

DLM

SF/Fantasy News/Review 'Zine -- 2nd Apr. '74 Issue -- (Vol. 23, #5; Whole #137)
Editor & Publisher: Don Miller - - - - - 25¢ per copy, 9/\$2.00

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In Brief --

This issue should have gone out a week ago, but it had to wait for us to be resupplied with mimeo paper and ink. All but pages 1 and 2 were typed at the beginning of April, so if you've sent us something recently and don't see it in this issue, don't panic. (We've also typed pp. 3-10 of #138, and pp. 2-22 of #139/140, so recent submissions won't make it before #141 or #142.) This issue should be mailed out Apr. 15, #138 on April 16 (#138 has to get out this week, because of the WSFA nominations listed within, or we would hold it a couple more days), and #139/140 should be mailed on Apr. 19 or 20. SOTWJ #141 will follow a few days later, after we've put out another issue of THE GAMESLETTER.

Hope to have some definite info on the status of TWJ's #80 and 83 in SOTWJ #138; we may be mailing both issues in the same envelope, if the news is positive.

Re the first list of fanzine back-issues for sale, delete VENTURA #'s 1 and 2, and RING CYCLE (don't remember selling the latter, but it seems to have disappeared from our stockpile, so....) Also found a couple of odd issues of TWJ's and SOTWJ's we thought were out of stock; will offer these for sale shortly. Finally, am preparing new list of duplicates for sale (this time starting with "A" and running straight thru the alphabet); after we've run through the duplicates, we'll start in on the 'zines we no longer need from our 1st-string collection....

SOTWJ is at least weekly; subs: 25¢ (10p) ea., 9/\$2 (12/£1) or multiples thereof; all subs incl. any issue of THE WSFA JOURNAL pubbed during sub (count as 3 or more issues, dep. on length); TWJ alone is 4/\$5 (4/£1 U.K.). For info on airmail, 3rd-class subs (8/\$2), ads, Overseas Agents, Trade-Subs, etc., write ed. Address Code: A, Overseas Agent; C, Contributor; H, L, or M, WSFA Honorary, Life, or Regular member, resp. (# = # of WSFA issues left on sub); K, Something of yours is mentioned/reviewed within; N, You are mentioned herein; R, for Review; S, Sample; T, Trade; W or Y, Subber via 1st- or 3rd-class mail, resp. (# = # of issues left on sub); X, Last issue, unless....

-- DLM

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FIRST CLASS MAIL

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THE CON GAME -- May, 1974:

[Sources given in brackets]

- 4 -- Anniversary Tourney, Carolingia (SCA); no further details avail. [PIKESTAFF]
- 5 -- STAR TREK CON: Miami, FL; for info: Jim Van Hise, 314 Cadima, Coral Gables, FL 33134. [LOCUS]
- 10-12 -- KUBLA KHAN CLAVE TOO: Holiday Inn, I-24 & Harding Pl., Nashville, TN; GoH, Gordon R. Dickson; MC, Andy Offutt; \$% advance, \$6 at door ($\frac{1}{2}$ price under 12); Banquet, \$6.50 (buffet style); Singles, \$13 (2 persons, \$17); Doubles, \$18.50 (\$3 per extra person); auctions, hucksters, panels, movies (1st Annual Khanglomerate Film Festival), art show, etc.; for info: Ken Moore, 647 Devon Dr., Nashville, TN 37220 (ph. 615-832-8402). [Flyer from Ken]
- 11-12 -- Crown Tournament, Barony Beyond the Mountain (SCA): Litchfield, CT; Crown Lists, Crafts Fair, & Baronial Lists; Grand Revel May 11 at 7 p.m. at Litchfield Grange Hall; \$5 before 30 Apr., \$6 afterwards; for info, etc.: John Plummer, Box 394, White Oak Rd., Woodbury, CT 06798. [PIKESTAFF]
- 24-26 -- DISCLAVE: Sheraton-Park Hotel, Wash., DC; GoG, Frank Kelly Freas; \$3 advance, \$4 at door; offbeat programming, all-night movies, WSFA Parties, art whow, hucksters, etc.; for info: Alexis Gilliland, 2126 Penna. Ave., N.W., Suite #3, Wash., DC 20036. [DISCON II PROGRESS REPORT #3]
- 24-27 -- MEDIEVAL CON II: Francisco Torres, Santa Barbara, CA; \$7.50; "A Convention devoted to medieval life, arts and crafts"; for info: Medieval Con, POBox 23354, Los Angeles, CA 90023. [FANTASIAE]
- 24-27 -- EYECON: International Hotel, Los Angeles; GoH: Ian & Betty Ballantine; \$10; for info: Eyecon Committee, 10170 Gould St., Apt. C, Riverside, CA 92503. [LUNA MONTHLY] (ANALOG notes that this is a "Star Trek-oriented Conference".)
- 29-31 -- International Symposium on Multi-Valued Logic: W. Va. Univ., Morgantown, WV; for info.: IEEE, 345 E. 47th St., N.Y., NY 10017. [ANALOG]
- 31-June 3 -- FANCON 2 (Scandinavian SF Convention #29): Stockholm, Sweden; GoH, Brian Aldiss; for info: Box 3273, S-103 65, Stockholm, Sweden. [ANALOG & LOCUS]
- 17-18 (missed one) -- SCIENCE FICTION: FANTASY AND FACT: Kean College, Union, NJ; "An academic-oriented conference with Isaac Asimov, Fred Pohl, Harlan Ellison, Frank Herbert, Stanislaw Lem and others"; for info: Prof. Howard F. Didsbury, Jr., Program for the Study of Literature, Kean College, Union, NJ 07093. [LOCUS]

