

Wotster

the TOFFund...

The Trans-Oceanic Fan Fund has been organized to bring Japan's foremost fan, Takumi Shibano, to the 1968 World Science Fiction Convention.

Born October 27, 1926, TAKUMI SHIBANO got his first taste of SF at the age of 14 when he read H.G. Wells' War of the Worlds. He graduated from Tokyo Institute of Technology as a math teacher in 1951, the same year that he sold his first SF story. Until Takumi became interested in SF fandom, Japanese science fiction was almost entirely translations of stories written in other languages. Takumi decided that if he was going to be a Japanese SF fan, there would have to be a Japanese SF field to support a fandom, so he began Japan's first fanzine UCHUJIN [Cosmic Dust] to encourage budding writers to try professional work. It isn't every fan who can develop a whole new branch of literature in his language just so he can be a fan of it!

TOFF needs about \$1000 to cover round-trip air fare from Japan and expense money here - and we need it as soon as possible! Contributors of \$1.00 or more [in cash or salable materials (fanzines, books, art, mss, comics, etc)] will receive a subscription to Maneki-Neko, the TOFF fanzine. Make all checks payable to David G. Hulan, c/o:

Trans-Oceanic Fan Fund
P.O. Box 422
Tarzana, Calif. 91356

AND NOW... A WORD FROM OUR SPONSORS.....

Pan-Pacificon is the name of the proposed Los Angeles-Tokyo bid for the 1968 World Science Fiction Convention. An experienced committee is your best guarantee of a good convention; an active group of fans is your best guide to a fun convention. The project listed above should prove our activity and interest in the current fan-scene. Check our records for convention activity:

AL LEWIS [Chairman]: Chaired 1962 Westercon; Auctioneer, Seacon & Chicon III; Co-publisher, Progress Reports & Program Book for Pacificon II; Parliamentarian of LASFS; Past Director & Directorate Chair, NFFF; 1959 Evans-Freehafer Award.
JOHN TRIMBLE [Vice-Chairman/TOFF]: Chaired 1965 Westercon; Sec'y 1962 Westercon; Tres. Project Art Show; co-Fan Guest of Honor, 1966 Westercon; Hugo Study com.
DAVID HULAN [Treasurer]: Parliamentarian, 1965 Westercon; past Director, LASFS; Past treas. LASFS & Andy Capp Fund; Chaired first MidSouthCon; 1966 Rebel Award.
FRED PATTEN [Auctions/Publicity]: Costume Ball judge at Pacificon II & Tricon; Past Director, LASFS & NFFF; 1965 Evans-Freehafer Award; active APA member.
KATYA HULAN [Secretary]: Experienced as secretary of non-fan organizations; Conducted ISL raffle at Pacificon II; Hostessed MidSouthCon I.
BJO TRIMBLE [Public Relations/Art Show]: Co-Fan GoH at 1966 Westercon; Founder & Director of Project Art Show; 1965 "Big Heart" Award; Organized first Worldcon Fashion Show, 1958 Solacon; chaired longest panel in Worldcon history.

Remember...at NYCon3...vote for PAN-PACIFICON; Los Angeles - Tokyo -- 1968!

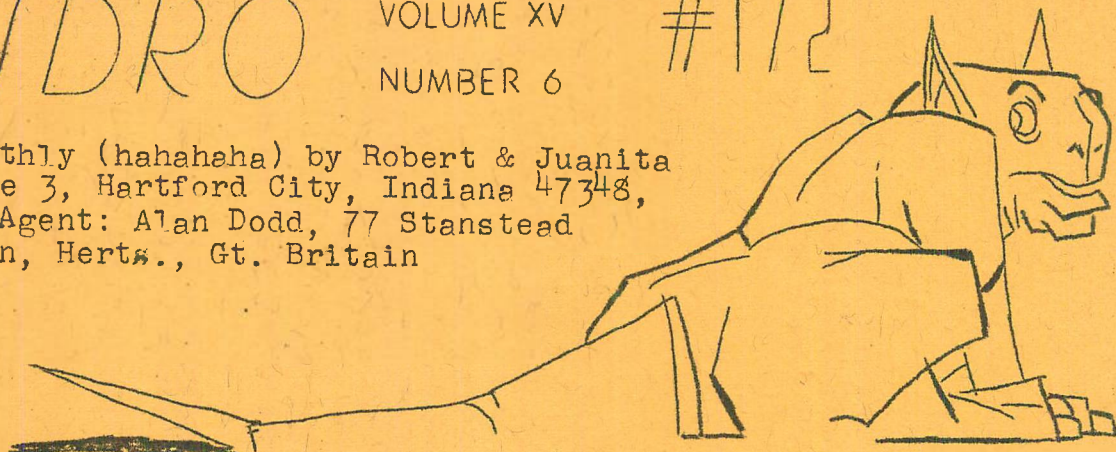
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ARTWORK

Cover by William Rotsler (courtesy of Pan-Pacificcon Committee)

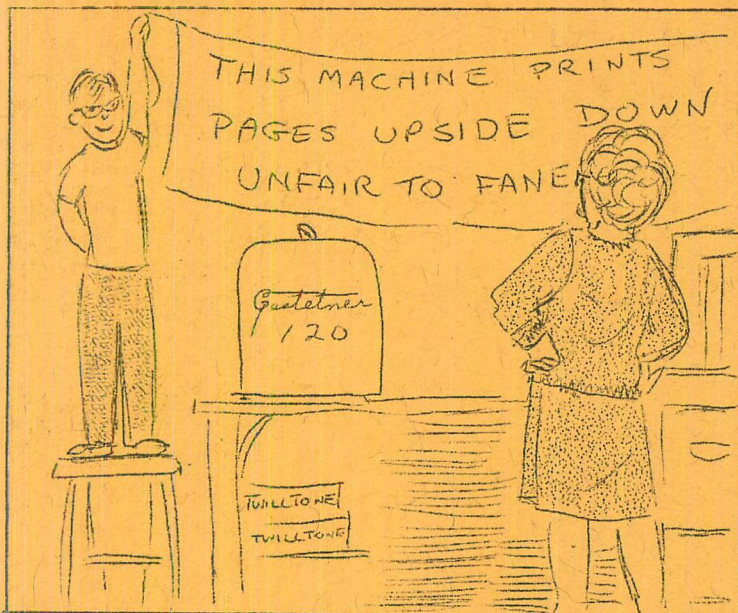
Page 1	Jim Cawthorn	Page 15	DEA
" 2	JWC	" 16	Doug Lovenstein
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" 6	Jim Cawthorn	" 20	Dan Adkins
" 7	Mike Symes	" 21	Howard Mingus
" 10	Arthur Thomson	" 24	Jim Cawthorn
" 11	Jim Cawthorn	" 25	Al Davoren

Hank Luttrell or somebody suggested I mention the Ozarkon 2, held at the Ben Franklin Motor Hotel, 825 Washington, St. Louis, Missouri 63101, July 28, 29, 30. Guest of honor is (surprise!) Roger Zelazny. Registration is \$2, payable to Rich Wannan, Route 2, Box 889, Arnold, Missouri 63010. You can also write him for more information (the ad doesn't say whether or not he'll provide any, just that you can write him). Program is "informal", presumably similar to the Midwestcon. Maybe some day when Juanita and I are rich and famous, we can make more than one con per year, but this year we can't.

I have some material on the Westercon, but since it was July 1 thru 4, there doesn't seem much point in publicity now. Sorry, Committeemen.

I also have a card from Dannie Plachta announcing the Detroit Triple Fan Fair, which is also past. It was addressed to Wabash and arrived here after our last issue was stencilled. Since the "Fair" was June 17 and 18, we're a little late here, also. Better luck next time.

Contributors to the Coulson "Star Trek" Trivia File include Bob Briney (a copy of CASTLE OF FRANKENSTEIN #11), Al Davoren, Bob Vardeman, Bill McDermit, Margaret Dominick, Irv Jacobs and the people mentioned in my editorial. (RSC)



This issue is graphic proof that one should not try to produce an issue of a fanzine in and around two weekends split between a regional con and a visit to fan friends.

To Bo Stenfors (whose article was dented) and to the fifty unfortunate subbers affected - apologies. 50 copies of this issue have been printed with page 10 upside down. I can count on a couple of fingers the number of times I've pulled this goof in fourteen years of fanzine pubbing, and my complexion is currently very red, and not from high blood pressure.

Why exactly 50 copies? Fate, I suppose. I certainly didn't count out 50 sheets to run upside down. The feed table of my Gestetner 120 will not hold quite 275 already-mimeo'd odd numbered pages plus the small stack of crudsheets which boosts the stack up past the automatic cut off and drop gear or whatever. For those not familiar with the device, I might explain this is a feature designed to warn the operator the end of the supply of feed paper is approaching, and please resupply; but even if you're aware of the device, if you become distracted momentarily checking inking or answering a nine-year old's question, that clattering clunk as the feed tray drops can be a jolt.

At any rate, the 50 sheets were the left-overs, to be added when the initial 225 copies were exhausted. I put the stack of 50 in upside down. That should be a lesson to me not to string out the mimeographing of an issue over a week and half period.

The issue was partly mimeo'd before we left for the Midwestcon, and what with one thing and another it still wasn't done when we left for Mentor, Ohio, and a visit with Don & Maggie Thompson over the long July 4th weekend. I promise not to do it again - this year, anyway - mainly because Buck's vacation time is all used up till hunting season.

The Midwestcon was one of the better ones, though I was disappointed one of my favorite fringe-fanne folksingers, Janet Wilkinson, didn't make it; things would have been easier on my throat and vocal chords if she had.

I did satisfy my personal whim, and both folksings I was involved with were inhabited only by people who wanted to participate in folk/filk sings -- the doors were closed, and we bothered no one and no one bothered us. Ideal arrangement.

If we had the time, we'd attend the Ozarkon, just for the pleasure of chatting with the Couch family again.....thanks for some very pleasant times, people.

A record the local djs are currently spinning is by the In Crowd and features the plug that Big Cities are the only place to be....with somewhat of an implication that's the only place you can be Yourself. That depends on what you consider being Yourself. There are perfectly valid arguments for Big City living -- theatres, book and record stores, museums, etc --

but non-conformity can be exercised just as easily anywhere. That is, assuming your idea of non-conformity does not involve theft of other peoples' properties or otherwise trampling the sensibilities and possessions of the conformists. By the standards of both small town and rural America, which we encounter daily, we are Very Far Out. We have discovered rural inhabitants are the most privacy conscious mundanes you may ever encounter; if you need help, and your need is genuine (not a disguise for stealing tractor gas or otherwise imposing on generous natures) they will immediately assist you....and if you wish to be left alone, you will. Of course, some rural inhabitants have been badly stung when they were generous to "city slickers", and some of their generosity has, as a result, soured. Nevertheless, I think I'll take my chances on the friendly but non-pushy rural atmosphere, and remain a happy unbothered nonconformist breathing clean air.

Incidentally, the above-mentioned record lists among its paeans to Big Cities Milwaukee....which makes me doubt the singers have ever been in Milwaukee. And which is a compliment to Milwaukee, from me, at least - I don't know about the singing group.

Several years back when a Gemini team was in difficulty during an orbit pass (during the attempted Gemini-Agena hookup), a number of people protested to the tv networks for pre-empting paragons of thoughtful entertainment such as LOST IN SPACE....protests which garnered bitter commentary from those with a bit more perspective. I agreed, and when the networks pre-empted programming for the UN Security Council sessions about the war in the Near East I approved. At first. It rather rapidly became apparent very little if anything was being accomplished. I watched the Council president hopefully offer a suggestion of adjournment, after many weary hours of recognizing the delegate from Upper Tasmania and similar go-nowhere activity -- only to have a note handed him to ask recognition for yet another say-nothing delegate, which procedure obliged him to grant (although even that inscrutable face could not disguise his disgust and boredom). And I do wish our current ambassador to the Security Council would work behind scenes -- an activity at which he apparently excels -- and leave the speechmaking to more adept speakers. TV Guide suggests the networks might have reached the point where they might consider other alternatives to their present practice of pre-empting wholesale. I participated in a model UN exercise some years ago, and my conclusion then -- that sessions are 2% critical activity and 98% boring, useless verbiage -- has not been modified during this last period of UN observation.

In this issue's letter column I mentioned that STAR TREK has had, during its first season, 6 continuing characters. I should have qualified and explained that I meant 6 continuing characters who appeared in more than three episodes: Kirk, Spock, McCoy, Uhura, Sulu, and Scotty. There are other continuing characters whose appearances were scattered over the season and who appeared in two or more episodes: Christine, Riley, De Salle, Farrell, etc. It's, I believe, a uniquely large continuing cast for series television....surpassing even the war series, which specialized in large polyglot casts.

To the numbers of you who have been cheerfully saying you'll see us at the NyCon....don't hold your breaths. We won't be going....but when and if you get your final ballot on the Hugos, I hope the ST fans will ignore the ST Syndrome and agree on "The Menagerie" as a single choice in Best Dramatic category. That will be my substitute for the con. JWC

RUMBLINGS



We had hoped to get this issue out before the Midwestcon, but we didn't make it. Anyway, this is being typed shortly after the con. It seems that everyone is holding conventions these days -- did any other Midwestcon attendees notice that the Carrousel motel nearby was hosting a convention of garbage collectors? Even had a big sign out, welcoming them. The North Plaza didn't have any signs out welcoming fans, which I'm sure is significant. (Someone

wondered what the attendees of a garbage collectors' convention would talk about....there's something to exercise your sense of wonder on. Imagine the official program. Would they have awards? Most Noise At 6:00 AM With Standard Garbage Can and the like. Special Award to "Peyton Place"? Or would Irwin Allen get one for unexcelled service?)

