

# ZOSMA

DECEMBER

12

JAY

INSIDE THIS  
ISSUE:

SEX

GIRLS

SF&F

ART

FUN

LIES



**SPECIAL CHRISTMAS ICK**

THIS WILL BE ENCLOSED WITH ALL ISSUES OF ZOSMA THAT  
ARE HEADED FOR PEOPLE WHO ARE ABOUT TO BE CHOPPED

OFF THE GOOD OLD ZOSMA MAILING LIST....

SO YOU HAVEN'T YET WRITTEN A LOC FOR ZOSMA,  
OR EVEN SENT A POSTCARD, OR EVEN TRADED!!! WELL,  
SOME OF YOU HAVE ... BUT A LONG TIME AGO.

IF YOU'RE READING THIS, THEN THIS ISSUE OF ZOSMA  
WILL BE YOUR LAST. I REALLY HATE TO SAY THAT.  
IT MAKES ME FEEL LIKE A SWINE TO CUT PEOPLE OFF MY  
MAILING LIST .. EVEN WHEN THEY DON'T RESPOND, AND  
ON THE SURFACE APPEAR AS IF THEY DON'T WANT TO GET  
FURTHER ISSUES OF ZOSMA.

ALRIGHT, LET'S GET DOWN TO THE NITTY GRITTY. YOU  
CAN DO TWO THINGS.. YOU CAN READ THIS AND FORGET  
IT AND I'LL KNOW THAT YOU EITHER HAVEN'T RECIEVED  
ANYTHING I'VE SENT YOU, OR YOU'VE DECIDED THAT YOU  
DON'T WANT TO CONTINUE GETTING ZOSMA

OR YOU CAN SEND ME A POST CARD, OR A LITTEr OR A  
TRADE. SOMETHING WITH YOU'RE NAME AND ADDRESS ON  
IT. SOMETHING THAT LETS ME KNOW THAT YOU WANT TO  
CONTINUE GETTING ZOSMA. SURE I WANT PUBLISHABLE  
LOCS, BUT I'M MORE INTERESTED IN JUST FINDING OUT  
IF ZOSMA IS REACHING YOU AND IF YOU WANT TO CONTIN-  
UE GETTING IT. THAT'S WHAT FANZINES ARE FOR. RIGHT?  
----- COMMUNICATING.

SO THINK IT OVER. ONE RESPONSE GET'S YOU THREE SUB-  
SEQUENT ISSUES ... UNLESS MY EDITORIAL WHIM COMES INTO  
PLAY AND I DECIDE TO SEND YOU EVEN MORE... THERE ARE  
SOME OF YOU LIKE THAT. PEOPLE WHO SENT ME SOME OF THE  
FIRST LOCS I EVER RECIEVED. I CAN'T BRING ~~IN~~ MYSEL  
TO CUT THEM OFF THE MAILING LIST .. NO MATTER HOW LONG  
AGO THEY RESPONDED. WELL THIS IS TO SCARE THEM. GET  
IN TOUCH ALL YOU PEOPLE OUT THERE. IF I RECIEVE SOME  
THING FROM YOU THEN YOU'RE BACK ON THE LIST.

OTHERWISE, IT'S BEEN NICE KNOWING YOU.

--STEVE GEORGE

(REMEMBER — CONTRIBUCTIONS COUNT TOO)

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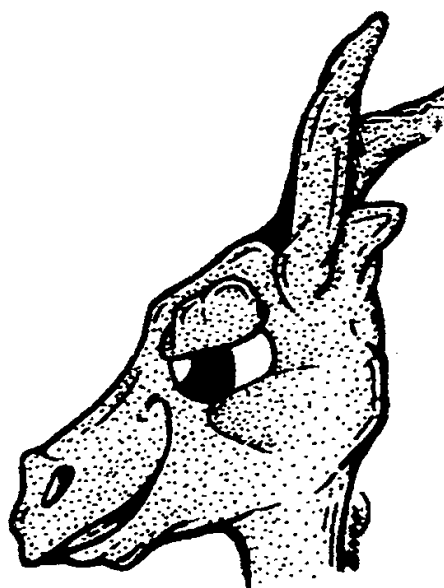
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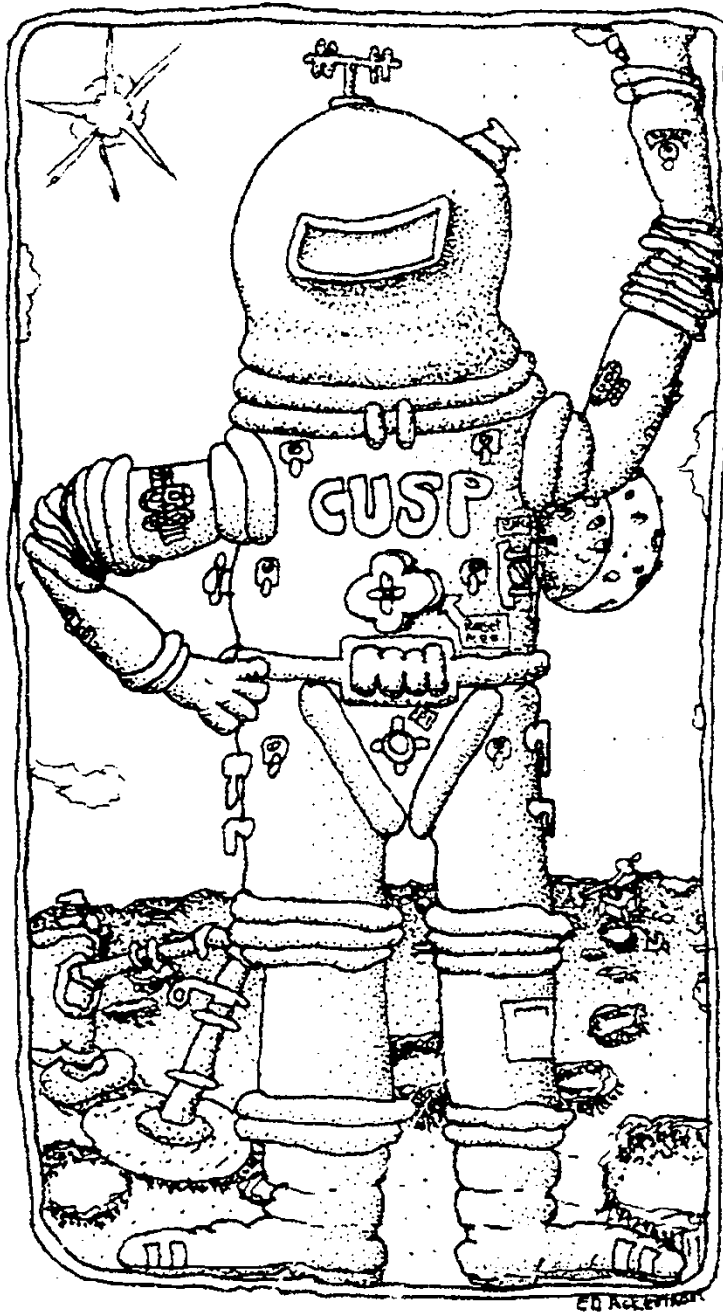
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ZOSMA 12 WAS PRODUCED BY THE AND HE CALLS HIMSELF A FANZINE EDITOR DIVISION OF THE ILLUSTRIOUS, QUICKLY GROWING AND ULTIMATELY TRIUMPHANT ZOZMA PRESS. ZOSMA IS AVAILABLE FOR SUB AT \$3/YEAR OR EQUIVELANT OR FOR LÖC, PÖC, TRADÉ, BLAH. IF THERE'S A CHECK IN THE BRACKETS ((V)) THIS IS YOUR LAST ISSUE UNLESS I HEAR FROM YOU BEFORE THE END OF DECEMBER. THE NEXT 19H OF ZOSMA WILL BE MAILED AFTER NEW YEARS TO AVOID LOSS IN THE MAIL. EDITOR, PUBLISHER, ETC.: STEVE GEORGE. EDITORIAL ADDRESS: 94 BROCK ST., WPG., MAN., R3N 0Y4, CANADA. CONTRIBUTIONS ARE EXTREMELY WELCOME. ZOSMA 12 --- VOLUME ONE, #12. DECEMBER. MERRY CHRISTMAS!

