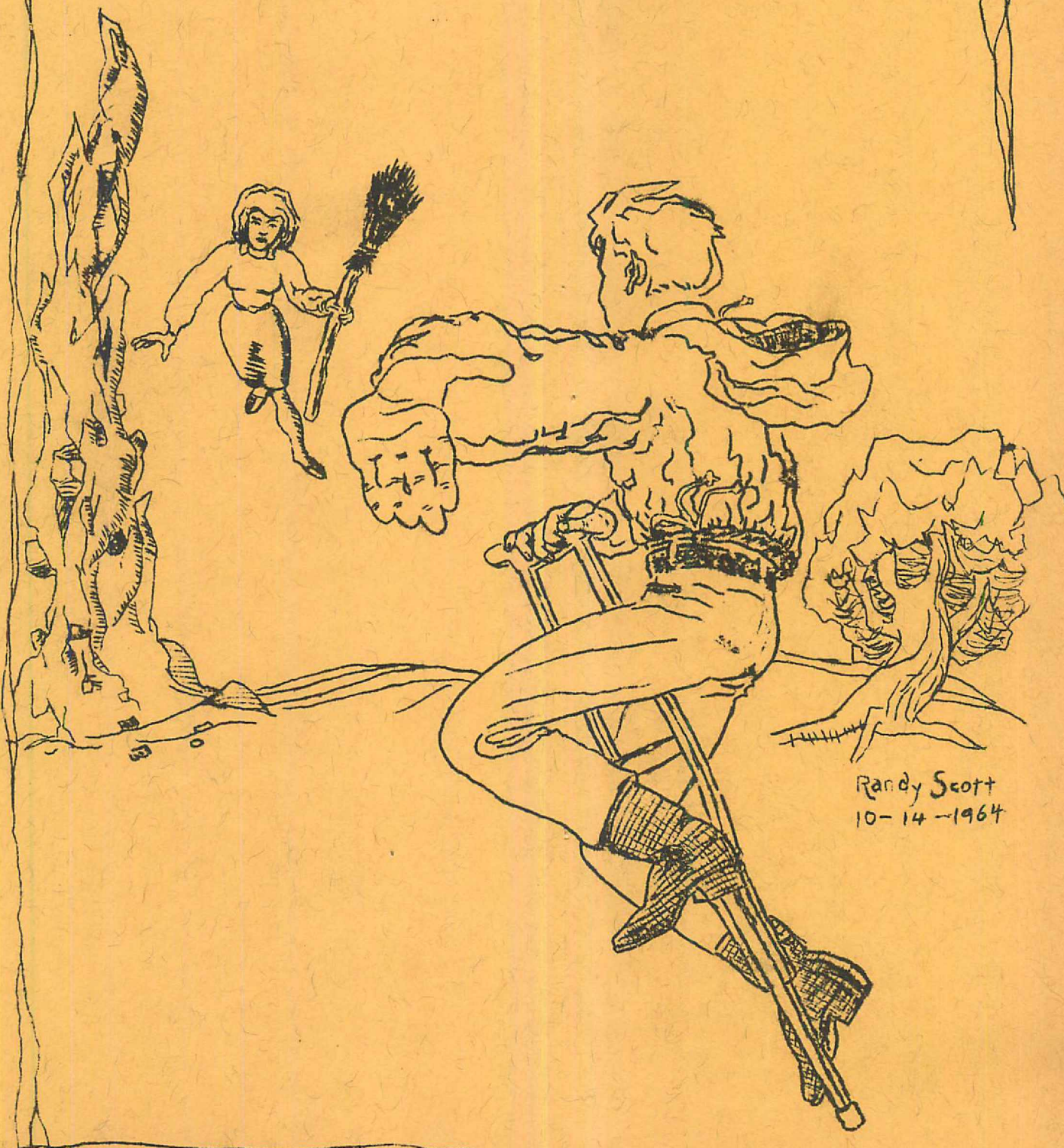
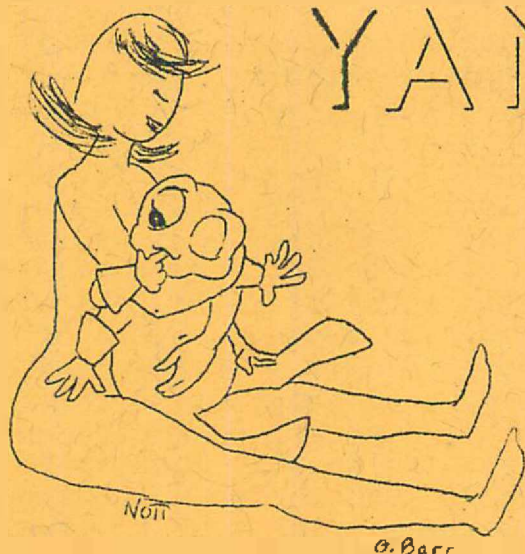


YANDRO

145



Randy Scott
10-14-1964



YANDRO

XIII
NO 2

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Available for contributions; available in trade for other fanzines only if we feel like it. Not available for letters of comment.

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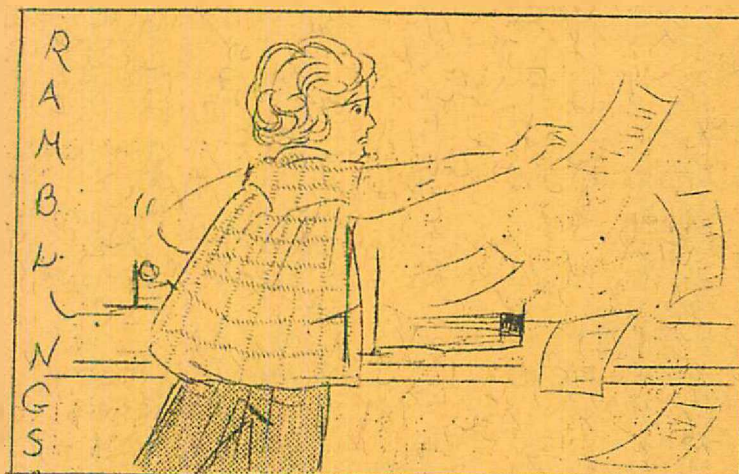
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HUCKSTERING TYPE ANNOUNCEMENT: We are now offering Jack Vance: Science Fiction Stylist, an essay by Dick Tiedman, for 25¢ a copy. This has not yet been published, but it's far enough along so we feel safe in accepting money; it should be out before the next YANDRO. This should run somewhere between 25 and 30 pages, plus covers. It is recommended for serious students of science fiction only; Tiedman's writing style reminds me of a souped-up Sapiro, and you know what I've said about Sapiro's writing. However, no serious fan should be without this scholarly essay. This will be a limited edition of either 200 or 250 copies (depending on how many I think we can get rid of); first come, first served. It is not a literary supplement to YANDRO; even our best friends will have to pay for copies, if they want them.

NEW ADDRESS: George H. Wells, 24 River Avenue, Riverhead, New York 11901 (after March 12)



I wish to apologize for the sloppy appearance of parts of this issue (I've given up apologizing for the lateness - you'll just have to suffer unapologized). The staticky paper was rife this time, and I'm out of my handy dandy anti-static spray stuff. So I was reduced to buying a piece of tinsel (didn't work), and using a tape head demagnetizer on the stacks of paper; Buck vehemently assured me this last wouldn't work because the object being

demagnetized wasn't metal. However, it did work, briefly, up to about twenty sheets -- then back to chasing the errant little blaggards all around the room as they came flying merrily off the drum.

As a result, a very messy issue. Some pages are fine -- on some sheets and stacks there was no static. But on others, wow! And as the mimeographers in the audience will tell you, one of the major causes of offset on the back of a sheet is crooked landings, and these were papyric versions of the twist. Before next issue, I stock up on my anti-static spray, and then we shall see.

A surprising number of people have reacted with burning curiosity and wherewhere to my squib last issue on my "Man from U.N.C.L.E." card (safely carried in my billfold to prove I'm non-subversive, or something). It really wasn't difficult to get, and it isn't at all difficult to write to the producer of a series; I simply take the easy way out and write TV Guide's Viewer Service, the bit by which they will forward your sealed letter to the proper unlisted address. I've used this several times: two or three the exceptional "culture" shows on Sunday morning (the ones no one but fans and odd balls watch); TW3, and The Man From UNCLE... perhaps a few more over the years I can't recall, but I'm not much of a letter writer, true. Oddly, TW3 was the only one which did not answer. From all the others I have received reasonably prompt and quite courteous replies (and occasionally wistful ones -- I asked if one of the "culture" programs might be repeated, it was such an excellent job, and the producer said they "hoped so" -- it wasn't).

At any rate, I merely addressed my letter of commendation through the channel mentioned above, expecting no more than a thank you, if that, and was pleasantly delighted with the return letter and card which resulted. Both feature the masthead (?) drawing used at the opening of the show, and the card features the signatures of creator Sam Rolfe and produced Norman Felton as, respectively, "Section 2, Number 1, Operations and Enforcement" and "Section 1, Number 1, Policy and Operations". There is a line for one's own name, number and section (if you can figure out the last two -- you're on your own), and the reverse side lists the various sections, a study in overlappingism: 1 - Policy and Operations; 2 - Operations and Enforcement; 3 Enforcement and Intelligence... etc.

So you too can volunteer for hazardous duty, maybe. If they haven't run out of cards by now. Just buy a TV Guide and get the address of

Viewer Service -- that's Advertising and Public Relations...

My comment on the "Royal We" brought a comment back from George Scithers that it's the "Royal You" we should watch out for. Like in Your Majesty.....but English cheerily dropped the familiar and latched on to the Royal You and now nobody's worth a genuflect.

And lordy thank you people for thinking I might have run off last month's cover on my trusty Gestetner. No, that solid a black I definitely can't get.

But I can get in too much of a hurry and not list the name of the local firm (since it wouldn't mean anything to anyone outside Wabash). see Rumblings this issue for additional details.

Midwestern fandom is losing one of its mainstays (or rather has already lost by now) -- the Kemps. Another fan family deserted our brisk climate for enervating California. Diego, I believe. The farewell party was properly cheerful, but the idea of a farewell party is always depressing in retrospect. It was fun, but when oh when will we all get together again?

Good luck, Earl and Nancy, et. al., and come back for a visit soon.

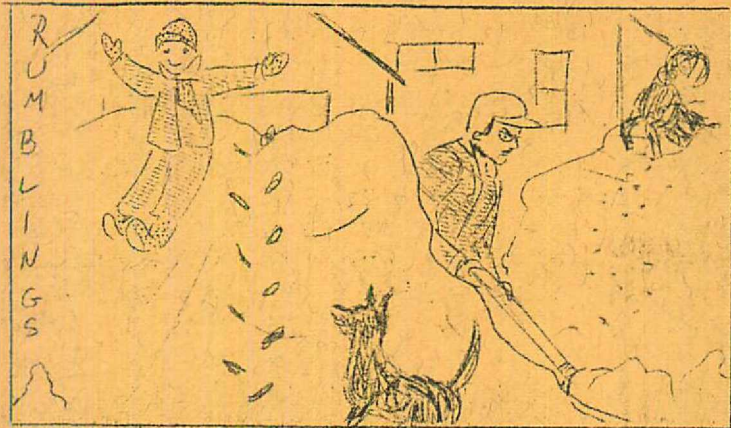
In the meanwhile, Richard and Rosemary Hickey are doing their best to help the population of the Central Division, with the arrival of -- I believe I have the name right -- David Richard? I'd send him an old lettering guide for a plaything, but I don't have any old lettering guides. I'm sure a commercial substitute won't dissappoint him too much

And two stencils is really too much to fill up each month with an editorial, particularly when one has as little to say as I do. One of these days I'll simply doodle all over two stencils and run that. It's at least ten times quicker and a lot easier.

Of course, if I were editing YAN still, instead of merely publishing it, there would be practically no written material. Or it would be of a nature to completely confuse everyone. There would be lots and lots of illustrations...and who knows what else if anything. When I started YAN, back when it was EISFA, it was merely the newness of the process which interested me; novelty sustained my interest that first spring and summer, and then I got a mimeograph of my own, and the always-would-be-printer's-devil was hooked. I fell in love with the action of printing, of tracing illustrations and seeing how they came out on paper -- written material was merely to fill up the gaps between the illustrations.

That was long before we were running 200 plus copies each issue. I still enjoy cutting illos, but I must confess it's a very good thing I am a fast worker.

As for the thrill of printing...it's still there. But it tends to wear a might thin by the time I reach 200 copies. I figured out I run on the average a minimum of 12,000 turns of the crank every issue, and a Gestetner is no flyweight. Muscle-building? The rest of me may be marshmallow, but I'm developing a fine set of biceps. JWC



We had dozens of letters left over this time. Next issue, the letter column gets cut first (maybe we won't have anything else).

This is our "Yes, but..." issue, with Creath Thorne replying to Rich Benyo, John Berry looking slightly askance at Terry Carr, Ted White refuting Norm Metcalf, and the usual crop of disagreements in the letter column. (More of that next issue, including most of the comments on Pan-shin's article, which received lots

of comment.) For newcomers who may feel as though they wandered into the middle of a conversation, we don't run this sort of an issue very often -- in fact, this is the first one that I recall. What we do run is whatever I happen to like (except in the art department, where the criterion is whether or not Juanita likes it). It's not that we're antagonistic towards criticism or helpful suggestions; actually we're quite cheerful about ignoring them.

