

SON OF THE WSFA JOURNAL

SF/Fantasy News/Review 'Zine - - - - - 3rd April, 1973 Issue (#89)
Editor & Publisher: Don Miller - - - - - 25¢ per copy

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In Brief --

Re the dates in SOTWJ #88: WSFA members please note that it was mailed to you on the 17th rather than the 16th (a last-minute decision).

Please note single-copy price increase; subs remain at 12/\$2.00.

This issue will go to all traders for TWJ and/or SOTWJ. Please note new trade policies outlined on page 2. With the slowdown in TWJ, it would not be fair for us to continue trades using TWJ alone; on the other hand, we can not afford to trade all-for-all, with SOTWJ coming out 3-5 times a month recently. We hope the new policy will put things on a more equitable basis for everyone. If box to right is checked: ☐, this will be the last issue of TWJ and SOTWJ you will receive until we receive something from you in trade or for review, at which time your trade-sub will start as outlined on page 2.

We badly need some feedback on the index in SOTWJ #87. In particular, we need our errors pointed out to us so we can publish an errata section with the next quarter's index. And we would appreciate your opinions re the index, and about the book review section and the opinion rating scale used within.

TWJ status report: TWJ #80 was sent to the Open ESFA at the beginning of March, and given to Elliot Shorter to pass on to Brian Burley, who was to do the publishing. Since then, our letters to Brian have gone unanswered, so we have no idea of how the issue is progressing (of if it's progressing at all). TWJ #82 is moving along; we will close off the issue May 1st, and begin running it off shortly thereafter. It's still on schedule for Disclave.

S.F. Parade, The Local, National, and Foreign Scenes, and Bookworld will return next issue. We may alternate "news"-type and review/general issues for awhile. (Also note that we have stopped dating the material as to time of receipt.)

TV GUIDE reports that NBC will have a new SF TV adventure show next season: "Starlost", written by Harlan Ellison, filmed in Canada, starring Keir Dullea.

SOTWJ is at least bi-weekly. Subs: 25¢ ea., 12/82 (UK: 12/80p) or multiples thereof; all subs incl. any issue(s) of THE WSFA JOURNAL pubbed during sub (count as 2 or more ish on sub, dep. on length). For info on Collectors' & Airmail subs, ads, Agents, etc., write ed. Address Code meaning in #84 (and hopefully in #90).

-- DLM

TWJ/SOTWJ

% D. Miller

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TO:

FIRST CLASS MAIL

FIRST CLASS MAIL

TRADE POLICY FOR THE WSFA JOURNAL AND SON OF THE WSFA JOURNAL

- (1) SOTWJ will be traded all-for-all with Overseas Agents and publishers whose magazines are received in trade at least once every two weeks. TWJ will be included in such trades.
 - (2) Publishers from whom trade or review copies are received less often than every two weeks will receive a "trade-sub" (or issues added to your sub, if you are a subscriber at the time) to SOTWJ, as follows:
 - (a) For trade/review copies received individually, as published:
 - If single-copy price is under 36¢ -- One issue;
 - If single-copy price is 36¢-60¢ -- Two issues;
 - If single-copy price is 61¢-85¢ -- Three issues;
 - If single-copy price is 86¢-\$1.10 -- Four issues;
 - If single-copy price is \$1.11-\$1.35 -- Five issues;
 - If single-copy price is over \$1.35 -- Six issues.
 - (b) For trade/review copies received two or more at a time:
 - First issue in bunch, at above rates;
 - Succeeding issues in bunch, at $\frac{1}{2}$ above rates.
- All trade-sub issues will be sent 1st-class, singly, as published, just as if trade-sub were a Regular subscription.
- (3) THE WSFA JOURNAL will be included in trade-subs providing number of issues remaining in trade-sub at time TWJ is published is sufficient. (Each issue of TWJ counts as two or more issues on SOTWJ sub, depending on length.)
 - (4) Traders whose magazines are published infrequently would be well-advised to sub if they want to receive SOTWJ regularly, and then have sub credited accordingly for each trade issue of their 'zine which we receive.
 - (5) We reserve the right to refuse to trade or to modify this policy in some cases. (In other words, don't publish a one-page 'zine and charge \$1.50 for it and expect us to give you a 6-issue trade-sub in return....)

