

Holmdel Science Fiction Club
Club Notice - 03/05/79

MEETINGS UPCOMING:

(All meetings are in room 3H-506 on Wednesdays at noon.)

DATE	TOPIC
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3/7/79	Slide presentation: art and costumes at Boskone
3/14/79	MIND PARASITES by Colin Wilson
4/4/79	UP THE LINE by Robert Silverberg
future dates: 4/25/79, 5/16/79, 6/6/79	

Our library is in HO 2D-634A. Rich Ditch (x3432) is librarian.

1. Be reminded that on March 7, Rich Ditch will present his slides from Boskone. The presentation will be in the usual room, 3H-506, at noon.

2. Attached to this notice are to book reviews by members and a short piece from Industrial Design Magazine about OMNI.

3. Mr. Ditch is in the process of typing out a listing of all Hugo awards (including the "also ran" nominations) year by year. His listing is shamelessly being lifted out of a booklet by Howard DeVore that lists all Hugos, Nebulas, Fantasy awards, etc. But at least he is re-typing the list and putting it into a more usable format. He is also supplementing the information for the recent years not covered by DeVore. If he has the courage to keep up the good work we will release the listing in installments with these notices. Perhaps when he finishes the Hugo awards he can go on to the Nebulas.

Mark Leeper
HO 1B-512 x7093

Leeper, Evelyn C.
HO 1B-527

Omni

Art Director: Frank DeVino

I read science fiction, or "sf." Good "sf" can be well worth the attention of the literate, well-read person. Most often it involves speculation about future societies and deals with the technological developments that have led to them.

The better science fiction writers use their knowledge of science and other academic disciplines to invent plausible social structures in plausible physical environments. Some of my favorite writers and areas they emphasize are Robert A. Heinlein, economics and political philosophy; Ursula K. LeGuin, geology and anthropology, and Isaac Asimov and Piers Anthony—the best of their generations—who seem to know almost everything about almost every discipline.

Who reads "sf"? Preteen and teenagers, (Starlog and Future seek them out) and young and older adults (Analog, Galaxy, F&SF, Isaac Asimov's Science Fiction Magazine reach them). Now Omni hopes to go after the best-heeled and best-educated of the adult group.

Readers of science fiction comprise a rather small universe of about 400,000 people, hardly big enough to support publisher Bob Guccione's new venture into science fiction and fact, with its well-publicized first issue of one million copies. I suspect that Omni may alienate

the serious "sf" readers, who may see it as too slick.

The "sf" market has been extended enormously by the movies "Star Wars" and "Close Encounters." However, their audience, over 100 million, may well be faddist, of short marketplace duration, and mostly interested in old-fashioned, adventure "sf," not the serious stuff Omni will present.

I still don't see who will buy a million copies of Omni.

It won't be the "sf" devotee: too few, too loyal.

It won't be the "sf" faddist: too short term, too young, too low in income.

Nor will it be the science reader: there's already too much in science magazines, "sf" magazines and books.

Perhaps Guccione and his editors can pull it off with extensive publicity. Future science articles sound intriguing. Common sense tells me they wouldn't have anted-up the money, or put their reputations on the line, if research didn't predict success. But my stomach tells me they've done nothing but engage in speculative fiction of their own.

If they succeed they could bring "sf" visually into the tail end of the 20th century. Science fiction—which deals with the future—is still, visually, looking to the past. And this introduces a time paradox any "fan" will enjoy thinking about.

