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The SF & F Journal 86



DEREK CARTER

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We've a lot to say--and space is short.... TSJ/TWJ has now come full-circle--back to "bare bones", with covers. Since the multi-editor concept collapsed (we are the only one left; do not send material to anyone but us if you want to see it published) and we have to shoulder the entire burden again (after picking up additional responsibilities elsewhere when we had some help), we must cut back if we are to keep on. We have no art editor (one is urgently needed), no stencil (note our poor effort of copying the "Stoned" Philos color drawing on pg. A8), and can not afford \$4-\$5 per stenciling, there will be no interior art until we either find some stencil skillfully or the offset which has been sitting unused past year finds a home (anyone in the D.C. area interested?)

Our costs are 3¢/page for our 8-10-page news/adzines (THE MYSTERY NOOK, and THE GAMESLETTER), and between 2.2 and 2.5¢/zines (THE SF&F JOURNAL, THE MYSTERY NOOK, and THE GAMESMAN); are now quarterly, \$1.25 ea., 50-60 pp., 4/4 (\$1.50 ea., 4/4 small ones are 30¢ ea., 4/\$1 anywhere in the world, and are m'zines will carry no ads. Small 'zines will carry classified line, 5 lines/issue free to subbers/traders) & preprepared fl (\$1/side subbers/traders; minimum of 150/magazine needed). A will carry news, ads, review extracts, and the like. TSJ will

Issue #87 should follow this issue within the next 2-4 week it will consist of the offset material we just got back from and the book reviews we hope to get back tomorrow from another include an Asimov section, in place of the previously planned is currently less than 10 pages of Asimov-related material or send us some...please hurry, if you do!) Issue #88 will be a ray Leinster Memorial Issue, out 3-4 months after #87, and if (with a single number but counting as two issues on subs). If appropriate to this issue (does anyone have a good photo of I loan us?), and are waiting on some promised material, but oth well. (And there is still a Jorge Luis Borges issue planned future, so send us all the Borges material you can....)

Quickly, now.... We urgently need front and back cover--won't have to continue to cannibalize old issues (and we need material, as our poetry folder was a casualty of the multi-e. Some of the #87 material (such as the Canadian section) was when the issue got too large. ## There may be a supplementing Richard Delap's prozine review column for the last two n among the offset material just returned to us); if not, it w Rex Stout and Agatha Christie Memorial Issues of THE MYSTERY in case any TSJ would like to contribute something about eit corrections in this issue; had a bad batch of corflu, it see Club & any other book club to which we belong--we are willin Agent for any overseas reader who would like to belong, or t books for U.S. readers who don't want to join club (and to s write us if interested (our only requirement is that all our vance). ## We held the Ayers piece in this issue for the p. for a promised Wolfe biblio from Mark Owings; the Owings bibl Wolfe graciously sent us one himself. Thanks, Gene! ## The getting the offset work done on the offset material for this Ernie Demanelis' 'zine on pg. Z-15 costs 75¢. ## The P.O. our mailings, so if you failed to get any issues due you, ple Some former SOTWJ subbers will get this issue to use up the r We had planned to expound on our philosophy as a book reviewer and to exhort you to send us your thoughts on what you see, hear, read, etc., but no more room. (And no room to reply to letters, as planned.) Next issue.... -- DLM



SPRUILL

"Up on the top story, the floor was ice. It was about a finger's width thick, and quite clear. Through it could be seen the stars of the Southern Hemisphere. Orr stepped out onto it and all the stars rang loud and false, like cracked bells. The foul smell was much worse, making him gag. He went forward, holding out his hand. The panel of the door of Haber's outer office was there to meet it; he could not see it but he touched it. A wolf howled. The lava flowed." (LeGuin 1971:166)

"Giants were fighting in the sky; the roar and crash of their weapons and the wind-scream of their strokes reverberated even on the echoless steppe where there was nothing to fling back sound between the rock of the Carath-Angor and the gorge of the Elbanda-Rhun, where the waters made their own thunder always, whether the sky-giants fought or slept. And those were as far apart as a hard-riding traveller might go in three days." (Wolfe 1967:111)

PART-TIME WRITER MAKING GOOD:
The Fiction of Gene Wolfe

by Donald E. Ayres

When Brian Aldiss wrote of his contemporaries in Billion Year Spree, he justifiably paid tribute to Ursula K. LeGuin's beautiful prose (395-306). Almost unnoticed in a string of "other good writers" was the name of Gene Wolfe.

I first noticed him back in 1967 when Damon Knight prophetically introduced his story ("Trip Trap") with the comment "about whom more will be heard". He was also at several local conventions, of which a banquet I attended at Cham-banacón II is particularly memorable because I sat next to Gene and across from Tucker. And I remember Cham-banacón III, because that was where we discovered that we may be related, when Gene autographed a copy of The Fifth Head of Cerberus for me. I also met his wife, Rosemary, who is delightedly (and rightly) proud of her husband's efforts and recent successes (though she admits that he won't let her read his stories before they're printed).

The rest of the world took only a casual glance at Gene, noting his increasing frequency in Damon Knight's Orbit anthologies, pausing to announce that his novel Operation Ares (1970) was minor. Suddenly, in 1971, "The Island of Dr. Death and Other Stories" placed second in the Nebula balloting to "No Award".

The accident at that presentation, in which Gene was named the winner only to be told that a mistake had been made, has been more than adequately reported, so I shall merely refer the uninformed to Ellison's account (1972:124). I would also note that the reaction was typically Wolfeian: he is certainly one of the most amiable men alive, and I've never seen him in a mood other than mild bemusement--even when he's talking about publishers.

In 1973, "The Fifth Head of Cerberus" narrowly missed winning the Hugo Award (by fewer than 25 votes, I believe), and placed second in the Nebula Award balloting. "Against the Lafayette Escadrille" finished third in the Nebulas that same year. But 1974 was a good year for Gene, and his shelves now house a Nebula (appropriately enough, for the "sequel" to "The Island of Dr. Death"-- "The Death of Dr. Island").

(Over)

Ayres: PART-TIME WRITER . . . (Continued) --

Not at all a bad track record for a part-time writer with but one novel and one collection published under his by-line! His job has resulted in a large number of short pieces, but how do the early stories compare to the ones of the last few years? What makes these so successful, while the others largely went unnoticed?

To answer that question, first we'll look at the award nominees, then at a couple of his other stories.

"The Island of Dr. Death and Other Stories" (IDD) was the first of Wolfe's stories to attain nomination for an award. IDD is interesting structurally; the main storyline is told with extensive use of the second-person "you", and this is periodically interrupted by a typical third-person pulp plot on the order of The Island of Dr. Moreau. They are not exclusive separates, however. The characters of the pulp story periodically invade the second-person sections. The second-person narrative is quite successful in directly engaging the reader in the story.

As for the story--IDD is, in a sense, a non-story. It is a reminiscence between author and reader of all those good old stories that both love. It begins descriptively, orienting the reader to the peninsula on which the principal, six- or seven-year-old Tackie Babcock, lives. He rides into town with Jason, a young man who is going to see his mother, and is given a book that he had admired on a drugstore rack:

" . . . a wonderful book, thick and heavy, with the edges of the pages tinted yellow. The covers are glossy stiff cardboard, and on the front is a picture of a man in rags fighting a thing partly like an ape and partly like a man, but much worse than either."

(1970d:191)

Upon arriving at home, Tackie goes to bed and reads the marvelous book he has received; the reader is introduced to Captain Ransom, a castaway who is adrift and sees an island on which to land. The next morning, Tackie goes down to the beach after breakfast, sees a life raft, and hails it until it beaches. Captain Ransom comes ashore and, while he rests, Tackie reads of how Ransom finds the sinister Dr. Death transforming animals into men with the aid of a servant named Golo.

The reading is interrupted by the arrival of Dr. Black, his mother's fiancée. Along with his aunts, they go out to lunch. Tackie finishes first and is sent out to look at the ocean where Dr. Death joins him briefly, then vanishes. On the way home, Tackie reads of Ransom's attempted escape and of the demonstration Dr. Death arranges for him, using a girl as a subject, but Tackie is interrupted by an inquisitive aunt. At home, he is sent to bed, but reads instead of how Bruno (a former St. Bernard) helps Ransom and the girl to escape. He decides to save it for tomorrow, and dreams of the foreboding castle of Dr. Death and the adventures he has read.

He reads again the next morning, learning of how the girl (Talar) falls in love with Ransom instead of trying to trap him as Dr. Death intended. Then he is called downstairs to meet the wedding guests, finding Ransom and Talar among them. When they leave, Dr. Death appears to lead him upstairs and show him his mother receiving an injection from Dr. Black. Alarmed, Tackie runs to a neigh-

(Cont. next page)

Ayres: PART-TIME WRITER . . . (Continued) --

bor and persuades her to call the police. Meanwhile, Ransom has recruited an army and laid siége to Dr. Death's castle, slaying the bull-man in the process. At the hospital, Tackie is questioned about where his mother received drugs, but he is told that she'll be all right. Dr. Death appears, bleeding and haggard. Tackie says that he doesn't want the book to end because Dr. Death will be killed and Captain Ransom will leave Talar.

"Dr. Death smiles. 'But if you start the book again we'll all be back. Even Golo and the bull-man.' . . . He stands up and tousles your hair. 'It's the same with you, Tackie. You're too young to realize it yet, but it's the same with you.'" (1970d:206)

A story about us all, about what we read, about how it affects us, stilling time in our memories. It is a complex story, dealing with our own relationships to the characters of a story, no matter what the intelligentsia may say about it ("Camp", Jason calls the book. 1970d:191), and especially the love-hate relationship with a crafty villain.

Dr. Death is easily the most prominent character in the book, properly developed in the enigmatic way that all proper villains must be developed. Ransom is the typical adventure-story hero, very Burroughsian in many ways. Tackie is particularly an observer, but he is also ourselves, and we are intended to react as he does--and we shall. The rest is all backdrop. Nor should it be more--all is proper for an observer of Tackie's age, including his perceptions of the adults in the vicinity. They are, after all, so much more drab than the exciting Captain Ransom and Dr. Death.

The story also permits us to see another favorite Wolfeian mood...he likes things, regardless of how despicable the intelligentsia may find them. "A Method Bit in 'B'", with its evocation of an American named Talbot, silver bullets, and old hideous mansions, also is a homage to the old favorites. As before, it is typical of him that the memories of which he writes are fond ones.

"The Fifth Head of Cerberus" (FHC) is a remarkable story in any respect and will, I think, become one of the classics of the genre. It is told in a more conventional manner, a retrospective document penned by the 27-year-old narrator as he recalls his boyhood and developmental years until he murders his father, noting briefly his period of imprisonment and return to society. It was subsequently turned into a very convoluted novel by the same title (CER) by the addition of two other novellas ("'A Story' by John V. Marsch" and "V.R.T."); though intimately woven into the framework of the title novella, the other two are more closely related to each other than to FHC.

FHC is a story of coming-of-age. Its main vehicle is mood, as the narrator describes his upbringing. As in the other story (IDD), development is a clue to understanding the story's impact--the narrator matures and becomes more and more cogniscent of other characters around him as the story unfolds. But mood is the way that Wolfe envelops his readers in his tale.

"The main desk [of the library] was directly beneath the dome, and this dome, drawing up with it a spiraling walkway lined with the library's main collection, floated five hundred feet in the air: a stony sky whose least chip falling might kill one of the librarians on the spot.

"While Mr. Million browsed his way majestically up the helix, David and I raced ahead until we were several full turns in advance

(Over)

Ayres: PART-TIME WRITER . . . (Continued) --

and could do what we liked. . . . The shelves towered far above my head, but when I felt myself unobserved I climbed them like ladders, stepping on books when there was no room on the shelves themselves for the square toes of my small brown shoes, and occasionally kicking books to the floor where they remained until our next visit and beyond, evidence of the staff's reluctance to climb that long, coiled slope." (1972:8)

If only because the planet of Sainte Croix was settled by French-speaking colonists who were subsequently overthrown and because the narrator's father is the proprietor of a bordello (which finances his scientific research), the story seems infused with a thoroughly Mediterranean air. Yet, there is never any doubt that it is science fiction, from the instructor robot Mr. Million to the fact that the narrator was cloned, as his father had been.

Once he has captivated us with the mood, the atmosphere, the characterizations, Wolfe begins to astonish us with the Big Idea that lends an aura of scientific credulity to the story. Most important of these is the fact that the narrator (as nameless and eternal as Wells' Time Traveller) was cloned by his father; indeed, at the end of the story, it is certain that he will follow in the traditions of his family. Mr. Million, the robot tutor controlled by the brain of the narrator's great-grandfather, adds a delightful touch to the story. Lastly, the arrival of John Marsch and his seeking of the narrator's aunt, author of the Veil Hypothesis, ties the novel together through the concept that the sister world (Sainte Anne) was inhabited by aborigines who could assume any shape they desired--including that of the colonists.

In CER, this last point becomes the central focus of the collection. "'A Story'" is Marsch's attempted recreation of the life of the aborigines. "V.R.T." ties the whole notion together, portraying a young officer reading a mass of depositions pertaining to the charge that Marsch is a spy from Sainte Anne, and tying in with a statement the narrator of FHC made to the effect that Marsch was an abo and that the abos were not extinct. The whole tone of this latter story is realistic, leaving the reader saying to himself that, yes, this is exactly how bureaucracies work. Structurally, it is disjointed, as the officer indiscriminately selects from tapes and journal entries in general disorder; yet it ties all three stories together--a considerable feat!

The form of FHC is quite typical of many Wolfe stories: (1) establishment of the mood with a couple of descriptive paragraphs; (2) exposition of storyline and character development; (3) hitting the disarmed reader with the idea that is the crux of the story; (4) end. "The Changeling", "Paul's Treehouse", "How the Whip Came Back", "Sonya, Crane Wessleman, and Kittee", "A Method Bit in 'B'", "The HORARS of War", "The Toy Theater", and "Beautyland" all fit neatly into this mold, though they differ in other ways from his greatest success to date, FHC.

Yet, this is not something to be held against the earlier stories; many of them contain glimpses of the same elements that are unified in FHC to make that the powerful work that it is.

"Trip Trap" (1967) owes its origins to the old story of "The Three Billy Goats Gruff" and is a comparison, event-by-event, of two manuscripts. The one is by a war lord in what appears to be a feudal society from the glimpses we get of it; the other is from an archaeologist investigating the ruins of the planet. The regard in which the archaeologist is held is vastly different from that which

(Cont. next page)

Ayres: PART-TIME WRITER . . . (Continued) --

we usually assume. The humorous note with which the story ends, like the manner in which the narrator's father in FHC finances his experiments, shows a wry knowledge of the way scientists act. Nor is the prose a cause of disappointment, alternating between serviceable storytelling and visionary impressionism. Yet, it doesn't develop anything like the atmosphere of FHC, which is a large measure of its success. An excellent story, nevertheless.

"Paul's Treehouse" opens casually with a father whose son has built a treehouse 50 feet in the air and who refuses to come down. It is a pure mood piece and very effective. "How the Whip Came Back" describes the reintroduction of slavery in a memorable way (a sad way that Wolfe occasionally uses well, though "Remembrance to Come" is decidedly minor).

"Eyebem", a story of a robot park ranger taking over for a human ranger, employs flashback technique in much the manner of FHC, and is as solid a piece of storytelling as one might ask for. It also employs the first-person narrative which so easily envelops the reader--the earliest of the stories I've seen to do so. Also establishing a direct consultation with the reader was "Sonya, Crane Wessleman, and Kittee", Kittee being a pet mostly-naked girl who looks like Julie Newmar and descended from animal germ plasm. Aside from this communication practice, I think it can safely be regarded as minor among Wolfe's works. "A Method Bit in 'B'" has already been mentioned; much of what has been said above applies to it as well, though it is serious in its notion that some things, like H-bombs, ought only to be in B-movies.

"The HORARS of War", aside from revealing Wolfe's delight in playing games with titles, appears from the author's statements (Knight 1971:136) to be one of his earlier stories, but it is a particularly strong war story with a surprise ending and epilogue that have a sober sense of reality about them--and a grim one. The grimness has become more pronounced in more recent stories, though it at least runs forward from "Paul's Treehouse".

"The Toy Theater" is a delight--an enjoyable story with an O. Henry ending, and typical of the personality projected by the author in personal meetings.

But the writing has begun to carry more bite. "V.R.T." has a depressing mood of officialism and manipulation about it. "An Article About Hunting" carries much of the idiotic humor affected by sports writers, but bluntly so, revealing that there is little that is humorous about the activity--if only from the quarry's point of view. "Beautyland" is especially savage in its indictment of mankind--a story of man's fight to save a part of nature. It is splendidly told and communicates quite clearly; I recommend reading it with Le Sacre du Printemps on the stereo. Like in "Going to the Beach", they ring down like hammer-blows, these criticisms of man. The principal in "Beach" is accosted by an android prostitute in what ought to be one of the more memorable such incidents of the year. But the mood is still a dark one, sad with perhaps a mild bemusement that such things could even exist.

In the midst of all this pessimism, "La Befana" rings an uncertain note, and reads like it came out of Johnny Hart's B.C. strip, with Hart's ants discussing the state of affairs before the anteater attacks. It is, again, a statement of the human condition--of the stupidity involved.

"The Death of Dr. Island" is another long work. As such, it is complex... Wolfe's longer pieces often are. There is a great amount of effort placed on descriptive passages and ideas in this story of life in a satellite off Jupiter,

(Over)

Ayres: PART-TIME WRITER . . . (Continued) --

but I'm not nearly so impressed with it as with IDD and FHC. Yet, it promises to be around for awhile.

Gene Wolfe has now authored several dozen stories. Not all of them are successful, but he seems to be finding his own depth as a writer, and can stand with the best of them on whatever criterion you care to use, though his humor--especially in the case of titles--sometimes tends to run rampant. His successes are marked by sheer quality, the building of a powerful mood, and are based on strong ideas. His protagonists, in a sense, do not exist; their purpose is to serve as the sensory organs for the reader, permitting the background to emerge directly into his experience, rather than as something for the reader to observe reacting with or against a background. It is this living backdrop that bathes IDD, FHC, CER, HORARS, "Beautyland", "Eyebem", "Paul's Treehouse", and "Going to the Beach" to give them their impact. Wolfe has succeeded in communicating to the reader, leaving several masterpieces in his wake, with the promise of more.

Checklist of Books and Stories Referenced Above (full biblio on page A-9):

- Carr, T. (ed.): 1973 -- Universe 3 (Random House, N.Y.).
- Ellison, H. (ed.): 1972 -- Again, Dangerous Visions (Doubleday, N.Y.).
- Elwood, R. (ed.): 1973 -- Showcase (Harper & Row, N.Y.).
- Elwood, R. & Kidd, V. (eds.): 1973 -- Saving Worlds (Doubleday, N.Y.).
- Harrison, H. & Aldiss, B. (eds.): 1974 -- Best SF: 1973 (Berkley, N.Y.).
- Knight, D. (ed.): 1971 -- A Pocketful of Stars (Doubleday, N.Y.).
- LeGuin, U.: 1971 -- The Lathe of Heaven (Avon Books, N.Y.).
- Wolfe, G.: 1967 -- "Trip Trap" (Orbit 2:111-114).
- 1968 -- "The Changeling" (Orbit 3:110-123).
- 1969 -- "Paul's Treehouse" (Orbit 5:129-137).
- 1970a -- "Remembrance to Come" (Orbit 6:40-52).
- 1970b -- "How the Whip Came Back" (Orbit 6:53-69).
- 1970c -- "Eyebem" (Orbit 7:68-78).
- 1970d -- "The Island of Dr. Death and Other Stories" (Orbit 7:189-206).
- 1970e -- "Sonya, Crane Wessleman, and Kittee" (Orbit 8:88-93).
- 1970f -- "A Method Bit in 'B'" (Orbit 8:184-188).
- 1970g -- "The HORARS of War" (in Knight 1971:136-155).
- 1971 -- "The Toy Theater" (Orbit 9:42-49).
- 1972 -- The Fifth Head of Cerberus (Scribner's, N.Y.).
 ("The Fifth Head of Cerberus"
 ("A Story", by John V. Marsch"
 ("V.R.T."))
- 1973a -- "An Article About Hunting" (in Elwood & Kidd 1973:93-103).
- 1973b -- "Beautyland" (in Elwood & Kidd 1973:183-188).
- 1973c -- "Going to the Beach" (in Elwood 1973:165-172).
- 1973d -- "The Death of Dr. Island" (in Carr 1973:4-69).
- 1973e -- "La Befana" (in Harrison & Aldiss 1974:188-192).
-

TWO PAGES

by
Gene Wolfe

Don Miller, the editor of the excellent fanzine you are reading now, has asked me for "something for the issue, to go along with Don's article, as an example of your writing...maximum length should be two pages." As writers faced with that kind of request often must, I suppose, I looked through what is called the bureau drawer--my bureau drawer is a filing cabinet. I found two humorous essays, written at least six years ago and never sold; they were very short, but still too long for that fated maximum length of two pages. As I read them over I realized that I have never written anything as short as two pages, except, perhaps, for postcards. Gradually the limitation began to prey upon my mind, and at last I realized that the only way to have two pages is to write about two pages.

Very well then. The pages I would like to write about are the medieval page, or messenger boy in tights, and the page of a fanzine--the thing you are looking at now. (I am not the first to link page and paper like this. Everyone must remember Sir Boss's comment on meeting Clarence: "'Go 'long,' I said, 'you ain't more than a paragraph.'")

The medieval page was a boy of gentle birth who was sent to court. When boys of gentle birth are sent to court today, it is generally as defendants; these boys were sent to fill much better positions--they were sent as servants. What is more, they were not sent, as is often implied today, exclusively to the courts of great monarchs. All the authorities of their time urged very forcefully that they should be educated at the palaces of small ones, and as late as the 18th century we still find Boswell maintaining that real courtly manners could be learned only in the tiny principalities of Germany.

It is the measure of the distance between the medieval culture and our own that they, in the most brazen and autocratic monarchies ever known, thought no one too well born to serve another--while we feel that everyone is too base to have servants. No doubt we are both right. Still, it seems a pity that the sons of midwestern mayors and congressmen are not forced, for a year or two, to run errands and carry trays and open doors. I do not read as much Shakespeare as I should, but even I have noticed that some of the most human things Shakespearean heroes say are said to these boys. The tragic fall of Nixon might possibly have had something of the dignity of the tragic fall of Macbeth if he had not had to confide in H.R. Haldeman. The comic kingdom of Ford might be as gracious as the comic province of Leonato, Governor of Messina if only he had a dozen or so ten-year-old sons of Burchers around to put butter on the stairways and snakes in the beds.

That, I think above all else, is what we have forgotten about these vanished pages--butter and snakes. I am sure that they complained mightily about whatever work they were made to do; I am sure that they were whipped frequently; and I am sure that at least a few must have been sexually molested by dirty old women of eighteen. But what fun they must have had. By our standards (as I implied much earlier) they were well-behaved--they never committed vandalism because they were the sons of Vandals. Besides who would want to paint ugly words on the walls of an ugly school when he could mix up the beautiful words of lovers' trysts? Who would want to write fuck when he could be Puck?

(Over)

Wolfe: TWO PAGES (Continued) --

Now it seems to me that there is an unremarked parallel between the pages of the middle ages and the pages written for fanzine wages. It is not, of course, that the people who write for fanzines (like me) learn good manners--we do not. Nor is it an educational process (nor was the pages', really) unless it is education for the confines of an insane asylum. (See the lead sentence of this paragraph.)

The old, fighting oligarchs forged for themselves a fandom of service. They said, "If your son will carry in my breakfast, in ten years my son will carry in his." That fandom has vanished now, but it lasted far longer than our solemn republic has to date. (If you object to my calling it a fandom, please remember that it is only a branch of fandom--the S.C.A.--that strives to re-create it.) We do them one better: like the people of Big Planet, we serve each other.

Now if you who are reading this aimless essay are already a writer for fanzines, or even (glory of glories) an editor and publisher of them you need read no farther--you can go straight to the fanzine review column or the book reviews. But if you have never written anything for a fanzine, I hope you will reflect on my parable. Reading, you are the Duke propped up in bed eating kippers and fruit; and you may possibly think that you have the better of the deal. But remember, my liege, that no one has ever written an essay to remind readers of the fun Dukes had. When worldcons have receded into the past as far as tournaments have now, it will not be you whom the scholar sighing over these endless pages envies. Come out--we're going to fly our eyesses from the top of the wizard's tower. Come out with Tucker and Glicksohn and Brazier and me. We'll make a place for you if only you'll get your eyess in gear.

(As another example of Gene's writing, we will reprint a book review he wrote for us a while back, which appeared in SON OF THE WSFA JOURNAL #102 in 8/73. --ed.)

Ficciones, by Jorge Luis Borges (Grove Press, (C) 1962; pb; \$2.45).

I am reviewing this far-from-new book because it is, at least in my opinion, the best of the (now) many Borges collections on the market, although because of its high price and slender pagecount it is less likely than many others to find its way into the hands of the average casual reader.

Essentially it is an expansion of The Garden of Forking Paths, Borges' first great book. It contains that story, and others which are its superior--"Pierre Menard, Author of Don Quixote", which Borges has said is the second (or perhaps the third) story he ever wrote, and which he has never bettered; "The Circular Ruins", which is probably his most famous story (It is the one in which an aged mystic living in the ruined temple of the god of fire fleshes a son from dream-stuff...but to tell more would be to destroy it; if you have read it you will remember it from that); "The Approach to Al-Mu'tasim", an unforgettable review of a book which has not yet appeared in this country; "The Library of Babel", in which God is conceived as a book whose circular spine fills the wall of an entire library reading room, so that the volume can never be opened; "Death and the Compass", an imitation of Chesterton which exceeds all but Chesterton's very best. There are many authors who are honored for their short fiction, which is taught in the schools and endlessly anthologized, who have never written a story as successful as the most humble of those named above. And if these are not enough, buy it for "An Examination of the Work of Herbert Quain".

