

"The World Of Tomorrow Today"

Science Fiction Times

No. 465 April 1969

John Wyndham

John Wyndham Parkes Lucas Beynon Harris, better known as John Wyndham, died on March 11 at Steep, Petersfield, Hants, England aged 65. As John Beynon (Harris) he began contributing to Wonder Stories as early as 1930 when it was announced that the slogan "Future Flying Fiction" won first prize in the contest Air Wonder Stories ran in the Feb. 1930 issue. His first sf story was "Worlds of Barter" appearing in the May 1931 issue of Wonder Stories. His early novels under the John Beynon byline were Planet Plane (1936) and The Secret People (1935), both published by Newnes in London.

The period just prior to and after WWII saw the major activity of Harris. Like Robert A. Heinlein and Ray Bradbury the talent of John Beynon Harris reached the motion picture form. His novel The Midwich Cuckoos (M. Joseph, London, 1957) appeared as VILLAGE OF THE DAMNED (MGM 1960). A sequel CHILDREN OF THE DAMNED, less successful, was subsequently released. Undoubtedly his Day of the Triffids, originally serialized in Colliers, Jan & Feb 1951 was his most outstanding film sale. DAY OF THE TRIFFIDS was released by Allied Artists in 1963 and still turns up periodically.

Other novels published by M. Joseph Ltd. were The Kraken Wakes, 1953 (Out of the Deep, Ballantine, 1953); The Chrysalids, 1955 (Rebirth, Ballantine, 1955); as well as Trouble with Lichens, 1960. Selections from Harris's two collections, Jizzle (Dobson, 1954) and The Seeds of Time (M. Joseph, 1956) appeared in Ballantine's 1956 paperback Gooseflesh and Laughter. Perhaps a literary rarity was The Outward Urge (M. Joseph, 1959) published under the joint byline of John Wyndham and Lucas Parkes (both John Beynon Harris). His most recent work was Chocky (Ballantine 1968). And of course, Walker and Co. has just reissued The Midwich Cuckoos as part of their new program.

Nebula Awards: 1969

Winners of the Fourth Annual Nebula Awards were announced on March 15 at banquets held in New York, Anaheim, Calif., and New Orleans. They were:

Novel

1. RITE OF PASSAGE by Alexei Panshin (Ace)
2. THE MASKS OF TIME by Robert Silverberg (Ballantine)
3. BLACK EASTER by James Blish (Double-day)

Novella

1. DRAGON RIDER by Anne McCaffrey (Analog serial)
2. NIGHTWINGS by Robert Silverberg (Galaxy, Sept.)
3. LINES OF POWER by Samuel R. Delany (F&SF, May)

Novelet

1. MOTHER TO THE WORLD by Richard Wilson (Orbit 3)
2. THE SHARING OF FLESH by Poul Anderson (Galaxy, Dec.)
3. FINAL WAR by K.M. O'Donnell (F&SF, April)

Short Story

1. THE PLANNERS by Kate Wilhelm (Orbit 3)
2. THE DANCE OF THE CHANGER AND THE THREE by Terry Carr (The Farthest Reaches)
(tied with)
MASKS by Damon Knight (Playboy, July)

Approximately 120 persons attended the banquet in New York, at which the awards were presented by Anne McCaffrey (except the one presented by Isaac Asimov to Anne McCaffrey). The principal speaker was Gerald Feinberg, Columbia University professor of physics and author of The Prometheus Project, who spoke on tachyons. Toby Roxburgh of Walker and Co. also spoke about their publishing program. The NASA film, DEBRIEFING APOLLO 8 concluded the program.

NEW SERIES FROM BALLANTINE

In May 1969 Ballantine Books will launch a major new series of fantasy classic reprints under the title of the Ballantine Adult Fantasy Series. Editorial consultant for this new series is Lin Carter, who is responsible for recommending suitable titles and who will contribute an original 3000 word essay as introduction to each book.

The first release, scheduled for May, is Fletcher Pratt's The Blue Star. The June release is Lord Dunsany's "Tolkienian" novel, The King of Elfland's Daughter, followed by William Morris' The Wood Beyond the World in July, James Branch Cabell's The Silver Stallion in August, and George MacDonald's Lilith in September. October has two releases in the series, the first called Dragons, Elves, and Heroes, is an anthology of "Tolkienian" fantasy drawn from ancient epic, myth, saga, edda, legend and romance; the second, The Young Magicians, is also a "Tolkienian" anthology from more recent authors, including C. S. Lewis, E. R. Eddison, Clark Ashton Smith, James Branch Cabell, Dunsany, Lovecraft, de Camp, Poul Anderson, Howard, Merritt, Kuttner, Tolkien, etc. Both anthologies are being edited by Lin Carter, and both will run to about 120,000 words each. The November release is another Cabell title, Figures of Earth, and December will see the first reprint of Hannes Bok's rare fantasy novel, Sorcerer's Ship from Unknown. The schedule of series titles for 1970 is still in the planning stages, but will probably include William Morris' The Well at the World's End, a collection of Lord Dunsany's fantastic short stories, Clark Ashton Smith's Zothique, Hope Mirreles' Lud-in-the-Mist, the Pratt/de Camp novel, Land of Unreason, and titles by Cabell and William Morris.

The books will be published in a distinctive series format, with a Series emblem on the cover for identification. Most books in the Series will appear at 95¢, and the emphasis will be on selecting books long out of print and unavailable in hardcover and which have never appeared in paperback. Ballantine is now arranging major publicity for the series, including radio and television appearances by Carter and a speaking tour of the country. He will attend most of the local and regional sf cons during 1970, also, to help publicize the series.

This is the first time any such a fantasy revival has been attempted by a major publisher on a nationwide basis, and it is already attracting a broad spectrum of interest. Ballantine's extraordinary success with the Tolkien books, the E. R. Eddison and Mervyn Peake trilogies, has proven that a

large and enthusiastic audience exists for intelligent, serious works of fantastic literature, and to such an audience the Adult Fantasy Series is directed.