June, 1974:

- 1-2 -- Tourney, Myrkewood (SCA); no further details avail. [PIKESTAFF]
- 20-23 -- STAR TREK '74/HOUSTONCON '74: Sheraton-Lincoln Hotel, Houston TX; "A film/comic/Star Trek con with guests Walter Koenig, Kirk Alyn, Alan Barbour, Fred Fredericks, Jock Mahoney, Don Newton, Dave Sharpe, Kenneth Smith, and Al Williamson, plus films, hucksters, etc."; for info: Star Trek '74/Houstoncon '74, % Earl Blair, 2511 Pennington St., Houston, TX 77016. [LOCUS]
- 28-30 -- MIDWESTCON 25 ("The Relaxacon"): Quality Inn Central, 4747 Montgomery Rd., Cincinnati, OH 45212; \$3; Singles, \$15; Doubles, \$20; Banquet, \$6 (Smorgasbord style: Fried Chicken, Lasagna, Beef Pot Roast, etc.); auction, hucksters, movies and/or slide shows, "Meet the Authors Party", etc.; for info: Lou Tabakow, 3953 St. Johns Terrace, Cincinnati, OH 45236. [Flyer from Lou]

We should also note here that, according to KARASS, the CONVENTION WITH NO NAME, orig. scheduled for May 24-27 in NYC, has been cancelled "due to lack of response".

THE NATIONAL SCENE --

Received flyer from Ballantine Books announcing Isaac Asimov's presence at The Science Fiction Shop, 56 8th Ave., NYC, 10014 on Apr. 11 to autograph copies of The Best of Stanley G. Weinbaum; unfortunately, this is the first issue of SOTWJ published since flyer arrived, and today is Apr. 14.... ## Some notes from Les Mayer here, if we can make out the hastily scribbled jottings we took over the phone: Philip José Farmer will do a new series of orig. books about a Tarzan-type--1st novel, Hadon of Opar (il. Roy Krenkel); Ace is doing new series of ERB novels, with Frazetta covers; Vern Coriell's BURROUGHS BULLETIN will be monthly (\$15/yr.; #33 with Tarzan and Craig Kennedy material).

BOOKWORLD

BOOK REVIEWS -- SF/Fantasy:

Reviewer, DON D'AMMASSA:

Under Pressure, by Frank Herbert (Ballantine Books) -- Frank Herbert's first novel was originally published as a serial in ASTOUNDING, under the title "Under Pressure". It appeared in hardcovers as The Dragon in the Sea, then went through two Avon paperback editions as 21st Century Sub. Avon eventually returned to the hardcover title, and now Ballantine has reissued it under its original, and most appropriate, title. Superficially, Under Pressure deals with the tensions aboard a four-man submarine during a future war between the East and West. The enemy has found some means of destroying our subugs, vessels which steal oil from secret wells in enemy territory. The theme, cleverly understated, is the importance of religion. Herbert also examines the nature of sanity and normality. Although rough in spots, chiefly the rather stilted dialogue, Under Pressure remains an excellent book, and the points it made in 1956 are just as valid today. It ages well, because it is primarily a story about people rather than devices or political trends. Ballantine has blurred this as a novel about the oil shortage. Prophetic?

The Eternal Frontiers, by James Schmitz (Berkley) -- After a slow and rather confused start, chiefly involving interstellar politics, this novel settles down to a siege story. Something on the planet Kulkoor is killing humans, and stealing their bodies. Is it one of the rival groups trying to scare everyone else off the planet? Is it indigenous fauna? Competent, but where is the thoroughly realized detail and tight plotting of Agent of Vega or The Witches of Karres?

Night of the Living Dead, by John Russo (Paperback Library) -- This Venus Probe returns mysteriously to Earth, see, and crashes into the Atlantic Ocean. A week later, all over the world, but particularly in the Eastern U.S., all the corpses rise from their graves and begin attacking the living. When they kill a living being, they devour his flesh. Anyone killed by them becomes a zombie himself shortly thereafter. Our hero leads a group of humans in protecting a building from the onslaughts of these hideous monsters. Unfortunately, no one protects the reader from the onslaughts of this hideously stupid book.

The Glass Bees, by Ernst Juenger (Noonday Paperbacks) -- This direct descendant of Huxley's Brave New World covers only a single afternoon in time. An unsuccessful soldier in a European State of the future applies for a job at the Zapparoni Works, builders of highly advanced and miniaturized robotic devices. While being interviewed, he discovers that the factory is exploring the possibility of replacing bees and other organic creatures with robotic counterparts. Zapparoni's vision of a perfect world is one in which everything has been designed and guided by man. The humanoid robots which have begun to appear in the world suddenly take on a sinister aspect, particularly when it becomes apparent that the glass bees are killing the flowers they pollinate. This is not an adventure story. It is designed to present moral issues and resolve them in the reader's mind as the author feels they should be.