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# THOUGHTS FROM THE DEPTHS

## by The Editor

## A few notes about this issue —

I just realized that as well as being the last issue of volume one, this is also the last issue of 1978 and the Special Christmas Issue too. That's a hell of a lot for one single issue don't you think? So let's make this issue a celebration and read it while we're drunk or perhaps just extremely happy. (That way most of the mistakes won't be so obvious. hic!)

Once again, this issue will be mailed out to the entire Zozma Press mailing list; but if I don't receive some kind of response by the time #13 appears then you will be cut—kaput—ended—terminated—pushing up the daisies. Look for the box on the contents page. If there's a mark inside it you know you owe me a letter or postcard or anything like that. Otherwise you're pretty well up to date, though I'd like to hear from you anyway.

I'm putting #12 together a bit differently from what I usually do. In a way it's going to be less structured, but in another way it's never been planned out so much. It's hard to explain, but I'm hoping the results will be explanation enough.

This issue is the first to be done on my new electric typewriter. I just bought an Underwood 702 that can use either nylon or carbon ribbons. I hope there's a noticeable difference in the quality of the type as it was quite expensive. I must admit, I was sorely in need of a typewriter of my own, and I don't think the expense was unjustified.

Not much more I can say on that score. Pit Rot 2 is still in the works. I had a few pages done for last mailing, but got fed up with them and tossed them all out. I'm also working on a digest sized zine of which I know nothing of the contents at this time. Everything will appear on it's own time, and at the moment it's anybody's guess as to when

that will be.

## Last issue I ran a letter that contained a couple of comments I should have checked up on before publishing. Mike Hall did not say that he liked Edmonton better than Minneapolis. The author of the letter (Lee Pelton) is not to blame either, as he also had somehow been fed false info; the result of an innocently begun rumor, no doubt. I should have phoned Mike before publishing the comments. I shoulder the blame. Apologies all around.

## I don't remember if I mentioned this before, but I finally got to see The Rocky Horror Picture Show about which all the local fen had been raving since I came in contact with them a year ago. I liked the film. It was a lot of fun. The version I saw, according to a local Rocky Horror expert had been edited. The sex scenes had been cut. It didn't bother me much. But I can't figure out why everyone is so hot about the film. It's definitely not that good. So why is it so popular?

After seeing the film, Ed Ackerman and I got into a discussion about it. Why do fans like RHPS? (I say fans because fans are the only people I know who did like the film.) Is it because all the characters in the film are strange, in one way or another? Fandom and Frank N' Furter's mansion seem to play the same role — they both house, and accept without question, some very strange people. Do fans associate themselves with the characters in the film? I don't know if that's the case but it seemed to make sense when we talked about it. As to the film — I'd really like to see it again with an enthusiastic audience. This is the only film I can think of where I welcome screams and chants from the audience. The reactions are important to the impact of the film. (makes it more fun.) I'd like to see RHPS again, with a good, screaming, cheering, audience. Not otherwise.

## REVIEW

THE GROSSEST BOOK OF WORLD RECORDS #1,  
by Mel Cebulash, Pocket, 125pp, \$1.50

"Who holds the world's belly button lint record?"

"Who has the most complete collection of celebrities' body hair?"

"Who has eaten the most ear wax?"

Who in hell cares? That was my first reaction when I saw this book. But my poor taste got the better of my common sense and I bought it anyway. If I'd had a hand in the writing of this book you would have found out what GROSS really meant. Oh, I suppose some of the book comes close to being gross, but most of it verges on the silly, or even worse, just the plain normal. But there were a few good sections, and it did provide some interesting tid bits to pass on to the squeemish folk at work. For instance, did you know that "the longest booger ever pulled from the nose of a human being...was 31 inches...from the left nostril"?

If you're interested in finding out about dandruff and scab collections, collection of living/dead cockroaches, eating scabs, flicking boogers at moving/stationary targets — then this is the book for you. Most of it I found quite boring, but depending how gross or squeemish you are you might get a laugh out of it.

## PRODUCTION

#1

I think it is important when producing a fanzine to balance out the different aspects — you want the zine to be readable, so you've got to pay some attention to the technical side. You want the reading to be interesting, so you have to pay attention to content. You don't want people to think you've disappeared off the face of the Earth, so you have to pay attention to regularity. Putting out a fanzine is like taking a shit: it's much easier if you do it regularly.