GENE WOLFE -- A Bibliography

compiled by
the author

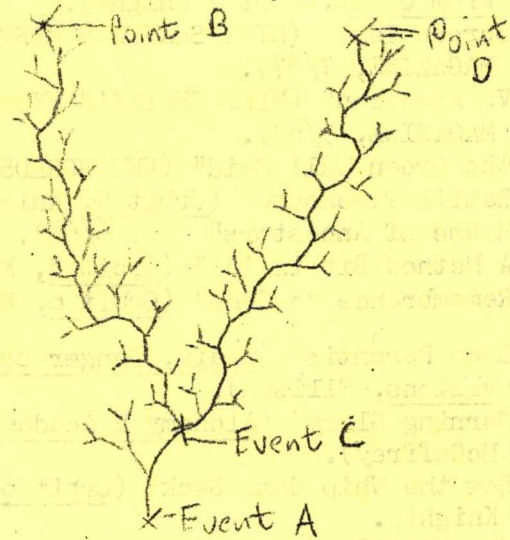
(Titles are listed in order of sale. Short story titles are given in quotes; book titles are underlines; titles of magazines are in caps.)

- "The Dead Man" (SIR, 10/65).
 "Mountains Like Mice" (IF, 5/66).
 "Trip Trap" (Orbit 2, Knight).
Operation Ares (Berkley Books (pb)).
 "The Changeling" (Orbit 3, The Best From Orbit, (both) Knight).
 "Screen Test" (MIKE SHAYNE'S MYSTERY MAGAZINE, ?/67).
 "Volksweapon" (MIKE SHAYNE'S MYSTERY MAGAZINE, 9/67).
 "The Green Wall Said" (NEW WORLDS, 8/67).
 "Paul's Treehouse" (Orbit 5, Knight).
 "House of Ancestors" (IF, 6/68).
 "A Method Bit in 'B'" (Orbit 8, Knight).
 "Remembrance to Come" (Orbit 6, Knight).
 "Loco Parentis" (Again, Dangerous Visions, Ellison).
 "Morning Glory" (Alchemy & Academe, McCaffrey).
 "How the Whip Came Back" (Orbit 6, Knight).
 "The HORARS of War" (Nova 1, Harrison; A Pocketful of Stars, Knight; Combat SF, Dickson).
 "Eyebem" (Orbit 7, Knight; Themes in Science Fiction, Kelley).
 "The Island of Doctor Death and Other Stories" (Orbit 7, Knight; Nebula Award Stories 6, Simak; The Best From Orbit, Knight).
 "Against the Lafayette Escadrille" (Again, Dangerous Visions, Ellison).
 "Robot's Story" (Again, Dangerous Visions, Ellison).
 "Car Sinister" (F&SF 1/70; Best SF: 1970, Harrison).
 "It's Very Clean" (Generation, Gerrold).
 "The Blue Mouse" (The Wide World of SF, Bova).
 "The Packerhaus Method" (Infinity One, Hoskins).
 "Sonya, Crane Wessleman, and Kittee" (Orbit 8, Knight).
 "Of Relays and Roses" (IF, 9-10/70).
 "Thou Spark of Blood" (IF, 4/70).
 "The Toy Theater" (Orbit 9, Knight).
 "The Fifth Head of Cerberus" (Orbit 10, Knight; Nebula Award Stories 8, Asimov; The Best Science Fiction of the Year #2, Carr).
 "Continuing Westward" (Orbit 12, Knight).
 "King Under the Mountain" (IF, 11-12/70).
 "Three Million Square Miles" (The Ruins of Earth, Disch).
 "Beech Hill" (Infinity 3, Hoskins).
 "Sweet Forest Maid" (F&SF, 7/71).
 "Slave of Silver" (IF, 3-4/71).
 "Alien Stones" (Orbit 11, Knight).
The Fifth Head of Cerberus (Scribner's (hc)).
 "The Headless Man" (Universe 2, Carr).
 "Tarzan of the Grapes" (F&SF, 6/72; Mother Was a Lovely Beast, Farmer).
 "The Recording" (F&SF, 4/72).
 "An Article About Hunting" (Saving Worlds, Elwood & Kidd (Saving Worlds was published in pb as Wounded Planet)).
 "Hour of Trust" (Bad Moon Rising, Disch).
 "The Death of Doctor Island" (Universe 3, Carr; The Best Science Fiction of the Year #3, Carr; Nebula Award Stories 9, Wilhelm).
 "How I Lost the Second World War and Helped Turn Back the German Invasion" (ANALOG, 5/73).
 "La Befana" (GALAXY, 1/73; Best from GALAXY).
 "Feather Tigers" (EDGE F-W/73; Worlds Far and Near, Carr).
 "Going to the Beach" (Showcase, Elwood).
 "Beautyland" (Saving Worlds, Elwood & Kidd (see "An Article About Hunting")).
 "Peritonitis" (Tomorrow's Alternatives, Elwood).
 "Cues" (The Far Side of Time, Elwood).
 "Forlesen" (Orbit 14, Knight).
 "Westwind" (IF, 8/73; The Best From IF, v.2).
 "The Dark of the Hune" (Continuum 1, Elwood).
 "The Death of Hyle" (Continuum 2, Elwood).
 "From the Notebook of Dr. Stein" (Continuum 3, Elwood).
 "Thag" (Continuum 4, Elwood).
 "The Rubber Bend" (Universe 5, Carr).
 "The Hero as Werewolf" (New Improved Sun, Disch).
 "Silhouette" (The New Atlantis, Silverberg).
 "Melting" (Orbit 15, Knight).
 "Tracking Song" (In the Wake of Man, Elwood).
Peace (Harper & Row).
 "Straw" (GALAXY, 1/75).

Some Thoughts on Time-Travel.

Thought #1. For every positive or negative action of choice taken by a thinking being, a set of positive and negative universes is created. Therefore, going back into the past and changing something would make no difference at all--as a negative universe, in which it was not changed, would be created (already exists?) and would go on to same fate as that of universe you came from. However--you in universe you changed, would have to remain there forever, as you could not get back to universe you came from. You would still exist, as would your time-machine, your counterparts, etc--but you would, by changing something, cut yourself off forever from the universe from which you came. In fact, just being there would be a positive act!

Thought #2 (a variation of #1). Going back in time along same track, from Point B to Point (Event) A, is easy. Getting back without taking wrong fork can be done by not altering past, because, for you, track is only track currently existing. However, if you should alter anything at Point (Event) C, by preventing it from happening, then you would be taking left track, and thus would have created the opposite universe--bringing it into reality for yourself. If you returned to the future, you would end up at Point D. If you returned to the past, back to Event A, you would have to simply re-live the events up thru Event C until the time you returned to the future--as you would now be a part of your past and would have no choice in the matter.



Thought #3 (more on the above). If two continuum paths crossed in the future, you might be able to "jump tracks" back into your own continuum (the two continuums never completely coincide, but for some time after Event C occurred, the two continuums would still have many points in common. So, the only way you could return to your own future would be to "jump tracks" by living in the era from Event C onwards. Your continuum would still have a strong attraction for you, so you would probably be able to "jump" eventually. You couldn't "time-travel" back into the future, as your very act of travelling into the past is a positive act, causing an energy outlay immediately and itself acting as Event A, automatically preventing your immediate return to Point B and your own universe. The positive act of your time-travel into the future would set up another disturbance and cause another energy output which, combined with that caused by Event A, would be too great. As for "jumping", you could not do this either immediately after Event C (back to this again; you can substitute "A" throughout this paragraph if you wish, as both Events would have the same effect), until the energy created by your act had had time to expend itself sufficiently. You will simply have to remain in the universe you have "created" a matter of years until the right time comes. (Perhaps the "right time" will come during sleep, thus avoiding positive acts which cause greater energy outlays....).

 Enough of this random rambling.... When this journal's august editor asked me to do this column, what he asked for was "wild ideas" which would, hopefully, stimulate the readers into responding with some wild ideas of their own. (Sort of a "Department of Wild Ideas" or the like.) He said that perhaps the cloak of anonymity this column would wear might persuade some otherwise reluctant readers to let some of their far-out ideas blossom forth, with possibly very interesting results. But, so far, I have been carrying the brunt--I hope that, next issue, this column will see some "stoned" thinking from someone else besides me....

FANSTATIC & FEEDBACK

Daniel Say, Box 65583, Vancouver, BC
V5N 5K5, Canada (6/9/75).

. . . In Delap's movie list I'm surprised that he didn't notice the parallels between Zardoz and Blish's Cities in Flight tetralogy. The spindizzies and the central computer as well as the non-aging people all compare to Zardoz. Both had all the marks of the Menippean satire or utopian novel--the conflict of ideas; a congress where these ideas are thrashed out for apages or for minutes at a time; preference for a rational ordered society; a love of facts; outside normal time; since an ordered society is preferred, sex is devalued; a self-contained womb-like world with a morally significant language, etc., etc. Soon as one saw the land I thought of spindizzies and the city technology. Obviously the colony was a land-based spindizzie with the field still on and the "City Fathers" still in operation.

I thought of sending you the VARIETY review (about 15 March 1975) of A Boy and His Dog to counter Delap's view, but when I saw the review quotes from the Washington dailies there was no need.

Why someone would try to go through all the Hyperion books for review purposes without money or academic credit is beyond me. Poor man.

Next comes his paraphrased on the REQUIEM debate, which have been excerpted and included in Section C.7

On the Stoned Philosopher section, Clausius had similar thoughts many years ago that life was an anti-entropic force. One might consider that such anti-entropic forces as the Black Holes or Singularities, which have such mass that they localize the matter of the universe into one region, have been postulated to have an instability in the space-time fabric, and may be the cause of interstellar hydrogen appearing from nowhere as matter enters the Singularity

and--obeying the Newtonian laws about never being destroyed--is sent to a "gate" in the universe.

Avedon Carol, 4409 Woodfield Rd., Kensington, MD 20795 (30/10/75).

My heart soars like a hawk. Tom Monteleone's review of Deathbird Stories is a refreshing departure from the kind of thing I've been seeing lately where anything Ellison writes is used as an excuse to tear him apart, from his hairline down to his shoeshine. I'm really pleased to see something on Harlan's work written by someone who seems to have nothing against him.

Richard Delap is fun to read. Too bad this issue didn't come out earlier, tho, in view of the fact that some of the movies he reviewed aren't playing around here anymore. And some were Hugo nominees. I've discovered that some of those scenes in Phantom of the Paradise move a lot faster if you know what they are parodying. Like the first scene of dialogue, which I didn't get the first time because I haven't seen The Godfather. And the closing blood-bath where one of the rock junkies follows Bill Finley's death crawl. I'm told that in an earlier de Palma movie, Bill Finley follows his death crawl. Also, familiarity with the music makes it a lot funnier. I had to hear Faust several times before I realized that "Upholstery" was more than just a take-off on the California Car Beach Boys-Hondells thing. But no one had mentioned yet what I think was one of the most satisfying things about the movie--the closing credits. Y'know how you always go, "Who is that? I hope I can catch her name in the credits?", then you strain your eyes over an audience that's in the process of getting up and leaving while the names roll by too fast and all you ever see is the wardrobe consultant's name? No problem here. I think I liked those closing titles better than Zappa's in 200 Motels.

I'm one of those people who read A, DV first, and liked it enough to go

(Over)

FANSTATIC & FEEDBACK (Continued) --

back and read DV. I can't say it really measured up, but I think the Sturgeon story alone was worth it. Which reminds me....

I finally read the Shoemaker review that got Harlan so upset, and while, fortunately, I have no more fuel to add to that fire, I did want to say something about Mike's lack of understanding of Wilhelm's "The Funeral". There's no way you could have known it, Mike, but thousands of women have lived through that, so you weren't exactly on the mark when you said it had no basis in reality. I personally recognized it right away as being an only slightly exaggerated account of the hellish year I spent at Howard School for Girls.

If the location of Gor prevents us from knowing they exist, how come they know we exist? I wish the series didn't. Oh, well, I suppose in a way, I should be grateful. With John Norman around, no one can ever accuse Joanna Russ of over-reacting.

Guy M. Townsend, 3706 Concord Dr.,
Augusta, GA 30906 (6/11/75).

In Robert Bryan Lipton's review of Aldiss' Billion Year Spree the following sentence appears: "For example, he hints darkly at some sexual deviation of Verne's because that author's works use women only grudgingly... whereas a few pages earlier Verne has been described as a misogynist." Assuming that the ellipsis in this sentence was in the review as Lipton wrote it and was not inserted by the editor to indicate that part of the original review had been deleted, the sentence just doesn't make much sense. As it now reads, the word "whereas" indicates that the reviewer finds the assertion that Verne was a misogynist inconsistent with the assertion either that Verne might have been a sexual deviant, or that his "works use women only grudgingly", or both. In fact, however, there is no inconsistency whatever. A misogynist is

one who hates women, and for a woman-hater to "use women only grudgingly" in his works is not something to be surprised at, and it goes without saying that many sexual deviants are women-haters.

*I presume means gay-
so, Lesbians too*

As readers and writers (after a fashion, at least), words are essential to us, and the proper use of words should be one of our prime concerns. When our choice of words or the manner in which we put them together confuses the issue (or the reader, or both) we place a barrier in the way of communication. (After making such an issue of this I certainly hope that I've used no words incorrectly myself.)

Second item. I read Wilson Tucker's 1958 novel, The Lincoln Hunters, when it first came out, and enjoyed it very much; I thought his more recent novel, The Time Masters, was absolutely splendid; and, if he is the same Wilson Tucker who was writing mysteries in the late 'forties, I read his Chinese Doll with a fair amount of pleasure. So I am not unacquainted with Mr. Tucker's work and I have a proper appreciation for his talents. I was therefore quite disappointed in his latest SF novel, Ice and Iron, which is really poor.

I was amazed to read Chick Derry's wildly laudatory review of this novel in TWJ #85. Derry writes that "any one who has read any of Bob's previous books will appreciate the growth of his ability", and he calls the novel "a very real, believable story". Somewhat repetitiously, he declares that it is "good, believable science fiction", and goes on to say that "it is also a good, real story, that is well-written". He also says that "its quiet, almost casual appearance lends great strength and conviction to the premise".

In fact, Ice and Iron is both plotless and pointless, its characters are pure cardboard, and it is filled with shortcomings which one would not expect from the veriest tyro.

(Cont. next page)

FANSTATIC & FEEDBACK (Continued) --

Consider the story. A group of people is stationed near the leading edge of a glacier which is rapidly covering North America during the next ice age, not far in the future from our own time. The sole concern of this group seems to be collecting artifacts--and bodies--which suddenly appear from out of nowhere. One of these people is an archaeological-reconstructionist who examines these artifacts and comes to the conclusion that there is a war "up time" in which a weapon (one of which is among the artifacts recovered) is used that sends whatever it is fired at back into the past. He also concludes--on totally inadequate evidence--that in this future world a technologically advanced, female-dominated society is at war with a primitive, male-dominated society. We are also given scattered glimpses of this future world which enable us to see that the archaeological-reconstructionist's conclusions are basically correct, but these glimpses tell us neither how this future world came to be nor how it is likely to end up.

That's it. That's the story. I have left out none of the major plot developments--there aren't any to leave out. If you can find a plot in this you're a better man than I am, Gunga Din.

But it is not just the absence of a plot which makes this a poor SF novel. An even worse fault is the shoddy workmanship which is evident throughout the story. Two examples should suffice to point this up with painful clarity.

First, this weapon of the future which is throwing all these artifacts back into the past. Tucker tells us that it has to be grounded before it will fire. O.k. I would have appreciated some explanation of why this was so, but I was willing to accept it without explanation on the assumption that Tucker could have and would have explained had the story line allowed him to do so. But I am insulted

that Tucker would ask me to accept the gross absurdity that a society intellectually and technologically advanced enough to produce such a weapon would be too stupid to figure out a better way of grounding the weapon than the ridiculous method of flopping on one's belly and actually placing the butt of the weapon on the ground. There's no limit to what I'm willing to accept in an SF novel so long as the author makes an effort to make it all seem plausible within the context of the story, but Tucker hasn't even done that.

Second, the sun-dried mud bricks which are among the artifacts upon which the archaeological-reconstructionist bases his conclusions. In one of our glimpses up-time Tucker shows us a primitive hunter who wants to build himself a blind behind which to hide while waiting for game to pass by. Does he build this blind out of natural materials, such as rocks and sticks, which would blend into the surroundings and thus be overlooked by passing game? No. Instead, he searches about until he finds a special kind of mud, acquires a considerable quantity of it at a cost of much labor and discomfort, and then fashions this mud into bricks of a uniform size which he then dries in the sun. When all this is done he uses these bricks to build a wall which has about as much chance of going unnoticed as a chili pepper in a bowl of oatmeal. We are supposed to believe this? Equine feces! It is obvious why Tucker gives this primitive hunter a skill (brick-making) which never has been nor ever will be acquired by primitive hunters; his archaeological-reconstructionist could not have made heads or tails of the sticks and stones which this hunter would logically have used to construct a blind. Let us recognize this for what it is--a cop-out; Tucker thrusts this anachronism on his readers rather than tax his own inventive genius to come up with some plausible artifacts from which the archaeological-reconstructionist can make his deductions.

These two examples alone should make it obvious to anyone that Ice and

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FANSTATIC & FEEDBACK (Continued) --

Iron is anything but the "very real, believable story" which Derry would have us believe it is. This novel has more loose ends than a plate of spaghetti, and it is without doubt the worst thing I've ever read by Wilson Tucker.

Now assume, for the sake of argument if for no other reason, that all of the criticisms I have made are legitimate; I submit that Derry is doing Tucker no favor by calling this stink-blossom a rose. Quite aside from the fact that a stink-blossom by any other name still stinks, Derry is running the risk of leading Tucker to believe that his readers are willing to accept this really inadequate level of performance. What Tucker really needs is a good kick in the pants for producing this thing when he is capable of doing so much better.

Jon Coopersmith, 11 Blair, Princeton Univ., Princeton, NY 08549 (n.d.).

Especially [enjoyed] the contribution from "The Stoned Philosopher. Truly deep thoughts, though a bit chaotic in character.

A few thoughts. Help! Help the Globolinks, Menotti's opera reviewed on pg. 14, was put on in Dec. '73 by the Wash. Civic Opera Assoc. for the general public. Some hundreds of elementary school kids attended and it received a very good reception from them--also from the older generations gathered there (self and date included).

I found Robert Smoot's letter fascinating. War & Peace was shown at the Inner Circle Theater in July, for two nights. I don't know what size TV audience it had, but only a dozen people were frequenting the theatre when I attended. (But this was the late show, so it may not be representative of the overall audiences, I hope.)

In contrast, Dr. Strangelove, along with The Magic Christian (?--couldn't read writing--ed.)--both superb Peter Sellers flics, played at the Circle a few weeks later and drew packed houses.

We Also Heard From:

Don D'Ammassa:

Lester Mayer's article on Hyperion Press was quite good, although I personally think that--despite my dislike of abridgements--Knight's shorter version of The Absolute at Large in A Century of Short SF Novels was far more readable. Romain Gary has recently stolen the same idea for his novel, The Gasp.

I still can't agree with Jim Goldfrank's assessment of the Akers books. I don't believe that throwing in phrases like "by the diseased armpit of Makki Grodno" makes the language richer; anyone can make up similar phrases off the top of his head. If Akers were making up new aphorisms rather than transmogrifying others I'd be more receptive. Ernest Bramah did this in the Kai Lung books, and those definitely do exhibit richness of language.

Terry Bohman:

. . . The most shocking thing in the issue is the revelation that you have only 63 subbers. It makes me feel kind of special. Obviously you aren't publishing to make a profit, but the JOURNAL clearly deserves a larger circulation and you could probably use the revenue. The change in name may broaden your appeal but even that won't help much if it doesn't reappear frequently enough to remind us more often of its existence. THE ALIEN CRITIC-SCIENCE FICTION REVIEW, to pick an obvious example, is seldom as interesting as the JOURNAL, but Geis' ability to get the thing out on such a regular basis gives him an incredible edge in the fanzine market. Mind you, that's not all SFR has going for it . . . but review and comment are so much better when they're fresh. . .

[Our responses will appear in editorial]

1974 SF/FANTASY MAGAZINE WRAPUP
by Richard Delap

If you count VERTEX's short-short stories, there was just a fraction under 400 stories published in the 1974 magazines, not to mention 13 complete novels (plus portions of five others) and the variety of essays, articles, book and film reviews, etc., etc., etc. There were 61 issues of the magazines, all selling for 75¢ each--ANALOG held out on a price-rise the longest, not switching over until the July issue--except for VERTEX, which began and held the \$1.50-an-issue price. As last year, there's a long runners-up list of stories, featuring a number of new writers who seem determined to prove that new blood is surging to the fore.

AMAZING and FANTASTIC: From a total of 65 new stories, AMAZING placed one best and two runners-up, while FANTASTIC made a showing with two runner-up stories. This is a slight improvement over previous years, but not much of one. FANTASTIC latched onto a major novel, Brian Aldiss' Frankenstein Unbound, but in general the fiction is still quite weak, highest marks going to L. Sprague de Camp for his series of short biographies of fantasy writers and to Fritz Leiber for book reviews. AMAZING, also weak on fiction, has had less good luck with articles and features, though an improvement seems on the way as White gives some of the better fan writers a chance to hit professional rank. With the low pay rates hampering editorial reach, Ted White is depending heavily on new writers to click with readers, and his discovery of Drusilla Newlon Campbell and Kendall Evans is promising (if only he can keep them writing!). Circulation continues to decline and the magazines hang on by the most fragile of threads. Give White credit--he doesn't give up easily.

ANALOG: From a total of 55 stories, ANALOG placed one best and three runners-up, same as last year, as well as publishing two complete novels and parts of two others. New writers are springing up all over the place (Spider Robinson, Jesse Miller, Terry Melon, Alan Brennert, Joe Haldeman), and some of them are finding ready acceptance among readers. At the same time, Ben Bova is getting a number of more familiar SF names into ANALOG's pages, some of which are not considered ANALOG regulars (Roger Zelazny, Alfred Bester, Harlan Ellison, Barry Malzberg). Bova is still working to broaden the magazine's appeal, and despite the protestations of some hardliners the circulation continues to improve. The death of P. Schuyler Miller ends the longest-running book column in the business (the final column appears in January 1975), one that was always dependable and readable--he will be missed by many. The balance of fiction is getting better all the time, and the continual improvement is most gratifying.

FANTASY AND SCIENCE FICTION: From a total of 91 stories, F&SF placed three best and 17 runners-up, again surging ahead of all competition without even a glimmer of challenge. F&SF, too, is very amenable to new writers and has published some of the best (Michael Bishop, Tom Reamy, John Varley, Robert Thurston, Andrew Ward). F&SF also keeps the quality of the features at a consistently high level--the book review column is the best in the field (Harlan Ellison, Joanna Russ, John Clute), Asimov's science articles are never boring, Baird Searles writes the only continuing film column (and a good one it is), while Galan Wilson's cartoons are so much a part of F&SF's schema that a month without them would be a month without...cobwebs? monsters? funny fear? For those who find high literary quality important to their enjoyment of SF, F&SF is still the first choice.

GALAXY and WORLDS OF IF: With just a hair under 100 new stories, plus seven complete novels and portions of two others, these magazines continue to be troublesome. GALAXY placed three best and two runners-up, while IF had one best and one runner-up; and while the magazines had some fine stories the overall quality seems

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1974 SF/FANTASY MAGAZINE WRAPUP (Continued) --

to be dropping, primarily because of Baen's rather bad judgment on novellas and novelettes (Michael G. Coney, David Drake, and, especially, Arsen Darnay, seem to be consistently the poorest writers to make it repeatedly into professional print). GALAXY's quality was generally the highest, and the combination of the two magazines beginning in 1975 will hopefully blend the best and not the worst of both. GALAXY's "Forum" (essays by various SF writers) and IF's "The Alien Viewpoint" by Dick Geis are the best features, and both will continue in the new combined edition. The improvement promised by Baen as he took over the editorial chair is only sporadically present. Maybe 1975 will be better....

THE HAUNT OF HORROR: This magazine finally reverted to an all-illustrated format, and although two prose stories were published, neither was very good. This one is down the drain and off the list for good.

VERTEX: VERTEX makes an improvement in its second year, placing one best story and three runners-up, from a total of 49 stories (plus 32 short-shorts). Unfortunately the improvement is relatively slight, as the remaining stories are as unrelievedly terrible as the junk that filled the first year's issues. At year's end the slick paper was gone, though the cover price remained at the exorbitant \$1.50 per issue, foretelling the switch to a newspaper format in 1975 and the magazine's approaching demise. Of the features, the author interviews have probably garnered the most comment and approval, even if most of them have been rather conventional in format. VERTEX is pretty to look at, which is really about the best anyone can say for it.

WEIRD TALES: WEIRD TALES managed to choke up one summer issue with a few new stories, none of them memorable, but with the departure of editor Sam Moskowitz the magazine quietly folded up and disappeared back into the shadows of oblivion. Could a magazine like this have made a dent in the marketplace? It seems not, but with the soaring production expenses and feeble distribution it seems difficult to make any accurate judgment. You know how those old corpses are, however. Sometimes they just keep rising out of the grave. Maybe someday....

BEST SF/FANTASY MAGAZINE STORIES: 1974, selected by Richard Delap (alphabetical or.)

Ambrose, Peter D.: "Of a Death on Dante" (GALAXY, November).
 Bishop, Michael: "Cathadonian Odyssey" (F&SF, September).
 Brennert, Alan: "Touchplate" (ANALOG, September).
 Campbell, Drusilla Newlon: "Piper, What Song?" (AMAZING, June).
 Carlson, William K.: "Sunrise West" (VERTEX, October & November).
 Le Guin, Ursula K.: "The Day Before the Revolution" (GALAXY, August).
 Leiber, Fritz: "Midnight by the Morphy Watch" (IF, July-August).
 Thurston, Robert: "Under Siege" (F&SF, July).
 Utley, Steven: "Act of Mercy" (GALAXY, July).
 Wellen, Edward: "Mouthpiece" (F&SF, February).

RUNNERS-UP:

Aldiss, Brian W.: "Three Songs for Enigmatic Lovers" (F&SF, November).
 Anderson, Poul: "The Visitor" (F&SF, October).
 Bretnor, R.: "Markham" (F&SF, August).
 Cox, Arthur Jean: "Straight Shooters Always Win" (F&SF, May).
 Dorman, Sonya: "Cool Affection" (GALAXY, May).
 Eisenberg, Larry: "The Money Machine" (VERTEX, August).
 Eisenstein, Phyllis: "Attachment" (AMAZING, December).

