The John Dewey Science Fiction Club Newsletter (Vol. III, 1 & 2: April 2, 1973) is available free to all interested students and teachers of John Dewey High School and at 35¢/copy, 10/$3.00, or 25/$6.00 from Brian J. McCarthy, John Dewey Science Fiction Club, John Dewey High School, 50 Avenue X, Brooklyn, N.Y. 11223. This print run of 700 will be distributed to Dewey students and teachers, as well as at the UFT Spring Conference and to all of the high schools in New York City. Both issue #1 and issue #2 are being combined in this issue because of the vastness of the events which need to be reported. Staff this issue: Tylann Burger (main workhorse), Francis Krueger, Glenn Hochberg, David Mallach, Ezra Huber, Steven Shtat, Steven Samnick, Lon Levy, David Bloom, Andrew Ostrom, Richard Joell, Simon Applebaum, Joel Cohen, Thomas Hotz, and many others. Faculty Advisor: Brian J. McCarthy.

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EDITORIAL:  

[Brian J. McCarthy]

With the publication of this, the third volume, of the NEWSLETTER, it is necessary to go over a little history to understand what we are now and what we hope to be. The origins of the NEWSLETTER are found in a class publication which was started when the Literature of Fantasy and Science Fiction course was first taught at Dewey in the Fall of 1970. A publication called SECOND FOUNDATION was used in the class to get F&SF information to the students in all four classes of Edward McCarthy and myself. Although it was published only five times, one issue was devoted to a contest among all students in the course for the best artist, poet, and short story writer, as long as the creative work was related to F&SF. Immediately after the course was completed, the John Dewey Science Fiction Club was formed.

In order to communicate better with the students in the Club, the NEWSLETTER was started last year and, in order to publish the F&SF literary achievements of the Club SECOND FOUNDATION, now a literary fanzine, was published a year ago; both of these had been included in the conception of the class publication of the previous year.

While Vol. I of the NEWSLETTER was skimpy, Vol. II was broader in scope, covering news not only of the Club in Dewey but also of the outside world. Starting last September, it lasted 19 weekly (or mostly weekly) issues. Vol. III hopes to go beyond the scope of both previous volumes.

The NEWSLETTER will no longer be weekly. It will come out every second or third week, thereby giving us time to make it longer (hopefully averaging ten pages or more per issue) and include more articles. The main advantage of the weekly format was that the TV schedule could be included for the following week. This can be continued by bringing out a weekly, one-page, easy-to-dash-off publication called The John Dewey Science Fiction Club Bulletin which has already seen its third issue.

Concerning news items, the NEWSLETTER will continue to publish all the news which a high school student might be interested in, concerning the F&SF field and sometimes related fields. Thus we will continue to report all the information we receive from such publications as LOCUS, VARIETY, TV GUIDE, and similar magazines both within and outside of the F&SF fan world. We will further report whatever we receive from other sources, including the other high school clubs around the City and elsewhere.

In addition, we hope to include articles on science fiction writers or events, such as the Star Trek Con and WARP in this issue. Reviews of movies, books, and TV shows will appear in most issues.

Finally, and most importantly, we hope that our newszine will develop communication links among the different high school clubs, courses, and teachers in the field. Among the 141 students who registered for the Star Trek Con were 32 Cunnings High School students. Many of these people would not have found out about the con without our help. It is hoped that this kind of assistance in providing information can be enlarged in the future.

So stay with us for awhile. When you graduate from Dewey, subscribe so that we can keep in touch with you and you with science fiction.
There were few things I disliked about the play. The plot needs to be reworked and one of the actresses, Cordis Fejer (Sargon), overacted. Of the other six actors and actresses, Andre de Shields had such a small part in the play that it's difficult to comment on him. Richard Fire was excellent as Lugulbanda the all-knowing. He also played several minor characters well. William J. Norris was Symax, the blue-furred, half-human, half-ape creature with a muffled chuckle. Tom Towles played the evil Prince Chaos who was willing to destroy countless universes just to get his hands on the "cube." The hero, Lord Cumulus, alias David Carson, was played by John Heard, a very athletic actor, as can be witnessed by the spectacular, well-done fight scenes.

David Carson is the schizoid who was recently released from an asylum and finds himself transported to the fifth dimension, learning that he is Lord Cumulus who must end the evil reign of Prince Chaos. Finally we come to the well-built, believable actress, Carolyn Gordon, who played David's fiancée, Mary Louise, as well as Lord Cumulus' enemy, the sorceress Valaria.

Another excellent quality of WARP I was the costumes. The great comic book artist, Neal Adams, was the designer of all the costumes and, in the case of Valaria, he left very little to the imagination.

One of the highlights of WARP was the special effects -- the sound tapes done by Flying Frog, combined with special lighting effects by Jerry Portier who gave us the stunning mind blasts of Lord Cumulus, Sargon, and Prince Chaos. The sequences of travelling through space, time, and dimension were colorful light shows in themselves.

WARP was playing in the Ambassador Theatre and was to be shown in three parts, each a full-length play. The second part was to be named SLITHERLUST and the third TO DIE... ALIVE! It was worth seeing for its special effects, humor, acting, and dialogue.

