

"The World Of Tomorrow Today!"

# Science Fiction Times

No. 450

January 1968

## Dr. David H. Keller Library Still Intact

It has come to my attention that ads are now circulating, claiming to have for sale books from the private library of the late Doctor David H. Keller. This just is not true, for up to and including this very moment (9pm Nov. 26, 1967) only three books from that collection have been sold, and that was today.

Insofar as I know, Dr. Keller never had a collection of "Wonder Stories". His practice was to keep one copy of each magazine where his stories appeared. Often fans would ask him to autograph their copy with his story.

As for the manuscripts also offered -- I am at a loss to explain this except that in his great generosity, he donated stories or articles to all who asked, for he had great sympathy with the aspirations of these budding editors. Some one or more has gathered these gifts, some of which never were printed, and is now shamelessly trading on his great name and noted kindness.

These sellers should know that the paper may be theirs but not the words thereon and there is no legal grounds for sale -- or purchase -- without my very explicit permission, which has not been sought or granted. Also, if there is any reprinting, alteration, or plagiarism, they are liable for stiff penalties under the common-law copyright protection.

Why so mistreat a good friend and generous to a fault, who, they seem to think, has no defender? Doctor David H. Keller's memory doesn't deserve such mistreatment.

--Mrs. David H. (Celia) Keller

## Star Trek Moves to Monday

Beginning this month Star Trek will be seen at 10 pm on Monday, replacing I Spy. According to Variety, the move was made to get I Spy to an earlier hour because it was losing viewers. Star Trek was put in the 10:00 slot because it was felt that it had an audience who would devotedly follow it to the new hour.

### NEW CAMPAIGN TO SAVE STAR TREK

(Editorial note: NBC in New York can't confirm any present difficulties with Star Trek. However, feeling that an ounce of prevention is worth a pound of cure, we hope you will again write as urged below by the Trimblees.)

This is a campaign to save STAR TREK. Cancellation of the show is a definite possibility, unless thousands of letters and petitions offset STAR Trek's low Neilson ratings. Though unofficial polls in magazines have shown that public interest in STAR TREK is high, the networks tend to take Neilson as "gospel" unless fans show NBC with many letters that they want the show to stay on TV.

Saving STAR TREK should not have to be an annual project, but the sad truth is that as soon as fan mail to NBC stops coming in, the Ivory Tower types start getting nervous. When that happens, the network either drops the show or reduces it to the "proven" kiddie format of intelligence-insulting scripts. A few farsighted people are fighting for mature science fiction shows, but they need the aid of fans. Keeping up the quality of TV viewing is your job, and a constant one! Let the networks know that you enjoy a show; otherwise they assume that the Neilson ratings are correct. The result will be that, through your lack of response, the really good shows will fail because sponsors and

networks prefer to "play it safe" with formula TV shows than try something different.

The second season has not been as successful as the first for STAR TREK, which is more or less a natural state of the industry, since many concessions have to be made. Two factors could aid the show: Gene Roddenberry could be encouraged to return to his original job of writing and producing instead of dissipating his creative efforts on other commitments; and loud protests should be lodged against the Friday night time slot. Scheduling STAR TREK for Friday night was a near-fatal mistake, since the show is for young people (chronologically or mentally) who are vital and energetic, and use Friday night for dates, dinner out, becoming involved with activities -- in short, doing anything but watch TV!

Options are picked up around Jan-Feb so this is not a project to put off until you can "get around to it". The plain facts of Hollywood are this: if a show looks unsteady, people must necessarily look around for other jobs. If they find something else, the show may lose an actor or crewman, and besides the difficulty of replacing a good man, their loss hurts the morale of the rest. It is too easy for fans to sit back and enjoy the good old American tradition of letting the Other Guy do the work, and then griping about the way the job was fumbled. One more letter could be the deciding factor; the difference between keeping STAR TREK on TV or not. We will all deserve the fate of having nothing on TV but unfunny situation comedies if, through inaction, we let STAR TREK die!

Write those letters NOW!

#### ADDRESSES

Mr. Julian Goodman, Pres.  
National Broadcasting Co.  
30 Rockefeller Plaza  
New York, N.Y. 10026

Mr. Mort Werner  
NBC Television  
30 Rockefeller Plaza  
New York, N.Y. 10026

Mr. Herbert Schlosser  
NBC-TV  
3000 W. Alameda Blvd.  
Burbank, Calif.

Of equal importance are letters to:

- 1) local TV stations carrying STAR TREK
- 2) local TV columnists in newspapers and publications
- 3) national TV columnists in metropolitan newspapers
- 4) TV GUIDE

And, of course, write to all the sponsors, both local and national, that appear during the STAR TREK program in

your area. Usually the address found on the product will suffice for a letter.

