--is indispensable to the serious writer. There is probably enough to make it worth the money (\$12.50), even if you never expect to write for any market more demanding than fanzines. (Of course, you aren't going to give faneds delusions of grandeur by presenting them with professional-looking manuscripts, are you?) ## While the marketing guide is extensive, it is far from being complete. I might mention that it is particularly bad as far as SF markets are concerned. (Charlie Brown, we need you!) If you only write SF, then forget this and buy a subscription to LOCUS. ## I can readily think of other magazines that are not included in the

(Cont. next page)



BOOKWORLD (Continued) --

guide. But there are some 2,000 that are, which is a fair sort of start. If you are at all serious about writing, no doubt you will want to supplement the guide with the marketing news that comes in magazines like THE WRITER or WRITER'S DIGEST (not forgetting LOCUS). (There are British and Australian equivalents of these and of the book itself--I'll give anyone who's interested this information on request.) ## In this book all the questions that bother the beginning writer are answered: "How do I get an agent?" (You don't--not until you have some sales.) "Will my manuscripts get read?" (Yes--unless you present them so badly that it's not possible for the editor or his readers to do so.) "Is there anything I can do to improve my chances of a sale?" (Yes.) And so on and so forth. ## I don't recommend this book. Most of those who need it will already have it. But there will probably be a few who realize that this is what they have always needed, and no words of mine could now prevent them from rushing out to get a copy. One final thing. This book is not distributed to bookstores in Australia. I assume it is in the U.S. If not, and you are desperate, write me for the address from which it can be obtained. Or maybe Don will include it here. ((Don't have address at hand; we'll get it for anyone who writes and asks--or, if we have a chance before this issue goes to press, we'll check with the local library. Ken's address, for those who wish to write to him for the information he offered in his review, is: "The Cottonwoods", 42 Meek's Cresc., Faunconbridge, NSW 2776, Australia. --ed.))

BOOKS RECEIVED --

## Anthologies:

FANTASY CLASSICS #2: Werewolf (Fantasy House, 6045 Vineland Ave., N.Hollywood, CA 91606; \$1.95 (\$2.25 if ordered thru mail from F.House); quality paperback; 8½" x 11", with still cardboard covers; 48 pp. / covers) -- Handsome front cover by an uncredited artist (Phil Garris, according to ad quoted in SOTWJ #124); numerous uncredited illos; Editorial notes; "Werewolf", by Clarence Housman; "The Plant Thing", by R.G. Macready; "The Diamond Lens", by Fitz-James O'Brien; "The Third Thumb Print", by Mortimer Levitan; "Tortoise-Shell Cat", by Grege LaSpina. ## The cover illo alone is worth the price of the book.

Wondermakers 2, ed. Robert Hoskins (Fawcett Premier Book #P635; Greenwich, CT; 2/74; \$1.25; 320 pp.; cover not credited; pb) -- Introduction: "Reaching Out for Tomorrow", by Hoskins; "Dominions Beyond", by Ward Moore (SAT. EVE. POST, 28/8/54, as "The Second Trip to Mars"); "Living Space", by Isaac Asimov (THE ORIGINAL SCIENCE FICTION STORIES, 5/56); "The Gun Without a Bang", by Robert Sheckley (GALAXY, 6/58, as by Finn O'Donovan); "We Never Mention Aunt Nora", by Frederik Pohl (GALAXY, 7/58, as by Paul Flehr); "And Miles to Go Before I Sleep", by William F. Nolan (INFINITY, 8/58); "Eastward Ho!", by William Tenn (F&SF, 10/58); "Report on the Nature of the Lunar Surface", by John Brunner (ASTOUNDING, 8/60); "The Horn of Time the Hunter", by Poul Anderson (AMAZING, 9/63, as "Homo Aquaticus"); "The Monster and the Maiden", by Roger Zelazny (GALAXY, 12/64); "Computers Don't Argue", by Gordon R. Dickson (ANALOG, 9/65); "I Have My Vigil", by Harry Harrison (F&SF, 2/68); "The Twelfth Bed", by Dean R. Koontz (F&SF, 8/68); "High Weir", by Samuel R. Delany (IF, 10/68); "The Adventure of the Martian Client", by Manly Wade Wellman & Wade Wellman (F&SF, 12/69); "The Falcon and the Falconeer", by Barry N. Malzberg (F&SF, 12/69); "The Evergreen Library", by Bill Pronzini & Jeffrey Wallmann (VENTURE, 5/70); "Xong of Xuxan", by Ray Russell (PLAYBOY, 10/70); "Vaster Than Empires and More Slow", by Ursula K. LeGuin (New Dimensions #1, '71); "Caught in the Organ Draft", by Robert Silverberg (Walk Now Gently Through the Fire, '72).