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Etchison, Dennis: "Drop City" (F&SF, August).
 Evans, Kendall: "Metamorphosis" (FANTASTIC, May).
 Garrett, Randall: "A Matter of Gravity" (ANALOG, October).
 Gotlieb, Phyllis: "The Military Hospital" (F&SF, May).
 Haldeman, Joe: "This Best of All Possible Worlds" (ANALOG, November).
 Harrison, M. John: "The Centauri Device" (F&SF, January).
 Kapp, Colin: "Mephisto and the Ion Explorer" (IF, September-October).
 Lupoff, Richard A.: "Whatever Happened to Nick Neptune?" (F&SF, June).
 Malzberg, Barry N.: "A Delightful Comedic Premise" (F&SF, February).
 Malzberg, Barry N.: "Overlooking" (AMAZING, June).
 Melen, Terry: "Whale Song" (ANALOG, September).
 Nelson, R. Faraday: "A Song on the Rising Wind" (FANTASTIC, November).
 Pohl, Frederik & Kornbluth, C.M.: "Mute Inglorious Tam" (F&SF, October).
 Sargent, Pamela: "Bond and Free" (F&SF, June).
 Silverberg, Robert: "In the House of Double Minds" (VERTEX, June).
 Sladek, John: "The Face" (F&SF, December).
 Sladek, John: "Space Shoes of the Gods" (F&SF, November).
 Strete, Craig: "The Bleeding Man" (GALAXY, December).
 Thomas, Ted: "The Rescuers" (F&SF, September).
 Tushnet, Leonard: "In the World of Magic" (F&SF, June).
 Varley, John: "Picnic on Nearside" (F&SF, August).
 Varley, John: "Scoreboard" (VERTEX, August).
 Ward, Andrew: "The Has-Been" (F&SF, August).

 THOSE THRILLING DAYS OF YESTERYEAR....

Reviewer, Martin Morse Wooster

NEW WORLDS #6, ed. Charles Platt & Hilary Bailey; Richard Glyn Jones, Art Editor; M. John Harrison, Literary Editor; Diane Lambert, Editorial Assistant. New York: Equinox/Avon, '75; orig. pub. U.K. '74 by ?; 233 pp.; \$2.95 (\$3.45 in Canada); cover not credited; interior illos by Jim Cawthorn, Allan Stephanson, Charles Platt, Judith Clute, Phyllida Peake.

Ah, yes, the good old days! The happy days of 1968, when the righteous were having their asses kicked all over the globe! Already the nostalgia creeps in... Chicago...James Earl Ray...Off the pigs...NEW WORLDS.

Yes, NEW WORLDS. Can't forget it, can you? Let me give you some more names. J.G. Ballard. Bug Jack Barron. "Speculative fabulation." "Time Considered as a Helix of Semi-Precious Stones." No, Mr. Miller (P. Schuyler, not Ye Edde), Moorcock, Aldiss, and others write in to ANALOG: we are not drug addicts--we only write about them.

Is it all coming back? For here we are, with the latest volume of this series. It almost seems like 1968 again, what with the blue flame of Judith Merrill's writing leaping off the back cover ("AN ALTOGETHER UNIQUE PUBLICATION"--What, you thought Judy Merrill was dead? No, she's still alive...I think)(Who's Judy Merrill? You know, England Swings SF), and the old, time-tested adjectives being shoved out of their graves for one more go-around--Taboo-breaking! Uncompromising! Totally-original! "Brilliant young writers whose prose and ideas herald the future of science fiction--and, indeed, of mankind!" (*Gasp*)

But wait a minute! Here is an introduction, by Charles Platt. There's the traditional war cry of Relevance here, but there are changes this time around. "These serious-sounding objectives do not automatically require the fiction itself

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THOSE THRILLING DAYS OF YESTERYEAR.... (Continued) --

to be serious and uncompromisingly intellectual. All of the stories here are written to some degree as entertainment, and many of them show a strong degree of humor." What! Heresy! Can't find enough intellectuals around, can you, Mr. Platt? The ones who would like NEW WORLDS are usually broke, and the ones that aren't broke have been trained not to like anything the NEW YORK REVIEW OF BOOKS disapproves of. And the NYRB hates SF (see the 3 Oct. '75 issue if you don't believe me). Forced back to the readers, eh? Does that mean that speculative fabulation is in retreat? Let's see.... (Note: Because most of the stories are very short, my comments on each are brief. If they were any longer, both the reader and I would be very bored....)

(1) Michael Moorcock, "Pale Roses: A Tale of the Dancers at the End of Time": A novelette from Moorcock's popular series about a group of bored decadents in the far future. This time, Werther van Goethe, master of gloom and doom, meets Catherine Gratitude, innocent and fresh...or is she? Werther tries to find out with his usual German Romantic schlock. Filled with good, solid decadence and horrible puns ("Morality? Isn't that some kind of wall painting?"), this is prime Moorcock. (2) Mac King, "Five Poems" ("Wind-Dream", "My Wreck", untitled, "The Family", "Raise"). (3) B.J. Bayley, "Maladjustment": A spaceman crash-lands on an alien planet, where the doctors transform his body into an earthworm-like one.

(4) Rachel Pollack, "Black Rose and White Rose": A fantasy, more or less, as Black Rose and White Rose screw around and engage in lesbian metaphors. (5) John Sladek, "The Kindly Ones": Mildly funny story about a man who thinks that alien critters are sending punishments from black holes to torture him. (6) Rick Gellman, "The Return of the Mandarin": Sure enough, he returns, with Joycean babble to describe the event. (7) Gerard E. Giannattasio, "G.I. Sparrow": The sparrows discover militarism and prepare to Conquer the World. (8) Bertil Mårtensson, "A Modest Proposal": A small Italian village battles with an America that only exists in Swedish imaginations. (9) Ronald Anthony Cross, "The Jewel Thief": Here's an Arabian-Chinese fantasy, about--believe it or not--a jewel thief and the troubles he has with his thefts. It's the standard stuff, save that the events are scrambled to satisfy NEW WORLDS tastes.

(10) Eleanor Aronson, "The Warlord of Saturn's Moons": Not SF, but about SF, as an Andre Norton-like writer thinks about her characters, battling it out on Saturn's moons. (11) Brian Aldiss, "The Secret of Holman Hunt and the Crude Death Rate": A peculiar British joke about a peculiarly British painter. (12) Gwyneth Cravens, "Miss Subways": Miss Subways turns out to be as degraded as the rest of New York. (*Yawn*) (13) Ruth Berman, "Lakewood Cemetary": Murky sexual metaphor about a woman who does it with a plant-man. (14) Ian Watson, "The Ghosts of Luna": A Japanese Astronaut lands on the moon and discovers the ghosts of Armstrong and Aldrin. Starts out well until Watson starts ladling out the Painfully Obvious Symbolism. (15) M. John Harrison, "The Wolf that Follows": An extract from The Centauri Device, which I have reviewed elsewhere.

(16) Jean Charlotte, "Red Sky at Night": Surrealistic aludg. (17) Bruce Boston, "Break": Two men break out of a Devil's Island-type prison; afterwards, one dies, and the other becomes the dead man. (*yawn*)² (18) Rona Spalten, "Liberation": Very much like "Black Rose and White Rose", except this time it's Sleek Skins and Brown Hairs, and the heroine doesn't screw around, but just sits and picks her sores, which makes her bothered and the reader hurt. (19) aa Attansio, "Once More, the Dream": I confess--I haven't the faintest idea what this one's about. (20) Alfonso Tafoya, "Three Poems" ("Birds of Prey", "My Mistress", "A Pastoral").

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THOSE THRILLING DAYS OF YESTERYEAR.... (Continued) --

(21) James Sallis, "Insect Men of Boston": One of those remarkable stories where you can flip the sentences around to get the same meaning--nothing. (22) Jeremy Gilchrist, "The Thalidomide Kid": Powerful horror story about the adulthood of the thalidomide children, roaring around on their bikes in a ruined world. (23) Harvey Jacobs, "The Man Who Made a Baby: A Legend": Fine Jewish humor about Bachim, a Mohel, and his building a child from the left-overs of circumcisions. (24) John Clute, "Birdseed for Our Feathered Fans": Reviews of Farmer's Traitor to the Living, Niven's Protector, and Harrison's The Stainless Steel Rat Saves the World. (25) M. John Harrison, "Absorbing the Miraculous": More reviews, of Laubenthal's Excalibur, McCaffrey's To Ride Pegasus; short reviews. (26) Obituaries of Mal Dean, Mac King. (29) Descriptions of the Authors.

Well, there you have it. Out of 20 stories, only three are worth reading: the Moorcock, Gilchrist, and Jacobs pieces. The Moorcock has been reprinted in Carr's best-of-the-year collection (one month before the American edition of NW!); the Gilchrist, despite extravagant claims of originality advanced by Mr. Platt, is merely a good imitation of Zelazny's "Damnation Alley"; and the Jacobs should have properly belonged in Wandering Stars, where it was rejected because it would offend librarians. And what of the rest? Well, there are rules for writing a NEW WORLDS story, just like there are for writing other kinds of stories: (1) You must firmly believe in the principles of the avant-garde. (Not the avant-garde of today, of course, but the avant-garde of 50 years ago; everything since 1925, despite NW's claim to "relevance", is irrelevant.) (2) You must take care never to let your metaphor get in the way of the story. The Metaphor is the all-powerful thing. Always make your metaphors both painfully obscure and painfully obvious. Make the reader believe that you are trying to Say Something Meaningful, when you know that you are just making up word games. (3) If you are trying to really say something relevant, make sure that your statement is an issue tied to your time. Timeless stories have no relevance to our condition in contemporary society. (Rule #3 also applies to Ellison's DV series; my main objection to A, DV was that about two-thirds of the book dealt with the burning issues of 1968, which became quaint nostalgic relics in the winter of 1974.) (4) Never, never set an Arthurian fantasy in Alabama. One should try, in adult fantasy, to pay attention to "the origins of a mythology, or the animistic bondage to the rocks and trees that gave it birth". (This must make the Gor books Lit'ry; after all, they have a lot of animistic bondage in them, don't they?)

You now have the fundamental concepts of the NEW WORLDS story. You also have the basic reasons why NEW WORLDS doesn't sell. I'm sure there's someone, somewhere, who likes this garbage; and he or she is probably paid to like this sort of thing. As for the rest of us--the fan who wants entertainment rather than polemics, or possible subjects for theses, should go elsewhere. I, for one, am tired of having the brickbat of Art beaten over my head; and I hope that the rest of you are, too.

AND THEN THERE WERE FIVE....

AMAZING SCIENCE FICTION STORIES -- Bi-monthly, digest-size; ed. Ted White; pub. Ultimate Pub. Co., Inc.; 132 pp.; \$1 (40p) ea.; \$5/yr. U.S. (\$5.50 elsewhere) from Box 7, Oakland Gdns., Flushing, NY 11364; ANALOG SCIENCE FICTION/SCIENCE FACT -- Monthly; digest; ed. Ben Bova; pub. Conde-Nast; 180 pp.; \$1 (55p) ea., \$9/yr. U.S. (\$10 Canada & Mexico; \$12 elsewhere), from Box 5205, Boulder, CO 80302; FANTASTIC SWORD & SORCERY AND FANTASY STORIES -- same as for AMAZING; THE MAGAZINE OF FANTASY AND SCIENCE FICTION -- Monthly; digest; ed. Ed Ferman; pub. Mercury Press; 164 pp.; \$1 (50p) ea.; \$10/yr. U.S. (\$11 Canada & Mexico, \$12 elsewhere), from Box 56, Cornwall, CT 06753; GALAXY -- Monthly; digest; ed. James Baen; pub. UPD; 164 pp.; 95¢ (40p) ea.; \$11.40/yr. U.S. (\$13 elsewhere), from 235 E. 45th St., N.Y., NY 10017.

THE SCIENCE FICTION BOOK CLUB -- New Selections & Major Alternates for 1975

- 1/75 -- Edgar Rice Burroughs: Swords of Mars and Synthetic Men of Mars (\$3.50; two novels, w/6 interior illos & dj by Frazetta).
Robert Silverberg (ed.): Mutants: 11 Stories of Science Fiction (\$1.98; anthology).
- 2/75 -- The Best of Henry Kuttner (\$2.49; collection of 11 stories by Kuttner).
Wilson Tucker: Ice and Iron (\$1.98; novel).
- 3/75 -- Lester del Rey (ed.): The Best of Frederik Pohl (\$2.49; coll.; 11 stories).
Michael Moorcock: The Hollow Lands (\$1.98; novel w/Jherek Carnelian).
- 4/75 -- Larry Niven & Jerry Pournelle: The Mote in God's Eye (\$2.98; novel).
Terry Carr (ed.): Universe 5 (\$1.98; orig. anthology with 12 stories).
John Hersey: My Petition for More Space (\$2.98; novel).
- 5/75 -- Robert Silverberg (ed.): The New Atlantis (\$2.49; stories by LeGuin, Gene Wolfe, & Tiptree).
Poul Anderson: A Knight of Ghosts and Shadows (\$1.98; novel).
- 5/75 -- John Brunner: The Shockwave Rider (\$2.49; novel).
Brian Aldiss (ed.): Space Opera (\$1.98; anthology of 14 stories).
- 6/75 -- Edgar Rice Burroughs: The Land That Time Forgot (\$2.98; trilogy: The Land That Time Forgot, The People That Time Forgot, Out of Time's Abyss).
Robert Silverberg (ed.): New Dimensions Science Fiction #5 (\$1.98; orig. anthology of 16 stories).
Richard E. Mooney: Colony: Earth (\$3.50; speculative non-fiction).
- 7/75 -- J.J. Pierce (ed.):-- The Best of Cordwainer Smith (\$2.49; 12-story coll.).
Clifford D. Simak: Enchanted Pilgrimage (\$1.98; novel).
- 8/75 -- Lester del Rey: Early Del Rey (\$2.98; collection of 24 stories).
Katherine MacLean: Missing Man (\$1.98; novel).
- 9/75 -- Donald A. Wollheim (ed.): The 1975 Annual World's Best SF (\$2.49; anthology with 10 stories).
Vonda N. McIntyre: The Exile Waiting (\$1.98; novel).
Erich von Däniken: In Search of Ancient Gods (\$3.98; speculative non-fict.).
- 10/75 -- Isaac Asimov: Buy Jupiter and Other Stories (\$1.98; 24-story collection).
Alfred Bester: The Computer Connection (\$1.98; novel).
Charles Berlitz: The Bermuda Triangle (\$3.50; speculative non-fiction).
- F/75 -- Gordon R. Dickson: Three to Dorsai! (\$3.50; Dorsai trilogy: Necromancer, Tactics of Mistake, Dorsai! (3 novels)).
Robert Silverberg (ed.): Strange Gifts (\$1.98; orig. anth. of 8 stories).
- 11/75 -- Lester del Rey (ed.): The Best of C.L. Moore (\$2.49; 10-story collection).
Alan Dean Foster: Midworld (\$1.98; novel).
Richard Adams: Shardik (\$4.49; novel).
- 12/75 -- L. Sprague de Camp & Fletcher Pratt: The Compleat Enchanter (\$3.50; two Howard Shea novels: The Incomplete Enchanter & The Castle of Iron).
James Gunn: The End of the Dreams (\$1.98; three stories: "Space Is a Lonely Place", "The Immortal", "The Joy Ride").
Lester del Rey (ed.): Fantastic Science-Fiction Art: 1926-1954 (\$4.50).

VIEWS, REVIEWS, & ARCHIMEDEAN SPIRALS

I. SF Rediscovery Series. [Reviewer, Don Miller]

The "SF Rediscovery Series" is published by Avon Books in its 5 $\frac{1}{4}$ " x 11" quality paperback "Equinox" edition format. At first the books appeared monthly, but recently they've been appearing in bunches, with increasingly long intervals between, and we're not sure whether Avon plans to continue with the series past the last one published (#15). The idea behind the series is to bring currently neglected works back into print, and to keep them in print as long as there is a demand for them. Priced uniformly at \$1.95, the books are a bargain at today's prices.

We read the entire 15 titles published to date in the series within a two-week period this fall, while we were taking a course for the government (while commuting back and forth, during lunch breaks and during weekends and evenings, i.e.), and wrote the reviews which follow over a period of one month after the course. They are among the first reviews we've ever written, so we hope they're adequate. On the whole, we found the series very stimulating; several of the titles we had already read (approx. 20 years ago, so we had forgotten most of what happened, and it was virtually like reading a new book), and others we would not have read at all had we not wanted to review the entire series. A couple of the titles would have been better off unrediscovered, but there are enough worthy titles in the series to enable us to recommend it to anyone who has not already read most of the titles and/or would like to build up an inexpensive, uniformly bound collection for himself.

Titles published to date are as follows:

- #1 -- Strange Relations, by Philip José Farmer (11/74; orig. pub. Ballantine '60; 189 pp.; cover by V. Calabrese).
- #2 -- The Syndic, by C.M. Kornbluth (11/74; orig. pub. Doubleday '53; 223 pp.; cover not credited).
- #3 -- The Reproductive System, by John T. Sladek (12/74; orig. pub. by Ace '68 as Mechasm; 222 pp.; cover not credited).
- #4 -- Rogue Moon, by Algis Budrys (12/74; orig. pub. '60 by Fawcett Gold Medal 11/60; 192 pp.; cover not credited).
- #5 -- The Man in the Maze, by Robert Silverberg (1/75; orig. pub. by Avon 2/69; 192 pp.; cover by Sketch Pad Studio).
- #6 -- The Iron Dream, by Norman Spinrad (2/75; orig. pub. Avon 9/72; 255 pp.; cover by Bob Habberfield).
- #7 -- Inside Outside, by Philip José Farmer (3/75; orig. pub. by Ballantine '64; 156 pp.; cover by Jack Wyrns).
- #8 -- Omnivore, by Piers Anthony (4/75; orig. pub. by Ballantine '68; 221 pp.; cover by Bill Maugham).
- #9 -- The Great Explosion, by Eric Frank Russell (5/75; orig. pub. by Dodd, Mead & Co., '62; 160 pp.; cover by Chris Foss).
- #10 -- The Winds of Time, by Chad Oliver (6/75; orig. pub. ny Doubleday '57; 153 pp.; cover by Grey Morrow).
- #11 -- No Blade of Grass, by John Christopher (7/75; orig. pub. by Simon & Schuster '56; 190 pp.; cover by Michael Presley).
- #12 -- A Mirror for Observers, by Edgar Pangborn (8/75; orig. pub. by Doubleday '54; 227 pp.; cover by Ark Wong).
- #13 -- Bill, The Galactic Hero, by Harry Harrison (8/75; orig. pub. '65 by Doubleday; 179 pp.; cover by Richard Gross).
- #14 -- Ultimate World, by Hugo Gernsback (11/75; orig. pub. '71 by Walker & Co.; 187 pp.; cover by Vincent Di Fate; ed., w/Introduction "The Ultimate Hugo Gernsback", by Sam Moskowitz, from orig. version serialized in MODERN ELECTRONICS 4/11 to 3/12).

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VIEWS, REVIEWS & ARCHIMEDEAN SPIRALS (Continued) --

#15 -- City Under the Sea, by Kenneth Bulmer (11/75; orig. pub. '57 by Ace; 175 po.; cover by Bill Maugham).

The reviews:

Strange Relations --

This book comprises five stories--four of novelette length, and one short: "Mother" (orig. pub. THRILLING WONDER STORIES 4/53), "Daughter" (orig. pub. THRILLING WONDER STORIES Wint/54), "Father" (orig. pub. FANTASY & SCIENCE FICTION 7/55), "Son" (orig. pub. ARGOSY 3/54 as "Queen of the Deep"), and "My Sister's Brother" (orig. pub. SATELLITE 6/59 as "The Strange Birth"). The stories have no direct relationship to each other (except for the short story "Daughter", which is a sequel to "Mother"), with the possible exceptions that the aliens in the stories are all female, and in all but one ("Daughter") the lead character is a human male.

In "Mother", a mamma's boy and his mother are the only survivors of a crash on an unexplored planet. He loses one mother but gains another, when he is grabbed and deposited inside the large shell built by a sentient female plant to house her immobile body and shelter her young until they are old enough to be sent out on their own.

"Daughter" finds three of Mother's daughters out on their own. On top of a high hill each builds her own shell-house. One little "sluggo" ignores the advice of her smarter sister, and builds her shell of glass; but the evil "olfway" comes along, gets in and eats her. The second little sluggo also ignores her wiser sister's advice, and builds her shell of wood; but the evil olfway gets in and eats her, too. The third little sluggo has built a much stronger shell, but the evil olfway gets in there too--only to find she has also rearranged the location of her stomach, into which he falls and is himself eaten.

"Father" involves the forced landing of another Earthship on an unexplored alien world, where the two clergymen on board--an epileptic Bishop and a worldly priest--come face to face with a 10,000-year-old, eight-foot "man" (somewhere in the story it says that he and everything else living on the planet are female), who has complete mastery over all living things native to the planet, including the power to recreate them when they die, and has come to worship himself and believe in himself as "God". The dilemma--he wants to return with the ship, as he is rather lonely on this world, and he promises to share his powers with all mankind in return; but is he really a power for good or evil--what kind of a world would it be if death were entirely abolished...?

"Son" tells of a civilian survivor of a torpedoed liner, who is taken aboard the enemy sub as a prisoner and interrogated--and finds he is the only person on board. The sub is controlled by a computer, into which the character of a woman has been programmed. The sub has been damaged, and the computer needs the civilian's help to effect repairs. But can he be trusted--and can he in turn trust the sub?

Finally, "My Sister's Brother" is about an astronaut on Mars who is rescued from certain death by an alien...female. She takes him to safety, along the way showing him (and the reader) the marvels of the beautifully functional and efficient bio-system which sustains what life there is on that planet. He is drawn to her as a humanoid and as a female, and at the same time is repelled by her alienness (she has no reproductive organs, e.g.--a fact which puzzles him greatly).

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VIEWS, REVIEWS & ARCHIMEDEAN SPIRALS (Continued) --

But it's when the moment of love-making arrives that the true nature of her alienness emerges....

This is the first Farmer we've read after hearing many good things about him. It started off with great promise. "Mother" was quite a fantastic beastie--and this story of an alien reproductive system was handled with good taste, a touch of wit, and much inventiveness. The utter alienness of the planet and the life-forms thereon came across more vividly than in any of the remaining stories. "Daughter" was much more trivial, but still good reading. "Father" was strongly philosophical, as religious dogma comes face to face with a living God-who-was-not-God and is forced to examine its basic tenets (but still remains dogma in the end). Its alien world was nowhere near as well done as that in "Mother"--it was too much a parallel of a primitive Earth. "Son" was interesting, but even more trivial than "Daughter". And "My Sister's Brother"...well...the alien life in this one was very well drawn, but the violent actions of the human near the end were way out of line with the character we had seen so far, and the story left us with a feeling of disgust towards mankind in general. (Which was perhaps Farmer's intent, as the entire book seemed to be commenting on the base nature of Man (and of man).) His aliens are all very sympathetic creatures, and they shine much brighter in these stories than do the humans (with the possible exception of Father Carmody in "Father"...but even here Carmody's dogma gave us a negative feeling.)

At any rate, Strange Relations is well worth reading--and the Avon Equinox edition is in a binding which should hold up for years (it stood up extremely well to the beating it received during three days of being read on the bus and carted around in our jam-packed briefcase), its typeface is clean and easy on the eyes, its size will enable it to stand on your library shelves along with your hardback books without looking out of place. Begin with #1, read with us through the series, and build up an SF library for yourself in the bargain! (Rating -- 3.)

Syndic --

100 years have elapsed since the corrupt North American Government was driven off the continent by the Syndic and the Mob. The Syndic exercises a benevolent "rule" in the East. Taxes have been abolished (replaced to a much lesser degree by ritualized practices from the old days, such as kickbacks, protection payments, numbers games and the like). Everyone is, in essence, free to "do his own thing", and hedonism prevails.

Not much is known of recent events in Mob territory (the Mob controls the mid-West and the West), but the displaced Government has its headquarters in Iceland, with scattered bases on various Atlantic islands and seacoasts. (The book says nothing about whether any Government elements survive in the Pacific area.) From these bases, the Government engages in occasional acts of piracy against mainland North America.

The action in this novel centers on Charles Orsino, a low-echelon Syndic member who volunteers to infiltrate the Government and try to find out whether or not it is behind a recent series of assassinations of Syndic personnel. His task takes him to a degenerate naval base on the Irish coast, into the Irish interior (where the only inhabitants are "wild men" governed by "witches" imbued with various psi talents), and into Mob territory in the Great Lakes region.

Each group with which Charles comes into contact is as bad as, if not worse than, the one which preceded it, and the Syndic looks like Heaven on Earth (almost) by contrast. But the Syndic, too, is showing the inevitable signs of decay--and the future of mankind looks none-too-bright....

(Over)

VIEWS, REVIEWS & ARCHIMEDEAN SPIRALS (Continued) --

We read this some twenty years ago, when it first appeared--and it has held up remarkably well over the years. The plot is a bit sluggish in places, and the future at times seems like it's only 10 years away rather than 100. (Neither technology nor the English language as presented in the book are very far advanced from the period in which the novel was written; indeed, even the idioms remain essentially the same.) But the reversal of the normal roles of law and outlaw is very well developed in the future society depicted by Kornbluth, and the book carries the reader right along.

Recommended--it not only is a good read, but it is an extrapolation of a future society which is already a classic in the field. (Rating -- 2.)

The Reproductive System --

Faced with economic collapse because its former best-seller, a walking, talking doll, has become a drag upon today's market, Wompler Toy Corporation decides to save itself by getting some money from the U.S. Government via undertaking a meaningless research project. The project, however, is successful, and the result--a self-reproducing system comprising an assortment of metal boxes controlled by a computer that is able to learn by experience--has, to put it mildly, far-reaching consequences. The system gains energy by plugging itself into sources of electricity--such as electric sockets--and the boxes grow in size and multiply in number by ingesting and converting everything in sight that is made of metal. It starts by devouring the town of Altoona, Nevada, and follows this up with Las Vegas. Its progress is guided and assisted by a mad scientist, whose goal in life is to inflict the largest possible amount of pain upon the greatest number of people--which he hopes to do after he gains control of the world through the rapidly expanding, unstoppable Reproductive System.

Nothing is spared in this rollicking anti-Establishment satire. The military, in particular, is roasted at every opportunity. The CIA, the Government, the educational system, Motherhood, the space program--you name it, and somewhere in this book it gets the treatment. The novel romps along in full gear for more than 200 pages, before Good finally triumphs over Evil as the author gives a final twist of his kaliedoscope and all the pieces fall together.