#### MOONLIGHTING FOR LIEUT. UHURA?

The Smirnoff Vodka ad in the January issue of EBONY uses a model who looks very much like Lieutenant Uhura (otherwise known as Nichelle Nichols). Some sleuthing around by the editors of SFT could neither confirm or deny that it was, in fact, our communications officer. However, for those who are able to dig it up, the January 1967 issue of EBONY gives her the cover story with some good photos taken on the STAR TREK set.

#### NOTES FROM JAMES BLISH

Publication date on Star Trek Two has been postponed to February 1968, in order to make some changes asked for by Desilu.

BLACK EASTER (or, FAUST ALEPH-HULL) has been bought by Faber and Faber Ltd. The jacket for the Doubleday edition of BLACK EASTER will be by Judith Lawrence Blish, who also did the test figures. She also won first prize for children's fantasy at the NyCon art show, for a series called "Adventures of Bear". ("Challenge for a Throne", the book about the Wars of the Roses which she illustrated, is by Franklin Hamilton, not "Harrison" as reported in SFT).

#### VAMPIRE TV SOAP OPERA

The soap opera, Dark Shadows, on ABC at 3:30 Monday through Friday, should appeal to s-f fans. So far the show has dealt with time travel, black magic, ghosts, and vampires. An article in a recent WALL STREET JOURNAL states that Dark Shadows has one of the biggest audiences of any ABC daytime television show, with an estimated 6,300,000 viewers.

TV's first soap-opera horror show, Dark Shadows is an expensive production for a daytime show. According to industry sources, it costs about \$40,000 to \$50,000 a week.

#### LOS ANGELES IN 1972 FAN CLUB

Los Angeles, who started organizing for 1972 right after they lost the 1968 bid, is now publishing a fanzine. Title is Selakejuheualehepaotreupahr! The zine contains information about the L.A. in '72 bid, including a list of the 69 fan club members so far. To join the club send 50¢ to Fred Patten, 1704-B South Flower St., Santa Ana, Calif. 92707.

### S-F AWARD WINNER ANNOUNCED

Don Benson of Pyramid Books has just announced the judge's unanimous choice for the \$5000 science fiction novel award. The winner is SOS THE ROPE, by Piers Anthony. F&SF will run the story in the spring as a serial. Then Pyramid will follow with book publication, maybe in July.

Kent Production, through its participation in the award, doesn't at this point appear likely to take up its option; although of course it may do so at any time.

### YOUNG ARTISTS IN ORBIT

Because Martin Steinbaum, staff member of New York's Hayden Planetarium, was curious about how a child's concept of the universe developed, the Planetarium now has an annual contest for children's astronomical art. The previous contest, for children from kindergarten through the sixth grade in the New York metropolitan area, drew a total of 500 entries. Judging these took 8 hours. Nine winners were chosen, selected more on the basis of imagination than artistic ability (but Mr. Steinbaum's original question still went unanswered).

The winning entries were displayed in the Planetarium, then moved to Union Carbide's gallery for three weeks (which stretched to over a month because there was so much interest by the public). SCHOOL ARTS ran an article with photographs (October 1967) and Life/Time took some pictures for a coming TV program.

The new contest, coming in the spring, will be "The Many Faces of the Sun".

### FASHION SHOW

Applications are now being accepted for the third annual Galaxy of Fashion Show, to be held at Baycon. They need costume designs, models, sewing, and of course, miscellaneous help. Deadline for applications is January 31, 1968. For application form write to: Cindy Van Arnem, 1730 Harrison Ave., Apt. 353, Bronx, N.Y. 10453.

### SFWA BULLETIN CORRECTION

Despite the implication in our October issue, the SFWA Bulletin is available to non-SFWA members only if they have a professional connection with the field -- e. g. agent, publisher, editor, anthologist, reviewer. We hope this will remedy the misconception current in fandom about subscription qualifications.

### WBAI-FM'S "THE MIND'S EYE THEATRE" PRESENTS SAMUEL R. DELANY'S "THE STAR PIT"

On January 28th from nine to eleven pm WBAI-FM's "The Mind's Eye Theatre" will present a full dramatization of Samuel R. Delany's "The Star Pit". The story, which originally appeared in the January 1967 Worlds of Tomorrow, deals with the far distant future and the problems involved in inter-galactic travel; specifically, the dichotomy between the majority of the people of the home galaxy and the elite, the "golden", the only ones who could get out.

The author, who has been called the best science-fiction writer produced by the sixties, is the youngest man to win the Nebula Award for a novel. He adapted "The Star Pit" especially for "The Mind's Eye Theatre" production. His other works include Empire Star, The Einstein Intersection, and Babel-17, the book for which he won the Nebula. As well as writing and adapting the story, Mr. Delany portrays the major character in the dramatization.

The music for "The Star Pit" is an original score, composed and performed by Susan Schweers. It was directed by Daniel Landau and produced by Mr. Delany and Baird Searles for "The Mind's Eye Theatre."