OTHER REACTIONS:

"It is a fabulous, fantasy adventure and sci-fi play... The show is well done. It is comical and very interesting. The sound effects and the visual effects are marvelous, the costumes superb, and the art design -- well, Neal Adams did them so what else are they but great." (Laurie Weinstein)

"WARP I is a futuristic, science fiction comedy, love story, and adventure play. It might seem to some to simply be a dramatization of a comic book. It might be true, except the plot and level of adventure of the play are a lot more mature than most comic books... WARP I is not like any play I've seen before. It's different but terrific. I can't wait for parts II and III." (Sidney Besmirtnik)

"The quality of the special effects used in WARP was unbelievable -- mind blasts flashing across the stage, accompanied by bursts of sound, provided by the Flying Frog. Neal Adams outdid himself with the costumes and for the most part the actors were extremely good." (Tylaann Burger)

MEDIA REACTIONS:

"The frightening thing about WARP is that it may be followed by two more plays on the same subject..." (Richard Watts)

"Seeing 'Warps,' a kind of poor man's 'Via Galactica' that opened last night at the Ambassador, is about as edifying as spending an hour and a half poring over the proofs of a doomed sci-fi comic strip." (Douglas Watt)

"For comic-book addicts in search of a childhood they never had, lost or are currently sustaining, 'Warps' might well be a lot of fun. Others are warned that, while it is undeniably cleverly done, it is at heart a one-joke evening. Go with friends, and go at least a little cheerful, if not actually high." (Clive Barnes)

"'Warps' may not actually be worse than the Saturday morning kiddie television programs it parodies, but it's not to be dismissed as a candidate." (Variety)

"But the writing is perfunctory, and saturated with a tendency toward self-parody, a deadly flaw which Stuart Gordon's Fruitless direction amplifies." (Marilyn Stasio)
WARP I: MY BATTLEFIELD,
MY BODY, opened at the
Ambassdore Theatre on Feb.
13, 1973. It lasted one week
and then retired to the limbo science fiction-
oriented musicals seem to go lately (VIA GALACTICA). On the critical level, it was demol-
ished. From the Press it received one favorable review, one mixed (NEW YORK TIMES), and
two unfavorable (NEW YORK DAILY NEWS and NEW YORK POST). On radio and TV, it received
similar treatment: one favorable, one mixed, and six unfavorable.

With such welcoming arms, the play closed as you might suspect after seven pre-
views and eight performances at a loss of its entire $175,000 investment, according to
VARIETY.

Being a Broadway musical addict, as is demonstrated by having a collection of about
175 records, spanning the fifties, sixties, and seventies, mainly, the reaction of New
York critics to almost anything connected with science fiction comes as a rude awakening.
VIA GALACTICA, not a terribly good play but certainly not a pathetic play, was treated
as if the fact that it opened, by itself, was a blot on the theater. Despite a number
of innovations, the critics damned it, even ridiculing the innovations.

With this in mind, I tried to approach WARP with an open, and a deliberately criti-
cal, mind. Despite this, I found the play drew me into its world of mind blasts and super-
heroes because of its ability to see the humor in itself, as it parodied the comic world
of galactic occurrences.

Hopefully, the following pages will be able to show what WARP was and why we (the
Dewey students who saw it with me) all felt it was a success.

(Brian J. McCarthy)

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WARP: A REVIEW:

(Steven Shatz)

After playing successfully for a year to capacity audiences in Chicago, the new
serialized epic and science fiction play, WARP, opened in New York. I, along with six
other members of the John Dewey Science Fiction Club, attended a preview of the first
part of WARP, entitled MY BATTLEFIELD, MY BODY.
WHAT HAPPENED TO WARP?

Can a science fiction play receive a fair appraisal at the hands of the people who will most influence the length of the run of that play on Broadway, the New York critics? This is the central question which may very well have determined the success or failure of WARP on Broadway.

While any answer to that question will be influenced by the opinion of the person answering the question, certain facts should be kept in mind. In other literary genres, the novel and the short story, in particular, science fiction is usually either ignored or judged as a separate entity and the most usual judgment tends to be negative. However, when a science fiction play reaches Broadway, it cannot be ignored. The Broadway theater is simply too influential and there is too much money at stake. With VIA GALACTICA and with WARP, the amounts of money at stake were $860,000 and $175,000, respectively.

Both plays met a similar critical reception -- negative. With VIA GALACTICA the reception was more modified but it was certainly negative, as can be seen from the following excerpts from reviews: "All through the fancy show called 'Via Galactica,'...I kept hoping they'd get to the feature film": "With severe trimming and the Rockettes to liven things up, 'Via Galactica' might have kept the audiences at Radio City Music Hall amused between shows" (both by Douglas Watt, DAILY NEWS): "Admittedly space fiction can provide thrills, and even -- remember Stanley Kubrick's '2001' -- considerable visual excitement, but not I think on stage" (Clive Barnes-TIMES). "It deals with the universe a thousand years in the future, and I am by no means sure I know what it is trying to tell us about it, But it is fascinating in its elaborate mechanical effects, and I think it is a curiosity (my italics) that should be seen" (Richard Watts, NEW YORK POST).

While VIA GALACTICA was certainly not the best musical to hit Broadway this season, it also most certainly did not deserve the "hostile newspaper reviews and murderous reviews on television" (Tom Topor, NEW YORK POST). The play attempted different experiments, such as the use of trampolines for dancing, and was interesting in its efforts to go beyond the normal bounds of the Broadway stage.

WARP received a much worse critical reception, being attacked on almost all fronts. The reaction of the critics was so extreme that one Dewey student submitted the following as a parody of their reviews: "WARP Flops" by Irving Fairness. After seeing the first...
ten minutes of WARP, I have to admit that this play is a flop. The costumes looked like something out of a comic book; the plot was straight from a comic book; even the characters were comic book characters. Another problem with this play is that it was cheaply made. Seven actors and actresses (and two stand-ins) played the parts of sixteen major characters, four robot-type characters, and a giant wasp."

While this student's review might seem bitter, it is based upon fact. One of the critics did walk out during the intermission and had to return the next day to complete his review and more than one critic disliked the play because it was like a comic. Clive Barnes, while mild in his criticism, said 'But was it all worth doing? ... I wonder. I remember as a kid seeing those old Flash Gordon serials and loving them. I would be highly amused to see them again -- but only for 10 minutes or so.' This is the same critic who said of VIA GALACTICA that there could never be a play based on space fiction, thereby eliminating an entire area of possible experimentation in the theater.