News from the Authors

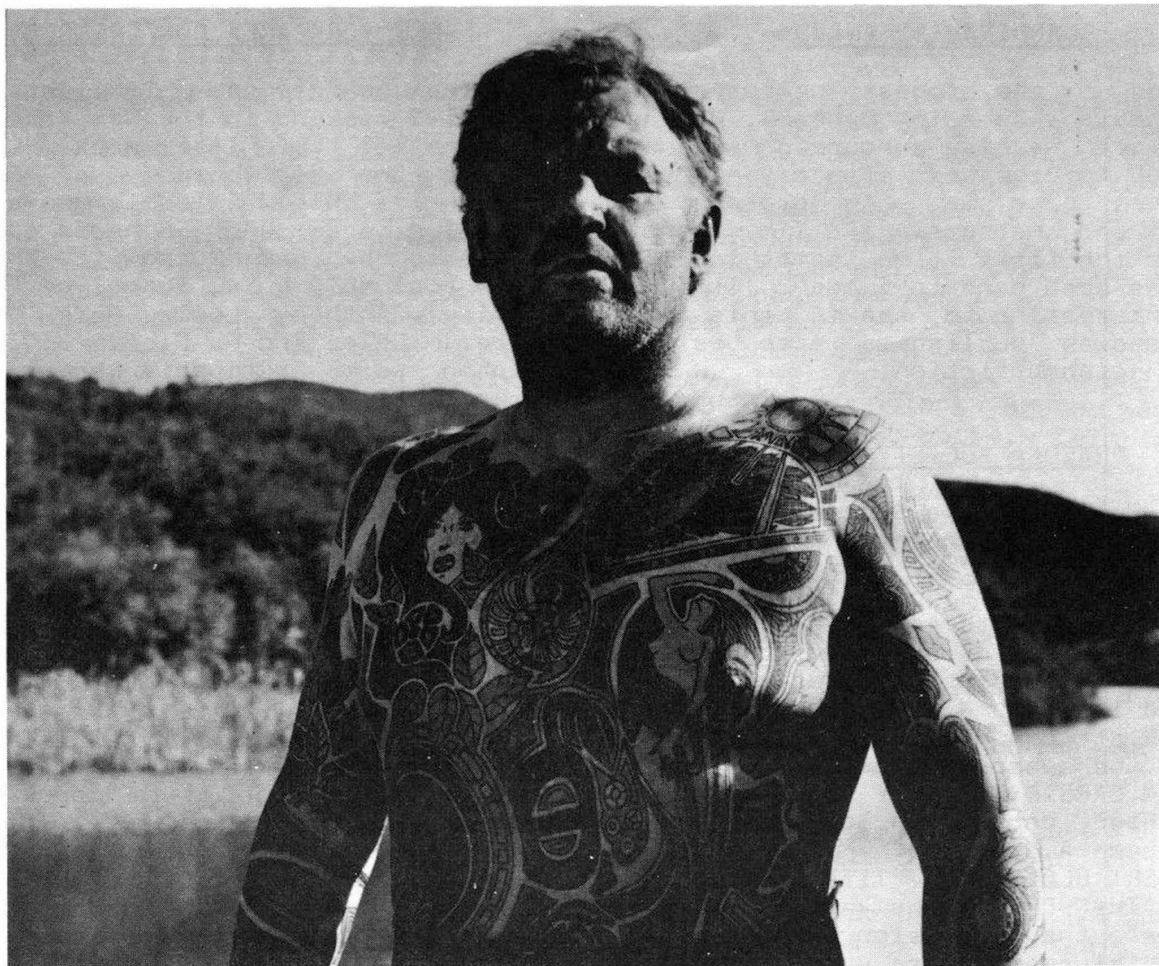
LIN CARTER

If all goes according to schedule, I should have some seven books out during 1969, from five publishers. In January Belmont published a science fantasy, The Giant of World's End, which is the first of a trilogy whose scene is Earth's last continent some seven hundred million years in the future. Lancer has just brought out a new Howard/deCamp/Carter volume called Conan of Cimmeria. In March Ballantine released Tolkien: A Look Behind The Lord of the Rings, my 75,000-word study of Tolkien's sources, characters, milieu and style, which also includes the history of the fantasy novel from William Morris to Lloyd Alexander. Later in the year Belmont will publish The Purloined Planet, a science fictive spoof of the James Bond sort of thing; and, perhaps before Christmas, a collection of my short stories, Beyond the Gates of Dream, which will include some fantasy and weird stuff as well as sf. Also towards the end of the year, Ace will publish a science fantasy called Star Thief and, in November, Signet will release a fantasy novel entitled Lost World of Time, largely sword & sorcery.

I might also add I have sold five television scripts in the last six months, and have two movie deals pending. One is for a story-treatment only; the second is for a script of a full-length animated science fiction cartoon.

BOB SILVERBERG

I recently finished a bawdy time-travel novel called Up the Line, which Ballantine will publish; a somewhat expurgated version will be a serial in Amazing Stories. I've written a short story for Harry Harrison's Nova called "A Happy Day in 2385." And I've done a novella called "How It Was When the Past Went Away," which will appear together with previous unpublished novellas by James Blish and Roger Zelazny in a book tentatively called Tomorrow Times Three, to be published in the fall by Meredith Press. All three novellas were written to a theme suggested by Arthur C. Clarke. My novel To Live Again, written in 1967 but delayed for various reasons, will be published by Doubleday this fall. I think it's one of the best I've done. About the same time Avon will publish my three recent Galaxy novellas, somewhat revised, under the title of Nightwings.



ILLUSTRATED MAN SHOWS PROMISE
by Jerry Lapidus

Rod Steiger's newest film, THE ILLUSTRATED MAN, may well be the best-acted sf-related picture yet produced.

Several scenes from the film, which co-stars Steiger's wife, Claire Bloom, were shown at a Steiger Retrospective at Syracuse University on February 5. The retrospective, which included personal appearances by both stars, continued for over a week and presented many of Steiger's finest films.

The picture is, of course, based on Ray Bradbury's The Illustrated Man collection. Discussing the film, Steiger said, "Ray Bradbury is an incredibly important writer and is also a friend of mine. He was a friend before I did the film. I have great respect for him. I love his compassion for people. He does not write science fiction stories, by the way. He hides his compassion behind science fiction stories. He really kind of writes Aesop fables of our times. I like his way-out imagination."

Mr. Steiger plays the title roles of the Illustrated Man and also plays other characters in the film's various episodes. Five episodes were shown from the film, although two of these were interrelated. In the first scene, Steiger reveals his tattoo-(he calls them "skin illustrations") covered body

to a young man, taunts him. The second apparently takes place on some other planet; Steiger, some sort of official, and two uniformed men were attempting to fight their way through a blinding rainstorm.

The third scene features Steiger and Miss Bloom as two people on "the last night of the world," while the fourth returns to the Illustrated Man and the youth. The final scene shown concerns an episode in the Illustrated Man's life and again features Miss Bloom.

Not enough of the picture was shown to make any sort of judgment as to quality, but a few things can be said. Steiger, probably the best character actor in America, was excellent as usual. His wife, best known for her work with the Royal Shakespeare company proved herself equally adept at modern styles. The supporting players were good, and the photography was of equally high quality. So while I can't say whether the picture when finally released will be good or not, I can say that if the rest lives up to these scenes, it will be a most memorable picture.

I also predict that it will be a leading Hugo contender, and may well win awards from other cinematic organizations.

SCANDINAVIAN AWARD

Three of the biggest newspapers in Scandinavia -- one in Denmark, Norway, and Sweden -- have announced an award of \$3000 for the best sf story or poem; and it's open to both professional writers and amateurs. If I'm correct, this is the first time something like this has been done in Sweden. It'll be very interesting to see if this will make Swedish publishers more positive toward science fiction.

--P. Insulander

DRACULA SOCIETY AWARDS

The Count Dracula Society, a national non-profit association devoted to the serious study of horror films and Gothic literature, has announced the winners of its 7th Annual Mrs. Ann Radcliffe Awards for outstanding achievements in the fields of television, cinema and literature. To be presented April 19 at the Hollywood Knickerbocker Hotel, the awards go to:

JOHN CARRADINE - for his career of over three decades in motion pictures, the Cinema Award.

ROBERT BLOCH - the literature award.

JONATHAN FRID - the vampire on "Dark Shadows", the Television Award.

Special awards were voted to photographer WALTER J. DAUGHERTY, to TV program JOURNEY TO THE UNKNOWN, to BORIS KARLOFF for his career in films, and to BUD ABBOTT for his film performances.

OTHER AWARDS

The 20th Annual NATIONAL BOOK AWARDS were presented March 12 in Philharmonic Hall, Lincoln Center, New York. Of science fiction interest is the \$1000 translation award for Cosmicomics by Italo Calvino, translated by William Weaver (see SFT 463 for review).

Lloyd Alexander, author of The High King, and Uri Shulevitz, illustrator of The Fool of the World and the Flying Ship have been named winners of the American Library Association's NEWBERY and CALDECOTT Awards, respectively, for the most distinguished books for children published in 1968. The medals will be formally presented on June 24 during the annual conference of the ALA in Atlantic City.

MAPS DONATED

The Map Collection at the Free Library of Philadelphia has been given copies of two maps by L. Sprague de Camp: "Jorian's World" from The Goblin Tower and a sketch of the world based on the "Zothique" stories of Clark Ashton Smith, the map of which was sketched several years ago by Mr. de Camp for his own use.

NEW YORK AREA CONFERENCES

Three conferences highlighted the March 1-2 weekend in the New York area. On March 1st the First Annual Conference on the Bibliography of Science Fiction was held at Columbia University. A total attendance of 58 heard speeches presented by Sam Moskowitz, Theodore Hines (Columbia Univ. School of Library Service), Anthony Lewis, Mark Owings, Walter R. Cole, Ann F. Dietz, J.B. Post, Stephen Kerr (Columbia Univ.), and Darko Suvin (McGill Univ.) on various aspects of bibliography. A letter from Don Tuck addressed to the subject, was read to the assemblage.