\*\*\*\*\*  
THIS SPACE RESERVED FOR THE EXCLUSIVE USE OF FLYS, MOSQUITOES, ROACHES.  
\*\*\*\*\*



## Couple of recent movies --

Comes A Horseman is pure drivel, and as far as I'm concerned isn't worth the celuloid it's printed on. Jane Fonda stars as an Independent, Brave, Tough ranch owner who is on the verge of being taken over by an oil company. James Caan stars as a vetran turned rancher who falls in with Fonda and attempts to keep the land. Jason Robards, who starred with Fonda in Julia, is the bad guy who lives next door, a corrupt landowner who wants to send Fonda down the road. The acting is usually poor, except for Fonda who does rather nicely most of the time. There's lots of footage of cows and bulls being branded & lassoed, which I got tired of pretty damned quickly. The best parts of the film are the shots of the country in the background. I don't know where it is, but it's beautifull. Skip this film if you can; it won't leave you feeling satisfied.

Death On The Nile on the other hand is one of the best of this type of film I've ever seen. It's based on the Agatha Christie mystery of the same name, and it is suspenseful, violent, colorful, and eminently satisfying. You let your breath out slowly at the end of this one, as the mystery is solved by good old Hercule Pierrot (spelling?). Here's the gist of it -- a beautiful, newly married, rich bitch is found dead in her room on a luxury paddle boat heading down the Nile. From there on, till the very end of the film, the plot twists and turns and it does the same thing to you. The suspense is unrelenting, which I found unusual, as I was expecting another flop like The Orient Express -- but I was wrong. No let downs. Everything explained. The film moves smoothly, like the Nile, to it's inevitable end. Don't miss.

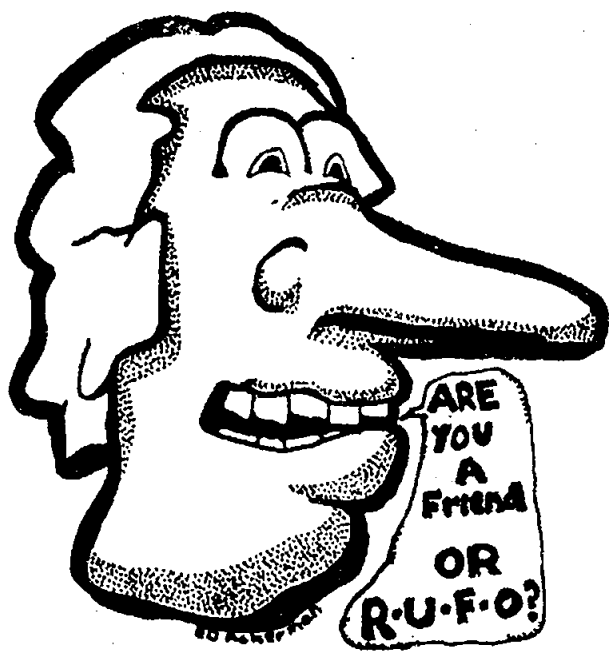
I said "couple", I know, but I meant "few", so --

The Big Fix, starring Richard Dreyfuss as private detective Moses Wine, is a failure as far as I'm concerned, but it's not a bad movie. The problem is that it's half funny and half serious and that's a combination that

never works properly. Wine get's mixed up in a plot to destroy the highways and overpasses of Los Angeles. There are a few good moments, and even a fair amount of suspense. I'd have liked the film a hell of a lot more if they'd changed the story and made it more light hearted, but as it is, the most I can say is that it was moderately enjoyable.

MIDNIGHT EXPRESS. I put that all in capitals and put a period after it because it is, by far, the best of all the films reviewed here. This is a true story about a young American boy caught with 2 kilograms of hash as he attempts to get out of Turkey. He is thrown into Turkish prison, of course, and from there, this very powerful, sometimes very gruesome, film takes off. If you're squeemish I'd reccomend you pass it up -- there's a particularly gruesome, though satisfying scene, where William Hayes (Haynes? something) goes berserk and attacks a fellow prisoner who has lied, given information to the guards, been generally dispicable. I don't know who acted as William H., but in this scene he was great. Anyway -- it ends up with William H. atop the beaten man, both covered with blood, as William bites out the toung of his adversary, and in slow motion spits it away. Gross. The film is suspenseful, and carries with it that feeling you can only get with true stories -- that what you're seeing actually happened to real people. Your stomach is tight and your heart beats fast throughout the entire length of the film. There is an overt view of the homosexuality present in the prison, and though William admits to caring for a fellow prisoner, he refuses sexual advances. That last takes place in a single scene in a shower, and I felt sure that a couple of mouthey jerks a few rows behind me were going to walk out. They didn't. Riveted to their seats, as was I. I can't say anything more but see it. So see it!!

Gads, I didn't realize I'd seen so many films in the last few weeks. Believe me, it's not usually that many. I'm going to have to start cutting down, I suppose. Ah well.



#### FANZINE REVIEW

Laid 7/8 "Special Double Issue" ##4pp, S, mimeo, "available ONLY for editorial whim, or packages of twilltone." ## Michael S. Hall, BeFlatte Pubs., 24-477 Wardlaw Ave., Wpg., Man., R3L OL9.

Laid is a farcical (as far as I can tell) newszine with a Decadent Winnipeg slant. This double ish features an interview of Mike conducted by the inimitable James A. Hall which acts, as the James in the interview puts it, as "...a vehicle for you, //Mike// and your attempt to embarass me." There's also news items, such as "GIANT HOAX UNCOVERED! TORONTO FANDOM DOES NOT EXIST!" And more fun including a few want-ads. Luckily it's only 4pp long, because if it was longer the whole thing would fall flat. As it is it's nice, interesting. It's interesting to note how Laid has changed since the first issue; it's improved a lot, primarily, I think, because Mike writes like he's more sure of himself.

#### PRODUCTION

#2

Picked up a rather interesting book in the library today -- Printing It, by Clifford Burke. Basically the book deals with the process of making a paste up for Offset productions, but it also deals partially with mimeography and just general chores of collation, etc. Burke seems to feel

that the only way the mimeograph can have value is if it is used in conjunction with an electrostenciling machine -- replacing offset plates with electro stencils -- which seems to me to be rather absurd, and incorrect. I've seen offset magazines and newsletters that were pitifull. Whoever had produced them had either been unaware of the advantages of using Offset, or had been too lazy to put effort and time into the production. Without that, offset becomes useless. Mimeo would have been cheaper and served the same purpose. Unless you've got an IBM and are interested in making your product extravagantly layed out and illustrated, then Offset is useless. At least to the amateur. I'm not saying I'd pass up a Multilith if it was offered to me -- it would make everything a hell of a lot easier, and I could achieve the results I want much more quickly; but unless you take advantage of what offset offers then you might as well use mimeo. And I happen to think it's possible to do the same thing with mimeo as it can be done with offset. Slightly more work, that's all, but a lot cheaper.

