

CULLOWHEE COMMENTS

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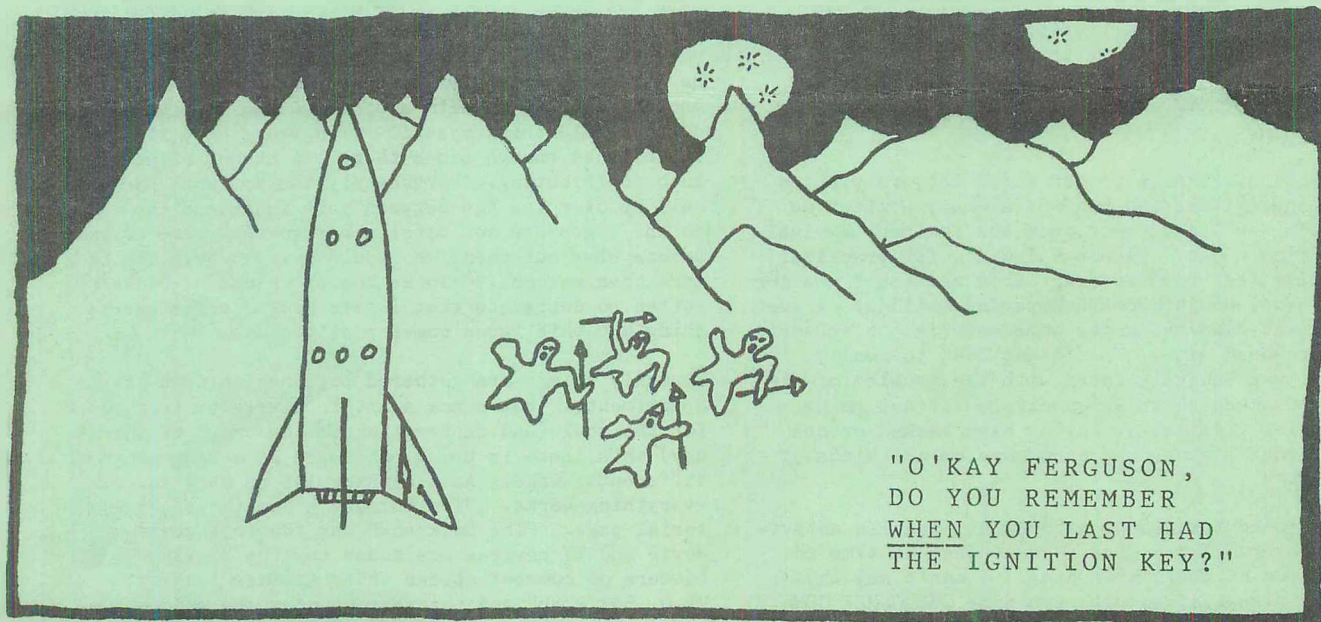
THE ART

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BITS AND PIECES	
As I sit here typing this on the stencil I have just about finished this issue of CC off. When I really started working on this issue I had plans for a special section around which the zine revolved. It was never finished. An article that has been in the planning stage also isn't here. So much for planning the zine. Instead of running short of material I found that I have run over.	
I would like to thank the artists who contributed their work to the zine: Sheryl Birkhead, Laurel Beckley, and Teddy Harvia. Wanda Crawford I thank for her review of <u>Orbit 21</u> . I have to take the blame for the rest.	
The next issue of CC should appear in June for which I'll accept contributions until May 20th. With any luck I may even manage to make this deadline.	



"O'KAY FERGUSON,
DO YOU REMEMBER
WHEN YOU LAST HAD
THE IGNITION KEY?"

DEGAFIATION AS A WAY OF FANLIFE

It seems to me, and probably to a lot of you, that I spend more time in fandom degafiating than I take for any other activity. 'Tis true and I would be the last to deny it, therefore, for the third, and hopefully last time in this zine, here I go again.

After finishing what was for me the gargantuan task of getting CC#5 published I decided to take a short break from things fannish for a while. Before I knew it my desk had become overloaded and I retreated into gafiation. Now when I gafiate I don't fool around with half measures. Total inaction. And the zines, letters, and even contributions to the zine kept going on to the pile.

Besides my guilty conscience, what brought me out of my lethargy (actually at my so-called normal level of activity I am still pretty lazy) was the publication of the Walt Willis issue of WARHOON last year. I first became familiar with Willis as both a writer and personality in the twenty-sixth issue of WARHOON back in 1969 when Richard Bergeron first mentioned the idea of publishing a special issue that would reprint all the installments of Willis' "The Harp That Once or Twice" columns. That's before gafia hit me the last time I had already ordered the zine.

