

DEGLER! 177 7 APRIL 1967

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ALL ACE BOOKS TO GO LARGE SIZE, INCREASE PAGES & PRICE: Terry Carr, Associate Editor at Ace Books, reports that effective with the June Doublebook, all doubles will be large, or standard, paperback size with an increase in price to 60¢. All single releases will also go standard paperback size, with the exception of reissues, which will remain small size due to Ace re-using the original plates. The effect in the doubles means that wordage will increase in each half of the double from 45,000 to 55,000 per half. Payment to authors for doubles will also increase from \$1,000 per half to \$1,250 per half. The reason given by Ace for the change in size is that distributors are more eager to handle a line of standard-size paperbacks at a higher price, instead of the smaller-sized, lower priced paperbacks that Ace now publishes.

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BRITISH NATIONAL CONVENTION HELD IN BRISTOL, ENGLAND: Ethel Lindsay reports that the Bristolcon was held over Easter weekend, with proceedings beginning (late of course) at 8 pm Friday, with the Brian Aldiss Show. Aldiss selected fans and pros from the audience, chatted with them, and then asked each an sf quiz question. He also announced that NEW WORLDS had received a grant from the British Arts Council, and would be able to continue publication.

Saturday's program began with a professional panel, consisting of Aldiss, Moorcock, James White, Thomas Disch, Ken Bulmer, and Ted Tubb. The afternoon was taken over by a Film Show, which featured experimental productions by Ed Emshwiller and a French production. Afterwards, the British Fantasy Award was presented to Philip K. Dick, for his The Three Stigmata of Palmer Eldritch; Brian Aldiss accepted the award on behalf of Philip K. Dick, who was not in attendance. In addition, a special award was given to Michael Moorcock for his perseverance in getting the Arts Council Grant for NEW WORLDS.

John Brunner, Guest of Honor, spoke next. His topic was "Unexplored themes of use in science fiction." In the evening the convention committee threw a sherry party (Bristol is the home of sherry) at which Tom Schluck showed films taken on his TAFF-trip to the US.

Sunday morning was occupied by a General Meeting, akin to the Business Meeting in the US. The afternoon was occupied by a fanzine editor's panel consisting of Peter Weston, Darrell Pardoe and Mary Read, which quickly got bogged down in a discussion of censorship.

Sunday evening, the ceremony of The Order Of St. Fanthony was held. Chuck Partington, a member of the Delta Film Group, Jill Adams, known for her work at conventions and with the BSFA, and Wendy Freeman, creator of many of the costumes used by the Order, were taken in as new Knight and Ladies, respectively. The Doc Weir award was then presented to Doreen Parker for her work in helping pull the BSFA together after a period of indecision and disorder. The convention ended with a second showing of films, a final auction, and a last party.

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ACE TO PUBLISH MORE SPACE OPERA: Terry Carr reports that Ace Books has signed Edmond Hamilton to produce a new series of Space-Operas, the main character of which will be called "The Star Wolf." The first novel in the series will be called, simply, Starwolf. Detailed details will follow soon.

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Matched: Dave Van Arnam and Cindy Cramer (formerly Cindy Heap) were married in a civil ceremony on Saturday, April 1st. Witnesses were Lin and Noel Carter. Other attendees at the ceremony were Ted and Robin White, and Don and Jo Meisner.

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AVRAM DAVIDSON WRITES: "My novel, Rork!, published by Pyramid and panned in Australia, will be published in the U.K. by Penguin, probably this year or next. Negotiations are now going on between Doubleday and Berkley for D'day to publish hardcover my The Phoenix And The Mirror (a homeopathic abridgement of which appeared in Fantastic last Spring), said novel having been intended as part of a series or cycle to be entitled Vergil Magus, but by this time who the hell knows.

Doubleday is now putting together a 3rd volume of my short stories.

I am now represented professionally by John Schaffner, Literary Rep., after over a year of being unagented."

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Note: Bill Bowers wishes to thank Bill Donaho for throwing it, and for Bill Mallardi and Ray Fisher livening it up by calling long distance and best wishing to Bill.