--Baird Searles

### SF OPERA

Olof Johanneson's book, The Tale of the Big Computer (to be released this month by Coward McCann) will be made into an opera. The Royal Swedish Opera has commissioned Karl-Birger Blomdahl to write the music for performance by electronic orchestra.

### Sam ON TV

Sam Moskowitz appeared on WOR TV's The Big Preview, December 18. The film shown was "4D Man" with Robert Lansing and Lee Meriwether. After the film, Sam contributed a discussion of the 4-D theme in science fiction. His narrative was illustrated with old magazine stories and pictures.

### FAN DONATES COLLECTION TO LIBRARY

Jim Cullum, one of our subscribers, writes to say that he has donated his science fiction magazine collection through 1960 to the Manuscript Collection of the Syracuse University Library. This also included fanzines, among them a fair run of Fantasy Commentator. The zines, donated partly as a result of our news item of the university's interest in s-f, ran to about half a ton shipping weight.

The untimely death of Hannes Bok in April 1964 was such a kick in the teeth to his many friends all over the country that it took a while to recover. As Jack Gaughan said some months after, it was less painful not to think about it. In fact it was so much easier to imagine him still up there in his uptown New York 5-floor-walkup tenement apartment singing those droll spur-of-the-moment doggerels or whistling tunes from Max Steiner's score to SHE while he whipped up colorful masterpieces or somebody's astrological chart. You wanted to think that if you got off the subway at Cathedral station and then made that hike up all those dark-smelly stairs and drubbed on the door (ignoring the sign on it saying "Busy! Go away! Black plague!") you would eventually get let in and have your eyes dazzled by a riot of fantasy and color blazing from every wall of the slum, like the final scene in Moon and Sixpence.

Eventually we had to think about it and what we thought was this: Hannes Bok must not die! Not the art he had spent all of his life creating. Some of us here on the West Coast -- we who remembered him when he was a living fireball. During the depression when he worked on a WPA Art Works Project in Seattle. How his puckish delight in everything he saw and touched made a walk through the park magical or a visit to the neighborhood movie to see Chu Chin Chow for the twenty-leventh time the Highest kind of Adventure. It was Hannes. He had that magic. He exuded it from his pores.

Harold Taves and I used to follow him around, snitching the infinitude of sketches he scribbled like breathing, out of wastebaskets. Sketches of gnomes, geezlestines and star-gals. He had a fabulous sense of humor. One carefully uncrumpled crayon sketch I treasure is of a very wide-hipped dame with a Mae West Come-hither look he titled "The Hip of Ishtar", then flung in the wastebasket with a grin.

As I have said, Hannes Bok gave twelve or fourteen hours every day to his art. Sleep, eat, health, wealth? Bah! Who needs it? Fancy clothes he had no use for. Bok was a true Bohemian yet he would have laughed to hear it. A hippie, but without the drugs. He often told me he didn't need to drink. He was like high already, man, compared to everybody else. I sometimes think he lived 100 years in 50 -- he reveled so completely in just being alive. The creation of fantasy, of perfecting his art every living minute, that was all he cared about.

Such a man MUST NOT die. So...

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STELLAR is something new in pro-zines. (We may, by some standards, be a shoestring operation, but we are, by damn, a prozine...) To begin with, we are aiming for bookstore rather than newsstand distribution. This is why we are charging \$1.00 a copy; 75¢ by mail. (Sub rates are \$4.50 for six issues, by the way) Issues will not be dated on the covers -- only numbered. They will be marketed as books -- kept on sale as long as they continue to sell in a given location, or until sold out.

As a result of this essentially book-like marketing scheme, we are paying our contributors (both writers and artists) a royalty on copies sold, rather than a flat rate. The royalty is based on increments of 2000 copies, and if we can sell as few as 10,000 copies of a given issue, its contributors will earn rates directly comparable to those paid by ANALOG -- currently the top rates in the industry.

STELLAR will feature full, four-color covers (the cover of the first issue is an abstraction by Jack Gaughan; subsequent covers will be by Mike Hinge, Gray Morrow, Jeff Jones and myself), and material by some of the top names in the field. The first issue begins a complete novel by Lee Hoffman (her first full-length sf novel, and one of the finest I've read in years), includes a novelette by Samuel R. Delany (one he considers his best!), short stories by Roger Zelazny, Dave Van Arnam, Ross Chamberlain, Alexei Panshin, A. Adams and myself. Beginning in the second issue will be Sam Delany's "Nova" -- a new novel due to be published a year later by Doubleday -- a long novelette by Alexei Panshin, and other stories by writers like Greg Benford, Calvin Demmon and myself, etc. And forthcoming will be more stories by Roger Zelazny, another novel by Lee Hoffman, etc. I assume that once more writers become aware of STELLAR as a market, this list will broaden considerably.

In appearance and makeup, STELLAR will be superior to all present-day sf magazines. Printed by offset on good quality bond paper, it will include illustrations by Gray Morrow, Jack Gaughan, Jeff Jones, Mike Hinge, and Ross Chamberlain. Illustrations are both line-cut and half-tone. The magazine is a tall digest size, taller by one inch than other digest sf magazines. It will have eighty pages, and over 60,000 words of text.