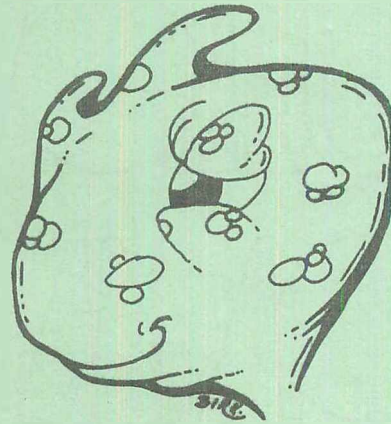
I won't attempt to review that WARHOON here. If you have not already read it you are guilty of being bad fan and I'm not sure that I want you in my zine anyway. For me, like Jophann in Willis' own ENCHANTED DUPLICATOR, I was struck by the cumulative vision of what fandom can be found in Willis' writings. Once again, like Jophann, it is my desire to publish the Perfect Fanzine (and no wisecracks please about how I'm already obviously going astray).

My Usual Apology both about how late this issue is and for my lack of correspondence over the last two years. Also, of course, my equally traditional promise to do better in the future.

The title of this column not only refers to the fact that I am continually degafiating but also to how long it has taken me this time. I first started to read WARHOON last spring shortly after it was published but I was interrupted in my reading of it and did not get back to it until the summer when I finally finished it. Having once been inspired my normal habit of procrastinating got in the way again.

Last fall I did manage to get a few letters written to the zine editors who had not already written me off. To a few I even mentioned the imminent revival of this zine. Hah! Although I did a few practical things like test the reducing Xerox machine I use for margins and I bought some stamps for mailing. I even actually sat down and wrote some material to appear in the proposed zine. When I got down to really working I was suddenly faced with the problem of finances and accepted it as an excuse for not going ahead again. Typically, having been balked on one fannish front I shut down once more on all kinds of fannish work.

I didn't spend the winter without any fannish activity whatsoever. I did give a great deal of time to the question of the zine's name. I can't say why I've been dissatisfied with the name CULLOWHEE COMMENTS except for the vague thought that it was not



fannish enough. So I came up with more fannish titles as substitutes. I would reveal them here but I'm too selfish and want to reserve them for possible future use. As you can see I have kept the old name. After all, the number of zines that can say that they have taken seven years to publish their first six issues has to be very small. With any luck (i.e. a continuous display of energy on my part) the zine will last long enough to have an annish next spring.

Finally I decided to go ahead and publish. My first goal was to get something out before the new postal rates went into effect. Once again procrastination took its toll and I missed the deadline. My new deadline came from the fact that I want to get something out to publicize SKYCON, the small con that will be held in Asheville next month (see the ad on the back of the ish for more details). Therefore, once more living under the limitations imposed by having to try to publish a one man genzine, here I go again.

Now, all of the foregoing brings the old timers up to date but doesn't help those of you who are reading CC for the first time. I publish CC on a vastly irregular basis and it is supposedly a genzine. Usually I have been so irregular that no fan has been trusting enough to trust me with a contribution so I have to do the whole thing myself. (Two years ago, however, I published enough times to gull a number of people into contributing. Fortunately the art work has held up over the age between this issue and the last so the pages are not totally barren this time around. Anyone else out there who would like to help out is more than welcome.) To be honest things have never gotten so desperate that I have had to write everything but this issue comes pretty close.

Normally things are gathered together in neat little departments. But since a little diversity is good for the soul (and desperation is the order of the day) this issue is being published as a hodgepodge of different things. As a warning let me show you how everything works. "The Buzzard's Roost" is the editorial page. "The Bookrack" has the book reviews. Movie and TV reviews are found in "The Viewing Room". Letters of comment appear under the new heading, "P.O. Box 2349" and the various odds and ends statements that might need to be made (such as news (and

where this piece should have appeared)) show up with the "Bits and Pieces" logo. Now you can go back and try to make some sense out of the index/table of contents.

As a final note let me add that from here on, unless specified otherwise, every word is my own (not counting interlineations). I still don't know if anyone but the artists will make the issue.

Richard Jewell

THE BOOKRACK

THE CHANGING LAND

by Roger Zelazny

Ballantine Books; 1981; \$2.50.

The Changing Land by Roger Zelazny is the first of Zelazny's books that I have read in some time. It does look like I am going to have to put some time in catching up with his work over the recent years.

Basically this book is two things. First of all it is a rather good sword and sorcery fantasy. While I do not think that it is up to Zelazny's best work of the past it is certainly above the general level of this type of story. On the other hand it is a prequel to William Hope Hodgson's House on the Borderland.

Zelazny does an excellent job of providing a background for the magnificent vision of Hodgson's book while at the same time not attempting to provide rational justifications for everything that took place in Hodgson's story. Unlike some writers who have done the same sort of thing for H. P. Lovecraft, Zelazny allows Hodgson's mysteries to remain alive.

In itself The Changing Land is a fine adventure story detailing the struggles of a number of different sorcerers, sorceresses, and demons to gain control of the Castle Timeless and the god who is imprisoned within. Although the characters are a bit wooden at times, a fault probably due to the fact that Zelazny has provided us with so many potentially interesting ones, the action goes forward quickly, without losing the reader among the many plot threads. There is enough material here, introduced casually, for a good series.