This was bigger than the last Midwestcon we attended, a couple of years ago. Nice people. Doug Lovenstein endeared himself to me by buying our surplus mimeo. The Couches endeared themselves by being the Couches. Ted White endeared himself by reinforcing my image of the New York Con Committee. (Using privileged information -- in this case the number of nominating ballots received by DOUBLE BILL -- to embarrass an opponent is really not too high on the long list of unethical behaviour by fans, but it's the most flagrant example I've personally listened to. Especially since it was irrelevant to the discussion and obviously thrown in simply out of spite. Of course, this was partly Lou Tabakow's fault for letting Ted speak on the Hugo-Pongs in the first place; he should have known better. Possibly Tucker should have broken up the ensuing brawl earlier, too, but I think he was laughing too hard.) I had a few horrifying moments at the con, too; once I looked up in time to see John Below, Ray Beam, Reva Smiley and Andy Harris bearing down on me. Fortunately I had time to make a quick getaway. Spent a large share of my time at the poolside, pawing thru Howard Devore's magazines, and relaxing in the St. Louis suite, the three pleasantest locations at the con.

Apparently the name "Pong" has been dropped, and the awards given by the Nycon will be the Science Fiction Achievement Awards (I think that's right) and the Fan Achievement Awards. Yes. Anyone remember George Willick? Somehow I don't think the name "Fan Achievement Award" has too reputable a history.....However, as I've said before, I don't care what they're named. When the originators of the Hugos were asking for suitable names, I said they should be named after Campbell and called the Johns, and I have never changed my opinion. Maybe if they had been there would be less emotion over them now. (Anyone remember when General Semantics was the rage, and fans went around saying "The name is not the object?" Apparently Mallardi and Rolfe don't....When the saying was popular, I considered it too obvious to be interesting, but there's always somebody who doesn't get the word.)

We have clippings. Don Thompson sent the prize, presumably from a Cleveland paper. Little headline saying "Girl Sniffers Nabbed". I assume that airplane glue may now be considered passé. Alan Dodd sends envelopes full of the things. In one, Edmund Cooper reviews stf and says "Clifford Simak has never written a bad novel." The hell he hasn't. What was the name of the one about the animated bowling balls? That was a horribly bad novel. Cooper's reviews are on about the same level as his fiction. Somebody (Kay Anderson?) sent in a clipping on five people arrested for possession of narcotics, one being Arnold L. Katz. Not our Arnie, though.

Jim Goodrich sends some "Avengers" propaganda and a VARIETY clipping of the Hollywood writer's awards show, which seemed to feature an endless array of bad jokes, according to the ones mentioned in the clipping. Jim sent it, though, because Harlan Ellison's name was mentioned. (Not telling bad jokes; from the sound of the rest of the program, any of Harlan's jokes would have been over the head of his audience.) Bill Bruce sends a clipping on a British fox-hunting variation; some Britons are giving the fox-hunters so much trouble that they've taken to hunting people; they pay someone to act as quarry. (I always wondered what you did for a living, Alan....) Marty Helgesen sends a quote from Marshall McLuhan: "People make a great mistake trying to read me as if I were saying something." Yes. DeWeese contributes an item about a Dutch ornithologist named I.M. Kwak. With that name, he had to be either an ornithologist or a chiropractor. Don Thompson again, with another headline; "Warrensville Names Esper Coge Coach". That's the kind you need at Kokomo, Adams.

From Dodd again; Togo has produced a new issue of seven stamps honoring great composers of history. The four named in the clipping are Bach, Beethoven, Debussy, and Duke Ellington. Lots of U.S. papers published the account of Israel's attack on a U.S. ship, but how many printed the account of the U.S. attack on a British ship at Haiphong? Dodd sends a clipping and two cartoons. (Come to think of it, what was a British ship doing at Haiphong anyway?) British papers also had much bigger spreads on the dead Russian spaceman than anything I saw in our press.

"Star Trek" clippings from DEA, Bill Connor, Larry Paschelke, and some lovely color photos taken from a tv screen, by Shirley Meech. (Taken by her husband; sent by Shirley. We don't have a camera or a tv set like that.)

Some time back -- like a year ago -- I had an idea to start a series on foreign fandoms. Actually I got the idea and sent out the letters shortly before NIEKAS started its series on foreign fandoms, whenever it was. Anyway, I contacted several foreign fans and asked for articles on fandom and science fiction in their countries. Three of them answered, and Bo Stenfors actually sent an article. I held it, waiting until I had some more articles so I could run a consecutive series. A year or two later, I've decided to run Bo's article before it gets further out of date. Somehow I seem to have better luck with things that come in without my asking. (Probably just as well, in this case; NIEKAS' series would have appeared first in any event, since they were mimeographing their articles while I was still sending out letters.)

We're still loaded with material; Ted White gave me another installment of his column at the Midwestcon, and we have stuff by Joe Hensley, Ruth Berman, Alex Panshin, L. Sprague De Camp, and half a dozen other people. We also have letters left over; some of them will be used next time. (I can't omit one, which is a historical event; "Star Trek" has put Ted White and Claude Hall on the same side of the fence for the first time in fan history.)

While I was in Milwaukee recently, I amused myself by reading some of Gene DeWeese's old magazines -- or at least, the story blurbs. WONDER STORIES, Oct. 1930, contains a story concerning "Trapped in a cave by the merciless Piltown men...." Ah, them were the days of hard science.... Then I ran across another of T. O'Connor Sloane's epic remarks: "Elsewhere in this issue we have given a review of a very valuable book on meteorites. It is interesting to find that in this story meteorites play their part, so that we may feel that the story is a comment on the book, or perhaps the book is a comment on the story." (AMAZING, July 1933) You just don't find that sort of vivid imagery in IF or F&SF.

RSC

The Swedish SF Fandom

article by

BO STENFORS

1965 was a good year for Swedish science fiction fandom. More than a thousand pages of fanwriting were published. Sweden's biggest fanzine -- SF Forum (which is brought out by SFSF, Scandinavian Society for Science Fiction) -- answered for over 420 pages of these. Yet I am afraid that the future will not be so bright. The reason for this is that our one and only promag, Häpna (meaning something like "amazing"), appears to be silently folding during 1966. It certainly isn't easy for an SF fandom to survive without a promag, which lures youth into fandom when old tired fans are quitting.

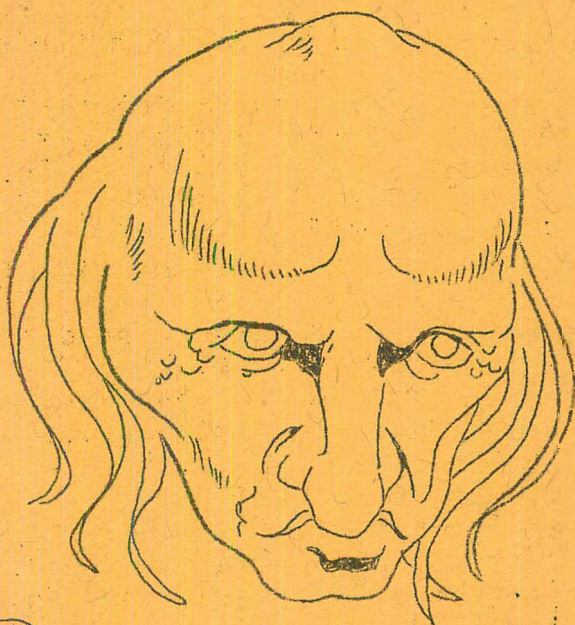
Scandinavian SF Fandom began in earnest at the same time as Häpna - in 1954. The first Swedish SF promag was however Jules Verne Magazinet, which appeared in 1940 and died in 1947 under the new name of Veckans Äventyr (this week's adventures). JVM didn't, though, encourage an SF fandom the way Häpna did. But it featured much good SF by Eando Binder, Henry Kuttner, Isaac Asimov and others. Its biggest success was featuring twelve Captain Future novels as continuing serials, beginning with THE TRIUMPH OF CAPTAIN FUTURE ("Kaptän Franks Triumf" in Swedish).

We haven't had many, if any, authors in Scandinavia of the right SF-bent kind. However, the Swedish author Otto Witt, born in 1875, did write, in the beginning of this century, about 30 novels that may be called SF. Witt wrote in the best H.G. Wells tradition about journeys to the moon, the last people on Earth and adventures in the center of the Earth, where of course giant saurians and such still lived. Witt did also publish something which may very well be called an SF fanzine - a printed periodical named Hugin - between the years 1916-1920.

Aside from very juvenile SF books and occasional utopias by serious authors little real SF has been written by Swedish authors. Regarding the time before 1940 I find worth mentioning only a book by Vladimir Semitjov about a voyage through the Solar system (Mot Slocknande Solar, 1937) and a book by Ossian Elgström about an inner world (Under Meteorernas Trumeld, 1932).

Inspired by JVM the Swedish author Sture Lönnerstrand began however to pour out a string of SF short stories, which were published in the magazine Levande Livet (Real Life) in the years 1943-1945. They were well and lively written on the best SF themes from Startling Stories and other US promags, but they lacked somehow the personal touch.

We know very little about the extent to which the Scandinavian interest in SF before 1950 found its expression



in SF clubs and SF fanzines. In 1950, however, Sture Lönnerstrand became one of the six founders of - as far as we know - the first real SF-society in Sweden, FUTURA. This happened in Stockholm, the capital of Sweden. Other founders were Sigvard Östlund, who knew everything about foreign fandom, and Roland Adlerberth, who had read most SF in the English language. FUTURA rather pined, though, until 1954.

Denis Lindbohm was in 1952 one of the founders of another society, which later on (1953) was to become a straight SF Club, named Club Meteor in the southern town of Malmö.

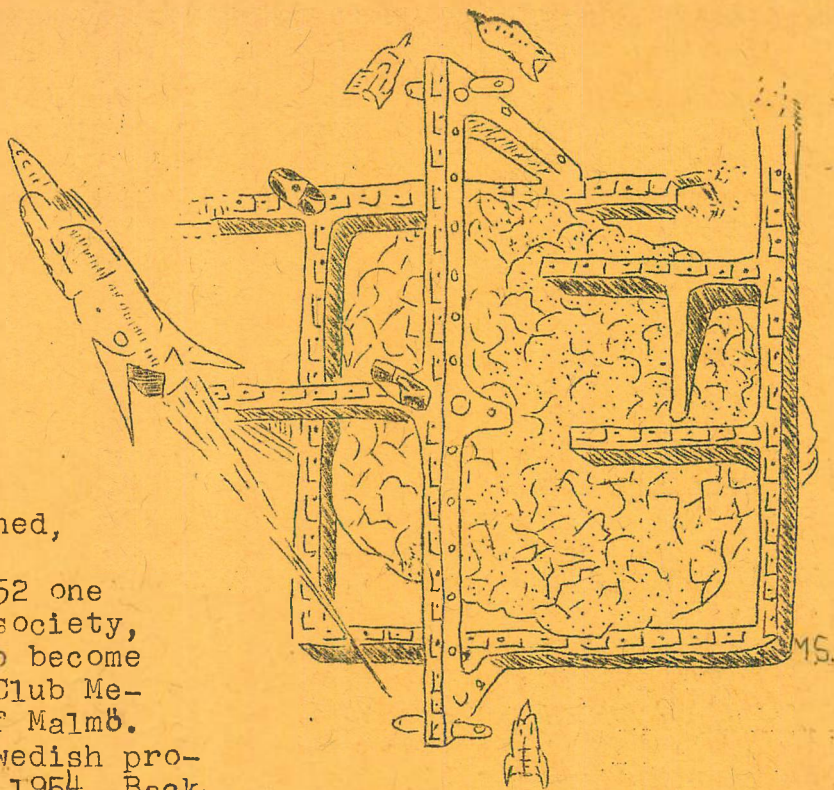
The first issue of the Swedish pro-mag Häpna came out in March 1954. Backing it up with ideas were, among others, Östlund and Adlerberth. So it was no wonder that Häpna declared in its first issue that it - besides presenting good SF - wanted to help all who loved SF to find each other in order to exchange thoughts. The goal was one SF club in every town and bigger place in Sweden.

And there were a lot of clubs founded in 1954. In the town Göteborg, Club Cosmos sprang into existence and published in April 1954 the first real Swedish SF fanzine: Cosmos News. Futura got an explosive increase in members. In Jönköping, where Häpna was printed, JH-klubben (JH meaning Jönköping Huskvarna, two Swedish towns) operated. The SF club Comet started in Norrtälje. We also got Utopia in Lund, Space Club in Örebro and Star SF Club in Stockholm.

The second more widely spread Swedish SF fanzine was Futura, from the society with that name. Its first issue was published in June 1954. Before that time three typewritten copies of the fanzine Cilloev number 1 were made and distributed within Club Meteor in April 1954. Through Cilloev number 2, published in August 1954, Cilloev became the third SF fanzine in Scandinavia. In Norway, Roar Ringdahl and Cato Lindberg made up four typewritten copies of the fanzine Fantasi in December 1954. When the third issue of the fanzine was dittoed in March 1955 Fantasi appeared as the fourth fanzine. Fifth and sixth were Star (from Star SF Club, in August 1955) and UT (from Utopia in October 1955). The Scandinavian SF fandom was launched and on its way.

The SF fans of the first generation dreamed big. SF was to them a very important thing and they dreamed of a nearby future where SF literature would be accepted as the highest form of writing. They dreamed of a multitude of good Scandinavian SF writers with world wide reputations. They dreamed of an ever-expanding SF fandom that would grow into a very solid thing with countless followers all over the country. SF fandom was truly a way of life to these pioneers.

What happened? Of course, most of them grew out of it. SF fandom showed up to be a mighty fine but still just a goddamn hobby. And SF is today as far as ever from being a higher literature in Sweden. We still have no accepted SF authors. Drudgery through the years, not fame



and success, became the sad lot of the SF fandom in Scandinavia.