In the April IF, Fred Pohl cuts the ground from under part of my editorial. Last month we received the James Sieger Index To Science Fiction Magazines: 1951 - 1962. This index, containing over 300 typed pages, was produced in an original and two carbons (Jim is more of a nut than most fans). In an accompanying letter, he stressed the expense of thermofaxing or otherwise copying it, because he didn't want to steal any of the glory from the current compilers of the second Day Index. However, since the second Day Index has been "in production" for a good many years, with nothing produced but a stack of complaints from the suckers who paid in advance for it, I had intended to suggest that if the current compilers didn't get the lead out, I could always mimeograph the Sieger product; on a run of as low as 200 copies, I could sell it at \$3 and make a profit. A larger run would increase the profit, or decrease the price, or both. I didn't really have much intention of actually doing all this work, but I thought I'd suggest it and see what would happen. However, it all comes to nought. According to Pohl, the MIT stf club has already produced an updated version of the Day Index, and are selling it for \$2 a copy. I probably won't get one; the Sieger product is good enough for me (for all I know, it may even be better than the MIT product). But I know lots of other fans who will go for it. Incidentally, in trying to obtain a refund on any product which was advertised by mail, it quite often happens that the producer ignores your letters. In such cases, a note to the postmaster general to the effect that so-and-so is using the mails to defraud often works wonders. Of course, any request for a refund for the Day Index should be made to whoever you sent your money to, not to whichever fan is in charge of the project at present. And of course I'm not suggesting that you should apply for a refund of your \$8 or whatever -- perish the thought! I'm just providing a few helpful hints in case you do apply. I have no sympathy whatever for fans who promote elaborate projects and then fail to produce them.

I got another batch of Ace stf books after the book reviews were cut. Next time, along with a few others: Andre Norton's Ordeal In Otherwhere is one for Norton fans to be on the lookout for.

For fans who like juvenile stf and fantasy, Margery Sharp has a series out from Berkley. This is the latest type of children's fiction; a story that the child can enjoy, with occasional comments designed for the adult

reader (either that, or kids are a lot more hip than they used to be). So far, there are three books in the series; The Rescuers, Miss Bianca, and The Turret. I couldn't say how many remain to be paperbacked, but I'm sure some of my readers can tell me. These books concern the adventures of Miss Bianca, a pampered white mouse, in her efforts to assist the Mouse Prisoners Aid Society. (I suspect that I've just lost most of my younger male readers, but I don't mind if they don't.) Bruce (age 7) enjoys them immensely, and Juanita and I both find them somewhat amusing. (One big use for them; they're books you can read to your kids without being bored to death -- or nauseated -- yourself.) Gene DeWeese pointed the first one out to me; since then I've been on the lookout for them.

One nice thing about fandom is contacting people who can bring to my attention things that I would otherwise miss, and which I enjoy tremendously. I'm indebted to Don and Maggie Thompson for telling me about that fascinating record, "Sing Along With Millard Fillmore" (Columbia CL-2260). This is an anthology of 21 presidential campaign songs, presented with all the required fire and vigor and fervor. Most of the enjoyment for me comes from the older songs; I get the impression that a lot of fun has gone out of our recent campaigns. (With all the mudslinging in the last election, nobody came out with anything like

"Who rules us with an iron rod,
Who moves at Satan's beck and nod,
Who heeds not man, who heeds not God -
Van Buren!")

For that matter, none of our recent songs have had the inspired rhyming of "Hurrah, hurrah, the country's risin'

Henry Clay and Frelinghuysen," (Losing candidates are mentioned as well as the winners. A note to Tucker on his Civil War reading; the ballad "McClellan And Union" is a stirringly patriotic thing, completely at variance with the common idea of the Democratic Party as being full of Copperheads and desiring peace at any price. It must have made Vallandigham positively apoplectic.)

I forget which fan it was who mentioned that Hoyt Axton's least "bluesy" record was "Greenback Dollar" (Horizon WP-1601), but I'm grateful. Besides being what I consider his best record, it contains the only recorded version that I've found of the song "Vandy" (included in Wellman's Who Fears The Devil, for those fans who haven't been around us long enough to know). Don Thompson mentioned that Axton's music isn't his idea of the proper tune for "Vandy"; it wasn't mine either. at first, but you get used to it. And it is entirely in the style of the Wellman story; some of the words are changed, but the overall theme is identical, even to the menacing conclusion.

We neglected to mention it at the time, but the cover of our last issue is from one of the "Chess Series" which won Gene DeWeese a first place award for black-and-white photography at the Pacificon Art Show. (They all had titles from sf stories, but I can't remember which title we gave to which photo; that one might have been "Who Goes There?", but I wouldn't guarantee it.) Printing was done by a local firm, and since they did the entire job -- screened negative, offset plate, and final printing -- for \$5, there is a good chance that the rest of the photos in Gene's series will eventually appear on YANDRO. (If you're interested in 8 x 10 glossy prints of any of these photos, I'm sure Gene will be happy to oblige, for a price.) Some detail was lost in the printing, but considering the contrast of the original, I think the printers did a fine job.

Social life this past month included attendance at a party given by Martha Beck as a farewell to Earl and Nancy Kemp, who are moving to California. Ed Wood attended and told me all the things that are wrong with YANDRO, so you needn't bother. And today is March 2 (we're late again).

WITH JAUNDICED EYE

column from -----

ted white

THE LIFE & DEATH OF MAGAZINE SF: There is something about fandom which seems to engender a certain sophistication about the publishing industry. Possibly this is because fans have always been as interested in the process of creating and marketing science fiction as in its intrinsic valuation as fiction. Therefore, it's a little surprising when a fan of some years in the field makes such wholly inaccurate remarks as did Norm Metcalf in Yandro 142. And because he accuses me of ignoring his points in the past (a falling I'd not been aware of), I want to deal with his current position point by point, exactly as he enumerated it.

1. The fact that Bob Tucker, or Poul Anderson, might appear to favor the absence of science fiction magazines hardly negates my point. that the average sf writer would not be happy to lose them. Neither of these men is typical of the average sf writer. Tucker rarely sells to magazines, and Anderson could probably sell to any market he chose. Not so the body of sf writers. The marketplace for the garden-variety sf story exists almost nowhere outside the sf magazine field. And --- a point Norm ignores throughout his letter -- the average sf writer is writing short stories, not novels. The paperback market

for original short stories is presently nonexistent. However, I must point out that Judy Merrill has longed publicly for the day when the sf magazine is dead and sf is integrated with "mainstream" writing. I don't notice her stories in the magazines -- any magazines -- too often, either.



2. Norm's second point leaves me absolutely nonplussed. "If there were no magazines an author would be able to realize more money from the sale to a paperback publisher or hardcover publisher or both...Conversely, consider an author's chances of having book publication if he has acquired a favorable reputation in the magazines." The first point here is nonsense. Paperbacks compete with paperbacks, not with the magazines. Their readership may overlap, but so does the SatEvePost's and Doubleday books. This does not mean that a novel, like FAIL SAFE, brings less from a book publisher because of its prior appearance, or that the magazine sale harmed the book's chances. (To forestall the nitpickers, no, I have no idea whether Doubleday published FAIL SAFE: I plucked the name from the air.) The

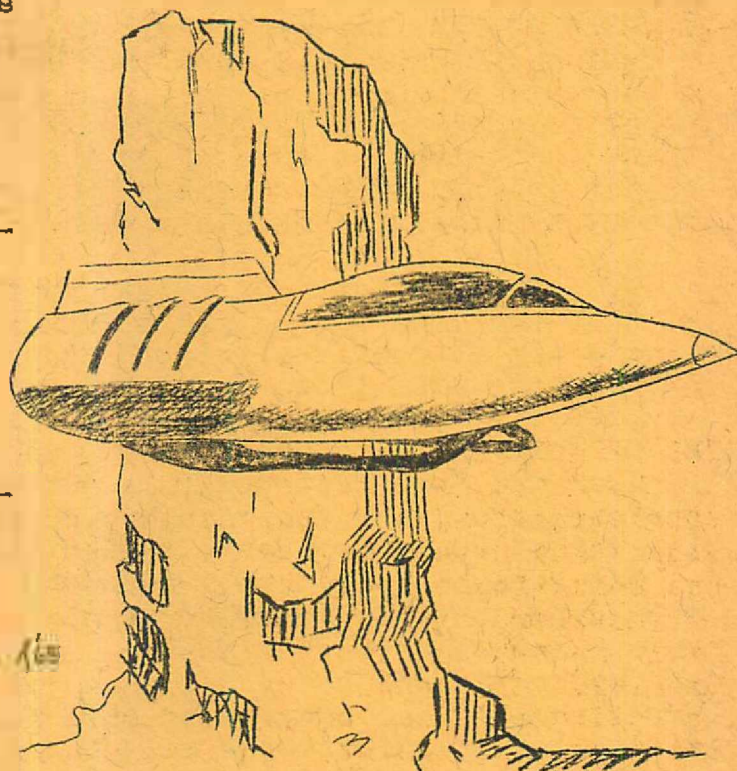
fact is that different paperback publishers pay different amounts. Ace pays \$1000 for one half of a double, Lancer pays \$1,500 for a 60,000 word single, and other publishers have their own schedules. Bantam, I understand, pays quite a lot more than Lancer, Ace, or Pyramid, and I imagine Signet does, too. It hasn't particularly influenced the quality of their sf books — only the quantity.

The magazine sale of a novel, prior to book publication, can be to material financial advantage. And I notice that Poul Anderson has not been one to ignore this fact

That "conversely" makes no sense to me within the context of Norm's arguments against the continued existence of the sf magazine. As far as I know a favorable reputation in the magazines has never hurt a book sale, and quite often the reverse.

3. "Sf [is] marginal because the average quality is so low. And the average quality is lowered by the magazines." I'd like to see an honest assessment of the paperback output for any of the last five years, with the accent on original books, and specifically excluding reprints of "classics". I wonder if the average quality is really any better than that of the magazines, also taken as a whole. Don't forget all those clinkers by Robert Moore Williams (which sell quite well)...

Norman also states that magazine readers stay loyal over slumps, and that books sell solely on their own merits. This is belied in both fields. Lines like Ace and Pyramid trade on "imprint loyalty" (as do record companies), and bad books often appear from authors whose names had previously graced good books (like Farmer's TONGUE OF THE MOON). Magazines, on the other hand, do not sell an even number of every issue, but often sell erratically. A great deal of this has to do with distribution (which heavily favors the paperbacks, by the way), but also to the fact that as much as 50% of the newsstand sales of sf maga-



zines are to impulse buyers, not loyal regulars. When F&SF published GLORY ROAD, the magazine's circulation climbed significantly for the duration of the serial, and then fell to its previous average. An issue in which no names were featured (the November, 1963, with the beautiful Bok cover) sold worse than any other in recent times. I think that gives an idea of just how much a magazine can coast on reader loyalty. The November 1963 F&SF came just two issues after the conclusion of Heinlein's serial.

4. Norm's point four begins by paraphrasing one of my own points -- that the size of the field influences its quality, that the less monetarily attractive it is the less writers we'll develop or keep, and that we need them -- and then concludes "the fewer editors there are the better chance any good story has of reaching the average reader." This makes no sense at all to me. Boiled down to its reducto ad absurdum, the best possible situation would be one editor, with one magazine. How this could support very many writers I don't know; the market would be severely limited.

But perhaps Norm merely means that the present number of titles should all have one editor. Ignoring for the moment that this is a superhuman task for any man, it means that his taste is the final dictum of whether or not a story is "good". Imagine John Campbell controlling all the magazine sf that got into print -- or any other single editor. It frightens me, just as a reader.

The fact is, we need more editors. There should be an editor for every magazine in the field. Every editor has his own opinions of "good" --and this difference of opinion is a valid one. When we have only four controlling the field, the margin of selection is narrowed by just that much, and a few good stories will inevitably go begging.

5. Norm takes issue with my saying there are four editors in the sf magazine field. He adds four more. He cites the editor of a magazine that has had three very badly distributed issues in almost as many years, the editor of a "bimonthly" which till the latest issue appeared quarterly, and devotes of most of its pages to public-domain reprints, and the editors of two English magazines not distributed in this country. He might as well include the editors of Hapna and Utopia while he's at it.

I did not skip over these other four editors out of ignorance. I sold a story to Gamma a year ago (it was supposed to be in the third issue, but isn't -- I was surprised there was a third issue). I submitted a story to Bob Lowndes last May. I have yet to receive a report on it. (Buck's editorial to the contrary, the subhead on The Magazine of Horror now reads Strange Tales and Science Fiction. And one or two new stories are used per issue. I think Lowndes would like to sneak sf in the back door and get back to Future. But his treatment of submissions isn't going to help.) And foreign editors are not going to be of material help for writers in this country, many of whom simply can't be bothered with the special postal rigamarole involved with overseas submissions.

My point stands. Four editors are buying at least 99% of all the material that appears in the sf magazines in this country today. And, as I said before, that's not enough.

Norm also raises the point that magazines have rigid scheduling and must publish poor material as a result of this. He seems to think the

paperbacks avoid this problem.