Reviewer, CHICK DERRY:

When Women Rule, ed. by Sam Moskowitz (Walker & Co.; \$5.95) -- This is another of Moskowitz's theme collections in which his introduction is better than the sum of the stories. ## Sam's research has always been thorough and enlightening, and over the years his writing ability has progressed tremendously. All of which adds up to very interesting reading. ## It is significant that all of these stories about the dominance of women which Sam has chosen for this anthology are written by men. He mentions in his introduction "Mizora" by Mary E. Land, and "Via the Hewitt Ray" by M.F. Rupert (both written by women), but male chauvinist Sam doesn't even include excerpts from these works. ## Sam's selection spans 2,500 years, but concentrates on the last 60 years, with half of his offerings taken from the pulps of the '20's and '30's. ## If this were truly representative of the science fiction of female dominance, then SF would be in a sorry state indeed. ## As stories,

(Over)

BOOKWORLD (Continued) --

without regard to theme, the collection is more representative of early SF. ## "June 6, 2016" by George Allan England is by far the most prophetic, with central air-conditioning, paper clothes, 3D photos, prepackaged meals, and re-cycling of waste products. ## The best writing, from the standpoint of an exciting story, is Wallace West's "The Last Man". Instead of a society of female supremacy, however, the concept is one of a hive existence--except that there are only workers, with no neuters, drones, or queen, per se. ## Dr. Keller's "The Feminine Metamorphosis" is dated, clumsy in its plotting, and contrived. ## "The Last Woman" by Thomas S. Gardner, Ph.D., is a poignant robot love story. ## Nelson Bond's contribution is average Bond, which is to say par for AMAZING of the early '40's. ## "The Priestess Who Rebelled" was one of two stories with a Post-Devastation background; in it, a primitive matriarchal society struggles through ignorance to merely exist. Bond compromised his ending with a typical male chauvinist supposition: that any woman simply can't resist the male animal magnetism; and he compromised his basic idea with a "yellow menace". (also typical of AMAZING of the period). ## Stacked against Sam's other collections this is very poor. There is no real balance of quality--it's all poor. The theme, Female Dominance, is shown only as a disasterous consequence, or at best a phony front, as in England's clever story. I can't believe that these stories are the best Sam could find to reinforce his thought-provoking introduction. ## How about a When Women Rule--Again, Sam?

Reviewer, JIM GOLDFRANK:

The Bull and the Spear (Chronicles of Corum #4), by Michael Moorcock (Berkley) -- This heroic fantasy is a follow-on to the Knight, Queen, and King of the Swords, and the first of a new trilogy of Corum (see SOTWJ #133). The plot is not strong. The characters are not believable. There are elusive hints of a philosophy that concerns Law, Chaos, Man, and the Universe, but these never take on any great substance. Why, then, should such a book be so enjoyable? ## Moorcock is a magician with words. His descriptions are vivid. His battle scenes are breathtaking. The wings of his prose loft you into another world for a delightful few hours; on your return, you will find it hard to remember where you have been. This book, or any Moorcock S&S, is recommended for a quick high, a good trip, and no hang-over. Not classic, not even memorable, but fun.

Reviewer, DAVID STEVER:

The Day of Their Return, by Poul Anderson (SFBook Club; Signet) -- Anderson has been adding to his major Future History at approximately a novel a year for the past few years; '73 was represented by The People of the Wind, and this new novel comes close to matching the excellence of that book. The Day , , , is close to a sequel to The Rebel Worlds; the revolt against the Emperor by Adm. McCormac has been ended, and the Empire is trying to rebuild the entire sector, but there is still seditious conduct about the planet Aeneas, the home of McCormac. Into this cauldron must be added a being who calls himself a student of man, one Aycharaych (remember him, Flandry fans?), a nephew of McCormac, the son of the first family of the planet, and finally news of a messiah--newly risen among the poor--who will lead his people. ## This is not a Flandry story, but it is in the same era. The book's one weakness is the odyssey on which the major protagonist must go in order to establish the premise that the entire planet can be easily led by the messiah. against the cruel Empire--but it's a powerful book, nevertheless.

Beanstalk, by John Rackham (DAW Books) -- John Phillifent's fiction seems to be standing up better now than in the past. His last book, King of Argent (written under his own name), was not great fiction, but it was a fresher and (perhaps only slightly) better book than he had written in the past. ## With Beanstalk, he has taken the Jack and the Beanstalk legend, and like a latter-day Phil Farmer, found the "true story behind the story", showing what sparked the fairy tale we all heard as a child. The beanstalk itself was a launch tower, the goose became a beautiful girl, and her golden eggs became egg-shaped gems, vital in the running of the giant's space station. A fun book--not quite space opera, but cut from the same cloth.