A Star Trek Con, held simultaneously in Newark, N.J. drew an attendance of 55. The program included a slide show tour of the Enterprise; a discussion on the reasons for Spock's popularity, conducted by Chuck Rein; a panel discussion of the Star Trek phenomena, moderated by Brian Burley; a talk by Allan Asherman on sf in the movies; a talk by Hal Clement on Star Trek and science; and a presentation of the satire "Spock Shock" written by Sherna Burley. There was also a display of art and objects related to the show.

On Sunday, March 2, the Eastern Science Fiction Association held their annual Open Meeting in Newark. An audience of about 120 heard a talk by the amazing Randi on psychic beliefs; participated in an interview by Hal Clement on the development of civilizations in the galaxy; heard Sam Moskowitz introduce Guest of Honor L. Sprague de Camp, who then spoke about the development of the sword; and finally two panel discussions on H.P. Lovecraft.

TARZAN TRADEMARK DENIED

A British court recently ruled that Tarzan is such public property the name cannot be patented. The rejected application by Banner Productions, Inc. of Los Angeles, was to register Tarzan as a trademark in connection with films tape recordings, games, toys and other goods.

Effective with the close of this issue, the editorial staff finds it necessary to terminate their work with Science Fiction Times. This includes your editor, Ann F. Dietz; Associate Editor, Walter R. Cole; and Layout Manager, Franklin M. Dietz Jr. We have enjoyed working with the magazine, and have appreciated the many comments we have received from readers about it. We have no information at this time about who will take over the work of editing the magazine in the future.

The California Scene

By Morris Chapnick

Well, Ray Bradbury took his famous blimp ride -- got both feet off the sod at last -- and by god! he loved it! He still wouldn't "really" fly but he got high with "Lucky" Lindy and other celebrities aboard the Goodyear Zeplet West while watching Cal-coast Mobydix doing their thing. A few weeks later Bradbury struck controversial sparks by in effect publicly putting best-selling Ira Levin down by telling him he stubbed his toe on the book "Rosemary's Baby" and the film was flawed just as badly by the wrong ending. Eyebrows elevated at one author telling another in prominent print (front page of Sunday film feature section of L. A. Times) that he made a booboo. Bradbury informed world Right ending would have been: Rosie runs to a cathedral with Lucifer Jr., places the brimstone babe on the altar and calls on God to forgive his fallen Son and take him back! Phil Farmer drew private yuks with his alternate ending: Rosie offers Satan Jr. to Jehovah and a celestial voice speaks and says, "At last -- I've waited 2000 years for my other son." Purists insist the little Devil would actually be God's Grandson. Anyway, Bradbury just sold a new sci-fic yarn, "Down Wind from Gettysburg", to Playboy. (Let's hope Irate Levin doesn't get wind of it!)

Frank ("The Power") Robinson has sold another sci-fi tale to Playboy... Forrest J Ackerman Presents--will be bannerline on Powell Sci-Fi paperbacks which feature FJA-edited "lost" titles and classics. First in series will be (EDISON'S) CONQUEST OF MARS by Garrett P. ("Second Deluge") Serviss. CONQUEST is a quasi-sequel to WAR OF THE WORLDS! GREEN MAN OF GRAYPEC, GIRL IN THE GOLDEN ATOM are among works that will probably follow. Cartoons cover artist Bill Hughes will be doing some covers for Powell Sci-Fi since regular artist Albert Nuetzell was laid low with emergency operation. Frederick Fell Inc., New York, and Follett Publishing House of Chicago have expressed simultaneous interest in Forry Ackerman's SCI-FI I CAN'T FORGET. Forry says company that gets the anthology will probably be one that offers him most pages--not payment.

New material in next Spaceway about set to be "Alien Carnival" by Walt Liebscher, "The Nova Incident" by Chas. Nuetzel, "A Letter from Mr. Sci-Fi" (feature dept.), "Once There Was A Valley" by Geo. Hopkins and "a radically revised version, by Forrest J Ackerman, of his original collaboration with Francis Flagg, 'Earth's

Lucky Day'". Spaceway publisher is contemplating breaking out with an astonishing new idea in sf paperbacks for which he has half a dozen novels (not public domain!) standing by. Potential contributors range from John Taine to a new Nuetzel, E. Everett Evans to L. Ron Hubbard, with a potential first commercial cover art break for West Coast Tim Kirk.

There is no truth to the rumor that Robert Bloch is in the red. On the contrary, the fact that he scripted THE HOUSE THAT DRIPPED BLOOD has put him in the blue chips. Film is a quartet (a quartet of blood, anyone?) consisting of adaptations of his weird tales "Method for Murder," "Sweets to the Sweet," "The Cloak" (from Unknown) and "The Living.....END"

Have You Read?

Chittum, Donald. "Current Chronicle: Philadelphia" (Michael White's opera "Metamorphosis" based on Kafka's story) Musical Quarterly, Jan. p. 91-102

Estrada, Jackie. "The Science Fiction Market" Writers Digest, April, p.48-52+

"Exceeding the Speed Limit" (Asimov & Clarke in F&SF on quarks) Time, Feb. 4, p.42+

Kirk, Russell. "Rediscovering Norms Through Fantasy" (Ray Bradbury, etc) in his Enemies of the Permanent Things; Observations of Abnormity in Literature and Politics, p.109-24

Marx, Robert. "Reverse Science Fiction?" (excerpts from 1763 book of science projects for amateurs --aerosols, lasers, etc.) School Science and Mathematics, Feb. p.125-40

Pal, George. "A Galaxy of Space Music" (background music for sf movies) Music Journal, Jan. p.48

"Realites Author of the Month, Italo Calvino" (Cosmicomics) Realites, Feb. 19, p.60-61

"Space Age Style from the Italian Bauhaus" Life, March 14, p.48-54+

The FANTASY COLLECTOR

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A Look At Sex In SF

Part Two
by Norman Spinrad

It seems strange that science fiction, a literature which supposedly prides itself on its openmindedness, ability to step outside the fabric of present society and view it critically from a detached viewpoint, a literature which supposedly is concerned with the social and psychological consequences of scientific fact, should have so long avoided dealing with the most obvious and significant scientific fact confronting the human race -- namely, that men have cocks and women have cunts and the things have been designed to fit together.

We do have the above mentioned organs, after all, and sex is their primary purpose, and the words I used are semantically neutral patterns of letters on paper, so why get uptight about it?

Why indeed? That is part of mankind's greatest unsolved mystery: Sex. What is the relationship between sex and love? Between sex and hate? Between sex and pain? Between sex and guilt? Between sex and violence? Between sex and power? Why homosexuality? Are the sexual patterns of our civilization ingrained biological constants or social accident? Or a combination of the two? What combination of the two? What, precisely, is the state of sexual ecstasy? Can war be seen as the result of sexual frustration? Do military and para-military unisexual organizations like the Army and the Police have homo-erotic overtones?

How many ideas for potential sf novels and stories can you find in the above paragraph?

Why have so few of them been written?

Of course, we have had a few writers dealing with sex with relative honesty within the restrictions of the sf genre, dealing with sex in the true sf tradition of the detached observer unafraid to view the peculiar antics of the human animal from an outside viewpoint -- namely Theodore Sturgeon and Philip Jose Farmer.

Farmer, of course, is famous for The Lovers, and for other supposedly "far-out" sf stories on sexual themes. But all this pre-Riders of the Purple Wage Farmer, what I would call "pre-modern Farmer," was written within the rigid (definitely no pun intended there!) confines of the sf genre. But starting with Riders, and then Jungle Rot Kid on the Nod, and now with Image of the Beast, Farmer has stepped out into terra incognita. Anyone who still thinks that the sf genre is not encrusted with sexual taboos need only read Image of the Beast, and get his mind thoroughly

scoured out.

In Image of the Beast, Farmer is writing about sex up front. No asterisks, but straightforward honest descriptions of what people can do with those cocks and cunts (and other more esoteric sexual organs). It is clearly described. It is wildly imaginative. It is science fiction about human sexual possibilities; it extrapolates beyond the current range of human sexual possibility. It is screamingly funny. It is abysmally frightening.

The question is, why is Image of the Beast a frightening book to some people? I believe that the answer to this question is also the answer to why so little real erotic sf has been written.