## Collections:

The Aleph and Other Stories: 1933-1969, by Jorge Luis Borges (Bantam Books # Y7117; NY; Edited & Translated by Norman Thomas di Giovanni in collaboration with the author; "Together with Commentaries and an Autobiographical Essay"; 210 / viii pp.; pb; \$1.95; cover not credited; 2nd prtng. Bantam Ed., 11/71; orig. pub. E.P. Dutton & Co., Inc., 11/70) -- Preface, by Borges; "The Aleph" ('45); "Streetcorner (Over)



## BOOKWORLD (Continued) --

"Man" ('33); "The Approach to al-Mu'tasim" ('35); "The Circular Ruins" ('40); "Death and the Compass" ('42); "The Life of Tadeo Isidoro Cruz (1829-1874)" ('44); "The Two Kings and Their Two Labyrinths" ('44); "The Dead Man" ('44); "The Other Death" ('48); "Ibn Hakkan al-Bokhari, Dead in His Labyrinth" ('49); "The Man on the Threshold" ('52); "The Challenge" ('52); "The Captive" ('56); "Borges and Myself" ('56); "The Maker" ('58); "The Intruder" ('66); "The Immortals" ('66); "The Meeting" ('69); "Pedro Salvadores" ('69); "Rosendo's Tale" ('69); "An Autobiographical Essay"; "Commentaries"; "Bibliographical Note".

Ficciones, by Jorge Luis Borges (Grove Press, Inc.; NY; '62; orig. pub., in Spanish, in '56 by Emecé Editores, S.A., Buenos Aires); quality pb.; 5 1/8" x 8"; \$2.45; Evergreen Book E-368-M; 174 pp.; Ed., w/Introd. by Anthony Kerrigan) -- Cover by Roy Kuhlman; Introduction, by Kerrigan; Part One: "The Garden of Forking Paths" (Prologue; "Tlön, Uqbar, Orbis Tertius"; "The Approach to Al-Mu'tasim"; "Pierre Menard, Author of Don Quixote"; "The Circular Ruins"; "The Babylon Lottery"; "An Examination of the Work of Herbert Quain"; "The Library of Babel"; "The Garden of Forking Paths"); Part Two: "Artifices" (Prologue; "Funes, the Memorious"; "The Form of the Sword"; "Theme of the Traitor and Hero"; "Death and the Compass"; "The Secret Miracle"; "Three Versions of Judas"; "The End"; "The Sect of the Phoenix"; "The South").

Labyrinths: Selected Stories & Other Writings, by Jorge Luis Borges; New Directions Pub. Corp., NY; quality pg, #NDP186; 5 1/8" x 8"; \$1.95; 260 / xxiii pp.; cover photo by Gilda Kuhlman; 9th prntg. (undated; orig. pub. '64); Eng. translations of selections from Ficciones ('56), El Aleph ('57), Discussion ('57), Otras Inquisiciones ('60), & El Hacedor ('60), all pub. in Spanish by Emecé; Edited by Donald A. Yates & James E. Irby) -- Preface by André Maurois; Introduction; Stories: "Tlön, Uqbar, Orbis Tertius"; "The Garden of Forking Paths"; "The Lottery in Babylon"; "Pierre Menard, Author of the Quixote"; "The Circular Ruins"; "The Library of Babel"; "Funes the Memorious"; "The Shape of the Sword"; "Theme of the Traitor and the Hero"; "Death and the Compass"; "The Secret Miracle"; "Three Versions of Judas"; "The Sect of the Phoenix"; "The Immortal"; "The Theologians"; "Story of the Warrior and the Captive"; "Emmanuel"; "The House of Asterion"; "Deutsches Requiem"; "Avorroes' Search"; "The Zahir"; "The Waiting"; "The God's Script"; Essays: "The Argentine Writer and Tradition"; "The Wall and the Books"; "The Fearful Sphere of Pascal"; "Partial Magic in the Quixote"; "Valéry as Symbol"; "Kafka and His Precursors"; "Aviators of the Tortoise"; "The Mirror of Enigmas"; "A Note on (toward) Bernard Shaw"; "A New Refutation of Time"; Parables: "Inferno, I, 32"; "Paradiso, XXXI, 108"; "Ragnarök"; "Parable of Cervantes and the Quixote"; "The Witness"; "A Problem"; "Borges and I"; "Everything and Nothing"; plus: "Elegy"; "Chronology"; "Bibliography".