Production problems have thrown our time-table off, but we hope to have the first issue out in January. We plan four issues a year. Our only

(Continued on Page 7)

## SF and Entertainment

### HOW STAR TREK DOES IT by Ken Beale

One question many fans have probably asked themselves when watching NBC-TV's STAR TREK is, how do they do it? In other words, how do they make it look so real? The answer, of course, is the special effects department. That is, a group of specialists in trick photography and visual illusions handle this part of the show, just as they do in most Hollywood films. The scenes involving actors, which carry on the main story line, are filmed by the regular director and camera crew. Elsewhere, at approximately the same time, a special effects director, cameramen and technicians are shooting the trick material. Later it will all be edited into a smooth-running program.

All of this is obvious to anyone with a knowledge of films. The real question is just how do they create those trick sequences: the Enterprise zooming through space, the "transporter" room, the "phaser" ray guns? Finding out the tricks of a special effects-man's trade is usually like pulling teeth. The exact details of the KING KONG effects, for instance, have never been fully revealed. Even today, over 30 years later, they are still mostly unknown. Fortunately, the situation regarding STAR TREK isn't quite that bad. Thanks to a trade magazine (AMERICAN CINEMATOGRAPHER) I can let you in on some of their secrets. Here they are:

As you may have guessed, the shots of the interstellar ship Enterprise are done in miniature. The ship itself was painstakingly planned, beginning as a four-inch model, and progressing by stages to the final 14-foot size, made of wood and plastic. It was lit from within by its own electric system, to aid the illusion. While the initial design of the ship model was done by one company, another actually handled the filming. (Don't ask me why.) They used their own models: one two-feet long, the other a 12 foot affair with interior and exterior lights. In the shots of this model "moving" in space, the movement was purely illusory. Actually, the small ship was mounted on a tripod and could only tilt about while staying in one spot. Only the camera moved.

To create the desired illusion, the ship's image was re-photographed against a field of "stars" (another illusion) by a highly complex process known as a travelling matte. Briefly, a device called an optical printer is used. This is essentially a camera and a projector, arranged so that the

camera copies what is projected on a small screen. By means of this, multiple images, each from a separate piece of film, are combined into one final result. (This, by the way, is how titles and screen credits are made to appear over another scene.) For the matte process, certain areas of one picture are masked off, so that something else may appear in that part of the final picture. (Otherwise you would have a transparent image or "ghost" effect.)

As for the stars, in the current shows they are simply holes in black paper, with colored lights and filters behind them.

Unlike the Enterprise model, the smaller shuttlecraft actually moves -- on wires. It takes off and lands on a model of the Enterprise's flight deck. Likewise, the planets the ship usually orbits around are tiny models. Colored lights create the effect of different colors on the surface, and a motor causes the planetary rotation. Actually, only a few models are really used. They are made to do double duty by such simple devices as changing their color or turning them upside down.

The "phaser beam" seen on the screen is actually animated, much like a cartoon. It is, in all probability, drawn directly onto the film. This is not a new type of effect, having been used as far back as the '30's, in Universal's Flash Gordon serials.

As for the "transporter", which dematerializes and rematerializes people and sends them to and from the ship, it is another case of a matte effect. The person to "dematerialize" is photographed, then the camera is stopped. He steps out of the scene and the camera films an empty set. Now the optical printer combines this sequence with one in which an outline of the person appears. The unique glitter effect is now added, within the outline. This is aluminum dust, falling through a beam of light. The person's image is made to fade out and the glitter appears in his outline. Then this also fades.

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### WHAT IS A LOVECRAFTIAN? by Fred Phillips

What indeed? There are actually people in this world who, upon entering a discussion touching the relative merits of science fiction, horror, and fantasy, will ask, "Lovecraft? Who's he?" It makes you want to bleed. "Who's Lovecraft?" As well ask, "Who's Clark Ashton Smith, Robert E. Howard, Henry Kuttner, Robert Bloch, Donald Wandrei", etc. Good Christ; next thing you know, they'll be asking, "Who's

Edgar Allan Poe?"

There are only two types of Lovecraftian: the kind who believes in the Necronomicon, and the kind who will not publicly admit that he believes in the Necronomicon. There has been a lot of talk and a few things published that run to the tune of "It's absurd to make a cult around H. P. Lovecraft" or "Speaking critically, Lovecraft was actually only a second-hand writer." What, then, accounts for the Lovecraftian cult?

As well ask, "What accounts for fandom?" The fact remains that convention and club audiences are always being told that the fantasy readers are the most intelligent of any of the readerships of specialized literature (detective, western, etc.). Assuming for the sake of argument that this is true, lest we run the risk of sounding parochial or chauvinistic, then what this should indicate is that the writers, the professional practitioners of fantasy, are a cut or two above the average writer. And that by Ghu, they are for the most part going to deliver the goods; they are not going to try to b.s. their audience. If it is true that this is a hip audience -- and naturally we like to believe we are -- we are going to make it pretty damn evident by our sales reaction which of the fantasy writers are worth their salt, and which ones are trying to take us for a school of batrachians.