The only criticism we have of this work is that it is a kaliedoscope--there are so many different people and plot threads flitting about throughout the story that it's hard for the reader to keep a firm mental grip on them all. The author tries to satirize so many things, that the reader is saturated with it after a while, and just concentrates on trying to keep track of what's happening where, and to whom.

Still, it's good fun, and definitely worth a read--just don't take any of it seriously.... (Rating -- 4.)

Rogue Moon --

In a last desperate attempt to save his moon exploration project by successfully getting a man all the way through the deadly maze of the mysterious alien construction discovered on the far side of the moon, project director Edward Hawks enlists the aid of Al Barker, a neurotic personality with apparent suicidal tendencies.

All previous attempts to solve the maze have resulted in the death of the explorers. Each had penetrated a little further, his death uncovering yet another

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VIIEWS, REVIEWS & ARCHIMEDEAN SPIRALS (Continued) --

forbidden path or action in the Enigma, and enabling the project personnel to map out just a little bit more of the only safe route through the structure. In the most recent attempts a duplicate of the explorer was created, and kept on Earth in a state of total sensory deprivation (which enabled the duplicate to maintain a temporary telepathic link with his lunar counterpart and report on his actions in the maze). The only problem with this approach was that the death of the lunar explorer was too much for the mind of the Earthbound double, and invariably left the double hopelessly insane.

Hence Barker was recruited, in the hope that a neurotic personality would be able to withstand the trauma of his own death, and thus could die over and over again in the alien maze until he finally won through.

This is another book we read some years back, and have almost completely forgotten--and another excellent story in the SF Rediscovery series. The concept of the alien creation which follows a set of rules beyond the understanding of Earth's then-current science is well handled, as is the duplication of an individual by means of the matter transmitter which the project utilizes for transport to and from the moon. But the novel's strongest point is in the characterization--the project director in particular is very well developed. In fact, the book's only weakness lies in the fact that we get to know him perhaps too well, and the action is repeatedly slowed by long sections as Hawks continually re-examines his own personality and background in attempting to cope with the project's problems. (Rating -- 2.)

The Man in the Maze --

While on a mission to the Hydran planet, Richard Muller was surgically altered so that he radiates his emotions--powerfully, and with no control whatsoever over them. All who come near him are exposed to the full array of naked human feelings and passions--and even his best friends are unable to endure his company. Embittered, he exiled himself to the planet Lemnos, an uninhabited world on which the only thing of note is a huge, perilous maze. Built by a long-dead alien race, the maze is loaded with hidden, often subtle and almost invariably fatal traps, constructed by its former inhabitants to keep out their enemies. Many had tried to penetrate it, but no one had gotten very far without meeting a sudden violent death. But, somehow, Muller had made it through to the center, where he hoped to spend the rest of his days in solitude.

After many years, an Earthship lands on Lemnos, its passengers determined to solve the maze and bring its inhabitant back at all costs, for his unique affliction makes him the only person with a chance of saving mankind from an extra-galactic alien menace. The plan is to explore the maze with robot probes, gradually mapping out a safe route to the center. Then the humans will enter and try to persuade a reluctant Muller to leave his sanctuary and help them; failing persuasion, they will use whatever force is necessary to take Muller back with them.

It's strange to have two books in a row in this series in which the central concept consists of an alien-built maze with manifold perils which must be conquered by determined men by a process of trial-and-error. And in both books, the first man to win through is a neurotic, specially suited by his nature and his experience to overcome the obstacles placed in his way--and in the background, pulling the strings, are strong-willed, sometimes ruthless men who will stop at almost nothing to achieve their goals.

The essential difference between this book and Rogue Moon is that in the latter the major character development focuses upon the project leader, while in The Man

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VIEWS, REVIEWS & ARCHIMEDEAN SPIRALS (Continued) --

in the Maze the central character--as one might expect from the title--is the man in the maze. The maze itself is much better developed in the Silverberg book; indeed, we come to know it even better than its human inhabitant. In Rogue Moon, on the other hand, the maze is only a catalyst for the conflicts which produce the character interplay that gives that novel its great strength and makes it a more significant work than The Man in the Maze. (Rating -- 3.)

The Iron Dream --

Trueman Feric Jaggar returns to Heldon, the nation of truemen from which his father was exiled before Feric was born. There he quickly rises to the top, via his mastery of ~~the sword in the stone~~ the Great Truncheon of Skal Held and his unflinching dedication to the ideal of ~~truth~~ the brotherhood of truemen. From there he proceeds to purify the nation's (and the world's) racial stock by first exiling and then conquering and exterminating all non-Heldon races. Finally, he sends Heldonian superman clones out in spaceships to conquer and purify the rest of the universe.

We put off reading and reviewing the "SF Rediscovery" series for a long time, because we dreaded the ordeal of reading a novel written by Adolf Hitler. We were pleasantly surprised, however--Lord of the Swastika is very effective. It is not particularly well-written--there are grammatical problems, especially near the beginning, and the overuse and repetition of adjectives makes it impossible to read through in one sitting. Indeed, before the end we were reading much faster by skipping the bulk of these adjectives. But it is this very overuse of adjectives which makes the book so effective--if one reads it with a desire to be entertained rather than with an anti-racist attitude, it will, before it's over, send chills along the spine and bring tears of joy and excitement to the eyes.

Spinrad is to be congratulated for reviving this "lost" masterpiece. The Communist book-burners did an excellent job of suppressing it for the past 20+ years--even going so far as to alter the history books by erasing all mention of the entire set of awards given at the 12th Worldcon in San Francisco. But virtue will ultimately triumph, and it is only just that all truemen should once again have this epic work to serve as their inspiration in the difficult times which lie ahead.

But enough of this! We had not planned so much to review the book as to respond to Homer Whipple's misleading and factually erroneous Afterword to the Second Edition, which Spinrad has mischievously included in the Equinox edition following Hitler's splendid accomplishment.

We started reading the Afterword in full agreement with what Whipple had to say. Most of his comments about the writing style, e.g., were exactly what we would have said in a more comprehensive review of Lord of the Swastika. However, his emphasis on the so-called "phallic symbolism" is evidence of his Freudian mentality (and, as all truemen know, Sigmund Freud was nothing more than a tool of the dominators who then ran the Communist sector of Earth). The Great Helm is not a phallic symbol, but instead is a symbol of the righteousness and ultimate universal supremacy of truemen! How could anyone with an ounce of true blood in his veins possibly mistake the stirring raised arm and closed fist of the magnificent Helm for a phallic symbol...? (Dirty-minded Commies....)

And Whipple is quite far off-base in his discussion of the meaning of Hitler's classic. In a long conversation with Adolf at the 1951 Disclave, the subject of

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meso-American culture and archaeology came up while we were negotiating a fanzine exchange with him (THE WSFA JOURNAL for MEIN KAMPF). He told us all about the astounding facts he had learned about the history of truemen from his studies of the Mayan hieroglyphics and the large metallic slab he found hidden among the ruins. The slab, he said, was an informational and teaching device left for mankind by ancient astronauts (the last survivors of our trueman ancestry).

We promised Adolf we wouldn't reveal what he had told us until Lord of the Swastika had seen print, so as not to lessen its impact when it appeared. However, the Communist-dominated broadcast media repressed all memories of the book with their subliminal brain-washing transmissions, and replaced mankind's conscious memories of Hitler with a false set--which made him out to be an ogre instead of the great humanitarian he truly was. They even went so far as to rewrite the history books to support these implanted memories.... It wasn't until Spinrad's book triggered our repressed memories that we were able to recall the true facts about Adolf Hitler and his glorious achievements--and the true history of truemen about which Hitler had told us. So, now it can be told....:

After the trueman clones had spread throughout the universe, conquering and purifying every planet therein, there was nothing left for them to conquer with their magnificent martial skills. So they turned to more intellectual pursuits, striving to produce ever-greater masterpieces in art, music, literature and philosophy, until they had conquered these fields as well.

However, a series of natural disasters, including Heldon's sun going supernova and wiping out the father-world and the vast storehouse of knowledge accumulated thereon, the cloning process was lost, and the race of truemen began to die out. Trueman scientists dug ever deeper into the biological sciences for a solution to the preservation of the genetic stock of their race. After much experimentation, they finally succeeded in developing single-celled organisms, some of which, according to their computers, would eventually evolve once again into truemen.

By this time, there was only a handful of truemen left. In a final glorious act of self-sacrifice, they set out in their one remaining starship, seeding the habitable planets until their supply ran out, and leaving a lone trueman and a small robot-controlled space station behind in orbit around each of the seeded worlds to guide the destinies of the new truemen-to-be as they evolved from the single-celled seeds. (These Guiders-Of-Destiny gave rise to many superstitions among the new races as they developed, and were themselves quite naturally the **subject** of many legends and cults. But that's another story....) Before they perished, many eons later, in fiery plunges through the planetary atmospheres when their power finally gave out, each G.O.D. left behind on the planetary surface one of the informational/teaching slabs like the one found by Hitler in Mayaland. Thus did they maintain their influence on the newly developing races.

Lord of the Swastika was a novelization of the facts about our trueman ancestors which Adolf learned from the slab. We understand the novel was quite faithful to Heldonic history and, if anything, was overkind to the filthy Zind and the despicable dominators. (Some of the stories Adolf learned from the slab made the Zind in his novel seem almost angelic by comparison.) Hitler understated the Zind/Dominator horrors because he wanted to place most of his emphasis on the sterling and noble qualities of truemen rather than the decadence of non-truemen. His belief was that men would evolve faster by striving to emulate the noble qualities of truemen rather than expending all their energies, in this stage of their evolution, in attempting to eradicate all traces of the inferior and despicable non-human stock.

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Man should strive to preserve these noble truetman traits by breeding only between individuals possessing the proper traits, so the race will be strong enough to meet the dominator threat head-on when it grows enough to be a real menace. (Just how right he was can be seen by the enormous growth of the dominator menace during the 20⁺ years since they changed our memories and our recorded history.)

In closing, we would like to call upon all truetmen to do what they can to correct the history books and re-educate the rest of mankind to our noble race's true past and to the ever-present dominator menace, and to restore Adolf Hitler to his rightful place among the greats of our turbulent but often glorious history. Let his book shine forth as a beacon to all humans with truetman blood coursing through their veins--let it guide their footsteps along the long and narrow path, so Truetman may once again take his rightful place as Lord of the Universe! Hail Jaggar! Hail Hitler!! (Rating -- 4)

Inside Outside --

Jack Cull lives in Hell--a world which frequently undergoes geophysical upheavals as it expands, following wars and other terrestrial catastrophes, to make room for the flood of new arrivals. It's a most unpleasant place, as one might expect, with life a constant struggle merely to keep afloat, and the presence of an assortment of enigmatic and mischievous demons adding to the discomfort of its human inhabitants. And there is no escape--even death provides no deliverance, as all who die are resurrected shortly thereafter in the same state as before their deaths.

Cull works for the Exchange, an organization devoted to the gathering and evaluation of information about Hell and, particularly, about the mysterious X, who is apparently responsible for the resurrections. Through his position, Cull learns of a possible new lead to such information, and is sent to check it out. Along the way he picks up two companions--his informant and his boss's frosty secretary, and the three of them undertake a perilous journey through the sub-surface regions of Hell in search of enlightenment. The journey culminates when the self-destruction of Earth results in total chaos in Hell, and the three travellers discover the amazing truth about themselves and their world.

This is the shortest book in the series--it is no more than a short novella, with no chapters or other divisions, and can easily be read through in one sitting. It is too short to appear on its own in this series, and should at least have been paired with another short work to provide full value for the purchaser. In addition, it is Farmer's second appearance in the series, making him the only author whose has been so honored in the first 15 selections.

Inside Outside is a rather strange work. Farmer has taken a wild idea and played it through to its logical(?) conclusion. The result is good fun (unless you're a fundamentalist) and well worth reading, and is another example of the depth of imagination and wit of one of SF's most versatile writers. (Rating -- 4.)

Omnivore --

Subble is a government agent--a man programmed with the personality (and super-human physical capabilities) of the "ideal agent", who is reprogrammed at the end of each mission so that no memories of his previous missions remain. (Thus, each agent thinks and acts like all other agents, and the conscious life of an agent

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never consists of more than the life of his mission. He is therefore free to devote his full attention to the mission at hand, without past memories and future worries to distract him.)

Subble's current mission is one that is unknown to him at the start; he becomes aware of it in stages as he progresses on its fulfillment. He interviews, in turn, "Veg" Smith, Aquilon, and Calvin--three humans who had been part of an expedition to the planet Nacrae.

On Nacrae, the "third kingdom"--that of the fungus--is the only surviving lifeform, and it has evolved into three primary families--herbivores, which graze like cattle on the spores which cover the planet's surface in a thick layer of nutrient dust; carnivores (or "mantas", as the three humans name them), which feed on the herbivore herds; and the terrible omnivores, which feed on anything.

Previous attempts to explore Nacrae had failed, when the explorers were killed by unknown agents. The three humans being interviewed by Subble had ventured from their base camp on a specimen-gathering expedition, during which--as a result of their chance combination of personality traits which happened to coincide with the Nacraean life-system (Veg, a vegetarian, was the "herbivore"; Cal, who had to drink blood to survive, was the "carnivore"; and Aquilon, who was unrestricted in her diet, was the "omnivore"), they finally were able to make contact with Nacrae's dominant intelligent life-form.

From his interviews with the explorers and his subsequent experiences on an island in the Caribbean, Subble learns of a menace to humanity, which the government takes drastic steps to stamp out. At the end, the three humans and the source of the peril are gathered together and taken off-world, so they'll be available to participate in Orn, the sequel to Omnivore, which we'll probably be reading and reviewing within the next few months.

The sequences which take place on Nacrae are outstanding--Anthony captures the alien environment well. His aliens are well-drawn, but his humans at times seem unreal, especially during the Earth-bound sequences--and agent Subble is the superagent-carried-to-the-extreme, at times more like a robot than a human. (Nevertheless, his humans are strangely sympathetic and develop as we learn more of them, and Subble at times seems very human--we were sorry to see him die near the end.)

The novel is imaginative and inventive, and despite the fact that it tends to drag in places because of the lengthy dialogues associated with the several interviews, it holds the interest well, and is definitely worth reading. (Rating -- 3.)

The Great Explosion --

Four hundred years earlier, the Bleider-drive was discovered--and the "Great Explosion" took place. With virtually the entire universe open before them, every cult, dissident group, etc. who could took off from Earth for a new world--where they could "do their own thing" without interference. Now, it was time for Earth to reclaim her lost children--to reestablish control over these far-flung outposts of humanity--using as a pretext a currently non-existent possible future threat from an as-yet-undetermined alien enemy, with the resultant need for humanity to pool its strength to defend itself against this imaginary menace.

To accomplish this, Earth sent great spaceships out, each crammed with bureaucrats, troops and crewmen, and each to visit a selected number of planets, establish

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communication and leave behind an ambassador and his staff as a symbol of Earth's regained authority over said worlds.

Russell's novel is about one of these ships and its odyssey to three such worlds. The first was a planet on which criminals had been deposited, which had organized itself into an "enormous number of tiny, independent, self-sufficient nations each a few hundreds strong . . . [with] no real unity among them, no central authority . . . [each] a law unto itself". The inhabitants lived by hunting and trading, each man by his own strength and cunning, with "work" a dirty word.... The ship didn't stay here very long.

The second world was named Hygia, and was dominated by the Naturists--who disdained technology and the like, preferring an agrarian existence, and living in as close to a natural state as they could. After some amusing incidents in which the troops had to take their liberty in town au naturel in order to comply with the local custom, the Terrans were allowed to leave an ambassador and staff on an isolated island, after which they hurriedly departed.

The third and final world, Kassim, was the most interesting--and the most dangerous. Here the inhabitants, who called themselves "Gands" after the father of the doctrine of Civil Disobedience, have embodied Gandhi's philosophy in their social structure in the simple concept, "Freedom--I Won't!" The ship just did manage to get away--but not before more than 200 of its soldiers and crew had deserted, to themselves become Gands.

An excellent satire--fast-moving, amusing, and ironic. Not as savage as earlier satires in this series, but still quite effective. (Rating -- 3.)

The Winds of Time --

A group of near-human aliens, on a desperate search throughout the galaxy for another intelligent race with which their culture might interact and thus save itself from stagnation and eventual extinction, is marooned on a primitive Earth after their spaceship is disabled and forced to crash-land. Five of the survivors take a drug which puts them into a state of suspended animation, in the hope that when they awake they will find themselves in a civilization with space travel, and will thereby be able to get back to their home planet.

Weston Chase, a Los Angeles physician on vacation in Colorado, sets out early one morning on a fishing trip high in the Rockies. Caught in a severe storm on the top of a mountain, he takes refuge in a cave--and his life will never be the same again! For his arrival coincides with the awakening, after a sleep of 15,000 years, of the first of the aliens, whose cocoon happens to be in the back of the same cave. Wes is taken prisoner, and held captive for several months, during which time he--and the reader--are told the story of the aliens' quest, and their misadventures leading up to their long hibernation. Also during this period the rest of the aliens awaken, slowly regain their strength, and reconnoiter the surrounding area.

The aliens--and Wes--are faced with a bit of a dilemma. The aliens have awakened too early--Earth has not yet reached the point of interstellar travel, and will not do so for several hundred years (if ever--every humanoid race found by the aliens to date--and there have been many--has either been in a primitive state of development or has annihilated itself through a catastrophic war before it reached out for the stars)--by which time the aliens will be long-dead. (They

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used all of their drug on their 15,000-year sleep.) Their only chance of survival lies with Les. And Les--his life and business in shambles after so long an unexplained absence--is now alone in the world except for the aliens. But the aliens don't trust Wes, who they fear will betray them--and Wes, bitter at his enforced confinement, is not overly fond of them....

Oliver's aliens are very human--perhaps too much so. It was difficult at times to remember that they were aliens--from an entirely different race, culture, and time--when they talked and acted so much like humans. (It was especially disconcerting to hear them speaking with American slang expressions and colloquialisms 15,000 years before America even existed....) Apparently Oliver was using the alien culture as a mirror of one of our own possible futures many centuries from now.

Also, everything seems to happen by a series of coincidences which are individually plausible, but which together strain the credulity a bit....

Nevertheless, we enjoyed Winds very much. We first read it almost 20 years ago, at a time when we were strongly considering cultural anthropology as a career. Chad Oliver's stories are all heavily laden with anthropology, and therefore had (and still do, even though we are now working in a field with no relation whatsoever to anthropology) a special interest for us. It is still good reading--fine characterization, and plenty of food for thought--and we recommend it to you. (Rating -- 2.)

No Blade of Grass --

The Ching-Li virus started it all. It began by killing the Asiatic rice crop, causing starvation on a massive scale. Scientists thought they had it licked, only new strains kept appearing until it mutated into a virus that killed all grasses and grains. It gradually spread over the earth, until world-wide famine occurred--and with it, the death of civilization and the onslaught of a new wave of barbarism as law and order broke down, nations resorted to killing masses of people to permit a handful to survive, and men became more like animals in the fierce competition for the little food that was still available.

In Christopher's novel, John Custance leads a small band from the doomed city of London out into the country, in a determined and perilous journey to the safety of his brother's fortress-like farm in the hills of Westmoreland. Along the way we see a rapid change in morality, as the old humanistic values are discarded and replaced by new, more practical ones. As the system disintegrates, every man must provide for and protect himself and his own, as do the beasts of the jungle in their fierce, eternal struggle for survival.

This is an unpleasant but well-written novel, with believable and well-developed characters who act under stress in a manner which is at times at odds with the standards of our modern-day "civilized" society, but is very logical and consistent with the extraordinary situation in which they find themselves. When we first read it, some 20 years ago, we found it chilling--one of the best disaster stories we had read. Today, with our greatly increased awareness of the possibilities of disaster inherent in upsetting the ecological balance, it is even more effective and disturbing, and we recommend it highly. (Rating -- 1.)

A Mirror for Observers --

Hundreds of years ago the few thousand surviving members of the Salvayan race came to Earth from a dying Mars, and established five hidden, underground cities

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in remote spots (such as under the Arctic icecap, e.g.). From there they observed mankind by sending Observers out into his midst, waiting for the time when man would mature enough to be able to accept the Martians and interact with them. Humanlike in appearance, their only major physical differences were a lifetime of close to a thousand years, exceptionally sharp eyesight, and a scent which was detectable only by horses and other Martians.

Like most cultures, the Salvayans had their own dissenters--a handful who had abandoned the official policy of observation without interference, and had "abdicated" from the main group and gone out into human society to interfere with man's normal development and push him towards self-destruction. These dissidents were anxious to speed the (so they believed) certain self-annihilation of the human race (whom they considered little better than animals), so the Salvayans might have the whole planet to themselves.

In Mirror, we follow the development of Angelo Pontavecchio, a 12-year-old of above-average intelligence and with great potential for the future--if he can overcome the obstacles imposed by his impoverished environment and by Namir (one of the Abdicators) and his son. Namir has undertaken to guide Angelo off a course which might be beneficial to mankind, and to channel his talents towards man's downfall. He is opposed by Elmis, an Observer who is sent to watch over Angelo, and who becomes more and more entangled in the fate of Angelo as the novel progresses. And, along the way, Elmis picks up another charge--Sharon Brand, a child prodigy and friend of Angelo's.

In the first half of the novel, we stay closely with this quintet, as Angelo struggles with the opposing forces brought into play around him, and finally disappears following an outbreak of gang warfare into which Angelo has been enticed by Namir's son. The second half concerns itself with Elmis' search for and location of Angelo nine years later, when Angelo has become involved with a Nazi-like political organization which has, among other things, been involved in the development of a deadly and fast-spreading, highly contagious virus. This virus is accidentally loosed--and the human race (and our quintet) face a severe crisis as the virus takes its monstrous toll of lives.

On first reading, more than 20 years ago, we rated Mirror among the best SF novels we had read. On re-reading it for this review, we found it a bit of a disappointment. It is still an excellent story, with strong characterization and a great deal of philosophy. But the many predictions--both political and technological--which are scattered throughout the book, proved a hindernace to our full enjoyment of the novel. On our first reading, these predictions were just that--extrapolation into the future. And they merged naturally into the rest of the novel. But now that they have been bypassed by actual events (the novel is set in the 1960's and early 1970's), these predictions stand out like proverbial sore thumbs, and obtrude into an otherwise top-notch story.

Nevertheless, Mirror for Observers is still an engrossing, rewarding tale, and is well worth reading. (Rating -- 2.)

Bill, the Galactic Hero --

Bill was just a simple country boy working as a Fertilizer Technician on his mother's farm on Phigerinadon II. Then one day a recruiting sergeant came by with his stirring robot band, and--aided by subsonics and drugs--the Star Troopers had another recruit for their ongoing war against the fearsome Chingers.

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VIEWS, REVIEWS & ARCHIMEDEAN SPIRALS (Continued) --

After his boot training in Camp Leon Trotsky under Chief Petty Officer Death-wish Drang, Bill ships out as a Fuse Tender 6th Class on board the good ship Christine Keeler, and soon finds his ship in combat with the hated enemy. Bill accidentally saves the ship, and is rewarded with a trip to the all-metal, planet-wide imperial city of Helior, where he is to be presented with a medal by (an actor standing in for) the Emperor himself. Bill gets lost after his floor plan is stolen, and when he finally gets back after overstaying his leave for only eight days, he is chagrined to find that he is recorded as already having shipped out, and he is taken into custody as an imposter. He escapes, and eventually obtains refuge deep in Helior's interior, as a G-man with the City Dept. of Sanitation. While there he manages to come up with a solution(?) to the problem of the disposition of the planet's incomprehensible and ever-growing mass of trash, gets mixed up with revolutionaries and Empire agents, and finally ends up once more in the hands of the military--this time as a deserter.

After a period of detention, Bill is sent to the front on the planet Veneria--a Hell-hole from which death or permanent disability provide the only escape. In an attempt to escape he manages to rescue a number of troopers who were trapped behind enemy lines, then deliberately blows off his own foot in order to be sent home.

At the close, we have one final glimpse of Bill, some seven years later, as he leads a recruiting parade through his home town, and "recruits" his younger brother into the troopers over his mother's protests in order to get a bit of time shaved off his remaining term in the service.

This is, of course, a satire--funny in places, but too heavy-handed (and often crude, if not vulgar) for our tastes. The editor of this series seems to go in for anti-military satires, and Bill is as anti-military as one can get. We found it very difficult to finish, and only did so so we could write this review. The book is probably the weakest book in the series--and is very much out of place with the other excellent volumes that have preceded it. (Rating -- 7.)

Ultimate World --

Earth is suddenly occupied by mysterious and seemingly all-powerful aliens, who exercise an enigmatic but apparently benevolent rule over mankind. During their stay, the aliens extract spermata and ova from a large number of humans, from which they conceive and raise human children on board their "10-ball" space-ships. They also begin to extract large quantities of water from the earth's fresh-water lakes, as well as to mine radioactive ores buried in the moon's interior. Finally, they move Eros into a new orbit around Earth, and begin construction of a huge city inside the asteroid.

Man's weapons prove useless against the Xenos (as the invaders came to be called by the humans) in the few instances they were used, and all attempts at communication with the aliens also fails. Except for their sexually oriented experiments, the Xenos remain aloof from human affairs. To the humans, at least, the relationship between the two races appears to be similar to that between human researchers and a colony of ants...with the humans in the role of the ants....

Led by Nobel prize-winning scientist Duke Dubois, the humans in turn study the Xenos (mostly by observation and deduction), and in the process advance their knowledge considerably. And the governments of the major nations put aside their differences (but not their mistrust) to scheme and plot at ways to resist and possibly overcome the aliens.

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Then, one day, a year after the occupation, the Xenos suddenly depart, as inexplicably as they had arrived. As they leave, they deposit the 200,000 human children they had raised on board their ships. These children, although chronologically less than a year old, are physically $3\frac{1}{2}$ years old, and intellectually already of adult stature (with a long way to go before their development is complete). Thanks to the Xenos, a bright future lies ahead for mankind, with these children--brilliant beyond all past experience and dead-set against further debilitating warfare--to lead them after they have fully matured.

Despite claims made for it in the introduction, this is an unsatisfactory book, and shares with Harrison's Bill, the Galactic Hero the lowpoint in the otherwise excellent SF Rediscovery series. The plot is unbelievable, the characters are so unrealistic in both speech and action (the dialogue is so awkward it is almost painful to read, and the reactions of the humans to the occupation and subsequent alien actions are quite unlike what one would expect based on past experience), and the writing so full of distractions (it reads more like a school textbook than a novel, with constant italicizing of new words, and long explanations and quotations from papers, speeches, etc.), that it is a very difficult book to read. True, there are lots of interesting ideas scattered about (too many for one novel--not only did they get in the way of what little plot there was, but they began to bounce off a numbed and saturated brain after awhile....), but ideas alone do not a good novel make....