EN PASSANT: Lettercolumn

George Fergus, 3341 W. Cullom Ave., Chicago, IL 60618

(14 Mar '73)

. . . The movie Tony Waters was trying to identify in SOTWJ 84 is Forbidden Planet, the most well-known pre-2001 SF movie. Surprised that you couldn't identify it. Created "Robby the Robot". # Re my opposition to your quoting book blurbs: I haven't found any appreciable correlation between a blurb and my liking of the book. I buy on the basis of author's name, publisher's name, and reading the first page and another or two picked at random. If in doubt, I wait for a review. ((At the very least, some blurbs can be useful in typing a book--time travel, social or psychological novel, s&s, etc.; when one has to buy thru the mail, the blurbs are all one has to go by in addition to author and publisher in many cases, as quite a few books never seem to get reviewed. --ed.))

James Ellis, 314 Rhode Island Ave., Wash., DC 20002

(16 Mar '73)

. . . Did you hear of Fredric Brown's passing? This man was one of SF's finest entertainers, a grand storyteller. His What Mad Universe will have a place on my all-time "ten best" list, when I come finally to draw it up. And his mystery novel, Night of the Jabberwock, is very near to perfection among stories of its class. I'd give six dozen ordinary detective novels for one Jabberwock. I suppose it was in 1941 or 1942 that I read my first Fred Brown yarn. He was an old friend, and will be missed. ((Yes, we'd heard of it, but neglected to mention it in SOTWJ--so this may be the first some of our readers have heard about it.--ed.))

Hal Hall, 3608 Meadow Oaks Ln., Bryan, TX 77801

(32 Mar '73)

Re SOTWJ #84: Magazinarama--drop it; Bookshelf & Steady Stream--at least list the items, even if no annot. It often is enough to know something is out; Minutes, ESFA & WSFA--I enjoy reading them & say keep them in; keep the Delap column, tho I don't often agree with him--how about an occasional col. by another reviewer, covering the mags as a counterpoint? . . . ((Anyone want to do it?--ed.))

SCIENCE FICTION AND THE ACADEMY

An Informal Talk by

Joseph Wrzos

((The following was sent us by Allan Howard, ESFA Secretary, along with the ESFA Minutes for 1 Apr '73 (published in SOTWJ #88) and the following note: "In typing up the April ESFA minutes it occurred to me that this would be the first time that a previous month's speaker would be on hand to hear me read them to the club. So I mailed the paragraph relating to Joe Wrzos to him for comment. It resulted in him sending me a compacted version of his talk written up as 'minutes'. While I think it much too long for me to read to the club . . . I believe it is just the thing to be published in SoTWSFAJ, as a welcome addition to my minutes." --ed.))

Joseph Wrzos--Chairman of the English Department at Millburn Senior High School (Millburn, NJ) and a former editor of AMAZING STORIES and FANTASTIC--spoke on the increase of academic interest in SF over the past few years. Having mixed feelings on the subject--he both welcomes the new insights provided by scholarship more broadly based than heretofore but at the same time hopes that SF writers won't now become, as some seem to be, too "self-conscious" under the spotlights from Academia--he has been watching it with interest, wondering where it will go. He also wondered if the proliferation of SF-"educated" college graduates (some of them possibly becoming writers, editors, even SF critics of the future) might not eventually come to dominate the field, displacing--through the process of attrition--the old-guard fans and writers as well as the new-guard (generally non-academic) generation of professionals and fans who, up to now, have tended to preserve some of the pulp flavor of the "genre".