Such a writer was Howard Lovecraft, the first kind. There are people who walk into my store who, with one thing and another, swear that Lovecraft is the only horror writer they can read in the middle of a crowd of people in broad daylight and still be sent up the wall. I don't think you can say this about very many horror writers. Imagine reading about a putrescent, amorphous abomination for which the author attempts to present a rational, scientific explanation in a convincing matter-of-fact style! There is very little wonder that fans of "Heavy" science fiction take Lovecraft to their hearts. They are used to reading carefully plotted scientific extrapolations based on criteria from the real world. What then, if a writer re-injects the atmosphere of the gothic macabre into what would otherwise constitute a science fiction story, replete with the technical terminology germane to the topic -- and charges the atmosphere of the story with a mood and a feeling which hints at dimensions beyond the limits of ordinary human perceptibility? And at the same time he fails to actually describe the phenomena in such a way as encourages the reader to imagine for himself vistas of horror beyond which even the

most talented writer has no authority to delineate? Oh, we who are Lovecraftians know why we are Lovecraftians; why a cult has grown around the writings of this man; why other writers were so captivated that they actually embroidered and embellished the famous "Cthulhu Mythos" until it became as deathless and universal as the Elder Gods themselves.

A Lovecraftian, I think, is a little more than just a fan. If I met someone, for instance, who had never even opened one of Bradbury's "baby books", and who was totally unfamiliar with even the most basic and popular s-f and fantasy writers, but who could demonstrate a familiarity with the works of Lovecraft, I would consider that person a fan and a Lovecraftian. I cannot tell you exactly what a Lovecraftian is any more than I can tell you what justice is, or the blood type of Nyarlathotep. But I can tell you whether an individual is or isn't a Lovecraftian. Franklin V. Spellman, for instance, one of the more genial and erudite gentlemen with whom it has been my honor to be associated, owns several prime pieces of Lovecraft's writing, but he is also a Dunsanian completist and he does not narrow himself to Lovecraftian fandom. Haywood Norton, along with Lin Carter and Dave Van Arnam, is technically one of New York's arch-Lovecraftians, though he professes to despise Lovecraftian literature. Victor Toledo, as mundane a non-fan as ever lived, would make an exemplary Lovecraftian.

To be a Lovecraftian does not merely mean to collect and read Lovecraftian literature. Anyone can be a reader-collector. Also, a person who attempts to define Lovecraftianism and to construct rules and criteria for being a Lovecraftian, may not necessarily be a Lovecraftian himself. Even a person with "second sight" who can "psych himself out" without the aid of Alhazred or the funny little sugar cube, and who "grooves" on Lovecraft, may not exactly constitute a Lovecraftian. Actually, there is no hard-and-fast rule for being a Lovecraftian. You read H.P.L. and enjoy him and collect him to the extent which it is possible to collect Lovecraft, and defend his work stoutly and blindly against the most knowledgeable people in fandom, and sooner or later you become known as a Lovecraftian -- and good luck to you!

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(Editorial note: We have printed the above essay as an introduction to the subject of gothic fiction. Look for a supplement on gothic fiction soon in SFT.)



BOKANALIA cont. from p.4

BOKANALIA MEMORIAL FOUNDATION. Hannes Bok was so special that it would be absurd to imagine another. And luckily the magical worlds he saw around him were communicated to this world in his gorgeous fantasies! They are Bok's legacy to us all. Vowing that Hannes Bok's own astrology prophecy that his height of fame was not to come until 1970 and after (who is to say What Strange Beings are pushing us by what invisible strings?) we invite Bok admirers to make this prophecy come true. And to feast their eyes on Hannes Bok's private worlds of fantasy and magic. Many of the prints in our three folios have never appeared before anywhere and aren't likely to again.

--Emil Petaja

FOLIO #1 15 glorious b&w prints \$3.00 postpaid

FOLIO #2 15 more glorious prints, together with a REMEMBRANCE OF HANNES BOK by Ray Bradbury, \$3.00 postpaid

FOLIO #3 12 still more, five completely new, \$3.00 postpaid

And MAN CLIMBING SPOCK-EARED IDOL, special, limited, \$1.00

THE MAGICAL MANDALA, which makes it all come true, \$1.00

From? P.O. Box 14126, San Francisco, Calif. 94114

STELLAR cont. from p.4

problem remaining is that of distribution. We need fans or readers of sf who are willing to become distributors to their area. They must be responsible, willing workers, and they stand to make modest profits. We want people who can line up bookstores (particularly college/university bookstores) in their area, and distribute copies to them. We can guarantee a profit of no less than 10% on each copy sold, for the distributor. If he handles a large volume, he can earn more. If SFT's readers are interested in such a job (as very spare-time work), I'd like them to write to me. Once our first issue is published, we will be in a position to supply distribution kits for sample-display purposes. These kits will include attractive art nouveau display posters for bookstore display.