He's wrong on both counts. Magazines may have had a real problem getting material for a deadline back when twenty or thirty titles competed for every writer's output, but no more. Often magazines publish lower quality material than they'd like, because nothing better is submitted, but this is problem totally separate from that of rigid schedules. All magazines maintain a certain backlog of material -- we call this the inventory -- usually enough to cover two to six issues. As each issue is filled, material is bought to replenish the inventory by that much. This isn't of course all that smooth an operation -- often a spate of good material comes in and an editor embarks upon a buying spree, and then is forced to be very choosy for the next several months until the inventory is back to normal size and a budget exists again. But rigid deadlines are pretty much backstopped by this procedure. And sometimes it's a damned good thing, too. Imagine how Fred Pohl must have felt when Vance's KILLING MACHINE was yanked out from under him. Without that inventory, he'd have had one big hole to fill.

On the other hand, paperbacks also have rather rigid release schedules. They have a set number of books they release every month. The ratio of sf to mystery to other categories may vary from month to month, depending on just how much sf the company publishes. Larry Shaw told me recently, for instance, that Lancer releases seven books a month. "We try to make at least one science fiction," he said. Of course, paperback publishers also operate on an inventory system, which explains the difference in time between submission and publication of a book. (The Monarch book Terry Carr and I did came out close to a year after we delivered it. Ace has a contract that allows that company eighteen months until release. This can make an author sweat -- he often gets up to half his payment upon publication.)

I think I've dealt adequately with Metcalf's points. He was rebutting a relatively brief point in a letter of mine, but I do not think he made his point -- or that it exists. The death of the sf magazines could only serve to hurt the field, destroy the primary training ground of the sf writer, and leave us all that much poorer for good sf.

An announcement from DAN ADKINS, Box 516, Radio City Sta., New York, N.Y. 10019:

"I've taken over the job of editor-publisher of SATA from Bill Pearson. It will continue in the offset format, but will be different in content, of course. The size remains the same - digest - but I'm also publishing an all comic artzine in the 8 1/2 x 11 size, called OUTLET S-F COMICS. It will be photo-offset as SATA will be. All subscriptions to Bill will be filled by me, so you have issues coming in that manner will get yours without any problems. Others will have to send money, or have artwork accepted. I will trade, if your zine is as good as mine, in my opinion. That may sound high hat, but that's the way things will have to be. If you are a writer, contact me and we'll talk it over. If you wish more information, contact me. SATA will be published 4 times a year. OUTLET will be published twice a year. SATA is 48 pages. OUTLET is 36 pages. Both go for 50¢ a copy. That's rather high for a fanzine, so if you don't like good artwork and adult science fiction in comic format, don't buy it. These artzines are mainly for collectors." He also says he has some artwork for fanzines on hand; write and ask for some of it, if you're a fanzine publisher.

Au Fait Worse Than Death

ARTICLE BY

JOHN BERRY

Until I read Terry Carr's "Turnip Ghosts" in Yandro #140, I always had a wrong picture of a vile pro at work. I have always been interested in the biographies of great writers, and to their advice for people who wish to emulate them. Naturally the great writers had different techniques, but I think it would be fair to say that to sum up, they advocate years of research, of patient endeavours to learn the trade of writing of being prepared for many rejections and rebuffs ... but chiefly they stress the considerable import of spending days and weeks, even years, on the plot. Figure out the plot and embroider it; do not put finger to typer until the complete story is set down orderly in the mind.

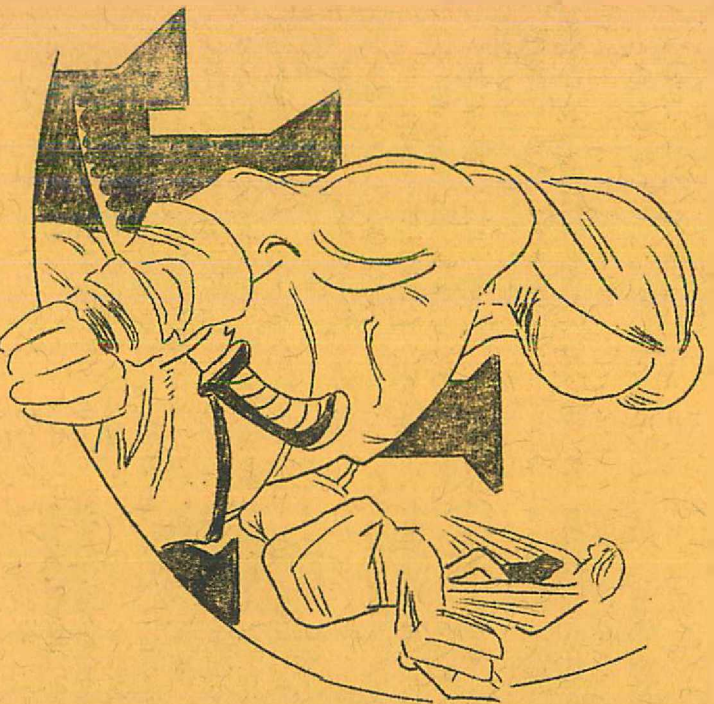
But Terry Carr has upset this firm conviction I had in mind.

I've read his feature a dozen times, and I've no other recourse but to come to the decision that he is a paragon amongst writers.... even more, he is probably a genius.

Me...I don't profess to know anything about writing, but Carr has laid the whole technique out for fans to follow. We are to 'write as well as possible'. I think the most telling sentence in the whole article is: 'If you're willing to

toss off a stream of second-rate fanstuff just to keep your name in print you're not likely to learn how to write anything but third-rate science fiction.' This obviously suggests the pseudo writer should take extreme care in everything he writes...obviously you cannot write better than you're capable of, but presumably, as other great writers have pointed out, the more you write the better you gain poise and confidence in your writings; the more rejection slips you get the further should be your ardent desire to sell, this being the culmination of your wildest dreams.

But observe the technique adopted by Carr. Honestly, his mind must be almost super-human. But don't just take my word for it. Terry gives full details,



which I shall now remind you of.

He gets a letter from Don Wollheim, rejecting a 10,000 word campus-life novel, but suggesting a meeting with Carr to discuss a possible sf novel. Wollheim obviously perceived writing talent in the rejected work. Carr obtained an appointment the same day he received the letter. Now get this good. "On the subway on the way to his office I mentally worked out a general plot outline, which I told him about with a few gestures."

I mean, this is definitely playing it off the cuff. A general plot outline worked out on a subway ride on the day an appointment with an editor is arranged. But Wollheim was interested, so Carr went home "...and started working on chapters and an outline."

In my ignorance I would have thought it essential to have done the outline first, and then the chapters...but, of course, he did the outline on the subway.

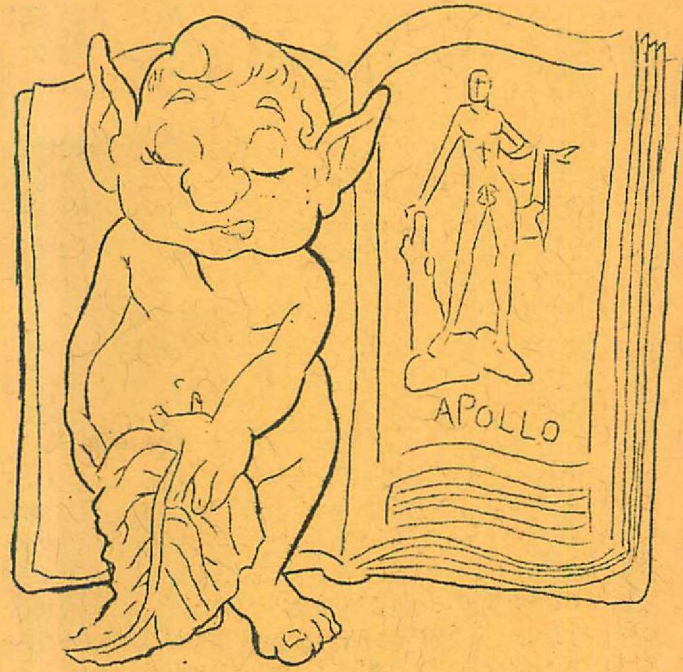
Pausing only to sell a previously rejected story to Avram Davidson, Terry presents his 'outline' of the WARLORD OF KOR to Wollheim. Wollheim likes it but tells him the 'outline was weak'. Now here is the chance for Carr to emulate other great writers, to gradually allow the plot to evolve, and so present Wollheim with an outline which is worthy of his talents, having taken a reasonable time to germinate.

Carr, however, throws caution to the wind. "I immediately replotted it and the next day I took my new outline up to his office." Wollheim said it was much better. Carr now gives us an idea of the feelings a fan has when he "realized I'd sold a book." It was a heady feeling. I would say this is an exact description of how Carr felt, after having replotted an outline in one day, and sold it. Personally, I would have thought this to be a mite presumptuous; remember he'd still only sold a replotted outline, but Terry says he sold a book and had "made a big step forward."

In the next few months, Carr had mixed luck. He sold six stories to Avram, had an Ace novel accepted, but had started on a long novelette which got "more and more out of hand". In my humble opinion, this would suggest a complete lack of outline and plotting. Terry rightly set it aside and wrote a short story which was rejected "by everyone in sight".

However, Terry still depended on the quickie. From his article it is obvious that whereas every other great writer has to meditate for weeks, even years for plots and outlines, Carr's mind works with the speed of light. "The job was to start three days later, so in the meantime I sat down and wrote another short story, which Avram promptly bought."

With all this experience behind him, Terry concludes his biography as a professional writer with a few choice words of advice for potential vile pros amongst us fen. He blames esoteric writings in the



fifties for the lack of new sf writers coming out of fandom. He doesn't seem to realise that the very fact that they were involved so deeply in esoterica indicates they had no desire to become vile pros.

Insofar as his hints for writers are concerned, he suggests a few worthy essentials: -

CLARITY OF THOUGHT: I'll leave it to you. If your definition of 'clarity of thought' is to feverishly work out a plot en route to an editor's office on a subway, good luck to you. How can you show 'clarity of thought' when the second outline is rejected and you bash out another one the next day? Granted it was accepted; this is why I think Carr is a genius.

SMOOTHNESS OF STYLE: OK, this is just me. I've read for over an hour a day for the last 25 years, and only rarely do I come across a sentence which I cannot grasp. So OK, this is me at fault, for I've read this sentence of Carr's fifty times, and so help me, I don't know what it means. QUOTE: If the standards of fannish writing are often low, then that bighod is the fault of the fannish writer--nobody is twisting his arm or whispering in his ear that he shouldn't try to do something worthwhile. UNQUOTE. I mean, yeah, I guess it's me, but surely if someone advocates smoothness of style they should attempt a usage of the English language which is understood by everyone. Like I don't get it...

COHERENT CONSTRUCTION: It's no good dwelling on this; Carr admits working on a story for several weeks which got 'more and more out of hand'.

ELIMINATION OF NON-ESSENTIALS: Frankly, the only part of the eleven page "Turnip Ghosts" which interested me and pleased me was the part where Terry describes his fannish writing career; but even though I am an avid fanzine reader and usually read every word, I must say I found considerable parts of "Turnip Ghosts" cluttered with non-essentials. More non-essentials than I come across in fanzine articles by inexperienced writers. This is only my opinion, but I must express it.

Terry reaches the climax of profound intellectual thought with his message to all potential writers: -

AND THE ABSOLUTELY ESSENTIAL THING FOR ANY DEVELOPING WRITER IS SIMPLY TO WRITE.

This shook me, I can tell you, this magnificently shrewd shaft of high IQish observation. It's so simple when you get down to it, but I must admit I would never have thought of it myself. 'The absolutely essential thing for any developing writer is simply to write'. Savour it a while; what gems of reasoning await you in that short sentence.

It's good to see Terry selling stories, but perchance it would have been wiser to wait until he reached the stature of a Bradbury or Heinlein before giving us the lowdown on how to become a pro...because I'm serious, for Terry to sell stories with the limited preparation of plot and outline he gives he must be a genius. Think what he could do if he was a writer.

"In the original model, when these springs had uncoiled, the floater was without motive power until they could be slowly rewound by hand. Sharajsha had re-installed them in such a manner that the action of one spring-coil unwinding automatically wound the second, and vice versa. This gave the floater ceaseless power..." Lin Carter, The Wizard of Lemuria -- nothing like a perpetual motion machine for that real scientific background, eh? The rest of the book isn't much better

COUNTERREPLY TO RICHIE BENYO

by creath thorne

In a recent issue of Yandro, Buck Coulson published an article from Richie Benyo about APA 45. It seems that there had been a bit of unfair discussion about this apa lately, and Richie stepped in to quiet things a bit.

He couldn't have done worse.

I have a feeling that this article must have been written quite a while ago, since I can note a number of fallacies in it. I think, too, that perhaps Richie has changed his mind since he originally wrote the article. At any rate, I'd like the opportunity to give another viewpoint from one who is associated with the apa.

One item that has evoked a bit of criticism from some fans is the "Purpose Clause" in the Constitution. Richie reprinted it in the article. However, there are a number of members of the apa who disagree with this section and feel that it should be eliminated entirely. Actually, the purpose is the same as any other apa -- self-expression, egoboo -- in short, to have fun. So far, that is all that anyone has done in the apa, and that is all that will likely happen.

