

No. 44

January 1973

# Hannes Bok Memorial

by Emil Petaja

When the Bokanalia Memorial Foundation was begun six years ago its aim was to keep the name of artist Hannes Bok alive; to give Bok his well deserved name in the fantasy art field. We feel that we have succeeded, perhaps not to tilt the world off its axis, but we have brought the attention of his artistic genius to hundreds, nay thousands, of people who had never heard of him. We have made it possible for the new generation to see and acquire Bok prints inexpensively, some never before available, some available only in the mouldering newsprint of old hard-to-find pulps.

It has been suggested many times by our hundreds of correspondents that we widen our scope to include other 'unknown' artists. Surely this is a fine idea. But like other fine ideas, it takes *beaucoup de* bread, involves a lot of time and hard work, traveling to locate art, innumerable letters, and the risks of soggy failure. However, coupled with another circumstance that concerns us—what to do with the modest bank account Bokanalia has/is accruing—it has all jelled into the following:

Hannes Bok starved most of his life. I am sure many new fantasy artists are busily doing the same right now, hoping against hope for at least some glimmer of recognition of their talents. Giving some of them a hundred bucks or whatever out of the Bokanalia limited funds doesn't strike me as a very good answer. There isn't that much money, for one thing. It would take Ford Foundation to do much good. So . . .

How about showcasing their work, paying them cash money for the use of some of their best work while at the same time presenting it to the public, perhaps for the first time, in beautiful format and with a helpful personal profile on each. Something they can show publishers. Something fans can buy and enjoy. Something they can actually make money on right off. Something that might turn out to be self-sustaining, a worthwhile addenda to the fine work fan publishers are undertaking on their own.

## The Hannes Bok Memorial SHOWCASE OF MODERN FANTASY ART

How does that strike you?

It will be large size, heavy coated stock, fine print, with a section in full color. The

works, in fact. It will contain some nostalgia articles singing the praises of great fantasy artists in our field, with examples of their work. They, like Bok, deserve something better than a hole in the ground. Several big names have already offered to work with us on this phase of the project.

We will perpetuate the Bokanalia tradition by including an article about Hannes Bok with unpublished illos. It will showcase several of the already top fantasy artists of our time with an interesting profile biography of each and photographs. (These will insure acceptance and fan interest. It will not be a cheap project but as fine as we can possibly afford, and must enjoy wide acceptance or it will defeat its purpose of spreading the gospel.)

Still and all, half of the book-magazine will be devoted entirely to new artists, many of whom no doubt most of us have not yet heard. Where are you, you talented new artists we haven't heard about yet? Come out of your attics! We want to hear from you and see what you have to offer! That is what the Hannes Bok Memorial Showcase of Modern Fantasy Art is mostly about! While we can't hope to include every fan who has ever drawn a picture, we will be very careful to give everybody the most careful consideration. We will somehow manage to give every new artist of merit mention and recognition.

To me this project sounds like the best solution as a memorial to the late Hannes Bok. Whether as a publishing venture it makes money or not is secondary. Far more important that it should give at least some new struggling artists a push up the ladder, and a bit of money as well.

That is our proposition. We want to hear from you. We want your suggestions, even if you aren't an artist. As to art payment, of course that depends on two things (1) how much of your work we use, pagewise, etc., (2) how well SOMF sells. If it is an artistic success but loses money, well and good. It will still be worth it. If it turns into an annual (or whatever), hooray!

*Continued on Page 15*

#### LUNA Monthly

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#### OVERSEAS SUBSCRIPTION RATES for LUNA Monthly via Airmail/FC through agents:

AUSTRALIA A\$6.00

Gary Mason, GPO Box 1583, Adelaide, S.A. 5001, Australia

CONTINENTAL DM20

Mario B. Bosnyak, 1000 BERLIN 62, Merseburger Str. 3, W. Germany

GREAT BRITAIN 240p

Gerald Bishop, 10 Marlborough Road, Exeter EX2 4JT, England

JAPAN ¥2800

Takumi Shibano, 1-14-10, O-okayama, Meguro-ku, Tokyo, Japan

SCANDINAVIA S Kr30

Per Insulander, Midsommarvagen 33, 126 35, Hagersten, Sweden



# The International Scene

SF IN FRENCH: ABOUT H. G. WELLS

by Mark Purcell

Despite Aldiss, Ballard and the rest of the gang whose current activity fills up twelve LUNA's a year, probably the main event in English language sf remains the fallout explosion of stories and novelettes in the late nineties by the ex-cricketeer and biology student, Herbert George Wells. The thickest recent book on Wells is a 1971 French thesis by Jean-Pierre Vernier. It provides a good roundup of modern academic work on Wells.

Vernier shares the usual European-American faculty prejudice against (a) the commercial short story and (b) sf; or perhaps I should say his sources do. So the short stories are slighted as works of art. The sf 'novels' get more serious treatment, because Vernier doesn't recognize that *contes* like *Time Machine*, *Invisible Man* and the Dr. Moreau horror story are only extended shorts, not 'novels' in the Cervantes-Dickens-Proust sense. Even *War of the Worlds* is adolescent-sized compared to its contemporary (1897) European Martian novel, the huge Lasswitz *Two Planets* recently abridged and translated by Southern Illinois University Press.

But despite this critical bias, Vernier has many intelligent things to say (or quote) about the place that sf occupied in Wells' general intellectual development. Pp.106-44 of Vernier conveniently treat all Wells' sf as one critical unit. The two main contributions of these 50-odd pages are that (a) we see the sf related to the non-sf during this especially fertile 1895-1900 part of Wells' life; and (b) Vernier cheerfully shrugs off the great snow job Wells played on 2-3 reading generations, presenting himself as the New-Sex prophet and as the Trained Scientific Mind. Wells repeated this 'TSM' claim all his life, even in the 1934 autobiography which is extremely candid about the professional limitations of his student work in science. That Wells ever made the distinction between popularizing a conclusion, however 'liberal' or 'progressive' it may be, and engaging in analysis; this remains an open question. (Vernier raises the issue towards the end of his book.) The London *Times Literary Supplement* reviewer of a recent reprint of Wells' famous *Outline of History* raised the point that you reach the middle of its second volume before you find a statement that can be verified, checked out as true or false.

Checking a Wells argument (on sex, politics, history, science) involves rigorizing the unbuttoned prose style into which his novels relax themselves. Sometime before these novels were written, but later than Dickens and Thackeray, the narrative style of the British novel had collapsed under the pulp-quantity demands of the late Victorian serial. In the short story field where Wells began, stylistic polish had already reappeared, because of Kipling and Maupassant. So the sf shorts and serialized novels were written under this new magazine discipline.

Now the orthodox academic version of Wells' career is that he 'developed' from this sf apprenticeship to the maturity of the little-man novels about his shopkeeping-apprentice background. Then came the high-life marriage-problem fiction that exhausted his novelist's patrimony. That left him (after World War I) *Outline* and other popular science nonfiction, and the autobiography I mentioned above. This official version of a gradual artistic flowering, Wells himself supported in the autobiography, where the old sf is treated as the fantasy life of an inexperienced boy. (Notice the assumption that speculative ideas are unreal and fantastic; nobody who understood theoretical science would accept this particular populist version.)

The first objection to this creation myth is bibliographical. *The Time Machine* was revised (not simply expanded) much more thoroughly than was the first important little-man job, *Love and Mr. Lewisham* (1900). Magazine editors of Wells' period, a Henley or a Harris, seem to have been tougher and more professional than the gentlemanly book publishers of his time. Of course Wells himself was an intelligent pro, a sound critic and reviewer, but his closest post-sf friend and peer, Arnold Bennett, would have been little help in disciplining his prose (and therefore the ideas emitted by his prose). And Wells apparently developed early his defensive reaction to critical pressure from the outside (Shaw, Conrad,

Henry James), explaining his special advantage over these critics that he held by virtue of his 'trained scientific mind.' References to his 'TSM' appear continually in his writing, generally where it's quite irrelevant to the point at issue.