The book deserves consideration from an historical viewpoint, as Gernsback's ideas were ahead of his time, and Ultimate World does break some ground in the areas of sex and social criticism--but as a novel it can not stand up to today's standards for good writing, and in this respect it fails miserably. Too bad.... (Rating -- 8.)

City Under the Sea --

It is the distant future, a time when Earth's population has increased to the point where mankind could not survive were it not for extensive farming of the oceans. The underwater farms are controlled by vast corporations--which, in order to increase their profit margins in this fiercely competitive field, have tapped a cheap source of labor to tend the farms: slave labor, kidnapped from the large number of people who use the sea for recreation, and forcibly taken from each other in a silent and savage undersea struggle. The Navy knows of this practice, but with its limited resources, is powerless to stop it--and, because of its competition with the Space Force for funds, it dare not reveal to the public the true extent of the problem.

Space Force Commander Jeremy Dodge, back on Earth after 10 years in space, is kidnapped and pressed into service on one of the farms. He escapes, but is immediately recaptured by a rival farm, and is surgically altered into a manfish--able to breathe water, but not air--and thus, never able to return to his beloved space. But he cannot accept his fate, and continues his struggle to regain his freedom.

The story of Dodge's struggle against almost overwhelming odds is well done, and carries the reader right along. The undersea world provides an interesting and unique background, both alien and at the same time familiar. The introduction of the aliens into the story, however, seems out of place and unnecessary--thrown in to give a good, suspenseful adventure story "Significance". The story could stand on its own feet quite well without the aliens; with them it becomes a mixed bag, with an ending that seems both too melodramatic and too contrived. (Rating -- 4.)

VIEWS, REVIEWS & ARCHIMEDEAN SPIRALS (Continued) --II. Faerie Lives!...On Alternate Earths. [Reviewer, Jim Goldfrank]

This is the premise of two recent books, one an unqualified disaster, the other an unqualified success. Why such disparate results by two top authors from the same premise? The answer lies in approach. The author of the disaster threw in too many characters and creatures, and treated none of them with sufficient depth to justify their presence in the story. The result was work far below the capacity of that particular author. The success was written with care and love by an author who obviously enjoyed his work, and devoted far more attention to character and background. But let's start at the beginning:

Elves, fairies, and all kinds of sprites once dwelt among us. They loved and warded the land. They were generally aloof to human beings, sometimes friendly to them. They had no Christian-type souls, didn't desire Heaven, didn't fear Hell. Proselytizing religions in Europe and England didn't like competition. The Good Folk were pagan nature spirits, and must be shunned. If they were neither animal, man, nor angel, they must smack of the devil. Losing believers, losing land, the Good Folk retired from this Earth at places where the barrier between worlds grows thin; humans live in those other worlds, or cross their thresholds; and that is the genesis of two novels....

The disaster is Andre Norton's Here Abide Monsters (DAW, '74, 205 pp., \$1.25). Dick and Linda drive down a Bermuda Triangle-like stretch of road and never reach the other end. Linda is a very subsidiary character. The story is mostly of Dick's willingness to meet his new world halfway, even learning the use of his latent psi powers. They are taken in by a band of British from the 1940's: the Vicar, an arthritic but stouthearted old lady, other minor characters. They meet Mongols, Chinese Communist soldiers, creatures of fable, and both flying cigar and flying saucer aliens. Linda's Pekingese and the old lady's cat are both intelligent ESPers in this new world. The entire book is a flurry of activity in which nothing really happens.

Between the other bands of rovers, native evil powers, and the aliens, the only real safety lies within force-domed Avalon. To enter it one must eat an apple-(too symbolic of Eve and the serpent) and become something other than human. Nick manages to blow up the aliens, whose presence and role are never explained. The humans are again offered the freedom of Avalon. The Vicar rejects the non-Christian tradition: "Good may govern Avalon, but it is not my good. You told me once . . . that there might be many rivers from the same source (the Creator). That is also the truth but we each choose our own." He dies, but Dick and Linda can now accept that the path of Faerie is not an evil one. That thesis is the meatiest part of a novel with too many people and concepts ground together and coming out like hamburger. With less quantity of characters and situations and better depth, this could have been an excellent novel that Ms. Norton should have taken the trouble to write.

The success is Poul Anderson's A Midsummer Tempest (Ballantine, '75, 229 pp., \$1.50). Here is England in a parallel world in the 1600's. Shakespeare's plays are not just great literature, but actual literal history. Titania and Oberon from A Midsummer Night's Dream, and Ariel and Caliban from The Tempest take part in the action and donate the titles of their plays to the novel. Prince Rupert of the Rhine does his heroic best to ensure that in this world, his uncle, Charles I, will not lose his head to Cromwell. He and Jennifer Alayne, niece to the Roundhead and Puritan Sir Malachi Shelgrave find that "the course of true love never did run smooth". Anderson points out the hypocrisy of the over-righteous Puritan: Sir Malachi has an incestuous thing for his niece, like the protagonist in Arthur

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VIEWS, REVIEWS & ARCHIMEDEAN SPIRALS (Continued) --

Miller's play A View from the Bridge. Too, the Industrial Revolution has hit early in this world: steam trains, factories belching smoke, child labor, depressed working classes, and all under the Puritan work ethic and the guise of righteousness.

The Good Folk find it no trouble to co-exist with Christianity, but find it hard to co-exist with the Puritans who despoil the land, which, together with its creatures, the Good Folk protect. Titania and Oberon can aid Rupert and Jennifer with their limited magic powers, which give them some slight advantage over the Puritans, who "abhor the mildest magic, and any magic flies away from them, who will not own that God also made the elves". (Note here the restatement of the theme of the Norton book.) Rupert and Jennifer journey to Prospero's isle to find Prospero's book of spells, for which Rupert must dive. He comes up with the book and a case of the bends. Ariel provides a ready cure: "A spirit of the air knows how to charm these humors out of him and whatever ruptures they have caused." Anderson's logical blend of science and fantasy helps the reader to believe.... Ariel explains his willingness to help Rupert: "'Tis for the Old Way thou hast drawn the sword: the wholeness of the living world."

Rupert, Jennifer, and Rupert's companion, Will Fairweather, travel magically back to England. At the final confrontation between the Cavaliers and Puritans, Fairweather becomes possessed by the spirit of the land. "Thou shalt not bind me fast in brick and steel, nor make my people to idolaters of little frantic leaders and their texts."

Besides being a strong statement that mankind should live in harmony with his environment, and not destroy it, M.T. has other joys. In Shakespeare's plays, ordinary characters speak prose; heros and heroines sometimes speak in verse. Occasionally, one of Anderson's characters bursts into a Shakespearian verse that is delightful to read. Action is never dull, humor present, the world as well worked out as, say, "Ishtar" in Fire Time. The end of M.T. gives us a little frosting on the cake. At the "Old Phoenix Inn", a tavern co-existent with all worlds and times, we meet Valeria Matucek (whom we last saw as a child in Operation Chaos), Holger Carlsen of Three Hearts and Three Lions, and--mentioned in passing--a lensman, Sherlock Holmes, and Huckleberry Finn.

The reader must grin and bear one sore point to enjoy everything else in Midsummer Tempest. Too much space is given to the Windy Will Fairweather's long speeches in an unduly thich (and difficult for the reader) accent. This defect did not prevent Verb Sap from enjoying the action, style, characterization, word creation, and philosophy of this fine book. Nor does it prevent him from recommending it to your "must read" list.

III. Paired Reviews.

The Year's Best Fantasy Stories, ed. Lin Carter (DAW, '75, 175 pp., \$1.25; cover by George Barr).

/Reviewer, Jim Goldfrank/:

This is a rather good collection, with an article, introductions, and an appendix by Carter. Stories will be rated as 10 for great, 5 for so-so, and 1 for disaster.

(1) "The Jewel of Arwen", by Marion Z. Bradley. More like an article than a story, set in pre-Hobbit Middle-Earth. Dull. --4

(Cont. next page)

VIEWS, REVIEWS & ARCHIMEDEAN SPIRALS (Continued) --

(2) "The Sword Dyrnwyn", by Lloyd Alexander. A Prydain story exploring paranoia through fantasy. --7

(3) "The Temple of Abomination", by Robert E. Howard. Minor Howard involving Cormac Mac Art and some Lovecraftian beasts. --7

(4) "The Double Tower", by C.A. Smith, completed by Carter. Carter is a very good writer "in the style of ...". No matter how much of the story was written by Carter, the story is still good Smith. The protagonist is a serpent man of pre-human Earth who gets caught by his own devices. --8

(5) "Trapped in the Shadowland", by Fritz Leiber. "Death" still trying to lay his hands on Fafhrd and the Grey Mouser. --7

(6) "Black Hawk of Valkarth", by Carter. Thongor's tribe is destroyed. He seeks a suitable revenge. After this story, he heads south as chronicled in many so-so novels. --6

(7) "Jewel Quest", by Hannes Bok. The first of five unpublished stories. A delightful spoof of a chinoiserie, told very tongue-in-cheek, replete with grandiose honorifics, and profound proverbs of doubtful meaning. --10

(8) "The Emperor's Fan", by L. Sprague de Camp. Set in a pseudo-Chinese culture where everyone travels on skates, in the world of The Goblin Tower: The emperor proceeds to wave everyone he gets mad at out of existence (with the fan), until he is undone by his lusty wife and her lover. A farce with commentary on economics and bureaucracy. --8

(9) "Falcon's Mate", by Pat McIntosh. From the pages of the British fanzine ANDURIL comes Thula, warrior maiden of the religious Order of the Moon. She is to deliver a maiden, who with her shape-changing lover has other ideas, intact to her husband-to-be. The story involves Siege, a Chess-like game, and rates an "8".

(10) "The City of Madness", by Charles R. Saunders. A professionally written story from the pages of the fanzine DARK FANTASY that introduces Imaro, a heroic black of Africa's pre-history who is comparable to Conan. His sidekick is Pomphis, a pygmy of large ego, vast knowledge, and a bent for rascality. Their mission is to rescue the hero's beloved from the degenerate and immortal survivors of an Atlantean colony. The elements are not new, but the treatment and combination of them is original. When you read this, you will have an "I have been here before" feeling, but you'll enjoy yourself too much to pay attention to it. With any luck, this may emerge as a series. Rate it a solid "10".

(11) "The Seventeen Virgins", by Jack Vance. A "Dying Earth" story of that far future con man, Cugel the Clever. Cugel proves that whether man or demon, "There's one born every minute." What can anyone do but tell you to enjoy it? Another solid "10".

Plenty of humor and adventure in this book. It is worth your time and money, and will leave you looking forward to 1975's best.

[Reviewer, Martin Morse Wooster]:

Here is a new "best of the year" series, edited by Lin Carter. Carter explains in his introduction that he started this series after his editorship of the Adult Fantasy series for Ballantine was terminated, allegedly because of the changing nature of Ballantine's publishing program--they have shifted from publishing "quality" SF to printing space-operas.

Carter is as qualified as anyone to edit a series such as this, as he has probably written more fantasy than anyone, including such prolific writers as Robert E. Howard. He is a founding member of S.A.G.A., the Swordsmen and Sorcerers Guild of America; he has been a fan of the field longer than most; and he showed good taste in his Adult Fantasy series for Ballantine. Let us, then, see how he does when he has to stick to the best from one year, instead of the best from many centuries.

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VIEWS, REVIEWS & ARCHIMEDEAN SPIRALS (Continued) --

- (1) Marion Zimmer Bradley, "The Jewel of Arwen" (T-K Graphics, '74): Imitation Tolkien, about a jewel that flits about thru the centuries. Bradley is no Tolkien, though, as this story shows.
- (2) Lloyd Alexander, "The Sword Dyrnwyn" (from The Foundling and Other Tales of Prydain, '73): How the great sword Dyrnwyn was used and misused in a pseudo-Welsh kingdom.
- (3) Robert E. Howard & Richard L. Tierney, "The Temple of Abomination" (from Tigers of the Sea, '74): Icky horrors at a mysterious Druidic temple in Arthurian England. Gory, but fun.
- (4) Clark Ashton Smith & Lin Carter, "The Double Tower" (WEIRD TALES, W/73): Carter piles on the adjectives in an attempt to imitate Smith in this hilarious story about a magician who, chanting horrific blasphemies and mysterious incantations, turns into a blob.
- (5) Fritz Leiber, "Trapped in the Shadowland" (FANTASTIC, 11/73): Good, but slight Leiber, as Fafhrd and the Grey Mouser battle Death--literally.
- (6) Lin Carter, "Black Hawk of Valkarth" (FANTASTIC, 9/74): Thongor watches his parents get killed, then goes out to murder the murderers.
- (7) Hannes Bok, "Jewel Quest" (KADATH #1, '74): A Chinese tale, and lots of fun.
- (8) L. Sprague de Camp, "The Emperor's Fan" (Astounding, '73): Tso-tuga the fourth has a problem--he had this fan, which will cause anyone to instantly disappear or reappear--but there is a rule book to go with it, too, and he has to keep track of that, with conspirators and plotters all around him.... De Camp rarely writes fantasy these days, but he is always good, and this tale is up to his high standard.
- (9) Pat McIntosh, "Falcon's Mate" (ANDURIL, 7/74): Fairly good fan fiction, as Thula, swordswoman of the Order of the Moon, tries to protect feminine and lazy Aneka.
- (10) Charles R. Saunders, "The City of Madness" (ser, DARK FANTASY 7-10/74): Imaro, typical bloodthirsty barbaric warrior, goes tramping about a primeval Africa in search of...you guessed it, the last city of Fabled Lost Atlantis. Filled with every possible cliché in the heroic fantasy field ("MAN! It was man, the unwelcome intruder into this hitherto untouched primal domain . . ."), the only wonder it conveys is the wonder that Lin Carter bought it.
- (11) Jack Vance, "The Seventeen Virgins" (F&SF, 10/74): Here's another popular Cugel story, from the same series that produced A Quest for Simbilis and The Eyes of the Overworld. Cugel, having run out of money, as usual, ends up in another peculiar town, where sun-worshippers use machines in order to keep the flame of the sun going. Filled with fine humor, interesting philosophy, and that delicious Vance wit, this story almost redeems the book.

Carter has, indeed, picked the best stories from the fantasy field. This does not mean that all of the stories are worth reading. It is very hard to write an epic short story--Dunsany could do it, but few authors can. Vance's tale is excellent; Leiber, Alexander, de Camp, Bok, and perhaps Howard (I've read that same plot of REH's too many times) are worth reading; the rest should be thrown into the primal ooze. Carter does include a helpful list of nearly all the fantasy books published in the last year (though he omits Lamb's Marching Sands, and complains about Hyperion's "incredibly sleazy printing and binding--no sleazier than most reprint houses). Rabid fantasy fans will want to read this; the rest of you should pass it up, as you've probably already read most of the stories elsewhere.

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The The Forgotten Beasts of Eld, by Patricia A. McKillip (Avon #25505; \$1.50; 208 pp.; 9/75 (orig. '74 by Atheneum Publishers); handsome wraparound cover not credited).

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[Reviewer, Anne Stewartson]:

In The Forgotten Beasts of Eld Patricia McKillip has woven an entirely new fabric on a frame of traditional lore. The book tells the story of Sybel. A sorceress, living among the magical animals she controls, is given a child to raise. Thus, a pattern is set for a fable of power, revenge, and love. It is a delightful book. The only disappointment is that it goes no further. One wishes to know more. How did Coren learn his strange knowledge? What is the one riddle Cyrin cannot answer?

Read this book! If you're a fantasy freak--it's a classic; if you're not--you will be.

[Reviewer, Don Miller]:

Daughter and granddaughter of wizards, ivory-haired and black-eyed Sybel was herself a sorceress. She lived beneath a crystal dome on Eld Mountain, the highest peak in the rich, dark forest of Eldwold, in a world of magic and myth and epic heroism. She lived alone, with only a library of iron-bound books of magic spells and lore, and a bevy of legendary, magical beasts whose names she now held in her power. These beasts, whose long-forgotten names had been called by her father and grandfather from the farthest corners of the world, are perhaps the best thing in the book. They include: the blue-eyed Falcon Ter, "who had torn to pieces the seven murderers of the wizard Aer"; the huge black cat Moriah, "whose knowledge of spells and sacred charms had once been legendary in Eldwold"; the Lyon Gules, "who with a pelt the color of a king's treasury had seduced many an imprudent man into unwanted adventure"; the Black Swan of Tirlith, "the great-winged, golden-eyed bird that had carried the third daughter of King Merroc on its back away from the stone tower where she was being held captive"; the red-eyed, white-tusked Boar Cyrin, "who could sing ballads like a harpist, and who knew the answer to all riddles save one"; and the green-winged, gold-and-jewel-hoarding dragon Gyld, "who had been dreaming for centuries over the cold fire of gold" until it "woke sleepily, pleasantly, to the sound of its name in the half-forgotten song Myk [the grandfather] sent crooning into the darkness".

One day a baby is brought to her by Coren of Sirle, for safekeeping from Drede, the King of Eldwold. And thus begins a delightful, magical, heart-warming story in which a cold, emotionless, selfish child, who is concerned only with her beasts and adding to her collection by calling forth the Liralen ("a great white bird with wings that gilded like snowy pennants unfurled in the wind, a bird that had carried the only Queen of Eldwold on its back long before"), becomes both a woman and a human being.

Along the way, we are treated to a feast of swords-and-sorcery, enchantment, and romance, interlaced with both horror and humor, and we meet a number of powerfully drawn characters, among them: Maelga, a witch who advises Sybel and acts as a sort of godmother for the foundling, Tamlorn; Blammor, "that fearsome monster, which awaits men around dark corners, through dark doorways, in the blackest hours of the night" and which only the fearless can survive looking at; Mithran, a powerful and evil wizard hired by Drede to take Sybel's will from her and make her obedient to Drede; the brothers of Coren, Lords of Sirle, especially the wise Rok; the evil Drede; and, of course, the interesting and sometimes enigmatic Coren himself.

The writing is poetry in prose, especially in the first part of the book. The story is delightful and entrancing, one of the best fantasies we've read in a long,

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VIEWS, REVIEWS & ARCHIMEDEAN SPIRALS (Continued) --

long time--the best, in fact, since Tolkien's monumental Lord of the Rings. The background Ms. McKillip has created is very well done--it is both believable and compelling, and carries with it the perfect atmosphere for the story in its mixture of magic and myth. (Question: Are the beasts and magical background (such as the process of telepathically "calling" beasts and humans) based on actual mythological lore, or are they constructs of Ms. McKillip for her story? If the former, she has woven them into the fabric of her world with great skill; if the latter, she has done an outstanding job in creating a consistent and believable world in which the use of magic seems as natural to the reader as long-distance telephone calls are to us, and in which the historical background is almost as familiar as that of our own world.)

There are, perhaps, some weaknesses. Ms. McKillip's humans are less sympathetic than her magical beasts. And the last part of the book seems less satisfying than the first--perhaps because there is less magic and more humanity at work, and perhaps because the magic spell which the first part casts over the reader has begun to wear off.

Nevertheless, this is the most enjoyable book we've read in a long, long time, and we highly recommend it to all lovers of fantasy. We hope this will not be a one-shot short novel from Ms. McKillip, but that we will be seeing many more magical adventures from her, both set in the world of this book and in other new and magical worlds created by her fertile imagination.

Rating -- 1.

 IV. Other Reviews.

[Reviewer, Jon Coopersmith]

Human Machines, ed. Thomas N. Scortia & George Zebrowski (Vintage Books; '75; 250 pp.; \$2.95). [Review orig. appeared in THE DAILY PRINCETONIAN 9/1/76]

A cyborg, according to the blurb on the back of Human Machines, is a "self-regulating human-machine whose mechanical and biological parts function as an integral whole". Such is the subject matter of the 11 stories gathered by Thomas N. Scortia and George Zebrowski.

The cyborg concept has enjoyed long-standing popularity in science fiction. It carries through the Industrial Revolution to the nth degree--to the creation of man as machine. Typically cyborg stories follow two general story types: "cyborg is nice but human is better" and "the cyborg with truly amazing powers". Both appear in the pages of Human Machines, often with any moral distinction between them blurred into a negative neutral grey.

Regardless of moral outlook, the scope of possible cyborg adventure is unlimited. Stories cover the broad spectrum of human emotions--and some inhuman ones. Equally wide-ranging are the writing styles. Kurt Vonnegut Jr. represents the absurd in his "Fortitude" in which a 100-year-old woman is kept alive by an MIT doctor who replaced all of her organs except the brain.

Taking a more serious view, Walter M. Miller Jr. in "Crucifixus Etian" and Scortia in "Sea Change" have their men and men-machines grappling with the concepts of denial and sacrifice. Scortia, among other authors, starts with the idea of a man-machine interface in which a human brain (usually in a stainless steel

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VIEWS, REVIEWS & ARCHIMEDEAN SPIRALS (Continued) --

container) is plugged directly into a spaceship to pilot it. Miller, for his part, weaves a tale that makes one proud to be a member of homo sapiens--even a modified one.

The major theme throughout the stories revolves around what a cyborg is. Depending on their physical construction, cyborgs can act and look exactly like humans. But are they human? If not, should they be considered "above" or "below" we mere mortals? The majority opinion is "no" and "below", respectively. For as Damon Knight remarks, the cyborg is the ultimate eunuch. What a cyborg can do and enjoy pales beside what it cannot.

In return for becoming a human-machine, the subject relinquishes what ever part of humanity is associated with the body. Despite the frailties and problems of the pure human mechanism, it appears preferable to most of the plastic and metal contraptions described in the stories.

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[Reviewer, Don D'Amassa]:

The Invincible, by Stanislaw Lem (Ace Books).

Fare I admit that I enjoyed this novel far more than Lem's famous Solaris? The title is the name of a gigantic human starship sent to Regis III to discover what happened to a previous expedition to that desolate planet. Sound familiar? It should--it's been done before, but I doubt that it has ever been done so well. As the crew unravels the secret of the sand-covered planet, we are exposed to a coldly unhuman lifeform which waged a colossal war in the eons past. And even though it never takes place on-stage, never is detailed, the age-old battle seems to hover over the events which are shown. One of the five best novels I've read this year in the SF field, and I only wish it were possible to retroactively nominate it for a Hugo.

Marune: Alastor 933, by Jack Vance (Ballantine Books).

Vance's third novel of the Alastor cluster is not quite as good as Trullion: Alastor 2262 or The Gray Prince, but it doesn't miss by much. A young man is found wandering about on a planet of which he is obviously not a native, suffering from total amnesia. On the advice of officials there, he works to earn himself passage to the capital planet of Numenes, where it is determined that he comes from the planet Marune. He returns to Marune and discovers himself to be heir to a substantial estate. Despite the hostility of almost everyone he meets, he reclaims his birthright, regains his memory, and avenges his abduction and ill treatment. Vance is particularly deft at creating the supporting culture in this novel, an ability that has improved steadily in his writing over the years.

The Andromeda Gun, by John Boyd (Berkley Books).

Boyd seems to have regained his sense of humor in this novel of an alien missionary who inhabits the body of Johnny Loco, a 19th-century western gunslinger, and attempts to convert him surreptitiously to the true religion of the universe. He meets with unexpected results. Boyd satirizes our human mores, the western genre, and SF in this often hilarious novel, full of sexual double-entendres and near-farcical scenes. Had Boyd played his plot straight, he would have written a competent but not particularly interesting adventure story; by playing it for laughs, he has written a far more worthwhile book.

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VIEWS, REVIEWS & ARCHIMEDEAN SPIRALS (Continued) --

Reviewer, Martin Morse Wooster:

Homeward and Beyond, by Poul Anderson (Doubleday; '75; 204 pp.; \$6.95; d.j. by Roger Zimmerman).

Here's Poul Anderson's latest book--a collection of short stories. As is usual with Anderson's collections, there is a connecting theme between the shorts--this time, a definition of science fiction. Anderson tries to prove that the boundary between SF and fantasy is arbitrary and unreal. He succeeds in this by offering nine stories, three of which are definitely SF, three more are marginally so, one is a horror story, and the last two are historical tales--one a fable, the other "The Peat Bog", a Scandinavian yarn. (Anderson tries to claim "The Peat Bog" for SF by claiming that it is based on archaeological discoveries; but this would make most of de Camp's historicals SF, which they are not.) A varied menu--let's see what the first course is:

(1) "Wings of Victory" (ASF 4/72): A "first-contact" story, as a survey team from Earth discovers the Ythrians, an eagle-like creature. The romance of discovery combines with the plausible science to produce an excellent tale.

(2) "The Long Remembering" (F&SF 11/57): A man has his mind sent back to the happy days of the Cro-Magnons, only to return to our mechanized society.

(3) "Peek! I See You!" (ASF 2/68): Sean F.X. Lindquist, amateur pilot, discovers a UFO while flying through Arizona. He discovers that the Galactic Federation pilots have used a Pueblo reservation as a refueling stop and trading post--and have orders not to let the rest of the world know for fear that Earth would be so busy asking questions that it would be a galactic nuisance. Lots of fun here, as the bouts between Lindquist and the aliens develop into a grand comic riot with a very satisfying ending.

(4) "Murphy's Hall" (with Karen Anderson (Infinity Two, '71): The place where those who die because of scientific error go; degenerates into a meaningless word-game.

(5) "The Pirate" (ASF 10/68): Murdoch Juan, the pirate of the title, lands on a world whose civilization was destroyed by a supernova, and attempts to claim it for colonization. Trevelyan Micah and his trusty alien buddy, Smokesmith, both police officers, trail Murdoch and his crew in order to preserve the planet for scientific study. A suspenseful, "drop-that-blaster" space opera, as Ian 'n' order fights it out with baddies yet again.

(6) "Goat Song" (F&SF 2/72): A Creative Anachronist of the far future attempts to have his lady-love revived. This won a Nebula Award in 1972, probably because it is a recreation of Orpheus & Eurydice with SFnal overtones. Instead of hell, we have the all-powerful computer, who controls his subjects in a SFnal way. Finely written, and probably deserving of the award--but beneath the diamond lies a lot of hot air.

(7) "The Visitor" (F&SF, '74): A retelling of a dream leads to terrifying results.

(8) "Wolfram": A yarn about the supposed discoverer of wolfram, or tungsten, and the imaginary details of his life.