Why then, should there be an apa of this type, if it has the same purpose as the other apas? That question is easy to answer: it's a group to unite some of the newer fans who have entered fandom all about the same time. For instance, when I first entered fandom, I mainly concentrated on the correspondence side. I contacted several people who were my age. We began to get interested in publishing -- especially for N'APA -- and many of us published our first zines at about the same time. The N'F couldn't hold us back forever, and eventually we discovered genfandom. Moving out into genfandom, we saw that certain groups, such as the Cult, had originally been composed of members with like interests who had come into fandom themselves at about the same time. It was only a matter of time before someone suggested that we form an informal group for no other purpose than to meet some of the other people who had entered at the same time we did.

This I feel was a good idea. However, the planners began to run into complications. It had to be decided whether to have a set of by-laws under which the OE could act as a dictator, or to have a set which would be a full Constitution which could not be violated. Richie Benyo prepared a first draft, and distributed it to several members. These members offered several suggestions; Richie incorporated them and declared the first set of By-Laws. At no time was there an official ratification, although everyone informally agreed that we would work under these rules until a better set could be prepared.

However, when the first mailing came out, it became apparent to many of the members that there were short-comings in the set of By-Laws. It was necessary for the OE to do some things that strictly he should not have done, according to the set of rules. Thus the apa

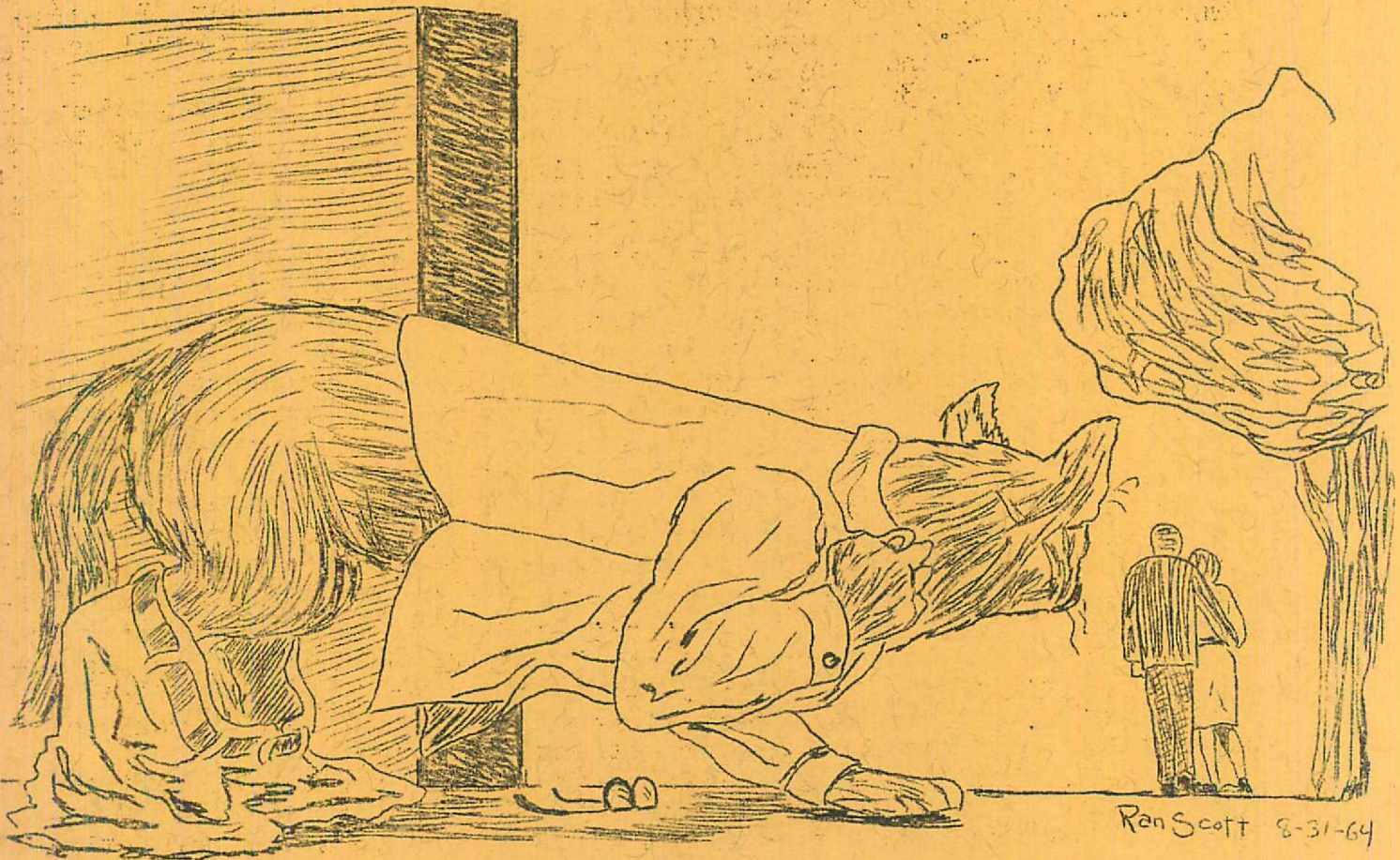
finds itself in the halfway mark, not a dictatorship, and not a democracy, either. It's an unpleasant situation. At the present time, the trend seems to be the elimination of many of the restricting rules and installation of a short, sensible set of by-laws.

I personally feel that once this is done the apa will begin to collect more members and start to grow into a fairly good organization.

One final note on the participation in the first mailing: originally it was planned that only the Charter members would participate, but a number of them didn't show up! Instead, several non-charter members helped out the mailing quite a bit. It is thought that within a few more months the idea of Charters members and such will be dead, and will be remembered only as a sort of honorary title.

I might add that the opinions above are not necessarily representative of those of anyone else in the apa. I just wanted to show that APA 45 is not all as neoish as it sounds.

An announcement from BANKS MEBANE, for the WSFA (no relation to the WSFS): "The 1965 Disclave will be held starting Friday evening, May 7. The location will be the Howard Johnson's Motor Hotel in Wheaton, Md. a suburb of Washington, D.C. WSFA will have a hospitality suite for the weekend. The only formal part of the convention will be a program from 2:00 to 6:00 on Saturday afternoon: the rest will be informal parties and perhaps relaxing around the outdoor pool. Anyone who would like further information may write to me." (6901 Strathmore St., Chevy Chase, Md. 20015) He goes on to mention that despite the "Disc" in the title, this is not a flying saucer convention nor a discotheque.



STRANGE FRUIT

Noted but not reviewed (reasons being that I'm not sure the mags are available to fandom in general, or because the editor requested me to not review it, or in at least one case because I don't know -- or care -- who sent it). MENACE OF THE LASFS, LEN'S LETTER, DINKY BIRD, FECAL POINT, IPZIK!, DELVE, CARBO, PET-RICH, THE WONDERER, THE RIBBLER'S RAM.

I have a huge batch of stuff from Richard Mann, B-331 Bryan Hall, Michigan State University, East Lansing, Michigan 48823. I'm not sure how much of it is available to the general public, but you could write and ask -- surely some of it is. I have DECEPTION #8 thru 17, NOTHING #2 & 5, BRYAN BREWS #1, MANNDATE #2, and DREAM GIRL #2, all accumulated since the last YANDRO. Such energy! MANNDATE has a 10¢ price listed. All are editor-written, and most are very short personal or apa-zines.

FOCAL POINT #1 & 2 (Rich Brown, 268 E. 4th. St., Apt. 4C, New York, N.Y. - biweekly - 3 for 25¢) A news mag, tho the first two issues seem more devoted to editorializing than to news; the second issue is better than the first and presumably more news will creep in as time goes on. I can take fannish news mags or leave them alone (if I continue to receive FOCAL POINT it will be the first regular newszine I've received since AXE folded -- well, the first US one. I do get SKYRACK.) Most fans seem to feel that this sort of fanzine is a necessity, however, so you might as well try this one and see what you think.

SKYRACK #74 (Ron Bennett, 52 Fairways Drive, Forest Lane, Harrogate, Yorkshire, England - 6 for 35¢, or if you want it sent airmail, 6 for 70¢ - monthly - USagent, me) It's a good mag if you're interested in British fan and professional news. I am.

Incidentally, I forgot to note that Mike McInerney was co-editor of FOCAL POINT. (I hate fanzines with two editors; I'm always forgetting one, or mistaking an associate editor for editor-in-chief.)

THISTLE & THORN #1 (Duncan McFarland, 1242 Grace Ave., Cincinnati, Ohio 45208 - co-editor Creath Thorne - quarterly - 20¢ or 6 for \$1) A pretty good first issue; nothing sensational, but showing promise. McFarland has an interesting idea for "topical" or (as I used to call it in the stamp field) "specialist" stf collecting. Instead of trying to accumulate every stf magazine and book ever published, you concentrate on one section; Ballantine books, first issues of magazines, the entire published works of Bob Tucker, etc. Easier on the finances and storage space than starting out to become a completist. (If you'd just come along a little earlier, I might not be needing a bigger house now; but probably I would anyway. I'm an inveterate collector; probably a reaction to an underprivileged childhood.)

Rating....5

UCHUJIN #86, 87 (Takumi Shibano, 1-14-10 O-okayama, Meguro-ku, Tokyo, Japan - monthly - price unknown) Neat, digest-size printed mag. Frustrating; in #87 they review YANDRO, and I don't know what they said.

HAVERINGS (Ethel Lindsay, Courage House, 6 Langley Ave, Surbiton, Surrey, Gt. Britain - bi-monthly - 2 for 50¢ - USAgent, Redd Boggs, P.O. Box 57242, Los Angeles, Calif. 90057) If you enjoy fanzine reviews, here's a whole magazine full of them. This issue also has some comment on the Hugo Committee, including the wording of the original motion. Rating.....5

STARLING #4 (Hank Luttrell, Rt. 13, 2936 Barrett Station Rd., Kirkwood, Missouri 63122 - quarterly? - 25¢) Oddly enough, the best part of the mag is the editorial comment in the letter column. You'd think that anyone who could produce such intelligent comments could put out a better fanzine. This issue is better than previous ones, largely because the letter column is larger. Rating..3

HAUNTED #2 (Samuel D. Russell, 1351 Tremaine Ave, Los Angeles, Calif. 90019 - irregular - 50¢) Seriously devoted to horror fiction. There are three articles on Lovecraft, and the first installment of a long essay on M. R. James. The poetry is all much better than the fan average, without being anything that I liked. Poorest part of the mag is the fiction; it's no worse than fiction in other fanzines, but neither is it much better. Reproduction is excellent, including extensive use of electronic stencils to reproduce photos, and some offset work. If you're a serious fan of horror stories, it might even be worth the price. Rating...6

COMPLETE INDEX TO ACE BOOKS (Richie Benyo, Box 229, Waller Hall, Bloomsburg State College, Bloomsburg, Pa. 17815) This was compiled by Roger Cox, and acknowledgement is given to Don Wellhelm for assistance and information. For collectors only. The price is 25¢. The index is by author, which makes it more valuable than other Ace lists which simply list the books in order of publication.

I also got XLV #2 from Richie. This is the official publication of APA 45; anyone interested in joining should write either Richie or the new official editor, Richard Mann. (If you were born before 1945, don't bother; you can't get in anyway.)

AMRA #31 (Dick Eney, 417 Ft. Hunt Rd, Alexandria, Virginia 22307 - 8 for \$2 - irregular - British agent, Archie Mercer) And the editor is George Scithers, but he's above all this crass commerciality such as receiving money. Aside from the illustrations (the best in any fanzine, being by people like Roy Krenkel), I like AMRA because it will publish another of Poul Anderson's translations of Scandinavian ballads and Bob Leman's parody of same in the same issue. Too many serious fanzines are too stuffy to expose their readers to any humor, even something as funny as Leman's writing. I also like it because L. Sprague de Camp writes articles for it, and you can't even find de Camp's writing in promags any more. Rating.....9

QUARK (Tom Perry, 4018 Laurel Ave., Omaha, Nebraska 68111 - 25¢ - monthly? bi-monthly? He doesn't say and I have better things to do than look it up) Ron Bennett says that QUARK has a "golden indefinable spark". I dunno; I like the mag, but I never thought of it as particularly incendiary. There's Walt Willis, Joe Pilati, Norm Clarke, the editor; and letter-writers. A good lineup. Rating.....6

SCIENCE SHOWCASE #1 (Tom Dupree, 809 Adkins Blvd, Jackson, Mississippi 39211 - monthly - 25¢) Largely devoted to reviews; books, movies, tv, fanzines, etc. Not too bad for a first issue. Rating....2½

LES SPINGE #14 (Dave Hale, 12 Belmont Rd., Wollescote, Stourbridge, Worcs., Gt. Britain - irregular - for trades or letters only; no cash accepted) This is a monster of over 100 pages with fancy white-on-black covers. Best-looking fanzine of the month. While the editor is one of the advocates of "fannish" as opposed to "serious" fanzines, the material is primarily devoted to science fiction, with some comment on the German "Castlecon", fanzines, how to cut artwork on stencil, etc. (Certainly there is enough for everyone.) It's nearly always well done, tho I disagree with most of the conclusions. Rating....9

SPINA #4 (Creath Thorne, Route 4, Savannah, Missouri 64485 - quarterly - 20¢) This is primarily an N3F publication, and this particular issue, dealing with club "deadwood", reviews of the last N'APA mailing, and a few letters, has very little to interest a non-member. (It's interesting enough to members, but presumably if you're a member you already have a copy.)