This is not a great book but is certainly a good one. Thus while it is not up to standing among the classics with Hodgson's original book it is still a good novel with which to spend an afternoon.

All men are idle, some just kill time by working.
"Andy Capp" 22-11-72

THE LUCIFER COMET

by Ian Wallace

DAW Books; 1980; \$2.25.

Unless one is already familiar with Ian Wallace's past work it is hard to get into the framework of one of his new books. As in his past works The Lucifer Comet is a wild adventure story that at the same time takes a deep look at the way things are in the world. In this book Wallace further develops two of his favorite themes: the interfaces between mind and body that might lead to esp phenomena and the possibilities of time travel. The problem is that Wallace, more than most writers, has his characters reacting to his own special conventions and these conventions

are ones that have grown up over some time, especially in his books featuring Croyd, a humanoid with superhuman powers. In this work Croyd is not present but one of the main characters has powers that are similar to his.

The Lucifer Comet manages to bring together a number of seemingly disparate elements including the old idea of an alien origin of religions (in a recreation of the Prometheus myth, told in sf terms), comments on the social development of various peoples, thought on the theory of time paradoxes, and a number of other interesting things. It is a book that is very hard to describe without going into a complete summary of the action.

One of the best parts about a Wallace book are his characters, a natural result of his intense interest in psychology. These are full-blown characters, not the cardboard stock types too often found in science fiction. What is unusual in this book is that Wallace uses two major viewpoint characters. Although to a certain extent this impaired the unity of the narration the plot demanded this. Both are fully realized people so that through the interest the reader feels in both as well as by the vigor of the story Wallace does manage to hold things together.

Wallace's prose is extremely well done. He is able to smoothly alternate between descriptions of physical action, to a description of the motivation of one of his characters, to a discussion of some theory without jarring the reader. His style is somewhat clipped but uses this quality to drive the story along.

Obviously this is a novel that I am happy to recommend. I hope that you will enjoy it as much as I did.

THE BUZZARD'S ROOST

FANDOM AND THE MAIL

I think I remember reading once that fandom could be defined as a group formed to abuse the Post Office. If not true in the past I suspect that that definition may now be true, especially among zine editors.

For those of you who are not already aware of the fact that the payment for the first four ounces of First Class and Third Class mail are now identical and that there is very little difference at higher weights. To give you some idea of what that means, a twenty page CC would cost 35¢ to mail whether I sent it First or Third Class. Up till last month it would have cost 28¢ First Class and 20¢ Third Class. The savings got even better as you added more weight.

From press coverage of Post Office woes I thought the major problem facing them was in handling mail in quantity and that its weight was not so important, especially for the mules or whatever was used to transport Third Class mail. If so, the new charges can only be seen as an attempt to deliberately stifle those of us who cannot get Second Class privileges. Since a letter I received recently from a magazine (a subscription offer) had the old 3¢ pre-sorted First Class charge one can assume that the mailing rates used by large corporations has not been changed substantially, if at all.

Now generally I am fairly conservative, not given to conspiracy theories, but I do wonder. Apparently

though there is a general intention to make the amateur publisher pay through the nose while the big publishers who can afford to pass on the costs to their customers get off scott free. I don't think that fandom ought to get free mail service but I also don't see why the rates that fanzines use have gone up so inordinately. If there is to be a Third Class service I would like to see a Third Class rate.

For CC the new postal rates combined with a new price at the printer I use has forced me to adopt this eight page format at the present. The money it would take for even a sixteen page zine is more than I can afford at one blow at present although the chances are good that I will go ahead next issue anyway (I am on the verge of becoming a FIAWOList).

I suspect that the trend in recent years toward smaller zines will now become a practical necessity. I think that there are very few fans who could afford both the high print costs and the mail charges on a large zine without having a lot of subscribers. Zine editors have for a long time preferred trading for other zines, getting letters of comment, or contributions to mere money. After all if we wanted the money we would never start zines anyway. It looks like we'll have to be a lot more dollar conscious in the future. As it is this issue has just barely seen the light of day.

For once in my life I am seriously considering writing my Congressman. I think an argument can easily be made that the new mail rates seriously affect our freedom of the press. Fandom, at least fanzine fandom, depends on the mails for its existence. I think the mails are being taken away from us.

It could be argued that fandom is not an escapist hobby at all, but almost the reverse--an overflow outlet for the creative imagination.

--Walt Willis

THOUGHTS ON SHUTTLE DAY

Considering the weekend that I am working on this issue of CC it would be absurd for any sf fan to pretend that the Columbia is not among the first things on his or her mind. This is my reaction to what is now going on on perhaps the most important day so far in the history of the United States manned space program.