Wrzos went on to note that even though SF has begun to receive increasing critical status and (for some) a slightly intoxicating aura of "respectability"--partly through the efforts of such educators as Jack Williamson (his own "pulp" origins helping here) and Thomas D. Clareson (who has openly admitted to being a reader and collector of SF long before the boomlet began)--a number of problems still remain, particularly on the college level: (1) a shortage of teachers qualified to teach the subject, and (2) an almost total lack of "suitable" textbooks for such courses. (At present, distribution problems make it difficult to obtain sufficient quantities of SF paperbacks and magazines, although recently several enterprising trade publishers have rushed into the vacuum with a few paperbound anthologies (with study guides), apparently hoping to tap this new market.) On the more advanced levels of research and scholarship, academic critics still have the problem of getting at primary sources: complete runs of SF magazines, important hardcover and paperback titles (many of them now out of print), fanzines (with much bibliographical, biographical and early work by major writers), and, particularly, the manuscripts and letters of important authors in the field. He did, however, note that a growing number of university libraries were beginning to make impressive headway in assembling such SF "libraries" and that--considering the dangers of leaving such perishable materials in the hands of private fans and collectors (the present practice)--perhaps, in the long run, for the good of future generations, this might be the only sound way of preserving what could easily be lost if left in the hands of surviving relatives who know not what they have inherited.

Noting that academic critics--of SF and other literary genres as well--often tend to write on a level of obfuscation (he couldn't tell if it were deliberate--the "code" by means of which academics play "one-upmanship" with each other, for status and survival--or unintentionally, simply bad writing), he did, however, go on to read and compare some recent criticism (of "Trends", Isaac Asimov's first story in ASTOUNDING by Sam Moskowitz, Asimov himself, and Thomas D. Clareson), noting as he did so how the critical perspective widened when the story was

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SCIENCE FICTION AND THE ACADEMY (Continued) --

examined in a broader literary and cultural context. This viewing of the SF story in the context of the entire culture, he felt, did afford richer and newer insights which he, for one, found stimulating. Thus, when the academic knows something about the SF field, his criticism can be valid indeed. However, he also noted that a good many academic SF critics still tend--as their colleagues working on other literary genres often do--to patronize not only the reader but the SF writer as well, explaining to the former why he enjoys what he enjoys and to the latter why he wrote what he wrote and what he meant by what he wrote.

Speculating that the new popularity of SF on campus might be partly attributed to the sometimes violent student protests of the '60's--in which campus confrontations brought into question the relevancy, for young people, of not only the values of their elders but also of the curricula reflecting those values--Wrzos wondered if many young people now interested in SF courses were not being attracted to them precisely because, up to now, their elders had openly considered such writing to be "Buck Rogers" trash, somewhat in the same way that, for the young, long hair, beards and mustaches seem to have been popular because they tended to irritate a generation of male parents still wearing their hair like G.I. Joe in the '40's. He also noted that with something like 70 (Jack Williamson's estimate) to 200 (Clareson's guess) SF courses being offered on campus and in high schools, the boomlet has begun to assume the look of a "fad". However, considering the enormous number of colleges and high schools throughout the land which still do not have or, perhaps, do not want courses of this kind, perhaps the "boomlet" is being somewhat exaggerated. Wrzos tends to feel that, in its present form, the "Fad"--if that's what it really is--will probably die out, as the term suggests it will, though before doing so it could very well be assimilated into the broader academic curriculum, perhaps as a subdivision of Modern American Literature. Similarly, if student interest in SF courses is primarily motivated by an unconscious approval of what their elders still disapprove (for the most part), then if more and more academics move in this direction and if SF courses begin to sweep the land, then--just as many young people, seeing their elders adopt the new "long look" in hairstyles, begin to trim their own hair and shave off those beards and whiskers--so we might see "respectable" SF courses in college eventually drop away, one by one, as student interest wanes.

Wrzos concluded by wondering if--after, as seems likely, the SF boomlet subsides--the next generation of academics will be turning to the serious study of pornographic books, paperbacks and films, conferring upon this now controversial "art form" the same kind of "respectability" now being accorded the SF pulps he used to sneak into the house (and sometimes the classroom) when he was an "Innocent" youth reading what his elders rejected.

COMICS CORNER --

Received review copy of Vol. 1, No. 1 of SPACE FANTASIES, a bi-monthly publication of Fantasy House (6045 Vineland Ave., N.Hollywood, CA 91606; \$1.50 ea., 6/\$9; edited by Kenneth Krueger (SHROUD Publishers), 5010 Newport Ave., San Diego, CA 92107). 44 pp., 4 covers; black-and-white interiors, multi-color covers. Three comic strips, all illustrated by Vincent Marchesano: "Vicon of the Skyriders" (21 pp.; trouble in the far future in the "City of Man"); "And the Earth is Conquered" (12 pp.; introducing new superhero, Dr. T, master of time); "A Journey" (drawings superimposed on electron microscope photos; 9 pp.). Have not seen enough of these comics fanzines to be able to say how this one stands up to the others, so will leave a proper review to our comics staffer, Kim Weston. Some nice graphic effects, but rather weak plots. And would think these superheroes could think of something better to say when upset than "Shit". Finally, text needs some proofreading; can understand spelling errors in typing or typesetting...but in hand-lettering?