FELF #4 (Dave Hulan, 19018 Bryant St., #5, Northridge, Calif. - irregular - no price listed - co-editor, Dave Locke) I'm not sure if this is generally available, but an article contrasting The Well Of The Unicorn with The Worm Ouroboros makes it worth asking for, especially if you can talk either of the Daves into sending you a free copy.

PANTHEON #2 (Burkhard Blüm, 6 Frankfurt-Niederrad, 29 Melibocus St, West Germany - 15¢ in stamps, either British, German, or US - quarterly) While I think this is intended as a general-type fanzine, this particular issue is devoted mostly to news about German fandom. A must for internationally-minded fans.

NIEKAS #10 (Ed Meskys, L71, LRL, Box 808, Livermore, Calif. 94551, but send fanzines c/o Norm Metcalf, Box 336, Berkeley, Calif. 94701 - quarterly - 35¢) This continues to be one of the best fanzines going. This time the current material is inferior to the lettercolumn, which continues discussions of past material. (The lettercol is arranged by subject-matter; after trying this once, I decided it was easier to admire Ed's arrangement than to emulate it.) This isn't because the current material is bad, either; it just isn't quite as good as it has been in the last couple of issues. Rating..7

EXCALIBUR #9 (Len Bailes, 1729 Lansdale Dr., Charlotte, N.C. 28205 - 25¢ - schedule illegible - co-editor, Arnold Katz) General material; nothing either extra good or extra bad. Rating..4

KIPPLE #73, 74 (Ted Pauls, 1448 Meridene Dr., Baltimore, Md. 21212 - 20¢ - monthly or oftener) Our best fanzine for discussions of politics and religion, and occasionally science.

THE VERMILLION FLYCATCHER #3 (Ron Wilson, N. 3107 Normandie St., Spokane, Washington 99205 - 20¢ - quarterly, I think) An extra sheet requests contributions. Material is well above the usual fannish literary standards. So why don't I like it? (There are several possibilities, but saying it's because I'm subliterate will get you nothing but a list of the fans who have already told me that, so you can be ashamed of your lack of originality.) It's not merely that the subjects don't interest me; after enjoying a book about earthworms (Peter Farb's Living Earth in Pyramid's science series) I decided that any subject interests me if I approve of the writing style. Anyway, try a copy. Everyone but me thinks it's great

stuff, and even I keep thinking that surely the next issue is going to be entertaining.

THE NO-EYED MONSTER (Norman Masters, 9500 Bridge Lake Rd., Clarkston, Michigan 48016 - quarterly - 25¢) A half-sized mag featuring rather poor dittoing. Policy is to be mostly fiction, tho they request material and promise to publish whatever they like, fiction or not. Fiction is about average, or possibly not quite that good. Many of the items are not stories at all, but episodes; good practice for the authors, but not too rewarding to the reader. Rating.....2

ERB-DOM #12 (Camille Cazedessus, Jr., 2350 East Contour Drive, Baton Rouge, Louisiana 70809 - quarterly - 5 for \$2) With this issue comes a supplement, "The Forgotten Sea Of Mars", a short story sequel to Llana of Gathol, written by Michael Resnick and published with the permission of the Burroughs estate. It features a colored cover and 8 full-page illustrations by Neal MacDonald. All gung-ho Burroughs fans will undoubtedly want this. The fanzine also sports a two-colored back cover. Aside from mild amusement at the deadly seriousness of all Burroughs fanzines (or at least, all that I've seen), the most (in fact, only) interesting part to me was the evaluation of the new Tarzan series from Gold Star. (Ardent Burroughs fans consider the series near sacrilege.) However, it's an extremely well-reproduced mag, and if you're really interested in such things as the biography of Hollywood's new Tarzan, or a description of unpublished John Carter comic strips, this is the fanzine for you. (It's not one for me; I prefer less scholarship and better writing.)

ZENITH #7 (Peter Weston, 9 Porlock Crescent, Northfield, Birmingham 31, Gt. Britain - 30¢ - USAgent, Al Lewis, 1825 Greenfield Ave, Los Angeles 25, USA) A price for long-term subscriptions has been pencilled out and a note, "NO MORE SUBS!" added. As far as I know. (I don't get all fanzines published) this is Britain's leading serious fanzine. Material concentrates on long articles about sf authors and/or their works, plus a book review and a prozine review column. Again, I disagree with most of the conclusions (such as Al Lewis's defense of Farnham's Freehold - even conceding that Heinlein's political/sociological attitudes are correct, Al simply ignores the fact that the book is a lousy story. I'll go along with the propaganda much farther than most fans, but in this book Heinlein has reproduced all the literary faults of Ayn Rand.) Rating.....7

CANTO ONE (Lee Harding, Olinda Road, The Basin, Victoria, Australia - irregular - 2/-) Now let's see; is it the Australian shilling that's equal to the British one, or is that the New Zealand shilling, with the Australian one being worth more? Oh, hell; send him a quarter. More of an amateur literary journal than what one thinks of as a typical "fanzine". Well enough done, tho not precisely my cup of tea.

G2 (Joe & Roberta Gibson, 5380 Sobrante Ave, El Sobrante, Calif.) I'm not sure I should review this.....However, it will finish out the page. Anything coming in later can wait until next issue. As I recall, Joe demands cash for his publication; don't insult him by offering to trade or write a letter of comment. I'm not at all sure of how much cash to offer, but he's selling back issues for 20%. This issue is almost entirely letters; an unusual layout. Joe says that Tom Perry is "willing to be a dirty liar" in saying that Joe advocated the use of libel. Not so, Joe: it just means that Tom Perry has had no more luck in figuring out what you mean than anyone else has had. If you'd quit being cute and say what you mean instead of hinting at it, you might be understood.

GRUMBINGS

Don Franson, 6543 Babcock Ave., North Hollywood, California, 91606

Would you announce somewhere that I still have copies of the Author Index to Analog (the plug in Miller's column didn't bring too many requests)? I also have Galaxy and F&SF and they are free on request to serious collectors (there are some among Yandro readers, perhaps?) who may find them useful.

/I think he means that he has indexes to F&SF and Galaxy; I haven't heard about him taking over the magazines (tho he might do better than the current regimes, at that)...

RSC/

Jeremy A. Barry, 613 East Cottage Grove Ave., Bloomington, Ind., 47403

I never expected to see an article on ERB fandom in Yandro; and now that it has appeared, I feel compelled to point out inaccuracies, tho admitting that they would have been mostly correct if the article had been published when submitted. Thuria #1 came out in July, and shortly afterwards it was announced that no further issues would be published. Instead it has combined with The Burroughs Reader, which has its 7th ish coming up soon. Warrior still has not been published, and probably won't appear, according to latest reports. ERB-Quarterly was discontinued before it was ever published. I wonder how Barr knew it was a 'neat zine that carries things to interest the newer fan' when he'd never seen a copy? Aside from this outdated info, the article neglected to mention the appearance of two ERB fanzines in September, Odwar #1, and Barsoomian #8 (a revival of Taurasi's zine), plus the one-shot Wizard of Venus, distributed only at Pacificon II. And I'd like proof that the Burroughs Bibliophiles membership is increasing at a rate of 30 per month. That's a rate of 360 per year, and brother it just ain't so!

Lupoff's theories about ERB getting his idea for John Carter from Lieutenant Gulliver Jones were admirably quelched in BB #15 by Sam Peeples (who writes westerns as Brad Ward), who pointed out that the JC theme appears in numerous books prior to Arnold's item, and that one might just as well pick one as another.

I keep reading about how cruddy all the pro-zines are these days; that F&SF is perhaps the worst, and that Analog is laughable, etc. Well, what do sf fans want? They're never going to get great literature in sf zines, so if that's what they're expecting, they had better take up interest in something else. The writing in today's mags is probably of higher quality than ten years ago, and the material continuously sells to book publishers whose standards are usually higher than those of magazines. Magazines sales are falling, but not because of stories and growing sophistication of readers. The same material which can't sell zines sells paper back books. Obviously the audience is



there; it just prefers its reading material in a different package. Getting back to the problem of quality, I quite frankly enjoy the stories in If (for the most part), and in the Ziff-Davis zines, and Analog when I have time for them. I read two long stories in F&SF last year. One by Nelson was just plain lousy as well as boring, and the short novel by Dick was good except for the ending. Perhaps I'm being generous, but I'd guess that the quality of stories in F&SF more closely approximate the quality of Dick's story than that of Nelson's. For those fans who are sick and tired of poor sf stories in the zines, may I suggest that they go on a steady diet of westerns and Carter-Brown mystery novels for a few months? They'll come tearing back to sf with a shout of glee, and with more appreciation for the genre.

Have you read THE ALIEN WAY by Gordon R. Dickson (Bantam - 50¢) yet? I don't get to read many sf novels these days due to studies, but I'm glad I cheated on myself and read this one. I've never read

an alien contact story quite like this one, and to my mind, it has to be one of the hits of 1965. A shame it didn't get hardcovers. Maybe Gollanz will oblige in England.

ALIEN WAY is scheduled for reading after I finish with the Sepoy Mutiny and the bombing of Dresden.. RSC/

G.H. Seithers, USA R&D Group, APO 757, New York, New York; 09757-

Sorry, but in spite of reading Astounding for years, I'm still not able to draw a conclusion from something I have not yet read. My comments on the make-up of the Phillicon bid were from Bob Madle Himself, and the remarks were made by Bob before the Discon.

The Syracuse crowd have been talking up bidding competition to a ridiculous extent -- let's take a closer look at the situation: Two cities have declared for '67 -- Baltimore and New York (or Brooklyn). There's a distinct possibility that Philadelphia may put in a bid also. Pretty rough competition, eh? Then why is Syracuse avoiding the competitive year (remember, this is the Syracuse crowd that thinks exhausting bid fights are such a Good Thing), and instead bidding during a year when they'll have but one opponent? I don't think exhausting bid fights are a particularly good thing -- the DisCon 1 committee had no intention of putting out any great effort to win a bid over any other East Coast bid -- had one materialized -- before or during Chicon III. Evidently, there's going to be a fight in '66 over the '67 con site -- if Syracuse wants to pick a fight, there's the place for it. On the

other hand, if Syracuse gets the '66 con, then the East Coast '67 bids will be neatly upstaged, for even if the rotation plan were revoked at the '66 business meeting, there would hardly be a chance for two conventions in succession to be held in a single geographical area.

As for Buck's comments on the possibility of the Cleveland II committee dissolving again -- I think it hardly likely -- in part because the essential part of the Cleveland local group -- Jason, Thailing, and Andrasovsky, survived the earlier difficulties, and partly because the rest of us are too widely scattered to get into a feud. Us ex-con-chairmen are mostly window dressing where it comes to decisions -- it's Jason who has the final say on stuff -- we just give advice (which we won't mind if he doesn't follow) and mostly help carry the hose.

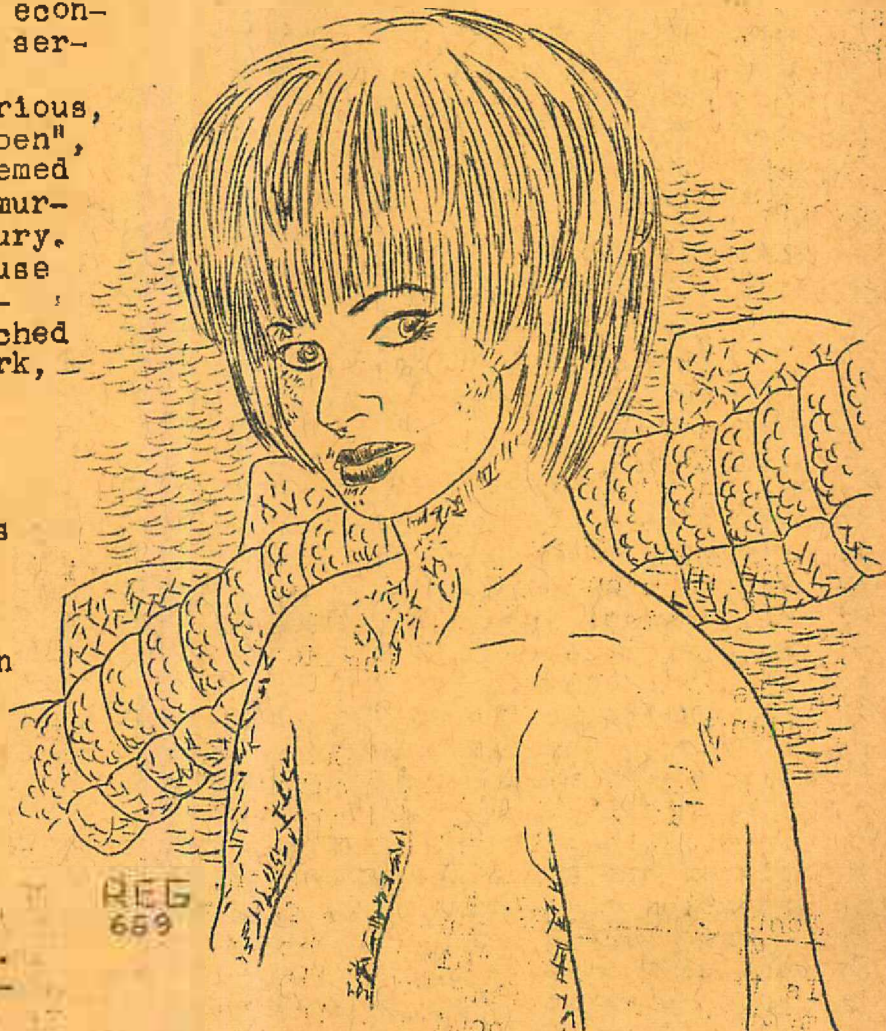
I like the title "ex-con-chairman".