Douglas Watt of the DAILY NEWS went so far as to ridicule Chicago: 'Actually, this is just the first episode, called 'My Battlefield, My Body,' of a trilogy this visiting troupe, the Organic Theater Company, is said to have up its sleeve, where I'm sure all three belong. According to the program, Chicago, where 'Warp' was a sell-out for a year, 'loved the trilogy,' which is proof either of the innocence of Chicagoans in particular or the scarcity of live entertainment throughout the country in general.'

But the most ridiculous reviewer and the winner of the Fughead of the Year award was Richard Watts of the NEW YORK POST. Among his comments were the following: "The authorship of WARP is attributed to Bury St. Edmund and Stuart Gordon, who so far haven't denied the accusation. 'Not being a fan of science fiction or comic books, I may not be their fairest possible judge in theater form, but I thought last night's noisy procedure was simply dreadful. But the Ambassador was packed with young people who made the youthful audiences at 'Hair' look like pillars of stuffy respectability, and they were having a rewarding emotional experience. While I have no respect for the taste of people who enjoy and understand science fiction, I stand in virtual awe of their cerebral equipment. I never had more than the vaguest conception of what was going on and usually not that." (All light italics and underlined light italics are mine.)"

Richard Watts makes no pretense at hiding his prejudice against science fiction: indeed, he seems to be proud of it. Can a man with such obvious prejudices possible review a play such as WARP without being unduly influenced by these prejudices? After reading his review above, the answer should be obvious. However, this man is one of the most powerful critics in New York. The lives and deaths of plays depend upon his reactions, as well as the reactions of Clive Barnes and Douglas Watt, specifically. The future of a science fiction play should never be in the hands of a Richard Watts; instead, he should have allowed someone else with a more objective mind to review WARP.

While several of the critics seemed to approach the play with a somewhat unbiased mind, most showed an unbelievable amount of bias against science fiction and comics and even a surprising bitterness that a play such as this should break through the staid walls surrounding the glittering streets of Broadway.

There are certain facts which even these critics must face. WARP succeeded with a great many of those who saw it. The many students who were with me when we saw a preview performance were, without exception, positive in their reactions towards the play. Without exception every student enjoyed the play and felt that a school trip should be planned. The school trip would have occurred in a school in which one out of every three students voluntarily takes a fantasy and science fiction (out of more than 65 English electives) before they leave Dewey. These students are now left with the realization that their earnestly-felt opinions are ridiculed by critics who are the same people who will determine what plays will be available for them to see now and in the future. These critics will also have to see that the truth they see will not endure and that there is a new generation replacing them even now.
NEW PALTZ

On February 23, 1973, Brian J. McCarthy and four Deweyites, David Bloom, Tylraann Burger, Glenn Hochberg, and Andrew Ostrom, spoke at a science fiction conference for the first time. The following is an attempt to give their own reactions to their presentation of the John Dewey Science Fiction Program, what led up to it, and what else occurred at the conference.

NEW PALTZ, HERE WE COME

(Glenn Hochberg)

The Date: February 23, 1973 A.D. The Place: Port Authority Bus Terminal, New York City. The Time: 6:00 E.S.T. Five people gather at the information booth. Brief words are spoken and one of the five leaves on a mission of unknown importance. The other four decide to satisfy their insistent gastric cravings and retire to a local eatery with the unassuming name of Childs. The four partake of an equally unassuming meal, meanwhile discussing trivialities, making nervous jokes, and trying to dissipate the putrid smell of fear. To some extent, they succeed.

The rather assuming hill is taken care of by a tall, rotund, brown-bearded figure. He lumbers out, followed by a tall, spindly creature with an air of intelligence about him, a medium-tall fellow; sporting a wisp of yellow beard, and a Rapunzel-haired girl of diminutive stature.

A few minutes later the four can be seen boarding a bus headed for the smallish community of New Paltz. After seating themselves, they continue with their profound trivialities. "This is just what I need, a trip out of the city. A chance to breathe fresh, or at least reasonably fresh, air, announces Glenn, the one with the wisp of beard. "I wonder if I'll be able to see any stars?"

"Don't worry, Glenn. If things go badly enough, I'll make sure you see stars!" replies the papa beard.

After a ninety-minute ride, the group arrives at its destination. They disembark from the bus and examine their surroundings. The station is a small, one-floor affair about the size of a chicken coup. Glenn tries to convince a reluctant soda machine to make a legal sale but to no avail. The motley crew stalks out of the depot and stands awaiting the car which is supposed to meet them, also to no avail.

A phone call is made and a surprised Larry Schwartz finally drives over to escort them to their motel. He manages to fit three people and all the suitcases in the diminutive car he is driving, which leaves one rather annoyed David Bloom with some fancy legwork to do. And he does manage to keep up with, and even outpace, the snail conveying his companions. Larry departs, leaving them to encounter new adventures.

Entering a tiny room marked "Office," they are confronted with the motel's resident old geezer and manager.
"I believe we have reservations for five?" inquires Brian (the big beard).
"Who made the reservations?" parleys the manager and desk clerk.
"Sheila Schwartz" (the woman who was running the English conference and who had invited us up there).

"Hand me those glasses over there and move slowly," he says to David. David complies while the old man shouts things like "Heel!" and "Down, boy!" to the growling monster lying on the floor.

He finds the reservations and informs them that he has four singles and one double. After looking with puzzlement at his companions, Brian asks whether they can
have two doubles and a single.

"Well, I can give you four singles and a double, or, uh, three doubles, or, uh, two singles and two doubles, or, uh, three singles and a double," computes the geezer.