But that they never could believe in the year of high spirits - 1954 - and the following years. And they had a right to dream. Hadn't Sture Lönnerstrand won a prize of 15,000 Swedish crowns in 1954 for the best SF novel (a prize offered by the biggest publishing business in Sweden - Bonniers - and given him for his novel SPACE HOUND)? Weren't they all starbeggotten, ready to take over?

For a while, especially the SF Society Futura in Stockholm was quite a success. It held meetings at frequent intervals and counted more than 40 members in the years 1954-1955. Its fanzine Futura tried to publish ambitious SF short stories and SF poems by dawning Swedish SF authors. The most skilled stories came, of course, from Sture Lönnerstrand. The fanzine presented also some particularly fine SF art by Sven O. Emilsson. Both club and fanzine took SF very seriously. The last (fifth) issue of Futura came out in May 1955.

The fanzine Clloev - still living - has more and more become the very capricious and fannish work of one man, Denis Lindbohm. At writing time Clloev number 29 has arrived.

But the position as the leading fanzine in Sweden was taken over from Futura by Ut in Autumn 1955. The club Utopia in Lund published ten good issues of Ut during the period from October 1955 to August 1965 and stood behind the first Swedish SF convention, 18-19 August 1956 in Lund (Luncon). On this convention the first Swedish SF Union was founded. An SF picture about a Martian invasion of Earth, filmed by Lindbohm, was shown. The convention was noticed favourably by the press and radio.

At the convention there was another fanzine - besides the last issue of Ut - that was spread around, namely Space Reporter number one from the newly-founded all-girl SF club, Nova, in Lund, led by Gisela Molander. After Space Reporter number 3 both the fanzine and the club ceased late in 1956. But how about a club, made up only from SF reading girls? That's something.

Let me point out here that it's not my intention to mention every fanzine that has been published in Sweden. Closing this article, however, there will be a tabular view of all the fanzines in Swedish (and Norwegian) fandom. In the following and in that table I will be using my own differentiation between fandom periods. (Ingvar Svensson has another.)

Star Stuff Sf Fanzine from Star Stuff SF Club in Stockholm became, after a while, the leading fanzine in Sweden. It had among others Sture Lönnerstrand on its editorial staff. The fanzine featured good short stories, fannish material and excellent art by Emilsson. His picture of otherworld life-forms on the cover of the last issue, number 5, is truly the most beautiful fanzine-art I've ever seen. That last issue was distributed during the first SF convention in Stockholm (Stockon 1), the 23rd-25th of August 1957, which was arranged by the Star Stuff SF Club.

Stockon 1 marked the end of the first fandom period and the beginning of the second, the time of the big fan feuds (1957-1958).

During this second fandom the fanzines weren't any more than the relatively impersonal result of a teamwork by several SF fans within a club. The fanzine became the very personal mouthpiece of the individual fan. And the fans identified themselves with their own fanzine, which had to surpass all their colleagues' fanzines. The critique of others' work was often unsparing. BUT - there was often also some kind of magnificent playfulness over the fan feuds and the executions. And always there was present the sense that they all belonged to SF fandom's community.

The aforementioned first Swedish SF Union had died almost at once. Now at Stockon 1 the fans founded another union, which later on got the name SF-Union Skandinavian.

In January 1958 the new Union's fanzine was published, called Union SF. Most Swedish SF fans contributed. It soon became the leading fanzine and published all in all 14 very good issues. The last one came out in August 1959.

Some lone fans began to publish fanzines with no SF club behind. Such fanzines were Komet from Alvar Appeltofft, Super from Sture Sedolin/Hällström, Fhan from George Sjöberg, Sexy Venus from me, Wröfwel from Karl Gustav Jacobsson and Prry SF & Fantasy Crazine from Christopher Landergren.

Sexy Venus introduced the pin up girl in Swedish fandom. It wasn't always appreciated. Some fans remarked, that girls and SF did not mix very well. Wröfwel was the most venomous fanzine you ever can imagine. But behind Jacobsson's executioner manner there was an incorruptible honesty that must be admired.

Super was later on thrown together with the Norwegian fanzine Fantasi and became Sweden's biggest - Super-Fantasi number 2 (in Autumn 1958) had over 50 pages packed with excellent material.

In September 1958 two good Swedish newszines started, namely SF-Nytt (SF-News) from Sam J. Lundwall and SF-Fronten (the SF Frontier) from Sture Sedolin/Hällström. SF-Fronten changed its name to SF-Times after a while. Later on when both SF-Nytt and SF-Times had ceased, John-Henri Holmberg/Carl J. Brandon started the Swedish newszine Fanac in November 1963 during the fourth fandom.

SF Union Skandinavien arranged the second SF convention in Stockholm (Stockon 2) 22nd-24th August 1958. At that convention, among other things, the first issue of a new promag in Sweden was shown, namely the Swedish edition of Galaxy.

Galaxy was then published in the years 1958-1960. It was, however, discontinued because it didn't sell too well. Why, I really don't understand. It certainly published the best material from the original Galaxy.

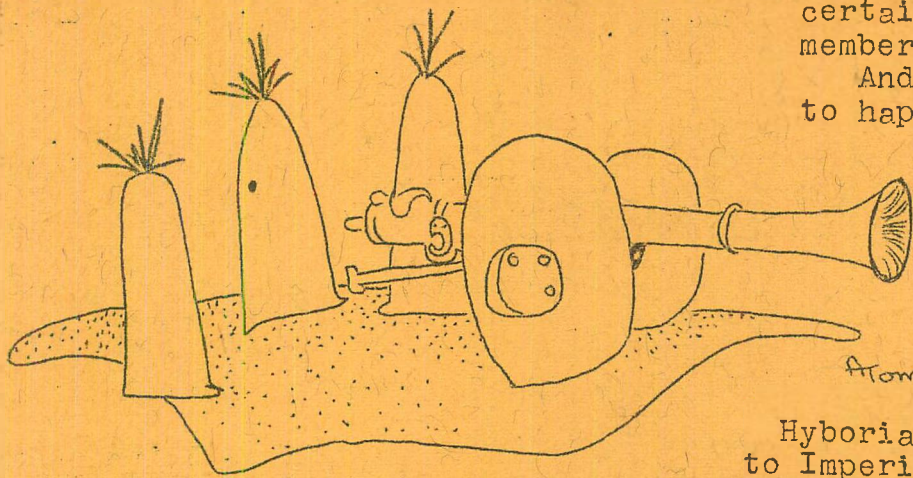
The period of the big feuds was, however, at an end, and in 1959 the third fandom was on its way (1959-1961), a period of orientation towards foreign fandom.

Especially Sture Sedolin/Hällström wished very much to participate in international SF fandom. The Austrian Erwin Scudla's SF Union ISFS (International SF Society) acquired in the year 1958 branches in several countries. Sture headed the Swedish ISFS and Roar Ringdahl headed the Norwegian. Sture and Roar collaborated in the beginning of 1959 in putting out a very good Scandinavian edition of ISFS's fanzine Sirius. Then Sture began to publish his big English-language fanzine Cactus. Number 5 (Spring 1960) had altogether 76 pages. Cactus featured especially many a good SF joke, drawn and narrated by Ray Nelson.

Ingvar Svensson, Uppsala, published in Spring 1961 for the international SF fandom his English written Helicon, which also featured "Fandom Song" - a waltz with text and music by Svensson. He has also - besides his many rather peculiar fanzines - written grammar, reader and vocabulary to the Martian language - some sort of an Esperanto-language that must have cost him lots and lots of work.

Me, I gave out Candy Fantasi in Spring 1960 for my international SF friends, a fanzine containing much advanced nudity.

Since SF Union Skandinavien had faded away, some SF fans in Stockholm decided to try another kind of SF society, the aforementioned SFSF, which began its activity at the commencement of the year 1960 by publishing its very serious fanzine SF Forum. This fanzine is now the leading one in Swedish fandom. Forum nr 21-22 (in Autumn 1965) had 112 pages! SFSF holds frequent meetings and gives out its fanzine as regularly as possible, but is a rather unpretending society. It has, however, enjoyed a



certain success, and got 58 members during 1965.

And in 1962 things began to happen again. New SF fans and fanzines cropped up. During the fourth fandom (1962-1965/66) the fanzines for a while became enveloped in a fictitious fan-hish war all over Sweden. Malmö was Strath-borg, Stockholm became

Hyboria and Uppsala was appointed to Imperia. Per G. Olsen in Norway gave his country the name Norama and took part in the war with the fanzine Al-

habor, which also was the name he gave Norway's capital, Oslo. Alhabor was, by the way, the club fanzine of the Club Phobos in Oslo.

In 1963 Scandinavia got its own SAPA. The letters meant here Scandinavian Amateur Press Association. It was rather successful in the beginning, but its fanzines weren't allowed to be spread outside the SAPA at first. Many SF fans, who did not have the resources to put out a fanzine of their own and that way join SAPA, felt left out. SAPA was accused of being a society for mutual admiration without caring for aspiring new fans to enter SF fandom. Now more SAPA fanzines are allowed to be sent also to other than SAPA members, but SAPA seems to be slowly disintegrating.

Something special for the fourth SF fandom in Sweden are the many ambitious summing-ups by various fans. Sam J. Lundwall published his Bibliography over SF and Fantasy in the Swedish language, in 1962 expanded and rotaprinted in May 1964. Roar Ringdahl sent out a Film Index in 1962, including all titles of fantasy-, horror-, and SF-pictures before 1960, brought up to date through a new film index in May 1966. Roar also issued an SF guide in 1963. In June 1963 I brought out Three fandoms and a fourth, treating all Swedish fanzines from the beginning up to Summer 1963. Holmberg/Brandon put out Vem är vem i Skandifandom 1964 (Who's Who in Skandifandom). Leif Andersson emitted an Index to the Swedish promag Håpna 1954-1963, in 1965.

And in Autumn 1964 Ingvar Svensson published his really big (154 pages) history over the Scandinavian SF Fandom. His work, covering the time up to and including 1963, begins with a 51 pages long glossary with more than a thousand titlewords. Then follow articles, tables and analyses of all kinds.

The fourth fandom in Sweden is now just about ended (in May 1966).

So there you have it, a brief summary of the Swedish SF Fandom complete with four fandoms. Will there be a fifth? Who knows? SFSF has begun to get difficulties in putting out its fanzine SF Forum and the stream of other fanzines had shrunk down to a mere trickle. And our promag Håpna is leaving us.

Well, an SF fan should certainly hope for the future.

TABULAR VIEW OVER THE SCANDINAVIAN FANZINES AND OTHER FAN PUBLICATIONS

First fandom, 1954 - 1956/57, the period of enthusiasm:

Leading zines: Futura, Ut, Cilloev, Komet, Star.

Other zines: Cosmos News, Star Stuff, Chaos, Space Reporter, Sfaira, SF Film Guide (Siden), GUN, Smart Gruff.

Norwegian zine: Fantasi (Roar Ringdahl)

Second Fandom, 1957-1958, the period of the fannish feuds:

Leading zines: Star Stuff, Clloev, Komet, Fhan, Super (Super-Fantasi), Cosmos/Urvoat, Sexy Venus, Wröfwel, Andromeda, Union SF.

Other zines: SF Nytt, SF-Fronten, Mentor, Dajna, Star Dust, Three towns fanzine, Prry, It, Forum Lingua Galaxa, Storkna, Top Secret.

Norwegian zine: Film og Teknikk (Ringdahl).

Third Fandom, 1959-1961, the period of orientation toward foreign fandom:

Leading zines: Union SF, SF-Nytt, SF-Fronten/SF-Times, SF Forum, Cactus.

Other zines: (Skandinavian) Sirius, Clloev, Spica, Club Megalax Journal, Forum Lingua Galaxa, Forum Scientia Galaxa, Forum Scientia Fictiva, Lraeh, Fanny, Dyad, Rigel, Candy F, Curl, Acta Scienta Intergalaxa Fictiva, Super Megalax, Helicon, Alkyone.

Norwegian zines: Sirius, SF-Guide 1960, Filmfan (all Ringdahl).

Fourth Fandom, 1962-1965/66, the period of summing-up:

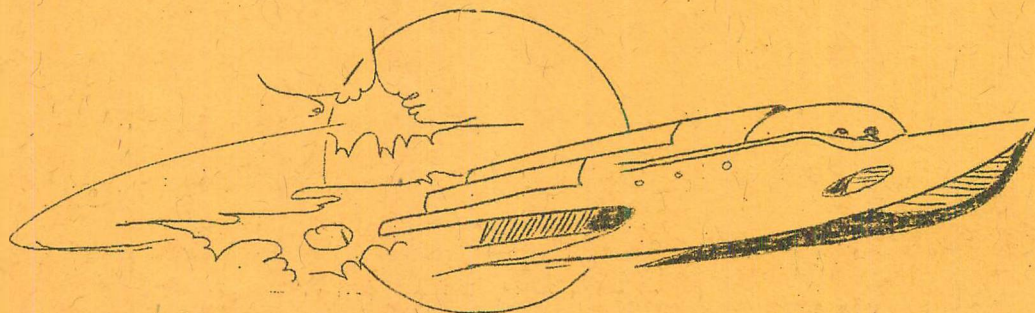
Leading zines: SF Forum, Fanac, Zlewvy, Clloev, Makromegas, Club Megalax Journal, Swefanac, SF-Times.

Other zines: SF-Nytt, Prry, Union SF, BB SF Letterzine, Cry, Imperia, Nytt Hyboriskt Tidende, Fregna, Fantazine, Giornale del Proxima, Zlewmania Post, OM, Hroh, Ogre, Gandal, Dry Sack, Banny, Spacetrotter, Capella, Momos, Pots-herbs!, the Egoist, Gafiac, DRAK-SADD (a novel), STJÄRNENATT (a novel), Nya Världar (printed), Orion (printed).