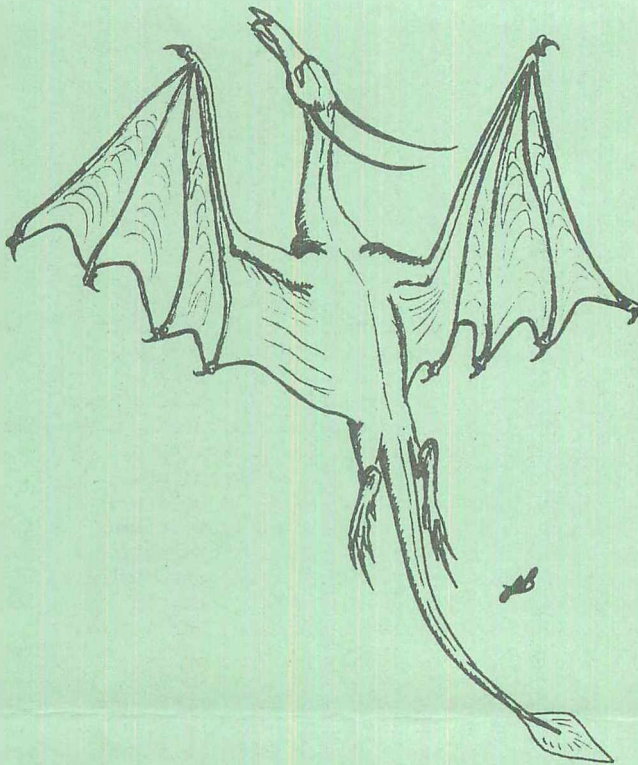
I was luck in that in the arrangement of my weekend work assignments (every fourth week) I drew this weekend to work. This gave me Friday off so I was able to watch the news coverage of the first attempted launch in its entirety. Since the delayed launch this morning came on a Sunday I was of course also able to see the successful launch and was able to stay with the news through the completion of the first orbit and first TV broadcast from the Columbia herself.

My first thought of today was naturally concerned with whether there would be a repeat of Friday's problem with the computers. So far I have not yet heard a satisfactory explanation of why there was a problem at all. I don't know too much about computers but I do appreciate the nature of trying to get such complicated machines synchronized. My question is why it suddenly occurred on the launching pad with only moments to go?

It is a problem that I am sure that the shuttle's designers have been faced with for a long time. There

was, according to the reports I heard, nothing wrong with either the computers themselves or with the programs that they had been fed. Certainly it should not be impossible, even though difficult, to test the computers' interaction under all sorts of confusion. I suspect that something simple was overlooked. Hopefully this will not give NASA as big a black eye as did the Apollo fire but it won't help the space program in general.

Fortunately there was no repeat of that problem or the occurrence of any others. The exhilaration of watching the takeoff of the Columbia was greater I think than that of Armstrong's voice announcing that he had set foot on the Moon. The reason for this is because for the first time, in a dramatic way, space is being shown to be a real part of our lives, at least for those of us who are conscious of what the Columbia and her sister ships could mean for the future.



The thing to emphasize is that the Columbia is not just a one mission ship. It is the first craft of any kind that was not designed for a single use. It represents a quantum leap forward in the ability to use space and its resources routinely. I think the space program will have achieved its biggest success when it has become such an integral part of our lives that Congress will not even be able to lop off part of NASA's budget as unimportant as it has done in the past. We have gotten to the stage that modern communications has become dependent on satellites. When the day come that we are equally dependent on space for our and energy and material we will no longer have to worry about Congress.