(Cont. next page)

BOOKWORLD (Continued) --Mysteries:

[Reviewer's name is in brackets]

Rocket to the Morgue, by Anthony Boucher (as H.H. Holmes) (Dell Books) -- Inspector Marshall and his unofficial partner, Sister Ursula, return in this novel of murder among SF writers, members of the Manana Literary Society. Boucher's characterizations are much more vivid than heretofore, perhaps because he was copying from his fellow writers. Hilary Foulkes, son of a deceased SF writer, is almost universally disliked for his meanness and lack of generosity. So when a series of attempts is made on his life, the police have a full house of suspects. Not the best locked-room situation in mystery fiction, but the peculiar interest of this novel to SF fans is likely to make it remembered. [DON D'AMMASSA]

Miss Bones, by Joan Fleming (?) -- Thomas Nelsonby, diffident son of an illustrious family, took a job as restorer and appraiser of paintings to Mr. Walpurgis, art dealer and all-around shady character. Walpurgis and his associate, Wood-Bevington, disappear one weekend. The search for the two makes an entertaining story, full of pleasantries like heads in the gutter and skeletons under the tiles. The ending is telegraphed, but Fleming's story, straightforward style and some very nicely developed characters make the book worth reading. [SHEILA D'AMMASSA]

Find the Don's Daughter, by Jeff Jakes (Fawcett 1/74; original) -- I would normally shy away from any book with a title like this, but it is a sequel to the author's first suspense novel, which I enjoyed. The story really has nothing to do with the Mafia. The protagonist is an ex-cop who makes a living tracing missing persons among the seamier denizens of New York City. Here he becomes involved with a rock group, black & Chinese militants, the CIA, and a murderer running loose. The characters--tough or pitiful, bizarre or everyday--are well-done and believable. I expect this to tuen into another popular Fawcett series, so buy now and avoid the rush. Recommended. [GEORGE FERGUS]

Non-Fiction:

[Reviewer's name is in brackets]

The Encyclopedia of Science Fiction and Fantasy, ed. Donald Tuck (Vol. I: Who's Who, A-I; first of three)(Advent) -- I got on the waiting list for this in 1970 or 1971; I heard how large an area it was to cover, and decided that I had to have it. It has finally come out (copies were available at Boskone), and it is well worth the wait. Pierre Versins' volume of last year covered European authors thoroughly, but his coverage of American, or English-language authors was sadly incomplete by any standards. Tuck's work will match Versins' coverage, hopefully in the same depth, for English-language authors. ## For any given heading, are given name, dates (if at all possible), a brief biography (if possible), with major works, than a listing of series, histories (these will cover magazine works), fiction (published in books, with complete publishing info), nonfiction (same set-up as fiction), and finally anthologies (with a complete listing of the contents). Also under the heading of Who's Who are titles of magazines, and anonymous anthologies. ## Incredibly useful! This work still has errors in it, but at least it has now been compiled, so people can pass on the errors they spot to either Mr. Tuck or Advent for future correction. Both Tuck and Advent are to be congratulated for doing the dirty work needed to back up a work of this scope, and I hope that it will be followed by updates and "Yearbooks", like any other major encyclopedia (I hope, I hope!). [DAVID STEVER]

BOOKS ANNOUNCED --

BALLANTINE BOOKS is launching a new series of "Classic Science Fiction--giant, definitive collections by the greatest sf writers of all time"; each volume will be introduced "by a distinguished author and/or critic in the field". The first volume in the series will be The Best of Stanley G. Weinbaum, w/Introduction by Isaac Asimov; in preparation are The Best of Fritz Leiber (Introd. by Poul Anderson), The Best of Henry Kuttner (introd. by Ray Bradbury), The Best of Frederik
(Over)

BOOKWORLD (Continued) --

Pohl (Introd. by Lester del Rey), The Best of Cordwainer Smith (Introd. by J.J. Pierce), and others. Stories for the series are selected by Judy-Lynn del Rey, who has also initiated a series of "Classic SF" novels, the first of which--Under Pressure--is reviewed elsewhere in this issue. Each volume will cost \$1.65.

DOUBLEDAY S.F. BOOK CLUB's Spring '74 selections are: Before the Golden Age, ed Isaac Asimov (\$4.50; publisher's ed. is \$16.95; a "Giant Science Fiction Anthology from the 1930's", each with a "nostalgic" preface by Asimov); The Slaves of Heaven, by Edmund Cooper (\$1.49; publisher's ed. is \$5.95; "Savage Barbarians vs. Twisted Technology...in the strangest future war ever conceived!"); plus alternates.

MOVIE BOOK CLUB's current main selection is Frankenstein, ed. by Richard J. Anobile (\$7.95; publisher's ed., \$12; ". . . recreates the Frankenstein film itself [the original 1932 version] . . . About 1,000 frame blow-ups (photos) are shown sequentially and coupled with the complete dialogue from the original soundtrack."

MYSTERY GUILD's June '74 selections are: Tuesday the Rabbi Saw Red, by Harry Kemelman (\$1.98; pub.'s ed., \$6.95; Rabbi David Small solves another murder); The Grand Ole Opry Murders, by Marvin Kaye (\$1.49; Pub.'s ed., \$5.95; amateur detective Hilary Quayle and death among the members of a bluegrass singing family); plus alternates, incl. Martin Smith's Gypsy in Amber (\$1.49; see review in SOTWJ #136).