#### REVIEW

THE TOMORROW FILE, by Lawrence Sanders, Berkley, 551pp, \$225

Occasionally I find a book I think might be interesting in the Normal section of bookstores -- books I'd have missed if I'd stuck to the SF corner. That's how I found The Tomorrow File, and I'm glad I did, because it turned out to be one of the best, and hardest SF stories I've ever read. I'll start off by saying that to me, this is Hugo Award material. Easily. But it's not classified as SF, so you're going to have to stray to find it.

The novel takes place in the last two years of this century, and during it's course some of the most important events, those that will shape the next century, occur. It's a frightening novel in some of the concepts it puts forth, and the plot is an intricately woven, breath stopping tapestry of suspense, violence, and some of the most interesting hard science extrapolations I've ever read. I was on the edge of my seat the entire time, and I spent two very late nights reading the damn thing.



#### PROZINE REVIEW

DESTINIES, Nov/Dec '78, Editor: James Baen, Ace, 316pp, \$1.95

On the front cover and spine, Destinies proclaims itself to be "The Paperback Magazine of Science Fiction and Speculative Fact". The reason it's in book form, according to Baen's brief editorial, is to bring the form of the SF magazine to the attention of those readers who choose reading material only from book racks. My first thought was "Ah, Baen's doing Galaxy under a new name." Jerry Pournelle is the science writer for Destinies. Spider Robinson is the book reviewer. Sound familiar? Anyway, ignoring the loss of charm by being published in book form, let's take a look at what Destinies is offering. I'm going to use the simplest method I know of to rate this magazine, and that's Gil Gaier's rating system for the Project, which is somewhat similar to Robinson's own Spidermetre. I'll rate each story and article then give the magazine the rating average. Fair? Good.

The first story in the zine is a shorty by Roger Zelazny, "Stand Pat, Ruby Stone", about a couple of aliens who are going through the mating ritual and don't want to be watched by a human. They go through the ritual and the survivor discovers that the whole thing was filmed. That's it. Unless I missed something. Like the plot, maybe. Not very good Zelazny. (Rating: 55)

Then there's another short one by Gregory Benford, "Old Woman By The Road". Fairly interesting yarn about a group of people evacuating from an area slated for attack by a space colony after independence. I don't think they'd go after independence in this manner (firing lasers at Earth until they get it), but it's an interesting story none-the-less. (Rating: 60)

Jerry Pournelle's fact article, "New Beginnings" is next. Pretty boring. I don't usually find Pournelle boring, but even he can't seem to get interested in what he's writing about. Why should I? (Rating: 45)

Next is a novelette by Charles Sheffield, "Transition Team", which made for some fairly decent reading.

L-5 is having problems with kids born on the colony — the "space born". They seem to be unhappy, and there's a chance that the recent rash of fatal accidents is actually a wave of suicides. A behavioral Scientist from Earth is called up to L-5 to solve the problem. Nicely paced — competently written.

(Rating: 65)

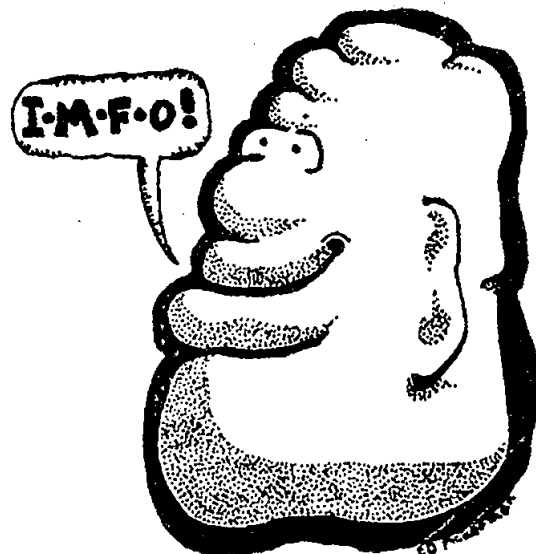
Ever wonder what a science fiction-al Harlequin Romance would be like? Possibly like Spider Robinson's novelette "Antimony". It's complete with Hospital, patients, and doctors in love with their patients. Except in this case the patient is a woman who has been revived after ten years of cryogenic freezing. Unfortunately she doesn't remember anything of the love affair before freezing. Blah. Nicely written, though, and if you can stomach the story it keeps you turning the pages.

(Rating: 65)

Spider Robinson's review column, "Spider vs The Hax Of Sol III" is his usual witty, pleasant, easily read, pun filled material.

(Rating: 70)

"Very Proper Charlies", by Dean Ing, is the longest piece in this issue. It concerns itself with the war waged against terrorism by the television networks — any act of terrorism is treated as a farce; humor at the expense of the terrorists. More of a suspense thriller, actually, quite quickly paced. The concept is



fascinating.  
(Rating: 65)

Clifford D. Simak's novelette, "Party Line" is by far the best piece in this issue. It is, perhaps, a bit inconclusive in it's ending, but never the less it is a gripping, well written tale. A group of telepaths are in contact with numerous interstellar races trading information over the "party line". Somewhat reminiscent of Piers Anthony's Macroscopic — but Simak, while also giving us a good measure of that old Sense Of Wonder, looks at the theme from the hard nose point of view of government funding, scientific gains and research and development. Nicely done.  
(Rating: 75)

Rounding off this issue is a rambling column on SF by Poul Anderson, "Science Fiction and Science", which, as far as I could tell, dealt only superficially with the subject. It's the first of a five part series by Anderson, which could turn out to be quite interesting.  
(rating: 60)

So that was destinies. The magazine as a whole gets an average rating of 62, which according to the Gaier Rating System, makes it above average in reader enjoyment. I'd say average. You get a lot for \$1.95, and it does bring magazine SF to the attention of exclusive book readers. Worth looking into.

#### FANZINE REVIEW

WILD FENNEL #15 ##32pp,B,offset, available for the usual or \$1.## Pauline Palmer, 2510 48th Street, Bellingham, WA 98225, USA.