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The Movie Scene: Bob Tucker sends clippings for these Zowie pictures: One Million Years B.C.--A Time When There Was No Law--Man...Woman...and Beasts Roamed the Earth...Untamed! The Naked Witch--Brutality! Violence! Madness! Scenes That Shock! Frankenstein Created Woman--That A gruesome Twosome! Shock Masters to Shatter Your Senses. And on that note, we progress to the respectable side of show biz...

FANTASTIC VOYAGE RECEIVES THREE ACADEMY AWARDS: Fantastic Voyage, produced by 20th-Century Fox with a script by Jerome Bixby (based on the turn-of-the-century book, With Gun And Camera Through The Alimentary Canal), received three Oscars. The Oscar is the Motion Picture Academy's notion of what a Hugo should be like. Fantastic Voyage received the awards for Best Editing, Best Set Decoration, and Best Special Visual Effects.

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CLARKE OPENS ASTRONAUTICAL SYMPOSIUM: Arthur C. Clarke, whose books have sold over 5,000,000 copies, opened the American Astronautical Society's 5th Goddard Memorial Symposium in Washington last month. Public figures in attendance included NASA Director James Webb and Vice-President Hubert Humphrey. The meeting attracted over a thousand space scientists, and was expected to last for a week.

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SPY BEALE REPORTS: A Bulletin Board in the East Village had this item tacked up: "New SF magazine being started. Long stories and short novels, 40-200 pages in typescript wanted. Science fiction, fantasy, but no garbage. Half a cent a word on publication, which will probably be in July, in new, commercial magazine. Include phone number. Investors welcome. Star Monthly, c/o A. Schwartz, 514 E. 12th St., NY 10009." The new TV line-up, as ammended by Variety, shows that the Avengers is going off completely, and that Star-Trek will move into a Friday, 8:30-9:30 timeslot. This could spell new woe for FISTFA, which has been going downhill rapidly. The last several meetings have consisted of only half-a-dozen regulars.

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Join The 25th World Science Fiction Convention! Send \$3 attending, \$2 non-attending, or \$1 overseas membership to 25th World SF Convention, P.O. Box 367, NY, NY, 10028.
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THE SF CRITIC

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The Einstein Intersection, by Samuel R. Delany. Ace Books, 1967; 40¢

The Einstein Intersection is a curious book. It is a mixture of strong action-adventure and at the same time an immortal legend framed against the earth of the far future. It is a future in which humanity is gone, leaving mastery of the planet to a combination of mutants, evolutionary deadends, and highly evolved humanoids. It is a world in which dragons are herded across-country. It is a world existing over the Source-cave, a network of tunnels and caves, built by humanity some 30,000 years ago, which encircles the world of The Einstein Intersection.

This book is by a writer who has come to be characterized as a strong and powerful new writer. Having read all the past novels and stories by Delany, I think it safe to say that there is a pattern emerging.

Each novel that Samuel R. Delany writes begins a little further from the center, the total norm that man might be said to exist as now. Each novel, each story, takes us further into the essence of humanity that is transposed into more and more alien surroundings, more and more alien bodies. With each book we move deeper into the variants that, intellectually, can be said to be the descendants of humanity, and yet, physically, would be classed as hideous monsters today.

Another persistent theme is Delany's interest in music. The theme weaves through Empire Star, around Babel-17, into The Star Pit, and is very strong in Delany's The Fall Of The Towers trilogy. Small wonder that Lobey, hero of The Einstein Intersection, plays music through the hollow handle of his machete.

The book is powerful, and yet it is not well-written. I have read no other book in which the loose ends are neatly tied up by page 114, only to be unraveled again by the end of the book. And yet this seems to be the author's intention, for on page 125 he notes "endings to be useful must be inconclusive." Without the notes at the beginnings of each chapter, the book would lose much of its unity, much of its power. Yet with the notes, which seem to suggest and describe and, too, to crystallize each chapter, the book becomes much more than the sum of its parts.

It is very hard to state whether or not The Einstein Intersection is a good book or a bad one. Judged by plot and motivation, it is Delany's poorest to date. From the degree in which it illuminates the soul, the intellect of the reader, it seems to be one of the best books of this or any other year.

But from any viewpoint, The Einstein Intersection ranks as one of the more important science fiction books published this year. Buy it.

-- Andrew Porter

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