To be honest, I don't really expect the current Cleveland Committee to dissolve -- but, then, I didn't expect the first one to dissolve, either. RSC

Bob Tucker, Heyworth, Illinois

I've spent a pleasant afternoon at the theater reading Yandro #144, and Somewhatly #4, and they were far more entertaining than the picture on the screen. The two fanzines arrove together, and Sanders could have saved himself time and trouble by letting you mail them after you printed them. You probably have a giant special family-size economy-rate for the combined services.

If you are morbidly curious, the picture was "Dr. Crippen", a British import which seemed to be based on an actual murder case of the last century. I can't be too sure, because our print was poorly processed in the lab and reached us in shoddy condition; dark, dingy, and with a muddy sound track. But there were two exciting scenes -- exciting, that is, to lecherous minds like yours and mine. The first was a hotly erotic bedroom scene (Wow!) in which the good doctor knocks a woman sprawling across the bed (What Men Like!) and the camera reveals a corset beneath her blouse (Gosh-wow!). A second stirring episode appears near the end, as the good doctor is fleeing the country with his pretty secretary. They are on shipboard, en-route to Canada, and the



girl is disguised as a young boy. The ship's captain becomes suspicious when he discovers the doctor pawing the "boy" in public (Real Stuff! Zip!). I suppose the captain was an old-fashioned sort, and looked down his nose at that sort of thing. (Boyoohboy!)

My only reaction to all this (other than congratulating the lab technicians for services beyond the call of duty) was to speculate about that corset. Did the costumer dress the first woman in a real, authentic 19th Century corset, or did he fake it? Are such corsets still being made and sold? They fake windows, bottles, trees, grass, and sea battles, so why not corsets? Granted, that's a hell of a thing to stand there and wonder about, but I'm queer, you know, and my imagination runs riot after viewing such erotic scenes. Corsets--- Wow!

Someone told me recently that you publish a science fiction fan-zine, and that you have professional writers among your readers. Of course, you may want to deny the allegation, but before you do let me drop an idea among those writers in the expectation that my idea will inspire them, and that someday I may see my idea in a novelette in Analog. If just one writer revives my sense of wonder, I will feel repaid. The idea follows: why do undertakers carefully place eye-glasses, or hearing-aids on a corpse for burial? At too many funerals for comfort, I've sat there speculating on the possible uses of eye-glasses on a corpse; and someday I'm going to screw up my courage and ask a certain undertaker why he placed a hearing-aid on one corpse. There really may be a useful reason. If I ever find out, I'll rush the information to you.

I'll leave you with the closing, blank-brained thought. In the fan-zine reviews, on page 23, you mention a new magazine from Mats Pe Wikner, of Sweden. Do you suppose the Swedish typewriters really have a keyboard different from ours: QUERTY?

[Glasses, of course, are for cosmetic purposes, so the ghoulish relatives can come up for a good look and afterwards tell each other how "natural" he looked. The hearing aid beats me, though; it doesn't show all that much and the minister standing right over the coffin it doesn't seem likely it would be needed for hearing. (Maybe the deceased wants to listen in on the survivors dividing the loot.) RSC/

George Barr, 2480 South Fifth East, Salt Lake City, Utah, 84106

What's wrong with a nativity on the Christmas stamp? Isn't Christmas Christian? Or at least wasn't it originally? If a stamp was made to honor a Jewish holiday, I as a Christian certainly couldn't object to its depicting something Hebrew. Should I insist that Yom Kippur be nondenominational?

[Christmas may be Christian, but the U.S. Post Office isn't. If it gets on a postage stamp, Yom Kippur had darned well better be nondenominational. RSC/

John A. McCallum, P & M Section, SES, RALSTON, Alberta, Canada

May a non-fan venture a few comments on Scithers' article in No. 142? Is there not something to be said for the Australian ballot as a voting method for choosing Hugo winners? That is, for each item the voter is to list all the nominees in order of preference. The votes are counted according to first choice votes only. If one nominee gets an absolute

majority (more than 50%) of ballots cast, he is the winner. If no candidate gets an absolute majority, the one with the least number of first choice votes is stricken from the poll, and this candidate's votes are redistributed according to the indicated second preference. And so on, until some candidate secures an absolute majority.

The objection is sometimes made to this type of ballot that it is difficult to tally, as there are many recounts. Notice that at any stage the only ballots which have to be recounted are those that previously belonged to the candidate being dropped at that stage. I was on the election committee of a society that used this system of voting; believe me, the time consumed is not excessively more than for an ordinary vote. Really, the system is very similar to that used at U.S. presidential nominating conventions, except that there is no further bargaining between roll calls.

Consider the case, where, for the novel category say, there is a book A, which you think is far and away the best of the year. You also think it unlikely to be a popular choice and think that it won't garner many votes. Book B you like, but not as well as A; you think, though, that it will have many more supporters. Novel C you actively dislike, you think that it has no business even being nominated for a Hugo; on the other hand, it is known to have a lot of support among certain fans. D and/or E, if present at all, you are indifferent to. Under the present voting procedure, which do you vote for -- A or B? If you vote for A, you indicate your true choice; but you risk having the election won by C, a poor book, rather than by B, a deserving one. On the other hand, if you take all this into consideration and vote for B, and if many other admirers of A do the same, whatever slight chance A might have had goes down the drain. A dilemma, what?

Under the Australian ballot you have your cake and eat it too. You enter A as first choice and B as second. Your vote will be counted for A, your real choice, as long as it is in the running. If your assessment of the preferences of others is correct and A drops out early in the game, then your vote goes to B, which you consider worthy, against C, which you dislike. And it is always so under this system: When the final choice narrows to 2, your vote goes to the one of the contenders which you prefer.

I gather that one of the main troubles with current Hugo voting is the small number of votes actually cast. This means, with several candidates, that a miniscule number of voters, voting as a bloc, can swing an election: that is less likely to happen with the Australian ballot. With it more than half the voters have to be a least reasonably satisfied with the final choice. No publisher's ramp can decide the issue.

[And the small number of votes would simplify the tallying. If we must make a change in Hugo voting, this is by far the most sensible suggestion I've heard. One might also allow the voters on the nominating ballot to nominate up to three different titles for each subject. This year I would have liked to see Brunner's THE WHOLE MAN on the final ballot, but I ended up nominating DAVY -- at least partly because California fandom seems to be boosting THE WANDERER, and I want something to be on the final ballot that has a good chance of beating out Leibner's mishmash. I would have preferred to nominate both DAVY and THE WHOLE MAN, but I couldn't. RSC]

Billy H. Pettit, 2982 N. Fulton Dr., NE, Atlanta, Georgia, 30305

Do you know of any fans who are entomologists, amateur or otherwise? I would enjoy communicating with any fans whose interests lie in this field. I'm also looking for certain books and magazines that a metropolitan fans could find for me. Especially anyone near a decent museum. The publications I had in mind are primarily Learned Society type magazines; I have an excellent library on basic and depth reference material. It is the very low subscription journals that are rough. For example, an issue of the Pan-Pacific Entomologist costs \$1.50 when printed. Back issues at dealers prices are frightening. But I can remember going into bookstores in New York that had boxes of such things for a dime. If I can contact some fans that live in these areas, they could get such stuff for me on their normal search for dime Amazings and Unknowns. Especially if they are members of a local club. Gad. If I had spent the money I have in entomology on stf, I'd have complete sets of Weird Tales and Amazing.

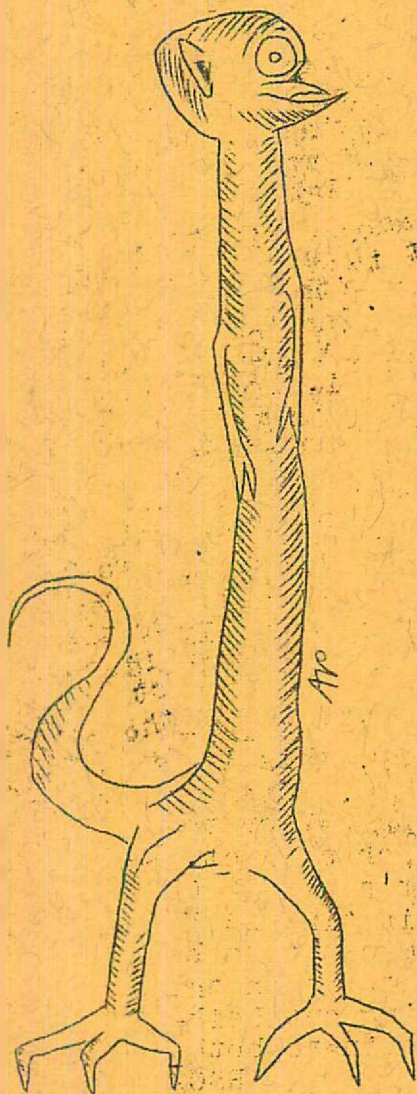
[Somehow I don't think the Kokomo magazine exchange is going to have any copies of that. Anyone out there in the wilds of civilization able to help? (No, Alex, don't swipe the MSU library copies -- even if there are any)] RSC7

Harvey Inman, 1029 Elm St., Grafton, Ohio, 44044

As to the material in Yandro #143, I get the impression you were sort of scraping the bottom of the barrel this issue. Or perhaps Barr and Benyo are paying you. I'll bet Bob Tucker, before he became old and senile, could have had fun with Benyo's article.

EE Evers' poem is a meaningless noise as far as I'm concerned -- and probably is to him, also, if he'd admit it. Ted White's column is the worst example of poor taste I have seen lately. I can't understand a person who is unable to disagree with the opinions of another without resorting to personal attack. Ted does not seem to have learned much since he wrote his first remarks, and if he doesn't watch out, someday someone is going to sue him for this sort of name-calling. As to international morality, don't we have a right to define morality according to our standards the same as the Commies define their morality? Also, isn't it true that at least several of the Communist countries really are aggressors, out to subvert and capture any country they can? I wish these people who are so eager to excuse any Communist aggression and condemn the US would occasionally reassure me that they are on our side.

I always like your reviews, but I am occasionally aghast at your conclusions. Like your review of SUNBURST. I thought this was easily the worst thing published in the magazines in 1963, bad even by Amazing's standards. Which is not easy.



But would an announcement that they're on your side be reassuring? On morality, however, you can't justify underhanded methods by saying they're "for a good cause". The end never justifies the means morally. You can only justify a dirty deal by claiming expediency, practicality, or misunderstanding (it really wasn't dirty after all). I'm all in favor of practicality, myself. RSC/

Alex B. Eisenstein, 3030 W. Fargo Ave., Chicago, Illinois, 60645

You know how some people react to squeaky blackboards? Well, whenever you quote the verbal turds of rhetorical waste from such stylistic cesspools as THE SPOT OF LIFE, I feel as if some gremlin were scratching his pointy fingernails on the slate of my brain-pan (so to speak). When I think of a room that "is full of phenomena", I get nauseous into the lowest segment of my appendix. Oh, I laugh, but in pain. By the way, I have a name for your "little gems of unintentional humor": sic humor. Or has someone brighter than I already suggested such an appellation?

As far as I'm concerned, the Atheling book is pretty worthless. And I do mean "pretty". It's a snow-job, Buck. The grammatical errors (especially the specifically quoted ones) that Blish points out are, for the most part, nonexistent. Blish uses esoteric, non-Anglo-Saxon words in an effort to talk over the heads of his readers. The stylistic errors and contextual inadequacies he quibbles over are debatable (he says an author should always describe the physical characteristics of his subject; I say "piffle!" -- he says an author should never jump from one character's mind to another's, unless he has the space of a novel in which to work (and I'm sure he was thinking of the classical novel format, in which different sets of characters appear in different episodes -- yet, in the space of one chapter of DUNE WORLD, Frank Herbert successfully dips in and out of the minds of Lady Jessica, her son Paul, and several other characters, without ever bewildering the reader or destroying the chapter's continuity). He is pompous, rude, overbearing, wordy, condescending, and vague. He also censored a portion of the manuscript that dealt at length with the retorts of H.L. Gold, simply because "Horace is not currently in a position to fight back."

Really, I think Gold hardly needs to. Indeed, a man who claims to despise gimmick endings, yet presents a lady-or-the-tiger finish to a novel he considers to be one of his major works (I refer to A CASE OF CONSCIENCE), needs no reply. He is the sort of fellow who cannot admit, with a face full of shrapnel, that he has been mortally wounded. I can't forgive the shabby treatment he accorded both science-fiction and religion in his phony-ambiguous novel; and that is the only reason I decry him and his works at such length.

Now that I feel in a bitchy mood, on to Alex Panshin. I think Alex is half right -- Bester as Bester is exceedingly irritating, but never charming. However, Alex is also far from charming. He several times refers to Bester and his writing as "careless", yet never supports this



claim. He says that Bester "didn't know how the pros were working out their problems these days..." Well, for example, what problems? How are the modern pros working them out? I mean, where are your comparisons, Alex? You clearly delineate the sources and substance of the Bester novels, yet you say nothing about the so-called modern solutions.