After some further complications, they finally get what they want and retire to their respective rooms: Brian and Glenn, David and Andy (the fifth member of the party), and Tylaann. They meet in Brian's room and proceed to set up the slides for their presentation, only to discover that a number of them have been left home. By 2:00 all is arranged and they retire for the night.

Morning shows its weary face and the fivesome heads for breakfast. After answering the call of the stomach, they await their ride to the college. This time they all manage to fit in. They arrive at the rather intriguingly architectured school and proceed to set up their exhibit of prozines, fanzines, curriculum materials, and other related items, following this up with their successful completion of their talk and slide presentation.

Fini! The slowly built up tension has broken and the four remaining members of the delegation (Andy has left early to return home) passively watch the rest of the conference. A few people approach them for further information which they are only too happy to impart.

After being shown around the campus by Sheila Schwartz, they return home by bus. The ride back to New York is peaceful and sentiments are high. The talk has gone well and all are, if not completely satisfied, at least reasonably content.

The excursion ends with a well-deserved meal at Howard Johnsons, served by an incredibly inept waiter.

Well, you can't win them all.

OK, SO NOW THAT WE'RE UP THERE IN FRONT OF 100 PEOPLE, SOME OF WHO KNOW MORE ABOUT SCIENCE FICTION THAN WE DO, SO WHAT DO WE DO NOW? (Tylaann Burger)

After spending fifteen minutes trying to find a place to plug in the slide projector and after brief words from Kathleen Hick and Sheila Schwartz, we spoke.

We had originally planned on using a number of slides which were left home. Those slides we did use included covers of old mags and other science fiction art, used to illustrate sf fandom, and slides of the machines used to creak out the superb newsletter you are now reading.

We received a great number of questions from our audience, both during and after our talk, and, since most were English teachers, a good number of them were about the courses. The subject of curriculum for both courses, regular and advanced, was tackled by Brian J. McCarthy and Andrew Ostrom, with occasional bits and pieces thrown in by the rest of us.

Originally, it had been planned that Glenn speak on the NEWSLETTER, (Cont. p.7)
(Burger cont.) David on SECOND FOUNDATION, Andrew on the advanced course, and myself on the Library. What was not yet covered was left to the all-knowing Brian J. McCarthy (who was as nervous as the rest of us but who admitted it twice as often).

Our major problem became topic swapping. One person would pick up a topic when it came to him and eventually all previously written outlines were dropped. However, the reaction of those around us was pretty good and we discovered that, instead of having too much time to say very little (90 minutes), we had too much to say and not enough time (we went overtime 15 minutes).

One advantage we found was that, in order not to look stupid, whenever one person forgot a word or detail, the others would promptly remember it and remind him by calling it out loudly. One of the better examples of this was when our fearless leader could not think of the name of a substance somehow connected with the stencils we use. The intrepid Andrew called out "glop" and the word stuck. We use it even now.

SO NOW THAT WE'RE UP THERE IN FRONT OF 100 PEOPLE, SOME OF WHO KNOWN MORE ABOUT SCIENCE FICTION THAN WE DO, SO WHAT DO WE DO NOW?-------REVISITED (Andrew Ostrom)

Arriving at our motel at 2:00 AM, I found everyone busy sorting (for the second time) the slides we were to use in our talk. It was at this time that I found out that the format of our presentation had been radically changed. Instead of each of us talking for ten minutes, we would all contribute to the discussion. After a discussion of the the next day, we rested.

The next day, Saturday, dawned bright and clear and we all hiked to the restaurant we were told was right around the corner -- one mile around the corner.

Arriving at the New Paltz campus, we had to search for five chairs for our presentation. We finally solved that crisis only to find that the screen we wanted to project the slides onto was of the wrong type.

All technical problems solved, we began to talk, after a very nice introduction by Sheila Schwartz. Brian started it off. He did a lot of talking (what's new?) with David and myself adding highlights. Next I talked on the Advanced SF course, Brian on the machines (with lots of pictures of silk screens, ink rollers, and electrostencils, Glenn on the NEWSLETTER, and Tylaann on the Library.

The response was good with some really good questions asked. All in all it went well. Our fears about having enough material were unfounded since we ended up with 15 minutes beyond our allotted time.

HOW DO MUTANTS READ SCIENCE FICTION: (David Bloom)

After we finished our panel discussion on the Dewey sf activities, Dr. Robert Waugh from New Paltz, took the floor and gave a rather lengthy hour lecture with the above title. His speech was obviously directed at the more serious fan, one on a higher professional level of understanding, so most of us had some difficulty following.

Dr. Waugh hit upon some specific topics concerning the actual construction of various books (he himself is a writer). One such topic was his dissatisfaction with the way in which authors create "incomplete" novels. He explained that, while one author might have the great ability to characterize, another might be able to create a superb, intertwining plot, and still another author will rely on his knowledge of pure science in his writings. There exists not a single author who possesses all of these writing qualities when constructing a book and therefore writes "incomplete" novels.

He then went on to make comments on different sf topics and their respective readers, such as Space Opera with a readership of escapists. But then again he said, "Aren't we all at one time or another reading related space opera such as Doc Smith and enjoying it but not admitting it?"

He constantly categorized of in an extreme way. To hear him criticize, dissect, label, and file away a topic was unnecessary. Rather than being impressed by his speech, I felt annoyed or a little upset.
SO, WHAT ELSE HAPPENED?

(Brian J. McCarthy)

After our talk and after the speech by Dr. Waugh, a buffet luncheon was served, followed by films. These seemed to vary from several which were almost unrelated to science fiction, several partially related, and two worth the waiting, all apparently distributed by McGraw Hill Publishers.