For reasons that Freud, among others, spent lifetimes trying to explain, sex is one of the most powerful forces of the human psyche. And science fiction may be mankind's most powerful and ruthless tool for examining his own psyche and cultures. The combination of sex and science fiction inevitably gets too close to a lot of truths that a lot of people are just not ready to face. People who are put off by the bizarre sex of a book like Image of the Beast are not grossed out by what occurs in the pages of the book so much as by what occurs in their minds (and genitals) when they read the book. They are turned on by stuff that shouldn't turn them on, or so they think. So the book must be "dirty," or else... or else their minds are dirty.

Contrariwise, readers of "pornography," who want to get turned on, are also scared by the sf element when it is applied to erotica. Because here are their innermost sexual fantasies made flesh, even new fantasies; this is the meal at the other end of the spoon, William Burroughs' Naked Lunch. Erection in the midst of horror.

And Brian Kirby, editor of Essex House books, understands this, and is publishing a whole line of erotic sf -- starting from the other side. As Riders of the Purple Wage introduced up-front sex into the sf genre, Essex House books such as Image of the Beast, Hank Stine's Season of the Witch, David Meltzer's "Agency Trilogy" (The Agency, The Agent, How Many Blocks in the Pile?) have introduced science fiction as an element in erotic literature.

In a sense then, the new erotic sf, mainly confined thus far to Burroughs, a few Farmer stories, and the Essex House line, at the moment anyway, is a brand new genre -- real sex introduced as subject matter for genuine science fictional analysis.

SOME NOTES ON A THEATRICAL VAMPIRE
by John Jakes

In the March issue (SFT 464), you saw a notice concerning what I hope will be an interesting and entertaining theatrical double bill.

With this program of science-fiction and fantasy theater, the troupe of suburban players with whom I am associated hopes to attract not only a good general audience but perhaps some fans from areas surrounding Dayton as well. We think we'll have a good show come April.

The show came about in this way:

Just about a year ago I took one of my occasional flings on the boards, playing the dumb detective in Agatha Christie's TEN LITTLE INDIANS. The show was directed by my good friend and then co-worker, Bruce Ronald, who incidentally authored an Ace science fiction novel several years ago.

When the show closed, Bruce and I got to discussing what we might do this year in a somewhat different vein. The idea of science fiction theater intrigued us. I wrote Ray Bradbury in California and asked whether he had a script for THE WORLD OF RAY BRADBURY, three one-acts originally staged in Los Angeles and then off Broadway.

He kindly sent the scripts, but after reading them it became apparent that our group, while it had the talent, lacked the technical facilities to do all three plays. Our theater is a comfortable, serviceable one located in an old Town Hall building that dates to before the Civil War. The theater has been gradually updated with modern lighting equipment, but we simply do not have enough of it to handle the complex audio-visual effects called for by all three of the Bradbury plays. Therefore we decided that we would do the most produceable of the three, THE VELDT, as the first half of a double bill. For the second half, we searched for a vehicle, could find none, and decided to write one ourselves.

What has emerged is an original musical comedy entitled... the purists may prepare themselves for a shudder... DRACULA, BABY!

The show will run something between an hour and a half and an hour and forty five minutes, with two acts, and something like twelve to thirteen original musical numbers. The cast includes seven people plus chorus (these last playing both Transylvanian peasants and an assortment of monsters.) The principal roles are straight from the pages of Bram Stoker's novel -- Dr. Seward, Professor Van Helsing, the Count himself, and so on.

I hedge on the show's running time because, as in all theatrical undertak-

ings, the show is never really fixed until the curtain goes down the final night of the run. But we think we have a good, funny vehicle -- a good base from which to begin the inevitable revisions that occur as the show comes to life in production.

In preparing the musical, the author of the book, Mr. Ronald, went directly back to the novel, avoiding the dramatized version because of copyright problems. Actually we have adhered only very loosely to the book, being more faithful to the letter than to the spirit -- and not being very faithful to the letter when it comes right down to that.

During the writing we heard that a somewhat similar musical had been prepared and produced in Cleveland, though details remain obscure. We heard the show staged there was -- of all things -- fairly serious musical drama. Not so DRACULA, BABY!

There will be no blood-lettings on our stage -- no murders -- no neck-biting, and only a little wrist-nipping by the Count, who is really not so much a bad guy as a sort of a misunderstood thousand-year-old man. In characterization Dracula will come off, I think, as a combination between a strutting Robert Preston/Harold Hill and a waggish Transylvanian Phil Silvers.

What is emerging really is a musical that contains Stoker's fantasy elements in spades but is mainly musical and farce comedy. Surely this is not such a great liberty when you consider the way the filmmakers have twisted and tormented the Stoker material over the years.

For the score we have secured the services of a talented lady by the name of Claire Strauch, who is putting the final touches on the overture as this is being dictated in early February. The score is a combination of singable production numbers and patter songs. One of the latter, in fact, is directly based on the long passage in DRACULA in which Van Helsing explains the nature of vampires. The song is called, "There are Such Things as Vampires" -- the exact words Van Helsing uses in the book to begin his speech -- and includes a great deal of the information from the novel in the space of something like a four minute number.

My particular part in the show has been to write the lyrics. This doesn't come especially hard since over the years I have done book and lyrics for quite a few industrial shows. I confess I had a great deal more fun writing about vampires than I ever did writing about washing machines.

It would be foolish and premature to predict all-out success for the venture or that our show will please anyone and
(Continued on Page 14)

Cinefantastique in Review

by Frederick S. Clarke

Ralph Nelson's CHARLY, the film version of the Hugo Award winning Flowers for Algernon by Daniel Keyes, leaves you with just the slightest sense of melancholy, which soon dissipates to indifference. In treatment, it is of the same species as VALLEY OF THE DOLLS, a resident of that areal world of romance, suds and sadness created for hopeless sentimentalists and bleeding hearts. The film's sole contribution may be that it will induce its viewers to buy Daniel Keyes' fine novel which is usually on sale in the lobby.

Surprisingly, the failure of CHARLY is due largely to its screenplay by Stirling Silliphant, who won an Academy Award the year previous for his script of IN THE HEAT OF THE NIGHT. In that conventional Hollywood drama he evidenced a flair for skillful characterization in etching the realistic portrait of a southern bigot played by Rod Steiger; however, his script for CHARLY is far from that Oscar material.

Admittedly Flowers for Algernon is a difficult book to translate to the film medium without some diminution of impact, merely because film cannot reproduce or sustain an intense first person narrative. Neither can it contain everything that happens in the book. If Roman Polanski proved anything by making ROSEMARY'S BABY, it was that a successful novel translated verbatim to film is not always successful. Silliphant manages to overcome these apparent obstacles nicely, but fails to create a realistic Charlie Gordon, which is the real substance of the Keyes novel.

CHARLY is excellent in its first fifty minutes, during which we are given a long and detailed picture of retarded Charlie Gordon, and the emotional problems he encounters after a surgical experiment increases his intelligence to that of a genius. When Charlie clumsily attempts to express affection for his tutor, Miss Kinnian, he is bitterly rejected, in what is the finest scene of the entire film. Up to this point, Silliphant's script closely parallels events in the novel; here he begins to make some drastic alterations, not so importantly in what happens, but in how he changes Charlie. At this point, the second half of the film is noticeably separated from the first, by a rather abrupt and incongruous dramatic interlude composed of several minutes of split-screen montages, fades and dissolves, in which Charlie joins a motorcycle gang, goes to discotheques, and generally becomes absorbed in the hippy scene. After this supposed confrontation with "life," he returns to

Miss Kinnian, now worldly-wise, and sweeps her off her feet, and again we are treated to another interlude, this time a collage of misty romantic scenes which, like the previous digression, is selfconsciously arty. Henceforth Charlie comes on like a Cyrano de Bergerac, which is far from the impotent, hung-up character in the Keyes novel, or even consistent with the first part of the film. In the novel Charlie fights to be recognized as a human being; Silliphant has made him a stereotype.