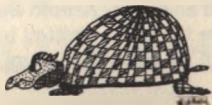
As I said, Vernier isn't taken in by this TSM-propaganda. Because he (Vernier) more regrettably underrates the creative energy of the sf-fantasy short stories, pp.106-44 concentrate on an excellent thematic analysis of the first sf-novel group. Vernier notices how the working lab scientist is continually 'punished' in these books, just as in modern anti-scientist books and films. The thesis of the books is that an intelligent ruler (Dr. Moreau) or class (the Martians) has split off from a barbaric mass of ignorant subjects and their value-system; so that intelligence has become amoral. There's no rational code of ethics restraining or defining the use of power, because 'morality' is tied to the dark mob left below. The 'liberal' Wells is therefore imperialist and racist in the modern liberal jargon senses of these words. This is partly caused by the influence of the 'rightwing' Kipling on the story that provides Vernier's main evidence, where a colonized native worships as his god a power generator.

What has happened of course is that Wells and the many lower-middle-class intellectuals who admired or imitated him, have often reversed themselves on social problems and solutions; but without giving up the belief that cultural arrangements predating their own existence (or not permitting them sufficient power) are automatically bad or 'unscientific.' It is a matter of practical experience that 'progress' as a religious myth carries a built-in appeal for the teacher or student from a poor educational background. The idea ratifies any ignorance he may have of what's been done before or without him. Since the 'future' doesn't yet exist by definition, the self-proclaimed progressive can always stake out his own power-claim there—without actually mastering any learning tool. Huey Long became an important American political figure simply to avoid redneck farming. Hitler was apparently an incompetent architectural student. By their recent remarks on the space program alone, a whole contemporary generation of American progressive intellectuals have publicly abolished their own claims to a scientific background.

Wells was far from this state of rarefied ignorance, but then Huey and the liberal left had their virtues too. The question is whether their specific intellectual claims hold up, or whether they represent a raw power-claim. Now Wells was not stupid about himself; Vernier quotes some letters he sent a girl while biking over the area where he was going to land his Martians. *War of the Worlds* is a conscious smashing up of the British countryside and its controlling squirearchy, whom Wells' mother serviced as a maid and intended him to tug forelocks at. (In the same way, Long was leading a redneck populist revolt, and Hitler was beerhalling southern Germany against the Prussian and Jewish-intellectual ruling classes.)

Of course Wells' appeal was officially to people who would have sneered at Long or Schickelgruber. My subjective impression is that the new generations of British scientific intellectuals were onto him as a TSM, but admired his social goals (sexual promiscuity, meritocratic rulers, biological engineering—uncriticized by traditional values or controls). There was a quiet understanding not to criticize him in public, while he was arguing with religious journalists like Belloc or Knox; or being heckled by his fellow novelists as they restored British narrative prose in the novel to respectability, almost back up to the level of Defoe and Fielding.

The Wells chapter in C. P. Snow's *Variety of Men*, (1967) for instance, is properly sympathetic about the famous, very old and lonely man completing his old U. of London biology thesis. But Snow omits the thesis subject. It's in Vernier, p.494: "On the Quality of Illusion in the Continuity of the Individual Life in the Higher Horizon, with Particular Reference to the Species *Homo Sapiens*." This was the younger Wells' choice of topic, and all of progressive liberalism is there in his title: the vague ideas, awkward prose and an elitist superiority assumed but not proved by his proposition. As I said, old TSM doesn't con Vernier. It's regrettable he (Vernier) patronizes the old sf as works of art, but the reader does get a good review of recent Wells research, and a respectful analysis of the whole progress of a very fertile mind.



## Coming Events

### March

- 2-4 AGGIECON IV at the Memorial Student Center, Texas A&M University, College Station, Tex. GoH: Jack Williamson, Chad Oliver, Bob Vardeman. For info: Aggiecon IV, Box FT, College, Station, Tex. 77840
- 4 OPEN ESFA at the YMCA, 600 Broad St, Newark, N.J. at 1pm. GoH: Alfred Bester. For info: Richard Hodgins, 25 Appleton Pl, Glen Ridge, N.J. 07028
- 9-11 BOSKONE X at the Sheraton Boston Hotel. GoH: Robert A. W. Lowndes. Adv. reg: \$3 to March 1, \$5 at door. For info: Boskone X, New England Science Fiction Assoc, P.O. Box G, MIT Branch Post Office, Cambridge, Mass. 02139
- 30-April 1 MARCON at the Holiday Inn East, Columbus, Ohio. GoH: Gordon Dickson. Adv. reg: \$3, \$3.50 at door. For info: Larry Smith, 194 E. Tulane, Columbus, Ohio 43202

### April

- 14 SUNYCON at SUNY, Stony Brook, N.Y. Adv. reg: \$2, \$2.50 at door. For info: Norman Hochberg, Whitman College Rm B16A, SUNY Stony Brook, N.Y. 11790
- 19-22 EQUICON '73 at the Francisco Torres Conference Center, Santa Barbara, Calif. GoH: Ted Sturgeon. Membership \$10. For info: Equicon '73, P. O. Box 3871, Santa Barbara, Calif. 93105
- 19-22 OMPACON 73 in England. Reg: 50p (\$2) from Fred Hemmings, 20 Beech Rd, Slough, SL3 7DQ, England; or Samuel Long, Box 4946, Patrick AFB, Florida 32925
- 20-22 LUNACON at the Statler Hilton Hotel, 33d St & 7th Ave, New York City. GoH: Harlan Ellison. Adv. reg: \$3 to April 1, \$5 at door. For info: Walter R. Cole, 1171 E. 8th St, Brooklyn, N.Y. 11230
- 20-22 MINICON 7 at the Hyatt Motor Lodge, 41 N. 10 St, Minneapolis. GoH: Larry Niven, Fan GoH: Rusty Hevlin. Adv. reg: \$2, \$3 at door, \$1 supporting. For info: Minicon 7, c/o Louie Spooner, Apt. 101, 3247 Lyndale Ave. South, Minneapolis, Minn. 55408. Make checks

payable to Minicon

- 27-29 KUBLA KHAN CLAVE at the Nashville Biltmore, Nashville, Tenn. GoH: Fred Pohl. Adv. reg: \$4, \$4.50 at door. For info: Ken Moore, 647 Devon Dr, Nashville, Tenn. 37220

### May

- 12-13 SFANCON 4 in Ghent, Belgium. GoH: Brian Aldiss, James Blish, Daniel Walther; Fan GoH: Gerd Hallenberger. Membership \$1. For info: S. E. O. Joukes, Haantjeslei 14, B-2000 Antwerp, Belgium
- 25-28 DISCLAVE at the Sheraton Park Hotel, Washington, D.C. GoH: Gardner Dozois. Adv. reg: \$2, \$3 at door. For info: Jay Haldeman, 405 Southway, Baltimore, Md. 21218
- 26-28 MEDIEVALCON in California. Adv. reg: \$5 to April 30, \$7.50 at door, \$3 supporting. For info: Medievalcon, P. O. Box 1792, Santa Monica, Calif. 90406

### June

- 21-24 VUL-CON 1 (Star Trek Con) at the Jung Hotel in New Orleans. Adv. reg: \$3 to April 1, \$4.50 after April 1, \$5 at door, \$2 supporting. For info: Vul-Con 1, P. O. Box 8087, New Orleans, La. 70180
- 22-24 MIDWESTCON at the Quality Courts Motel, Norwood, Ohio. For info: Lou Tabakow, 3953 St. Johns Terrace, Cincinnati, Ohio 45236
- 30-July 4 WESTERCON 26 at the San Jose Hyatt House. GoH: Larry Niven, Fan GoH: George Barr, Special GoH: James Nelson Coleman. Adv. reg: \$5 to June 1, \$6 at door; payable to Sampo Productions. For info: Sampo Productions, 195 Alhambra, No. 9, San Francisco, Calif. 94123

### July

- 13-15 'A'KON in Central New Jersey. Reg: \$1.50. For info: Flo Newrock, R.D. 2, Box 270A, Flemington, N.J. 08820