FUTURE SHOCK, based upon the book of the same name, analyzed the results of change upon people. With changes occurring at an incredibly faster rate with each succeeding generation, the people of that new generation must grow up, adapting themselves to these changes. When a person is no longer able to adapt to these changes, he encounters "future shock," a feeling of becoming "lost" and "antiquated" in one's own lifetime. Science fiction serves to modify this shock since it shows the reader a world of continual changes and possibilities.

STRANGER THAN SCIENCE FICTION was a film, created for television, concerning how science fiction served as a seer of today's scientific advancements. It also traces science fiction back to the industrial revolution. A very worthwhile film which we were unable to stay to see.

The remainder of the films didn't seem that relevant to science fiction. One which was relevant, SCIENCE AND SOCIETY, frankly put me to sleep. However, some of them seemed to be interesting of themselves, such as THE TAMER OF WILD HORSES and THE QUESTION. It was certainly an interesting group of films, even with its ups and (extreme) downs.

AN EVALUATION:

(Brian J. McCarthy)

So, what was the importance of the entire episode? Was it simply an ego-trip by five individuals or might there be a pattern for which this is only a simple part?

Science fiction conventions have been going on since the 1920's and 30's. The first worldcon was organized back in 1939. However, science fiction seems to have gained an academic respectability only within the last ten years of so. EXTRAPOLATION, a publication of the Modern Language Association, a literature-oriented organization, dates back to 1960.

Within the last several years, an attempt has been made to list all college science fiction courses with a brief description of each. It was found that there were over 200 courses being taught at the time. Although there hasn't been any attempt to do the same thing on the high school level, there are certainly many of them around, most isolated from the others. With elective courses becoming increasingly popular, one of the electives most frequently chosen is science fiction. In addition, courses are often taught in related areas: the Gothic Novel, the Supernatural in Literature, and many others.

Our being invited to speak about our high school's science fiction program is both a tribute to the program which we have built up and an indication of the growing need for information on starting science fiction courses and on improving them. Where as the list of elective courses being taught would go into the hundreds, there is only once which has gained the fanatic following which has resulted in innumerable conventions throughout the country. Science fiction has caused hundreds of fanzines to be published on an amateur level and thousands of students to become so engrossed in it that they read literally 100-200 F&S novels in a year's time.

There will be more science fiction courses created and more conferences stressing science fiction. We'll be participating in two more this school year. We're just glad that our program was recognized. (We really deserved it, anyway. We've known how good we were for a long time. What took other people so long to discover that.)
News from Locus:

(Locus is available from Dena and Charlie Brown, Locus Publications, 3400 Uloa St., San Francisco, CA 94116, at the rates of 12/$3.00 or 26/$6.00.)

Nebula and Hugo nominations have come out. If you remember (or if you have never heard), the Hugo Awards are given out each year at the worldcon in early September. The nominations are made by professionals and fans alike -- actually anyone who was registered for the previous worldcon or who has registered for the present worldcon. Voting is restricted to those who are registered for the present worldcon. The first Hugos (called Science Fiction Achievement Awards at that time) were given out at the 1953 worldcon in Philadelphia.

The first Nebula awards were given out at the 1965 annual banquet of the Science Fiction Writers of America (SFWA) with nominations and voting coming from the F&SF writers themselves. This year on Saturday, April 28, writers and avid fans will gather in New Orleans, Oakland, and New York for the annual banquet, panels, and the awarding of the Nebulas.

While the Nebula and Hugo nominations are listed below, the results of the LOCUS poll among its members is included since it might offer insight into the possible voting patterns this year. The LOCUS poll has been included in LOCUS as an annual feature. Covering the same ground as the Nebula and Hugo Awards, the poll this year added several additional questions which yielded interesting results.

**Hugo**

**BEST NOVEL**
- There Will Be Time (Anderson)
- The Gods Themselves (Asimov)
- When Harlie Was One (Gerrold)
- The Book of Skulls (Silverberg)
- Dying Inside (silverberg)
- A Choice of Gods (Simak)

**BEST NOVELLA**
- "Hero" (Haldeman-ANALOG)
- "The Word for World is Forest" (LeGuin-AGAIN, DANGEROUS VISIONS)
- "The Gold at the Starbow's End" (Pohl-ANALOG)
- "The Mercenary" (Pournelle-ANA.)
- "The Fifth Head of Cerberus" (Wolfe-ORBIT)

**NEBULA**

- The Gods Themselves
- The Sheep Look Up (Brunner)
- What Entropy Means
- To Me (Effinger)
- When Harlie Was One
- The Book of Skulls
- Dying Inside
- The Iron Dream (Spinrad)

**LOCUS**

1. The Gods Themselves
2. The Book of Skulls
3. Dying Inside
4. When Harlie Was One
5. A Choice of Gods
6. The Sheep Look Up
7. There Will Be Time
8. "The Gold at S's End"
9. "Word for World=Forest"
10. "5th Head of Cerberus"
11. "Hero"
12. "Midsummer Century" (Blish-F&SF)
13. "With Boomer Boys" (Lupoff-AGAIN, DANG. VIS.)
14. "The Gold at the Starbow's End"
15. "The Merchants of Venus" (Pohl-IF)
BEST NOVELLETTE
"Goat Song" (Anderson-F&SF)
"A Kingdom by the Sea" (Dazois-ORBIT)
"Basilisk" (Ellison-F&SF)
"Patron of the Arts" (Rotsler-UNIVERSE)
"Painwise" (Tiptree-F&SF)

BEST SHORT STORY
"Eureka's Dam" (Lafferty-NEW DIMENSIONS)
"The Meeting" (Pohl & Kornbluth-F&SF)
"When It Changed" (Russ-AGAIN, DANG. VISIONS)
"When We Went to See the End of the World" (Silverberg-UNIVERSE)
"And I Awoke and Found Me Here on the Cold Hill's Side" (Tiptree-F&SF)