Decent product with numerous articles on mundane (not in the derogatory sense) and SF&F topics. Good article by Paul Walker on cats — fair fiction by Tim Coats — but my favorite piece in this issue was a one pager by Donald D. Danford, "Air Raid!", about life in the punishment unit of Oregon's penitentiary. Works up beautifully to it's humorous ending.

#### SMALL PRESS

WRITERS NEWS 3 ##32pp,B,offset, subs: 9 ish \$4(Canada) \$5(elsewhere) single ish 50¢## Editors: K. Bitney; E Car-

riere; A. Taskans; 304 Parkview St., Winnipeg, Manitoba, R3J 1S3, CANADA

As the title implies, news for writers, articles, poetry, marketing info, with a strong Canadian slant and an even stronger Manitoba slant. There's been continuous improvement since issue #1 and I expect things will continue along those lines. This ish has a couple of points of interest — article by Randy Reichardt on UNCON and the Winnipeg Science Fiction Society, illustrated with a piece of art from the pen of Stu Gilson. This is the second issue where WN has published a Gilson piece, and unlike the last one I haven't seen this one before. Or at least I don't remember it. If you live anywhere in Canada then Writers News could prove usefull, and there's always the article or two.

## Since this is the end of my first year of publishing, I'm going to give you a list of what I've so far cranked out. NOTE: before being named Zosma, this was Universe, but I didn't start over at #1. Zosma started with #4. Listed in order of publication.

UNIVERSE 1	8pp, out of print.
UNIVERSE 2	25pp out of print.
UNIVERSE 3	6pp, out of print.
ZOSMA 4	24pp available.
ZOSMA 5	10pp available.
FREE FARE 1	4pp, out of print.
PIT ROT 1	10pp available.
GLEET GLORT 1	4pp, not dist.
ZOSMA 6	1pp, available.
ZOSMA 7	1pp, available.
ZOSMA 8	4pp, available.
ZOSMA 9	6pp, available.
ZOSMA 10	4pp, available.
ZOSMA 11	12pp out of print.
ZOSMA 12	CHECK AND SEE!!!

NOTES: Zosma 5 was the first to be mailed out to fans — Gleet Glort was not distributed because it was produced when slightly intoxicated and when reviewed later was deemed "unsuitable", which in reality means EMBARRASING — Another issue of Gleet Glort 1, however, is currently in production and will be mailed out to a select mailing list when completed. Or you can ask for it in your next letter, thus assuring you receive it. ///THOUGHTS FROM THE DEPTHS WILL CONTINUE ON A LATER PAGE///

# CHRISTMAS? ICK!!

AN IMPORTANT AND PROFOUND YET UTTERLY INSIGNIFICANT ARTICLE BY -- TIM ENDER

THE CONVERSATION went something like:

"I know Christmas is coming up. There's not much I can do about it, is there?"

Steve shook his head. "I want you to write an article for Zosma."

"On Christmas."

"About Christmas, yes; something offbeat. You know what I want."

"I do?" It was news to me.

"Just a couple of hundred words."

"Is that all?" Fricking fanzine editors -- especially this one. "When do you want it?"

"Soon as possible. Two days?"

"Jesus..."

"Christmas..."

"Yeh. Alright. Two days. Y'know, I don't know if I should do another article for you. Look at what that Salmonson broad said last time -- "Tim Ender Should Be Returned To Sender." Jeez."

"She just didn't understand your subtle wit, your well hidden humor, your..."

"Sure Steve. And what about that article I gave you a couple of months ago? You haven't used it yet."

"Not yet. But the time is coming."

"So's Christmas."

And I'm at my typewriter because Steve said he'd buy me a couple of beer if I gave him this article by deadline date. And since I'm flat busted (in more ways than one) and "could do with a few" as they say, this'll be ready on time.

Ok. Christmas is coming up and big deal. Somebody's birthday. They think. Some joker a couple thousand years back was born on Dec 25th., (with a margin of error of six months on either side of that date) so they slap a tag on it to celebrate the occasion. Must'a been an important fella.

Thing is, it's not really much of a celebration, is it? I mean, all the pubs are closed! Oh, there'll be a lot of merchandise swapped on that day, but hell, half of it will be crap! And how many friends do you have who'll give you what you want for Christmas? (a 24 oz bottle of Jonny Walker, fer instance). Which seems like a pretty

good point to take off with

THE TIM ENDER 100% FOOL PROOF METHOD OF BUYING CHRISTMAS PRESENTS!!

Let's begin with a few figures.

If you're a normal, unhealthy, star stricken middle class dodo like most of us, you're going to dish out, on average, close to 5-10 bucks for every present -- even more for the "Important People In Your Life." More than likely the total value of the merchandise you give away will be more than the value of the merchandise you receive as presents. Add to that the fact that it's quite probable that most of the merchandise you receive you would not have bought for yourself.

This is what it boils down to: You've spent more than 50 bucks on presents to give to other people. In return you've received 40 bucks worth of presents, most of which you would not have bought for yourself.

YOU HAVE JUST PAID OUT \$50 OF YOUR HARD EARNED CASH FOR \$40 OF MERCHANDISE THAT YOU DO NOT WANT!

An idiotic situation -- so here's my proposed solution:

Instead of spending \$50 on useless presents, spend \$2.50 on a package of last years remaindered Christmas cards. Send one out to everyone on your Christmas list with a note inside each explaining that you had thought about buying that person a Christmas present, but had decided to buy something for yourself instead. Suggest that they do the same thing. After all, it's the thought that counts, right?

This way you have fifty bucks to spend on something you want. If everyone does this, then everyone will get full value for the money they spend on Christmas presents, and there'll be no disappointments. You'll get what you want for Christmas. Everytime.

If they're going to make Christmas into a giant financial transaction you might as well make it work for you instead of against you. So have a merry, financially sound Christmas; and get out the beer, Steve.

--Tim Ender.