Special publications: Skandifandom (Ingvar Svensson 1964), Bibliografi Över Science Fiction och Fantasy (Sam J. Lundwall 1962, 1964), Film Index - Fantasy, Horror, SF (Roar Ringdahl 1962, 1966), Tre fandoms - och en fjärde... (Bo Stenfors 1963), Vem är vem i Skandifandom 1964 (John-Henri Holmberg), Index till Håpna (Leif Andersson 1965).

SAPA-zines: SAPA-Bulletinin, Shibaraki, Signeri, Uppsapa, Lith, Gafiac, Qwerty, Spektrum, De la profundidad, (Ogre), Stalfanen, Drunken Saturnus, Vetsaga, Acta Phasica Systematica Upsallenses, Golem (Per G. Olsen).

Norwegian zines: SF Guide 1963, Filmfannal 1963, Slukkeren og andre noveller (all Ringdahl), Gring/Alhabor (Per G. Olsen).



GOLDEN MINUTES



THE WEAPON FROM BEYOND (Starwolf #1), by Edmond Hamilton (Ace, 50¢) The first in Hamilton's new space-opera series. The hero is slightly different in that he doesn't get religion, marry the girl, and settle down at the end of the book. In fact, there isn't a girl, and the hero will evidently lose his dislike of humanity slowly, if at all. I kept looking for his companions (you know, the android, the robot, and the metal brain, or brain-in-a-box), but they didn't show up, either. I am not well-disposed toward series, but this one promises at least moderate entertainment, and further adventures of the Mowgli of Space will be something to settle down with on one of those days when nothing has gone right and light entertainment is in order.

EDGE OF TIME, by David Grinnell (Ace, 45¢) Considerable scientific fudging in this one, about a man-made universe which gets out of hand. (Sturgeon did it better in "Microcosmic God", but then very few sf writers are as good as Sturgeon). There isn't really much story there; just lots of largely irrelevant action as the heroes mind-travel to various worlds of the microcosmos. Depiction of the alien worlds is good enough, but fragmentary. A moderately good time-killer; I've read worse.

THE KEY TO IRUNIUM, by Kenneth Bulmer / THE WANDERING TELLURIAN, by Alan Schwartz (Ace, 60¢) Ace has apparently gone to the larger pb size with books written for the smaller format; the result is bigger print and wider margins. Personally I like it, but I expect both print and margins to shrink when the longer manuscripts start arriving. Bulmer has another interdimensional novel, with a background rather loosely tied in with his earlier Land Beyond The Map and a so-far-unreprinted story from either NEW WORLDS or SCIENCE FANTASY. I don't know. Back when SCIENCE FANTASY was in its heyday, two of its outstanding writers were John Brunner and Ken Bulmer. Since then Brunner has become even better, but Bulmer seems to have regressed; his current novels are mediocre imitations of the stuff he was writing four or five years ago. This one is still entertaining, in the same way as the Hamilton and Grinnell books, but it's nothing extra. A secret portal to elsewhere, slavery, villainous monsters. When I was in Milwaukee recently, I happened to re-read Murray Leinster's "The Other World", in the old STARTLING. Pretty much the same plot as the Bulmer, but Leinster did the thing much better, even with his slightly old-fashioned writing style. The Schwartz half deals with an inept gun-runner. It starts out with philosophy, changes entirely to action, and ends up with more philosophy, without too much meaning. I got the impression of an author who wanted to say something significant and didn't know how. The Bulmer half is better.

THE SORCERESS OF QAR, by Ted White (Lancer, 60¢) A bit late, but I'd read so many other reviews of the book that I had to try it, again while I was in Milwaukee (it never showed up around here). I think the other reviews that I read were a little harsh; it really wasn't that bad. The sex scenes didn't seem a bit impurgated; the first one was somewhat trite, but all in all they seemed well enough done. The heroine is somewhat icky, but the hero is one of the best sword-and-sorcery heroes I've encountered lately; he isn't utterly stupid as so many of them are. The only fault I found was one of dramatic pacing. The first 12 chapters deal with the he-

ro's Quest (for some power strong enough to overcome the villains) and his return for vengeance. Okay. Then he returns, is utterly defeated, and in Chapter 13 he sets out on another Quest, which presumably continues until his eventual triumph in Chapter 17. I say "presumably", because by Chapter 13 I wasn't interested in repeating the adventures of the early chapters, and I began skimming more and more until I eventually gave up altogether about chapter 15. After all, I knew who was going to win in the end, and I'd already had a novel-full of wandering adventures; there was no real point in reading any more of them. Also, the heroine's attitude annoyed me; I realize that there are a good many women who would react in just that manner to being raped, but do we want one of them as the heroine of a novel? I certainly don't. However, the first 12 chapters were quite good, I thought.

THE GANYMEDE TAKEOVER, by Philip K. Dick and Ray Nelson (Ace, 50¢) This is largely space-opera, with a little wry comment on the "power corrupts" theme. As usual with Dick, there are lots of interesting characters who don't quite seem to fit -- with each other or themselves. Dream-characters, I suppose. And the usual frustration; mankind is doomed, brothers, and nothing you can do will save it. This time, however, there is a little more plot, and if you don't object to having everyone in the book be a pretty unpleasant character, you should enjoy it. (I enjoyed it, and I do object to the general unpleasantness.) Plot is basically Overthrow The Dictator, with a few twists. Much better than I expected.

THE IF READER OF SCIENCE FICTION, ed. by Frederik Pohl (Ace, 60¢) This starts off badly, with "When Time Was New", by Robert F. Young. I can't understand how Young's pink-frosting, SATURDAY-EVENING-POST-style of writing has attracted so many fans in a field which claims to be above the SEP-style of writing. One would almost suspect that a lot of fans didn't even recognize the slick fluff they wrote diatribes against. Things pick up with Pohl's "Father of the Stars". It's odd. In all technical details, I expect that Pohl's story is superior to Heinlein's "Requiem", which it somewhat resembles -- but Heinlein has produced a more memorable story. Still, Pohl's is good. Fred Saberhagen's "Life-Hater" is one of the better of his berserker series. "Old Testament", by Jerry Bixby is -- I hate to say it -- a cute story. (I hate to say it because when I call something cute I am usually disparaging it, and I enjoyed this.) A cute story about the founding of a religion. Amazing. Van Vogt's "The Silkie" drew a lot of attention when it appeared; I never could see why, but I suppose it may be just what a lot of fans like. John Brunner's "A Better Mousetrap" is a rarity; a modern story that would have been at home in one of the "golden age" ASTOUNDINGS. It isn't philosophic or symbolic, but it's tremendous entertainment. "Long Day In Court", by Jonathan Brand, is an example of the low level of humor in current stf that somebody was complaining about in LIGHTHOUSE a while back. Keith Laumer's "Trick or Treaty", a Retief story, is a somewhat higher level of humor; not much higher, but some. On the other hand, Fritz Leiber's "The 64-Square Madhouse" is fine humor, a classic chess story, and probably one of the hundred or so best science fiction shorts ever written. If you haven't previously read it, it's worth the 60¢ all by itself.

THE STRANGE AND UNCANNY, by John Macklin (Ace, 50¢) The latest in Ace's "true strange" series. Nothing unusual.

THE RIGHT LINE OF CERDIC, by Alfred Duggan (Pyramid, 75¢) No sorcery, but plenty of swords in this novel about Alfred the Great. The writing is reminiscent of Lawrence Schoonover's historical novels, which are among the

best, and the book seems to be as historically accurate as anyone can be about a character as far back in history as Alfred. I assume our British readers have already absorbed all this with their porridge, but it's new to Americans -- and interesting, at least to me.

A MAN NAMED HOFFMAN, by Berton Roueché (Berkley, 75¢) I've been waiting for two or three months for a chance to work this in. It should be a must for anyone who likes the science in science-fiction, particularly biology and related sciences. The book takes up eleven instances of medical science. Most of them involve detection -- how the modern medical service tracks down the origin of an epidemic, or the cause of an unusual ailment. This time there are a couple of chapters on general medical items; the action of poison ivy and the use of placebos. (Among other things, tests have shown that placebos are slightly superior to the best tranquilizers on the market for reducing anxiety and tension.) This is Roueché's third book; his earlier ones, The Incurable Wound and Eleven Blue Men, are also highly recommended.

THE FATAL IMPACT, by Alan Moorehead (Dell, 75¢) Cook's explorations in the Pacific -- and their aftermath. For history buffs and anyone looking for background to put into their budding stf novel of human relations with primitive aliens.

THE MUTINY ON BOARD H.M.S. BOUNTY, by William Bligh (Signet, 60¢) After all, it's only fair to hear both sides of the story before making a decision, isn't it? Right. So here's Bligh's side of the famous mutiny.

WILD TRAVELER, by Alice L. Hopf (Norton, \$3.50) This one took me back to my youth, when I happily read every dog story I could lay my hands on. (This is a coyote story, but the plot is the same.) A good juvenile, with some pleas for conservation worked in. (Well worked in, not thrown at you as in the Sinclair thing I reviewed last month.) Pick it up from the library for your kids.

THE JEWELS OF ELSEWHEN, by Ted White (Belmont, 50¢) There is one big fat logical flaw; how Kim got her Jewel in the first place. "It's been in the family for generations" is no answer, particularly after Leonardo explains that the "slave jewels" were constructed to his specifications and therefore have been in existence less than six years. There is one smaller flaw; the fever that Arthur develops at a critical point. Since it is never referred to before or after that point, it apparently occurs for the sole purpose of stopping the action while the characters work out their Relationship. (My fevers are certainly never that considerate.) There is one bit of confusion, where the hero is convinced that a bunch of scene-manipulators talking Italian are agents of the Holy Roman Empire -- but it turns out that they aren't, after all, and I suppose I can forgive a dumb New York flatfoot for not knowing that the Holy Roman Empire was German. I kept waiting for an explanation, though. Then there are the characters, who not only have emotional hangups, but keep talking about them at great boring length, when the whole thing boils down to "Can a relatively innocent girl of 20 find happiness with a 37-year-old New York policeman?" (One guess as to what they decide.) On the other hand, the opening is magnificent, the alternate worlds are well handled (I'd have preferred more details of them and less of the soap-opera psychology, but you can't have everything), and the hero comes across as a real person even if nobody else does (thus providing one more realistic character than most stf stories have). Also, the motivating gimmick is exceptionally good (except for the flaw noted above). Well worth your time and money; the best thing Belmont has published in a good long time.

GRUMBLINGS

Nan Braude, 6721 E. McDowell Rd.,
Apt. 309-A, Scottsdale, Arizona,
85257

I didn't know there was anyone still living who read THE HOBBIT when it first came out! (Tell me, what was Grover Cleveland really like, sir?)

In Yandro 170, I think you were a bit unfair to Syracuse U. In the first place, you can practically count on the thumbs of one foot the number of university libraries that have enough money to buy necessities, let alone luxuries like sf. And in the second place, much of the library budget will probably be allotted on a departmental basis, and I can't see either the sciences or English lit. subsidizing a collection of sf instead of the Variorum Shakespeare or a few technical journals that they could get with the cash otherwise. Syracuse is probably less insolent than impecunious.

Have you ever encountered the work of Northrop Frye? He wrote a book called ANATOMY OF CRITICISM which contains a number of quaint and curious theories, some of which I think could be usefully applied to the criticism of fantasy and even sf. Don't rush out and get

it unless you're fairly familiar with the jargon of literary criticism, because Frye has a habit of committing sentences like: "Verbal elements understood inwardly or centripetally, as parts of a verbal structure, are, as symbols, simply and literally verbale elements, or units of a verbal structure." Thank God it's not all like that. Frye is one of the shining lights of the so-called myth critics, but he often makes more sense than they usually do.

Have you read THE MAGUS by John Fowles? It's not exactly sf but has more in common with sf than with the "contemporary novel" in many ways. And it's beautifully written.

/I saw a copy of THE MAGUS and looked at the price and passed it up. I not only read THE HOBBIT when it first appeared, I remember when paperback books cost 25¢. RSC/

Irv Jacobs, P.O. Box 574, National City, California, 92050.

Incidentally, is there any chance of getting one of your Australian comic books which print ads for "Nigger Boy Licorice"? (This would make a dandy reproduction in Ramparts Magazine!) A run-down of the list of "free nations" who are allied with us in Vietnam, reveals of course the

the Commonwealth of Australia which has marvelous opportunities for immigrants, if they happen to have white skins, and then there is Thailand, which is a total police state. (If I sound like a Dove, ma'am, you better believe it!)

/Beware around here; I'm more or less a hawk. It's not our Australian fanzines, though; apply to the Thompsons (or possibly to Bob Smith).RSC/

Boyd Raeburn, 189 Maxome Ave., Willowdale, Ontario, CANADA.

On the whole I don't agree with Ted White's comments on ST, but he did put his finger on one thing which has occurred too often on ST -- the Ending By Quick Cop Out. "Shore Leave", as he pointed out, was one fine example of this, and "The Corbomite Maneuver" was another.

I hate to think of what extra creebing Ted's article would have contained if he had seen the Spock Marooned episode (I have no idea of the official title.) /"Galileo Seven"...JWC/

That one had every bad thing you could think of: inconsistency with past and future episodes (shuttle craft), internal technological inconsistency, scientific inaccuracy, stupid dialog, inconsistent characterization...they seemed to be deliberately trying to louseup the episode.

Then there was the Kirk-Lizard Man episode where we had both Kirk explaining to his log, and Spock and McCoy explaining to each other (a) that Diamond Is The Hardest Substance Known To Man and (b) the composition of gunpowder. You don't find this sort of writing down to the audience in say, AVENGERS or UNCLE.

The show has been pretty shaky in its consistency re McCoy's character.