BEST FANZINE
ALGOL
ENERGUEN
GRANFALLOON
LOCUS
SF COMMENTARY

BEST PROFESSIONAL ARTIST
Vincent DiFate
Kelly Freas
Jack Gaughan
Mike Hinge
John Schoenherr

BEST DRAMATIC PRESENTATION
BETWEEN TIME AND TIMBUKTU
SILENT RUNNING
SLAUGHTERHOUSE FIVE
THE PEOPLE

BEST NOVEL
"Goat Song"
"The Animal Fair" (Bester-F&SF)
"A Kingdom by the Sea"
"Basilisk"
"In the Deadlands" (Gerrold-WITH A FINGER IN MY I)
"Patron of the Arts"
"The Funeral" (Wilhelm-AGAIN, DANG. VISIONS)

BEST SHORT FICTION
1. "Basilisk"
2. "Patron of the Arts"
3. "Goat Song"
4. "And I Awoke/Or"
5. "A Kingdom by the Sea"
6. "When It Changed"
7. "The Second Kind of Loneliness" (Martin-ANALOG)
8. "Painwise"
9. "The Meeting"
10. "The Funeral"
11. "Man's Reach" (Boucher-F&SF)
12. "Caliban" (Silverberg-INFINITY)
13. "On the Downhill Side"

†Since these are the only Nebula Awards given, the Nebula column ends here.†

BEST FANZINE
1. LOCUS
2. ENERGUEN
3. ALGOL
4. SF COMMENTARY
5. GRANFALLOON

BEST PROFESSIONAL ARTIST
1. Kelly Freas
2. Gene Szafran
3. Jack Gaughan
4. Vincent DiFate
5. Mike Hinge

BEST ORIGINAL ANTHOLOGY
1. AGAIN, DANGEROUS VISIONS, ed. Harlan Ellison
2. UNIVERSE 2, ed. Carr.
3. NEW DIMENSIONS 2, ed. Robert Silverberg
4. ORBIT 10, ed. Knight
5. NOVA 2, ed. Harrison

BEST REPRINT ANTHOLOGY
1. THE BEST SF OF THE YEAR, ed. Terry Carr
3. A SF ANTHOLOGY, ed. Knight
4. ALPHA THREE, ed. Silverberg
5. THE EARLY ASIMOV, Asimov
HORROR OR HORRIBLE? (Ezra Huber)

Since last summer the two biggest comic companies on the news stands have started a campaign of horror comics. All together, Marvel and D.C. have produced a total of fourteen such mags, the majority published by the latter.

D.C.'s two contributions have been WEIRD MYSTERY and SWAMP THING. The first issue of WM had an excellent story about two men in different parts of the world, neither knowing the other, yet acting like Siamese twins. ST is a continuing series.

The original issue was not bad but I could tell from the ending that this series will drag. However, the artwork was not at all bad, including several half and full-page frames.

Marvel also has some continuing series: TOMB OF DRACULA, MONSTER OF FRANKENSTEIN, and WEREWOLF BY NIGHT. These three revolve around famous monsters and therefore would probably be more popular in comic form than just random horror stories. The best, as far as artwork, script, and believability would be TOMB OF DRACULA. FRANKENSTEIN is totally ridiculous, boring, and unbelievable.

JOURNEY INTO MYSTERY, CHAMBER OF CHILLS, CRYPT OF SHADOWS, VAULT OF EVIL, BEARE, and WORLDS UNKNOWN are six ways to say garbage. With the exception of one or two, the stories are childish and disappointing. If you want to gamble 20¢ in hope of finding something good... well, it's your money.

In recent months, Marvel has taken another road -- the 75¢ one. It has, so far, put out three magazine-type publications, 76 pages long: DRACULA LIVES, MONSTERS UNLEASHED, and TALES OF THE ZOMBIE. All have excellent artwork and outstanding stories. Some are in the style of the old E.C. comics, except that the stories are longer and more exciting. They are well worth the price.

So, instead of paying 20¢ for disappointing stories, shell out 75¢ every two months and enjoy. Believe me; you will.


2001 MINI-TRIVIA CONTEST: (David Bloom)

1. HAL predicted a failure in one of the following tracking antennas:
   a) AT-02  b) AG-17  c) AS-34  d) AE-35
2. The above unit's failure was predicted in:
   a) 24 b) 48 c) 72 d) 96 hours.
3. When making a Picturephone call to Earth from the space station, Dr. Floyd called his daughter:
   a) Birthday Girl  b) Sweetheart  c) Lover  d) Squirt
4. During the above call she asked him for which of the following birthday presents:
   a) corflu  b) bushbaby  c) moon rock  d) his coming to her birthday party
5. The movie's first spoken words were:
   a) Right this way, sir.
   b) Here you are, sir.
   c) Thank you very much.
   d) Dr. Floyd, how are you?
6. Dr. Floyd landed on which of the following moonbases:
   a) Galileo  b) Mares  c) Tycho  d) Clavius
7. During the moon bus trip, Dr. Floyd asked for which of the following sandwiches?
   a) ham b) chicken c) tuna fish d) turkey
8. His reaction to the above sandwich was:
   a) positive  b) neutral or no reaction  c) negative  d) all of the above
9. The animal which was killed by the ape-leader's bone club was:
   a) wild boar  b) tapir  c) zebra  d) gazelle
10. The three hibernating astronauts aboard the Jupiter-bound ship were named:
    a) Kamiński, Whitehead, and Hunter
    b) Grayson, Whitehead, and Hunter
c) Grayson, Markenzi, and Lasky
d) Hunter, Markenzi, and Lasky
11. The Hall 9000 computer's last "spoken" word was:
    a) please  b) stop  c) Dave  d) two
12. The name of the Jupiter-bound ship was:
    a) Discoverer  b) Discoverer
c) Jupiter  d) Spermatazoa
13. The black slab on the Moon was called:
    a) Tycho Magnetic Anomaly-1
    b) Telemetric Moon Artifact-1
c) Transcendental Moon Abnormality-1
d) Transmittal Moon Artifact-1
14. As an old man, Bowman broke a
    a) crystal saucer  b) china cup
c) wine glass  d) glass juice cup
STAR TREK:

An attempt is being made to bring about the resumption of STAR TREK re-runs on local stations, the production of a new STAR TREK series, and the cancelling of the animated cartoon version of the science fiction series. If you are interested in joining in this effort by obtaining signatures, see Brian J. McCarthy this week for petitions. These petitions will be returned to T.V. Viewers' Committee, c/o Robetin, 219 Grayson Place, Teaneck, N.Y. 07666.

TWO NEW CONS:

THE 1973 NEW YORK COMIC ART CONVENTION

This year's comic art con may be the biggest yet. Starting on Wednesday, July 4th, the con will go for five days through Sunday, July 8th.

Some of its features will be:
1. Guest of Honor: C.C. Beck, artist of the once and future CAPTAIN MARVEL,
2. A display of weapons of war by C.C. Beck,
3. A display of the artwork of Mac Raboy of GREEN LAMA and CAPTAIN MARVEL fame,
4. Bill Gaines and the MAD gang,
5. A panel on "The Treatment of War in Comic Books" with Russ Heath of SERGEANT ROCK fame,
6. The editors of National checking the samples you bring of your art work,
7. Bob Kane of BATMAN fame,
8. A cash-prize costume parade,
9. Russell Myers of BROOK HILDA fame,
10. A display of the art of Jeff Jones,
11. Burne Hogarth talking about his cover for TARZAN, and
12. Film showings from 8:00-3:00 during the nights of wednesday, thursday, friday, and saturday.

A REGULAR MEMBERSHIP through the John Dewey Science Fiction Club will cost $6.00 for all five days (a savings of $1.00 from the regular price).

The con will occur at the Hotel Commodore at 42nd St. and Lexington Avenue in Manhattan. Hotel prices will be $17.00 for a Single Room, $23.00/Double, $26.00/Triple, $23.00/Twin, and $32.00/Quad for each day of the con.

There will also be an Awards Luncheon on saturday with C.C. Beck and another guest, still to be announced. The price of one ticket will be $7.50.

The Club will be handling the memberships only. If you are interested in a room, you should contact the hotel directly. If you are interested in the luncheon, contact Phil Seuling, 621 Ave. Z, Brooklyn, N.Y.

1974 INTERNATIONAL STAR TREK CONVENTION

Everyone knows about the people who attended this year's STAR TREK CON. Aside from 6-7000 fans, including 141 Deweyites and their friends, such notables as Jimmy Doohan, George Takei, Dorothy Fontana, David Gerrold, Isaac Asimov, Hal Clement, Leonard Nimoy, and Mark Lenard were there to talk, participate in panels, or simply to observe.

The 1974 STAR TREK CON will take place in January or February. The price of tickets in advance, up until September, will be $2.50. After September the price will jump to $3.50 for advance membership and $5.00 at the door.

This year Dewey is starting early to take advantage of the lower price. Turn in your $2.50 as soon as possible.

NAME ___________________________
ADDRESS _________________________
CITY _______ STATE _______ ZIP ______
PHONE ___________________________

If you're a Deweyite, fill this out: OFF. CL. ____ OFF. RM. ____
I.D. ______
If you're not a Deweyite, fill this out:
CAN YOU GIVE US THE NAME OF A DEWEYITE THROUGH WHOM WE CAN CONTACT YOU.
NAME ___________________________
PHONE ___________________________
OFF. CL. ____ OFF. RM. ____
I enclose $6.00 for one membership in THE 1973 NEW YORK COMIC ART CONVENTION.
I enclose $2.50 for one membership in THE 1974 INTERNATIONAL STAR TREK CON.
I enclose $3.00 for a 10 issue subscription to THE JOHN DEWEY SCIENCE FICTION CLUB NEWSLETTER.
I am a Deweyite and I wish to receive the NEWSLETTER for free.
Please send me information on a new publication for teachers of science fiction and for high school librarians.
HUGO

BEST PROFESSIONAL EDITOR
Ben Bova (ANALOG)
Terry Carr (UNIVERSE)
Ed Ferman (F&SF)
Ted White (FANTASTIC)
Donald A. Wollheim

BEST FAN WRITER
Charlie Brown
Terry Carr
Richard E. Geis
Susan Glicksohn
Sandra Hiesel
Rosemary Ulyot

JOHN W. CAMPBELL AWARD
(BEST NEW WRITER)
Ruth Berman
Geo. Alec Effinger
Lisa Tuttle
George R.R. Martin
Jerry Pournelle
Robert Thurston

LOCUS

BEST BOOK PUBLISHER
1. Ballantine Books
2. Daw Books
3. Doubleday
4. Ace Books
5. SF Book Club
6. HAL (Signet)
7. Scribners
8. Berkley
9. Lancer
10. Putnam
11. Avon

BEST FAN WRITER
1. Terry Carr
2. Dick Geis
3. Charlie Brown
5. Tony Lewis

ALL-TIME FAVORITE AUTHOR
1. Heinlein
2. Asimov
3. Clarke
4. Silverberg
5. Anderson
6. Sturgeon
7. Ellison
8. Simak
9. Leiber
10. Delany
11. Bradbury
12. Dick
13. Niven
14. Cord, Smith
tie Farmer
tie Horton
tie Bruner
tie Leiber
tie van Vogt

OTHER INTERESTING ASPECTS OF THE LOCUS SURVEY:

Since LOCUS is the primary source of information for most of the most seriously interested fans, its results should be applicable partially (but not completely) to sf fandom. The average age of those who replied to the survey was 24, with 83% male and 16% female. (1% - alien perhaps???) The average fan buys between 1 and 5 hardcover sf books and between 21 and 30 paperback sf books per year (24% bought over 50 pbs a year). Close to half read between 1 and 5 general circulation fanzines, other than LOCUS. While 31% have never attended an sf con at all, 39% have attended between 1 and 5. The average age at which those who replied had started to read sf was 12.