### August

- 15-18 AUSTRALIAN NATIONAL CONVENTION in Adelaide. For info: Bill



Wright, 53 Celia St, Burwood, Victoria  
3125, Australia

17-20 MYTHCON 4 at the Francisco  
Torres, Santa Barbara, Calif. For info:  
Mythopoeic Society, Box 24150, Los  
Angeles, Calif. 90024

24-26 DEEP SOUTH CON at the Marriott  
Hotel, New Orleans. GoH: Joe Green.  
Reg: \$3. For info: John Guidry, 5 Finch  
St, New Orleans, La. 70124

31-Sept. 3 TORCON 2 at the Royal York  
Hotel, Toronto. GoH: Robert Bloch,  
Fan GoH: Bill Rotsler. Adv. reg. to July  
31 \$7 attending, \$4 supporting; \$10 at  
door. For info: Torcon 2, P. O. Box 4,  
Station K, Toronto, Ontario, Canada

#### October

5-7 BOUCHERCON IV at the Sheraton  
Boston. Adv. reg: \$4 to Sept. 1, \$6  
thereafter. For info: Bouchercon, Box  
113, Melrose, Mass. 02176

#### November

9-11 PHILCON at the Marriott Motor  
Lodge, Philadelphia. GoH: A. E. Van  
Vogt. Reg: \$3

#### August 1974

25-30 EUROCON 2 / SFANCON 5 in  
Brussels, Belgium. Att. \$10, supporting  
\$5.50. American agents: Locus, 3400  
Ulloa St, San Francisco, Calif. 94116

30-Sept. 2 DISCON II at the Sheraton-  
Park Hotel, 2660 Woodley Road N.W.,  
Washington, D. C. 20008. GoH: Roger  
Zelazny, Fan GoH: Jay Kay Klein. For  
info: Discon II, P. O. Box 31127,  
Washington, D. C. 20031

Information supplied in this list is the latest available to  
us, including all changes received prior to closing date.

## Have You Read?

Atwell, Lee "Two Studies in Space-Time"  
(Slaughterhouse-five and Je t'aime, je  
t'aime) Film Quarterly, Winter, p.2-9

Cunningham, Ann Marie "Forecast for  
Science Fiction: We Have Seen the  
Future and It Is Feminine" Mademoi-  
selle, Feb. p.140-1+

Donnelly, Tom "On Television: The Year  
of Fu Manchu" Washington Post, Jan.  
14, p.K1+

Ellison, Harlan "Harlan Ellison's Horn-  
book, pt. 10" Los Angeles Free Press,  
Jan. 5, p.22-3

"Fairy Tale World of Arthur Rackham  
Returns in Three Studio Books"  
Publishers Weekly, Nov. 6, p.40-2

"How Will We Raise Our Children in the  
Year 2000?" (symposium) Saturday  
Review of Education, March, p.28-37  
and cover

Kenez, Peter "Solaris" (review) Film  
Quarterly, Winter, p.58-9

Lerner, Fred "The Science Fiction  
Library" Special Libraries, Jan. p.3-6

Ozick, Cynthia "If You Can Read This,  
You Are Too Far Out; Style Notes on a  
Postcard to the Universe." Esquire, Jan.  
p.74+

Sheppard, R. Z. "Enemy of Pretension"  
(The Vonnegut Statement) Time, Feb.  
12, p.74+

Sturgeon, Theodore "[reviews]" New York  
Times Book Review, Jan. 28 p.10+

Stuttaford, Genevieve "A Crumbling  
Castle, a Busy Countess" (Dracula)  
Saturday Review of the Sciences, Feb.  
p.68+

Vonnegut, Kurt "Breakfast of Champions"  
(excerpt) Ramparts, Feb. p.43-8+

Weaver, Kenneth F. "Journey to Mars"  
National Geographic, Feb. p.230-65

Williams, Jay "Petronella" (excerpt)  
McCall's, Jan. p.74-5+

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**BALLANTINE BOOKS SOLD TO RANDOM HOUSE** After several months of rumors,  
Random House has acquired Ballantine Books from Intext, Inc. The agreement was  
concluded for a purchase price of approximately \$6.4 million. Ballantine will maintain its  
own imprint as a separate subsidiary of Random House, with Ian Ballantine continuing to  
direct the company's operations, and Betty Ballantine as editor. Mr. Ballantine began his  
publishing career in 1939 when he introduced Penguin Books in the United States. In 1945  
he co-founded Bantam Books, which he ran until he launched his own company in 1952. As  
president he pioneered regular newsstand publication of original science fiction, war books,  
adult fantasy and current nonfiction.

## Coming Attractions

IF - - May/June

### Serial

The Doomsday Gene, by John Boyd

### Novellettes

On the Account, by A. Bertram Chandler

Girl Saturday, by Robert F. Young

### Short Stories

Parthen, by R. A. Lafferty

In This Dark Sky, by Frances Chapman

Future Forbidden, by Philip Latham

Cover by Brian Boyle Studio, suggested by  
"The Doomsday Gene"

### Current Issue

AMAZING - - March

### Serial

Trullion Alastor: 2262, by Jack Vance

### Short Stories

Hard Times, by Geo. Alec Effinger

Two Men and a Rock, by Joe Haldeman

Agony in the Garden, by Thomas F.

Monteleone

### The Clubhouse

The Enchanted Duplicator, by Bob Shaw  
and Walt Willis (pt.3)

### The Science in Science Fiction

Death of a Minor Star, by Greg Benford

Cover by Mike Hinge

### ACE MARCH TITLES

Reynolds, Mark Looking Backward, from  
the Year 2000. 48970. 95¢

Cooper, Edmund Gender Genocide. 27905.  
95¢

Norton, Andre Victory on Janus. 86321.  
75¢

Mahr, Kurt Perry Rhodan 22: The Fleet of  
the Springers. 66005. 75¢

LeGuin, Ursula K. Planet of Exile. 66952.  
75¢

Rocklynne, Ross The Sun Destroyers / A  
Yank at Valhalla, by Edmond Hamilton.  
93900. 95¢

Hurwood, Bernhardt H. Vampires, Were-  
wolves, and Ghouls. 85951. 75¢

### MARCH/APRIL AWARD BOOKS

Holzer, Hans The Alchemy Deception.  
AN1059, March. 95¢

Knight, Damon Off Center. AS1071,  
March. 75¢

Stevenson, Florence Altar of Evil. AN1107,  
April. 95¢

### SPRING DOUBLEDAY TITLES

Del Rey, Lester, ed. John W. Campbell  
Anthology: three novels. March. \$9.95

Asimov, Isaac Today and Tomorrow and...  
April. \$6.95

Dickson, Gordon R. The Star Road. April.  
\$5.95

Harrison, Harry, ed. The Astounding  
Analog Reader, v.2. \$7.95

Peck, Richard E. Final Solution. April.  
\$4.95

Aldiss, Brian W. & Philip Strick The Billion  
Year Spree. May. \$7.95

Garnett, Bill Down Bound Train. May.  
\$4.95

### HARPER AND ROW SPRING TITLES

Moorcock, Michael An Alien Heat. March.  
\$4.95

Mars and the Mind of Man, by Ray  
Bradbury, Arthur C. Clarke, Bruce  
Murray, Carl Sagan and Walter Sullivan.  
June. \$7.95

Elwood, Roger, ed. Showcase. June. \$5.95

McKenna, Richard Casey Agonistes and  
other fantasy and science-fiction stories.  
July. \$5.95

### PENGUIN FORECAST

Stapledon, Olaf Starmaker. 3541, Feb.  
\$1.25

Last and First Men, and Last Men in  
London. 3506, Feb. \$2.45

Sirius. 1999, Feb. 95¢

Hardin, Garrett Exploring New Ethics for  
Survival: The voyage of the Spaceship  
Beagle. Pelican A1699, May. \$1.45

Haining, Peter, ed. Gothic Tales of Terror,  
volume 1: Classic Horror Stories from  
Great Britain. 3688, June. \$2.50