Cliff Robertson does admirably well as Charlie, and perhaps this is a triumph considering the screenplay's transparency; however his performance in no way deserves the Oscar kudos his probable nomination by the Academy will offer him. As retarded Charlie, Robertson is authentic and touching, as genius Charlie he is neither, he is Cliff Robertson walking through scenes a John Wayne could have played with equal sensitivity.

Ralph Nelson's direction is heavy handed and obtrusive. Nelson could be more evident only by standing in front of the lens. His direction has a life of its own, it grabs your attention and says look, Ralph Nelson tries split screen technique, Ralph Nelson tries slow motion and soft focus, Ralph Nelson tries multiple image montage, etc. With that repertoire he should try television commercials. His bag of tricks is tiresome because it contributes nothing to the film as a whole.

CHARLY ends naively with the scene it began with, Charlie frolicking in a playground with little children, typifying the candy-coated treatment given a novel that begs for realism. CHARLY is painted in broad strokes of insincerity.

CHARLY Cinerama. 1/69 (general release). 106 min. A Selmur Production. Directed by Ralph Nelson. Screenplay by Stirling Silliphant. Cast: Cliff Robertson, Claire Bloom, Lilia Skala.

FILMS IN RELEASE

BARBARELLA Paramount. 10/68. 98 min. Directed by Roger Vadim. Stars: Jane Fonda, John Phillip Law, Anita Pallenberg, Milo O'Shea. Color & Panevision. Farce.

BOSTON STRANGLER, THE 20th-Fox. 10/68 116 min. Directed by Richard Fleischer. Stars: Tony Curtis, Henry Fonda, George Kennedy. Color & Panevision. Psycho-drama.

CHARLY (see above)

CHITTY CHITTY BANG BANG United Artists Roadshow. 142 min. Directed by Ken Hughes. Stars: Dick Van Dyke, Sally Ann Howes. Color and Panevision. Musical fantasy. Rated G.

DEVIL'S BRIDE 20th-Fox. 12/68. 95

min. Directed by Terence Fisher. Screenplay by Richard Matheson based on Dennis Wheatley's novel. Stars: Christopher Lee. Color. Horror.

DRACULA HAS RISEN FROM THE GRAVE WB-7A 2/69. 92 min. Directed by Freddie Francis. Stars: Christopher Lee. Color. Horror. Rated G.

FINIAN'S RAINBOW WB-7A. 10/68. 145 min. Directed by Francis Ford Coppola. Stars: Fred Astaire, Tommy Steele. Color & Panevision. Musical fantasy.

GHOSTS - ITALIAN STYLE MGM. 2/69. 92 min. Directed by Renato Castellani. Stars: Sophia Loren, Vittorio Gassman. Color. Comedy. Rated G.

ICE STATION ZEBRA MGM. 11/68. 148 min. Directed by John Sturges. Stars: Rock Hudson, Patrick McGeehan, Jim Brown. Color & Panevision. Cold War drama. Rated G.

ILLUSTRATED MAN, THE WB-7A. 4/69. 108 min. Directed by Jack Smight. Stars: Rod Steiger, Claire Bloom. Color & Panevision. Ray Bradbury. Rated M.

KING KONG ESCAPES Universal. 8/68. 96 min. Directed by Arthur Rankin. Stars: King Kong. Color. Fantasy.

MAGUS, THE 20th-Fox. 1/69. 116 min. Directed by Guy Green. Screenplay by John Fowles from his novel. Stars: Anthony Quinn, Michael Caine. Color & Panevision. Psycho-drama. Rated R.

MAJIN Daiei. 9/68. 86 min. Color.

Japanese monster film, English titles.

MISSION MARS Allied Artists. 7/68. 91 min. Stars: Darren McGavin, Nick Adams. Color. Sci-fi.

MISSION STARDUST Times. 11/68. 95 min. Stars: Essy Persson. Color & Scope. Schlock sf.

NIGHT OF THE LIVING DEAD Continental. 10/68. 90 min. Exploitation.

PROJECT X Paramount. 5/68. 97 min. Directed by William Castle. From novels by L.P. Davies. Cast: Christopher George. Color. sci-fi.

ROSEMARY'S BABY Paramount. 6/68. 136 min. Directed by Roman Polanski. Stars: Mia Farrow, John Cassavetes. Color. Horror.

SEVENTH CONTINENT, THE Sidney Glazier. 7/68. 84 min. Color & Cinemascope. Yugoslav-Czech fantasy.

SHOES OF THE FISHERMAN MGM. Roadshow. 157. Directed by Michael Anderson. Stars: Anthony Quinn, Oskar Werner. Color & Panevision. Cold War drama.

TARGETS Paramount. 8/68. 92 min. Directed by Peter Bogdanovich. Stars: Boris Karloff. Color. Psycho-Drama.

2001: A SPACE ODYSSEY MGM. Roadshow. 160 min. Directed by Stanley Kubrick. Screenplay by Arthur C. Clarke. Color & Cinerama. Space epic.

YELLOW SUBMARINE United Artists. 11/68. 85 min. Directed by George Dunning. Stars: The Beatles. Color. Animated fantasy.



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Calendar of Events

April

- 4 WSFA Meeting at home of Alexis Gilliland, 2126 Pennsylvania Ave, NW, Washington, D.C. 20032, at 8pm
- 4 PenSFA Meeting at home of member, at 8:30pm. For info: Mike Ward, Box 45 Mountain View, Calif. 94040
- 4 ValSFA Meeting at home of member. For info: Dwain Kaiser, 1397 N. 2nd Ave, Upland, Calif. 91786
- 4-6 BRITISH SF CONVENTION, at the Randolph Hotel, Oxford. GoH: Judith Merrill. Reg. fee: \$1 overseas. US. agent: Sam Russell, 1351 Tremaine Ave, Los Angeles, Calif. 90019
- ★ 4-6 MELBOURNE SCIENCE FICTION CONVENTION
- ★ Non-attending membership: \$1.00. For info: Bill Wright, 53 Celia St, Burwood, Victoria 3125, Australia
- 4-6 MINICON II, at Andrews Hotel, 4th St & Hennepin Ave, Minneapolis, Minn 55401. Membership: \$2. Send to: Minicon Registration, c/o Jim Young, 1948 Ulysses St. NE, Minneapolis, Minn 55418. Checks payable to Mrs. Margaret Lessinger.
- 5 Cincinnati Fantasy Group Meeting at home of member. For info: Lou Tabakow, 3953 St. John's Terr, Cincinnati, Ohio 45236
- 5 Dallas Science Fiction Society Meeting at home of member. For info: Tom Reamy, 6400 Forest Ln, Dallas, Tex. 75230
- 6 Albuquerque SF Group Meeting at home of member. For info: Gordon Benson, Jr, P.O. Box 8124, Albuquerque, N.M.
- 6 ESFA Meeting at YM-YWCA, 600 Broad St, Newark, N.J., at 3pm
- 6 Houston SF Society Meeting at home of member. For info: Beth Halphen, 2521 Westgate, Houston, Tex. 77019
- 11 ACUSFOOS Meeting. For info: Richard Labonte, 971 Walkley Rd, Ottawa 8, Ontario, Canada
- 11 Nameless Ones Meeting at home of member, at 8:30pm. For info: Wally Weber, Box 267, 507 3rd Ave, Seattle Wash. 98104
- 11 Little Men Meeting at home of member at 8pm. For info: Alva Rogers, 5967 Greenridge Rd, Castro Valley, Calif.
- 11 PSFS Meeting at Central YMCA, 15th & Arch Sts, Philadelphia, at 8pm
- 11-13 LUNACON/EASTERCON at the Hotel
- ★ McAlpin, Herald Sq, New York. GoH: Robert A. W. Lowndes. Membership: \$2.50 at door
- 12 MASF Meeting at home of member. For info: Jack Chalker, 5111 Liberty Heights Ave, Baltimore, Md. 21207 (ph: 301-367-0605)
- 12 Minn-Stf Meeting at home of Walter Schwartz, 4138 Wentworth Ave.S, Minneapolis, Minn. 55409, at 12 noon
- 13 NESFS Meeting at home of Joan Baker, 17300 Pearldale, Cleveland, Ohio 44135, at 3pm
- 13 NESFA Meeting at home of member. For info: NESFA, P. O. Box G, MIT Branch Sta, Cambridge, Mass. 02139
- 15 Fanatics Meeting at home of Quinn Yarbrow, 369 Colusa, Berkeley, Calif. at 7:30pm
- 17 UW Tolkien Society Meeting at Memorial Union, Univ. of Wisconsin in Madison, at 7:30pm
- 18 WSFA Meeting, see April 4
- 18 PenSFA Meeting, see April 4
- 18 ValSFA Meeting, see April 4
- 19 DASFA Meeting at Columbia Savings & Loan Assoc, Lakewood, corner of W. Colfax & Wadsworth, at 7:30pm. For info: Caz, P. O. Box 550, Evergreen, Colo. 80439 (ph.674-4246)
- 19 Lunarian Meeting at home of John Boardman, 592-16th St, Brooklyn, N.Y at 9pm. Guests of members and out of town fans.
- 19 Cincinnati Fantasy Group, see Apr.5
- 19 Chicago SF League Meeting at home of George Price, 1439 W. North Shore Ave, Chicago, Ill. 60626 at 8pm
- 20 Houston SF Society, see April 6
- 21-24 AGGIECON, SF Week at Texas A&M
- ★ Univ. GoH: Harlan Ellison. For info: Aggiecon, 306 Francis, College Station, Tex 77840
- 25 Little Men Meeting, see April 11
- 25-26 CONFERENCE ON MIDDLE EARTH on Urbana campus of the Univ. of Ill.
- ★ For info: Jan H. Finder, Tolkien Society, University of Illinois, 284 Illini Union, Urbana, Ill. 61801
- 26 Omicron Ceti 3 Meeting at home of Estelle Sanders, 131 Edmunton Dr, N. Babylon, L.I., Apt.C-11, at 8:30
- 26 MASF Meeting, see April 12
- 26 Minn-Stf Meeting, see April 12
- 27 Feast Meeting of the UW Tolkien Society, at 206 N. Park St, Madison, Wis. (ph.257-2675)
- 27 NESFA Meeting, see April 13
- 27 OSFA Meeting in Auditorium of the Central St. Louis Library, St. Louis Mo, at 2pm. For info: Ray Fisher, 4404 Forest Pk, St. Louis, Mo. 63108
- 27 OSFiC Meeting in Toronto. For info: Peter Gill, 18 Glen Manor Dr, Toronto 13, Canada