Cover

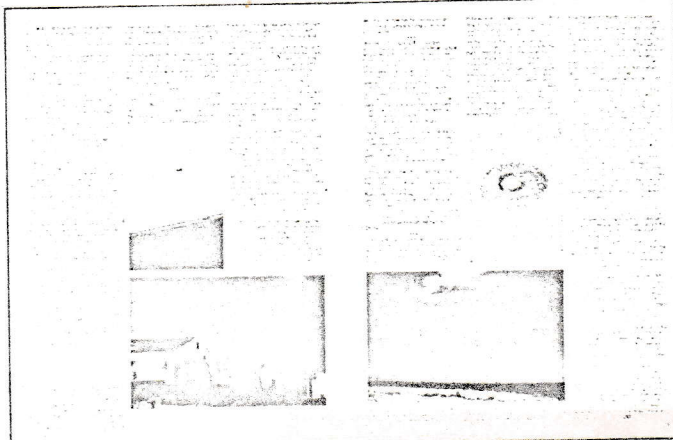
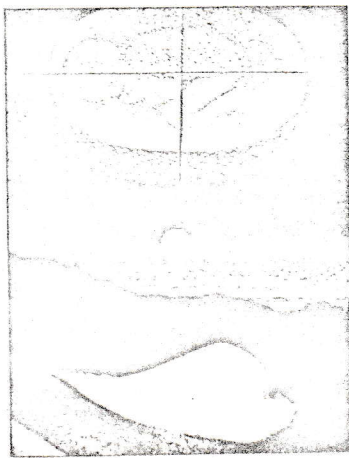
Clearly, they're experimenting. The first issue cover was brightly colored. The second is a sepia-like painting of Medusa, so superbly and frighteningly done by Swiss "fantastic realist" H. R. Giger that I didn't want to touch it. Ugh! Horrid!—Terrific! The logo is also horrid. Sell-copy is oddly traditional.

Table of contents

This page is prosaic, so instead I'm showing another illustration, because this is where Omni is making a real contribution. (One article is illustrated by the fine artist George Tooker, whom we all know from Art Appreciation; another is by Rene Magritte.) This illustration by Jean Paul Merzagora (and why are the best illustrators in Omni European?) is what appears to be a psychological interpretation of what test-tube babies are all about. First-rate, creative chance taking like this is virtually unknown within other science / "sf" magazines. Erich Brauer has a dynamite fantasy illustration. Photography is also fine.

Spread

This one is fairly typical of mid-article treatment—very poor. Helvetica light is totally inappropriate to science fiction (this is an article on UFOs, which I consider to be fiction); it is very hard to read, unattractive and far too dense. I'd be willing to wager \$25 that readership is low on pages like this.



A Review of
Vertigo
by Rob Shaw

Vertigo is a book sequel to the short story "A Little Night Flying" that appeared in the U. S. in 1975, and was originally published in England as "Dark Icarus". As such, it is appropriate to discuss the short story before the book. (For those who wish to read the ss, it is contained in the recently issued collection Cosmic Kaleidoscope from Dell.)

This story introduced Air Police Sargent Rob Hasson, an airborne traffic cop who polices the individual flyers of 21st century England. Also introduced is the Counter Gravity (CG) harness, which has given the individual such freedom, and created the necessity for Rob Hasson's job.

The society of these connected stories differs from the one we know today only in the CG harness and the secondary effects it causes. For instance, due to the great potential for harm from falling objects, it is unlawful to carry any substantial item while flying. Thus, ground cars still exist primarily for freight, with some nonflyers (the injured, the incompetent, etc.) also using them for transportation. Of course, many flyers still break the law by carrying whatever they desire, since the job of policing them is almost impossible.

In "A Little Night Flying", Officer Hasson has a near fatal run in with "The Fireman", a cult hero who "rides" victims to the ground, and to their subsequent death, in a game of aerial chicken made extremely believable by Shaw. As a result, the short story is superb. The reader is completely absorbed by the action and Shaw's excellent description of the confrontation.

In Vertigo, we find Rob Hasson traveling to Canada to recuperate from his near fatal events at the end of "A Little Night Flying". Hasson is a broken man, both in body and in spirit. Even small movements can cause extreme pain, while the mere thought of ever flying in harness again sends him into mental panic. Although the doctors have informed him that he will physically recover, Rob believes that he will never fly again.

The novel introduces a group of interesting characters whom Shaw makes believable to varying degrees of success. However, Shaw does not give the reader anything new in the way of cultural changes or scientific advances that would be expected in such a future society. The novel is devoted to the emotional and mental changes which occur within Rob Hasson and allow him to fly again at the novel's climax. In addition, the character interactions which lead to the climax, although well crafted by Shaw, are rather transparent, giving this book the feel of a juvenile work. Personally, I have come to expect more from Shaw, and his short story promised more than this novel sequel delivered.