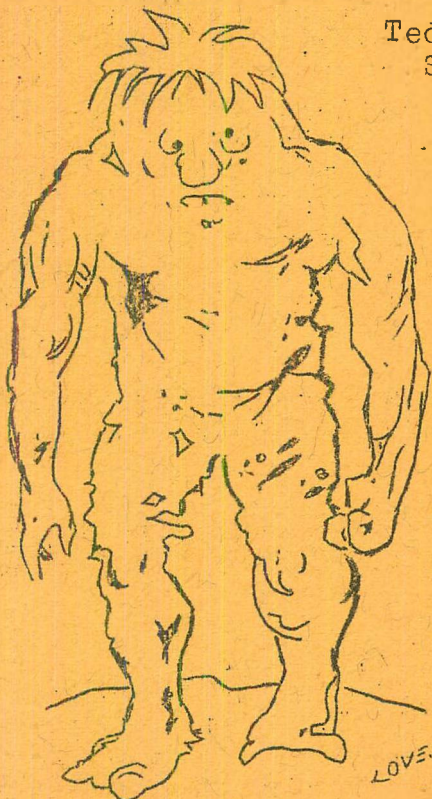
You don't find inconsistencies in characterization in other adventure shows. I wonder why this is such a fault with ST.

I don't agree with Ted that the scripting as far as plot goes on either I SPY or THE AVENGERS is that superior. Both these shows sometimes have huge holes and many loose ends in their scripts.

But I don't intend to do a point by point on Ted's article. I laugh at his "Fandom doesn't need STAR TREK."

Your remarks in #169, Buck, on NY Fandom's idea of public relations, are pretty funny. Incidentally, is it true that the banquet is scheduled for Monday? If so, I guess that, in view of the largenumber who attended the Tricon banquet, they want to be sure of cutting down the number of banquet attendees at the NyCon.

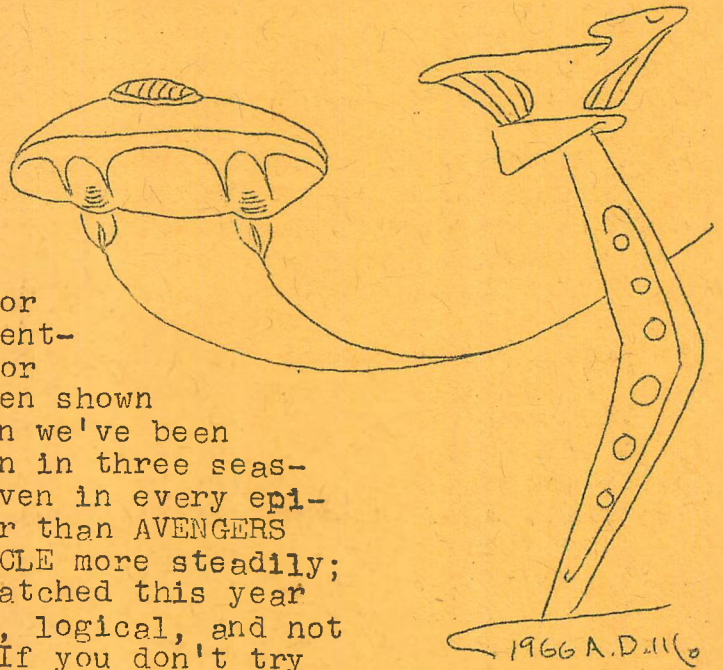
Norm Clarke is slightly in error regarding his local station bunging lots of extra commercials into ST -- it appears not to be only his local station, but all Canadian stations which carry ST -- but this practice is not confined only to ST. ST is carried in Canada on CTV stations, and they throw extra commercials into not only ST but also other shows of U.S. origin which they carry. The excuse is higher overhead requiring extra commercial revenue. I think the real reason is spelled G-R-E-E-D. Fortunately in Toronto, we can get all three U.S. networks as well as both CTV and CBC stations, so in the case of U.S. shows I can choose which station I'll watch the show on.



As all such U.S. shows are pre-released here, programming conflicts can often be overcome.

I'm not terribly saddened by the news that TIME TUNNEL is being cancelled, but unlike most fans, I liked that show. I thought it was pretty funny.

Well, perhaps the reason ST is occasionally shaky or inconsistent in its characterization is because it has six continuing characters (count 'em), not two or three like other favorites frequently mentioned by fans; and as a for instance, in one season we've been shown considerably more about Sulu than we've been shown about Illya and/or Napoleon in three seasons of UNCLE....and Sulu isn't even in every episode of ST. (I cite UNCLE rather than AVENGERS or I SPY because I've watched UNCLE more steadily; the few episodes of AVENGERS I watched this year impressed me as being consistent, logical, and not very deep in characterization. If you don't try something complicated, you don't have very far to fall, it seems.) And I believe ST will try for additional continuing characters next season. I approve.



Donald Franson, 6543 Babcock Avenue, North Hollywood, California, 91606
LoC might have been invented by Boyd Raeburn. (See Cry letter column, August 1959, page 29). I just found this while looking for an early usage by Ella Parker...He can defend himself by finding an earlier example.

Did anyone notice the striking Morrow cover on the June Galaxy? It's obviously a scene from "Planet of the Double Sun", rather than the Zelazny fan-fiction it is supposed to illustrate. There are the machine-men of Zor, the bones of the Tripeds, and especially the blue and orange suns in eclipse. Wonder what's the story behind this - is it a reject from the paperback publishers?

After changing the Drama Hugo a few years ago, limiting it to one episode of a series, to thwart TWILIGHT ZONE getting it every year, I'll bet now they wish they hadn't. Now there are a number of shows to choose from, and fans seem to want to vote for STAR TREK without agreeing on what episode. After all, there is a best magazine, not best issue of a magazine, so why not a best TV series once again. Are you listening, John Trimble?

Trouble with the drama Hugo is that there is no fair way to give it. Throwing stage plays, movies, operas (remember "Aniara"?), tv specials and tv series into one category is unfair - but there are too few entries in any one of the fields to make separate categories practical.

RSC

John Kusske, Box 373, U.M.M., Morris, Minnesota, 56267

Rick Norwood's magazine reviews suffer from the fact that he treats serial installments as they come out instead of waiting for the story to be concluded. In the case of THE IRON THORN it seems (to me) that

he changed his mind too often. A judgment after reading only half a book is worthless, and speculations about what the rest of it is going to be like is fruitless. It would have been so much more wise (and it would have saved Norwood many embarrassing words) if he had ignored THE IRON THORN until its entire text had been printed.

What's so fabulous about the theory that Christ "planned and plotted" his crucifixion? Isn't that common Christian teaching? I mean, according to the Church Christ knew all along that he was going to be executed, and he never took any steps to stop it. As for "documented proof", many people would accept the Bible (although I think that is so much garf).

Five pages of fanzine reviews? Too many. Why don't you have Juanita do them every other month so they don't pile up? I'd be very interested, for a change, to hear what she thinks about the zines.

/I might just do that. I guarantee we'd get fewer cruddy fanzines around here if Juanita reviewed them; a vast number of editors would never send another copy if they read her comments. JWC7

Willem Van den Broek, 1128 Birk, Ann Arbor, Michigan, 48103

It is interesting to note, in connection to Dick's comments, the large number of all science fiction that can be thought of in the same terms as his 'at long last waking up from a dream', that is, mankind's breaking through its limited existence to some wider reality beyond, finding out it is a part of a much vaster Universe. Think of the first Skylark book --one sudden scientific discovery and in no time we are joyously gallivanting all over the universe from wonder to wonder. And, quite often, we meet our Gods--looking up from our two dimensional chess board we see the Chessplayers looming beyond; a common metaphor and quite often literally true in sf. A feeling of imminent breakthrough is certainly one of the basic and traditional elements in sf. Dick, unlike traditional writers, who see breakthrough in terms of understanding and mastery of the physical realities of the universe, sees breakthrough in terms of perception. I guess this might be seen as the distinguishing mark of many of the new writers, I don't really feel competent to say. But in a sense this still seems to me very much within the traditions of sf, both seeking and seeing answers in terms of some wider truth beyond day-to-day reality.

I know this isn't exactly the kind of analysis that turns you on, but brace yourself for another paragraph, after which you may find relief by chucking it all in the wastebasket. I realize I have no real qualifications to lecture like this.

O.K. Any piece of literature that says what it says well is going to have a message. If Dick can lead us on explorations through subjective reality, who could possibly ask for more! As long as it is true, it has message, meaning it has something to communicate. The kind of message you, Dick, and Ted White blow off about is fine with me as long as nobody forces me to read the stuff. It is a very happy fact to me that much of science fiction still believes it can express something worthwhile without being obscure. As in the days of Homer, who made every effort to express just exactly what he meant without leaving any room for doubt or confusion, the audience still counts for something in most science fiction. Much of modern art, on the other hand, has symbolized itself right out of its audience.

I haven't read MABAUDER SATELLITE, but comparing Ted's stated intentions for that novel with what Panshin says make successful sf for young readers, seems to reveal the conclusion that Ted did everything wrong. Ted wrote specifically for a young audience, Panshin says that young people

who are ready for sf are ready for adult sf. And compare Panshin's statement that the attraction of sf for young people is its not being deeply emotional, with White's demand for readers' involvement, theme of alienation, and his hero's "dark night of the soul".

/Ted may have broken all of Panshin's rules, but he got pretty good results. (Actually, of course, the problem is in interpretation; what does Ted think of as writing for a "young audience"? For that matter, 99% of Ace novels are written for a "young audience", but they're usually reviewed as adult sf.) RSC/

Mrs. J.A. Van den Broek, 1128 Birk Ave., Ann Arbor, Michigan, 48103
Willem shares you with me, his Mam, who reads even more SF than he does. I enjoy you immensely.

This, my first letter to a fanzine, is inspired by Bjo Trimble in #171. Thank you for your sensible comment on Heinlein's female characters - I read them loud and clear and find them very believable. So your little survey among the gals has not lead you astray and you can add me in.

As a compulsive reader (I also will read cereal boxes if nothing else is handy) who has read tons of sf trying to sort the junk out away from the good, let me get this off my chest: I am bored, bored, bored by the great gobs of sex being slathered around all over the place so I find its absence rather refreshing, I can get on to the problem or the adventure or whatever. Two, I can't stand these new writers who let their characters dither and refuse to use whatever intelligence they have but lay down and let the disaster sweep over them. And three, a good enduring book is not going to make it if all it has is beautiful style - you can't get by with no real content. Anybody with me?

/I agree thoroughly, but I find myself considered something of a reactionary. RSC/

Doug Lovenstein, 425 Coolville Rdg., Athens, Ohio, 45701

RSC: It was interesting how, when you came to stating your choice of best fanzine, you subtly merged the conversation into a discussion on the fanzine award in general, making no general statement. Smart, smart - and then how you don't care much for the "loudmouths who boost their own material". But I don't suppose you actually could have stated preference to one without offending the 6 others. Hugo voting is a dirty game.

Panshin's "Thesis" on the contrasts, imaginary & authentic, between so called "adult" and "juvenile" sf was moderately interesting. I'd like to see Panshin expound on someone besides Heinlein. He hardly mentioned (if at all) del Rey, who has written both adult and juvenile sf prolifically. The first sf I ever read (when I was about 11) was, believe it or not, Zelazny! I enjoyed (& understood) it immensely and immediately went on to Anderson, Dick, Brackett, etc., and to this day, have read very little juvenile sf at all. (Except for del Rey and Heinlein.) Mine is a very rare case, evidently. It would have been interesting if Panshin had discussed how an author (or two different authors) might express the same straight scene for an adult and for a child - (the similarities, differences, etc.) but Panshin is not a writer of short pieces, he is the kind who needs unlimited space to completely express himself in - as he is given in RQ

I think people are a little too hard on Judy Merrill's reviews. Tho she often gets lost in herself, which is her main fault, she is more

often than not, more effective a critic than P.S. Miller, who, as Ted said, is just too specialized to be of any great value. I suppose Budrys is the best of the three, as far as intelligent, comprehensive, reviewing on a varied scale goes - but he still

leaves much to be desired. The fanzine reviews are the ones I trust, tho. Why isn't Groff Conklin an sf critic - or is he?

If Dick's stories have no "hidden meaning", then his letter was absolutely necessary - because his stories are written in such a mysterious way that readers actually look for what's "not" being said - existent or otherwise. Perhaps it's just his style.

[I voted for Australian SF Review on my nominating ballot, if that helps any. Actually, I don't have any strong preferences this year. I thought it interesting that in the July Analog, Miller reviewed 5 books, plus the Moskowitz set, none of which ever appeared in Analog and at least two of which appeared in rival magazines. RSC/

Derek Nelson, 18 Granard Blvd., Scarborough, Ontario, Canada

I especially enjoyed Roddenberry's letter in #167. Incidentally, his comments on the reasons for the "transporter" system, and a lot of other things in the show, were in a stencilled mag which seemed to be directed at scriptwriters that I noticed at the Tricon. It made fascinating reading.

Since this letter seems to be concerned with television, I've enclosed a couple of more reviews from TV Weekly (the Telegram's imitation of TVGuide that I got that earlier STAR TREK from). THE INVADERS is a lousy imitation FUGITIVE.

There was a comment in Yan a while back about how RAT PATROL raised some eyebrows in Britain. I have the 8 January Sunday Telegraph (Sydney, Australia) which has a column headed: "Diggers Insulted By TV Series". Under a photo of the show's hero (?) it reads: "And avalanche of protests crashed onto the BBC this week after a Yank in a Digger's hat appeared on British TV screens." They had a lot of quotes from people in Britain. One that broke me up was "but the slouch hat with the rising sun was the last straw," from London RSL (whatever the hell that is) representative Frank Kennedy.