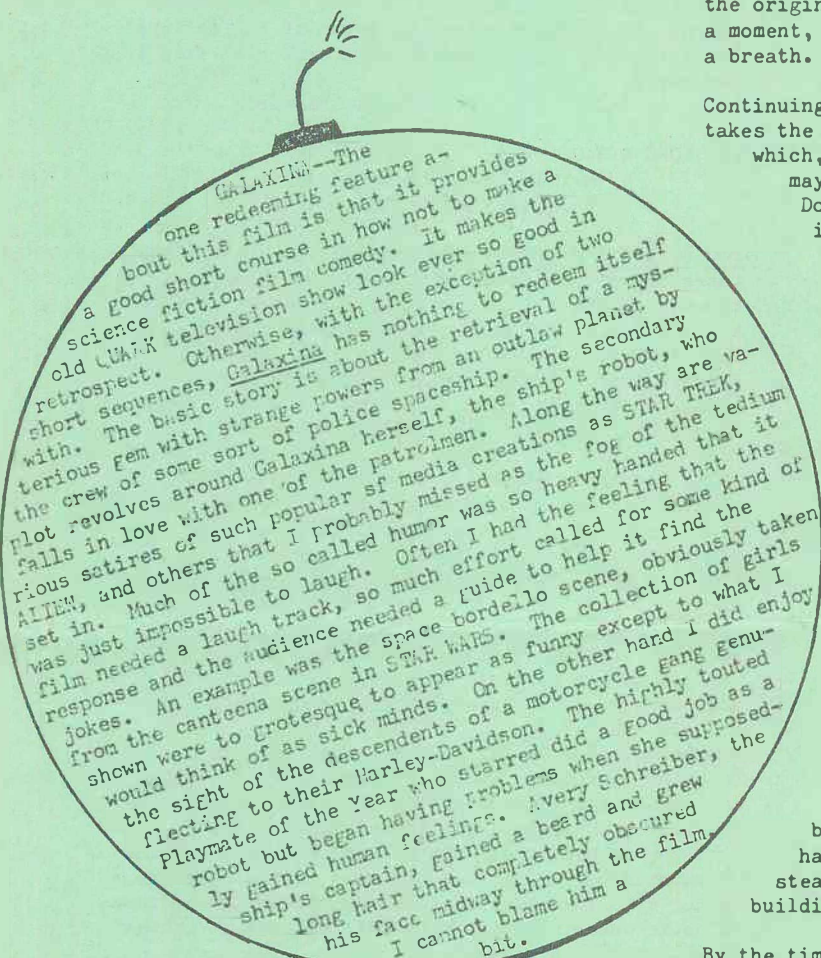
More immediately, we can hope that the Columbia's success will renew America's consciousness of space to the point that Congress can start doing something once more about the unmanned exploration of the so-

lar system. This largely depends on how well the press, principally the networks' news agencies, do in covering the story. Beyond actually covering the event they need to do something about informing the public about the things that the shuttle will do in space.

So far the networks have done a fair but not a good job of describing the shuttle's future. The reporters seem to want to steer every expert's interview into a discussion of the shuttle's military potential. Such discussion is something that will not attract adherents to the shuttle's cause. While not ignoring such realities I would prefer that they were stressing the positive possibilities. Only occasionally have shuttle supporters been allowed to talk about such things as solar power satellites and space colonies and then only for brief periods of time.

Still for the most part the shuttle has been shown to be a positive thing. Hopefully nothing will go wrong with the rest of the Columbia's flight to spoil this image.

THE VIEWING ROOM



Galaxina--The one redeeming feature about this film is that it provides a good short course in how not to make a science fiction comedy. It makes the old Quark television show look ever so good in retrospect. Otherwise, with the exception of two short sequences, Galaxina has nothing to redeem itself with. The basic story is about the retrieval of a mysterious gem with strange powers from an outlaw planet by the crew of some sort of police spaceship. The secondary plot revolves around Galaxina herself, the ship's robot, who falls in love with one of the patrolmen. Along the way are various satires of such popular sf media creations as STAR TREK, ALIEN, and others that I probably missed as the fog of the tedious set in. Much of the so called humor was so heavy handed that it was just impossible to laugh. Often I had the feeling that the film needed a laugh track, so much effort called for some kind of response and the audience needed a guide to help it find the jokes. An example was the space bordello scene, obviously taken from the canteena scene in STAR WARS. The collection of girls shown were to grotesque to appear as funny except to what I would think of as sick minds. On the other hand I did enjoy the sight of their Harley-Davidson. The highly touted Playmate of the Year who starred did a good job as a robot but began having problems when she supposedly gained human feelings. Avery Schreiber, the ship's captain, gained a beard and grew long hair that completely obscured his face midway through the film. I cannot blame him a bit.

P.O. BOX 2349

Unlike the rest of the departments in this zine this letter department has suffered a name change since the last issue. The operative word is suffer because the COA involved is not something the editor undertook willingly. I didn't move, the Post Office did.

Besides all the normal bother involved with a COA the change also caused another major irritation. In its old location the Post Office was right between where I live and work. I live about a mile off campus and like to walk when possible so it was easy to drop by the Post Office on my way home. The new Post Office is a couple hundred yards off of the Western Carolina campus, however ...

Deciding to go to the Post Office I jauntily leave the library at lunch. I walk past the science classroom building then past the McKee Building where I took most of my classes as a History undergraduate. In less than five minutes time (walking leisurely) I am at the intersection where the old Post Office still sits, an empty hulk. Now, I retrace my steps a hundred yards ...

One walks around the side of McKee then past the business building, the new building for the English and Music Departments, and the University Center. At this moment one can cross the road and see that immortal building where CULLQWHEE COMMENTS was first conceived, Dodson Cafeteria. In the distance is Leatherwood Dorm where that first issue was put together (One has turned one's back on the U.C. where the original second issue was sabotaged.) Pause for a moment, give the panorama a reverent gaze, and take a breath.

Continuing onwards one passes Helder Dorm and then takes the road between Helder and Scott Dorm (behind which, in warm weather, there be sun bathers (one may prefer to take one's reverent pause here)). Down the road is the new administration building after which one enters Terra Incognita, after crossing a stream.