(9) "The Peat Bog": Here's an historical adventure--a "first contact" tale if you will--about the trade between Jute and Roman. Memmius, a Roman merchant, and Philon, his faithful slave, land on the shores of Denmark and discover Hesting, the king of his tribe, all ready to trade and learn. Interrupting the teaching sessions are a battle and several interludes where everything is interrupted for anthropology lessons from Anderson, in the Gernsbackian manner. The main theme seems to be the growing love between Philon and Hesting (on Philon's part only), and the disaster that results when Philon tries to impose the Greek code of sexual

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VIEWS, REVIEWS & ARCHIMEDEAN SPIRALS (Continued) --

relationships on the Norse version. Finely written, although Anderson stresses the obvious (Philon's name should be changed, as we really don't want to know that Philon is a lover from the start), and shoves in one too many history lesson.

An excellent collection, with seven stories out of nine well worth printing or reprinting. There are stories in here for every taste, though lovers of the hard stuff will have a better time of it than others. Well worth the money--but what is the Tollund Man and how is he likeable?

[Reviewer, Don Miller]:

The Bowl of Baal, by Robert Ames Bennet (Donald M. Grant, Publisher; '75; hb; orig. serialized in ALL AROUND 11/16-2/17; \$7.50; 351 pp.; handsome wraparound dj and five effective illus by David Ireland; introduction by Stuart Teitler).

Larry O'Brien, a dare-devil Irish-American from Missouri, journeys to Arabia to gather some archaeological data for a friend. He sets out from Aden in a monoplane to visit and photograph some vaguely located ruins in the Abode of Emptiness--the great central desert of Arabia, a vast and forbidding wilderness that had never been crossed. He finds the ruins, lands, and begins photographing the inscriptions thereon. He is interrupted by a simoon (sandstorm), and after it has passed, he finds the storm has brought him a visitor--a falcon with a copper message-band around its leg. He removes the band and finds the inscription thereon is written in an ancient language--the same as the one used in the inscriptions on the ruins. He deciphers the message, which reads: "Baal, god of day, brother of Ishtar, come swiftly to the Bowl! Save Istara, thy goddess princess, from the oppression of the dark Tigra, priestess of thy enemy, the evil Dweller in Irem!"

Intrigued, Larry follows the falcon on its return flight, and finds an ancient race hidden inside a region of ancient volcanoes, ringed by a horde of savage barbarians, and beset by a power struggle between the beautiful goddess priestess Istara and the equally beautiful priestess of the Dweller (a monstrous saurian which lives inside an Eden-like garden inside a volcano in the Bowl). He lands atop a large conical building which towers over the rest of the valley, and is taken for the god Baal (as well as the Lord of the Air). He soon falls in love with the gentle and delicate Istara, and himself becomes the object of the ardor of the passionate Tigra.

During the remainder of the book, there is a continual struggle between Good and Evil--between the dark sorceress Tigra, who wants to do away with her rival and gain full power (and Larry) for herself, and Larry, who keeps foiling Tigra's schemes and rescuing the guileless Istara. And although Istara loves another, Larry keeps pressing his attentions on her, as does Tigra on him. While all this is going on, we explore the rest of the Bowl and its environs, gradually uncovering the secrets of this ancient and mysterious place, and learning more of its people and their customs and rituals.

The writing is rather simplistic, with an overuse of adjectives and some trite, unimaginative phraseology. (It reminded us at times of The Iron Dream!) The opposing sides are so often described in black-and-white terms that it becomes not only tiring but also has a disruptive effect on the narrative flow. (We got very tired of constantly seeing Istara referred to as "gentle", "kind", "innocent", etc., and Tigra as "cruel", "cunning", and the like.) O'Brien himself is a bit of a fool, with his stereotyping of the two princesses and his bravado, and his repeated use of these adjectives serves to provide a contrast when his eyes are finally opened; however, their repeated use elsewhere in the story is un-

(Over)

VIEWS, REVIEWS & ARCHIMEDEAN SPIRALS (Continued) --

necessary, and only implies that Bennet had a somewhat limited vocabulary range....) While the symbolic struggle between Good and Evil seems more pronounced as one goes backwards in time through various primitive cultures, things are never so clear-cut-- and this is especially true in The Bowl of Baal! (And, while on the subject of the writing, we should also note that an even more jarring practice was O'Brien's occasional lapse into a heavy Irish brogue.)

We had difficulty at the start in getting into this book, but it became ever more compelling as it progressed, and we really hated to see it come to an end. The Bowl and its people and events became more and more fascinating as they were developed by the author during the course of his story, and the impressions of beauty, savagry, evil and the like invoked by the author came across quite vividly.

It is difficult nowadays to suspend one's disbelief while reading a lost-race novel; so much is known about the world today that the existence of such a place and lost race as the Bowl and its people is all but impossible. But at the time this was written, a trek across a great, unexplored desert in a newfangled airplane must have seemed like a great adventure, and the discovery of a lost race within the realm of possibility. Nevertheless, once we were in the Bowl and in the midst of its teeming civilization, disbelief for us was completely gone, and we became totally engrossed in the actions and fates of the novel and its characters.

In addition, as we started reading the book, we fully expected it to end like the other lost-race novels, with which we are familiar--with the total destruction of the race and all traces of it. So, we knew how it would come out, and were interested only in discovering how the end would come about. We were pleasantly surprised when the predicted ending never quite materialized! The conflicts and passions and weaknesses/flaws in the characters of the principals did bring about a classical tragedy--but there were some twists which raised the ending a shade above the standard lost-race denouement.

All-in-all, a most interesting work! It had both strengths and weaknesses, but its greatest strength was that it was able to overcome its weaknesses and provide us with a reading experience that was both memorable and enjoyable. (It would make an epic film!)

Rating -- 3.

V. Review Extracts (from the Press).

PUBLISHERS' WEEKLY. (Thanks, Martin Wooster), Reviewer not named -- 15/9/75: Ice and Iron, by Wilson Tucker (Ballantine; \$1.50; ". . . The story is one of problem-exploration and character relationships rather than plot and action, but it is pleasant, eerie and intelligent, with an inconclusive but convincing ending."); Star (Psi Cassiopeia), by C. I. de Fontenay (DAW; \$1.25; ". . . 1854 narrative of the history and customs of the distant planet Star . . . written in the absence of an existing body of SF and . . . thus the impressive production of a single imagination. It has interplanetary travel, curious races of humans and animals . . . but it is for those fond of, and patient with, literary curiosities rather than any kind of mass audience. . ."); 22/9/75: Now You See It/Him/Them, by Gene DeWeese & Robert Coulson (Doubleday; \$5.95; ". . . lots of action and freaky characters, and some good deadpan humor"); 6/10/75: Leviathan: Illuminatus!, Pt. III, by Robert Shea & Robert Anton Wilson (Dell; \$1.50; "This concludes one of the most amusing, most imaginative fantasies to come along in a while, and if you haven't picked up on it yet, do. . .")

FANZINE FRICASSEE

Reviewer, Jim Goldfrank:

HARBINGER #1 (Reed Andrus, 1717 Blaine Ave., Salk Lake City, UT 84108; 28 pp.; quarterly; for trade or contrib., or free until the editor figures out what it costs) -- It's gotta cost plenty, being on very high-quality paper, offset printed, and typed by Selectric with four or five type-styles. The contents are a mixed bag, with the balance far on the side of the good stuff, which I'll get to soon. ## The editorial says next to nothing, at length. There are eight pages of comix, which may appeal to comix fans. Are they good? Don't ask me; I detest comix. And just as I began to turn off at the most noticeable contents, I kept reading and found some very pleasant surprises. There are two WEIRD TALESish short stories of near-professional quality: "The Indian in the Hills" by George S. Howard shows what awaits a red man who unwisely mocks his tribal beliefs; "There Was an Old Woman" by Arthur Metzger smacks of Ray Bradbury and touches on the horrors latent in children. The editor contributes "First Contact", a poem in Gilbert & Sullivan-like meter about a man offered a tour of the universe who chooses the "prison" of home and family. This is well done, and possibly expresses the editor's feelings. "Ashes from a Well-Worn Phoenix" by Reed Andrus, Sr., considers the sexual reproduction of comic and pulp magazines. He may have something there...else how do you explain their incredible proliferation in a fan's cellar and attic? "The Center of the Universe" by John Springman is a beautifully gentle love poem. ## The non-comix artwork is more than adequate, with hats off to Phil Foglio and Rick McCollum, and to two small but charming contributions by Sheryl Birkhead. ## Give HARBINGER a high mark for an overall good first issue that seems to promise lots of good things to come.

THE TRUTH ABOUT THE UNIVERSE (LUMEN, Box 142, Lawnside, NJ 08045; two letter-size pages photocopied; \$1; "A Personal Newsletter") -- The universe can be defined and explained by three laws: (1) Every combination of point events in the universe at any given time is absolutely unique; (2) Everything and everybody is in a state of constant change; (3) Everything and everybody is interrelated. These laws will draw religious and scientific law together into a new religion "which can unite all men in freedom and dignity, while making each individual life more meaningful and productive". ## Future issues will include "Man's true purpose on earth and in the cosmos, and how each can implement it...New Ways to Health, Happiness and Longer Life...How to multiply and magnify your meditative power... New insights into Life, Law, and Politics...Learning to love--and be loved...How we can create a new earthwide economy...How to Beat Drugs, Alcohol, Obesity--and Stop Smoking...Combatting Crime and Corruption...And much, much more." ## I am so impressed by this that I shall immediately send my copy to the White House to INFORM the President. Dear reader: you can stop praying for Heaven, stop waiting for the Messiah, or stop seeing your Scientology therapist, according to your belief. We can have it all right here and right now. Share water! brothers and sisters.

Reviewer, Bruce Townley:

STARFIRE #6 (Bill Breiding, 151 Arkansas St., San Francisco, CA 94107; had for letters of various sorts, contribs, or 75¢) -- This could almost be a real, great big fun thing for a fanzine critic (if it's possible to think of such a thing) to lean back and coast and take it easy on. Look, here's literally thousands of misspelled words, a junky format with sloppy graphics, and even some sticky sensitive sentimental goo oozing out here and there (that makes me think of the literary magazine of my high school days--but not too much, because once the sponsor wouldn't accept a story I had written "because it's fantasy and I've looked at too much fantasy lately"; but they were a cinch if you wrote something running down TV). It'd

(Over)

FANZINE FRICASSEE (Continued) --

be real easy for me to be hard and nasty about STARFIRS and thereby mulch and compost Bill's dreams. But that would be dwelling on just the surface aspects of the magazine. There's lots of great stuff here--drawings by Schirmeister and Jim McLeod and Victor Kostrikin, and five hour (that's how long it took to write 'em) views of fanzines by Donn Brazier. If these aren't good enough for you, then there's poetry by S. Breiding and the meanderings of Mike Gorra. (B-)

NICKELODEON #1 (Tom Reamy & Ken Keller, 1131 White, Kansas City, MO 64126; \$2 ea., 4/\$7 U.S. & Canada; also avail. for published letters & arranged trades) -- Seems that whenever I get to see a fanzine with obviously expensive and extensive production, the material that gets displayed in such a spiffy case is something on the level of turnips. It looks pretty silly, and I feel pretty silly having bothered to get the fanzine. It's all overbalanced with attention only directed to mindless craft with no content. ## Fortunately in the case of NICKELODEON, it's a different story. There's silly stuff here that's silly only because it's written silly (and thoughtfully, too). If you're going to be silly, be silly (with M.M. Momrath and Thickthew the Barbarian--why not?). And, on the other end, to balance the balance there are heavy (but not top-heavy) explorations of time and the nature of things like (surprise!) science fiction. In the middle are pictures of Steve Utley without any clothes on, and Howard Waldrop slobbers a bit. Altogether, it's the only fanzine I've ever found that's worth subscribing to (with money, that is).

KNIGHTS #13 (Mike Bracken, 3918 N.30th, Tacoma, WA 98407; \$1.50 ea., 4/\$4; or accepted contrib, printed LoC, editorial whim) -- Well, here's Mike saying that he wants to win a Hugo with KNIGHTS. Why? To make the publishing of this 'zine worthwhile--and perhaps because if he does win a Hugo KNIGHTS might become financially self-sustaining. In the meantime the prestige and response that a seemingly good investment generates will get him by. "I want to win a hugo, and if I have to sell my soul to do it all I ask is a good price..." (Is it worth it these days to buy souls in the large economy size, or should one stick with buying several of the smaller size and get one's money's worth that way?) So what dividends do we get from this transaction--from purchasing this product? ## Finding this out involves a little detective work--actually looking at everything else aside from the editorial. And what do we find? A Brad Parks drawing that really (really!) looks like something, professional advice in a column by C.L. Grant, a very attractively produced cover, secret code from Jon Inouye, street fighting in the library stacks (the contestants: Don D'Amassa and Wayne Martin), historical research conducted by Sam Long (this is about coins, which any geek on the street will tell you is a solid investment at any time), and lots of other stuff in one hundred pages rounded off with an editorial sense that isn't much different from previous KNIGHTS but is so rigorously concentrated that the thoughtfulness is evident in the fact you hardly notice it (no obvious mistakes in this careful construction). ## All in all, it looks like Mike wants to get you your money's worth from KNIGHTS, just as he wants to get his money's worth back from KNIGHTS; you get exactly what you pay for here. Not such a bad bargain! (A-)

GODLESS #10 (Bruce D. Arthurs, 920 N.82nd St., H-201, Scottsdale, AZ 85257; 50¢ ea., 5/\$2; also LoC's, trades, reviews, etc.) -- With ten issues behind him it would seem that Bruce should know what he's doing and how to do it. And he does. The editor is so completely in charge he's hardly even there (except, of course, in places like the editorial, where he documents and detaches his personal bits with a detached, surgical style). It's not cold here; fine tools can draw blood, as shown by the bulbous lettercolumn and, in past issues, dissections of Roger Elwood and astrology. Lots of life here (even reports on T.C. Williams High

(Cont. next page)

FANZINE FRICASSEE (Continued) --

School (ha!), provided by Mike Shoemaker), in a basic formula that the editor can make produce any answer necessary (good drawings too, particularly those by Al Sirois, Mike Bracken & Bill Kunkel). (A-)

TABEBUIAN #23 (Mardee & Dave Jenrette, Box 330374-Coconut Grove, Miami, FL 33133; 12/\$3, trade, contrib, LoC) -- The nice thing about talking about favorite fanzines is that you don't have to make up a bunch of reasons to prop up the things you say, because you're not likely to be talking nastily about your favorite 'zines (right?). Lucky for me that all my favorite fanzines are worth the things I say about 'em. Dave and Mardee Sue are always on the lookout for new things to do with TAB (though it remains pretty much in the same format), up to and including tree seeds and TABEBUIAN trading cards. Never a dull moment, even when (or particularly when) they deal with the future of the U.S. pederastic Corps (assisted here by Brig. Gen. T.R. Cogswell, Retired), science, and science fiction. (A)

RUNE #'s 42 & 43 (Fred Haskell, % Minnesota S.F. Society, Inc., 343 E.19th St., Minneapolis, MN 55404; \$1/yr's sub, trade, printed contrib or LoC) -- This is worth it, if only for the art (most notable in this dept. are Ken Fletcher and Tom Foster). And there's articles like "Ornithopter" by Jon Singer (beware: I fed a Xerox copy of this, mixed in with his dinner to my cat, and he turned into a cutie pie; if you have a stronger system than a thirty-pount cat, feel safe in reading this), a far-ranging discussion between Clifford Simak and Jim Young, and a big, fat lettercolumn to sustain interest from issue-to-issue. (B/)

OUTWORLDS #24 (William L. Bowers, POBox 2521, N.Canton, OH 44720; 4/\$4, accepted contribs, arranged trades, printed LoC's) -- The person who most recently said, "All great paintings are about painting." was Tom Wolfe (I think). Which of course is no guarantee that the axiom will hold true when it is translated to another field of endeavor. Specifically we have Mike Gorra's "Fanpublishing Symposium", which is done in the most general terms of survey (ask the largest number of people who are the most well-known the vaguest questions, and maybe we'll hit something), and it is so broad that it is only a taste-test of the hotshots of the fanzine world. Why listen to this wandering-about if you have a definite need--if you want to know how someone is doing a fanzine, are you going to let him direct yours, too? Dave Locke's article is more pointed, and you can take what you want from it because things are more concretely presented (also Dave transcends a primer level, so it's fun to read). Bob Tucker talks about the people who do and did things in fanzines (and, really, they are all there is). And, of course, there's the usual tight art and presentation. The real question is: how can Bowers get away with printing hardly any cover? (B/)

ANOMALY #2 (Ed Slavinsky, %The New Haven S.F. & Fantasy Assoc., 100 York St., New Haven, CT 06511; 50¢ ea., contribs, trades, editorial whim; no extended subs) -- The editors say the direction of this 'zine is "slightly sercon", and that's certainly true. (Accent is placed on both words, because the subjects present aren't particularly sercon (though there are book reviews--all SF books!), but they are approached in a sercon fashion.) Also there's something slight (read: insubstantial) about ANOMALY, but I can't quite put my finger on it. It's definitely not the art (Sirois, Gilliland; Surasky, V.M. Wyman, yum yum) or the appreciations of the SF comics in the EC line and Sun Ra's music. Keep an eye on ANOMALY. (B)

PROBE (Tex Cooper, 1208 Carter Ave., Queensland, Pretoria, 0002, South Africa; 20p U.K., 40¢ U.S. & Australia; trade, contrib) -- Rather adequate and chunky (like beef stew) genzine from the land of famous misspelled heart surgeon Christian Barnard. (B-)

(Over)

FANZINE FRICASSEE (Continued) --

AMOR #6 (Susan Wood, Dept. of English, Univ. of British Columbia, Vancouver, BC V6T 1W5, Canada, & "for friends, relatives, and people to whom I owe letters and if you don't fit in this list you've HAD IT, Jack") -- If this fanzine is so hapoy (God, it sure is happy happy happy), why are there two Canfield drawings in here holding their tummies? IS THIS SOME KIND OF PATTERN!? Irrepressible perzine with stuff by other people (so it's not really a perzine), with lots of tight, tight drawings. (B/)

LURK #7 (Mike & Pat Meara, 61 Borrowash Rd., Sponden, Derby DE2 7QH, England) -- Last issue (so I'm not too sure why I'm mentioning it, as you may not be able to get it) (maybe instead you can try to get KNOCKERS FROM NEPTUNE, the purzine they're publishing now) of a fun and kinda funny genzine. (B/)

ZIMRI #7 (Lisa I. Conesa, 54 Manley Rd., Whalley Range, Manchester M16 8HP, England; 25p ea., articles, art, trade) -- Art and articles integrated successfully and usefully with wit--that's what makes graphics in a fanzine worthwhile, and here you have it in ZIMRI. (A-)

"Reviewer", Don Miller:--

What follow are the SOTWJ/TJS-type of "contents-listing-cum-short commentary-where-appropriate" reviews. In addition to guest-reviews and, hopefully, a regular review column if someone will volunteer for the job, we'll be running these regularly in TSJ. Our policy for this portion of the column, and for THE SF&F NEWSLETTER (eff. with #2), will be as follows: We will not review the same fanzine in both 'zines; those 'zines which are not going to be reviewed in TSJ (we can't review everything here without taking up half the issue) will be covered in SFN; others will receive a brief notice in SFN. Most genzines, some clubzines, and an occasional personalzine, etc. will be covered in TSJ; most newszines, adzines, apazines, personalzines, and an occasional genzine will be covered in SFN.

ALGOL: THE MAGAZINE ABOUT SCIENCE FICTION #25 (W/76) (Andrew Porter, PO Box 4175, N.Y., NY 10017; \$1.50 ea., 6/\$6; pubbed. every 6 months; offset (on slick paper); O'seas Agents: Ethel Lindsay, Courage House, 6 Langley Ave., Surbiton, Surrey KT6 6QL, U.K. (75p ea., 6/L3); Waldemar Kummig, D-8 Munchen 2, Herzogspitalstrasse 5, W.Germany (4 DM ea., 6/14 DM); Space Age Books (Pty) Ltd., Attn: Mervyn Binns, 305 Swanson St., Melbourne, Vic. 3000, Australia (A\$1.20 ea., 6/A\$5.00)).

Cover (color) by Jack Gaughan; illos by Lorne Beug, Vaughan Bode, Roger Butts, C. Lee Healy, Alan Hunter, Randy Mohr, Erik Nilssen, James Odbert, Andy Porter, Bill Rotsler, Jim Shull. Editorial by Porter; Robert Silverberg's "SF Horizons" speech ("Sounding Brass, Tinkling Cymbal"), with postscript; Darrell Schweitzer interviews Gardner Dozois; Ted White's column;

Gregory Benford on "Science, Science Fiction and All That..."; book reviews by Richard Lupoff; reviews of Canadian SF books by Douglas Barbour, Andy Porter; Douglas Barbour replies to Brian Stableford's "The Social Role of S.F."; ALGOL Reader Survey Results; lettercolumn; "Rotsler's Page"; classified ads; convention calendar; lots of ads. ## An excellent issue--the above contents should speak for themselves! But this is so much more prozine than fanzine that it is probable future **issues** will be covered with the prozines rather than the fanzines. (Oh, yes.--it's 60 pages.)

BAKKA MAGAZINE #3 (F/W '75) (Bakka Bookstores Ltd., 282-286 Queen St. West, Toronto, Ont. M5V 2A1, Canada; ed. Charles McKee; quarterly; this issue \$1.50 (as are future issues), 4/\$5; offset; 7" x 8½").

108 pp.; fc by Bill Read, bc by Ronn Sutton; illo by Tom Robe; editorial by

(Cont. next page)

FANZINE FRICASSEE (Continued) --

McKee; column by Mike Glicksohn; comic strip by Derek Carter; "Lovecraft in Film: A Poor Showing" (Pt. II), by Robert Hadji; comic strip by Ronn Sutton; "Women in the Fiction of Andre Norton", by Amanda Bankier (w/reply by Norton); comic strip by Jeffrey Morgan & Ronn Sutton; "438 Comic Books", by George Olshevsky; another comic strip by Sutton; fiction ("The Chronicles of Clovernook"), by McKee; comic strip by Paul Savard; short story by Jeffrey Morgan; story by Julia Fay (repr. ST. NICHOLAS 1/1882); letter from Kate Wilhelm to THE WITCH AND THE CHAMELEON; final note, by Tom Robe; SF & Fantasy Catalogue (37 pp.); and there are numerous uncredited illos by Sutton & others whose signature is illegible. ## A combination salelist/genzine; lots of graphics, some good material, clean repro.

BSFAN #3 (10/75) (Baltimore SF Society o-o; ed. Mike Kurman; mimeo (offset cover); quarterly; 20¢ (in stamps) ea.; from 2434-304 Chetwood Circle, Timonium, MD 21093). -- 22 pp. / cov.; flyers; Editorial; * convention reports by Sue Miller * (Disclave), Mike Kurman (Disclave), * Lee Smoire (Midwestcon), Pat Kelly * (Launchcon), George Andrews (Rivercon), Jim Landau (Pt. I of Aussiecon report), Jenni Lyn Simmons (on Rivercon, her 1st con), Artemus; lettercolumn; short reviews by Mike (film), Tim Daniels (fanzines), Dick Milano, Tim, Mike (books); Balticon 10 Progress Report. ## Clubzine that gets better with each issue.

DELAP'S F&SF REVIEW (ed. Richard Delap, 1014 S. Broadway, Wichita, KS 67211; pub. Fred Patten, 11863 W. Jefferson Blvd., Culver City, CA 90230; monthly; offset; \$1 ea., 12/\$9 (\$12 libraries), from Fred; O'seas airmail 12/\$15 (\$18 libraries); AussieAgent: Carey Handfield, 259 Drummond St., Carlton, Vic 3053, Australia). --

#7 (11/75): 32 pp.; Editorial; reviews of 30 books dealing with all aspects of SF & fantasy, by Bill Warren, Matthew Tepper, Alan Brennert,

Beverly Friend, Delap, Don D'Amassa, James Burk, Vonda McIntyre, Debbie Notkin, Steve Carper, Patten, Clifford McMurray; / b&w reproductions of the covers/dj's of books being reviewed, and list of SF/fantasy titles scheduled for 10/75 release.

#8 (11/75): 32 pp.; as above, w/34 books reviewed by Notkin, Brennert, Patten, Delap, Burk, Carper, Warren, Cy Chauvin, Joe Sanders, Martin Cantor, McMurray.

Excellent repro, comprehensive reviews. The best of the review 'zines.

DON-O-SAUR #43 (10-11/75) (Don Thompson, 7498 Canosa Ct., Westminster, CO 80030; mimeo (offset cover & illos); bi-monthly; no price given).

32 pp. / covers & 18-pg. by George Beahm; obit for Polly Ryan; Aussiecon report, by Don; Beahm on Ken Smith's PHANTASMAGORIA; Vaughn Bode obit by Beahm; fc by Phil Foglio, bc by Greg Spagnola, suppl. cover by Ken Smith; illos by Foglio, Jim Shull, Sheryl Birkhead, Barry Kent McKay, Vic Kostrikin. ## A combo personalzine/genzine, with good reading as usual.

DYNATRON #64 (11/75) (Roy Tackett, 915 Green Valley Rd., N.W., Albuquerque, NM 87107; mimeo; quarterly; 35¢ ea., 3/\$1).

20 pp.; Editorial commentary on various subjects, incl. some short book notes & reviews; long review of Illuminatus!; transcription of radio programs (five five-minute interviews, cond. by Pat McCraw, w/Jack Speer, Bob Vardeman, Ed Bryant, Jeff Slaten, Suzy McKee Charnas, Roy, & several unidentified people); Dainis Bisenieks on the recent novels of Jack Vance. ## Another personalzine/genzine which always has an interesting and well-written contents.

ERB-DQM #84 (11/75) (C.E. Cazedessus, Jr., POBox 507, St. Francisville, LA 70775; pubbed 5x/yr.; offset; \$2.50 ea., 5/\$9 (\$14 air)).