### SPRING PUTNAM TITLES

Harrison, Harry and Brian W. Aldiss, eds.  
Best SF: 1972. March. \$5.95

Simak, Clifford D. Cemetery World. March.  
\$5.95

Gutteridge, Lindsay Killer Pine. April.  
\$5.95

Knight, Damon, ed. Orbit 12. April. \$5.95

Heinlein, Robert A. *Time Enough for Love: the lives of Lazarus Long*. May. \$7.95  
 Meredith, Richard C. *At the Narrow Passage*. May. \$5.95  
 Wallace, Ian Pan *Sagittarius*. June. \$5.95

#### RANDOM HOUSE SPRING BOOKS

Brown, Fredric *Paradox Lost and twelve other great science fiction stories*. May. \$5.95  
 Malzberg, Barry N. *Herovit's World*. June. \$4.95

#### MARCH SF BOOK CLUB TITLES

Biggle, Lloyd, ed. *Nebula Award Stories Seven*. \$1.69  
 Gerrold, David *The Man Who Folded Himself*. \$1.49

#### SIGNET MARCH TITLES

Brown, Carter *Walk Softly Witch*. T5394. 75¢  
 Leek, Sybil *The Complete Art of Witchcraft*. Q5400. 95¢  
 Anderson, Poul *There Will Be Time*. Q5401. 95¢  
 Silverberg, Robert *The Second Trip*. Q5402. 95¢  
 Stoker, Bram *Dracula*. Q5438. 95¢

#### TAPLINGER FOR SPRING

Stoker, Bram *The Bram Stoker Bedside Companion*. Feb. \$6.50  
 Haining, Peter, ed. *The Magicians; the occult in fact and fiction*. April. \$6.95  
*Nightfrights; occult stories for all ages*. April. \$6.50

Brown, Raymond Lamont *Phantoms of the Sea; legends, customs and superstitions*. March. \$5.50  
 Rosen, Barbara, ed. *Witchcraft: Readings in Elizabethan and Jacobean Witchery*. May. \$4.50

#### SIMON & SCHUSTER SPRING BOOKS

MacKenzie, Norman and Jeanne H.G. Wells; a biography. May. \$12.50  
 Carr, Terry, ed. *An Exaltation of Stars*. June. \$5.95

#### TRIDENT SPRING TITLES

Elder, Joseph, ed. *Eros in Orbit*. May. \$6.95  
 Elwood, Roger, ed. *Future City*. July. \$7.95

#### WALKER SPRING TITLES

Ricci, Barbara Guignon *The Year of the Rats*. March. \$6.95  
 Charroux, Robert *Forgotten Worlds; scientific secrets of the ancients and their warning for our time*. May. \$12.50  
 Harrison, Harry, ed. *Nova 3*. May. \$6.95  
 Morressy, John *Nail Down the Stars*. June. \$6.95  
 Bova, Ben *When the Sky Burned*. August. \$5.95  
 Berry, James R. *Dar Tellum, Stranger from a Distant Planet (juv)*. May. \$3.95

#### WORLD SPRING TITLES

Moorcock, Michael *Breakfast in the Ruins*. April. \$6.95  
 Tison, Annette & Talus Taylor *Barbapapa's New House (juv)*. April. \$3.95

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**AWARDS ANNOUNCED** The Count Dracula Society, a national nonprofit association devoted to the serious study of horror films and Gothic literature, has announced the winners of its 11th annual Mrs. Ann Radcliffe awards for outstanding achievements in cinema, television, and literature. Famed film director Robert Wise (*The Haunting, The Sound of Music, West Side Story, Curse of the Cat People*, etc.) won the Cinema Award for his brilliant career of over 30 years. The Literature Award went to Dr. Devendra P. Varma of Canada for his book *The Evergreen Tree of Diabolical Knowledge* and his editorship of 17 volumes of Gothic romances; the TV Award to actor Barry Atwater for his performance as the vampire in the January 11, 1972 TV Movie *The Night Stalker*; the Horace Walpole Gold Medal to professors Raymond McNally and Radu Florescu of Boston College for their book *In Search of Dracula*; the President's Award to Ron Somers for his efforts in behalf of the Society; the International Cinema Award to actress Fay Wray (*King Kong, Mystery of the Wax Museum*, etc.). Special awards were voted to actor William Marshall for his portrayal of *Blacula* and the Simonton family for their annual Halloween presentations. The awards will be presented at a gala dinner to be held in Hollywood in April



## New Books

### HARDCOVERS

- Alexander, Martha **AND MY MEAN OLD MOTHER WILL BE SORRY, BLACKBOARD BEAR** (juv fty) Dial, Sept. \$3.95
- Andersen, Hans Christian **THUMBELINA**, tr. by M. R. James (repr Brit, juv) Van Nostrand Reinhold, 1972. \$4.95
- Anderson, Robert W. **SOLITAIRE & DOUBLE SOLITAIRE** (plays, repr) Random House, 1972. \$4.95
- Arundel, Honor **THE AMAZING MR. PROTHERO** (juv fty) T. Nelson, 1972. \$3.20
- Asimov, Isaac **ABC'S OF ECOLOGY** (juv nf) Walker, 1972. \$4.50
- Arbore, Lily **THE PRINCESS AND THE UNICORN** (juv fty) Carolrhoda, 1972. \$4.50
- Aylesworth, Thomas G. **VAMPIRES AND OTHER GHOSTS** (juv nf) Addison-Wesley, 1972. \$4.50
- Bach, Richard **JONATHAN LIVINGSTON SEAGULL** (marg fty, gift ed. in case) Macmillan, Oct. \$7.50
- Baskin, Wade **DICTIONARY OF SATANISM** (repr) Philosophical Library, 1972. \$12.50
- Beatty, Jerome jr. **MATTHEW LOONEY AND THE SPACE PIRATES** (juv) Addisonian, 1972. \$4.95
- Bell, Gail W. **IN THE STRANGE, STRANGE WOOD** (juv fty) Brigham Young Univ. Pubns., 1972. \$2.25
- Benarde, Anita **THE PUMPKIN SMASHER** (juv fty) Walker, Sept. \$4.50
- Benton, Joel **IN THE POE CIRCLE: With Some Account of the Poe-Chivers Controversy, and other Poe Memorabilia** (repr) Folcroft Library Editions, 1972. \$15.00
- Beresford, John Davys H. G. **WELLS** (nf, repr of 1915 ed) Haskell House, 1972. \$8.95
- Bergsoe, Vilhelm **THE NISSE FROM TIMSGAARD**. Tr. & retold by Virginia Allen Jensen (juv) Coward McCann, Nov. \$4.95
- Bernadette **VARENKA** (repr, juv Russian folklore) Putnam, 1972. \$4.95
- Big, Ray **PAPA ELF AND ALL OF HIS LITTLE FRIENDS IN THE FOREST: The Fish Pond** (juv) Vantage, 1972. \$3.50
- Bioy Casares, Adolfo **A DIARY OF THE WAR OF THE PIG** (tr) Herder, Nov. \$5.95
- Blish, James **CITIES IN FLIGHT** (repr) SF Book Club, Feb. \$3.50
- Boiko, Claire **PLAYS AND PROGRAMS FOR BOYS AND GIRLS: A Collection of Thirty Royalty-free, One-act Plays for Young Players** (incl sf & fty) Plays, Inc., 1972. \$8.95
- Boyle, Virginia **DEVIL TALES**. Books for Libraries, 1972. \$15.50
- Brandel, Marc **THE MAN WHO LIKED WOMEN** (marg fty, sex) S&S, Nov. \$6.95
- Branley, Franklyn M. **PIECES OF ANOTHER WORLD: The Story of Moon Rocks** (juv nf) T.Y. Crowell, 1972. \$4.50
- Brown, Ivor H. G. **WELLS** (repr of 1923 ed) Folcroft Library Editions, 1972. \$10.00
- Brown, Royal S., ed. **FOCUS ON GODARD** (nf) Prentice-Hall, Sept. \$5.95
- Bryant, Edward **AMONG THE DEAD AND OTHER EVENTS LEADING UP TO THE APOCALYPSE** (coll) Macmillan, Feb. \$5.95
- Cabell, James Branch **THE NIGHTMARE HAS TRIPLETS: Smirt, Smith, and Smire** (repr) 3v in 1. Greenwood Press, 1972. \$35.00
- Cameron, John **THE ASTROLOGER**. Random House, Sept. \$5.95
- Chodzko, Aleksander **FAIRY TALES OF THE SLAV PEASANTS AND HERDSMEN** (repr of 1896 ed) Kraus Reprint, 1972. \$17.00
- Christian, Mary Blount **SCARABEE, THE WITCH'S CAT** (juv fty) Steck-Vaughn, Jan. \$4.95
- Church, Richard **THE FRENCH LIEUTENANT: A Ghost Story** (juv, repr Brit) John Day, April 1972. \$4.95
- Clarke, Arthur C. **PROFILES OF THE FUTURE: An Inquiry into the Limits of the Possible**. Rev. ed. Harper, Feb. \$7.95
- THE WIND FROM THE SUN** (coll, repr) SF Book Club, Winter 1973. \$1.49
- Cleve, Valerie, adapt. **THE TAILOR AND THE GIANT** (juv fty) Platt & Munk, 1972. \$1.95
- Colby, Carroll B. **STRANGELY ENOUGH!**