(Ace, February 1979, \$1.95, 236 pages, cover by Adragna)

BLIND VOICES: A Review

by Evelyn C. Leeper

Tom Reamy, before his death last year, showed signs of becoming one of the best new writers in the field. He won the John W. Campbell Award in 1976, and his story "San Diego Light-foot Sue" was nominated for a Hugo. So it was with a fair amount of anticipation that I looked forward to his first novel.

Unfortunately, I must say that I was disappointed. Oh, the marvelous writing style is there, and the characters are interesting enough, but the idea is, well, old. Without giving away anything that you couldn't learn from the dust jacket, the story deals with a traveling circus full of strange creatures which arrives at a small Midwestern town. When one removes the large portion of Charles Finney, the small helping of Ray Bradbury, and the dash of INHERIT THE WIND, there is very little left on the plate.

(P.S. I liked the cover.)

Burkley

The HUGO Awards
(and Nominations, where known)

NOVEL

A. 1953 (Philcon II)

* "The Demolished Man", Alfred Bester.

B. 1954 - NO AWARD

C. 1955 (Clevention)

* "They'd Rather Be Right", Mark Clifton and Frank Riley. (also titled: "The Forever Machine")

D. 1956 (NYCon II)

* "Double Star", Robert A. Heinlein.

E. 1957 - NO AWARD

F. 1958 (Solacon) - (Best Novel or Novelette)

* "The Big Time", Fritz Leiber.

G. 1959 (Detention)

* "A Case of Conscience", James Blish.

- "We Have Fed Our Sea", Poul Anderson.

- "Who?", Algis J. Budrys.

- "Have Spacesuit-Will Travel", Robert A. Heinlein.

- "Time Killer", Robert Sheckley. (also titled: "Immortality Delivered", "Immortality, Inc.")

H. 1960 (Pittcon)

* "Starship Troopers", Robert A. Heinlein.

- "Dorsai", Gordon R. Dickson. (also titled: "The Genetic General")

- "The Pirates of Ersatz", Murray Leinster (Will F. Jenkins). (also titled: "The Pirates of Zan")

- "That Sweet Little Old Lady", Mark Phillips (Randall Garrett and Laurence M. Janifer). (also titled: "Brain Twister")

- "The Sirens of Titan", Kurt Vonnegut, Jr.

I. 1961 (Seacon)

- * "A Canticle for Leibowitz", Walter M. Miller, Jr.

- "The High Crusade", Poul Anderson.
- "Rogue Moon", Algis J. Budrys.
- "Deathworld", Harry Harrison.
- "Venus Plus X", Theodore Sturgeon.

J. 1962 (Chicon III)

- * "Stranger in a Strange Land", Robert A. Heinlein.

- "Dark Universe", Daniel F. Galouye.
- "Sense of Obligation", Harry Harrison.
- "The Fisherman", Clifford D. Simak. (also titled: "Time is the Simplest Thing")
- "Second Ending", James White.

K. 1963 (Discon)

- * "The Man in the High Castle", Philip K. Dick.

- "Sword of Aldones", Marion Zimmer Bradley.
- "A Fall of Moondust", Arthur C. Clarke.
- "Little Fuzzy", H. Bear Piper.
- "Sylva", Vercors (Jean Bruller).

L. 1964 (Pacificon II)

- * "Here Gather the Stars", Clifford D. Simak. (also titled: "Way Station")

- "Glory Road", Robert A. Heinlein.
- "Dune World", Frank Herbert.

- "Witch World", Andre Norton (Alice Mary Norton).
- "Cat's Cradle", Kurt Vonnegut, Jr.

M. 1965 (Loncon II)

* "The Wanderer", Fritz Leiber.

- "The Whole Man", John Brunner. (also titled: "Telepathist")
- "Davy", Edgar Pangborn.
- "The Planet Buyer", Cordwainer Smith (Paul M. A. Linebarger). (also titled: "The Boy Who Bought Old Earth")

N. 1966 (Tricon)

tie "...And Call Me Conrad", Roger Zelazny. (also titled: "This Immortal")

tie "Dune", Frank Herbert.