## Non-Fiction:

The Crystal Skull, by Richard Garvin (Pocket Books #78404; NY; 3/74; orig. pub. '73 by Doubleday & Co.; 128 pp., / 32pp. of photos; \$1.25; front cover photo by Carl Kravats) -- "The story of modern archaeology's most baffling mystery." About the Mitchell-Hedges Skull, discovered in 1927 in the ruins of the Mayan city of Lubaantún--". . . a perfect replica of a human skull, exquisitely carved and polished from a single piece of quartz crystal . . . clearly the product of a sophisticated civilization--yet its age has been estimated at 12,000 years! ## "The skull's eyes flicker as if alive. Observers have reported strange sounds, odors, and light effects emanating from it. Its influence is said to have caused violence, physical injury, even death." (Those of you who saw the TV documentary, In Search of Ancient Mysteries, will remember this handsome artifact.)

Science Fiction Book Review Index: Volume 3, 1972, ed. Hal Hall (H.W. Hall, 3608 Meadow Oaks Lane, Bryan, TX 77801; offset; no price given (\$1.50?); 35 / vi pp.; '73) -- Introduction; Directory of Magazines Indexed; Abbreviations; Author Index; Title Index; Back-issue info. "An annual publication designed to identify and provide bibliographic access to science fiction and fantasy book reviews, and to other books of potential interest to students and readers of that genre in literature." ## An invaluable reference work. (Cardboard covers; front cover by Mofitt.)



SPECIAL REVIEW (by JIM GOLDFRANK) --

Twenty Thousand Leagues Under the Sea Revisited (via Walt Disney Productions, 1954, and Disney World).

So TTL finally came to TV. My kids, and even my science-fiction hating wife loved it. Let's examine what made the film so great. The Disney Company was faithful to the era in its sets. Nemo's Nautilus was fantastically crafted compared to the sleek subs of today. True to the tradition of its time was a salon complete with bookshelves and organ. The diving suits were 19th century conceptions. The giant kraken that attacked the Nautilus was as effective as any of William Hope Hodgson's.

James Mason's performance as the brilliant, tormented Captain Nemo was inspired. He loved mankind, but hated the warmakers and slavers, and warred against them, regardless of the toll in innocent lives. Kirk Douglas played Ned Land, Master Harpooner, as the lovable, but fearless, rascal he does so well. The musical score was spiced by a lively ditty of Land's fantastic romantic encounters. His singing voice was dubbed, and somebody forgot to tell him to finger the guitar chords, but why pick nits? Paul Lukas' Professor Aronnax was a rather neutral character, more as a straight man used to bring out James Mason's acting than anything else. Peter Lorre was timid and deferential as his manservant Conseil, but with flashes of spirit. To please the kiddies, including this 40-year-old one, they threw in the seal Esmeralda, to provide a love interest for Kirk Douglas. She equally loved eating fish and cigars, kissing our hero, and accompanying him in song.

Anachronistic was the fact that the Nautilus was run by "the power of the universe", and that Nemo's island was destroyed under a mushroom cloud, to preserve his scientific secrets from misuse.

Somewhat more faithful to Verne's novel is the adventure at Disney World, Florida (and probably Disney Land, California, as well). You enter the long cabin of one of the three or four Nautili in service via a steep stairway. A bench goes down the center. The passengers sit back to back, each looking out through his own porthole. The passenger becomes so intent with the voyage that only later does he realize that the man in back of him must have been seeing a duplicate of his view. While the Disney World Nautilus never leaves the surface, all scenes are underwater unless the passenger looks up at the surface and destroys the illusion. A voice remarkably like James Mason's comes over the squawk box: "Dive! Dive!" Air bubbles rush upwards past the porthole. We see giant clams, men harvesting the ocean bottom. We sail under the polar cap, are attacked by a kraken, see the ruins of Atlantis, and "No--it couldn't be--a mermaid!" Happily, the Disney patron escapes the final descent into the maelstrom that ends the novel.