At this point one is about to enter Camp Lab school but instead one crosses the new super highway on the massive footbridge intended for this purpose. (At the height of the bridge one can contemplate the chasm blasted open for the highway. Some of which blasting was commemorated in the first PURPLE PROCRASTINATOR. Ah, the memory of volleyball games amidst the falling rock.) Coming off the bridge one is a mere two hundred yards from the new Post Office.

The new building is a bit bigger than the old but there has been no major increase in size. Apparently it has space for the same number of boxes. I will admit, on the other hand, that there is more parking space here. It is needed. Unfortunately for me they dumped the alphabetical listing of the larger boxes so now I have this rather prosaic 2349 designation instead of my old, beloved BP. Oh well, the new building looks nicer ...

By the time one has lugged back the three advertising circulars, two bills, one letter, and the partially ripped open magazine, one sort of wonders if it was all worth it. (Of course one has passed behind Scott Dorm.) (A good semi-appropriate typo there.) In any event, lunch period is over and one has been refreshed and is ready for the afternoon's work.

All of this goes to show that one can do a letter column without publishing a single letter. Actually

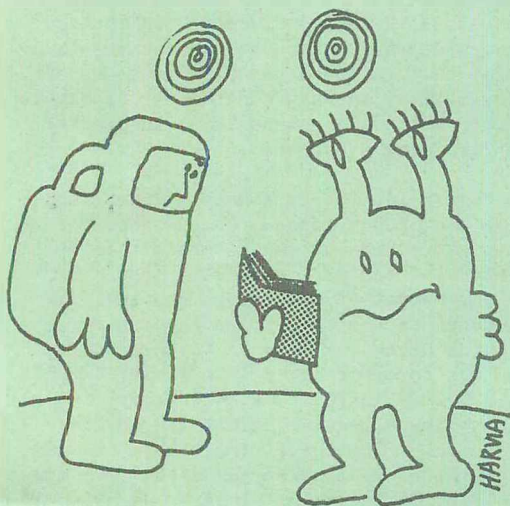
the response to CC#5 was quite good, however, due to the fact that that issue is no longer exactly fresh in your memories I am forgoing the actual publication of letters this time. I thank all of you who did write and hope you will do so again.

The following is a list of loccers which is probably incomplete, given the current (constant?) state of affairs in my apartment. My apologies to all of you who wrote but are currently "buried" somewhere in the apartment:

Andy Andrushak, Laurel Beckley, Stacey Lynn Bilotta, Sheryl Birkhead, David S. Bratman, Donald E. Bruce, Don D'Amassa, Linda Frankel, Donald Franson, Bill Futreal, Gil Gaier, Mike Glicksohn, J. Owen Hanner, Greg Hills, Arthur D. Hlavaty, Fred Jakobic, Lee Felton, Tony Renner, David Thayer, Alexander D. Wallace, Harry Warner, Jr., Patsy Williams, and Colin Wright.

As I typed this list I know that some of the letters I received are missing. Oh well, next ish there will be a real letters column.

THE COMPLEAT SF BOOK REVIEW



Alien meets Earthling;
Alien loses Earthling;
Author loses Alien;
Earthling meets Author;
Alien loses track of
plot....

THE BOOKRACK

ORBIT 21

edited by Damon Knight
Harper & Row; 1980; \$9.95.

Orbit 21, Damon Knight's collection of 1980 sf and fantasy stories by thirteen promising writers satis-

fies twangings from every part of the mind. There is food for the senses and food for the thoughts, and bittersweetness that summons tears.

From Richard Kearn's haunting "Love, Death, Time, and Katie," through Rita-Elizabeth Harper's bleak "Survivors," to Kim Stanley Robinson's novella, "On the North Pole of Pluto," the collection is uniformly good, even literary.

There is brilliant and highly humorous satire in Carol Emshwiller's "Abominable," and a hard-to-fathom savagery in Gordon Ecklund's "The Mother of the Beast." "The Smell of the Moose, the Roar of the Blood," is one of the best arguments for suicide I have read in years, while the acute adaptability of a young woman in Eileen Ray's "The Greening" gives every reason for hanging on to life and squeezing out every drop of good.

The only grating and irritating section of the volume is Damon Knight's self-congratulatory Introduction, a great deal of which does not have anything to do with the stories ostensibly introduced. But the reader should not be deterred by this.

The latest edition of Orbit, if one ignores Damon Knight, is strongly recommended for sf and fantasy lovers alike. Mainstream readers will also find it enjoyable.

--Wanda Crawford

TOO LONG A SACRIFICE

by Mildred Downey Broxon
Dell Books; 1981; \$2.50.

Too Long A Sacrifice is an interesting novel that takes the old Irish fairy mythology and adapts it to the modern world. Along the way Broxon has written a sensitive story that uses fantasy to make a positive statement about the real world. Although it is a novel that has some problems with its ending it is still one that is worth reading. For what I believe is a first novel, it is especially good.