(dissecting)

SOTWJ-89/5

^ THE HEART OF THE MATTER:
Magazines for Jan., 1973

Operational Procedures
Supervised by
Richard Delap

After I wrap up one year of magazines and prepare to start over again for another, I usually have a sense of excitement and anticipation that will, at least I hope, carry me through the expected disappointments. Somehow I want January to be a special month, full of surprises and new adventures, and I invariably feel let down when the magazines go on as before, with no special effort to astonish me with a pyrotechnic display of excellence.

So much for my enthusiasms....

Actually this month doesn't come off too badly, with none of the magazines hitting either high or low points but skimming easily along the middle of the road. Asimov offers an excellent appraisal of the ineradicableness of books in his consistently entertaining F&SF column, and James Blish brings his considerable critical talents to bear on several current books in the same magazine. The other magazines offer a reasonably good selection of features and articles, but nothing approaching the quality of F&SF (which helps offset F&SF's rather unexciting fiction this month). It's just another month of stories...but, sigh, poor ole optimistic me, I expected more....

AMAZING STORIES -- January:

Short Novel:

The Ascending Aye -- Gordon Eklund.

Perhaps Eklund's best work since his auspicious debut story, "Dear Aunt Annie", this one will keep the reader busy picking up on the symbolisms (and some very good ones they are, too), but never boring him by making the symbols replace the plot. Instead Eklund merges them into a picture of a world that White calls "surreal"--as good a word as any, I suppose, to describe the oddities of horse-drawn cabs, a familiar system of people-shuffling bureaucratic administration, and an encroaching and nameless war. We are drawn with Bevans, an ordinary office clerk, as he relinquishes his security bit by bit and ascends into the tower of his dreams, a monolithic apartment complex that is both a fortress and a prison. Eklund introduces fright after fright as Bevans finds the web of bureaucratic entrapment replaced by an even more dangerous system of soul-draining--a group of life-force vampires headed by a woman who has retained her existence for thousands of years at the expense of human lives. Eklund's use of the mother symbol among a barrage of blatant sexual symbolisms seems unsettling and slightly perverse as the story unfolds; but he is not after shock alone, and his final point is not only well-made dramatically but is psychologically sound. Precisely paced, with just the right touches of elusiveness and bitter clarity, Eklund has created a memorable world and a memorable story which I think will be remembered. Very fine.

Short Stories:

Night Shift -- George R.R. Martin.

One of the newer writers, Martin seems to be selling regularly and shows promise. This story, however, is unsuccessful in its attempt to counterpoint romanticism and technological drudgery in a spaceport of the future. While the author clearly pinpoints a depressing irony in the fanciful dreams of youth vs. the hardened realistic approach of business, he fails to make the viewpoint pay off, settling only for a "mood" that always seems at odds with the chattercome and empty dialogue. Fair.

Link -- John Rankine.

To save themselves from extinction an alien race develops a temporary "link" between their world and Earth, their proposed new home. Rankine spends
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DISSECTING THE HEART OF THE MATTER (Continued) --

most of his story developing the aliens' preparation for invasion, and apparently hopes that the reader will bring his own suspense to the action (which the reader would have to do since Rankine provided none at all). It's all very boring, sloppily written, and ends with the aliens' evil plans seemingly thwarted--until, not satisfied with one cliché, Rankine decides to double his error. Junk.

Close Your Eyes and Stare at Your Memories -- Tony [A.G.] Moran.

Moran's debut story begins weakly and becomes sporadically interesting, but its success is dependent upon the reader's willingness to accept an uncomfortable lump of melodrama as a vehicle for time-travel and alternate-worlds speculation. The protagonist, a vicious killer whom Moran provides with a background of youthful agonies to keep him from being totally without sympathy, finds fulfillment in a universe of timelessness; but the story's philosophic harshness is too contrived and the No Time universe never makes much sense. Fair.