As LOCUS states: "Most readers start reading science fiction before they reach high school. A most interesting conclusion and I wonder if it's true in any other field of literature aside from books written specifically for children... This tends to support several publishers' views that the largest SF audience is the teenage market."

If any Deweyite is interested in participating in a poll by the JOHN DEWEY SCIENCE FICTION CLUB NEWSLETTER in which they will read read novels, novelettes, novellas, and short stories nominated for the Hugo Award and then decide for themselves which they consider the best in that category, they should see Brian J. McCarthy this week.

OTHER INTERESTING NEWS FROM LOCUS:

According to PUBLISHERS WEEKLY there were 154 paperback F&SF titles (88 new and 66 reprint) and 90 hardcover F&SF titles (87 new and 3 reprint) published during 1972, a total of 244 (down from 304 published in 1971) and 7.2% (down from 8.9%) of all titles published in 1972. LOCUS conducted its own survey, based on those books which they have seen or received and come up with different figures: 348 (10.7%) published in 1972.
LOCUS (cont.): VERTEX, the new F&SF prozine is out and on the stands if you can find it. If not, you can get hold of a copy by sending $1.50 for one issue or $6.00 for 6 issues (one year) to VERTEX Magazine, 9060 Melrose Avenue, Los Angeles, CA 90046. The Nebula Awards will be given out Saturday, April 26, in three cities. In New York the banquet will be held at the Hotel McAlpin, starting around 1:00. Tickets are $12.50 and must be secured from Geo. Alec Effinger, 346 Carlton Ave., Brooklyn, N.Y. 11238 by April 25. Isaac Asimov is writing a new positronic robot story for F&SF. Harlan Ellison's new series for TV, THE STARLOST, will be shown on Saturdays from 7-8 on NBC. More information on the series in our next issue.

EXCERPTS FROM VARIETY'S REVIEW OF SCHLOCK:

"Schlock" is one of those cornpops that might become a sleeper, a spoof on all past monster pix aimed directly for the youth market. Taking a wild-eyed look at such past hits, the producers have come up with a wilder-eyed idea of linking the past with the present in a missing link who has woken from a 20,000,000-year sleep.

The 1971 movie opens with a series of banana killings -- dozens of bodies are strewn around a picnic ground with banana peels nearby. Who engaged in such slaughter? TV newscaster Joe Putzman reports that the viewer who guesses how many bodies have been collected in plastic bags will get a prize.

"Who is the killer? Schlock, the prehistoric ape, who stalks the countryside and visits a theatre where a monster picture is unspooling, scaring the day-lights out of him before he escorts a little boy who asks him to take him out to the rest room."

Hurry out to your local theaters and see SCHLOCK before it sees you.

RED ALERT! RED ALERT! or FOREBODINGS:
(Thomas Hotz)

FAMOUS MONSTERS OF FILMLAND reports that Christopher Lee is scheduled to star in SOMETHING WICKED THIS WAY COMES, a supernatural novel by Ray Bradbury. George Pal has completed the pilot of a hoped-for TV series which would be a sequel to WAR OF THE WORLDS with the action taking place in space and on other planets. AT&T has announced the filming of BLACULA LIVES AGAIN. A TV version of DRACULA is being worked on with Hurd Hatfield being considered for the part. FRANKENSTEIN will appear as a Mexican movie. Other movies being worked on: TERROR IN THE WAX MUSEUM, THE EXORCIST, I, MONSTER (with Christopher Lee and Peter Cushing), THE MUTATION (Donald Pleasance), EARTHQUAKE 1980, NIGHTMARE PARK (Ray Milland), DOOMSDAY, THE HOUSE OF THE SEVEN CORPSES (John Carradine), THE HAUNTING OF HELL HOUSE (from Richard Matheson's novel), THE DAY OF THE DOLPHIN, CHRONOPLASH, THE CURSE OF THE JACKALS, THE MUMMY (new version), THE GHOULS ARE AMONG US, and SINBAD'S GOLDEN VOYAGE. Also SOYLENT GREEN, based on Harry Harrison's MAKE ROOM! MAKE ROOM! about Manhattan with 40 million people is being shown in local theaters.

DID YOU KNOW. . .

Sam Jaffe had a chance to be the "Lawgiver" in BATTLE FOR THE PLANET OF THE APES but he refused to shave his beard. "They even offered to give me a fake beard to wear when the new one was growing in. I wouldn't do it for money." (VARIETY)

THE HOBBIT is being made into a movie: however it will be an animated film.

STAR TREK is being filmed as an animated cartoon for all the itty bitty ones and, although it will uses the voices of the original cast, it will be shown on saturday mornings, probably offering stiff competition to "Josie and the Pussycats in Outer Space" and "Johnny Quest" and other relevant TV shows.

THE ANDROMEDA STRAIN knocked all competition for a loop back in February with a 45 share of viewers.

THE ADDAMS FAMILY may be back in the Fall with THE ADDAMS FAMILY FUN HOUSE as a series or as a special.

One six-part TV drama possible for the Fall is MOONBASE THREE about five powers on the Moon.