- (new ed, juv coll, supernat, etc.) Sterling, 1972. \$3.95
- Corsi, Jerome R. **THE KING, THE DRAGON, AND THE WITCH** (juv) Ginn, 1972. available only as part of 5-book set for \$6.80
- Darrell, Margery **ONCE UPON A TIME: The Fairy-Tale World of Arthur Rackham.** Viking Studio, Oct. \$14.95
- Defoe, Daniel **THE CONSOLIDATOR: Or, Memoirs of Sundry Transactions from the World in the Moon** (repr of 1705 ed) Garland Pub., 1972. \$22.00
- DeHaan, Richard W. & Herbert Vander Lugt **SATAN, SATANISM, AND WITCHCRAFT** (nf) Zondervan, 1972. \$3.50
- De La Mare, Walter **LEWIS CARROLL** (repr of 1932 ed) Haskell House, 1972. \$6.95
- DeVitis, A. **ANTHONY BURGESS.** Twayne, 1972. \$4.95
- Didier, Eugene L. **THE POE CULT AND OTHER POE PAPERS**, with a New Memoir (repr of 1909 ed) Folcroft Library Editions, 1972. \$20.00
- Douglas, Alfred **THE TAROT: The Origins, Meaning and Uses of the Cards.** Taplinger, 1972. \$7.95
- Doyle, Arthur Conan **THE COMING OF THE FAIRIES** (nf, repr of 1921 ed) S. Weiser, 1972. \$2.95
- DuMaurier, Daphne **RULE BRITANNIA** (marg) Doubleday, Jan. \$6.95
- Duval, Hanson R. **ALDOUS HUXLEY: A Bibliography** (repr of 1939 ed) Folcroft Library Editions, 1972. \$22.50
- Eastman, Mary **HAUNTED NEW ENGLAND.** Chatham Press, distr. Viking, 1972. \$8.50
- Eaton, Tom **FLAP** (juv fty) Delacorte, Sept. \$3.95
- Eberle, Paul and Shirley **THE ADVENTURES OF MRS. PUSSYAT** (juv fty) Prentice-Hall, 1972. \$5.95
- Edwards, Anne **HAUNTED SUMMER** (nf, Shelley, etc.) Coward McCann, Oct. \$6.95
- Eells, Elsie Spicer **FAIRY TALES FROM BRAZIL: How and Why Tales from Brazilian Folk-Lore** (facs repr of 1917 ed) Kraus Reprint, 1972. \$13.00
- Elwood, Roger, ed. **AND WALK NOW GENTLY THROUGH THE FIRE** (repr) SF Book Club, Feb. \$1.49
- Escher, M.C. **THE WORLD OF M. C. ESCHER.** Ed. by J. L. Locher (mostly art) Abrams, Fall. \$15.00
- Evans, C. S., adapt. **THE SLEEPING BEAUTY.** Illus. by Arthur Rackham (repr, fty) Viking Studio, Oct. \$5.95
- Evans, Maurice G. K. **CHESTERTON** (nf) Haskell House, 1972. \$8.95
- Farjam, Faridah **THE CRYSTAL FLOWER AND THE SUN: An Original Persian Folk Story** (juv, tr. of Gul-i bulur va khvurshid) Carolrhoda, 1972. \$3.95
- Farren, David **THE RETURN OF MAGIC** (nf) Harper, Sept. \$4.95
- THE FIRESIGN THEATRE'S BIG BOOK OF PLAYS.** Straight Arrow, Fall. \$8.00
- Furman, A. L., ed. **TEENAGE SPACE ADVENTURES.** Lantern Press (354 Hussey Rd., Mt. Vernon, N.Y. 10552) 1972. \$4.08
- Gary, Romain **THE GASP** (marg) Putnam, Feb. \$6.95
- Gerrold, David **THE MAN WHO FOLDED HIMSELF.** Random House, Feb. \$4.95
- Gerson, Noel B. **DAUGHTER OF EARTH AND WATER: A Biography of Mary Wollstonecraft Shelley.** Morrow, Jan. \$6.95
- Godden, Rumer **THE OLD WOMAN WHO LIVED IN A VINEGAR BOTTLE** (juv fty, repr Brit) Viking, April 1972. \$4.95
- Grant, Jim **THE FABLEOUS LAND OF PARENTEENIA** (juv fty, coll) Moody Press, 1972. \$3.95
- Harris, Rosemary **THE CHILD IN THE BAMBOO GROVE** (juv, retelling of Taketori monogatari, repr Brit) S. G. Phillips, Sept. \$5.95
- Harrison, Harry & Brian W. Aldiss, eds. **BEST SF: 1971.** Putnam, Aug. \$5.95
- Harrison, Harry **MONTEZUMA'S REVENGE** (crime, not sf) Doubleday, Sept. \$4.95
- Heartman, Charles F. & James R. Canny, comps. **A BIBLIOGRAPHY OF FIRST PRINTINGS OF THE WRITINGS OF EDGAR ALLAN POE...** (rev ed of 1943 ed) Kraus Reprint, 1972. \$15.00
- Heim, Michael **ASWAN!** (marg, tr. from German) Knopf, August. \$6.95
- Hogarth, Burne **TARZAN OF THE APES.** Introd. by Maurice Horn. (drawings, orig. Burroughs text adapt. by Robert M. Hodes) Watson Guptill, 1972. \$9.95
- Houston, James **GHOST PADDLE: A Northwest Coast Indian Tale** (juv, marg supernat) Harcourt, Sept. \$4.25