- "Squares of the City", John Brunner.
- "The Moon is a Harsh Mistress", Robert A. Heinlein.
- "Skylark DuQuesne", Edward E. Smith, Ph.D.

O. 1967 (NYCon III)

* "The Moon is a Harsh Mistress", Robert A. Heinlein.

- "Babel 17", Samuel R. Delany.
- "Too Many Magicians", Randall Garrett.
- "Flowers for Algernon", Daniel Keyes.
- "The Witches of Karres", James H. Schmitz.
- "Day of the Minotaur", Thomas Burnett Swann. (also titled: "The Blue Monkeys")

P. 1968 (Baycon)

* "Lord of Light", Roger Zelazny.

- "The Butterfly Kid", Chester Anderson.

- "Chthon", Piers Anthony (Piers Jacob).
- "The Einstein Intersection", Samuel R. Delany.
- "Thorns", Robert Silverberg.

Q. 1969 (St. Louiscon)

* "Stand on Zanzibar", John Brunner.

- "Nova", Samuel R. Delany.
- "Past Master", R. A. Lafferty.
- "Rite of Passage", Alexei Panshin.
- "Goblin Reservation", Clifford D. Simak.

R. 1970 (Heicon)

* "Left Hand of Darkness", Ursula K. LeGuin.

- "Macroscope", Piers Anthony (Piers Jacob).
- "Up the Line", Robert Silverberg.
- "Bug Jack Baron", Norman Spinrad.
- "Slaughterhouse-Five", Kurt Vonnegut, Jr.

S. 1971 (Noreascon)

* "Ringworld", Larry Niven.

2. "Tau Zero", Poul Anderson.

3. "Tower of Glass", Robert Silverberg.

- "Star Light", Hal Clement (Harry Stubbs).
- "The Year of the Quiet Sun", Wilson Tucker.

T. 1972 (LACon)

* "To Your Scattered Bodies Go", Philip Jose Farmer.

- "The Lathe of Heaven", Ursula K. LeGuin.
- "Dragonquest", Anne McCaffrey.
- "A Time of Changes", Robert Silverberg.

- "Jack of Shadows", Roger Zelazny.

U. 1973 (Torcon)

* "The Gods Themselves", Isaac Asimov.

- "There Will Be Time", Poul Anderson.

- "When Harlie Was One", David Gerrold.

- "The Book of Skulls", Robert Silverberg.

- "Dying Inside", Robert Silverberg.

- "A Choice of Gods", Clifford Simak.

V. 1974 (Discon II)

* "Rendezvous With Rama", Arthur C. Clarke.

- "People of the Wind", Poul Anderson.

- "The Man Who Folded Himself", David Gerrold.

- "Time Enough for Love", Robert A. Heinlein.

- "The Protector", Larry Niven.

W. 1975 (Aussiecon)

* "The Dispossessed", Ursula K. LeGuin.

- "Fire Time", Poul Anderson.

- "Flow My Tears, the Policeman Said", Philip K. Dick.

- "The Inverted World", Christopher Priest.

- "The Mote in God's Eye", Larry Niven and Jerry Pournelle.

X. 1976 (MidAmericon)

* "The Forever War", Joe Haldeman.

- "The Computer Connection", Alfred Bester.

- "Inferno", Larry Niven and Jerry Pournelle.

- "The Stochastic Man", Robert Silverberg.

- "Doorways in the Sand", Roger Zelazny.

Y. 1977 (Suncon)

- * "Where Late the Sweet Birds Sang", Kate Wilhelm.
- "Mindbridge", Joe Haldeman.
- "Children of Dune", Frank Herbert.
- "Man Plus", Frederik Pohl.
- "Shadrach in the Furnace", Robert Silverberg.

Z. 1978 (Iguanon)

- * "Gateway", Frederick Pohl.
- "The Forbidden Tower", Marion Zimmer Bradley.
- "Time Storm", Gordon R. Dickson.
- "Dying of the Light", George R. R. Martin. (also titled: "After the Festival")
- "Lucifer's Hammer", Larry Niven and Jerry Pournelle.