It is the story of Maire, a healer, and her bard husband, Tadgh, who are enchanted by fairies in the sixth century. When they are finally released they are in a modern Northern Ireland torn by all the troubles with which we are familiar. Separated, and believing each other dead, each must learn to cope both with a new world but with all the violent animosities afflicting the people around them. They have to battle not only on a material level but with and against supernatural forces.

Broxon does a good job in describing Maire and Tadgh's adjustments to the modern world as well as depicting their characters in general. I am not too familiar with Ireland but Broxon has done an excellent job in making all the terror of living in such circumstances real to me. This is accomplished both by her description of the action and through her sympathetic description of both the faults and virtues that lie on both sides.

The only problem with the book is in its ending where Broxon takes some of her most important characters and tries to turn them into symbols of what has happened in Ireland and what needs to be done to make it a peaceful land again. This is the one clumsy part of the book in both how she handles her characters and in that she hasn't done enough earlier in the book to foreshadow this action. Despite this fault Too Long A Sacrifice richly rewards its readers.

I will talk and you can all smile. It will be just like home.

--H. M. Hoover

THE BUZZARD'S ROOST

THE STATE OF THE ZINE

As I promised in the last issue I have gotten away from the mass of reviews that have formerly dominated CC. This is a trend that will continue into the future as CC further grows and develops.

A few of you have expressed disappointment in this possibility and are probably sorry that I've carried it out. Still the majority of you have wanted the change. As many of the locs pointed out, its hard to comment on a zine that is primarily book review oriented. And frankly I also prefer the other kinds of material and am even beginning to prefer writing on other subjects.

Once getting away from reviews, however, as the main standby for the zine it becomes even harder to get an issue filled with interesting material. This issue I regard as mainly an effort to get myself back into the swing of fandom. It is still atypical of the kind of zine that I would like to publish. Primarily my desire is still to publish a genzine and that means that I need a lot more material from other writers. If you have some idea for an article or even a regular column that you would like to write please contact me because I'm sure that I would like to have you join in. Also any of you who know how to draw and have been suitably disgusted by my cover effort I'll be glad to have your contributions also.

As mentioned earlier in the issue rising costs have done a lot to prevent me from publishing the kind of CC that I would like to. Still I am hoping that I will be able to go up to at least the sixteen page size next issue. That should allow me some room to maneuver and still hold down the cost per issue to a reasonable amount. However, if I should be able to get access to a mimeograph that might throw all my present calculations out the window. Frankly, the cost of mailing the zine is still the main determinant in the pricing of each issue and I suspect that there will be no relief.

The frequency of the zine that I am now aiming for is approximately bimonthly. This will not only allow me to get into some sort of reasonable routine in getting CC out but may even lead to me being able to apply for a bulk mailing permit (assuming that any savings are still allowed with one).

In any event CC is now under way again. I hope that you have enjoyed this issue.

SHUTTLE LANDING

As I write this the Columbia landed about a half an hour. Watching the smooth landing was even more exciting than the launching was because it means that the mission has been a success. Any doubts about the ability of the shuttle's basic ability to fly have been answered.

Right now a part of my duties include preparing an exhibit for the library on the Columbia mission and the meaning of the shuttle for the future. The more one studies the material the more exciting it all seems. Beyond the purely material benefits to be expected from the shuttle's future is the impact this

material wealth should have on our social life.

It seems that most people think that the answer to social problems is to be found in the redistribution of the wealth that already exists in the world. The problem is that this "easy" solution denies the fact the world is rapidly running out of the resources necessary for all of us, both rich and poor. Rather than trying to spread what we have around more evenly it seems that the more positive solution lies in trying to increase the material wealth available. Space is the location where this wealth can be found.

Something less predictable is the effect that easy access to space will have on the quality of our lives. Space offers a new dimension for the exercise of human freedom. As we become more independent of the bounds of Earth the entire universe becomes open for man.

THE VIEWING ROOM

TV NOTES

Since this issue is getting close to the finish but I still want to say something about sf on television I am compressing everything into a few short notes.

BUCK RODGERS managed to get even worse with the new season. Before the plots had been banal but there was still enough wit to make the show watchable. The new changes adopted this season have not improved the show at all while the present quality of the acting makes me think that Gil Gerard and Erin Gray have been replaced by robots. I stopped watching this thing a long time ago.

The newest sf and fantasy offerings have been good and encourage me to think that perhaps good sf (by television standards) could become a strong part of network offerings. This optimistic feeling has been caused by watching AMERICA'S GREATEST HERO and a network movie, NBC's THE ARCHER: REFUGEE FROM THE EMPIRE.

AMERICA'S GREATEST HERO appeals to the old comics fan in me as an interesting comment on how a real person would react to gaining superpowers. It is a show that has so far done a good job in balancing the humor and serious aspects of the situation. My only quibble is with how long it will take Ralph H. to learn how to use his powers because his flailing about in the air is already becoming a bit tedious. I think they could still keep the humor of the show alive even while allowing Ralph to start doing some things not only right but gracefully. Robert Culp's old line FBI agent is very well done.