54 pp. / 16-pp. insert ad supplement (on newspulp); cover by Frank Frazetta (b&w this issue); ifc & bc photos (movie still & Burroughs Bibliophile 1/9/75 banquet, resp.); ibc map, w/Gaze-

FANZINE FRICASSEE (Continued) --

teer, of "Lord Greystoke's Africa" (foldout), by John Flint Roy & Clifford W. Bird (to go with Roy's article on Tarzan's Africa); Editorial notes & announcements; lettercolumn; "The Vaults of Opar", by Prof. Michael P. Orth (Part V: Burroughs' Factory at Tarzana Ranch); color comic strips by Russ Manning (ERB's Tarzan); b&w strips by Manning (Korak at the Earth's Core), Cliff Bird (Jungle Daze); illos by Steve Patton, Neal MacDonald, Jr., Bob Naurus, & others; numerous b&w cover reproductions; reproductions of ERB/Tarzan-related articles from various newspapers. ## Another handsome issue of a magazine which is a must for all ERB fans.

ETERNITY ROAD #3 (F/75) (Larry Carmody, 118 Lincoln Ave., Mineola, NY 11501; offset; irregular; 35¢ ea., 3/\$1).

12 pp.; cover by Mike & Larry Carmody; illos by David Haugh, Barry Kent MacKay; Editorial; reviews of books, fanzines (by Larry, Bob Hackett); lettercolumn; miscellany. ## Not very large, but it's chock full of information. Give it a look.

FANTASIAE (Newsletter of The Fantasy Assoc.; monthly; offset; ed. Ian M. Slater; subs (incl. membership): \$6/yr. (Canada, \$8; elsewhere, \$10), from POBox 24560, Los Angeles, CA 90024).

#31. (10/75): 12 pp.; "Watch Out for Wardrobes: A Study of Methods of Time Travel in Children's Fantasy Literature" (Pt. I), by Margaret Esmonde; Editorial; short reviews of children's fantasy books, by Anne Osborn; book reviews by Marion Zimmer Bradley, Ian Slater; fanzine reviews by "DGK"; "Medieval Fantasy from Penguin" (Pt. II), by Slater; lettercolumn; spot illos/decorations.

#32/33 (11-12/75): 24 pp.; Introduction to Tanith Lee's The Birthgrave, by M.Z. Bradley (repr. the book); Editorial; book reviews, by Slater, DGK; fanzine reviews by Slater; children's book reviews, by Osborn; "Medieval Fantasy from Penguin" (Pt. III), by

Slater; book notes; lettercolumn; election ballot; spot illos & decorations.

Crammed to the gills with info on the fantasy field; a must for fantasy fans.

FUTURE RETROSPECTIVE #5 (undated) (Cliff & Susan Biggers, 621 Olive St., Cedartown, GA 30125; mimeo; bi-monthly; 35¢ ea., 6/\$2).

22 pp.; cover by Wade Gilbreath; Editorial; letters (incl. long one from Piers Anthony re Gale's SF Review Index); lots of book reviews, by Cliff & Susan; fanzine reviews, by Cliff (unfortunately, the p.o. only left a small piece of the fanzine review page on our copy....). ## Another book-review 'zine; not as fancy as the others, but nonetheless still very much worth getting.

GOBLIN'S GROTTO #2 (undated) (Ian Williams, 6 Greta Terrace, Chester Rd., Sunderland, SR4 7RD, Tyne & Wear, England; offset; 8 1/4" x 11 3/4"; 35p ea. (\$1) this issue only; no subs; normally avail. only trade, contrib, or LoC).

12 pp.; Editorial; illos by Harry Bell, Rob Jackson, Grant Canfield, Jim Shull, Jackie Franke; "The Dhalgren Debate" (introd. Ian; contribs by Darrell Schweitzer, Gray Book, Paul Kincaid; "Second Generation Woman", by Pat Charnock; lettercolumn. ## Not very big, but typeface is small, so it gets lots of mileage from its pages. And it's interesting, too....

GORE CREATURES #24 (10/75) (Gary Svehla, 5906 Karon Ave., Baltimore, MD 21206; offset; annual; \$1.25 ea.).

52 pp. / flyers; covers by Dave Ludwig; illos by Ludwig, M. Squidd, Mark Robinson, David Robinson, Allen Koszowski, G. Farrington, Diane Landau, Walt Simonson, Albie Mitchell; Editorial; "Nosferatu: Shadow of Evil", by Gary; reviews of horror film fanzines, by G.; "Flash Gordon Comes Home" (Buster Crabbe chats w/Scott MacQueen); David McLane's annotated list of his top ten horror film classics; horror film reviews by G.; "Kenneth Strickfaden: Strange Revelations of the Man Who Lives in the House that Frankenstein Built!", by MacQueen; "Portrait in Black: Noble Johnson", by Don

FANZINE FRICASSEE (Continued) --

Leifert; "Selling The Thing", by Del Winans; "Jaws: Music to Digest By", by Bill Littman; "Fifties Fantasy: The Cinema of Protest--An Examination of One Decade's Influence on Cinematic Art", by John Duvoli; "The American SF Mythos", by G.; lettercolumn; plus a large number of b&w stills. ## One of the best of the horror-film fanzines. Excellent repro.

GREEN EGG #75 (21/12/75) (Official Journal of the Church of Earth Religions: Stephen Bell, Coordinator, 4445 36th St., San Diego, CA 92116; pubbed 8x/yr.; offset; 6 3/4" x 8 1/2"; \$1 ea., \$7/yr. (\$1.25 ea., \$8/yr. outside U.S.), from Church of All Worlds, POBox 2953, St. Louis, MO 63130; ed. Tom Williams).

52 pp.; cover by Shulimeth Wulf-ing; editorial notes/announcements; "The CAW and Tribalism", by Lewis Shieber; "Why I am a Pagan", by Vicki Rhodes; W. Holman Keith on "Laus Veneris"; "The Spell of Voodoo", by Allen Greenfield; poem by Samm Dickens; "CAW Yule Pageant", by Don Wildgrube; comic strip, by Michael Becker & Shelby Sampson; "What and Why is Reformed Druidism in the 1970's??", by P.E.I. Bonewitz; "Magick", by The Abbey of Thelema; comic strip by Richard Clarke; A.A.D.L. News; "Hymn to Pan", by Aleister Crowley; "Nudity in Church", by J.G. Calander; book reviews, by Steve Erdmann, Jefferson Clitlick; lettercolumn; ads; miscellany. ## Not as interesting as recent issues; hope the change in editors doesn't presage a drop in quality.

GUARD THE NORTH 10/75 (Daniel Say, Box 65583, Vancouver, BC V5N 5K5, Canada; mimeo; irregular; no price given).

27 pp.; reviews of books on vampires, by S. Wise; Wise & Say on Seeds of Change; "Sherlock Holmes Today", by Wise (w/short book reviews); book reviews by Wise & Say; film review by Ivan Kaminski (The Last Days of Man on Earth); lettercolumn; miscellany. ## One of the more interesting issues of this somewhat erratic 'zine. But it still suffers from poor layout, and needs a table-of-contents.

HARBINGER #1 (W/75) (Reed Andrus, 1717 Blaine Ave., Salt Lake City, UT 84108; quarterly; offset; no price given).

30 pp.; cover by Phil Foglio & Sheryl Birkhead; illos by Rick McCollum, Birkhead, Foglio, Springman; Editorial; fiction by George Howard, Arthur Metzger; poetry by Reed Andrus, John Springman; comic strip by Eleanor Walter & Rick McCollum; humor by Reed Andrus, Sr.; comic strip by McCollum. ## Beautiful repro and, as Jim Goldfrank said on pg. Z-1, some nice material therein.

IN THE SHADOW OF THE MONOLITH (Eric L. Larsen, Box 16369, N.C.S.U., Raleigh, NC 27607; monthly; 35¢ ea., 4/\$1; 'zine for the Nameless Order of R'lyeh).

#50 (15/11/75): 20 pp.; cover by Nancy Barker; illos by Barker, David Kelly, Casey Cooke, Rod Snyder; "The NO Story", by Betty Stinson (repr. SFC Handbook); short fanzine reviews, by Barker, Bill Pearce, Wylie ben-Jamin; concl. of story by Kenneth Huff, poem by ben-Jamin; lettercolumn; poem by Michael Robertson; comic strip by Snyder; short story by Derek Flint.

#51 (13/12/75): 27 pp.; cover by Lee Jackson; illos by Barker, B.K. MacKay, Nard Kordell, Casey Cooke, Tim Marion; fiction by Jackie Hilles; lettercolumn; fanzine reviews by Barker, ben-Jamin, Pearce, Snyder, Larsen; fiction by Jerry Meredith; book news, & reviews by Pearce.

Clubzine/genzine with regular schedule and always-interesting contents.

KHATRU #'s 3/4 (11/75) (Jeff Smith, 1339 Weldon Ave., Baltimore, MD 21211; quarterly; mimeo (offset covers); \$1.25 ea. (this issue \$2.40), 4/\$4).

156 pp. / covers (by Judith Weiss); illos by Grant Canfield, Connie Faddis, Freff, Jim McLeod, S. Randall, Bill Rotsler, Marc Schirmeister, Jim Shull, Weiss; Editorial page; Symposium: "Women in Science Fiction", w/Suzy McKee Char-nas, Samuel Delany, Virginia Kidd, Ray-lyn Moore, Ursula LeGuin, Vonda McIntyre, Joanna Russ, James Tiptree, Jr., Luise White, Kate Wilhelm, Chelsea Quinn Yarbro; lettercolumn. ## Comprising letters & letter-extracts on subject of Women in SF rec'd by Jeff 10/9/74-5/8/75. (the Symposium, i.e.).

(Over)

FANZINE FRICASSEE (Continued) --

KNIGHTS #14 (12/75) (Mike Bracken, 3918 N.30th, Tacoma, WA 98407; offset (covers on slick paper); quarterly; \$1 ea., 4/\$4).

62 pp.; wraparound cover by Al Sirois; illos by Sheryl Birkhead, Don Ensley, Mike, Grant Canfield, Phil Foglio (ifc & ibc), B.K. MacKay, Marc Schirmeister, Frank Sederholm, Jim Shull, Sirois, Rod Snyder; "VERTEX Survey", by Keith Justice; column by C.L. Grant; humor by Neal Wilgus; "Taking the 'S' out of 'SF'", by Keith Justice; book reviews, by Val Conder, Robert Werner, Wayne Hooks; lettercolumn; editorial. ## This continues to improve with every issue; if he keeps on like this, Mike may get that Hugo yet....

KNOCKERS FROM NEPTUNE #2 (10/75) (Mike & Pat Meara, 61 Borrowash Rd., Spondon, Derby DE2 7QH, England; mimeo; no schedule given; \$1 ea., trade, substantial letters; 8" x 10").

58 pp.; letters & reviews of books & fanzines rec'd, films & TV seen, from 9/7/75-15/9/75; fc by Skel; illos by Skel, Sam Long. ## The UK equivalent of Ned Brooks' IT COMES IN THE MAIL (you started something, Ned!), and every bit as worthwhile as ICITM. Lots of information within its pages!

LUNA MONTHLY (Frank & Ann Dietz, 655 Orchard St., Oradell, NJ 07649; offset; monthly; 5½" x 8½"; 50¢ ea., \$5.25/yr. (3rd-class U.S.; \$5.75 3rd-class worldwide, \$7.50 1st-class N.America); O'seas Agents: Gary Mason, GPO Box 1583, Adelaide, S.A. 5001, Australia (A\$6.30); Takumi Shibano, 1-14-10, O-okayama, Meguro-ku, Tokyo, Japan (3000 yen); Gerald Bishop, 10 Marlborough Rd., Exeter EX2 4JT, England (355p)).

#59 (11/75): 32 pp.; Paul Walker interviews Michael Moorcock; misc. news (incl. Hugo & Nebula Awards); Lem book review by Mark Purcell; calendar of coming events; list of announced books; list of SF-related articles from the general press; ads; book reviews by Paul Walker, Neil Barron; Rollerball review by Dr. Donald

Reed & Grant Jones; film news & notes; list of newly released US & UK books.

#60 (12/75): 32 pp.; Paul Walker interviews Edmond Hamilton; new books' list; reviews of children's books, by Greg Bear, Gail Futoran, Charlotte Moslander, Marylou Hewitt, Leslie Bloom, Sandy Deckinger; general book reviews, by J.B. Post, Neil Barron, Charlotte Moslander, D. Reid Powell, Samuel Mines, Gail Futoran, B.A. Fredstrom, Mark Purcell, Greg Bear, D. Reed Powell, Mark & Bruce Purcell.

#61 (1/76): 32 pp.; Paul Walker interviews Leigh Brackett; reviews of foreign books, by Mark Purcell; Guest Editorial: "Worldcon Business?", by George Scithers; list of SF articles in general press; calendar of coming events; Mark Purcell on "Selling Books to Libraries"; book reviews by Greg Bear, Paul Walker, Neil Barron, Moslander, Fredstrom, Mines, Post; list of new books; children's book reviews by Gail Futoran.

##Glad to see LUNA MONTHLY back on a monthly schedule, which, together with its comprehensive coverage of the SF scene, makes it one of the most useful fanzines being published today.

MAYA #9 (11/75): (Robert Jackson, 21 Lyndhurst Rd., Benton, Newcastle-upon-Tyne, NE12 9NT, England; offset; irregular; 40p ea., 3/E1 (\$1 ea., 4/\$3 U.S. & Canada); 8 1/4" x 11 3/4").

20 pp. / flyer; cover by Harry Bell; illos by Bell, Birkhead, Canfield, Mike Gilbert, Alan Hunter, Terry Jeeves, Bill Kunkel, Jim Marshall, Dave Rowe, Shull; Editorial ("Some Sweeping Generalizations About SF"); Ian Williams on Gannetfandom & Tynecon; Peter Weston on the Andromeda anthology; lettercolumn. ## A relaxed, fannish fanzine w/vg repro.

MAYBE #43/44/45 (undated) (Irwin Koch, 835 Chattanooga Bk. Bldg., Chattanooga, TN 37402; offset; 75¢ ea., 6/\$3; no schedule given).

22/16/20 pp.; fc's by David Rains, (none), Adrienne Fein; illos by Ralph Alfonso, B. McKay, Dave Jenrette, Sam Long, "Zolman", Eric Jamborsky, Gary Grady; "Teaching Pulp Writing", by Sam Moskowitz (repr. DIFFERENT 11/74); "Gamboling with

FANZINE FRICASSEE (Continued) --

the Soul: A Neo-Pagan Viewpoint", by Tim & Morning G'Zell; Allen Steele, Jr. on "The Fabulous Origin of Kent Orlando"; Marion Zimmer Bradley reviews Joanna Russ' The Female Man; fiction by Bill Wolfenbarger; letter-column (all of #44); "Coercion Column" by Adrienne Fein; "Coercon Letters". ## Irvin says #'s 46-48 will also be a triple-issue. Browsing thru MAYBE is something like browsing thru a used book store....

MOONBROTHER #21 (Dale Donaldson, 107 Lyon St., San Francisco, CA 94117; irregular; offset; 13 pp/\$1, 27/\$2, 41/\$3, 56/\$4, 72/\$5 (higher outside U.S.)).

16 pp. / 1-pg. ToC to Vol. IV (#'s 20 & 21); illos by Merritt Clifton, Gene Day, Ina Rae Ussack, Judy Fulkerson, ?; Editorial page; fiction by M. Clifton (a story-article, actually); poetry by Sol Kanemann, Isabell Shannon, Karma Beck, Bill Breiding, G. Sutton Breiding; fiction by Gary Dechau, H. Warner Munn, Gahan Addams. ## The magazine (loose-leaf style) of weird fiction & poetry.

THE MUTANT #2 (11/75) (David C. Merkel, College Station, Williamsburg, VA 23186, for the Brotherhood of Evil Mutants (Wm. & Mary SF Club); mimeo; 30¢ ea., 4/\$1.10; no schedule given).

22 pp.; cover by Tom Wilson; illos by Paul Leemon, Phyllis Rinehart, Mary Ryder, Wilson; "The Theory of Parallel Worlds", by David; "Information in the Future: Hypertexts?", by Richard Zultner; poem by David; fiction by Catherine Baker, Charles Burbee (repr. THE INCOMPLETE BURBEE); "Physics Student 'Hooked' on Space Colonies" (repr. WILLIAM AND MARY NEWS); review of Space:1999; con news; film & comix news, by Mike Abbott; fanzine reviews, by Paul Leemon, David; "The Art of Comic Dealing"; miscellany. ## First two issues have been surprisingly good.

THE MYSTERY NOOK (Don Miller (hey, that's us!); mimeo (offset cover); quarterly, \$1.25 ea., 4/\$4 (eff.

w/#8; these issues, resp., 50¢, 30¢, \$1.25).

#5/6 (10/10/75): 24 pp. / cover (by Mary Groff); descriptions of books received & books announced; Bouchercon VI report, by R.E. Briney; "Lawrence Block: Annotated Checklist of the Tanner Series Books", by R. Jeff Banks; list of Mystery/Suspense paperbacks announced for 8/75; mystery/suspense fanzine reviews; lettercolumn; book reviews by Barbara Buhner, Stan Burns, George Fergus, Denis Quane, Jay Jeffries, Don D'Amassa, Sheila D'Amassa, Steve Lewis, Robert M. Williams, Art Scott, D. Miller; review extracts; miscellany.

#7 (15/10/75): 10 pp. / Mary Groff cover for #3/4; books announced; Quiz on dogs in mystery stories, by Banks; Checklist of the Dell Great Mystery Library, by Briney; lettercolumn; list of upcoming mystery books; book reviews by Buhner, Burns, Fergus, Groff, Lewis, D'Amassa, Quane.

#8 (15/12/75): 60 pp. / cover by Groff & 4-pg. ad flyer; Quiz on women in mysteries, by Banks; "A Modesty Blaise Appreciation", by Banks; Modesty Blaise Biblio; book review by Al Gechter (repr. TWJ #13); mood piece (historical) by Groff; poll; book reviews, by Buhner, Burns, D'Amassa, Frank Denton, Amnon Kabatchnik, Lewis, Miller, Scott, Jeffries, Martin M. Wooster; review extracts; lettercolumn; Sherlockiana section (news & info, press clippings, book reviews by Miller, review extracts, fanzine review); fanzine reviews; 1975 Index to ELLERY QUEEN'S MYSTERY MAGAZINE; New Mystery Guild Major Selections & Alternates for '75 (listing); books & prozines rec'd; books announced; misc. news & announcements; miscellany; Editorial. (This was, by the way, a "Women in Mysteries" issue.)

##TMN has given birth already--to THE MYSTERY MONITOR, a small monthly news/adzine similar to THE SF&F NEWSLETTER; mimeo, 25¢ ea., 5/\$1. Also note that TMN #9, out 3/76, will be a special "Rex Stout Memorial" issue; and, if it can be worked out, #10 will be an Agatha Christie Memorial issue.

MYTHOLOGIES #7 (Don & Sheila D'Amassa, 19 Angell Dr., E.Providence, RI 02914;

(Over)

FANZINE FRICASSEE (Continued) --

bi-monthly; mimeo (offset cover); 75¢ ea., but preferably LoC, or contribution).

50 pp. / handsome cover (by Bonnie Dalzell); illos by Birkhead, Nancy Hussar, Jeeves, Sirois, Bruce Townley; Editorial ("more cooperation and less competition"); review of Sadoul's 2000 A.D. . . .; Don on the books of Sarban; "Rules of Engagement for Motor Pool Combat"; satire; "Impressions of the East" (comix-style), by Jim Young; humor by Paul Di Filippo; lettercolumn. ## One of the more enjoyable (and thought-provoking) fanzines around.

NOTES FROM THE CHEMISTRY DEPT. #14

(12/75) (Denis Quane, Box CC, East Texas Sta., Commerce, TX 75428; irregular; mimeo; 30¢ ea.).

12 pp.; illos by Foglio, Kostrikin, MacKay, Ricky Pearson, Nancy Wallace; Patrick McGuire reviews C.S. Lewis: A Biography; "To Reach the Unreachable Stars", by D. Gary Grady; "Pop Quiz"; 1976 Hugo nominee suggestions; JWC Award suggestions. ## A smaller than usual issue, but still among the top 20 fanzines of today.

OUTWORLDS (Bill Bowers, Box 2521, N. Canton, OH 44720; \$1.50 ea. (these issues \$1 and \$1.25, resp.), 4/\$5; offset; quarterly; O'Seas Agents: Dennis Stocks, POBox 235, Albion, Brisbane 4010, Queensland, Australia (4/A\$3.00); Terry Jeeves, 230 Bannerdale Rd., Sheffield, S11 9FE, England (5/L2)).

#25 (3rd Quarter '75): 54 pp.; fc by Grant Canfield, bc by Terry Austin; illos by Randy Bathurst, Harry Bell, Sheryl Birkhead, Gregg Davidson, Phil Foglio, Mike Gilbert, David Haugh, Gerard Houarner, Shari Hulse, Terry Jeeves, Kevin MacDonnell, Jim McLeod, Carleton Palmer, Bill Rotsler, Dan Steffan, Brian Sultzer; **all LoC's.**

#26 (4th Quarter '75): 36 pp.; both covers by Randy Mohr; illos by Terry Austin, Bell, Canfield, Derek Carter, Nicola Cuti, Steve Fabian, Connie Faddis, Alexis Gilliland, Ken Fletcher, Alan Hunter, Randy Mohr, MacDonnell, Joe Pearson, Pearson & McLeod, Rots-

ler, Shull, Sultzer, Reed Waller; poem by Greg Benford; notes/announcements; Editorial; David Gerrold's Westercon 28 Keynote and GoH speeches; column by Poul Anderson; political satire by Neal Wilgus; Darrell Schweitzer interviews James Gunn; Robert A.W. Lowndes responds to readers' comments on his recent columns; Part II of Bill Wolfenbarger's "Language at Midnight" (a slice from his life); Ted White on "Using Electronic Stencils"; Randall Garrett criticizes the critics (Panshins' reviews in 8/75 F&SF) (repr. SIRIUS XIV #26); column by Piers Anthony; Dean R. Koontz replies to Piers' statements in his column; Index to Vol. VI (#'s 23-26); ads.

##As usual, beautiful repro, and an odd mixture of material. Not as interesting (to us) as some of the past issues, but still worth getting. (We should also note receipt of a four-pg. index to the first five years of OW; it is a supplement to OW #26, and for FAPA 2/76 mailing; and there was a bunch of flyers, incl. the omnipresent SF EXPO '76 flyer, which has been in almost every 'zine reviewed so far....)

PAN #22 (9/75) (Steve & Binker Hughes, 5831 Hillside Dr., Doraville, GA 30340; bi-monthly; mimeo (offset covers); 35¢ ea., 6/\$2).

53 pp.; fc by Ron Beasley; bc by Phil Foglio; illos by Wade Gilbreath, Foglio, B.K. MacKay; Editorial; special "Mysteries of the Orient" section, with "A Brief Rogue's Gallery of Oriental Heroes and Villains" (short articles, sometimes with portraits and/or biblios and/or short book reviews, on Fu Manchu, Charlie Chan, Judge Dee, Mr. Moto, and "The Yellow Peril"), poem by Binker, "Reflections on Kung Fu Fad Literature" by Cliff Biggers, and "a fairly easy recipe for a do-it-yourself low-budget Eastern movie" by Phil Ayker); book & film reviews (SF, mystery, adventure); Binker on Rollerball; short fanzine reviews; con reports (Benecia '75, reporter Steve Reed), RiverCon, Atlanta Comics & Fantasy Fair); letter excerpts. ## Very nicely done! Layout and graphics well handled, material most interesting.

(Cont. next page)

FANZINE FRICASSEE (Continued) --

QUANTUM #1 (Ric Bergman, Allen Curry, Marla & Paula Gold, Arthur Metzger, Mike Streff; quarterly; offset; 7" x 8½"; \$1 ea., 6/\$5, from 1171 Neeb Rd., Cincinnati, OH 45238).

30 pp., / wraparound cover by Mike Streff; illos by Jack Gold, Stephanie Schneider, Streff; Editorials; fiction by Allen Curry, Arthur Metzger; "The Annotated 'Three Blind Mice'", by Metzger; fanzine reviews (reviewer not named); book reviews by Metzger, Jerry Conall, Allen Curry; SF Trivia Quiz; Authors' Word Game. ## Nicely produced 'zine with some excellent artwork, enjoyable contents. (Reminds us a little of PROPER BOSKONIAN, with more of a weird-horror slant.)

QUARTER MERKUR #41 (Franz Rottensteiner, A-2761 Miesenbach, Felsenstrasse 20, Austria; in German; 3 DM ea., 4/12 DM; mimeo (offset covers); quarterly).

90 pp. / covers (by Helmut Wenske); Editorial; "Zum Verständnis der Phantastik", by Andrzej Zgorzelski; (w/commentary by Franz); "Der Zufall in den Romanen und zwei Kurzgeschichten Herbert W. Frankes", by Alice Carol Gaar; "Die vier Zukunften Stanlsaw Lems", by Kirill Andrejew; "Einige Gedanken zur Phantastik", by Jörg Krichbaum; "Die Science Fiction Karel Capeks und 'Der Krieg mit den Molchen'", by Darko Suvin; "Philosophische Phantastik: Gennadij Gor", by Hans Földeak; "Zwei Versuche der Befreiung: Phantastische und erotische Literatur", by Rein Zondergeld; "Die SF in den neueren rumänischen Veröffentlichungen", by Ion Marcus; "Nachbemerkung zu dem Aufsatz 'Zum Verständnis der Phantastik'", by Andrzej Zgorzelski; "Das Literarische Echo über H.G. Wells", by Rudolf Fürst, Paul Wiegler, Bodo Wildberg, Karl Hans Strobl; Franz on Science-Fiction Studies; 29 pp. book reviews, by Uwe Japp, Eddy Bertin, Wilfried Rumpf, Rein Zondergeld, A. Zgorzelski, René Donath, Michael Rumpf, Frank.

Some excellent material here (if only our German were better....), which cries out for translation into English and publication in the U.S.

REQUIEM #7 (Norbert Spehner, 455 Saint-Jean, Longueuil, P.Q. J4H 2Z3, Canada; bi-monthly; offset; \$1 ea.; 6/\$5 (Europe: \$2 by air); in French).

24 pp.; fc by Jacques Dupont, bc by Charles Pasino; illos by Pasino, Serge Mailloux, Le Poittevin, Barry K. MacKay, Arthus Freyn, Spehner; Editorial; announcements; fiction by Daniel Serigne, Claudomyr Sauve; Spehner on SF in Québec (pt. II); C. Sauve on Rock, SF & Fantastic ('75); "Le Coin du Bederaste", by Luc Pomerleau; book notes/commentary; TV reviews by Marc Seguin; book, magazine & fanzine reviews; miscellany. ## Another 'zine we wish we could read a bit better. But we'll have to leave that up to our French Translator....