- Howatch, Susan THE DEVIL ON LAMMAS NIGHT (marg supernat, repr) Stein & Day, Feb. \$6.95
- Hoyle, Fred & Geoffrey THE MOLECULE MEN (repr) SF Book Club, Winter 1973. \$1.49
- Jacobi, Carl DISCLOSURES IN SCARLET (coll) Arkham House, 1972. \$5.00
- Jenny, Anne THE FANTASTIC STORY OF KING BRIOCHE THE FIRST (juv fty, repr Brit, tr. from French) Lothrop Lee, Feb. \$4.25
- Klein, Gerard THE OVERLORDS OF WAR. Tr. by John Brunner. Doubleday, Feb. \$5.95
- Klinkowitz, Jerome & John Somer, eds. THE VONNEGUT STATEMENT (essays) Delacorte, Feb. \$7.95
- Lawrence, Louise THE POWER OF STARS (juv) Harper, Oct. \$4.50
- Leader, Mary TRIAD (supernat) Coward McCann, Feb. \$6.95
- Leichman, Seymour THE WICKED WIZARD AND THE WICKED WITCH (juv) Harcourt, Oct. \$4.95
- Leigh, Oliver EDGAR ALLAN POE: The Man, The Master, The Martyr (repr of 1906 ed) Folcroft Library Editions, 1972. \$12.50
- Lofgren, Ulf WHAT\*EVER\*YOU\*WANT (juv fty, tr of Precissomduvill) Putnam, 1972. \$4.29
- Lyons, Barbara FIRE AND WATER AND OTHER HAWAIIAN LEGENDS (juv) Tuttle, Nov. \$4.50
- MacDermott, Gerald THE MAGIC TREE: A Tale from the Congo (juv, adapt. from film) Holt, Jan. \$5.95
- McDowell, Mildred THE LITTLE PEOPLE (juv verse) Unicorn Enterprises (Box 30246, Cincinnati, Ohio 45230) 1972. \$1.95
- McPhail, David M. THE GLERP (juv fty) Ginn, 1972. available only as part of 5-book set for \$8.00
- Mallin, Tom DODECAHEDRON (marg fty, repr Brit) Outerbridge, Oct. \$4.95
- Mariana MISS FLORA McFLIMSEY'S HALLOWEEN (juv fty) Lothrop, Aug. \$3.75
- Oman, John Wood THE NATURAL AND THE SUPERNATURAL (nf, repr of 1931 ed) Books for Libraries, 1972. \$16.75
- Parkinson, Ethelyn M. RUPERT PIPER AND MEGAN, THE VALUABLE GIRL (juv esp) Abingdon, Aug. \$3.95
- Peet, Bill COUNTDOWN TO CHRISTMAS (juv) Golden Gate, Sept. \$5.95
- Pelton, Robert W. THE COMPLETE BOOK OF VODOO (nf) Putnam, 1972. \$6.95
- Plaidy, Jean DAUGHTER OF SATAN (marg supernat) Putnam, Jan. \$6.95
- Renshaw, V. Corinne THALASSINE (juv fty, repr Brit) Warne, March 1972. \$3.95
- Reynolds, Bonnie Jean THE TRUTH ABOUT UNICORNS (marg supernat) Stein & Day, Dec. \$7.95
- Ronay, Gabriel THE TRUTH ABOUT DRACULA. Stein & Day, 1972. \$7.95
- Schmitz, James H. THE ETERNAL FRONTIERS. Putnam, Feb. \$5.95
- Schram, Irene ASHES, ASHES, WE ALL FALL DOWN. S&S, Aug. \$5.95
- Sergeant, Philip W. WITCHES AND WARLOCKS. Introd. by Arthur Machen (nf, repr of 1936 ed) B. Blom, 1972. \$13.50
- Sharp, Margery MISS BIANCA AND THE BRIDESMAID (juv fty) Little Brown, Oct. \$4.95
- Smith, Sophie Shilleto DEAN SWIFT (nf, facs repr of 1910 ed) Folcroft Library Editions, 1972. \$25.00
- Stalder, Valerie EVEN THE DEVIL IS AFRAID OF A SHREW: A Folktale of Lapland. Adapt. by Ray Broekel. Addison-Wesley, 1972. \$4.95
- Storr, Catherine THURSDAY (marg juv supernat) Harper, 1972. \$5.95
- Sturgeon, Theodore & Don Ward STURGEON'S WEST (not sf) Doubleday, Feb. \$5.95
- Teternikov, Fedor Kuz'mich THE SWEET-SCENTED NAME, and other fairy tales, fables, and stories. Ed. by Stephen Graham. Books for Libraries, 1972. \$9.50
- Thorlby, Anthony KAFKA: A Study. Rowan & Littlefield, 1972. \$5.00
- Tolkien, J.R.R. BEOWULF: The Monsters and the Critics (repr of 1936 ed, Sir Israel Gollancz memorial lecture) Folcroft Library Editions, 1972. \$5.00
- Tournier, Michel THE OGRE (marg, tr. of Le roi des Aulnes) Doubleday, Aug. \$7.95
- Troughton, Joanne SIR GAWAIN AND THE LOATHLY DAMSEL (juv, marg fty) Dutton, Fall. \$5.95
- Underwood, Peter KARLOFF: The Life of Boris Karloff, with an appendix of the films in which he appeared (repr Brit)



Drake, Sept. \$5.95  
 Van Scott, Glory BABA AND THE FLEA (marg juv fty) Lippincott, Sept. \$4.50  
 Walker, Barbara K. THE IFRIT AND THE MAGIC GIFTS (juv, Turkish folk tale) Follett, 1972. \$2.95  
 Warnke, Mike THE SATAN-SELLER (nf) Logos International (185 North Ave, Plainfield, N.J. 07060) 1972 \$2.50  
 Wells, Geoffrey, pseud. H. G. WELLS: A Sketch for a Portrait (repr of 1930 ed) Folcroft Library Editions, 1972. \$15.00  
 West, Julius G. K. CHESTERTON: A Critical Study. Folcroft Library Editions, 1972. \$17.50  
 Whitman, Sarah Helen EDGAR POE AND HIS CRITICS (facs repr of 1949 ed) Haskell House, 1972. \$6.95  
 Wolf, Leonard A DREAM OF DRACULA: In Search of the Living Dead. Little Brown, 1972. \$8.95

#### PAPERBACKS

Adshead, Gladys L. BROWNIES—IT'S CHRISTMAS! (juv fty, repr) Walck, Oct. \$1.35  
 Alban, Antony THE DAY OF THE SHIELD. Berkley N2275, Jan. 95¢  
 Allison, Leonard, Leonard Jenkin & Robert Perrault, eds. SURVIVAL PRINTOUT (sf & nf) Vintage V857, Feb. \$1.95  
 Andersen, Hans Christian HANS ANDERSEN'S FAIRY TALES. Tr. by Valdemar Paulsen. Rand McNally, 1972. \$1.50  
 Anderson, Robert W. SOLITAIRE & DOUBLE SOLITAIRE (plays, repr) Random House, 1972. \$1.95  
 Ariosto ORLANDO FURIOSO. v.1 The Ring of Angelia. Tr. by Richard Hodgins. Ballantine 03057, Jan. \$1.25  
 Bach, Richard JONATHAN LIVINGSTON SEAGULL (marg fty, repr) Avon 14316, Feb. \$1.50  
 Baer, Robert M. THE DIGITAL VILLAIN: Notes on the Numerology, Parapsychology, and Metaphysics of the Computer. Addison, 1972. \$2.95  
 Bawden, Nina DEVIL BY THE SEA (supernat) Lancer 75430, Jan. 95¢  
 Bayley, Barrington J. COLLISION COURSE. DAW UQ1043, Feb. 95¢  
 Blankenship, Roberta ESCAPE FROM WITCHCRAFT: Confessions of a Teenage Witch (nf) Zondervan, Nov. 95¢  
 Bowman, Isa LEWIS CARROLL AS I