On Ice -- Barry N. Malzberg.

Mental therapy with drugs carries the same danger as any drug treatment--misuse and addiction. Malzberg's vision of one man's treatments is an unpleasant look at these two dangers, from the view of a patient who is aware of the power of money to stifle moral objections in the face of his self-destructive dependence. Like much of Malzberg's work the story wallows in its frankness, to the point that one wonders if the author is aware that striving for the goal can be as important as the goal itself. The subject is interesting, but you'll have to decide for yourself about the moral tone.

Features:

The Clubhouse: The Enchanted Duplicator (part two) -- Bob Shaw & Walt Willis.

Science:

A History of the Great Tachyon Flap -- David Book.

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ANALOG -- January:

Serial:

Cemetery World (conclusion) -- Clifford D. Simak.

Novellette:

Integration Module -- Daniel B. James.

Beta is a cyborg, the most complex and meaningful achievement yet in man's technological progress, and Dr. Beckman is Beta's "mother, father, companion and technical adviser...its primary link with reality". But a problem develops as Beta discovers there is a gulf between them, an unknown quantity that is causing a troublesome neurosis and one that Beckman will not explain. The reader is made aware of the explanation before Beta, and interest is maintained on an emotional scale as Beta reaches a crisis point and Beckman is forced to make a choice of action. Well constructed and often movingly written, James' story explores questions that will be of prime importance as the cyborg age approaches. Well done.

Short Stories:

Health Hazard -- Howard L. Myers.

Myers' tale is a very neat, very delightful little item about an alien lady, Romee Westbrook, and her frustrated attempts to make sense of the rules and regulations enacted by the immigrant humans who have set up a trading center on her world. Poor Romee has a terrible time--she's addicted to Earth chocolate and puts her life in jeopardy each time she enters the forest to gather natsacher shoots for barter. But Romee is a bright little woman and her challenges in learning, despite the humans who obstinately keep throwing up barriers, makes for an energetic and quite likeable story. Very entertaining.

A Thing of Beauty -- Norman Spinrad.

Mr. Harris is delighted when a visitor from Japan, the fabulously wealthy Mr. Ito, asks him to help find an artistic monument what will add esthetic

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DISSECTING THE HEART OF THE MATTER (Continued) --

beauty to his gardens in Kyoto. Mouth watering at the thought of all the money he can rip off, Harris glides over the ruins of New York, offering the Statue of Liberty, Yankee Stadium, the U.N. Building, but Mr. Ito rejects them all until--well, surely you can guess by now what item strikes the right chord. Spinrad's new twist on an old joke is a zingy idea, but the cold and calculated execution, a sort of computerized concept of humor, dulls its effectiveness.

Proud Guns to the Sea -- Duncan Lunan.

Once again human and alien clash, this time as an alien pirate decides to take control of a human-populated new world while a human "agent" dips into his bag of preventive tricks. An ordinary story, even by minor critical standards, yet under Lunan's direction it turns into something far worse--a total bore. The Keroni are standard, petty aliens, their psi-talented slaves a mere dash of pointless static, and the human's success "by pure chance" proves unforgivable laziness on the author's part. Worthless.

One Plus One Equals Eleven -- G.C. Edmondson.

An engineer, called in to check an "ailing" computer, finds the printouts loaded with near-but-not-quite sensible poetry, though he can trace the nonsense down to no input terminal. Edmondson drops long chunks of this computer-verse throughout the story and gives the reader a good semblance of the almost-grasped rationale behind the strange compositions. The story ends with a mild but amusing joke, the sort of ANALOG cleverness that pleases some and aggravates others. Ok of type.

Year 3 of the Shark -- Joel S. Witkin.

The rambling but orderly thoughts of Chief Master Sergeant Miltner spin out an unhappy picture of a country in its death throes during the third year of a massive destructive war. Witkin could easily opt for ironic courage and last-second heroics; yet instead he faces the more troubling cynicism and sterility of defeat, and looks to the base of military routine through a sad, shocked eye. Good.

Science:

The Third Industrial Revolution (part one) -- G. Harry Stine.