May

- 9-11 DISCLAVE at the Skyline Inn, S. Capitol St, Washington, D. C. GoH: Lester Del Rey. Registration \$1.50 in advance, \$2.00 at door. For info: Jack Haldeman, 1244 Woodbourne Ave, Baltimore, Md. 21212
- 17 UW Tolkien Society Annual Picklick, at Picnic Point all afternoon (rain date May 18) For info: Ivor A. Rogers, Dept. of Speech, Univ. of Wisconsin-Green Bay, Green Bay, Wis. 54302
- 31-June 2 LUCON in Lund, Sweden. For info: Mr. Bertil Martensson, Magistratsvägen 55 U:101, 22 44 Lund, Sweden

June

- 6-8 PgHLANGE at the Allegheny Motor Inn
1464 Beers School Rd, Coraopolis, Pa
15108. GoH: Robert Silverberg. Adv
reg: \$1.50, \$2.00 at door. For info
Peter Hays, 1421 Wightman, Pittsburgh
Pa. 15217
- 7-8 DETROIT TRIPLE FAN FAIR at Howard
Johnson's downtown Motor Lodge. Mem-
bership: \$1 supporting, \$4 attending
(\$3.00 before April 15). GoH's: Al
Williamson, Stan Lee, Edmond Hamil-
ton and Leigh Brackett. For info:
Detroit Triple Fan Fair, 4664 Toledo
Ave, Detroit, Mich. 48209
- 20-22 SOUTHWESTERCON 1969 at the Ramada
Inn, 2525 Allen Pkwy, Houston, Tex.
Reg: \$2.50. For info: Tony Smith
1414 Lynnview, Houston, Tex. 77055
- 23-Aug.1 WRITERS' WORKSHOP IN SCIENCE
FICTION AND FANTASY. For info: Rob-
in Scott Wilson, Director, Clarion
Writers' Workshop, Clarion State
College, Clarion, Pa. 16214
- 28-29 MIDWESTCON at the North Plaza
Motel, 7911 Reading Rd, Cincinnati,
Ohio 45237. For info: Lou Tabakow,
3953 St. Johns Terr, Cincinnati,
Ohio 45236. Reg: \$1.00

July

- 4-6 WESTERCON/FUNCON II at the Miramar
Hotel, Ocean & Wilshire, Santa Mon-
ica, Calif. GoH: Randall Garrett;
Fan GoH: Roy Tackett. Membership \$3
attending, \$1 supporting. Send to:
Ken Rudolph, Box 1, Santa Monica,
Calif. 90406

August

- 1-4 SFCD-CON 1969, in Düsseldorf, Ger-
many. For info: Peter Schellen, 405
Mönchengladbach, Alstr. 260, Germany
- 29-Sept.1 STLOUISCON, at the Chase Park
Plaza, 212 N. Kingshighway, St. Lou-
is, Mo. 63108. GoH: Jack Gaughan;
Fan GoH: Ted White. \$4 attending,
\$3 supporting & foreign non-attend-
ing, Payable to St. Louiscon, Box
3008, St. Louis, Mo. 63130

November

- 15-16 PHILCON at the Warwick Hotel,
1781 Locust St, Philadelphia

December

- 27 TOLKIEN SOCIETY MEETING, sponsored
by F&SF Society of Columbia Univer-
sity, on Columbia Univ. campus. For
info: Fred Lerner, 988 The Blvd, E.
Paterson, N.J. 07407

Meetings held every week:

COSFS

Sat. at homes of various members, at
7pm. For info: Bob Gaines, 336 Ol-
entangy St, Columbus, Ohio 43202.
(ph.263-6089)

Fellowship of the Purple Tongue
Sat. at home of Phil Walker, Apt.3,
1308 Boissevain Ave, Norfolk, Va.
23510, at 2pm

LASFS

Thurs. at home of Tom Digby, 330 S.
Berendo, Los Angeles, Calif. at 8pm.

MoSFA

Mon. in Brady Commons, Univ. of Mis-
souri at Columbia campus, at 7:30pm.

MSU Fantasy & Science Fiction Society
Fri., in lower lounge of South Hub-
bard Hall, on Michigan State Univ.
campus, at 8pm. For info: Tracie
Brown, 151 Mason, MSU, E. Lansing,
Mich. 48823 (ph.355-1957)

NOSFA

Sat. at homes of various members,
7pm. For info: John Guidry, 5 Finch
St, New Orleans, La. 70124 (ph.282-
0443)

University of Chicago SF Society

Tues. at Ida Noyes Hall on the Univ.
of Chicago campus, at 7:30pm. For
info: Mike Bradley, 5400 Harper, Apt
1204, Chicago, Ill. (ph.312-324-3565)

Western Pennsylvania SF Association

Sun at 2pm. For info: Peter Hays,
1421 Wightman, Pittsburgh, Pa. 15217
(ph.421-6560)

SF Forecasts

AMAZING -- July
(Original work only)

Serial

UP THE LINE by Robert Silverberg

Short Stories

HUE AND CRY by Bob Shaw

ONLY YESTERDAY by Ted White

Editorial

Thoughts on the Apollo 8 Mission

New Department

THE CLUB HOUSE by John D. Berry
(fanzine reviews)

FANTASTIC -- August
(Original work only)

Serial

EMPHYRIO by Jack Vance

Short Stories

WHAT'S YOUR EXCUSE? by Alexei Pan-
shin

THE BRIEFING by Randall Garrett

New Department

FANTASY FANDOM (reprint of fanzine
article) "Tolkien and Temperament"
by Bill Meyers from Void 29

FANTASY AND SCIENCE FICTION -- May

Serial

OPERATION CHANGELING by Poul Anderson

Novelette

FOR THE SAKE OF GRACE by Suzette Had-
en Elgin

Short Stories

THE BEAST OF MOURYESSA by William C.
Abeel

LONDON MELANCHOLY by M. John Harrison
COPSTATE by Ron Goulart
THE FLOWER KID CASHES IN by George Malko

Science

THE POWER OF PROGRESSION by Isaac Asimov

Cover by GAUGHAN from "Operation Changeling"

FANTASY AND SCIENCE FICTION -- June

Serial

OPERATION CHANGELING by Poul Anderson

Short Stories

SUNDANCE by Robert Silverberg

PULL DEVIL PULL BAKER! by Michael Harrison

A SHORT AND HAPPY LIFE by Joanna Russ

A RUN OF DEUCES by Jack Wodhams

REPEAT BUSINESS by Jon Lucas

Articles

THE LANDLOCKED INDIAN OCEAN by L. Sprague deCamp

Science

THE FATEFUL LIGHTNING by Isaac Asimov

Cover by MORROW for "Operation Changeling"

GALAXY -- April

Serial

AND NOW THEY WAKE by Keith Laumer

Novelettes

WITCH HUNT by James E. Gunn

HOW LIKE A GOD by Robert Bloch

Short Stories

BEAM US HOME by James Tiptree Jr.