There is another short item from the same paper that is not only amusing, but sort of symbolizes to me the British version of Western civilization. (That is about as much as I can explain it.) Jordan, the British Nazi leader, wants to arrest PM Wilson for his handling of Rhodesia and coloured immigration and charge him with high treason.

"Jordan then said he was going to Mr. Wilson's official residence, No. 10 Downing Street, to exercise a citizen's right of arrest. Once he reached Downing Street, Jordan told a uniformed police chief superintendent: "I wish to effect a citizen's arrest of the Prime Minister." The superintendent said he would go and see. After a few moments he came out again and spoke to Jordan, who walked off!"

Cor! -- he would go and see!

I'd like to take exception to the total castigation of Ted White's article. He makes one good point. The series often strikes me as being less than professional. That is, the general quality never reaches the slickness of I SPY, THE AVENGERS, or even THE MAN FROM U.N.C.L.E.

But it is a minor irritation in STAR TREK, unlike in TIME TUNNEL or THE INVADERS.

Bob Vardeman, P.O. Box 11352, Albuquerque, New Mexico, 87112

Tackett resents being referred to as an "ancient" and I take issue with your statement about today's sf not being as good. Today's sf simply hasn't had the time to grow on fans like that of 20 yrs ago. In 20 yrs, some faned will think he's being terribly original and say "They just don't write 'em like they used to in the good old days - the 1950's and '60's". About all that's happened to sf is that it's changed from science fiction to sociological fiction with science overtones. Most of it I don't like as well as the "hard sf" of the GO Smith - Hal Clement type but writers like Niven are keeping good sf (and that's a value judgment on my part) going. Let's hope Niven, Herbert and the rest can stave off the Ballard school long enough to deal a death blow once and for all.

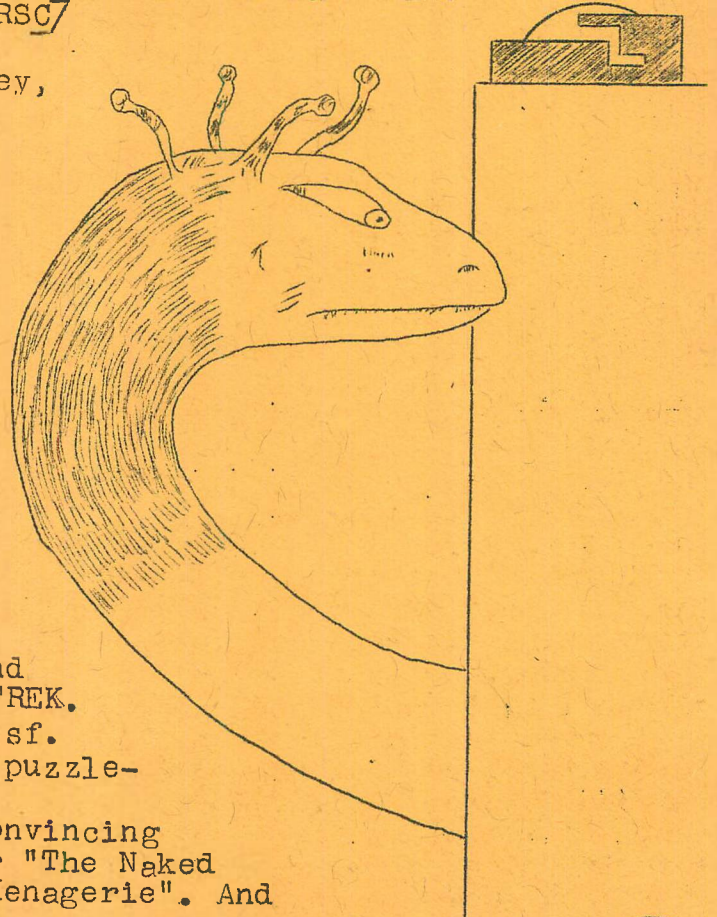
Poo. How much time has a 25-year-old story had to "grow" on someone who has only been reading stf for 5 years? That was the entire point of my comment that with few exceptions, the voters in the poll were not veteran fans who had been reading the ~~stf~~ stuff for years. Tackett's judgment may be affected by nostalgia or senility or whatever (I still have that old VOM with his picture on it), but a majority of the voters read the old stories at the same time they read the new ones. RSC7

Bill Donaho, P.O. Box 1284, Berkeley, California, 94701

I'm a bit unclear as to just what "tax time" has to do with the dumping of "pet" dogs and cats on the countryside. Are pets taxed each spring in Indiana? Or is it that at income tax time some people decide they can no longer feed another mouth?

Actually, there is something Strange about STAR TREK. Nearly all fans like it. Ted White and Terry Carr are in a very small minority and it's very peculiar to see such unanimity in fandom. It doesn't happen often. On the other hand, I don't see liking science fiction, at least Planet and Startling type, and not like STAR TREK. And I know Terry likes Planet-type sf. And Ted likes comic books. It's a puzzlement.

I think Karen's arguments are convincing too. If I hadn't already voted for "The Naked Time" I would have voted for "The Menagerie". And



I tried to persuade others to vote for it too. It should make the final ballot.

I think John Kusske's whacks at Ted are a little too lusty. (But then Ted asked for it; he frequently does.) However much one may dispute Ted's opinion, or even the legitimacy of some of his points, his critiques are always thought-out and "thoughtful".

Oddly enough I think Harlan's "City on the Edge of Forever" is the best STAR TREK episode to date. I agree though that the script has been considerably improved since its appearance in Writer's Yearbook. If these are the changes that Harlan is complaining about, well...

Ed Meskys is wrong about a couple of points. To use his terminology, very few people accept the "Freudian model of man" these days. There have been so many developments in psychological theory since Freud's day. In fact, it would be pretty difficult to get psychologists to agree on a common model, at least if the model went into any details at all.

I haven't read the novel "FLOWERS FOR ALGERNON, but as I recall the novelette there was very little in it that had much to do with either Freud or modern psychology, though perhaps some of the basic assumptions are Freudian tenets that have filtered down the general population.

/Since Kusske also asked, the Facts of Life about Indiana are that dogs (not cats) are taxed each year at the same time that personal property and real estate taxes are levied. (I'll bet out-of-staters thought those car tags saying "Indiana-Land of Taxes" were a joke; we also have state sales tax and state income tax.) In return for your money you get a certificate and a dog tag. Theoretically, any dog not wearing a tag is subject to being shot by local law officers; actually it seldom happens unless there has been an outbreak of sheep killing or something similar by stray dog packs. Apparently cats are dumped simply because they persist in having kittens; almost all stray cats in this area are female.

RSC7

Robert E. Briney, 176 East Stadium Avenue, West Lafayette, Ind., 47906

Recently saw FAHRENHEIT 451. Thoroughly bad, in my opinion. Disinterested and unconvincing performances by Oskar Werner and Julie Christie, and a muddy script.

You have probably heard that the U.S. is finally going to issue a stamp to honor U.S. achievements in space. Two stamps, in fact: the single design stretches across two adjacent stamps. The design is based on a painting by Paul Calle. (Remember him?)

James R. Adams, 707 E. Vaile, Kokomo, Indiana, 46901

I see by your editorial in the May Yandro that you've been hard at work on your second U.N.C.L.E. novel, so I take it the plot and outline were approved. With all this success, first thing you know you'll be forgetting all your old friends. Just remember, as you sit around eating pickled partridge toes and smoking two dollar asthma cigarettes, I knew you when you were just a snot-nosed kid, selling newspapers on the street corner and licking chocolate from candy wrappers snatched from the gutter.

I watched THE AVENGERS a couple of weeks ago. For a time I thought perhaps I'd tuned in on a 1940's Republic serial, which definitely is not a compliment. Retractable laser gun concealed under the hood of a car...characters running around in Halloween costumes...meek little eye doctor who turns out to be chief villain---surprise!...mighod! I don't think I'll watch it again.

Kay Anderson, 234 Shangri-la NW, Albuquerque, New Mexico, 87107

Re the Emmy Awards...Gee, I didn't know TIME TUNNEL had any special effects, except the ho-hum one of the tunnel. And VOYAGE?

I don't know if Bjo's scheme is strictly legal. By sending bricks and newspapers she is sending the junk-mail distributor unsolicited merchandise, which they can turn around and return to her, postage due. Better just to stuff the Business Reply envelope with everything they sent you, usually considerable, and be content with mailing that back.

Heinlein's females don't seem any less believable to me than his males, but I wish he had written a great deal less about twins and cats. His twins got as old as Simak's nexi in front yards, backyards and bathrooms.

The rutabaga doesn't really walk. Sometimes it slurches around, sometimes sits on the ocean floor and waves its fronds, sometimes hatches rut-lings in the reactor room (with the "dampening" rods in) and mostly just sits and sogs, speaking threateningly and sneeringly in a Jehova-type voice. It is a great characterization and I was disappointed that it did not receive an Emmy.

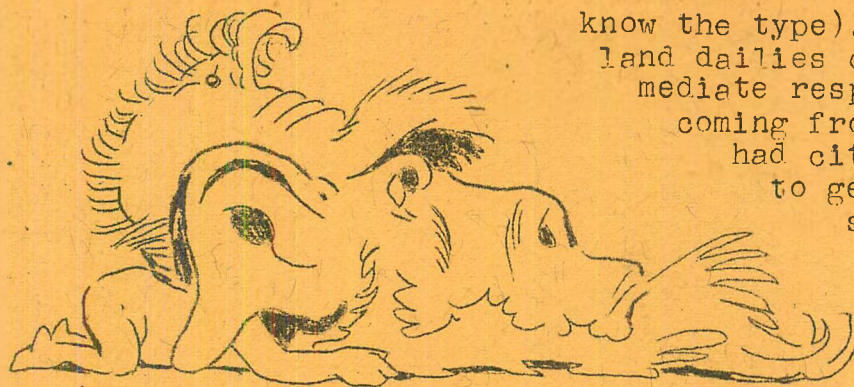
VOYAGE did get one for Sound Editing, whatever that may be. Maybe it encompasses sounding the dive alarm when the captain yells "Battle Stations!" into the intercom, while the sub is resting on the bottom, as it usually is. Or maybe it is for the time Admiral Nelson and Sharkey were zipping along in the Flying Sub, way up in the middle of the air. The camera p.o.v. is from the instrument panel in front of them, remember, and the entire interior of the flying sub is visible in a medium close-up. So they were zipping along discussing the rutabaga's latest threat to humanity, when somebody knocked over a ladder or somesuch behind the soundstage partition that is the bulkhead and hull of the Flying Sub. Horrendous crashing noise ensued, but the craft was still serenely flying along, to all visible evidence, and since we could see the entire interior we knew nothing there had fallen over. Basehart and Becker stared at each other and Basehart started to crack up, an endearing habit of his that I find very enjoyable, considering what he has to say on that show. Anyhow, perhaps that very scene earned them the Emmy. It was inspired not to edit out that part of the sound track.

Don & Maggie Thompson, 8786 Hendricks Road, Mentor, Ohio, 44060

I must say (yes, I must) that Norwood's column grows more and more like comics fanzines columns--"X story by Y is keen because I liked it. Q novelette by G bored me." And so on. I could care a heck of a lot more. You keep getting letters from people who say how needed/keen/wonderful such a column is--leaving us wondering why. Reviews of books are handy--especially reviews of hardcovers--since they not only help us keep track of emerging titles but they also give us some information on money-type investments in titles on newsstands for some length of time. And, of course, hardcover reviews are even neater in helping to decide on ~~cash~~ investments--and the books there are around even longer, often. But the magazines? We (and, I thought most fen) buy all the magazines and can make up our own minds on their contents. In any case, by the time reviews appear in Yandro, they're not a whole lot of help in telling us what to buy, you know.

"Send in your lists of your 20 favorite authors, sf or fantasy, ranked in order if possible." Hmmm. That'd kinda have to include Shakespeare, wouldn't it? We'll try to do it, anyway. If we remember in time.

As to the discussion of contraception, Ohio is now working on an abortion bill--to permit legalized abortions of victims of rape and such (you



know the type). Surprisingly, both Cleveland dailies came out for the bill. Immediate response was, of course, forthcoming from readers. One of the papers had cited the case of the first girl to get an abortion under another state's liberalized law, and a reader responded that this was a perfect example of the twisting of the facts that pro-abortionists used. In fact, this girl (according to the reader) had been

pregnant prior to the rape (which occurred when she was 12 years old) and that, furthermore, the girl wasn't retarded as claimed but was only classified as "emotionally immature".

I don't know in what states intercourse with a 12-year-old is not classified as "rape", but I'm fairly confident that that state was not one of them. Furthermore, doesn't it seem--under the circumstances discussed--that "emotionally immature" for a 12-year-old would qualify as "retarded" for the situation under discussion?

Fine idea to know more than the Post Office people and be right and therefore have your word unquestioningly accepted. But P.O. regulations change markedly from time to time, and we're not about to subsidize further by paying an exorbitant rate for their newsletter chatting about the changes. (The Educational Materials classification, as Norwood notes, was dropped long since--though sometimes they will accept it.) We finally made a note of the table and chart of printed matter air mail overseas--since otherwise, we get charged straight air mail rates, which is crippling. But we're usually forced to Play Their Game their way...

Yes, printing the Chute letter was out of character for you, Buck. But, as you say, he asked you to do it. Gads...

Do you get many like him?

Incidentally, Jim Blish's letter to If brings up two thoughts: Most obvious is, when is someone with sense going to get the rights to publish a STAR TREK magazine, with one Enterprise story and a clutch of straight sf/fantasy stories and rack up the highest sfmag circulation of all time? The second thought is that if ST gives kids a hunger for sf books and magazines, even Ted White may wind up making more money as a result of ST.