If the movie or the ride have turned you on, take the time to read or reread the Verne novel. It stands up remarkably well for all of its 105 years.

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TV Miscellany --

Slight correction to the screen credits for TV film, The Night Strangler, which we quoted in our response to George Fergus' letter in SOTWJ #129: The credits read: "Based on some characters created by Jeff Rice." (Just found the notes we took while watching the film on TV the other night...which film, incidentally, was better than the usual run-of-the-mill horror films shown on TV, but not as good as The Night Stalker...wonder if there'll be a third film in this series...?)  
 ## Also caught The Omega Man in its TV debut. Had some nice effects, but left us with a bad aftertaste. Will have to read the book on which it was based (Richard Matheson's I Am Legend) to see how the film compares.... ## Saw a note in TV GUIDE about a Gene Roddenberry pilot for next season for ABC: "a futuristic drama" called Planet Earth. Can anyone supply any details on this one?



A few more quickie letters/notes from the SOTWJ readership:

GEORGE FLYNN, 27 Sowamsett Ave., Warren, RI 02885 -- "Ken Ozanne, in #125, wonders why Avram Davidson spelled Vergil 'Vergil'. Well, 'Vergil' (i.e., Vergilius) was apparently the original spelling; according to my encyclopedia the spelling with 'i' didn't appear before the 5th century. ## "Mike Blake's review of Lord Peter Views the Body: Mike is wrong in saying that the 'Copper Fingers' story predates WWI. The story starts in 1917 (just before the U.S. got into the war), but Lord Peter's part in it isn't until 1920."

KEN OZANNE, "The Cottonwoods", 42 Meeks' Crescent, Faulconbridge, NSW, Australia 2776 -- "DUFF is open, and the nominees are John Bangsund, Sue Clarke, Leigh Edmonds and Paul Stevens. And the greatest of these is John Bangsund. As well as being probably the best fanwriter extant (in my opinion anyway), John is himself the very heart and soul of Australian fandom--the guy who made we Aussiefen what we are. Since you lot out there voted for Aussiecon, presumably you want to meet us. John will give you the best of previews. I'll also personally guarantee to twist his arm as much as may be necessary to ensure the production of a real, honest-to-god DUFF report! (Was it Walt Willis who wrote the last TAFF report?) Please, everyone, vote! ## "Thanks for the effort to keep up with minor publishers. Could be a very useful service, particularly if they will play ball." ((Aye, and that's the rub--so far, cooperation has been very spotty. Perhaps, if we can just get them into the habit.... --ed.))

STEVE LEWIS (62 Chestnut Rd., Newington, CT 06111) -- "George Fergus' review of Berkley's 'Parker' books was just a hair late as I had bought, the day before, a copy of Killtown, when I already have The Score. However Run Lethal does say 'Formerly titled The Handle' in very small print on the cover. #7 tries to be helpful (Deadly Edge) by stating 'First time in paperback' on the cover."

Sgt. MIKE RILEY, 213549279, Box 186, Seattle, 98736 -- "My opinion of this whole club publication thing is: As long as you want to and think you're capable of publishing both TWJ and SOTWJ, you should. ## "I also think you should keep the two separate. The SON should contain current news such as short book reviews, "The Local Scene", club minutes, etc., while TWJ should publish longer articles, columns, longer book reviews, poetry, fiction, art, etc. ## "Exactly how you divide the material should be up to you, with feedback from the readers of course. . ." ((As things plan now, we plan to continue as is, pretty much as you suggested--with our options open for future changes should the current system prove impossible. But one thing is certain--SOTWJ is coming out much too frequently....sooner or later it's going to have to go back to three or four issues a month.... --ed.))

ROBERT SMOOT, Three Churches, WV 26765 -- ". . . Hasn't the idiot-box gotten a number of attractive fantasy flics of late? So far this month I've seen part of Killdozer, all of Silent Running, part of Mighty Joe Young (I've seen this complete or in part n-thousand times, and the fx still stagger me), City Beneath the Sea (Irwin Allen's production; very kiddish; were it not for the occasional effective fx, I'd have skipped it), and Dracula (another Curtis production with another Matheson script with another Cobert score; they're fast becoming a favorite team of mine; Palance was wonderful, as was the cast on the whole; very moving and efficiently characterized). This eve I plan on seeing the oldie Doctor X, with Lionel Atwill. Maybe The Omega Man, but mother wants to see Walker Cronkite meet Ted Baxter on the Mary Tyler Moore Show. . ."