SLAVE TO MAN by Sylvia Jacobs

Cover by REESE from "How Like a God"

MAGAZINE OF HORROR -- July

Serial

THE DEVIL'S BRIDE by Seabury Quinn

Stories

THE NAMELESS MUMMY by Arlton Eadie

RAYMOND THE GOLDEN by David H. Keller

THE PHANTOM DRUG by A.W. Kapfer

THE ROPE by Robert Groth

A REVOLT OF THE GODS by Ambrose Bierce

Verse

NOT ONLY IN DEATH THEY DIE by Robert E. Howard

APRIL ACE RELEASES

Dick, Philip K. The Preserving Machine
(coll) 67800. 95¢

Disch, Thomas M. The Prisoner. 67900.
60¢

Norton, Andre. The Zero Stone (re-
print) 95960. 60¢

Rackham, John. Ipomoea / The Brass
Dragon by Marion Zimmer Bradley.
37250. 60¢

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Bibliomania

NEW HARDCOVERS

- Adler, Irving. The Sun and Its Family (juv nf, rev ed) John Day, March. \$3.50
- Anderson, Poul. Brain Wave (reprint) Walker, Feb. \$4.50
- Anderson, Poul. 7 Conquests. Macmillan March. \$4.95
- Baine, Rodney M. Daniel Defoe and the Supernatural (nf) Univ. of Ga. Press Jan. \$7.50
- Bellaire, John. Face in the Frost (fty) Macmillan, Feb. \$4.95
- Bergaust, Erik. The Russians in Space (juv nf) Putnam, Feb. \$3.29
- Blish, James. A Case of Conscience. (reprint) Walker, March. \$4.50
- Branley, Franklyn M. The Milky Way: Galaxy Number One (juv nf) Crowell, Feb. \$4.50
- Brunner, John. The Whole Man (reprint) Walker, Jan. \$4.50
- Conrad, Earl. The Da Vinci Machine: Tales of the Population Explosion. Fleet, Feb. \$5.95
- Creasey, John. The Flood (Dr. Palfrey, reprint) Walker, Jan. \$4.50
- Daventry, Leonard. Reflections in a Mirage and The Ticking Is in Your Head. Doubleday, Feb. \$5.95
- Delving, Michael. The Devil Finds Work (supernatural mystery, borderline) Scribner, Feb. \$4.50
- Greenan, Russell H. It Happened in Boston? (borderline fty) Random, Jan. \$5.95
- Harrison, Harry. Captive Universe. Putnam, Feb. \$4.50
- Keefer, Lowell B. Visitors From Outer Space. Carlton, Feb. \$3.50
- Knight, Damon ed. Orbit 4. Putnam, Dec. 1968. \$4.95
- Koren, Edward. Don't Talk to Strange Bears (juv fty) Simon & Schuster, Feb. \$4.95
- Laumer, Keith. Retief: Ambassador in Space; Seven Incidents of the Corps Diplomatique Terrestrienne. Doubleday, March. \$4.95
- Lawrence, John. The Giant of Grabbist (juv fty, reprint) David White, March. \$3.95
- Leonard, John. Crybaby of the Western World (borderline fty) Doubleday, Jan. \$5.95
- Ley, Willy. Visitors From Afar: The Comets. McGraw, 1969. \$4.50
- McCaffrey, Anne. Dragonflight (reprint) Walker, Feb. \$4.95
- Mayne, William, ed. William Mayne's Book of Giants (juv) Dutton, Feb.
- Paley, Claudia. Benjamin the True (juv fty) Little, Brown, March. \$3.75
- Pohl, Frederik and C.M. Kornbluth. The Space Merchants (reprint) Walker, Feb. \$4.50
- Riddell, James. Hit or Myth; More Animal Lore and Disorder (juv, reprint)

- Harper, March. \$2.95
- Robson, James. Backward to the Front of the Day (borderline fty) Doubleday, Jan. \$4.50
- Roc, John. Fire! (play, end of world) Atheneum, Jan.
- Rose, Elizabeth and Gerald. The Sorcerer's Apprentice (juv adaptation) Walker, 1969. \$3.95
- Silverberg, Robert. Thorns (reprint) Walker, March. \$4.95
- Silverberg, Robert ed. Tomorrow's Worlds; Ten Stories of Science Fiction. Meredith, March. \$4.95
- Spicer, Dorothy Gladys. 13 Goblins (juv fty, coll) Coward McCann, March. \$3.64
- Steig, William. Sylvester and the Magic Pebble (juv fty) Simon & Schuster, Feb. \$4.95
- Still, Henry. Man: The Next 30 Years (nf) Hawthorn, Feb. \$5.95
- Swift, Jonathan. Gulliver's Travels (ultratype ed.) Franklin Watts, 1969? \$4.95
- Torro, Pel. Exiled in Space (reprint) orig: The Return. Arcadia, Jan. \$3.50
- Urzidil, Johannes. There Goes Kafka (tr, nf) Wayne State Univ. Press, 1968, released Jan. 1969. \$7.95
- Vasiliu, Mircea. Mortimer, the Friendly Dragon (juv fty) John Day, 1969. \$3.95
- Walton, Su. Here Before Kilroy (borderline fty) Morrow, Jan. \$5.95
- Warshofsky, Fred. The 21st Century: the New Age of Exploration. Viking, Feb. \$6.95
- White, James. The Watch Below (reprint) Walker, Jan. \$4.50
- Wiebe, Dallas. Skyblue the Badass (borderline fty) Doubleday, Jan. \$4.95
- Wilhelm, Kate. Let the Fire Fall. Doubleday, March. \$4.95
- Wyndham, John. The Midwich Cuckoos (reprint) Walker, Feb. \$4.50

NEW PAPERBACKS

- Asimov, Isaac. Adding a Dimension (nf) Lancer 74-996, March. 75¢
- Beagle, Peter S. A Fine and Private Place (fty, reprint) Ballantine 01502, Feb. 95¢
- The Last Unicorn (fty, reprint) Ballantine 01503, Feb. 95¢
- Bradbury, Ray. The Illustrated Man (reissue) Bantam S4482, March. 75¢
- Brunner, John. No Future in It. Curtis Books 123-07008-75, 1969. 75¢
- Carr, Terry ed. The Others (fty) Fawcett Gold Medal R2044, March. 60¢
- Carter, Lin. Tolkien: A Look Behind The Lord of the Rings. Ballantine 01550, March. 95¢
- Chandler, A. Bertram. The Rim Gods / Laurence M. Janifer & S.J. Treibich. The High Hex. Ace 72400, Feb. 60¢
- Daniels, Norman. The Avengers #9: Moon Express. Berkley Medallion X1658.