///THOUGHTS FROM THE DEPTHS -- CONTINUED FROM PAGE 7///

## I've never really considered myself to be a collector of science fiction -- though over the years I have built up what I suppose to be a substantial batch of SF&F books and magazines. Definitely not as large as most other SF fans in Winnipeg, but still big enough. Lately I've been wondering if it wouldn't be a good idea to get rid of all the books I've read. What purpose are they serving? Books are made to be read, not to be stored away behind rows and rows and rows of other books, never showing their faces to the world. If sold the books I've read, it would come to a substantial amount of money -- I could give them to one of the local book stores on credit and use the credit to get new books as they appear on the racks, thus keeping up a continuous flow of new and fresh material. Of course there would be some cash expenditure in

the long run, but if I kept on trading in books after I'd read them it would be much smaller than what it is at present. Practical, yes, but -- well hell, I can't make myself give up the books I've already got. I've become attached to them. All those Burroughs books, the Zelazny's, Moorcock's and all the others -- they're part of me. So I've had to make up an excuse for keeping those books. I can always claim that I might want to read them again. True. I've done that with a lot of them already. They could be invaluable to me for research if I ever decided to write a comprehensive history of all the paperbacks that have ever passed through my hands. Well, maybe. But here's the real reason I haven't already traded in all my books. The energy crisis. What happens if there's a power out and the house starts getting cold. I could always lay down and, die, I suppose. But I won't. I'll burn my books. And they'll save my life.

## REVIEW

HOME FROM THE SHORE, by Gordon R. Dickson, Sunridge Press, 221pp, \$4.95 (USA), \$5.95 (Canada)

Illustrated novels are a good idea. Not only do illustrations break the monotony of page after page of type, but they can help the reader interpret what is written. But what has been done in Home From The Shore, is to place illo with word in such a manner that each is reliant on the other in getting the story accross. Supposedly. That's not the way it worked for me.

The story itself is quite good, centering around the conflicts between third generation Sea People and land dwellers. There have been such drastic changes in the Sea People over three generations that they almost aren't human any more. However, the Sea People join the Landers in attempting the exploration of space, and the conflicts that arise from this situation cause all the Sea People to desert and head back to the sea. Ending in full scale war, naturally.

The writing is much to spare, and I'm wondering if this is because it was written to be dependant on the pictures. If so, then Home From The Shore is a failure. Once you get reading, you're going to fast to integrate pictures with words. Oh, you notice the pictures alright, but only as decoration. And James R. Odbert's illustrations are good. Excellent in fact. But I found them unneccesary. Especially if they were the reason for the very spare writing. And even more so if they were the reason for the very extravagant price.

Sandra Miesel's afterword is utterly fascinating, and her interpretations of Dickson's work are almost as interesting as the books themselves!

Reccomended (with misgivings as to quantity of wordage and price).

## PRODUCTION

#3

Notice anything different about the type on page 9? It's a bit crisper and clearer — the reason being that I'm using a plastic backing sheet as well as a sheet of plyotype on top of the stencil. I'm not sure, but I don't think I'd get as good a result if I lowered the presure to 1 instead of two. This page is being turned out at 2 $\frac{1}{2}$  instead of the usual two,

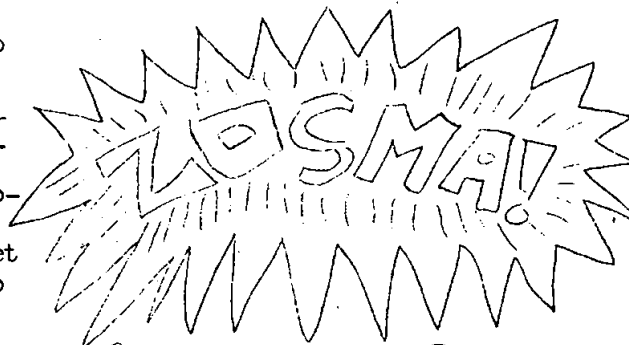
and I don't know how this will turn out either. You're just going to have to put up with a lot of my experimenting for a while, untill I find out what does what and what works best etc., etc.

## REVIEW

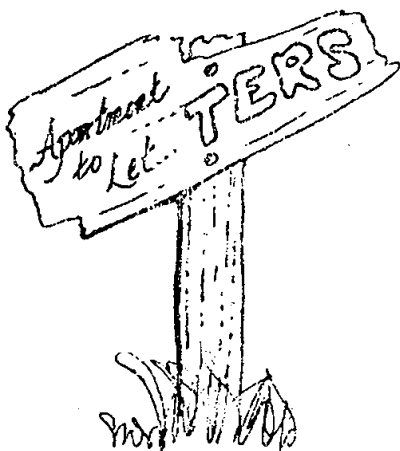
WHO, by Algis J. Budrys, Ballantine, 185pp, \$1.50

Lucas Martino is a prominent scientist who has fallen into the hands of the Soviet Sphere because of a very bad laboratory accident. To save his life (so that they may interrogate him) they have integrated his body with numerous servomechanical devices, including a fake head to house his brain, fake arm, a nuclear powered respiratory system to pump blood and keep the brain supplied with oxygen. (and you thought the Six Million Dollar Man was bad!!!) The novel begins as Martino is given back to the Allied Sphere, and they have to prove who he is. If he is Martino then he can return to his top secret research. If not, then he must be dealt with. But with Martino's metal head, fake arm, etc., and taking into account the Soviet Sphere's skill in replacing appendages, grafting, and other fun stuff like that, this becomes almost an impossibility. There is no way to prove who Martino is. And thus the novel ends. No one knows. Except the reader. Ugh.

Budry's writing is impeccable. (not as good as in his later Michaelmas, but still some of the best, most direct, optimally spare writing you'll ever find) It is worth reading, if only for the writing, and I urge you to do so. The novel itself is thoroughly engrossing, and only the end is weak. But that's a matter of opinion.



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//OK, so here we go again with another letter column, in which I give you, the not so humble readers, the chance to mouth off, criticize, compliment or just plain run off at the mouth, all at my expense. Some letters have been edited for brevity. If they were hand written I did my best to interpret the sometimes mindless scrawlings, but I'm not infallible so there's bound to be a few mistakes. All comments between the double slashes are my own. Steve George//

Vaughn Fraser, Pubbug Press Pubs.,  
11220 Bird Rd., Richmond, B.C. V6X  
1N8

Simply have to get off even this short note to insure that you don't cut me off your mailing list. After all the verbose, imposing and after (I hate to say it) boring zines I have to read for LULU, it's a pleasure to pick up the odd personalzine where I can just read whatever interests me without worry about doing our excruciatingly impartial job of reviewing it.

Re: Audrey Rose; the girl died because she had reverted to her earlier life as Audrey Rose and was re-living her death -- imagining she was being suffocated in the fire. The psychiatrist was too stupid to communicate with her as A.R., and so she actually suffocated. I don't believe in re-incarnation, but suspending that disbelief for the movie, I found the film consistent and well made.