PRENTICE-HALL, INC. has announced a new Reward Books quality paperback science-fiction line, "aimed at the discriminating science-fiction reader who wants a better quality, longer-lasting book than the newsstand paperback, but who does not want to spend the price of a hard-cover book", which will "focus primarily on major novels by the nation's top science-fiction writers". First book in the series is A.E. van Vogt's The Secret Galactics (\$2.45; 215 pp., 5 3/8" x 8 1/4"; rel. date May 1, 1974), an original novel in which "The Earth is under attack--and no one knows it!" The aliens are genetically changed in the womb to look exactly like humans, and have mixed in to Earth society at all levels. They are opposed by a disembodied brain (Dr. Carl Hazzard), his wife Marie, and a race of Galactic time travelers. "The book races along to a dazzling van Vogtian climax of breathtaking impact, highlighted by van Vogt's intricate imagination and brilliant 'wheels within wheels' plot complexities."

THOMAS NELSON, INC.'s next SF release is an original 10-story anthology, Crisis, edited by Roger Elwood. Priced at \$5.95, the book includes stories by J.F. Bone, Leigh Brackett, Gordon Eklund, Maureen Exter, Tom Godwin, Howard Goldsmith, Edward D. Hoch, Doris Pischerchia, Ray Russell, and Robert Silverberg, all of them about "people or groups in crisis--crises of identity, of approaching death, of deep sorrow, or survival".

WARNER PAPERBACK LIBRARY's March releases include: Cyborg #2: Operation Nuke, by Martin Caidin (#76-061-2; \$1.25; Cyborg Steve Austin in an adventure based on TV's The Six Million Dollar Man); Edgar Cayce on E.S.P., by Doris Agee (#76-423-4; \$1.25); The House that Samael Built, by Ruby Jean Jensen (#76-496-0; \$1.25; Gothic horror tale of a "mansion of the damned"); The Philosopher's Stone, by Colin Wilson (#59-213-5; \$1.75; second in WPL's Rediscovery Series; novel of journey taken by two scientists into people's minds); In MAD We Trust!, by Sergio Aragones (#74-569-9; 75¢); Avenger #22: The Black Death, by Kenneth Robeson (#75-481-4; 95¢; The Avenger vs. the leader of the Black Wings Cult, who could kill from afar); plus Gothics Castle Barra (by Virginia Coffman; #75-519-1; 95¢) and House of Many Doors (by Dorothy Daniels; #75-488-9; 95¢); Acapulco Gold, by Edwin Corley (#59-275-4; \$1.75; what happens when Madison Avenue begins selling marijuana instead of cigarettes); and numerous Westerns, misc. novels and non-fiction.

Miscellany -- HYPERION PRESS, INC., in addition to the one-page flyer distributed with SOTWJ #116, has sent an illustrated booklet describing each book in detail; very informative--if interested, write the company (45 Riverside Ave., Westport, CT 06880) for a copy; we'll describe the books in SOTWJ in detail as space permits.

EN PASSANT: Lettercolumn

F. M. BUSBY, Seattle, WA

(27 Mar. '74)

Thanks for SOTWJ #129 & 133. I appreciated Warren Johnson's kind words re Cage a Man but in fairness to the publisher must correct one point of fact. I don't have a carbon of the article I wrote for Mike Gorra's BANSHEE but apparently I must have stated something so muddily that Warren misinterpreted it. At any rate--no paragraph was omitted from the "escape" section of Cage in the Club edition (or in F&SF). If the escape method is "absurdly simpleminded" as Don D'Amassa states, it is entirely my own fault, not the publisher's. The fact is, I boxed Barton in so well that that was the only way I could think to get him out! Yes, I know--the Count of Monte Cristo did it first....

The Club's proofreading, as it happens, was very good indeed--only six minor typos in the whole book. (I also found an equal number of my very own goofs, and have corrected them for the Signet edition.)

What I may have mentioned, that misled Warren, was that a line was omitted in the F&SF version, and a different one in the galley proofs from Signet. Neither of these was in the escape sequence, however, and the latter has been corrected.

I can't quibble with Don's opinion of the book; either a story grabs any given reader, or it doesn't. I do think--on the basis of having "flown" a light plane five minutes after I first stepped into one--that a well-designed spaceship wouldn't be all that difficult to pilot, when someone else has set up the course for you. But that's nitpicking; I didn't convince Don. Right?

Er--I didn't explain "the motivation of the Demu" because that's the handle at the end of the story, which got to be too long for one book and therefore was split into two. The second one, The Proud Enemy, is presently out looking for a home; keep your fingers crossed.

DON D'AMASSA, 19 Angell Dr., E. Providence, RI 02914

(undated)

Re Issue 132: Mike Shoemaker apparently feels that the standards of adult literature do not apply to juvenile fiction. Poppycock. If the standards used are valid, they apply to all literature. Good juvenile literature should also be good adult literature. My objections to the Lucky Starr series were that they were condescending to readers and clumsy in execution, possibly because Asimov felt guilty about committing such an intellectually dishonest chore. It is well known that he wanted his authorship concealed. If Mike feels that as an eleven-year-old, books had to be written down to his intellectual level, that's his privilege. But I found it insulting then, and even more so now.