Feb. 60¢
 DeFord, Miriam Allen. Xenogenesis
 (coll) Ballantine 01546, March. 75¢
 Elwood, Roger, ed. Invasion of the
 Robots. Paperback Library 63-078.
 March. 60¢
 Frayn, Michael. The Tin Men (reprint)
 Ace 81290. March. 60¢
 Giles, Raymond. Night of the Vampire.
 Avon S361, 1969. 60¢
 Hamilton, Edmond. Quest Beyond the
 Stars (Capt. Future) Popular Lib-
 rary 60-2389, March. 60¢
 Harrison, Harry. Deathworld (reissue)
 Bantam F3890, Feb. 50¢
 Hoffman, Lee. Caves of Karst. Ballan-
 tine 01507, Feb. 75¢
 Howard, Robert E., L. Sprague de Camp,
 and Lin Carter. Conan of Cimmeria
 (coll) Lancer 75-072, March. 95¢
 Jakes, John. The Hybrid. Paperback
 Library 63-049, Feb. 60¢
 Jakes, John. The Planet Wizard. Ace
 67060, March. 60¢
 Johnson, Mary. The Witch. Popular
 Library 75-1283, March. 75¢
 Jones, Raymond F. The Cybernetic
 Brains. Paperback Library 63-063,
 March. 60¢
 Laumer, Keith. The Day Before Forever,
 and Thunderhead (reprint) Dell 1691
 Feb. 50¢
Envoy to New Worlds (coll, reprint)
 Ace 20730, March. 50¢
Nine by Laumer (coll, reprint)
 Berkley Medallion X1659, Feb. 60¢
 Leiber, Fritz. The Green Millenium
 (reprint) / Night Monsters (coll)
 Ace 30300, March. 60¢
 LeGuin, Ursula K. The Left Hand of
 Darkness. Ace 47800, March. 95¢
 Lovecraft, H.P. The Colour Out of Space
 and Others. Lancer 74-501, March.
 75¢
The Dunwich Horror. Lancer 74-502.
 March. 75¢
 Lymington, John. Night of the Big Heat
 (reprint) Macfadden 60-384, March.
 60¢
 Lymington, John. The Sleep Eaters (re-
 print) Macfadden-Bartell 75-224,
 Feb. 75¢
 Malec, Alexander. Extrapolasis (re-
 print) Curtis Books 123-07007-075.
 March. 75¢
 Miller, Walter M. A Canticle for Leib-
 owitz (reprint) Lippincott LP-19,
 March. \$2.45
 Mills, Robert P., ed. The Best From
 Fantasy and Science Fiction, 9th
 Series (reprint) Ace 05448, March.
 60¢
 Moorcock, Michael, ed. The Best SF
 Stories From New Worlds #2 (reprint)
 Berkley Medallion X1676, Feb. 60¢
The Secret of the Runestaff. Lanc-
 er 73-824, March. 60¢
 Nuetzel, Charles. Swordsmen of Vistar.
 Powell PP121, Jan. 95¢
 Petaja, Emil. Path Beyond the Stars
 Dell, March. 50¢

Robeson, Kenneth. Mad Eyes (Doc Savage
 34) Bantam F3986, March. 50¢
The Terror in the Navy (Doc Savage
 33) Bantam F3969, Feb. 50¢
 Sheckley, Robert. Journey Beyond To-
 morrow (reprint) Dell 4268, Feb.
 60¢
 Silverberg, Robert. The Man in the
 Maze. Avon V2262, Feb. 75¢
 Smith, George O. Hellflower (reissue)
 Pyramid X1957, Feb. 60¢
 Spinrad, Norman. The Solarians (reis-
 sue) Paperback Library 63-044, Feb.
 60¢
 Stoker, Bram. The Garden of Evil (re-
 issue, orig: The Lair of the White
 Worm) Paperback Library 63-790, Feb
 60¢
 Tolkien, J.R.R. Smith of Wootton Major
 and Farmer Giles of Ham (reprint)
 Ballantine 01538, March. 95¢
 White, James. The Aliens Among Us
 (coll) Ballantine 01545, March. 75¢
 Wilhelm, Kate. The Nevermore Affair
 (reprint) Curtis Books 123-07011-
 075, March. 75¢
 Wollheim, Donald A. and George Erns-
 berger, eds. Second Avon Fantasy
 Reader. Avon, Feb. 60¢

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 er, Chicago, Ill. 60618

VAMPIRE cont. from p.7

everyone. But I think we will have an
 evening's entertainment of near profes-
 sional calibre, and I believe D,B! will
 emerge as a vehicle fully professional
 enough to find its way into a stock
 show catalogue, ideal for amateur
 groups searching for something up-to-
 date but less difficult to produce than
 the typical Broadway musical.

It might even be fun one day to see
 how a tab version of the show would hold
 up before an audience at a con, where,
 of course, we would face our most dis-
 cerning critics.

Lilliputia

by Marylou Hewitt

Of the six books reviewed here this month, two are old favorites which really need no recommendation. The new editions caught my eye and I hope they will meet with your approval too.

20,000 LEAGUES UNDER THE SEA

by Jules Verne

illus. by Don Irwin

Childrens Press, Oct. 1968

283 p. \$4.50

Age level: 10-16

No classic could be more appealing to young readers than this complete and unabridged edition of the Jules Verne classic. The sea green painting of divers on the cover, numerous black and white illustrations accompanying the text, and an Afterword containing a short sketch of the author and a brief history of submarines to the present day -- all are welcome additions to the sometimes tedious 19th century prose. Most unique of all its features are the marginal sketches, definitions of scientific terms and harder vocabulary words in the text, making reading smooth sailing from cover to cover.

FRANKENSTEIN

by Mary Shelley

adapted by Dale Carlson

illus. by Neil Boyle

Golden Press, Sept. 1968

158 p. \$3.50

Age level: 10-14

This is an excellent adaptation of the immortal story of a young scientist's experiments which result in the creation of a terrible monster who seeks only to revenge his creator and all mankind. Good black and white illustrations and an easy style of writing make this classic well worth reading or re-reading.

DIMENSION A

by L.P. Davies

Doubleday, Jan.

206 p. \$3.95

Age level: 12-16

Can it be possible that many worlds exist in the same space as ours but occupy different dimensions? Two young boys suddenly find themselves in Dimension A when they recreate the experiment which caused the disappearance of Professor Maver a few weeks before. Lee and Gerald are confronted with many strange adventures in this alien world inhabited both by primitive and vastly superior life forms. When the three are finally united, the problem becomes one of how to return through the door of magnetic fields in the laboratory. This is Davies' first sf novel for younger readers. Let's hope it will not

be his last.

Men and Machines; Ten Stories of

Science Fiction

edited by Robert Silverberg

Meredith Press, Sept. 1968

240 p. \$4.95

Age level: 12-16

A Junior Literary Guild selection for January, this excellent collection of stories poses an interesting question--will man someday be overtaken by the monsters he has created or can he remain the master in a world of automation? Each story, briefly introduced by Silverberg, explores some aspect of the relationship between men and machines, as seen by ten of the great sf authors of today. In some cases man is the winner, in others the loser; but they are all food for thought in this age of technology.

THE OWL SERVICE

by Alan Garner

Walck, Oct. 1968

202 p. \$4.00

Age level: 12-16

The Celtic myth of Blodenwedd, the flower goddess who is turned into an owl, becomes a very real part of the lives of three young people vacationing in an old house the family has inherited in Wales. The discovery of a complete dinner service decorated with a strange pattern of owls is only the beginning of a mysterious chain of events which is unfolded. Garner's excellent ability to keep the reader in suspense as the tension mounts is once again found in his latest contribution to the world of fantasy.

THE MAGIC TUNNEL

by Caroline D. Emerson

illus. by Jerry Robinson

Four Winds Press, Aug. 1968

128 p. \$3.95

Age level: 8-12

On a subway ride to Battery Park, Sarah and John are magically transported through The Magic Tunnel, only to emerge in New Amsterdam in the year 1664. The children are accepted into a Dutch family and their adventures are many, for they must learn to live and survive as their forefathers did. History becomes a pleasure to learn in this beautifully told story of past and present.

Obituary

SETH A. JOHNSON, long-time active New Jersey fan, died on March 11 after a short illness. Seth, known mostly through his letter writing, was active in the N3F Welcomittee, and operated the Fanzine Clearing House. He was also a long-time member of ESFA, and published The Vaux Hall Fanatic in the early days of N'APA.

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