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FANTASY AND SCIENCE FICTION -- January:

Short Novel:

The Stalking Trees -- Thomas Burnett Swann.

Once more Swann captures that mystical sense of fantasy, looking at history through a rose-tinted imagination and weaving a spell that nearly transcends the usual requirements of action and plotting. Medieval England is the background for this story of young Stephen, a Saxon serf, who with his young friend John and the virgin Miriam sets out on a revengeful quest to track down the man-tree Mandrakes that have murdered his parents. Told at leisure and filled with the lovely detail that makes so much of Swann's work captivating, the story reflects both a scholarly interest in history--especially in the social attitudes of the people--and a wistful sentiment that may unsettle those who lack a sweet tooth. I enjoyed it (my tooth's on the upper left, molar), and if you're a Swann fan you should like it too. Good of kind.

Novelettes:

A Peripheral Affair -- George R.R. Martin.

Captain Garriss is handed the thankless task of finding a missing scoutship, pleasing his incompetent superior, and preventing a misunderstanding that may rekindle the war between the humans and the KwanDellans. Garriss' investigations uncover a clever theft but land him in further hot water; and while his adventure has a crude sort of energy packed with enlivening plot twists, the conclusion, which is the point of the tale, twists one turn past probability to make its irreverent point. Martin is writing strictly for light enter-

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DISSECTING THE HEART OF THE MATTER (Continued) --

tainment here, and the enjoyment of most of the story may offset the weak ending for some readers.

When the Stars Threw Down Their Spears -- John Morressy.

Fleeing an Earth dying from the ravages of war, colonists undergo 200 years of deep freeze and awaken to a variety of fates. They are met by a group of alien Overseers, and then are landed on various worlds, trying again and again to survive, always defeated by violence until they adopt a policy of total pacifism. If you don't mind Morressy's unexplained juggling of time and space, you may find the story occasionally interesting. But I'm afraid the author asks for too much when he requires the reader to accept that his view of pacifism is workable--he's set the rules and circumstances for success with no relative thought to probable, or even possible, exceptions. Disappointing.

Short Stories:Ralph 4F by H\*g\* G\*rn\*sb\*ck -- John Sladek.

There is no need to have actually read Ralph 124C 414 to get the satirical drift of Sladek's colorful parody. To today's readers Gernsback's work is almost self-parodizing, yet Sladek manages several chuckles with character names--both Jerome V8 and Doris XK100 are rescued by Ralph from a "runaway motorcar"--and some good-humored dialogue, including a closing line which is a delight. Funny.

Outside -- Barry N. Malzberg.

Malzberg posits a strange situation in which a man watches an actual film of the Crucifixion and then is judged by his reaction to it. The hints of the organized religion behind such a scene are brief and unexplained, adding a touch of mystery that makes one wriggle with both interest and frustration. Somehow I kept wanting more yet I wasn't really dissatisfied with what I received...perhaps only nervous, and worried. An uneasy, slightly unnerving story, one that sticks in the mind afterward.

Jeanette's Hands -- Philip Latham /Robert S. Richardson/.

Bob Archer is an astronomer with problems--first, he's at odds with a co-worker whose theories Bob feels are inaccurate, though he cannot prove them so; and secondly, his lovely wife, a dabbler in the occult, is appointed the Official Witch of California, one more threat to his already precarious career position. Unfortunately, in resolving Archer's problems Latham drops a lot of needless and silly footnotes, as well as hinting at some hocus-pocus that merely serves to muddy an already over-polluted plot. Routine.

Kite: Yellow and Green -- Robert Lory.

Corporation executives today are prone to unsatisfactory marriages, ulcers, and a drive to get to the top by any means--if you believe the propaganda of the "mainstream", anyway--but it's nothing at all compared to Lory's projection into the future, in which the executive's office literally gets up and moves away to a new location. I suppose this is all very clever, but I'm afraid it didn't move me to much reaction, either like or dislike, and I doubt I'll remember it for longer than, say, the time it takes to move on to the next story. He-hum.

The Devil We Know -- William Walling.