/Shakespeare? I'm fully expecting some of our more irreverent readers to include Matthew, Mark, Luke, and John. But, to quote a recent Presidential candidate, "that's not what I meant." I should think that Margulies would be dickering with Roddenberry now; anyone who likes sf and fantasy to the extent of cramming them into The Man From U.N.C.L.E. mag.... RSC/

Ted White, 339, 49th St., Brooklyn, NY, 11220

Your editorial, Buck, struck me as amusing. I can't figure out whether you're damning with praise or praising with damns. In any case...

I honestly had no idea (which may reflect something about me) that some fans would become as incensed as they did over our change in the Awards structure. As you yourself pointed out, a change of name does not alter the meaning of the award any, and it does allow us to give awards in two new fan categories. I guess Bill Mallardi has already given up on Best Writer and Best Artist. But we were not acting in "open contempt" for anyone else's opinion, and we certainly did not "calculate to antagonize the maximum number of fans". (In fact, I don't think we did; we just hit an extremely vocal minority...*sigh*)

My error was in assuming fans to be more rational than they are. This is a mistake I've made before, and one I always chide myself about. I think things through, reach a logical conclusion, and act upon it. Unfortunately, my undeclared assumption that others will think things through equally logically does not often pan out. Still and all, your own reasoning on the subject roughly parallels my own (as regards labels), and I had thought fans would be pleased to come in for new awards, rather'n harkening to the "loss" of a Hugo. Considering the spotty awarding of Hugos in the past, I'm not sure it would be much of a favor to restore the fanzine Hugo.

Our essential thinking is this: if we want to make more fan awards, we cannot leave the fanzine award a Hugo unless they all become Hugos. We envisioned much unhappiness with that notion, so we opted for the other. Well, at least you gave us credit for honesty, open and above-board. That's more than could be said for some past Committees' handling of the awards...

A number of people have commented on the STAR TREK piece. Most don't offer much to argue with, but Rick Norwood, because he is more specific, does.

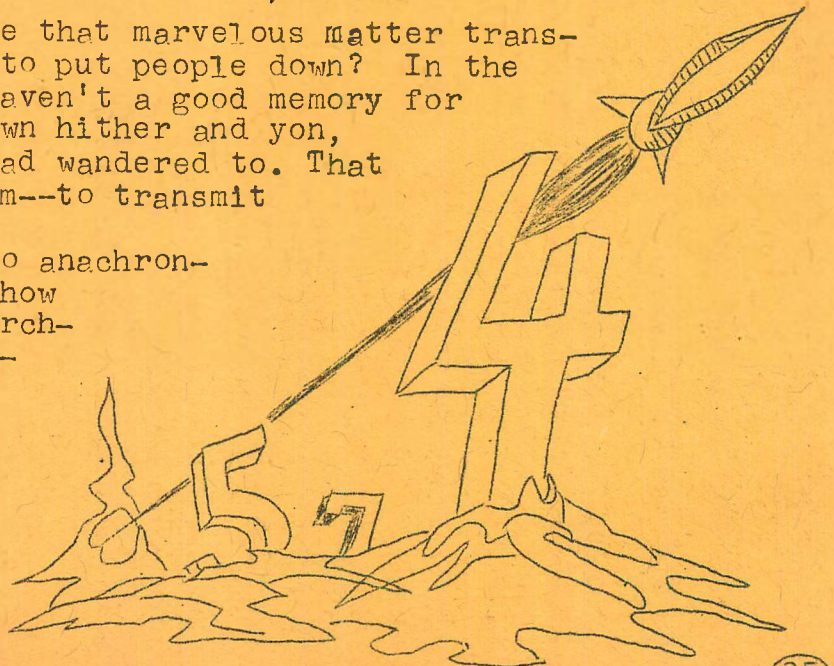
Point by point:

1) A letter in a previous issue from Roddenberry sufficiently quashes Norwood's point that "considerable thought has gone into making the technological background consistent." Roddenberry admitted that the sole justification for the nonsensical space-ship-plus-transmitter was one of sets and budgets. I dunno. I think a smart man could've set up a good low-budget set to cover the landings of a shuttle-ship. It would've required an interior mockup, some animations or special effects for the screens showing the landing, and possibly a model for exterior shots which could mostly be reused (shuttle dropping from mother ship, etc.). VOYAGE TO THE BOTTOM OF THE SEA must spend more for its effects, f'christsake.

But more important (and I've been wanting to hit this point) it's a case of working backwards, and without thought of overall consistency. The idea as it's used is stupid. It is not technologically integrated--there is no inevitability to the logic of it. It is there for just one reason: to get the stories off to faster starts. That, friends, can be done as easily by good writers without being so damned cheapjack about it.

Want more? Okay, how come that marvelous matter transmitter knows exactly where to put people down? In the Sturgeon script (sorry, I haven't a good memory for titles), people were set down hither and yon, often nearby where others had wandered to. That takes a rather flexible beam--to transmit without a receiver.

Norwood says there are no anachronisms and makes of point of how "they watch the clothing, architecture, furniture, recreation facilities, weapons, computers..." The clothing is Hollywood Future. It does not impress me one way or the other. The architecture and furniture ditto. Both could be produced by any competent



second-year industrial design student. There is a conservative amount of anonymity to them even now. The weapons are right out of Planet Stories, but not objectionable in and of themselves. The computers, however, are wholly objectionable. The fact is that they lag behind the present state of the art, and the idea of sparks and puffs of smoke from a malfunctioning instrument panel dates back to Frankenstein movies. I imagine that computers of that age will be made up of molecular circuits or the like -- STAR TREK hasn't yet discovered integrated circuits.

I could go on.

2) Norwood says that I'm wrong about the lack of any real future culture. You tell me: have any of the normal social habits changed in STAR TREK?-- even half as much as they have in the last century? Okay integration is taken for granted, and they didn't take current issues and thinly disguise them as future issues. But, the fact is, there appear to be no future issues. Manking is an animal forever plagued by political problems. If the inability of various crew members to get along together is any example, these political problems will be greater in STAR TREK's time. But, I repeat: they live in a cultural vacuum. A few events are eluded to, but Norwood admits none have ever directly impinged upon the characters during a story.

3) See above.

4) Okay, some literary allusions have been dropped in. But not believably. I found that "popular love song of the future" embarrassing.

5) Let's clarify that "every episode involves a menace". I mentioned I hadn't watched every episode. But all the ones I saw involved menaces, although some turned out to be misinterpreted menaces. The earliest shows relied heavily upon pseudo-human monsters; you could usually tell them because their eyes looked funny. Recently it was an alien plant that blew spores on one. That was a beauty: the menace was solely that unless Kirk could get his crew out of paradise, the show would be over and finished. It so angered me that I sat down and sold a book based on its exact opposite (BY FURIES POSSESSED, Banner, sometime in 1968). When the phony menace isn't there it is still a rigged suspense. I watched Harlan's script (which in no way resembled an equally bad teaser quoted in Writer's Yearbook) (supposedly Roddenberry "changed every line"), and for once there was a believably human dramatic conflict. But it was surrounded by Harlan's (or Roddenberry's) usual contempt for anything approaching logical consistency or scientific accuracy. The rig Spock put together with his rows of tubes was laughable, and wasn't it truly amazing that a) his little camera which recorded past events thru that time gate showed a page of a newspaper close enough to read, not once but twice!--and that b) the second newspaper was of a date (1938) not accessible to the camera, since it could show only up to the point the Doctor dived through? And how about the fact that the newspaper pages both told them exactly what they wanted to know, even to camera pans over the page? I won't even mention the time portal itself, one of the worst devices yet resorted to on STAR TREK--or the way the view through it did not correlate at all to the speed time was supposedly flashing by, centuries in seconds.

I'm sure that apologists for STAR TREK are saying as they read this, but that was just to speed the story along; it wasn't important.

Sure, and they do it in Superman Comics, too. That's the moronic level on which such devices are resorted to. Not one thing surrounding that plot was logical or made sense. If we grant even the basic premise, nothing would have happened as it did. It was rigged. The author's hand showed at every plot turn, manipulating the characters and their situation.

Imagine! Knowing that history will be changed unless they can get the Doctor, what do Kirk and Spock do? They fiddle around a soup kitchen. Why,

if that mouse-trap of Spock's hadn't shown them exactly the right newspaper clippings, they wouldn't even know how history was to change! And as for running into the Doctor when they do, what luck! And how did the Doctor save the pretty girl the first time around? No one knows.

For that matter, when Doc Changed History and the ship vanished, how come Kirk, Spock and the others didn't?

Aw, why bring that up?

Stupid, stupid, stupid! Every show I've seen in this series has been stupid to a greater or lesser extent. Every one has been intellectually dishonest. Okay, I've not seen more than half. So what?

If any one of you had to suffer through such claptrap plotting and jury-rigged incidents in a book, you'd throw it to the floor and tromp on it.

What makes STAR TREK sacred? It's bad.

If that is "snobbery and prejudice," make the most of it.

Well, Ted, how many stories in F&SF show any real change in social habits of the future? How many stf novels show any change? And of the one shining example of a novel which did show social and technological changes in the future -- MURDER IN MILLENNIUM VI -- did you read it and understand what was going on? I didn't, and I'm a lot more hip than the average tv-watcher. So, every episode involves a menace. So, I've read most of your stf novels, and every one of them involves a menace. So? Name me one good story that doesn't involve a menace. If by "menace" you mean "monster", STAR TREK has fewer of them than the average current issue of any stf mag. As for devices to speed up the story -- sure they are used in Superman Comics. Also in F&SF, If, Lancer Books, and every other written form of stf. Why should STAR TREK have to be better than written stf for us to like it? If we didn't enjoy that level of adventure, none of us would be reading this in the first place.

RSC7

Philip K. Dick, 57 Meadow Drive, San Rafael, California

Many thanks indeed for sending me Yandro #170 with the short story poll. Being in 32nd place in a poll covering all the years of sf and all the many writers is, in my opinion, not bad at all. I wish now that you'd do one for novels. What say?

Recently I've been engaged in a heated correspondence with Terry Carr; he complains that I always write the same thing (reality vs illusion) and with the same background (overpopulation). Although I find Terry's letters pompous, and him fatheaded, I guess he's right. But ah: the misery of being vivisected by vituperative, prolix King Terry of the Fans! (King, too, of the Fuds.) But such is a writer's life.

Other people, notably P. Schuyler Miller, have taken polls of novels, books, etc; that's why I picked short stories. An occasional vivisection is good for the soul; it compensates for all this fannish adulation.

RSC7

Ruth Berman, 5630 Edgewater Blvd., Minneapolis, Minnesota, 55417

...about Bob Allen's question as to why it's good for us to yell "vote Roddenberry" and bad for others to yell "vote Burroughs" -- Buck is quite right in saying that it's good in both cases and only bad of the dissenters to forget to vote. But, in addition, there's a difference to the "vote Roddenberry" plan. The Burroughs fans -- in the opinion of non-Burroughs fans -- probably voted for ERBdom without knowing much about the other fanzines. The ST fans probably have a good general knowledge of what's in the field (for instance, if FAHRENHEIT 451 hasn't come to our

towns yet, we've at least read the reviews) and already want to vote for ST without being advised to do so. The advice is to make sure that the award goes to Roddenberry, rather than the writer of one individually good episode. It's not a question of "Vote STAR TREK no matter what's on the ballot," but "Vote Roddenberry no matter what other STAR TREK's on the ballot."

Kevin Maul, 7688 Marine Dr., So. Glens Falls, New York 12801

I don't know about this juvenile book thing. I'm not quite sixteen yet and I haven't read any of Heinlein's juveniles, one Norton, which I didn't particularly like, and none of the others, except Tom Swift (which I gave up on when I got out of sixth grade). Perhaps I'm misguided, but most people my age, whom I know, who read stf don't read juveniles. Granted, we like a maximum of action and a minimum of talk in books, but we've also enjoyed books like CHILDHOOD'S END and stories like "Jerry Was A Man". I started reading about two years ago and never liked juveniles, probably because I never read any.

P. Schuyler Miller, c/o ANALOG

You are, of course, right in saying that this is not a poll of oldsters, but from where I sit it is a poll of youngsters who read mostly paperback anthologies made up of the old stories. Without false modesty, I can't account for my being in the poll at all except for the fact that the Bantam collection containing part of the stories from the Grand Old ADVENTURES IN TIME AND SPACE came out in January '66. It included my "As Never Was --", Van Vogt's "Black Destroyer" (which would have been on my own list anyway), Heinlein's "Requiem", Harry Bates' "Farewell to the Master", Ross Rocklynne's "Quietus", Hugi's "Mechanical Mice" ... and there are four of your 3-scorers in one book. If I had time I'd like to cross-check your list against Cole's CHECKLIST OF S F ANTHOLOGIES to see just what your voters have been reading. (If I were Ed Wood or Norm Metcalfe I could do it in my head, but then I am not!)

This explanation works both ways, to explain what is left off. I can't imagine any list that omits Sturgeon's "Baby Is Three", except that it has been out of print a long time, and when it was available was in his MORE THAN HUMAN, so that (like "Nerves") your newer readers wouldn't realize it originally was a separate novelette. Nor can I imagine leaving out Bradbury's "And There Came Soft Rains", but maybe that's me. I'd expect the gloomier element to plug for Fritz Leiber's "Coming Attraction", but maybe gloomy young'uns don't read YANDRO. (Incidentally, what is the equally grim story that for years I have been confusing with "Coming Attraction"? It has to do with a rather quiet teen-age girl out with the gang on a wild night of speed and drugs -- I think in the St. Louis area. It was well ahead of the present drug fad, as I recall.)

I am rather pleased to see "The Cold Equations" up there next to the top. As you know, it's my choice for separating the sheep from the goats, the "two cultures", or whatever the current term is. The doctrinaire "liberals" scream at the thought that there are absolute laws that can't be set aside by a show of hands. The scientists and engineers get the point.