We're launching a real innovation with STELLAR, and with fandom's help, I think we can succeed. I hope so. I think STELLAR will benefit the entire field.

--Ted White

330-49th Street  
Brooklyn, N.Y. 11220

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## Old Fantasy Collectors

The recently established SARGASSO BOOK SHOP specializes in old and rare fantasy, the kind of book that you don't see on the average dealer's list. We have one of the most unique lists of this genre seen in a long time, with great old books, almost forgotten... like THYRA, 2050 A.D., MOON HOAX (1859), PERFECT WORLD, and many others.

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Just send your name, address, and wants to:

SARGASSO BOOK SHOP  
P.O. Box 15577  
Lakewood, Colo. 80215 USA

## Calendar of Events

### January

- 5 FISTFA Meeting, at apt. of Mike Mc-Inerney, 250 W. 16th St., Apt. 5FW New York, N.Y., at 9pm.
- 5 WSFA Meeting, at home of Fanks Mebane, 6901 Strathmore St., Chevy Chase, Md. (ph.652-8684)
- 7 ESFA Meeting, at YM-YWCA, 600 Broad St., Newark, N.J., at 3pm.
- 12 Gamesmen, call Don Miller, 12315 Judson Rd., Wheaton, Md. 20906 (ph. 933-5417)
- 12 PSFS Meeting, at Central Philadelphia YMCA, Broad & Arch Sts., Philadelphia, Pa., at 8pm.
- 13 BSFS Meeting, at home of Jack Haldeman, 1244 Woodbourne Ave., Baltimore, Md., at 8pm.
- 14 NESFA Meeting, at home of member. Write Susan Hereford, 67 Toxteth St., Brookline, Mass. 02146 for info
- 19 FISTFA Meeting, see Jan. 5.
- 19 WSFA Meeting, at home of Bob Rozman, 9704 Belvedere Place, Silver Spring, Md. (ph.588-9333)
- 20 Lunarian Meeting, at home of Frank Dietz, 1750 Walton Ave., Bronx, N. Y. (ph. TR8-8082) at 8pm. Guests of members and out of town fans.
- 21 NHFF Meeting, 749 E.231 St., Bronx at 2pm. Sam Delany has agreed to be speaker.
- 25 CØSFS Meeting, at Columbus Public Library, 96 Grant St., Columbus, Ohio, at 7pm.
- 26 Gamesmen Meeting, see Jan. 12.
- 27 BSFS Meeting, see Jan. 13.
- 28 NESFA Meeting, see Jan. 14.
- 28 OSFA Meeting, in auditorium of Main St.Louis Public Library, 1301 Olive St., at 2pm.
- 28 OSFiC Meeting, for info write Peter Gill, 18 Glen Meadow Road, Toronto, Ontario.

### February

- 2 FISTFA meeting, see Jan. 5.
- 9-11 Balticonference at the Holiday Inn, Baltimore, Md. GoH Samuel R. Delany.
- 16 FISTFA Meeting, see Jan. 5.
- 17 Lunarian Meeting, see Jan. 20.

### March

- 23-24 Boskone V, Statler-Hilton, Boston. GoH Larry Niven. Registration fee \$2.00. For info: Paul Galvin, 219 Harvard St., Cambridge, Mass. 02139.
- 30-31 Marcon 3, Holiday Inn East, 4801 E. Broad St., Columbus, Ohio 43217. Fred Pohl GoH.

### April

- 19-21 Lunacon/Eastercon, at the Park-Sheraton Hotel, New York. Don Wollheim, GoH.

### May

10-12 Disclave, Regency Congress Inn, 600 New York Ave., N.E., Washington D.C.

#### Meetings held every week:

- Cincinnati Fantasy Group  
Sat. at homes of various members.  
For info write to Lou Tabakow, 3953 St. Johns Terr., Cincinnati, Ohio 45236.
- Fellowship of the Purple Tongue  
Sat. at home of Phil Harrell, 3021 Tait Terr., Norfolk, Va., at 2pm. (ph. 853-1259)
- LASFS  
Thurs. at 508 South St., Andrews Place, Los Angeles, Calif. 90005, at 8pm.
- MITSFS  
Fri. at 5pm in Room 1-236 MIT, Cambridge, Mass. Trip to Chinatown for dinner after the meeting.
- MoSFA  
Thurs at 7pm in the basement of 813 Maryland, University of Missouri at Columbia campus.