Forever high on drugs and pills, Chip is facing a future without both when his pusher blacklists him for nonpayment. Rejected by his "friends", unable to face the cold turkey period approaching, he opts for the dubious content of an unknown black pill. The story moves on from here, but it never gets any better--the characters are dreary stereotypes with mouths full of garbage dialogue, and Chip's confrontation with several hellish demons--as well as his "fearful" fate--is shamefully trite and can only be followed through massive yawns. Terrible.

Science:The Ancient and the Ultimate -- Isaac Asimov.

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GALAXY -- January-February:

Serial:

Project 40 (part two) -- Frank Herbert.

Novella:

Case and the Dreamer -- Theodore Sturgeon.

I continue to find much of Sturgeon's recent work very frustrating and, in the whole, the most thematically weak writing of his career. Once light-years ahead of his contemporaries, he now seems caught in a trap of mundane conformity. This story tells of Case, a man who has left the Earth behind, been frozen in his space capsule for years, and now has been revived by aliens who, it is revealed after pages and pages of mysterious and superfluous hedging, are desirous of striking a bargain--a wondrous spaceship to take Case anywhere he wants to go if he will only report to them his adventurous experiences in it. The love story is once again on view, and Sturgeon's best moments come with exploring Case's relationship with a woman with whom he is unable to express his love to either's satisfaction, until it is too late. This is a touching and all-too-common human dilemma that retains dramatic strength until Sturgeon decides to drag in a "happy ending" by twisting his alien Dreamer into a contrived rescuer who supercedes all plot logic or necessity. Scenes here and there have a strange and touching beauty, written with the descriptive power and force that have given Sturgeon a wide and deserved popularity, but they become meaningless as the plot winds down into a convoluted jungle of sappy, contrary images. Sturgeon is no second-rate author and there is no reason for him to make these needless concessions to audiences who want pabulum literature. It may have won him a Hugo once before, but it will lose him the respect of those who know that such nonsense is a waste of his time...and ours.

Novelette:

Mayflower Three -- Ernest Taves.

Taves continues his saga of the moon landings and, as in "Mayflower One", once more combines the technological "hard science" with an engaging cast of characters who refuse to fall into easy stereotypes. The third moon expedition falls into a sticky situation as three geologists refuse to leave, and jeopardize the lives of themselves and others in their dedication to the completion of the survey they've started. But dedication is not the only force in human emotions to engage Taves' interest--there is independence, intimations of greed and distrust, and finally the inevitable violence of confrontation between the rules of the head and those of the heart. Taves is handling these stories with compassion and the potency of true drama, and this one is very good indeed.

Short Stories:

La Befana -- Gene Wolfe.

Wolfe here creates an eerie little religious fable in which a human family on another world live in poverty, enjoy a friendly relationship with a six-legged alien named Zozz, and suffer the presence of a mother-in-law whose attitude and stories bear a strange point-of-view on prejudice and love. Not suited for every taste, perhaps, but ambiguously and carefully tantalizing.

Reflex -- T.J. Gordon.

Left alone on a planet for three months--to meet Federation requirements of human habitation before making claim--Vaughn Harding's easy job turns into a sudden nightmare. Trapped outside his shelter, he must fight both physical pain and the pain of memories of his waiting wife, both blurring into an amorphous mixture as the strange planet throws one obstacle after another in his path. While the story has some rather frivolous psychological inserts, it is generally well-written and has a nicely unexpected twist in its tail. Ok of kind.

Science:

Is the Star of Bethlehem Observable Today? -- Robert S. Richardson.

Is the Star of Bethlehem Observable Today? A Comment -- Rev. Ronald E. Royer.



## THE AMATEUR PARADE: U.S. Fanzines Received

GALACTIC JIVE TALES (Mike Glycer, 14974 Osceola St., Sylmar, CA 91342; mimeo; no price or schedule given; apparently an APA-L 'zine): #38 (2 pp.; mailing comments; "The Shaggy Poll"). #39 (2 pp.; mailing comments). #40 (2 pp.; mailing comments). #41 (4 pp.; "Retreat Into the Genzines"; mailing comments). #42 (2 pp.; m.c.'s). #43 (2 pp.; m.c.'s; Mike's Hugo choices). #44 (2 pp.; m.c.'s). #45 (2 pp.; m.c.'s). #46 (3 pp.; m.c.'s). #47 (1 pg.; m.c.'s). #48 (2 pp.; m.c.'s). #49 (4 pp.; editorial chatter/commentary, mostly). ## Also, SCHAYGUTS L'AFFAIRES (2 ditto and 4 mimeo pages--a "Shaggy Dog" fanzine?). #### Enjoyed the lot, but this is not the place to comment on mailing comments, so won't.