KNEW HIM (repr of 1899 ed, orig: The Story of Lewis Carroll) Dover, 1972. \$2.00  
 Boye, Henry JOOP JOOP, JEEP JEEP, AND JOPAMO: Three Visitors from Jupiter (juv) Miller Books (409 San Pasqual Drive, Alhambra, Calif. 91801) 1972  
 Brennan, Nicholas JASPER AND THE GIANT (marg juv fty, repr) Holt Owllet HO-238, 1972. \$1.45  
 Brown, Carter THE MASTER (marg supernatural) Signet T5363, Feb. 75¢  
 Brown, Royal S., ed. FOCUS ON GODARD (nf) Spectrum, Sept. \$2.45  
 Burroughs, Edgar Rice BACK TO THE STONE AGE (4 ptg, orig: Seven Worlds to Conquer) Ace 04632, Jan. 75¢  
 Calkins, Elizabeth & Barry McGhan TEACHING TOMORROW: A Handbook of Science Fiction for Teachers. Pflaum (38 W. 5 Street, Dayton, Ohio 45402) 1972. \$2.20  
 Campbell, John W. THE MOON IS HELL (repr) Ace 53870, Jan. 75¢  
 Carroll, Lewis ALICE'S ADVENTURES IN WONDERLAND: And, Through the Looking Glass. (repr) Rand McNally, 1972. \$1.50  
 Carter, Lin THE MAN WHO LOVED MARS. Fawcett T2690, Feb. 75¢  
 SKY PIRATES OF CALLISTO (Saga of Jandar 3) Dell 8051, Jan. 95¢  
 Clapp, Patricia JANE-EMILY (juv supernatural, repr) Dell Yearling 4193, Jan. 95¢  
 Clark, Paul O. A GULLIVER DICTIONARY (repr of 1953 ed) Haskell House, 1972. \$2.95  
 Clarke, Arthur C. THE CITY AND THE STARS (repr) Signet Q5371, Feb. 95¢  
 REPORT ON PLANET THREE AND OTHER SPECULATIONS (repr) Signet Y5409, Feb. \$1.25  
 Clement, Hal ICEWORLD (reissue) Lancer 75422, Jan. 95¢  
 Collins, Wilkie TALES OF TERROR AND THE SUPERNATURAL. Sel. & introd. by Herbert van Thal. Dover, 1972. \$3.00  
 Collodi, Carlo THE ADVENTURES OF PINOCCHIO (repr) Rand McNally, 1972. \$1.50  
 Coney, Michael G. SYZYGY. Ballantine 03056, Jan. \$1.25  
 Daniken, Erich von CHARIOTS OF THE GODS (15 ptg) Bantam Q5753, 1972. \$1.25

- GODS FROM OUTER SPACE (repr, marg nf, tr. 10 ptg) Bantam Q7276, 1972. \$1.25
- DeCamp, L. Sprague THE FALLIBLE FIEND. Signet Q5370, Feb. 95¢
- THE TOWER OF ZANID (repr) Macfadden 75-467, 1972. 75¢
- Del Rey, Lester GODS AND GOLEMS (coll) Ballantine 03087, Feb. \$1.25
- PSTALEMATE (repr) Berkley N2292, Jan. 95¢
- THE SKY IS FALLING, and BADGE OF INFAMY. Ace 76960, Jan. 95¢
- Dick, Philip K. THE BOOK OF PHILIP K. DICK (coll) DAW UQ1044, Feb. 95¢
- Dieckmann, Liselotte GOETHE'S FAUST: A Critical Reading (repr) Prentice-Hall, 1972. \$1.95
- Dohrman, Richard THE GATEHOUSE (supernat) Dell 2812, Jan. \$1.50
- DuBreuil, Linda NIGHTMARE BABY (supernat, repr) Leisure LB107SK, 1972. 75¢
- Dunsany, Lord THE CHARWOMAN'S SHADOW (fty repr) Ballantine 03085, Feb. \$1.25
- Eberle, Paul & Shirley THE ADVENTURES OF MRS. PUSSYCAT (juv fty) Prentice-Hall, 1972. \$1.95
- Elkin, Marsha, ed. THE LORD OF THE RINGS COLORING BOOK. distr. Elliot Shorter (Box 309, Jerome Ave. Sta., Bronx, N.Y. 10468) 1972. \$2.50
- Fenton, Edward PENNY CANDY (juv fty, repr) Holt Owlet, 1972. 95¢
- Ferman, Edward L., ed. THE BEST FROM FANTASY AND SCIENCE FICTION: 19th Series (repr) Ace 05458, Feb. 95¢
- THE FIRESIGN THEATRE'S BIG BOOK OF PLAYS. Straight Arrow, Fall. \$4.00
- Gardner, John GRENDEL (marg, repr) Ballantine 02876, 1972. 95¢
- Goulart, Ron SHAGGY PLANET. Lancer 75420, Jan. 95¢
- Grimm, Jakob & Wilhelm FAIRY TALES BY THE BROTHERS GRIMM (repr of 1941 ed) Rand McNally, 1972. \$1.50
- Harris, Aurand MING LEE AND THE MAGIC TREE: A Play for Young People. S. French, 1972. \$1.00
- Harrison, Harry THE STAINLESS STEEL RAT'S REVEGE (repr) Berkley S2304, Feb. 75¢
- Heinlein, Robert A. STRANGER IN A STRANGE LAND (19 ptg) Berkley D2202, Feb. \$1.50
- Hoffman, Daniel POE POE POE POE POE POE POE (essays, repr) Anchor Press, Feb. \$2.50
- Hurwood, Bernhardt J. THE MIND MASTER (supernat adventure) Fawcett Gold Medal T2670, Feb. 75¢
- Huxley, Aldous ISLAND (repr) Harper Perennial Classic P3101, 1972. \$1.25
- If Magazine THE BEST FROM IF. Award AN1065, Feb. 95¢
- Jackson, Basil EPICENTER (marg, repr) Berkley N2258, Jan. 95¢
- Klinkowitz, Jerome & John Somer, eds. THE VONNEGUT STATEMENT (essays) Delta, Feb. \$2.65
- Koontz, Dean R. A WEREWOLF AMONG US. Ballantine 03055, Jan. \$1.25
- Laumer, Keith A TRACE OF MEMORY (repr) Paperback 65-712, 1972. 95¢
- Laurel, Alicia Bay, pseud. HAPPY DAY! CRIED THE RAINBOW LADY FULL OF LIGHT (marg fty) Harper - Real Good Book, Sept. \$1.25
- Lauria, Frank LADY SATIVA (supernat) Curtis 09167, Feb. 95¢
- Lennon, Florence Becker THE LIFE OF LEWIS CARROLL (VICTORIA THROUGH THE LOOKING GLASS) 3d ed, orig: Victoria through the looking glass. Dover, 1972. \$3.95
- Lindsey, Hal SATAN IS ALIVE AND WELL ON PLANET EARTH (nf) Zondervan, 1972. \$2.25
- Lynch, Miriam THE DOOMSDAY BELLS; THE BRIDES OF LUCIFER (supernat); JOURNEY INTO TWILIGHT (repr of 3 books) Lancer 70408, 1972. \$1.65
- MacApp, C.C. BUMSIDER. Lancer 75421, Jan. 95¢
- McNelly, Willis E. & Leon Stover, eds. ABOVE THE HUMAN LANDSCAPE: A Social Science Fiction Anthology. Goodyear, 1972. \$4.95
- Mitchell, John THE VIEW OVER ATLANTIS (nf, repr Brit) Ballantine 02881, Nov. \$1.50
- Morgan, Dan & John Kippax NEUTRAL STARS (Venturer Twelve 3) Ballantine 03086, Feb. \$1.25
- Moskowitz, Sam & Alden H. Norton, eds. HORRORS IN HIDING. Berkley S2303, Feb. 75¢
- Norman, Gurney DIVINE RIGHT'S TRIP: A Folk Tale (marg fty, repr) Bantam Q7440, May. \$1.25
- Norton, Andre ORDEAL IN OTHER-