KEN OZANNE (address above) -- ". . . There was a fire on a mail ship in Sydney around the end of December (I was out of town and don't know the precise date.) The fire destroyed 3,600 U.S. mailbags and damaged 1,600 more. Please forgive Aussiefen for not replying to items so destroyed. My apologies to anyone missing the interim "Who's Who" because of it. . . ."

((("This catches us up with all letters/notes rec'd thru today (24 Feb. '74)--except for the two polls, results of which we'll start publishing in SOTWJ #132 or 133. . . So if you haven't responded yet, this is your last chance to do so.... --ed.))



CLUBZINES -- U.S.:

BETELGUESE (Science Fiction Society, R.S.O. Box #352, Univ. of Mass., Amherst, MA 01002; mimeo (offset covers & center fold-out (#10)); irregular; 75¢ (#9 was 50¢); both issues covered here were rec'd Jan. '74; is it still being published?) -- #9 (Spr. '72): 40 pp. / covers (front cover by Matt Zimet; bacover by Lance Glasser; illos by Glasser, Zimet, & Mark Leeper; edited by Evelyn Chimelis; Editorial; Part III of serial by David E. Bara; short stories by Mark R. Leeper (three), Prof. A. E.F. Dorsca; film reviews, plus "A Semi-Chronological List of Science Fiction and Horror Films", by Mark Leeper; "Some Hints on Selling Science Fiction Writing", by Dimitri Gat; science article: "Betelguese", by Patrick J. Carey. ### #10 (Jan. '73): 84 pp. / covers; front & back covers by Lance Glasser; inside front cover by Matt Zimet (as is inside bacover); illos by Zimet, Glenn Blacow, Glasser, Barbara Feldman, Harriet Feldman, Mark Feldman, J. Chapin; edited by Harriet Feldman; fiction by Mark R. Leeper, Stephen W. Cline, G. Francis Blacow, Irkum Zorpo, Leeper, Blacow, and Edward F. Koenig; Matt Zimet discusses art in the prozines; Glenn Blacow reviews Gordon Dickson's The Alien Way; Mark Leeper reviews Frogs film; "Male Sexual Fantasies Revealed", by Dimitri V. Gat (review of John Norman's Captive of Gor); Editorial by Harriet Feldman; Mark Glasser on the Univ. of Mass. S.F. Society; "Sword and Sorcery Quiz", by Glenn Blacow; "Star Trek Lives!", by Shirley Maiewski; "Trivia Quiz", by Matt Zimet; "PlayBEM of the Month", by Jean Francis Herman (center fold-out); poetry by Harriet Feldman. #### An excellent 'zine, with particularly good repro and a nice assortment of material.

BIRTHDAY PROJECT LISTING (Arthur Hayes, POBox 550, Schumacher, Ont. P0N 1G0, Canada; mimeo; 8½" x 14"; 19 pp. / NFFF Application blanks (membership, i.e.); apparently will be an annual publication of the Birthday Project of the National Fantasy Fan Federation) -- 12 pp. are monthly calendar listing birthdays of N3F members and former members; remainder consists of 1-pg. introductory remarks by Art, and a 6-page "Oriental Horoscope".

FANTASIAE (Monthly Newsletter of the Fantasy Association; Edited by Ian M. Slater; subs from Paula K. Marmor; 12/\$3, incl. F.A. membership; offset; from: P.O. Box 24560, Los Angeles, CA 90024) -- Nov. '73 (I:8): 14 pp.; cover illo by Laurence Housman, for The Field of Clover; Poem: "The War Song of Dinas Vawar", by Thomas Love Peacock (1829); spot illos by Joe Pearson, F. Foote, & from Dover Books; masthead design by Alicia Austin; Editorial; Convention News; memo from President Lois Newman; listing of Recent Fantasy Books; review of WEIRD TALES 47:3; Fanzine Review (AMON DIN 2:4); Media Reviews (BBC TV's Clouds of Witness (by Dorothy Sayers); The Myth and Fantasy Calendar 1974 (from Jonathon Hodge, 10639 Deveron Dr., Whittier, CA 90601)); T-K Graphics full-page ad (Dover Books); Book Reviews; lettercolumn. ## Dec. '73 (I:9): 14 pp.; "Fantasy and Science Fiction", by David Gerrold; Editorial; President's Memo; listing of Recent Fantasy Books; Fanzine Review: AMRA II:60; full-page Hyperion Press ad; F.A. Board of Directors election info; full-page T-K Graphics ad; Book Reviews; lettercolumn; cover illo by Joe Pearson; masthead by Austin; interior art from Dover Books. ## Jan. '74 (II:1): 14 pp.; cover illo by Paula Marmor; masthead by Austin; illos from Dover Books and Green Tiger Press; "George MacDonald", by Mary McDermott Schideler; Editorial; Convention News; President's Memo; listing of Recent Fantasy Books; Society news; Media Reviews (this issue, Posters & Postcards, w/especial reference to Kay Nielsen, Maxfield Parrish, and Alfons Mucha); Book Reviews; Fanzine Review (THE BAUM BUGLE #47); lettercolumn. ## An indispensable publication for all fantasy fans. (One question: has the Society genzine, THE EILDON TREE, come out yet?)