GORBETT #3 (March '73) (David & Beth Gorman, 3515 Lauriston Dr., New Castle, IN 47362; irregular; mimeo; 50¢ ea., 5/52; formerly "S F WAVES") -- 24 pp. / covers (by Rotsler; repr. from RAPS and MICROCOSM); Introductory editorial; "Representation in SF", by Thomas M. Disch (repr. from QUICKSILVER #2); Juanita Coulson on going "back to the soil"; Andy Offutt on the U.S. Postal Service; reviews by Chauvin, Clark, & Gillespie; editorial commentary. #### Interesting and thought-provoking.

HYPERMODERN #20 (Allan B. Calhauer, 501 N. Stone, La Grange Park, IL 60525; irregular; offset; 7" x 8½"; 50¢; "A Magazine of New Ideas") -- 20 pp.; Allan, the inventor of the game of Diplomacy, cleans out much of his files preparatory to folding the magazine; in this, he discourses/throws forth ideas on a wide range of subjects, including such things as: Chess rating systems, floods in Illinois, square dancing, rolling dice by mail, voluntarism, felony murder, entry of light into the eye while asleep, and dozens of others. #### An interesting and overwhelming reading experience.

INWORLDS #1 (April '73) (Bill Bowers, POBox 148, Wadsworth, OH 44281; 25¢ ea., 5/51; monthly; mimeo; UKAgent: Terry Jeeves, 230 Bannerdale Rd., Sheffield S11 9FE (5/40p)(airmail 3/40p); Aussie Agent: Dennis Stocks, Box 2268 GPO, Brisbane, Queensland 4001 (5/A51)(airmail 3/A51)) -- 10 pp., illo by Alexis Gilliland; Guest Editorial by Susan Glikssohn (re Mae Strelkov's Friends, a group dedicated to raising \$700 so Mae can attend Discon; a worthy cause--send Joan Bowers, address above); short reviews of fanzines received during March; CoA's; lettercolumn; misc. news-notes. #### Fine, personalized and erudite news/review 'zine. Recommended.

KWALHIQUA (Ed Cagle, Rt. #1, Leon, KS 67074; monthly; mimeo; trades, LoC's, money (no price given), contribs, etc.) -- #3 (undated): 27 pp.; editorial chatter; interview with Terry Jeeves; Eric Lindsay's impression of Americans; humorous classified ad section; Donn Brazier's "Administrative Orders from a Dirty Old Boss"; Richard Delap's review column (this, books on films); "Kansas: Undiscovered Vacation Paradise"; lettercolumn. ## #4 (March '73): 21 pp.; short fanzine reviews; John Bangsund writes about his "home"; Jackie Franke column (on Genus Fanus); interview with Buck Coulson; Mark Munper on publishing a fanzine; Douglas Leingang on his life at college; misc. short quotes; Brad Granberry on publishing an offset fanzine; editorial; lettercolumn; Richard Delap reviews more books about films; Donn Brazier: "Unforgettable Character I"; & misc. short material. ## #5 (Apr '73): 11 pp.; editorial; Dug Leingang reviews books (humor (i.e., a fake column)); Kris Walker on offset publishing; more quotes; "How to Spell Good", by Frank Denton. #### If you like your fanzines serious, avoid this one. Otherwise, read and enjoy!

THE PASSING PARADE #3 (Feb '73) (Milton Stevens, 9849 Tabor St. #3, Los Angeles, CA 90034; 25¢ ea., 4/51; quarterly(?); mimeo (offset cover); postmailed to FAPA Mailing #142) -- 24 pp. / cover (by Freff); Editorial pages; "You're All Wrong, Joanna Russ!"; misc. short notes/comments; "Through the Old Testament with Asimov and Typewriter"; Ted White letter & editorial reply; on Mystery Fandom; short fanzine reviews; lettercolumn. #### Lots of interesting material here...a real bargain at 25¢. Give it a try.