#### FANZINES

- AMPHIPOXI v.2,no.2 - Billy Pettit, c/o Mrs. Grant Harmon, 3211 Uvalda, Aurora, Colo. 80010. Irreg. Trade, LoC, or contrib. Fanzines & fan history.
- FOOLSCAP 3 - John Berry, Box 6801, Stanford, Calif. 94305. Irreg. LoC, trade, contribution, or 25¢; no subs. General.
- PERIHELION 3 - Sam Bellotto Jr. and Eric Jones, co-editors. Perihelion SF, c/o Sam Bellotto Jr., 190 Wiloughby St., Brooklyn, N.Y. 11201. Bi-monthly? 6/\$2.00. General.
- PSYCHOTIC 21 - Richard E. Geis, 5 Westminster Ave, Venice, Calif. 90291 Monthly. Trade, contrib., 25¢ each or 5/\$1.00. General.
- RIVERSIDE QUARTERLY v.3, no.1 - Leland Sapiro, Box 40, University Station, Regina, Canada. 50¢ ea., \$1.50 per year. Sercon.
- S.F. WEEKLY 209 - Andy Porter, 24 East 82nd St., New York, N.Y. 10028. News or 14/\$1. News.
- YANDRO 176 - Robert & Juanita Coulson, Route 3, Hartford City, Ind. 47348. Monthly. 35¢ ea, 3/\$1.00, 12/\$3.00 General.
- PLAK-TOW no.1 - Shirley Meech, Apt.8-8 260 Elkton Road, Newark, Del. 19711. Twice monthly. 10/\$1.00. Star Trek.



## ***Beyond Imagination***

### ON S-F AND FANTASY COLLECTIONS

Reviews & Comments by W. R. Cole

In the science fiction field there are several writers that are equally well known for their non-fiction writings. One of these writers definitely has more non-fiction books to his credit than sf titles, and we will discuss his latest two non-fiction works this month.

#### VOICES FROM THE SKY

Previews of the Coming Space Age  
by Arthur C. Clarke

Pyramid Books X-1688, October 1967  
205 pages, 60¢

The original edition of this book, published by Harper & Row in October 1965, was completely overlooked by practically everyone in science fiction. VOICES is not fiction, but rather an exploration of possible scientific achievements in the future.

This collection of twenty-four articles has been compiled from such varied sources as Playbill (the national magazine for theatergoers) to Playboy.

Mr. Clarke covers such topics as problems facing us for interstellar travel, to an amusing article entitled "Dear Sir..." in which he advises the method he uses in answering the "Letter from the Reader".

All told, this book is quite interesting and highly recommended for science fiction readers.

#### THE COMING OF THE SPACE AGE

Famous Accounts of Man's Probing of the Universe

Edited by Arthur C. Clarke  
Meredith Press, 1967  
301 pages, \$6.96

"The literature of astronautics is enormous, and has been expanding... in the last few years... Some excuse is needed... before one adds another item to the mountainous literature. In assembling this anthology, I have aimed at entertainment, inspiration, education, and amusement."

The foregoing is excerpted from Mr. Clarke's foreword to his latest non-fiction work.

This anthology of thirty-six selections was compiled from practically every conceivable source. These vary from Percival Lowell's historic 1896 volume on Mars to Sam Moskowitz's article "Religion in Science Fiction" from the April 1965 issue of Amazing Stories.

Unlike VOICES FROM THE SKY, Mr. Clarke's personal touch is obviously missing. We must admit, however, that

it is not fair to compare an author's collection with the type of material that Arthur Clarke selected for this anthology.

In any event, for the pure space buff this book has almost 300 pages of interesting information about our space age.

### FORTHCOMING TITLES

#### NEBULA AWARD STORIES, volume 1

Edited by Damon Knight  
Pocket Books, January 2, 75¢

As far as we can determine, the first science fiction title scheduled for publication in 1968 is this paper bound edition of NEBULA AWARD STORIES 1965. This was the first in the new series containing the stories selected by the Science Fiction Writers of America as the best for the year covered by the collection.

#### PATH INTO THE UNKNOWN

The Best Soviet Science Fiction  
Introduction by Judith Merrill  
Delacorte Press, January 19, \$4.95

This first came to our attention at the recent World SF Convention in New York.

With the exception of RUSSIAN SCIENCE FICTION (Edited by Robert Magidoff, New York University Press, 1964) the previous Soviet Science Fiction anthologies available in English were published by the Foreign Language Publishing House in Moscow. For a comparison with the FLPH titles, if for no other reason, this book should prove to be very interesting reading.

#### ASIMOV'S MYSTERIES, by Isaac Asimov

Doubleday, January 5, \$4.50

Don't let the title fool you. Asimov fans and all others take note. This is a collection of 14 science fiction mystery stories by the good doctor.

ASIMOV'S MYSTERIES is his first new sf hardcover collection since 1959 and based on the advance information we have, is a must for both sf and mystery fans.

### NFFF ELECTIONS

Election results for the 1968 term have just been announced. Officers are: Don Franson, President; Directors, Stan Woolston, Wally Weber, Ned Brooks, Elaine Wojciechowski, and Gary Labowitz.