INSTANT MESSAGE (Newsletter of the New England S.F. Assoc., Box G, MIT Branch P.O., Cambridge, MA 02139; mimeo; bi-weekly; \$4/yr., incl. Corresponding membership & receipt of any issues of the NESFA genzine, PROPER BOSKONIAN, which may come out during year; ed. Jill Eastlake) -- #141 (7/1/74): 10 pp.; minutes of meeting of 6/1/74; NESFA S.F. Story Contest Rules; news/announcements; calendar of area coming events. ## #142 (21/1/74): 4 pp., / DUFF Ballot; news/announcements; calendar of events. ## #143 (3/2/74): 10 pp.; minutes of 3/2/74 meeting; news/announcements; Boskone 11 Schedule of Events; Calendar of upcoming area events.

(Over)



THE AMATEUR PRESS (Continued) --

MOONRIGGER I:1 (Fall '73) (Official Publication of the Univ. of Florida S.F. Society; ed. Michael B. Everling; pubbed thrice yearly; offset; 7" x 8½"; no subscription or membership rates given) -- 22 pp., / cover (uncredited); Editorial; lettercolumn; short fiction by Howard Modell and Patricia Munson; Howard Modell reviews Colin Kapp's Patterns of Chaos; comic strip by Michael Everling; Crossword Puzzle; letter of rejection from ANALOG; about the Society; miscellany. ## Shows promise, with more variety than usual in first issues.

PIKESTAFF (Newsletter of the Eastern Kingdom of the Soc. for Creative Anachronism, Inc.; Ed. Michael Walke, 32 Shepard St., Apt. 32, Cambridge, MA 02138; bi-monthly; offset; 5½" X 8½"; oops!--correction--not bi-monthly, but every six weeks; sent to all S.C.A. members living in the area covered by the Eastern Kingdom (which encompasses the Eastern seaboard states from Maine to S.C., / Vt., W.Va., & Wash., D.C., w/activity centers as follows: Shire of Drunemeton (Plattsburgh, NY), Barony of Carolingia (Mass.), Shire of the Bridge (R.I.), Barony Beyond the Mountain (Ct.), Province of Ostgardr (N.Y.), Shire of Freya (E.Orange, N.J.), Barony-March of the Debatable Lands (W.Penna.), Shire of Coill Ordha (Hackettstown, N.J.), Barony of Bhakail (E.Penna.), Barony of Myrkewood (Baltimore, Md.)); sub. to SCA mailing list: \$4/yr. (also includes SCA genzine, TOURNAMENTS ILLUMINATED) -- II:6 (25/10/73): 28 pp.; Calendar of Coming Events; New Shires; Royal Edicts; Laws of the East Kingdom; Detailed news/announcements re Coming Events; Gazette; Arts & Sciences Section (Recipes, Clothing ("Notes on the Use of Fabrics for Medieval and Renaissance Clothing"), Calligraphy ("The Gothic Hand")); Notes from Kingdom Officers; Kingdom Chronicles; lettercolumn; SCA Waiver forms; Kingdom Directory (incl. phone nos. for Barony Farspeakers). ## II:7 (10/12/73): 12 pp.; Calendar of Coming Events; Kingdom Directory; Detailed notes on Coming Events; Editorial note. ## III:1 (25/1/74): 28 pp.; Calendar of Coming Events; Kingdom Directory (incl. addresses of Seneschals of various Baronies); Details of Coming Events; "Arts and Sciences" (Calligraphy: "The Carolingian Hand"; Book Reviews; "Laws of Love"; Poetry; Clothing: "Soft Leather Boots"; Recipe); Gazette; Kingdom Chronicles; Notes from Officers; News from Abroad.