//I don't think fanzine reviews should be "excruciatingly impartial", because a lot depends on the personal

biases of the reviewer, which makes the reviews all that more interesting, and of course, personal. As for Audrey Rose; yes, it was consistent within it's parameters, and well made, but the ending was expected all along, and thus was still a let down. That's a personal opinion of course. And thanks for the letter. Even short notes are enough to insure your stay on the Zosma mailing list.//

Lee Pelton, 1204 Harmon Place, #10,  
Minneapolis, MN 55403, USA

Thanks for Zosma 11. It seems much more organized and planned ahead than Pit Rot 1 did. I think if you keep this up you might really have something going here.

Concerning the contents, the thing I liked best was the editorial rambling and the book reviews. This is the second good review of JOURNEY that I've seen so I guess I'll buy a copy. I had been waffling about it but thanks to you I'll be shelling out another \$2 for a book. It's not as though I'm short of reading material. I'm roughly 2,500 books behind in my reading but as a collector/accumulator I can't pass up this impulse to BUY!

Mary Long LoC: I think that a lot of people buy Norman's Gor series because they think it's like most Burroughs/Howard type of action/adventure/romance books. It even masquerades as them pretty well, but to young minds not adjusted to the rampant sexism in the stories will miss that entirely and just read the plot, which, I might add, is always minor-league pastiche at best. I have noticed that there has been no recent book out in the series so maybe it's all over. My biggest complaint, strictly personal bias, you understand, is that there has been some fine covers on some of those Gor paperbacks and because I won't buy the buggers, I'm missing out on some fine du stjackets & I get pissed off because such good art is being wasted on this junk.

I'll be curious how your 24lb paper works out. It would mess up our Gestetner if we used that heavy a paper for RUNE. But then, our print run is 1100 so bargain basement stuff is just fine for our purpose.

\*\*\*\*\*

//Thanks to me you'll be shelling out another \$2 for a book? You make it sound like I forced you into it. I realize that my writing is so full of mind bending profundities and utter truthfulness that you can't resist doing what I say; but still, I hate to think that I forced you into spending your last two bucks. And what if I was lying? What if it's a lousey book? What then, eh? You'll probably up and blame me! -- 1100 print run? Cripes, and I thought I was having a hard time with slightly over 200!//

peter pinto, 42 breakspears rd,  
brockley, london, se4 1uL, england

you have your post awful: we have the Gesta PO. heads they win, tails we lose. they're legally not responsible for property they're moving!! (can you imagine the effect of a 100% auto-post? decimation by auto-error? efficient shredding instead of the current half-hearted attempts? strikes by maintenance unions. too right, you're MAD! why not get zoz/sma onto the national defence computer net? then it'd be available to virtually all significant computers in NATO/SEATO etc...why not abolish tax and institute a realistic welfare wage. charge people for the opportunity to work -- most people get bored stiff after a month or two with nothing to do. and everyone who can "take" total "unstructured lives" (ie, who can organize themselves) can get on with important things. (likefz?)

//The leaders would have to design a system so that there was absolutely nothing you could do in your leisure time. Only after paying to work would you be given "Entertainment Tokens" giving access to leisure places. Of course, with no body working the population would take a rapid rise -- with nothing else to do...right. And where would you get the money to live a totally unstructured life? The welfare wage would have to be barely subsistence level to make the system work. I may be MAD at the postal worker occasionally, but I'm prepared to let the system stand as it is for a while yet.//

)\*(\*)\*(\*)\*(\*)\*(\*)\*(\*)\*(\*)\*(\*)\*(\*)\*(\*)

Jessica Amanda Salmonson, Box 5688,  
University Station, Sea., WA 98105.

Re. your blanket permission to reprint anything from Zosma -- this should be the prerogative of each individual contributor. If it isn't, you won't get the best contributors.

//You had me scared there for a second or two. But I checked what I had written in #11 -- I did not give blanket permission to reprint anything from Zosma -- only the material that is credited to me or that is not credited at all. (in which case I probably wrote it)//

Mary Long, 1338 Crestview Drive,  
Springfield, ILL 62702, USA

From what I know of the film, and what you here say, I can sympathise with Carrie. Not only would she be (at early teens, I presume?) at an age when girls are very conscious of the changes in their bodies (the after p.t. showers then become something of a modest ordeal, in fact, as I recall it), but they can also be very cruel to people who are late developers: it must be the time when division occurs, I think, between those who have, as it were, been admitted to womanhood, and those who have not. And since one's self-consciousness and awareness of clumsiness etc. is so high then, scapegoats are often sought, alas! Perhaps it is the same with the male of the species, I don't know. Could CARRIE have been set in a boy's school with a male "hero"? Perhaps not, since the onset of puberty is so differently constructed in the male -- but it's possible.

//It's possible, I guess, but not in Hollywood. The audience's sympathy is more likely to lie with a young female than a young male. See The Exorcist, Audrey Rose, Carrie, etc.//

//The trouble with pubbing monthly is that you don't have time to wait for letters...the deadline has arrived. Any further letters will appear next issue. Those above sent letters within 20 days of my sending out Zosma 11.//

((THOUGHTS FROM THE DEPTHS -- continued from page 10))

## Just a few final reviews before closing off for this issue. And of course the usual jumble of editorial comments. NOTE: this issue seems to be a hodge podge of reviews. I'm not sure if that's a good thing -- in fact, I'm sure it's not a good thing, at least as far as Zosma is concerned. I enjoy doing reviews, and I think they have a certain value, but I don't want my fanzine to consist wholly of them, which seems to have happened this issue. Next issue I'll add more editorial rambling, and hopefully maintain the number of reviews -- just got to find a happy medium between the two.