RIVERSIDE QUARTERLY #23 (8/75) (Leland Sapiro, Box 14451 Univ. Sta., Gainesville, FL 32604; offset; 5½" x 8¼"; 60¢ ea., 4/\$2; "quarterly").

84 pp.; cover by Pat Hodgell; illos by Steven Utley, Schirmeister, Mike Everling, Mary Ann Emerson, Cy Chauvin, DEA, Harry Habblitz, Jan Johnson, Al Satian, Peter Bernhardt; Editorial (re copyright controversy w/Sandra Miesel & Roger Elwood); Nick Perry & Roy Wilkie on The Atrocity Exhibition; poetry by Louis Phillips, Christine Meyers, Errol Miller, Douglas Barbour, Fredric Matton, Tracy Smith; Joe Christopher on Time Enough for Love; Jean Kennard on Anthony Burgess' MF; Richard Brenzo on A. Hyatt Verrill's The Real Americans; Yogi Borel on Sheehan's The One Gift; Barbour on Watson's The Embedding, Darrell Schweitzer on Moorcock's The Bull and the Spear; "The Endless Art . . . : The Literature of the Comic Strip", by Bill Blackbeard; Harry Warner, Jr.'s fanzine review column; Jim Harmon on "The Untold Story of the Wolf Man"; Peter Bernhardt on new Oz film, The Wiz; lettercolumn. ## One of the three missing "sercon" fanzines is back (at least for one issue); now all we need is the resurrection of SPECULATION and SF COMMENTARY.... At any rate, RQ #23 is set very much in the mold of earlier issues; no long article this time, but lots of reviews in depth, poetry, and features, and definitely worth getting. Hope it stays around a while....

(Over)

FANZINE FRICASSEE (Continued) --

RUNE #45. (Undated) (Minnesota S.F. Society; ed. Fred Haskell, 343 E. 19th St., #8B, Minneapolis, MN 55404; mimeo (offset cover); no schedule given; 25¢ ea., \$1/yr. (in Australia, A\$2/yr. from Leigh Edmonds, POBox 74, Balaclava, Vic. 3183, Australia)).

62 pp. / cover by Fred (photo) & Minicon 11 Film Questionnaire; illos by Fletcher, Tom Foster, Sirois, Waller, Jim Young; Editorial; Minn-Stf Business page; Pt. I of Dennis Lien's Aussiecon report; comic strip by Fletcher, Waller & Young; Gordon Dickson's Minicon 10 GoH speech; fanzine reviews by David Emerson; "A History and Commentary on The Book of Eucalyptus", by John Kusske; book reviews, by Waller & "Nightreader"; Dave Wixon on M.Z. Bradley's The Heritage of Hastur & Gernsback's Ultimate World; lettercolumn; "Mudcon" report by Leigh Edmonds; miscellany. ## Fred has done wonders with RUNE; from a small newszine it's grown into one of the more enjoyable 'zines around. A real bargain at the incredibly low price!

SCOTTISHE #70 (10/75) (Ethel Lindsay, 6 Langley Ave., Surbiton, Surrey KT6 6QL, England; mimeo; 8" x 10"; pubbed 3x/yr.; 2/50p (in U.S., 2/\$1 from Andy Porter, Box 4175, N.Y., NY 10017)).

28 pp.; cover & illos by ATom; satire by Bob Shaw; short SF book & fanzine reviews by Ethel; lettercolumn; Editorial pages. ## Invaluable for its reviews of a vast number of books and fanzines, but the rest is enjoyable, too. Sort of a British version of YANDRO.

SCIENCE FICTION REVIEW #15 (Richard Geis, POBox 11408, Portland, OR 97211; quarterly; offset; \$1.25 ea., 4/\$4, 8/\$7 (Canada, 4/\$4.50, 8/\$8; U.K., 4/£1.98, 8/£3.43, from Wm. Dawson & Sons, Cannon House, Folkestone, Kent CT19 5EE; elsewhere, same as Canada)).

52 pp., on news pulp except for covers; fc by Canfield; spot illos by

Tim Kirk, Randy Mohr, Mike Gilbert, Gilliland, Doug Lovenstein, T. Klein, Jim McQuade, Rotsler, Canfield, Kostrikin, Jon Gustafson, Shari Hulse; Editorial notes/announcements; "Spec Fic and the Perry Rhodan Ghetto", by Don C. Thompson (repr. DON-O-SAUR #41), w/addied material by Bob Silverberg, R.E.G., & Darrell Schweitzer; Darrell Schweitzer interviews L. Sprague de Camp (w/follow-up interview by Geis); Ted White on Phil Farmer; small press notes; prozine notes; Jon Gustafson's "Commentary on Science Fiction and Fantasy Art" (w/b&w cover reproductions from recent digests); letters; ads; book reviews by Lynne Holdom, Fred Patten, Neal Wilgus, Peter Mandler, Buzz Dixon, Mal Warwick, Bill Gibson, & Dick; miscellany. ## Still one of the best 'zines around--crammed full of all sorts of good things.

S F ECHO #23/24 (8-12/75) (Edward C. Connor, 1805 N. Gale Ave., Peoria, IL 61604; this issue \$2; subs 5/\$4; mimeo; 7" x 8½"; bound as pb book; no schedule given).

160 pp. / covers (fc by ?; bc by Sam Long; illos by Dan Strelkov, Jack Wodhams, Rotsler, Jeeves, Dave Rowe, Mike Scott, Mark Miller, Jeff Schalles, Steve Tymon, Mike Gilbert, "anon"; "Poe--etic" by Robert Chilson; notes/announcements; Poll results by Paul Walker: (51 pp. of 21 questions & short replies thereto from Sutton Breiding, Roger Sween, Russ Chauvenet, Gene Wolfe, Jerry Lapidus, Donn Brazier, Mike Bracken, Tony Cvetko, Barry Malzberg, Buck Coulson, Joh J. Pierce, David Singer, "Steve B.", Roy Tackett, Phil Cohen, W.G. Bliss, Don & Sheila D'Amassa, Ed Connor, Bob Chilson, Gil Gaier, Bruce Arthurs, Steve Simmons, Harry Warner, Jr., Rick Sneary, Brad Parks, Ronald Salomon, Jan Appelbaum, Marke Sharpe, John Robinson, Ray Bowie, Ken Mayo, Kim Gibbs, Richard Rostrom, Frank Denton, Mike Shoemaker, Mike Kring, Mike Resnick, Hal Davis, Ed Cagle, Jim Meadows, Dr. Alexander D. Wallace, Pete Presford, Jackie Franke, Peter Roberts, Bob Whitaker, John Foyster, Craig Hill, Dave Piper, Terry Jeeves, Dave Rowe,

FANZINE FRICASSEE (Continued) --

Leah Zeldes, Deborah Goldstein, Eric Hackenberg, Roberta Brown, Victoria Wayne, Robt. Fendrich, Tom Roberts, Paul Anderson, Chris Hulse, Carolyn Doyle, Bill Wolfenbarger, Hank Heath (whew!)); poetry by Walt Liebscher, Jack Wodhams; "Lovecraft: Man and Myth", by Tom Collins; Roger Bryant reviews Lovecraft at Last; column by Fred Miller; satire by Jeff Schalles; Jack Wodhams on nudity; condensation of Pt. I of Mae Strelkov's Discon II trip report; Paul Kresh on Available Recordings of SF, Fantasy, Terror, Mystery, Interviews, etc. (repr. from NYTimes 3/8/75); fiction by W.G. Bliss; "The Ethics of Suicide", by Mark Mumper; humor; "What Do You Bring to a Book?", by Donn Brazier; Eric Mayer on Campbell's The Black Star Passes; more reminiscences by Bill Wolfenbarger; Mark Sharpe reviews Space:1999; book reviews by Ken Faig, Carolyn Doyle, Don Ayres, Ed; short reviews of recent new fanzines; lettercolumn; miscellany. ## Nothing fancy in the reproduction--standard mimeo. But the layout is unique, and the contents more enjoyable than the vast majority of the rest of the pack. One of our favorites, and highly recommended.

SFORUM #2 (1/75) (Frank Bertrand, 23 $\frac{1}{2}$ Grove St., Dover, NH 03820; offset; approx. 6" x 9"; pubbed 3x/yr.; \$1 ea., 6/\$5 (1st-class, \$1.30 ea., 6/\$7; o'seas, surface \$1.30 ea., 6/\$7, air \$1.75 ea., 6/\$10)).

35 pp. / cover (by Fred Knecht); illos by Knecht; poetry by Burton Chase, El Gilbert; fiction by James Upton; Editorial; lettercolumn; "The Mythology of Star Trek", by William B. Tyrrell; "Dune: Recycled Epic", by Emory Maiden; "Andre Norton: Why Obscurity?", by B.R. Houston; "SF and at Auburn Univ.", by Alice Carol Gaar; reviews of books, films, magazine fiction, by Michael Benjamin, Rich Choate, Chris White, Mary Wolls, Burton Chase. ## No, that's not 1/76! We only rec'd this sample issue during the 11-12/75 review period. It's a nicely produced 'zine with interesting contents. Unfortunately, there is a no-

trade policy, so we'll probably not be reviewing any future issues (unless the ed. sends more copies for review); as all our money goes into these 'zines of ours, we have a "no-sub" policy--especially since we review everything received, and thus end up both subbing & sending our zines in exchange....

SIMULACRUM #2 (10/75) (Victoria Wayne, POBox 156, Station D, Toronto, Ont. M6P 3J8, Canada; pubbed 3x/yr.; mimeo (offset covers); \$1 ea. or the usual). 74 pp. / covers (fc by Derek Carter; bc by Taral Wayne MacDonald); illos by B.K. MacKay, MacDonald, Birkhead, Bob Wilson, Tim Marion, Dave Jenrette, Sam Long, David Starr, Rotsler, Carter, Henry Argasinski; Editorial; three views of Fanfair III, by Sam Long, Victoria, Janet Small; "Writer vs Reviewer", by Cy Chauvin; Dave Jenrette's "Practical Guide to Make Anatomy"; fiction by Alan Stewart; "Interview with God", by Mae Strelkov; "Varieties of Religious SF", by Don D'Amassa; fanzine reviews by MacDonald & Wayne; lettercolumn. ## Yet another excellent fanzine from North of the Border, this one of particular interest to fem-fans, but recommended to all.

TALES FROM TEXAS (Dallas Area SF Fantasy Society, 2515 Perkins St., Ft.Worth, TX 76103; monthly; offset; 12/\$3 (\$2 DASDS members); ed. Bob Wayne).

#12 (10/75): 10 pp.; cover by Michael Redman, illos by Klaus Janson, "The Chump"; book reviews by Lewis Shiner; news (esp. comix); b&w comic cover reproductions; Editorial; book reviews by Wayne, M.M. Momrath, John Robinson; Comic book review by Shiner; miscellany.

#13 (11/75): didn't see illo credits; news; Editorial; book reviews by Shiner; interview with Samuel Delany; letters; Byob Con V report by Steve Schleaf (w/photos); film review by Robinson; comix review by Wayne; miscellany; 10 pp.

#14 (12/75): 12 pp.; cover by Dave Cockrum & Paul Schleiser; news; 3 pp. stills from Barry Lyndon; letters; Editorial; short fiction by Hank Fjord; John Camp: on "annihilation nostalgia"; Larry Tucker interviews Fred Saberhagen;

(Over)

FANZINE FRICASSEE (Continued) --

book reviews by Wayne; film review by Robinson; fanzine review by Wayne;
 ##Excellent clubzine, with nice mixture of news, reviews, & general material. There's lots crammed into it; too, as it uses small type....

UNIVAX #2 (undated) (Melanie Solt, 406 3rd Ave., N.W., Pocahontas, IA 50574; offset; 4/32; no schedule given).

15 pp.; illo by Dennis Lynch; Guest Editorial by Ivor Rogers; "R.A. Lafferty: Spinner of Tails", by Norman L. Hills; fiction by Richard Nelson; Film & TV reviews, by Dennis Lynch & Larry Stevens (Rollerball, Space:1999, Dark Star; lettercolumn; fanzine reviews, by Pete Maurer. ## At the risk of being repetitious, this is still another 'zine with an assortment of interesting material. (There seem to be a lot more good fanzines being published today; a few years ago we had quantity, but quality was concentrated among only a handful; now we have both quantity and quality, and even skyrocketing postage and paper costs seems to have no effect on the mushrooming population.... Where will it all end?)

UNIVERSE SF REVIEW #6 (11-12/75) (Keith Justice, Rt. 3, Box 42, Union, MS, & Carl Bonnett (art only), PO Box 8502, Portland, OR 97207 (oops! Keith's ZIP is 39365); bi-monthly; offset (on newsprint); 8 1/4" x 16"; 50¢ ea., 6/33 surface, 6/37.50 air (both worldwide)).

20 pp.; cover by Birkhead; illos by M.J. Sowa, Allen Koszowski, Nancy Barker; reviews of 60 books, by M.Z. Bradley, John Sabotta, Roger Sween, A.K. Molnar, Dave Wixon, Don D'Amassa, Ted Pons, R. Laurraine Tutihasi, D. Gary Grady, Wayne Hooks, Terry Jones, Larry Potts, Rebecca Ross, Frank Catalano, Keith; short fanzine reviews, by A.B. Clingan; b&w reproductions of the covers of many of the books being reviewed. ## A worthy challenger to DELAP'S F&SF REVIEW as the #1 reviewzine. If it continues to improve as much as it has since #1,...

WILD FENNEL #11 (9/75) (P.W. Frames, 105 Grand Ave., Bellingham, WA 98225; ed. Pauline Palmer, 2510 48th St., Bellingham, WA 98225; offset; 8" x 10 3/4"; semi-annual; 50¢ ea.).

48 pp.; cover photo & inside photo of A.E. van Vogt; illos by Canfield, Kostrikin, Townley, Kari Vallquist, Laurie Wood; Editorial; poetry by Bruce Berger, Patrick Worth Gray, Rick Lawler, Michael McMahon, Andrew Darlington, Nancy Sue Pistorius; Don D'Amassa presents a child's-eye view of chicken; Clifford Wind reports on V-Con IV; "Lessons for Birds", by Jessica Amanda Salmonson; Paul Walker talks about his cat, Mouser; "Orgonomy and the Cat", by Jeff Schalles; fiction by James McEnteer, Beverly Lancaster, Steve Sneyd, David Carkeet; reminiscences on food, by Glee Knight; limerick by William Smith; Aussie folk tales by John Alderson; Ben Indick on Dhalgren; comic strip by Kari Vallquist; Dale Donaldson on reincarnation; fan kite by David Van Zandt; Don Cole on growing plants and chickens; lettercolumn; Aussie fanzine listing, by Eric Lindsay; humor; "Mutants, MISCs & Fungi Imperfecta", by Wm. Jon Watkins; "A.E. van Vogt's Dream Therapy" (from interview with v.V., ed. H.L. Drake); Brian McCue on bringing objects from dreams back into the real world. ## The contents speak for themselves--another fanzine that's fun!

YANDRO #233 (11/75) (Bob & Juanita Coulson, Rt. 3, Hartford City, IN 47348; irregular; mimeo; 75¢ ea., 5/3, 10/35 (UK: 30p ea., 5/£1.20, 10/£1.80, from Alan Dodd, 77 Stanstead Rd., Hoddesdon, Herts., England)).

36 pp. / cover (by Dave Piper); illos by Gilliland, Juanita, R.E. Gilbert, Franke, Bjo Trimble, Piper, Birkhead, Debby Stopa, MacKay, Alan Lankin; Editorials; Bruce Coulson's column; "All Phonedom will be Plunged into War"; by Bob Tucker; "Death and Dr. Ballard", by Michael G. Coney; short book reviews by Bob; lettercolumn; miscellany. ## Not as frequent as it used to be, but as enjoyable as ever. (We're tempted to say, "The U.S. equivalent of SCOTTISHE"....)

(Cont. next page)

FANZINE FRICASSEE (Continued) --

Addenda--Fanzines rec'd between time pp. Z1-14 were typed and 31/1/76, / a couple we overlooked the 1st time./

DELAP'S F&SF REVIEW #9 (12/75) (colophon info on pg. Z5).

32 pp.; b&w cover from '76 Tolkien Calendar; Editorial; special review section, "SF/Fantasy History & Art", w/reviews of 22 books & calendars, / reviews of 5 fiction hb's and 3 fiction pb's; reviewers in this issue: Delap, John Kessel, Burk, Patten, George Barr, Tom Reamy, Harry Harrison, John Curlovich, Wayne Hooks, Chauvin, Mike Glycer; b&w reproductions of covers; full-page b&w Frazetta illo; list of Fantasy & SF titles announced for 12/75 release; Index to Vol. I (4-12/75). ## Still the best--and keeps on getting better...!

GREEN EGG #76 (2/2/76) (colophon info on pg. Z7).

52 pp.; cover by P. Sign; Editorial notes/announcements; "The Festival Wheel", by Don Wildgrube; "Palmistry for the Horoscope Follower", by Arthur Nash; "Which Life Are You In?: A Philosophy of Progressive Reincarnation", by Gavin Frost; "The Family Day", by E. Christensen; "The Use and Muse of Arcadian Ritual: A Stratagem for Outwitting Classical Ritualization", by Norman Kaeseberg; poetry by David Wozniak, Dyane Kirkland, Molly Bloom; book reviews; centerfold illo by Odibert; "Sexual Magic: The Natural Dynamic", by Carl Jones; "Life Energy", by S.L. Jamison; "The Water Ceremonie", by Samm Dickens; lettercolumn; ads; miscellany. ## More interesting than #75, but still not up to earlier ish.

IN THE SHADOW OF THE MONOLITH #52 (10/1/76) (colophon info on pg. Z7).

26 pp. / cover (by MacKay); illos by MacKay, Nard Kordell, Barker, Marion; Nameless Order notes/announcements; ICon I con report, by Dave Truesdale; lettercolumn; Keith Justice "On Lasers, Book Reviewers, Theory, Philosophy, ST, BS, and Everything in General, in 7 Parts" (Pt. I, "Prevalent Contemporary Attitudes"); Wylie ben-Jamin reviews Niven/Pournelle

GALAXY serial, Inferno; fanzine reviews; satire by David Kelly; poem by Mary Schaub (repr. FRIENDS OF MIND W/72). ## There seem to be more typos than usual this time.

THE JOURNAL SUPPLEMENT (News/Info Supplement to THE SF&F JOURNAL; ed. Don Miller; mimeo; no longer published as a separate subscription 'zine; these double-issues 50¢ ea.).

#195/196 (5/11/75): 20 pp. / ad flyer; ESFA Report for 5/10/75, by Allan Howard; misc. book news, from Martin Wooster; book reviews by Jon Coopersmith, Don D'Amassa, Jim Goldfrank, Martin Wooster; Review Extracts; Notes on Upcoming books (comp. Martin Wooster); Book Announcements Rec'd; notes on books & prozines rec'd; fanzine reviews/contents descriptions; Windycon report, by Wooster; info on coming cons; ads; misc. news; miscellany.

#197/198 (2/1/76): 22 pp.; ESFA report for 7/12/75, by Howard; book reviews by D'Amassa, Goldfrank, Wooster, Miller; Review Extracts; Books Announced; Books & Prozines Rec'd; fanzine & semi-prozine reviews/contents descriptions; ads; miscellany.

A LOOK AT THE DEPICTION OF VIOLENCE AND DEATH IN MARVEL COMICS 1970-1975: AN IMPORTANT TREND, by Ernie K. Demanelis (offset; 14 pp. / inserts; double-spaced; from Ernie at 106 Wilson Ave., Morgantown, WV 26505; don't know cost).

A study/analysis, with graphs, etc., which is adequately described by its title. Comics studied: THE INCREDIBLE HULK; THOR, GOD OF THUNDER; THE AMAZING SPIDERMAN; CONAN THE BARBARIAN.

QUARBER MERKUR #42 (12/75) (colophon info on pg. Z11).

90 pp. / covers (by Johann Peterka); Editorial; "Wissenschaft und Phantasie. Zu Texten von Stanislaw Lem", by Peter Gendolla; "Ideologische Phantastik: I. Efremov, Čas Byka", by Hans Füldeak; "Tausendundeine Nacht: Das wahre und das falsche Labyrinth, oder Die vielen Hier und Jetzt", by Hans Joachim Piechotta; "Aliens (Ausserirdische Lebewesen) in der Science Fiction", by Heinrich Wirtz; book reviews, by Rein Zondergeld, Marek Wydmuch,

(Over)

FANZINE FRICASSEE (Continued) --

Andrzej Zgorzelski, Henryk Stein, Johann Peterka, Rottensteiner. ## A fanzine that it's worth learning to read German in order to read.

 And now, space permitting, a listing of those fanzines which have been or will be reviewed/covered in SFN, but not in TSJ (all rec'd 1/11/75-31/1/76):

THE BRITISH FANTASY SOCIETY BULLETIN III:4-5 (Yule/75; ed. Gordon Larkin); CHECK-POINT #63 (undated; Ian Maule); DETOURS #1 (1/76; Russ Chauvenet; FAPA WL Shadowzine); THE SF&F NEWSLETTER #1 (12/1/76; Don Miller; News/Info/Ad Supplement to THE SF&F JOURNAL (replaced news portion of THE JOURNAL SUPPLEMENT)); ESGAROTH EXPRESS #16 (Roy Snyder); THE FANDOM OBSERVER #4 (12/75; Americo & John Figliolini); FANEV SLETTER #'s 44 (28/10/75), 45 (11/11/75), 46 (25/11/75), 48 (30/12/75), 49 (6/1/76) (Leigh Edmonds; USAgents Hank & Lesleigh Luttrell); THE FANTASY COLLECTOR #188 (1/76; Camille Cazedessus, Jr.; now a separate 'zine once again); FANZINE FANATIQUE #15 (Keith & Rosemary Walker) (undated); FAPA MAILING #153 (11/75; 25 'zines, 197 pp., inc.: THE FANTASY AMATEUR 39:4 (Redd Boggs), OFFICIAL BALLOT; STUNNED MULLET #3 (John Bangsund), PHILISTINE QUARTERLY #7 (Don Markstein); LAGNIAPPE #1 (John Carl); HORIZONS 37:1 (Harry Warner, Jr.); FAPA BOOK: THE MAILINGS #4 (Bob Pavlat); NOTES FROM ARINAM #5 (Roy Tackett), MINIMUM OPUS #2 (Milton F. Stevens); STUNNED MULLET #1 (Bangsund); PHILOSOPHICAL GAS #'s 31 & 32 (Bangsund); THE BEST LINES ARE FOREVER ON THE FLOOR 10/75 (Cox, Moffatts, Locke); SYNAPSE (Jack Spear), FROM SUNDAY TO SATURDAY 11/75 (Don Fitch), THE STARTREK COMPUTER GAME (Bill Wright), POISONED PAWN #1 (Dave Hulvey); KITTLE PITCHERING HUBBLE DE SHUFF #11 (Don Miller); THE RAMBLING FAP #71 (Gregg Calkins); ULTIMATE SOUTH #2 (Michael O'Brien); COGNATE 11/75 (Rosemary Hickey); CIGAR ROACH FOR PRESIDENT (Mike Glycer), HUITLOXOPETL #10 (Meade Frierson), A REPRIEVE FOR DAG (Boggs), DISAPAR #17 (Terry Carr));

FORTHCOMING SF BOOKS #29 (3/1/76; Joanne Burger); THE GAMESLETTER #84 (27/11/75; Don Miller); HELMUTH SPEAKING FOR BOSKONE (NESFA); HJMR NEWSLIST #3 (12/75; HJMR Co.); INSTANT MESSAGE #'s 182 (23/10/75), 183 (9/11/75), 184 (23/11/75), 185 (21/12/75), 186 (18/1/76) (NESFA Newsletter); IT COMES IN THE MAIL #18 (Ned Brooks; undated); KARASS #'s 18 (10/75), 19 (1/76) (Linda Bushyager); LE ZOMBIE #67 (12/75; Bob Tucker); LOCUS #'s 180 (27/10/75), 181 (17/11/75), 182 (17/12/75) (Dena & Charlie Brown); THE MIMEO MAN, by Moshe Feder, Debbie Notkin, Eli Cohen (\$1.35 from Moshe; you saw it at '74 PzHLANGE & '75 DISCLAVE); MOVIE REVIEW IV:2 (10/75; George Kondor); THE NATIONAL FANTASY FAN 36:6 (17/12/75; Joanne Burger; N3F o-o); NIT-WIT #'s 1 (10/75), 2 (11-12/75) (Newsletter of OSFiC; ed. Michael Harper); THE NOSTALGIA JOURNAL #'s 18 (1/12/75), 19 (15/12/75) (eds. Gordon Bailey & Mark Lamberti); ORODRUIN #46 ("Hatrack Haybin"; looks like a hoaxzine); PANTEKHNIKON 0 (undated; Bob Webber); PAPERCHIPS #'s 9 (undated), 10 (11/75), 11 (undated), 12 (undated) (Harry Argasinski); PIKESTAFF IV:7 (25/10/75), IV:8 (10/12/75) (E.Kingdom S.C.A. o-o); POTOMAC RIVER SCIENCE FICTION SOCIETY minutes (11/75; Jeanie Dunnington); THE S F CONVENTION REGISTER (undated; Erwin Strauss); SFINCTOR #'s 7 (11/75), 8 (12/75) (Craig Miller, Mike Glycer, Elliot Weinstein, Glenn Mitchell); SOUTH OF THE MOON #11 (Fall/75; Tim Marion & David Ortman); THE SUN-POSTED APPROACH SIGN & DIRECTIONS FANZINE #1 (Will Norris; undated); TACHYONS #'s 1 (13/10/75), 3 (7/1/76) (Jon Coopersmith; newsletter of Infinity, Ltd.); TANDSTIKKERZEITUNG #9 (15/10/75; Don Markstein); THANGORODRIM #'s 24, 25 (both undated; Patrick Hayden); TINTINNABULATION #7 (undated; Don Cochran); TOMES OF SORCERY #2 (22/10/75; Jim Dapkus); TOURNAMENTS ILLUMINATED #37 (Wint/75; journal of the Society of Creative Anachronism); VERT #1 (11/75; Gil Gaier); WASHINGTON S.F. NEWSLETTER #'s 9 (5/11/75), 10 (23/11/75) (Don Miller; now incorporated in THE SF&F NEWSLETTER); XENOPHILE #19 (12/75; Nils Hardin); untitled pages/ with illos, from Mae Strelkov. [Whew!]