RUNE (Clubzine of the Minnesota S.F. Society, Inc.; Ed. Don Blyly (#33 ed. Bev Swanson), 343 E. 19th St., Apt. 5B, Minneapolis, MN 55404; mimeo (offset cover on #33); bi-monthly; no price or membership rate given) -- #33: 10 pp. / cover (which consists of two pp. of Torcon photos); dates of upcoming Minn-STF meetings; Walt Kelly obit, by Gerry Wassenaar; fanzine reviews; Worldcon Report, by Chuck Holst (mostly descriptions of the cover photos, plus another 2 pp. inside the 'zine (also offset, naturally); Presidential Message; resolutions of the Board of Directors Meeting #2; A Fable, by Milan Korich; Star-Con Report, by Joan Verba. ## #34 (6th Annish) (Jan. '74--#33 was Nov. '73, incidentally): 16 pp., incl. cover (by Ken Fletcher); Meeting Dates; Notices; Editorial Natterings; Special Upcoming Events; Year-End Secretary's Report, by Dennis Lien; Minutes of meetings of 3/11, 17/11, and 29/12/73; list of SF Authors' Birthdays for Jan-March; part of a Filksong; "How to Get to D.C. in '74", by Don Blyly. ## An informative clubzine.

REPLAY #38 (30/10/73) (Newsletter of the NFFF Tape Bureau; from: Joanne Burger, 55 Blue Bonnet Ct., Lake Jackson, TX 77566; 10/\$1.25 (incl. T.B. membership); mimeo; no schedule given) -- 2 pp.; membership notes/requests; announcements; mags. received; catalogues of old radio shows rec'd; addresses for Round Robin.

SELDON'S PLAN NEWSLETTER VI:1 (undated) (Publication of the Wayne 3rd Foundation, the "official SF Club at Wayne State University, Detroit, Michigan"; ed. Gene Mierzejewski; 35¢ ea., from Box 102 U.C.B., Wayne State Univ., Detroit, MI 48202; irregular; offset) -- 37 pp. / covers (by Todd Bake); illos by Bake, Cy Chauvin, Randy Bathurst, James Venturini, Gene, ?; Editorial; poem by Lea Roffey; "From the Idiot's Desk" (humor); "Astrology for the Millions (of Dollars)", by Lea Roffey; Club news, by Carol Lynn; fiction by Roffey; Gene interviews Kelly Freas; "David Gerrold on the Dissection Table: 'I Have No Talent and I Must Write'", by Cy Chauvin; poem by Lea Roffey; "In Memoriam: Doc Simms", by Rancid J. McCleever; Book Reviews, by Al Azif, Gene Mierzejewski, Rancid McCleever, Cy Chauvin. ## Decent repro, nice mix of interesting material. Will look forward to next issue (which, if we read correctly, will reflect a title change).



## DISCON II

32nd World Science Fiction Convention  
P.O. Box 31127, Washington, D.C. 20031

### ANNUAL SCIENCE FICTION AND FANTASY ACHIEVEMENT AWARDS

#### RULES OF ELIGIBILITY

**NOMINATIONS AND VOTING:** Nominating is limited to members of either Torcon or Discon. In order to give the Committee a broader base in determining the final nominee, five nominations are desired in the four fiction categories, and up to three nominations in the other categories. Either Torcon or Discon membership number must appear on each ballot. A person must be a member of Discon II to vote on the final ballot.

**BEST NOVEL:** A science fiction or fantasy story of 40,000 words or more, appearing for the first time during 1973. Appearance in a prior year makes the story ineligible, except the author may withdraw a version if he feels it is not representative of what he wrote. A story is thus eligible only once. Publication or cover date takes precedence over copy-right date. A serial takes its date from the date of the last installment. Individual stories in a series are eligible only individually and not under a series title. The Convention committee may move a story into a more appropriate category if it feels it necessary provided the story is within 5000 words of the category limits.

**BEST NOVELLA:** Same as above except wordage must be between 17,500 and 40,000 words. Stories in original fiction anthologies are eligible if they meet the date requirements.