He also mentioned that he is out of touch with fandom, due to working 12-hour days; 9-hour days are bothering me this summer. 12 hours would put me out of touch, too. I agree that lack of availability may have caused some stories to be left off the list, but the enthusiastic response to Rick Norwood's column convinces me that while they may read the anthologies, they are also reading -- or trying desperately to read -- the current magazines.

STRANGE FRUIT



Several readers objected to this glopping of huge numbers of fanzine reviews at bi-monthly intervals. Well, that's tough, fellas. I place a very low priority on fanzine reviews; if I get too busy on other things I'll probably drop them altogether. Not immediately, though; I'm just cutting down on the space given individual reviews.

DEGLER!/S F WEEKLY #178/185 (Andrew Porter, 24 E. 82 St, N.Y. 10028 - weekly - 3 for 25¢) Fan news, pro markets, occasional book reviews. (Occasional snide reviews of books that haven't been published yet, even.)

RATATOSK #44/46 (Bruce Pelz, Box 100, 508 Westwood Plaza, Los Angeles, Calif. 90024 - bi-weekly - 3 for 25¢) Primarily fan news.

RALLY #20 (Lon Atkins, Box 1131, Canoga Park, California 91304 - monthly - 3 for 25¢ - co-editor, Al Andrews) Southern fan and pro news; magazine reviews.

SCIENCE FICTION TIMES #5, 6 (S F Times, Box 216, Syracuse, N.Y. 13209 - monthly - 30¢ or \$3.00 per year - editor James Ashe) The number listed on the issue is, respectively, 442 and 443, but since the new editor has stated that he isn't responsible for the previous editor's commitments regarding subscriptions, I see no reason to hold him responsible for the previous editor's publication output, either. This is a much larger mag than the above newsletters; it covers the same ground, somewhat more thoroughly.

The above newsletters are more or less equal in quality; take your pick, or get all of them (the duplication of news isn't as great as you might expect.) The following are somewhat more specialized.

CINEFANTASTIQUE #1, 2 (Fred Clarke, 7470 Diversey, Elmwood Park, Ill. 60635 - bi-weekly - 3 for 25¢) What appears to be an excellent newsletter about stf/horror films. (I say "appears" because I don't see all that many stf films anymore; I got sick of them several years ago.)

BROBDINGNAG #58/62 (John McCallum, Ralston, Alberta, Canada - frequent but irregular - 10¢) A fanzine devoted to the game of Postal Diplomacy.

DIPLOMANIA #16/17 (Don Miller, 12315 Judson Road, Wheaton, Md. 20906 - irregular - 10 for \$1.25) Another Postal Diplomacy mag. This combined issue contains a sort of resume of the entire field; a list of various variants of the basic game, together with games involving these variants, complete descriptions of two such variants, an article on strategy, and the names and addresses of 42 active Diplomacy fanzines plus various inactive ones.

THE WSFA JOURNAL #40/42 (Don Miller, address above, monthly - 5 for \$1.00) #40 is chiefly notable for the concluding (I hope) remarks of a truly phenomenal pompous ass, but #41 is outstanding for containing Alexis Gilliland's review of Treasure Of The Black Falcon, one of the funniest items I have seen in a fanzine in recent years. (It's not quite in the category of Bloch's review of The Lomokome Papers, but in its way it is a veritable classic.) Nearly all the reviews here are good; the mag began as a Washington-area newsletter, but it's currently much more valuable for its reviews of books, magazines, and fanzines.

COSIGN #9, 10 (Bob Gaines, 336 Olentangy St., Columbus, Ohio 43202 - monthly - 25¢ or \$2.50 per year) The official organ of the Central Ohio S F Society. Along with the fanzines came such things as a club constitution, a Marcon Program Book and a Marcon Convention Report. (Program Book has a bibliography of Roger Zelazny's work.) Material is the usual assortment (tho it is stated in #10 that fan fiction and fan poetry will no longer be used) There is a regular "Star Trek" column for those interested. A good, average-quality fanzine.

THE VILLAGE IDIOT #4 (Paul Shingleton, Jr., 874 So. Walnut St., St. Albans, West Virginia 25177 - irregular - two 5¢ stamps per issue) A bargain at the price. This issue is mostly humor, including an adventure comic strip that is a deadpan mimic of the professionals.

TALES OF TORMENT #8 (John E. Stockman, 5553 Glenway Ave, Cincinnati, Ohio - irregular - 25¢) I can't describe this in a small paragraph. It's unique. It strikes me as the sort of fanzine the boys in the mill room or sheet metal shop would publish if they ever got interested in anything but sports and sex. Get a copy. I won't say it's good, but it's an experience.

PULP ERA #66 (Lynn Hickman, 413 Ottokee St, Wauseon, Ohio 43567 - bi-monthly - 5 for \$2.25, 50¢ each) A big fat fanzine devoted to the non-stf pulp mags. This one features a Prosser portfolio on WW I airplanes, plus articles on ACE-HIGH, THE SPIDER, and FLYING ACES magazines. Fine multi-lithed reproduction.

THE COLLECTOR'S BULLETIN #7 (Ned Brooks, 713 Paul St, Newport News, Va. 23605 - irregular - for N3F members or contributions) This issue largely devoted to indexes, the problems of indexing, and bibliography, none of which I am terribly interested in.

FISHBED #2 (Alton Byron Chermak, Mounted Route, Alexandria, Minnesota 56308 - no price or schedule listed) What in hell is a mounted route, anyway? Sounds vaguely obscene.... General type; articles, reviews, reprinted fiction by Joe Kennedy. (He's at least reprinted a good author.) Seems like a promising fanzine.

THE GAMESLETTER V3#9 (Don Miller, address back there somewhere - irregular - for members of the N3F Games Bureau) Mostly reports on the different divisions; chess, go, etc. My own games enthusiasm is pretty well exhausted by son Bruce, but somebody in fandom must like board and postal games. (No; postal, not post office.)

With the above came THE AMATEUR HISTORIAN, from the Games Bureau History Division, Robert Whalen, 77 Kendall Drive, Ringwood, N.J. 07456 (a one-sheet announcement that the division exists) and PICKLEHAUB #1, from the War Games Division, W.D. Bogert, Apt. 202, 216 So. Rexford Dr., Beverly Hills, Calif. 90212 (material on various war games that might be understandable if I had ever encountered the games).

STROON #6 (Anthony Lewis, 124 Longwood Avenue, Brookline, Mass. 02146 - frequent - sent for a show of interest) The fanzine of Cordwainer Smith and oddball humor. This issue reprints "The Spanish Inquisition", one of the best of the filk songs from the MIT fanzine of a few years ago. Recommended.

FOOP #2 (Ivor Mayne, 22 Winchester Road, N.W. 3 -- oh, that's great; Winchester Road where? An obvious overuse of the British Syndrome; everyone is supposed to know where Winchester Road is. I suppose London, but I'll be damned if I'll review fanzines with incomplete addresses.)

CAPA-alpha, #28/31 (Don & Maggie Thompson, 8786 Hendricks Road, Mentor, Ohio 44060 - monthly) The official organ of the Comics publishing association. (Note to resentful members; I do not receive the entire mailing. Don & Maggie are good friends and wouldn't inflict a thing like that on me more than once.) Write to the Thompsons if you want to join the ranks of comics fanzine publishers.

NEW FANGLES #1 (Don & Maggie Thompson - address above - bimonthly - 3 for 25¢) A newsletter for comics fans.

QUAY-BERTH (Billy H. Pettit, c/o Control Data, 1010 Holcombe Road, Houston, Texas 77025) A presumably irregular editor-written mag, with letters. Generally known as a "personality-zine". Free for comment.

OSFAN #23 (Hank Luttrell, 2938 Barrett Station Road, Kirkwood, Missouri 63122 - monthly - 10¢) News of the Ozark club, together with some general news.

INPOA #1 (Argee Studio, 3135 Pennsylvania, St. Louis, Mo. 63118 - sample free for comment) I wouldn't guarantee that title; I never was much good reading fancy lettering. Devoted to swords and sorcery. This issue entirely editor-written and illustrated.

BANDERSNATCH #2 (Creath Thorne, Route 4, Savannah, Missouri 64485) Free to anyone he likes; if you want it, try to act likable. Another personality mag; quite an interesting one.

I have copies of SHAGRAT # X, RIVERSIDE QUARTERLY V2#4, and an OPEN LETTER from Leland Sapiro. I don't think any of them are supposed to be reviewed, but if you think I talk nasty to people you should see the exchange of letters between Sapiro and R.D. Fisher.

HAVERINGS #26 (Ethel Lindsay, Courage House, 6 Langley Ave, Surbiton, Surrey, United Kingdom - 6 for \$1.00 - US Agent, Redd Boggs, Box 1111, Berkeley, Calif. 94701) 12 pages of fanzine reviews; nice, thoughtful reviews, not the hasty things I am wont to inflict on you. Get it.

SCOTTISHE #43 (Ethel Lindsay, address above - quarterly - 4 for \$1.00) A good article by Ian Peters on the horrors of U.S.-Indian relations (our Indians, not the inhabitants of India), book review by the editress, and an excellent letter-column. Not a terribly large fanzine, but a terribly good one.

CUENTA ATRAS (Carlos Buiza, Atocha 12, Madrid 12, Spain) All but one vignette in Spanish. Big thing; mostly reviews, with some fiction. Sticker on the back cover says "Anual: 120pts". That would be about \$2.00 in U.S. currency, I believe, so I assume this is a yearly sub rate. If you can read Spanish, I'm sure it would be interesting.

MANEKI-NEKO #2 (PanPacificon, P.O. Box 422, Tarzana, Calif. 91356 - four issues for a \$1 donation to the Trans-Oceanic Fan Fund) Part one of a history of Japanese fandom by Takumi Shibano, A fan comic strip by Bjo, coin information by Walter Breen, and a list of things to do in Los Angeles by Katya Hulan (fannish-type things to do, for a change).

BRONZE SHADOWS #9 (Fred S. Cook, 7511 Erie St, Sylvania, Ohio 43560 - bi-monthly - 35¢) Well, there are fanzines devoted to Conan, Tarzan, Frodo, Sherlock Holmes and the Wizard of Oz; why not one for Doc Savage? Here it is. I never liked the Man of Bronze well enough to go for a whole fanzine about him, but I suppose somebody must. Future issues are apparently going to expand to cover the entire pulp field, much as PULP ERA does. Multi-
with allows reproduction of old illos, contents pages, etc.

THE HOUSE OF THE GAMES #76 (Dwain Kaiser, 1397 No. 2nd. Ave, Upland, Calif. 91786 - free for comment) This issue valuable for the reprint of Dave McDaniel's speech, concerned with writing in general and his writing in particular. I've never seen any of his writing except the UNCLE books - he's certainly the best of the lot there -- but he has the right attitude.

MISTY RANGES #3 (Jim Schumacher, 418 Kenoak Dr., Pomona, Calif. 91766 - no price or schedule listed) This seems to be part of another new apa - just what fandom needs. ValSFA. Primarily mailing comments and letters.

FILM FORUM #2 (Roar Ringdahl, postboks 495, Drammen, Norway - irregular - 4 issues for \$1.40, including first issue) A fanzine devoted to horror movies. Digest size. Much improved over #1; worth the movie-fan's money.

KALEIDOSCOPE V2#3 (Don Shay, 95 Dearborn Street, East Longmeadow, Mass. 01028 - quadrimestrial - 75¢) Co-editor, Ray Cabana, Jr. A professional publication in all but name. Each issue devoted to one or two cinema subjects; this one features Gregory Peck and the Philo Vance movies. Layout and style are similar to FILMS IN REVIEW; material is slightly superior to that of the professional mag (although there isn't as much of it). Photo reproduction of professional quality.

NYARLATHOTEP #5 (Ben Solon, 3933 No. Janssen, Chicago, Illinois 60613 - irregular 30¢) 80 pages plus covers. Material, new and old, runs from average to excellent. If Ben doesn't wear out putting out those huge issues, he's going to have a fanzine like XERO or HABAKKUK, that is remembered.

NOUS #1 (Jean and Ruth Berman, 5620 Edgewater Blvd, Minneapolis, Minn. 55417 - quarterly? - 25¢, or free for comment) Primarily oriented toward fantasy rather than sf. Major article is Nan Braude's dissertation on the tarot deck and Charles Williams' The Greater Trumps; various other material by the editors and Len Bailes. Also, there is what seems to be excellent artwork, marred by atrocious reproduction. Written material is legible as well as good.

SIRRUISH #4 (Leigh Couch, Rt. 2, Box 889, Arnold, Mo. 63010 - irregular - 25¢) The official publication of the Ozark Science Fiction Association. Somewhat neater in appearance than COSIGN; material is more variable, both as to type and quality. With something like this, you just about have to buy a few issues and see how you like it. Nobody will like all of it; most fans should enjoy at least some of it.

ETERNITY SCIENCE FICTION #1 (Stephen Gregg, Route 1, Greer, So. Carolina 29651 - bi-monthly - 30¢) As with most new fanzines, the editor is short of material; Stephen proposes to remedy this by paying for material published. I suggest sending articles, as this issue is all fiction and he says he has more stories on hand. None of the fiction is terribly good; Gregg's own story being the best of the lot.

ARUA #4 (Richard Flinchbaugh, R.D. 1, Box 403, Seneca, Pa. 16346 - irregular - 25¢) With the ditto and emphasis on art, this is reminiscent of some of Dan Adkins' old fanzines. Unfortunately, the reproduction isn't as sharp, except for the back cover. A lot of poetry that I didn't like, fiction, reviews of comics fanzines, letters. But if you want it at all, you'll want it for the art, which is generally very good.

I have a Cultzine from George Heap that I won't review. Anything that comes in after today (June 12) or that came in previously and got misplaced, can wait until the next issue.