## A couple of recent movies --

Magic -- the advertisement for this film was excellent. A wooden stage dummy with a strangely malevolent face and an evil voice recites a poem, a very ominous sinister poem. The film, however doesn't live up to the ad. Basically -- a small time magician become so involved with his stage dummy that it develops into a case of dual personality. The dummy seems to have a life of it's own, but Corcky, the magician, is actually the one who is giving it life. Only he doesn't realize this. He gets into some very violent verbal arguments with the dummy, which persuades him to commit a few murders. Of course, the dummy is Corcky and he's persuading himself, but this isn't made very clear. You're never quite sure if you're watching a supernatural horror film or a psychological thriller. I wouldn't be surprised if it's on tv quite soon. All it would require would be a few minor deletions, including an unnecessary sex scene and some untv like language/

Message From Space -- Ripped right off of Star Wars with a Japanese cast and a few token americans. The plot is ridiculous and I'm not even going to try and explain it. Some of the effects are remarkably good -- some of the best I've seen in fact -- and it's these that spoil the film. For a while you can imagine you're watching a hilarious satire on SF and Fantasy film

and then suddenly a good effect will show itself and you'll realize that you're watching a badly made film. Still, it's a hilarious movie and definitely worth taking in as far as I'm concerned. You'll laugh you'r guts out in places. re. the effects -- the reason a few of them look so good is because they are so rough. Star Wars and Close Encounters were paragons of smoothness -- perfect movement. The effects in Message From Space are rougher -- they appear more realistic -- as if you are waatching a documentary rather than a totally imagined film.

FANZINE REVIEW?-----  
SCIENCE FICTION REVIEW #28 ##64pp,B,  
offset, sub at \$8/year (\$7.50 USA)##  
Richard E. Geis, P.O. Box 11408,  
Portland, OR 97211, USA

This ish contains a couple of interesting items. Geis's novel One Immortal Man is concluded for one thing. I haven't even started on it yet, because I'm missing the first part and the third part. Don't know if I'll ever be able to. I'll probalby send off for them because I want to see what he writes like. Also an interview with C,J, Cherryh. Sounds like an interesting lady -- I'll have to read a couple of her books. But the best piece by far in this issue is the speach given by Damon Knight at a recent con. Mostly Knight reminiscing about the old days in fandom and producing fanzines. He also goes into a big schpeel on radical feminism, comparing it (if it continues towards some proposed ends) to the Nazi movement of the past. Interesting.

PRODUCTION

#4

HEY, I JUST BOUGHT THIS REALLY NEAT TYPEWRITER WHICH HAS ALL CAPITALS, UPPER AND LOWER CASE. GARTH DANIELSON WAS SEEING IT FOR SOME REASON OR OTHER AND I DECIDED TO BUY IT. I THINK IT WAS WORTH IT -- \$100. WHAT THE HELL, IT ADDS A DIFFERENT LOOK TO THE PAGE. I'M CONSIDERING USING IT FOR THE LETTER COLUMN NEXT ISSUE, WHICH I THINK WAS THE ORIGINAL REASON GARTH BOUGHT IT FOR. EVERYBODY HERE THINKS I'M NUTS FOR BUYING. DID I EVER DENY IT? SO WHAT THE HELL'S THE PROBLEM LADY? IT SHOULD BE INTERESTING WITH THIS.



## REVIEWS

THE ULTIMAX MAN, by Keith Laumer,  
St. Martin's, 217pp, \$10(?)

The first segment of this novel appeared as a two part serial in Analog last year, and I remember that I thought it was one of the bbest damn novellas I'd ever read. That still stands. Get the paperback just for that. (do not buy the hard cover because it is definitely not owrth it.) After the first 90 pp or so the novel gets bogged down and doesn't seem to be going anywhere. It takes a while for Laumer to get out of the seeming rut but by then I'd lost a lot of my enthusiasm. Too bad. This could have been an excellent novel. Instead it turned into a medicore, typical Laumer pot-boiler...not that that's a bad thing.

PRO, by Gordon R. Dickson, Ace, 185 pp, \$1.95

This is a real disapointment — it's got a damn good story, and it's got good illustrations by James Odbert, but Dickson has given a synopsis of a possible larger novel. That's all. This is the bare minimum of a story. Character development minimal. Very superficial. And to add to all that, the hero is a real arsehole. I wish I could reccomend this because I usually like Dickson's stuff, but this is shit and I'll tell you to skip it.

## FANZINE REVIEWS

RUNE 54, ##38pp,s,mimeo,available for the usual of .50¢/copy, \$2/year. Editors Caro Kennedy and Lee Pelton.

Clubzine of the Minnesota SF Soc. This doesn't seem like a clubzine. Articles, con reports, fanzine reviews, book reviews and letters, all make up a nice pkg. Fantastic cover by James Odbert. I seem to be seeing a lot of his art these days, but this cover is about the best I've seen anywhere. Really nice. Not much to do with MSFS, except a transcript of a minicon panel which was quite humorous. Are you sure this is a club zine?(see address after ERG review)

ERG 64, ##22pp,s,mimeo, subs at \$2 (USA) or £1(UK)## Terry Jeeves, 230 Bannerdale Rd., Sheffield, England.

A nice homey, friendly fanzine. Filled with Terry's art (and he's a good artist) and a whole bunch of quite current book reviews. repro quite decent. There's a couple of articles, both quite interesting, one on the most productive SF writer (ie, the fastest written novels), and one on writing. A few fanzine reviews. Subscribe, or get on the mailing list somehow.

ADDRESS FOR RUNE: Lee Pelton & Carol Kennedy, 1204 Harmon Place #10, Minneapolis, MN 55403, USA.

## Alright, that's it. Got to stop now if I want to get this thing collated and mailed out before the end of the month. Still got to the cover printed yet. Shit.. I don't know if I'll make it.

Gonna be different next issue. Don't like this thing being a bunch of reviews. Oh, I like reviews, but not this much.

I need art and articles PLEASE. Lined up for next issue, hopefully — THE ZOSMA FILE (Quiller in Review), a look at some of the works of my¢ favorite spy thriller writer. Ed Ackerman has promised me an article, which he better deliver. Perhaps a few reviews other than my own. Anyone want to do a monthly column? Name it and I'll think about it. Artwork, (some of which should have appeared in this issue as promised, but I'm sorry) will definitely be in next ish for some people who I won't mention.

This month I also heard from in one form or another Ed Ackerman //I did not write it and forget the subject//, Sunshine Ackerman //I'm fine. Hope you have fun at school//, Garry (oops, Gary) S, Mattingly //I'm still working on that ole elusive Pit Rot 2//, Bill Bridget//you got Guts On The Floor #1 I hope//, Mike Hall//see page 2// And to the rest who traded or whatever, thanks. Sorry I can't wait longer for letters, but they'll be in next ish, as I've said.

This was the Christmas Issue. Hope you all have a good 'n happy one.

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Steve George,  
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