Alex also discussed Bester's short stories in an equally inadequate fashion. They are full of "charm", yet completely lacking in "intelligence". Just what do you mean by "charm" and "intelligence", Alex? "The Flowered Thundermug" may easily be Bester's worst story, but you do not cite its weaknesses. You do not even tell us what kind of story it is -- namely, a gross burlesque. Now I could point up "Thundermug's" weaknesses, and I will -- if I feel like writing an article on Bester's work. But not in this letter. I'll not do your work for you.

When it comes to criticism, literary or otherwise, you seem to be as lazy as poor Alfred. Really, "are you up to it," Mr. Panshin.

I wrote him back that I didn't think the Blish book was all that bad, and he replied that it was, too. Since further argument would require my re-reading the thing to quote examples, and since I have better things to do, I'll let someone else reply. (I still don't think it's that bad, and Alex still thinks it is.) I didn't defend Panshin, but I might comment that if his article had been as thorough, scholarly, and well-documented as Alex wants, it might also have been too long for us to publish. RSC

Ben Jason, 3971 East 71st St., Cleveland 5, Ohio

John Trimble's and Jay Klein's letters in Yandro 144 certainly require some comment.

I have to give John credit. As a Syracuse supporter, he really piles it on, but I'm afraid that he is misinformed and uninformed about many phases of the campaign.

1. He speaks of Syracuse pushing their bid with animation. From where I sit, I don't see it that way at all. I subscribe to the usual quota of Stateside and British fanzines and I haven't seen enough publicity on the Syracon to justify this statement. John may counter with the statement that this may be true, but, if so, it's far more than the Mid-West has done. However, in our case, there is a reasonable explanation for the delay in our publicity and it can be laid straight at the feet of Mr. Kyle. I refer you to Jay's letter, Yandro 144, page 32, 2nd paragraph: "At the Pacificon II, Syracon's committee co-chairman Dave Kyle announced in the Business Session that if serious bidders from the Midwest would emerge, Syracuse would defer until '67." (underscores are mine). Please keep this statement in mind. Now, at the same convention, the Clevention II chairman, Ben Jason, announced a bid for the 1965 convention site, but, in line with the precedent set by former bidders, retracted the bid in favor of London and instead asked that Cleveland be considered for 1966. Since consite bidders make their announcements in alphabetical order, Cleveland, naturally, was first on the stage. This being so, just what did Kyle think I was doing on that stage? Inviting him to a rousing game of tiddly-winks? Now let's go back to Jay's remark about Syracuse deferring its bid to '67 if a serious Midwest bidder would emerge. I distinctly heard Kyle make this statement; assumed that he was aware of our bid and took his statement as a deferment -- leaving the field to Cleveland. When I re-

turned from the Pacificon, still assuming that the consite was solely ours, went ahead with program plans instead of publicity plans. Sometime in October, 1964, I received a letter from Jay stating surprise at our bid and pointing out that the Syracuse group had not retracted its bid and asking us to refrain from stating in our letters that the Syracuse group had retracted its bid. Puzzled by Jay's letter, I phoned Frank Dietz, who had recorded the Pacificon II business session, and asked him to send me a transcript of just that portion of Dave's announcement dealing with what I had assumed was a deferment of their bid. When I received the transcript, it made no sense. It sounded like Dave was deferring, but neither Dietz nor I would swear to that. In truth, Dave must be the master of the double negative, since the tape transcript gave the impression that Dave may have been retracting his retraction. However that may be, Jay's letter confirms what I thought I heard and, even if it doesn't, please note that at the end of his letter he "wishes the only other bidder, Cleveland and chairman Ben Jason, good fortune." This, I contend, is public acknowledgement by the opposition of Cleveland as a serious Mid-West bidder. Therefore, I anxiously await a letter from Klein and Kyle announcing their deferment until 1967 where they will be in the natural element that they seek - a year of multi-bids. Four cities bidding for the 1967 consite should satisfy them.

Of further interest to future consite bidders is the fact that only Cleveland retracted its bid in favor of London, and, in doing so, gave up a secure position in 1965 in exchange for a rather insecure one in 1966. With its out-of-turn bid, Syracuse enjoyed a decided advantage by not following or having to follow suit. This brings up a very important question: Should Stateside bidders continue the custom of retracting their bids in favor of foreign countries? In view of our present precarious position, it would seem that they should refrain from doing so. Also, revisions in the consite bidding rules are indicated.

(2) John claims that the Midwest can't seem to make up its mind..... one minute it was Cleveland, then it was Detroit. And then neither of them were interested. For a group pushing for multi-bids, this remark is hardly sensible. His statement: "Dave Kyle is well-known and liked in England, and that's where the voting will be held (again the under-scores are mine) amuses me. The Syracon committee and their supporters are pushing this statement for all its worth and are counting heavily (too heavily, I think) on Kyle's alleged popularity in England. I'm afraid they have a surprise coming. My European spies inform me that this may have been so in 1957 but in 1965 there are many fans who never heard of Kyle. Also, the last half of their remark could be interpreted that they don't think too much of their chances Stateside.

(3) John says: "And we don't know too much about his committee, except that one member of it is in the Army now." Sorry, John, but we have no committee member in the Army. To make matters equal, we of the Midwest know very little about the Syracon committee. We came to the conclusion that there are only two people on the committee - Klein & Kyle. We have seen no mention of any other members.

(4) Hugos. Bah! If I would have had the foresight in 1955 to look ahead and see the headaches which these awards are bringing me, I would have cranked up my Time Machine, travelled back to 1953, strangled Hal Lynch for conceiving the idea and Jack Knight for producing the first set of Hugos. In which case, the Hugos wouldn't have been around to impress me with the idea of developing a system to perpetuate them. This is one phase of the current campaign which I wish I could skip, but

everyday brings me letter after letter, some counselling me to avoid the subject entirely, others to speak out. After considerable thought, I came to the decision that any advice on avoiding the subject was like telling a man to stand still while others threw rocks at him. Sooner or later some rocks would reach the target.

I believe that it is high time that I took some action to set straight these contradictory stories being circulated about me withholding the Hugos from various con committees as well as refusing to make a set of awards for Syracuse should they win their out-of-turn bid. On the basis of these contradictory stories, John Trimble indicts me as not being too trustworthy. This doesn't speak well for John's sense of fairness, particularly, when everything is considered, A these stories originated from the Los Angeles area, with, I imagine, some fuel provided by the Syracuse committee.

Let's consider one of these stories - the one dealing with me withholding the Hugos. It was my impression that, by now, everyone knew that I had no part in it. The first trouble to arise was Ellison's ill-timed phone call to Ella Parker demanding reinstatement of the Dramatic Award. While I have no quarrel with his desires, it is obvious that his approach to the problem was lacking in tact and even good common horse sense. Tact and diplomacy have never been considered as Ellison's stronger virtues. In making his demand, he threatened the Loncon committee with the withholding of the Hugos and further complicated the issue by saying that this withholding was being done with the passive concurrence of Ben Jason. He neglected to mention that he had never consulted me on the matter. As a matter of fact, he phoned me some two weeks after he had phoned Ella. When he did finally phone me, I lost no time informing him of his colossal blunder and, in no uncertain terms, advised him to write a letter of apology to Ella. Whether or not he has done this, I do not know.

Something that Mr. Trimble is unaware of is this: I haven't produced any Hugos since the Discon, a couple of years ago. For the past two years Howard DeVore has been producing the Hugos. He produced a set for the Pacificon II committee and was working on a set for the Loncon II committee. Since I had no hand in producing the last two batches, it follows that these awards were not mine to give out or withhold. Nosiree, this dubious function is the prerogative of Howard DeVore, and, knowing him as I do, I doubt if he would withhold them from any committee.

Still another point. As I said in my publicity release in the last issue of Yandro, these awards are bought and paid for by the con committees, and, based on this simple premise, it follows once again that it is not within my rights to either give out or withhold these awards. The same premise should hold true for Howard DeVore.

I consider myself blameless in this withholding story and since Al Lewis and Ron Ellick have assured me that they feel the same way, it should be sufficient assurance to you that I am.

As for the story concerning my refusal to produce awards for Syracuse's out-of-turn bid, that is something else. This situation has ballooned completely out of its proper proportions. It is interesting to note that after reliably producing, or helping produce, Hugos for Detroit, Pittsburgh, Seattle, Chicon III, and Discon I, all of a sudden I have become some sort of villain who resorts to "unsportsmanlike tactics" and "black-mail" to refrain from making Syracuse's awards. I find this attitude on the part of convention-going fandom extremely unfair. The situation which confronts me at present is entirely different than when I was engaged in producing awards for the above mentioned committees.

Let's consider some facts and some of my feelings and thoughts on the

subject:

1. I am not in the award manufacturing business
2. I have never entered into any agreement, either verbally or in writing, which would bind me to produce awards for con committees indefinitely.
3. I believe, in all sincerity, that I have no moral obligation to produce these awards indefinitely.
4. I further believe that I have no moral obligation to produce these awards for Syracuse or any other convention committee.
5. In the event that we lose our bid for '66, it will become necessary to rebid for '67. Since my time has been completely taken up for the '66 bid, it stands to reason that my time will be equally taken up, perhaps more so, in making the rebid.
6. As chairman of a tri-city bid, coordinating the efforts of three major cities like Cleveland, Detroit and Cincinnati is no small undertaking. It leaves me with very little time for anything else.
7. Something else that the Syracon committee and its supporters have failed to take into consideration is that I am also chairman of the Hugo Production Committee. The committee suggested that I produce enough awards to last at least six years, and, if possible, ten years. So, I not only have the task of producing this large amount of trophies, but also I must come up with enough money to finance this project. I have estimated that it will require somewhere close to \$700, possibly more like \$800, to produce these awards. Once produced, the con committees will have a source for the awards and it should bring peace and quiet for some time to come (xx - fingers crossed).
8. The 1958 Solacon committee produced their own set of awards, patterned after my own design, and did it completely without any help from me. And they did a nice job of it! What one committee can do, another should be able to duplicate - that is, if they consider themselves of convention-producing caliber.
9. The 1956 Nycon II committee, of which Kyle was chairman, produced its own set of awards. This proved that they have had experience in the production of awards. While, admittedly, the Nycon II awards differed from my own design, they nevertheless fulfilled their function.
10. A total of at least five (5) convention committees produced awards independently of me: Nycon II, Loncon I, Solacon, Pacificon II and Loncon II (the last two by Howard DeVore, of course).
11. There is a possibility that I may have to produce the Loncon II awards, however, this has not been definitely determined. If it becomes necessary to do so, it will leave me with even less time to push the Midwest bid.
12. Of prime importance is the fact that Howard DeVore, one of my associate chairmen, is well-experienced in producing Hugos. Howard has worked very closely with me ever since they had their own convention in Detroit in 1959 and has helped me produce awards for not only their convention, but also Pittsburgh and Seattle. On his own hook, he produced a set for the Pacificon II and may help with the Loncon II awards. I mention this, because Howard has just notified me that the set he produced for Loncon II became damaged and it will be necessary to have them remade. So, if a situation arises where time does not permit me to make these awards, then the very capable Mr. DeVore will step in and produce them for whatever committee requires them, and this naturally includes Syracuse. I might add that, at present, Howard's time is even more limited than my own. The last I heard, he was working on two jobs in the same day - burning the candle at both ends I would say. This, of course, prohibits him from getting the Loncon II awards made in time.

13. Of further importance is another fact. The Tricon committee is loaded with talent and convention experience. One multi-talented member of my staff is good old George Scithers. George is presently combing Europe for an inexpensive production source for our awards. Knowing George's capabilities as I do, he is just dogged enough to come up with the right answer. He has already taken care of letterheads, membership cards, identification badges, the first Progress Report, a pre-convention flyer, and necessary artwork for the aforementioned items in his usual highly efficient manner.

14. In view of items 13 & 14, the Syracon committee has no cause for anxiety of complaint. Never fear, someone will make the awards.

15. As one wit at the Pittcon expressed it: "After all, Mr. Jason isn't immortal!" (although he'd like to be!). Which is why I have an alternate producer in Howard DeVore.

16. Last, but certainly not least, YOU CAN'T PLEASE EVERYBODY, and I'm just too damned tired to try.

Sp, John, have I relieved you of some of the distrust towards me?

DAINIS BISENIEKS, 1033 Pomona, Ann Arbor, Michigan 48103

I have an irresistible desire to write to August Derleth and ask him what are the colors, the foundation date, and the seal of Miskatonic University. Then I will have a jacket of appropriate design made, and wear it around campus. People will ask, "Miskatonic U... where's that?" "Arkham, Mass.," I will say, and they will reply, "Oh."

/I'm not sure Dainis intended that for publication (in an earlier letter he mentioned that he wasn't too interested in rejoining the world of fanzines), but I thought it was too good to pass up. Too expensive for me, but I'm all for letting other fans spend their money.

RSC/

RUTH BERMAN, International House 437, Piedmont and Bancroft, Berkeley, California 94721

A footnote to John Berry's article on space stamps: please, can anyone tell me the provenance of a stamp labeled "Rockets for Peace" (probably not the exact motto; I don't have my collection here in Berkeley), "Province of Thomond", and "9d"? The denomination implies British origin; Thomond, says Britannica, used to be (but is not now) the name for one part of northern Ireland, and was the name of an (extinct) peerage. Is there a country called Thomond come into existence since our edition of the encyclopedia? If it's an English stamp with the English habit of not naming themselves on their stamps, why add the name, which is no longer used, of one section of Britain to it?