Issue 133: Warren Johnson refers to my "nonsense". First, as I mentioned in my letter in the same issue, the mixup in magazine credits on Busby's Cage a Man was a slip. That really doesn't have much relevance to the review. Second, he says I gave it a "negative review", which is false; I gave it a good review, with qualifications. If he means I did not call the book perfect, he is right, because I didn't and it isn't, and I'm sure the author himself would agree with that much. Third, he says the second half is "definitely" superior to the first half. That's his opinion, and he's welcome to it, but value judgments are not definite, and my opinion that it is inferior is equally true. Fourth, he says that the theme only became clear in the second half. Funny, I thought it was obvious in the first half. Either I'm precognitive, or Warren wasn't paying sufficient attention. Even if it were true that the theme is expressed primarily in the second half, how does that make it superior quid pro quo? Fifth, I didn't know about the missing paragraph, but I was reviewing the book as published, so it's irrelevant except as an interesting bit of additional information. Sixth, if he hadn't read the book recently and can't remember the things I "mention specifically", how does he know I'm wrong? Last, if I "messed up a couple of other points" I wish he'd tell me what they were. I'm always willing to admit my errors...but only when I make them. ## Bravo Richard Delap's remark that it is time for SF to grow up. More than time, I'd say, and a long way to go.

(Over)

EN PASSANT (Continued) --JIM GOLDFRANK, 10516 Edgemont Dr., Adelphi, MD 20783

(4 Apr '74)

I was pleased to be paired with Don D'Amassa in a book review. I admire the way he says in a few descriptive words what might take me a paragraph. Our opinions of Burrowers Beneath seemed to be in disagreement: I liked the book and he didn't, yet everything he said was factually correct. Is this a paradox?

He dismissed Lumley with brevity and lack of depth. He was one-sided. The "faults" he pointed out were faults because he does not like this sort of writing, but his facts were right. The "faults" in Lumley's novel are typical of the entire Lovecraftian school. By confounding facts with his own opinions, he laid to rest the entire Lovecraftian tradition, for any person who cannot discriminate between the two.

Whether a novel is well or poorly written may be viewed objectively. Matters of taste are best left to the reader.

The differences between Don's literary taste and my own do not lessen my respect for him as a reviewer and a writer. Still, his incisiveness as a literary arbiter seems to call for balance. Your paired reviews are well suited to that end.

DENIS QUANE, Box CC, ET Sta., Commerce, TX 75428

(14 Mar '74)

. . . Some comments on Warren Johnson's review of The World of Fanzines. Johnson criticizes Wertham's emphasis on the personalness of fanzines, remarking that serious fanzines do not contain much personal material. One letter of comment that I got on NOTES FROM THE CHEMISTRY DEPARTMENT criticized it for not being "personal" enough. But NOTES, serious as it is, was specifically designed to be what I wanted to do--and if that isn't personal, what is? I'm sure the same is true of every other fanzine, even LOCUS and ALGOL. Could you say the same for the writers, or even the editors and publishers of, say, THE WASHINGTON POST? It might be objected that I'm using the word "personal" in a different sense than Warren is--but is he sure that he is not doing the same with Wertham's meaning?

You could publish less frequently if you felt that you didn't have to publish everything. Reject some of the reviews . . ., not publish the table of contents of everything, etc. But if that's what you wanted to do, you would have started doing it already. It's your fanzine--you can do with it what you want--and I'm sure that's what Wertham meant.

The third-class experiment seems to have worked well--Did I mention in my last letter that that the issue seems to have arrived almost as fast as if it had been sent first class? Why is it that some fanzines seem to come rapidly by third class mail (TITLE, for example), but others (YANDRO, OUTWORLDS) take at least a month to arrive?

We Also Heard From: (excerpts, etc.)

DON D'AMASSA (21/3/74) -- "In answer to George Fergus' suggestion that I do capsule summaries of all the books published each week, I fear it is impractical. I don't know them all, sometimes until long afterward. Kate Wilhelm's Margaret and I was out of print before I knew it was published, and I had the devil's time finding a copy."

VIRGINIA KIDD (27/3/74), who sent addresses for Gardner Dozois and Andre Norton (thanks!), and noted: ". . . recently, Don D'Amassa has hit so wide of the mark on several titles--such as Walk to the End of the World, which he gave one of the dumbest reviews I have ever seen...it was not that angry, it didn't strike me as angry at all--it was a thorough and craftsmanlike [what would he want--crafts-personlike? Come on! That just wasn't anything to do with femlib, Charnas' book!] examination of a given imaginary setup & a conceivable one, given Man's tendency to seek scapegoats; and also James Blish's Triumph of Time...does D'Amassa make a specialty of either missing the point or shrugging it off?) . . ."

ELEANOR POURRON, who states that she has used some of the TWJ/SOTWJ reviews for adding to the SF collection at the Arlington County libraries; and ISAAC ASIMOV, re the coming "Asimov Special" issue of TWJ.