**BEST NOVELETTE:** Same as above except the story must be between 7,500 and 17,500 words

**BEST SHORT STORY:** Same as above except that the story length should be under 7,500 words.

**BEST DRAMATIC PRESENTATION:** Any production in any medium of dramatized science fiction or fantasy which has been publicly presented for the first time in its present dramatic form during 1973. In the case of a dramatic series, individual episodes are eligible but the series as a whole is not eligible.

**BEST PROFESSIONAL ARTIST:** An illustrator whose work has appeared in the field of professionally published science fiction or fantasy during 1973.

**BEST PROFESSIONAL EDITOR:** The editor of any professional publication devoted primarily to science fiction or fantasy appearing in the previous calendar year.

**BEST AMATEUR MAGAZINE:** Any generally available non-professional magazine devoted to science fiction or fantasy which has published 4 or more issues at least one of which appeared in 1973.

**BEST FAN WRITER:** Any fan whose writing appeared in an amateur magazine during 1973.

**BEST FAN ARTIST:** An artist or cartoonist whose work has appeared during 1973 in amateur magazines. An artist may be nominated, if eligible, in both professional and amateur categories but may not appear on the final ballot in both categories, but only under Professional Artist.

*The Above are commonly called the "Hugos" after Hugo Gernsback and are a stylized rocket ship on a base with an engraved awards statement. Below are two non-Hugo awards instituted in memoriam of two giants in the field. The awards each have their own form and design.*

**THE JOHN W. CAMPBELL JR. AWARD** for the best new writer to enter the field whose first professional story was published no earlier than 1972,

**THE GRAND MASTER OF FANTASY AWARD**, or "Gandalf" Award, in memory of the late J.R.R. Tolkien, to the writer who in the voter's estimation has contributed the most to the advancement of fantasy and/or heroic fantasy fiction in his writing career. (Underwritten by S.A.G.A. and Lin Carter)..



HUGO NOMINATION BALLOT  
For the Year 1973

BEST NOVEL: \_\_\_\_\_  
\_\_\_\_\_

BEST NOVELLA: \_\_\_\_\_  
\_\_\_\_\_

BEST NOVELETTE: \_\_\_\_\_  
\_\_\_\_\_

BEST SHORT STORY: \_\_\_\_\_  
\_\_\_\_\_

BEST DRAMATIC PRESENTATION: \_\_\_\_\_  
\_\_\_\_\_

BEST PROFESSIONAL ARTIST: \_\_\_\_\_  
\_\_\_\_\_

BEST PROFESSIONAL EDITOR: \_\_\_\_\_  
\_\_\_\_\_

BEST AMATEUR MAGAZINE: \_\_\_\_\_  
\_\_\_\_\_

BEST FAN WRITER: \_\_\_\_\_  
\_\_\_\_\_

BEST FAN ARTIST: \_\_\_\_\_  
\_\_\_\_\_

JOHN W. CAMPBELL AWARD (Not a Hugo): \_\_\_\_\_  
\_\_\_\_\_

THE GRAND MASTER OF FANTASY AWARD (Not a Hugo): \_\_\_\_\_  
\_\_\_\_\_

For definition of categories see reverse side. Only members of the 31st World Science Fiction Convention (Torcon 2) or 32nd (Discon II) may nominate. If you do not feel qualified to nominate in a particular category please do nominate in those categories you wish.

TORCON 2 MEMBERSHIP NUMBER: \_\_\_\_\_ DISCON II MEMBERSHIP NUMBER: \_\_\_\_\_

Membership in the Discon is \$3.00 Supporting and \$5.00 for attending members for this nomination period. If you wish to join Discon to nominate and vote on the "Hugo" final ballot (which will go only to Discon II members) you may send in your check for \$3.00 or \$5.00 with this Nomination Ballot. Checks payable to Discon II please. DEADLINE FOR RECEIPT OF NOMINATION BALLOTS IS MAY 1, 1974. Final ballots will be distributed with Discon II Progress Report #4, which will go out to all members shortly after 1 June.

When completed, mail this ballot to: DISCON II, Box 31127, Washington, D.C. 20031.

NAME \_\_\_\_\_

Address: \_\_\_\_\_

City: \_\_\_\_\_ State/Prov \_\_\_\_\_

*fanzine editors are encouraged to reprint and distribute this ballot to their readers but we insist that both sides must be reproduced verbatim.*

Zip/Post Code: \_\_\_\_\_ Country \_\_\_\_\_