THE ARCHER: REFUGEE FROM THE EMPIRE represents something that I didn't think could be done. This is good sword and sorcery even apart from the fact that it is in the visual format. Although most of the plot elements are familiar, the mix that Nicholas Corea (the writer/director) has come up with is very good. Apparently this film will be continued by four more to appear this summer. I will be eagerly waiting for them to appear.

To show that not everything has changed in TV fantasy was the show that followed THE ARCHER. It was some drek about people trying to gain their angel's wings by doing good turns for people on Earth. I could spend the greater part of a zine of this size in a diatribe against this thing. This may make a series I understand ...

WORLD

ONE

SATURDAY
MAY 2
10:00AM-5:00PM

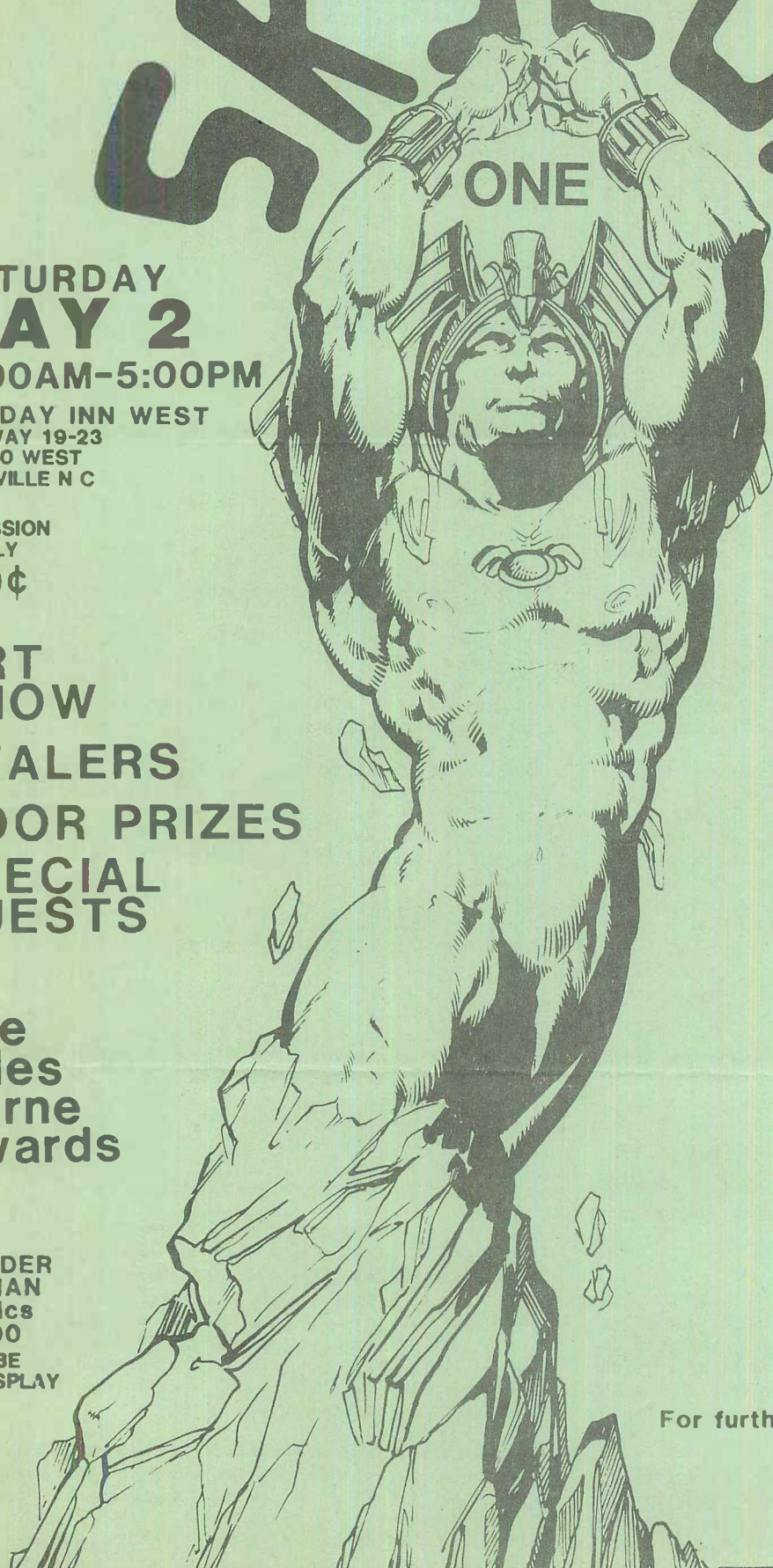
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**The
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