I just finished reading a book which will appeal to the many fans who love cats; The Silent Meow, by Paul Gallico. The text is too cute, but the photographs which illustrate it (or which is illustrates; the series of photos apparently came first), by Suzanne Szasz, are wonderful.

/You got me on Thomond; no mention of it in our Americana or World Almanac. On the other hand, I recently acquired some stamps from Sharjah, and was equally baffled by them until I -- in desperation -- looked in John Sack's Report From Practically Nowhere and found an entire chapter devoted to Sharjah and the other Trucial shiekhdoms. So lack of mention in the standard reference books is no guarantee that the country doesn't exist. (No, John, the Sharjah stamps weren't space issues; don't start looking for them.) RSC/

golden minutes

LAND BEYOND THE MAP, by Ken Bulmer/FUGITIVE OF THE STARS, by Edmond Hamilton (Ace, 45¢) I gleefully pounced on this one, since I gathered that the Bulmer half was a retitling of "The Map Country", which I recalled nostalgically from SCIENCE FANTASY #45. Up to page 97, I joyfully recalled the action as I re-read it; then suddenly I didn't remember it any more. The magazine version ended shortly after this point; the book continues for another 30 pages. All in all, I don't think it's an improvement. The "map-makers", while perhaps not the ultimate in denouements, did conclude the story in the same vein of mystic fantasy which led up to the conclusion. Replacing them with logical superscientific aliens is not only trite but provides an ending that doesn't fit the mood of the rest of the story. It's still a good story, if you like fantasy-adventure, but the magazine version was better. Get it anyway; if you don't have a magazine version to contrast it with, you'll probably like it; it's better than most of the competition. The Hamilton half irritates me because I've read either it or another story with an identical plot fairly recently, and as usual I can't remember where. It's fairly standard sf adventure (possibly one reason the plot is familiar is that so many writers have used it). It's an hour's entertainment, which is more than you can say for a lot of the stuff coming out today.

WORLDS OF WEIRD, ed. by Leo Margulies (Pyramid, 50¢) If you haven't read "Roads", by Seabury Quinn, buy this book and read it. The remainder of the stories pretty well cover the complete range of WEIRD's offerings, from the excellent Keller story, "The Thing In The Cellar" and Hamilton's "He That Hath Wings", to the unconscious humor of Frank Long's pompous attempts to create horror and the utter absurdity of Nictzin Dyalhis' "The Sapphire Goddess". (I'm used to sword-and-sorcery plots without much reasoning behind them, but this is the first professionally published effort I've encountered that didn't have any.) But "Roads" is worth 50¢ any day.

CITY OF A THOUSAND SUNS, by Samuel R. Delany (Ace, 40¢) This is the final book in the author's Toromon trilogy -- previous works being Captives Of The Flame and The Towers Of Toron. It's also by far the poorest in the series. Delany, suddenly realizing that sf fans aren't very bright, has decided to bang home his moral with a sledgehammer -- it gives the effect of the author poking the reader in the ribs every few pages and muttering "D'you get it?" (I'd be the first to agree with him that morals shouldn't be obscure, but they shouldn't be pointed out with neon lights, either.) However, it does conclude a good trilogy, so you're stuck with it, as well as with the terribly cute and charming appendix in which he explains what he was writing about (just in case you didn't get it before). So go ahead and read it, and if you happen to see Delany, nudge him suggestively in the ribs a couple of times (once for you and once for me).

WORLD WITHOUT WOMEN, by Day Keene and Leonard Pruyn (Gold Medal, 45¢) This serves to point up a basic difference between the old-time and the modern sf. In the old days, you started off the book with a catastrophe in order to show how it was solved by modern science. (In the poorer efforts, the Hero stumbled around for 90% of the book until in the last chapter the Wise Old Scientist solved the problem and then lectured on how he did it. In the mediocre efforts the Hero solved the problem himself, and once in a great while you got a readable effort which actually

showed you the problem being solved.) Today the catastrophe is introduced in order to show its effects on people. Nobody solves it; it either quits by itself or it destroys the world. This is known as characterization. In the better efforts, it actually achieves it; in the poorer ones it produces some of the finest examples of sheer boredom ever published. World Without Women is an in-between example. The writing is slick and competent, the action keeps moving, and the characters are lifted bodily out of the authors' last hard-boiled detective novel. There's lots of talk about sex, several offstage rapes, and various other forms of intercourse, some offstage and some on. (This is modern, baby; none of them old prudish taboos like virginity, good taste, or literary quality.) The kindest thing I can say about it is that it's better than the book Gold Medal put out last month.

TALES IN A JUGULAR VEIN, by Robert Bloch (Pyramid, 50¢) I think association with fandom is affecting Don Bensen -- the back covers of Pyramids are beginning to look like the back covers of HYPHEN. "Blochs that kick", indeed! Bloch is his usual sardonic self; he must write some of those stories just so he can get his various plays on words into the last line. Even so, he is the equal of any author in producing the sudden shock. He doesn't bother with the long buildup supposed to produce the epitome of horror; he just carries you along casually, and then drops you off a cliff in the last paragraph. I much prefer this style to gothic horror, mainly because after 20-odd years of reading horror stories, I can no longer be horrified, while I can still be jolted by the unexpected.

A PAIR FROM SPACE (Belmont, 50¢) Belmont tries an imitation of Ace Double Novels by publishing Giants In The Earth by James Blish and We, The Marauders by Robert Silverberg. The cover blurb provides two mistakes in one sentence; they are not novels, they are novelets, and while I'm not sure about the Silverberg, this is definitely not the "first paperback publication" of the Blish story. It may be the first pb edition of this particular version, but Berkeley published an expanded version in 1961 under the title Titan's Daughter. The fiction isn't bad, but the Berkeley edition is the better version of the Blish story, and 50¢ is a high price for 82 pages of Bob Silverberg.

MAZA OF THE MOON, by Otis Adelbert Kline (Ace, 40¢) This is an utterly preposterous story, and I can't quite figure out why I enjoyed it. Maybe I was in the mood for light reading, and simply raced along, being amused by the absurdities without much thinking about them. Technically, it's the poorest Kline story I've read yet (which is going some), but I liked it almost as well as his Mars and Venus stories. One think I will say in Kline's favor; he writes his stories in fairly straightforward English, without trying to impress the reader with his vocabulary. (I can forgive almost anything except purple prose.) Maybe I liked it because while the plot was equally ridiculous, the writing wasn't the mangled English of Hall, Farley, and other "classic" writers. (Or maybe I was just soft in the head the day I read this.)

SPACE OPERA, by Jack Vance (Pyramid, 50¢) I get the impression that Vance contracted for this ahead of time, couldn't think of anything to write, and finally turned out a manuscript in a last-minute rush to beat a deadline. The book reads like a Marx Brothers movie minus the Marx Brothers; there are all sorts of unusual characters who seem to have possibilities for humor, but none of them ever do anything. The plot is chopped into little segments which have little or no relationship to each other. The

title is great; it's too bad it couldn't have been bestowed on a halfway decent book.

THE MARTIAN SPHINX, by Keith Woodcote (Ace, 40¢) This is the sort of book that keeps up my hopes. About halfway thru it I suddenly realized that this wasn't the mediocre hackwork that I expected; it is that rarest of breeds, a paperback original which is a good science fiction novel. (I can think of dozens of good sword-and-sorcery novels which are pb originals, but science fiction is limited to one or two books a year.) I don't expect to vote for it for a Hugo; it's not that good. But it's better by far than the average magazine stf. Woodcote has managed to show both the effects of a problem on human beings, and the methods of solving the problem. (If you stop to think about it you'll realize that he doesn't so much solve anything as tell you that it's been solved, but he makes it interesting.)

ODD SCIENCE FICTION, by Frank Belknap Long (Belmont, 50¢) It certainly is. Belmont is still playing free and easy with its terms; in the back cover blurb it calls the book a "trilogy". The semi-literate ad man who writes the blurbs evidently thinks a trilogy is any three stories by the same writer. The first hundred pages are devoted to an imitation-Lovecraft short novel or long novelet from WEIRD TALES; this is followed by two very short and very bad science fiction stories. The novelet may well be the dullest horror story ever written.

DAYBREAK -- 2250 A.D., by Andre Norton (Ace, 40¢) A reissue of Miss Norton's first Ace book. I was a bit disappointed on rereading it; it was not as good as I remembered. Well, it's been 10 years. Even with the disappointment, it's still a good adventure story. (And it's better than half of the books that I've reviewed up there.)

THE JUNGLE SEARCH FOR NATURE'S CURES, by Nicole Maxwell (Ace, 50¢) I must say the original title -- Witch Doctor's Apprentice -- is far more to my liking. Mrs. Maxwell is a sort of exploring version of Peg Bracken (I know that won't help all you fans who have never heard of Peg Bracken, but it identifies her style precisely for all of my friends who have read Bracken books and/or columns.) The book won't teach you much about native medicine or South American botany, but it's full of incidents that beg to be read aloud to someone (like the jungle native who was horrified to learn that the poor barbaric norteamericanos didn't know about his tooth-extracting salve; or the time she calmly shooed away a jaguar -- at night, when she didn't see what the animal was; or her fury at a group of missionaries who had "converted" an entire tribe she was depending on to supply her with witch-doctor medicine.) I thought it was far more entertaining than any of the stf books this month.

DARE, by Philip Jose Farmer (Ballantine, 50¢) When you get Farmer writing about miscegnation and religion, you expect a pretty explosive book. This isn't it, but it's pretty good stf-adventure. There's a neat crack about loyalty and forward-looking that fannish liberals probably won't like (if they understand it in the first place). I don't know how much other symbolism is buried in the book, but if the hero's initials are supposed to symbolize Christ (as in past Farmer novels), the hero's ineffectual actions should outrage any good Christian. It's worth reading.

GALAXY MAGABOOK #3 now presents "two complete novels" in 120 pages. Neat trick. In the magazines, they were called "novellas".

ADDITIONAL IDENTIFICATION TO CONVENTION ANNUAL #3

by Banks Mebane, Don & Maggie Thompson, R & J Coulson

4 - 4	Joe Haldeman	150 - 1	Bev DeWeese
5 - 2	Mike Domina	150 - 2	Gene DeWeese
7 - 4	Earl Evers	150 - 4	Gay Potter
8 - 1	Bill Evans	150 - 5	Joe Haldeman
8 - 5	Alan Simons	150 - 6	Jay Haldeman
9 - 1	Derek Nelson	162 - 6	Banks Mebane
9 - 3	Warren Felkel	163 - 8	Doris Pitkin Buck
14 - 7	John Koning	172 - 7	Phil Bridges
15 - 10	Peggy McKnight Pavlat	180 - 9	Bob Briney (being polite)
15 - 11	Bob Pavlat	187 - 8	Lou Ann Price
15 - 12	Ann Dinkleman	187 - 30	Mark Owings
21 - 4	Phyllis Berg	203 - 2	Fred Pohl
21 - 5	Betty Berg	206 - 3	Phil Bridges
30	Change "Right" to "Left" and "Right Top" to "Left Top"	217 - 2	Joe Vallin
30 - 5	Chuck Hansen	228 - 1	Doris Pitkin Buck
30 - 18	Ben Kiefer	229 - 2	Doris Pitkin Buck
32 - 2	Mark Walsted	235 - 4	Esther Stanton Davis (tentative identification)
38 - 1	Enid Jacobs Osten	239 - 2	Derek Nelson
48 - 2	Derek Nelson	245 - 1	Fred Gottschalk
52 - 2	Earl Evers	248 - 4	Barbi Johnson
57 - 5	Dian Pelz	248 - 5	Dick Johnson
61 - 2	Durk Pearson	248 - 6	Enid Jacobs Osten
74 - 3	Alan Simons	249 - 2	Banks Mebane
81 - 4	Alan Simons	249 - 3	Isabel Fine
96 - 4	Warren Felkel	249 - mo	Vernice Heckathorn
112 - 4	Durk Pearson	250 - 1	Sharon Towle (a terribly unflattering photo)
112 - 6	Mike Domina (RSC - JWC dis- agrees and thinks it might possibly be Andy Porter but she wouldn't bet on it.)	250 - 6	Bob Madle
123 - 1	Alan Simons	252 - 16	Tom Haughey
128	Banks Mebane (extreme right, hand over face), Isabel Fine (seated at Mebane's right), Dave Van Arnam (bottom right, with beard), Don & Maggie Thompson (extreme lower right)	253 - 3	Kerry Fahey
133 - 2	Alan Simons	253 - 4	Ed Pearson
134 - 7	John R. Isaac	257 - 3	Gary Deindorfer
136 - 2	Mark Owings	257 - 5	John Koning
136 - 4	Mark Walstead	258	Durk Pearson
139 - 1	Myron Seligman	261	Bill Evans (center rear, in white shirt)
139 - 3	Mark Owings	265 - 1	Mark Irwin
139 - 4	Harvey Foreman	266 - 1	Jay Haldeman
139 - 9	Steve Patt	266 - 2	Joe Haldeman
145 - 4	Phil Bridges	268	Jay Haldeman (w/guitar)
		268	Joe Haldeman (w/accordion)
		272 - 5	Tom Haughey
		274 - 2	Mark Owings
		277 - 4	John Jackson
		282 - 1	Mark Walstead
		282 - 3	Durk Pearson