Also announced were winners of the 1967 Story Contest, judged by Fred Pohl. They were: First Prize, Doris Beetem "The Feline Technique"; Second Prize, Evelyn Lief "The Seeding"; and Third Prize, Chet Gottfried "The SAH Effect". The first place winner will be published in IF.

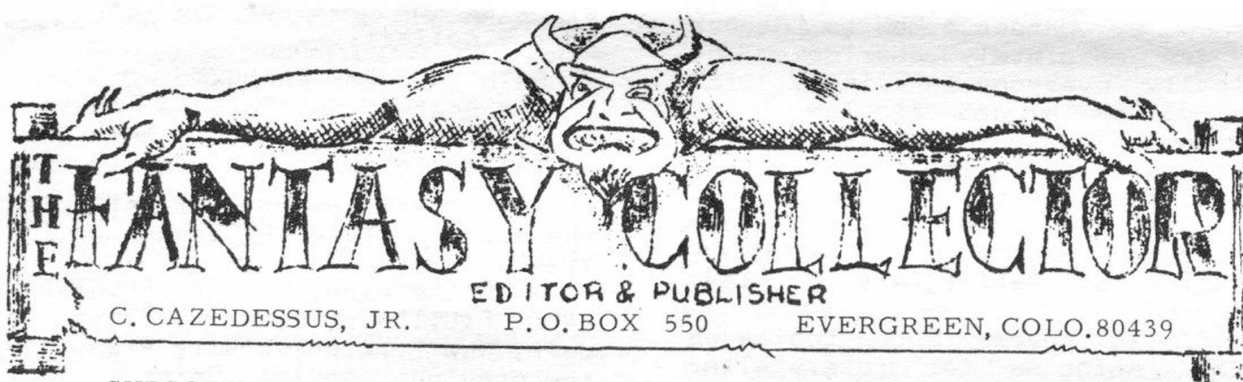
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## Bibliomania

### NEW HARDCOVERS

- Johannesson, Olof. Tale of the Big Computer; a Vision (tr. from Swedish) Coward McCann, 1968. \$4.00.  
 Kubin, Alfred. The Other Side; a Fantastic Novel (trans. from German) Crown. \$5.95.  
 Merak, A. J. Hydrosphere. Arcadia. \$3.50.  
 Newman, Paul S. The Invaders; Alien Missile Threat (juv) Whitman Big Little Books 2012. 39¢  
 Pearl, Jack. The Space Eagle: Operation Doomsday (juv) Whitman. 69¢  
 Raiden, Edward. The Gogglers; a Political Satire. Saturn Books. \$3.95  
 Wallace, Ian. Croyd. Putnam. \$3.95

### NEW PAPERBACKS

- Ballinger, W. A. Drums of the Dark Gods. Paperback Library Black Magic Novel of Terror 52-584. 50¢  
 Carr, Terry, ed. New Worlds of Fantasy (orig) Ace H-33. 60¢  
 Serling, Rod. Rod Serling's Twilight Zone Revisited (juv) Grosset & Dunlap Tempo 4871.  
 Smith, George O. Venus Equilateral. Pyramid T1724. 75¢  
 Sometime, Never, by William Golding, John Wyndham, and Mervyn Peake. (reissue) Ballantine Bal-Hi U2853.  
 White, T.H. The Once and Future King. Berkley Medallion N1320. 95¢

### 1968 PYRAMID RELEASES

- January  
 A WAY HOME - Sturgeon - reissue  
 February  
 WALDO & MAGIC INC. - Heinlein - reissue  
 March  
 THE REST OF THE ROBOTS - Asimov - reissue  
 VENUS PLUS X - Sturgeon - reissue  
 April  
 SIDE SLIP - Ted White & Dave Van Arnam - original  
 May  
 THE TOMORROW PEOPLE - Judith Merrill reissue  
 June  
 THE CAVES OF STEEL - Asimov - reissue  
 THE UNHOLY CITY/THE MAGICIAN OUT OF MANCHURIA - Charles G. Finney - reprint/original  
 July  
 SOS THE ROPE - Piers Anthony - original (F&SF/Pyramid/Kent Award)  
 THE FALLING TORCH - Budrys - reissue

August

THE VORTEX BLASTER - E. E. Smith - reprint  
 THE SPACE LORDS - Cordwainer Smith - reissue

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Interested in joining? Contact Vulcanian Enterprises, Mr. Spock-Leonard Nimoy International Fan Club c/o Miss Dana L. Friese, 360 E. 19th Street, Brooklyn, N.Y. 11226.

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 for the holidays  
 and the  
 coming year*

*Jim Frank  
 Ann  
 Matt*

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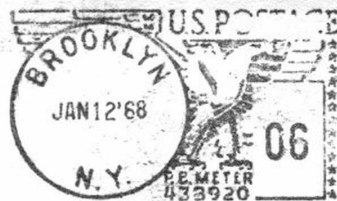
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