SPECIAL-INTEREST GENZINES & SPECIAL-PURPOSE PUBLICATIONS -- U.S.:

THE ARMCHAIR DETECTIVE VII:2 (Feb. '74) (Allen J. Hubin, 3656 Midland, White Bear Lake, MN 55110; quarterly; offset; \$6/yr. U.S., \$7/yr. elsewhere) -- 104 pp. / cover (by William Dixon); "The Golden Road to Samarkand: The Arabian Nights in Detective Fiction", by Frank D. McSherry, Jr.; Quiz: "Ladies in Crime", by Veronica M.S. Kennedy; "A Note About Lewis Carroll", by R.W. Hays; Movie Notes (reviews), by William K. Everson; "Charlie Chan in Books and in Motion Pictures", by Douglas M. Armato; "Who Killed Charlie Chan?", by Jon L. Breen; "Another Side of Harry Stephen Keeler", by Jack Cuthbert; "It's All in the Face", by W.O.G. Lofts; "Hercule Poirot: The Private Life of a Private Eye", by Fred Dueren; "Trials Series: Some Notable, Some Not", by Jonathan Goodman; "Annotating the Holmes Saga", by Edward Lauterbach; "The Paperback Revolution", by Charles Shibuk (short reviews of recent releases); "What's in a Name?; or, Playfully on a Tangent", by Joshua Goldberg (re "Max Carrados"); classified ads; "A Checklist of Mystery, Detective, and Suspense Fiction Published in the U.S., October-December 1973", by Robert Breyfogle Green; "Retrospective Reviews" (reviews of old books), by Charles Shibuk, Amnon Kabatchnik, Edward Lauterbach, J. Randolph Cox, Allen Hubin; **reviews of current books**, by Charles Shibuk, Marvin Lachman, Veronica M.S. Kennedy, Edward Lauterbach, Amnon Kabatchnik, Deryck Harvey, Allen Hubin; lettercolumn; "Book Exchange" (free short ads for subbers); Continuation of Bibliography of Crime Fiction (pages J-1 thru J-12, K-1 thru K-15). ## One of the best fanzines (on any subject) being produced today. Highly recommended, esp. for mystery fans.

ERB-DOM #75 (undated) (Caz & Mary Cazedessus, Jr., Rt. 2, Box 119, Clinton, LA 70722; \$2 ea., 5/\$9; offset; pubbed 5 times/yr.) -- 18 pp., incl. covers, / THE FANTASY COLLECTOR #177 (Feb. '74; 32 pp.; offset; announcements; classified ads; "Pulp Classics", by Robert Weinberg (reviews of two ARGOSY serials: "Maker of Shadows", by Jack Mann, & "The Sapphire Death", by Loring Brent; numerous part- and full-page ads); front cover by J. Allen St. John; bacover by Roland Trenary; notes/announcements; photo of Glenn Morris & E.R. Burroughs; "John Carter, Superstar", by Patrick Dearn (w/illos by Roland Trenary); full-page illo by William G. Stout; Russ Manning Tarzan comic strips #'s 3000-3007; "A Language for Opar", by Philip José Farmer (w/illos by Jim Garrison, & montage by Roy Krenkel & J. Allen St. John); photo of Neal MacDonald; "The Beasts of Amtor" (a pair of beasts, drawn by Neal MacDonald, Jr.). ## The first issue we've seen of the new, improved (and more expensive) ERB-DOM--and it's quite impressive! The price seems high, esp. when one considers that close to 2/3 of the package is ads--but publishing costs have been skyrocketing, and the ERB-DOM portion is very well-produced--quality paper, clear printing, and most handsome art (most of it in color, incl. the covers, an ad, the Trenary, Garrison, and MacDonald illos, and all of the Tarzan comic strips). Highly recommended to ERB fans and those who like heroic fantasy art.

FILM INDEX #'s 21 & 22 (undated) (John Howard Reid, 2E Mosman St., Mosman Bay, Australia, 2088; offset; 6 3/8" x 9 3/8"; no schedule given; 12/\$10, 24/\$18, 36/\$24) -- 32 pp. (#'s U,V,177-204,W,X); stills; movie book reviews, by George Addison; full cast, credits, statistics (and, in some cases, reviews and background) on films Angels Walk thru April Love (indexed alphabetically; 75/ entries thish). ## An invaluable investment for all true movie addicts--but, considering how far thru the alphabet the Index has gotten after 22 issues, an expensive, long-term one.

HPL: A Tribute to Howard Phillips Lovecraft (1890-1937) (undated) (2nd Printing) (Meade & Penny Frierson, 3705 Woodvale Rd., Birmingham, AL 35223; offset (slick paper); \$4.50) -- 144 pp., incl. covers (fc by Robert Kline, bc by Herb Arnold; full-page illos by Steve Fabian, Tim Kirk, John Adkins Richardson, Dany Frolich, Herb Arnold, Jim Garrison; misc. illos by Herb Arnold, Mike Scott, John Swanson II, Richard Corben, Tim Kirk, Virgil Finlay, Lee Brown Coye, Denis Tiani, Ron Miller, Bill Guy, Dave Studzinski, Steve Fabian, Gary Myers, Mark Gelotte, Harry Morris, Dany Frolich, Clay Fourrier; Editorial; Dedications, by R. Alain Everts and (Over)

THE AMATEUR PRESS (Continued) --

Meade Frierson III; Articles: "The Lovecraft Mythos", by Robert Bloch; "A Haunter of the Dark", by Joseph Payne Brennan; "An Interview with Frank Belknap Long", by Stuart Schiff; "HPL's Astrological Chart"; "HPL: An Astrological Analysis", by E. Hoffman Price; "Reminiscences", by E. Hoffman Price; "A Few Short Comments on the Writings of HPL", by Fritz Leiber; "Ira A. Code and Howard Phillips Lovecraft: A Brief Friendship", by R. Alain Everts; "Excerpts from Order of Assassins", by Colin Wilson; "An Early HPL Publisher" (Wm. L. Crawford); "Biographic Notes on Lovecraft", by George T. Wetzel; "HPL and Films", by J. Vernon Shea; "An Unknown HPL Artist", by Gerry de la Ree; "The Horror Theme After HPL", by William Scott Home; "The Cthulhu Mythos: A Study", by George T. Wetzel; "Stalking the Elusive Necronomicon", by Roger Bryant; "Notes on Collecting Lovecraftiana", by Stuart D. Schiff; "Notes on Researching Lovecraftiana", by John L. McInnis III; "Cthulhu in Mesoamerica", by Richard L. Tierney; "HPL on Night Gallery" (review), by Bill Wallace; J. Vernon Shea reviews Lovecraft's Follies (play); James Wade reviews Select-ed Letters III; "The Derleth Mythos", by Richard L. Tierney; "My Life with the Greatest Old One", by James Wade; "Gruden Itza: Evolution of a Sub-Mythos", by Donald J. Walsh; Poetry Page (poems by John Jacobs, Richard Heffern); Fiction, by Joseph F. Pumilia, Manly Wade Wellman, Brian Lumley (Ch. I of The Burrowers Beneath), Jerry Saunders, W. Paul Ganley, Gary Myers, John P. Sellers III, Robert C. Sudol, James Wade, Walter C. DeBill, Herb Arnold, J. Ramsey Campbell, Darrell Schweitzer, Al Attanasio, Wm. Scott Home, George T. Wetzel (2), John Jacob, Bill Wallace; more poetry by Robert E. Howard, Walter Shedlofsky, Richard Tierney, L. Sprague de Camp, W. Paul Ganley, Edward Lauterbach, Walter Shedlofsky; Contributors' Notes; announcements/miscellany; Survey of Current Publications in the Field; Art Folio: "Interpretations of Stories by H.P.L.". ## A magnificent booklet-- handsome repro, lots of interesting material, a plethora of excellent macabre art. Highly recommended to HPL fans and those who like macabre fantasy art.

JAPANESE FANTASY FILM JOURNAL #10 (Fall '73) (Greg Shoemaker, 3235 Collingwood Blvd., Toledo, OH 43610; irregular (currently annually); offset; 75¢ ea. U.S. & Canada; elsewhere, \$1 ea.) -- 40 pp, 4 covers (fc by Jim Garrison, bc by Mark Gelotte); illus by Gelotte, Bob Scism, Jr., George Brycki, Jr., Tim Johnson, Todd Schorr, Peter Albert, Mike Garcia, Andre Dubois & Robert Monmarte, Stan Timmons, Horacio Higuchi, Greg Shoemaker, Murad Guman, Terry Spidle; plus stills, ads, etc. (IFC; still from Godzilla vs. Gigan); Editorial; lettercolumn; Fanzine Reviews; the editor again; comic strip: "Creature Feature", by Stan Timmons; Bill Warren on Minya, Son of Godzilla (repr. Film Con I's Film Guide); Horacio Higuchi on Lake of Dracula; Japanese Film News, by Greg; Bill Pugmire & Fred Ray on Matango; "Japanese Films in Your Home!", by Greg Feret; Duncan & Tony Malanowski on Ghidrah; Editorial postscript. ## In a letter to us, Greg notes that #'s 1-10 are out of print, and he is now taking orders for #11, due out late summer or early fall '74; contents to include "Ghidrah filmbook/review conclusion, the superhero of Japanese fantasy features and television series, ad the blue-screen travelling matte special effect, and usual fannish features (letter column, fanzine reviews, editorial); he also notes that some back issues and #10 can still be bought from: AS Editions France, 9 rue du Midi, 92 Nevilly, France; Spaceage Bookshop, 317 Swanston St., Melbourne, Vic., Australia; Cinemabilia, 10 W. 13th St., N.Y., NY 10011; and Real Free Press (Foundation) Int., Oude Nieuwstraat, Amsterdam, Holland. ## A well-produced 'zine which fantasy film fans should find of much interest. Send for #11.

MOVIE REVIEW, Apr. '74 (George C. Konder, 329 Lathrop Rd., Syracuse, NY 13219; "a non-profit publication directed towards the 8mm and 16mm sound and silent film collector"; monthly; ditto; 6 mos./\$1.75, \$3.50/yr., \$6.50/2 yrs. U.S.: Canada, add 50¢; overseas, add \$1/yr.) -- 7 pp. 4 cover page; review of Popeye Meets Sinbad the Sailor; Hollywood News; "On Tour at Walt Disney 8mm", by Richard Lucy; misc. film-related news & announcements. ## Also rec'd list of 8mm sound Castle Films M.R. is currently offering. ## For movie buffs in general rather than those who are interested only in SF/fantasy films. Very good ditto repro.