- WHERE. Ace 63822, Feb. 75¢
- Pedler, Kit & Gerry Davis **MUTANT 59: The Plastic-Eaters** (repr) Bantam T7499, Feb. \$1.50
- Pelton, Robert W. **THE COMPLETE BOOK OF VODOO** (repr) Berkley N2306, Feb. 95¢
- Pohl, Carol & Frederik, eds. **SCIENCE FICTION: The Great Years**. Ace 75430, Jan. \$1.25
- Pournelle, Jerry **A SPACESHIP FOR THE KING**. DAW UQ1042, Feb. 95¢
- Pratt, Fletcher **ALIEN PLANET** (2 ptg) Ace 01570, Jan. 75¢
- Rankine, John **OPERATION UMANAQ**. Ace 63590, Feb. 75¢
- Reynolds, Mack **CODE DUELLO**, and **COMPUTER WAR** (reissue) Ace 11650, Feb. 95¢
- Robeson, Kenneth **THE AVENGER 8: The Glass Mountain**. Warner Paperback 74-008, Jan. 75¢
- THE AVENGER 9: Tuned for Murder**. Warner Paperback 74-025, Feb. 75¢
- Rocklynne, Ross **THE MEN AND THE MIRROR**. Ace 52460, Feb. 95¢
- Saberhagen, Fred **CHANGELING EARTH**. DAW UQ1041, Feb. 95¢
- Scheer, K. H. **PERRY RHODAN 21: The Cosmic Decoy**. Ace 66004, Jan. 75¢
- Schifrin, Lalo **MADRIGALS FOR THE SPACE AGE**, for Mixed Chorus and Narrator with Piano Accompaniment. Text by Ray Bradbury. Associated Music Pubs. (609 Fifth Ave, N.Y.C. 10017) 1972. \$1.50
- Shaw, Bob **TOMORROW LIES IN AMBUSH** (coll) Ace 81656, Feb. 95¢
- Sherwood, Debbie **THE STORY OF A HAPPY WITCH** (nf) Lancer Contemporaria 33031, Jan. \$1.25
- Silverberg, Robert **VALLEY BEYOND TIME** (coll) Dell 9246, Jan. 95¢
- Stanton, Ken **WHIRLWIND BENEATH THE SEA** (Aquanauts 6) Manor 95-194, 1972. 95¢
- Stanton, Vance **THE PARTRIDGE FAMILY 11: Who's That Laughing in the Grave?** (supernat) Curtis 06184, Jan. 60¢
- Stapledon, Olaf **ODD JOHN**, and **SIRIUS** (repr) Dover, 1972. \$2.50
- Steig, William **SYLVESTER AND THE MAGIC PEBBLE** (juv fty, repr) Springfellow, distr. Dutton, Oct. 95¢
- Steranko, Jim **THE STERANKO HISTORY OF THE COMICS**, v.2. Crown, 1972. \$3.00
- Tolkien, J. R. R. **SMITH OF WOOTTON MAJOR**, and **FARMER GILES OF HAM** (6 ptg) Ballantine 01538, July. 95¢
- VARNEY, THE VAMPIRE**; or, **The Feast of Blood**, by James Malcolm Rymer or Thomas Peckett Prest. Introd. by E. F. Bleiler (repr of 1847 ed) 2v. Dover, 1972. \$5.00 each
- Vitarelli, Robert, ed. **STRANGE HAPPENINGS: Weird Tales of Science Fiction and the Supernatural** (juv) American Educ. Pubns., 1972. 75¢
- Wheatley, Dennis **THE DEVIL RIDES OUT** (supernat, repr Brit) Ballantine, Nov. \$1.50
- THE HAUNTING OF TOBY JUGG** (supernat, repr Brit) Ballantine, Nov. \$1.50
- THE KA OF GIFFORD HILLARY** (supernat, repr Brit) Ballantine 03063, Jan. \$1.50
- THEY FOUND ATLANTIS** (repr Brit) Ballantine 03080, Feb. \$1.50
- TO THE DEVIL A DAUGHTER** (supernat, repr Brit) Ballantine, Nov. \$1.50
- Wilson, Colin **THE MIND PARASITES** (repr) Oneiric Press (distr. Book People, 2940 Seventh St, Berkeley, Calif. 94710) 1972. \$1.95
- Wylie, Philip & Edwin Balmer **WHEN WORLDS COLLIDE** (6 ptg) Warner Paperback 74-02, Jan. 75¢
- Zelazny, Roger **FOUR FOR TOMORROW** (coll, reissue) Ace 24901, Feb. 95¢
- JACK OF SHADOWS** (repr) Signet Q5140, Fall. 95¢



Alicia Austin



**NEW AWARD** The John W. Campbell Award for Best New Writer in the Science Fiction Field will be presented at the 31st World Science Fiction Convention in Toronto. The award is sponsored by Conde Nast Publications, Inc. in recognition of John Campbell's contributions in the field of science fiction. Nominating is limited to members of either L.A.Con or Torcon 2. A person must be a member of Torcon 2 to vote on the final ballot. To be eligible for nomination, a writer must have had his first story published no earlier than 1971. Deadline for receipt of nomination ballots is April 1, 1973.

**ORBIT NEWS** Harper and Row will publish the *Orbit* series beginning with volume 14 (spring 1974)—Putnam still has 12 and 13 to do, as well as a book called *Best Stories from Orbit, Volumes 1-10*, which is in the works. For future publication I would like to see stories of all lengths, up to 30,000 words. Rates 3-5¢ as before, as an advance against a share of royalties; minimum \$100. No editorial changes without the author's consent. No witches, werewolves, ghosts, vampires, etc. Otherwise almost anything goes. I report usually within two weeks. Please spread the word that I would like to receive fanzines as possible sources of quotations for a new department called "They Say"—pithy, provocative, funny, or just interesting brief quotes from all over about sf. Would also appreciate brief quotes from all over about sf in other publications and in recent books. Letters of comment are very welcome.

—Damon Knight, *Orbit*, Box 8216, Madeira Beach, Fla. 33738

**MORE ON TEMPLE UNIVERSITY GIFTS** The most notable recent gift to the Library at Temple University is the science fiction collection of the late David Charles Paskow, given by his mother. It includes virtually every book and journal published in this country since 1950, all in excellent condition. The number of items is estimated as five thousand. The collection is superb. What is most remarkable is the judgment, care and organization involved when the collector was still a youngster. Everything was obviously read, recorded, retained. Considerable progress was made toward an anthology of science fiction, about to be published with the assistance of a collaborator. Also of note is the general library formed by Mr. Paskow. It included a fine selection of reference material, the best authors in American and English literature, and standard works on education and psychology. These books are being sent to flood damaged libraries in Wilkes-Barre. The Paskow gift makes Temple as strong or stronger than any other library in science fiction publications of the last twenty years, a most important period. The Library is indebted to Professor Richard Peck, Associate Dean of the Graduate School, who had David in class and arranged for the gift.

Following rapidly on the heels of this gift is the offer of the papers of Ben Bova, Editor of *Analog*. Mr. Bova is a graduate of Temple, in journalism.

—Notes from Paley (Temple)

**HANNES BOK MEMORIAL** continued from page 2

Please DO NOT send artwork right off. It might get lost and we do not wish to be responsible. Arrangements should be made by letter or in person, first. By all means DO WRITE. Include some snapshots of your work if you wish. But let us hear from everybody interested! Remember, Hannes Bok was once like you—burning with creative fires, hoping that somebody somewhere cared. Address: Emil Petaja, SISU, Publishers, P.O. Box 14126, San Francisco 94114

**ALGOL: MAGAZINE ABOUT SCIENCE FICTION**, features articles and columns by many authors, including Bester, Swann, Benford, Wilson, etc. In the current issue: Marion Bradley, Ray Bradbury, Richard Lupoff, Ted White, Robert Silverberg. \$3 for 4 issues, from: Andrew Porter, Box 4175, New York 10017.

## Lilliputia

*THE GHOST NEXT DOOR* by Wyll Folk St. John. Illus. by Trina Schart Hyman. Harper and Row, 1971. 178 p. \$3.95. Age level: 9-12 (paperback: Archway 29543, Sept. 1972. 75¢)

Lindsey Morrow, narrator, and Tammy Greenfield are friends with Miss Judith Alston, a sad old maid who has been dabbling in spiritualism for many years, ever since her niece Miranda drowned in the pond at the back of the house. Miranda's father has remarried in the meantime and now has another ten-year old daughter, named Sherry. When he brings his new family back to meet his sister, Judith, Miranda's ghost begins to put in an appearance as Sherry's imaginary playmate. This is particularly mysterious because Miranda has never even been mentioned to Sherry or her mother, and Sherry nevertheless keeps coming up with little bits of knowledge that were secrets between Miranda and Miss Judith.

Lindsey's two kid brothers get to be buddies with Sherry and 'Miranda,' which gives Lindsey a good reason to get to the bottom of the mystery—a task which, among other things, requires that she and Tammy spy on a seance and humorously expose a fraudulent fat-lady medium.

According to the combined reasoning of the two girls, there are two possible explanations. Lindsey thinks maybe there really is a Miranda's ghost, lonely and resentful over the fact that her previous existence has been ignored, who needs only to be recognized to be laid to rest. Tammy, the daughter of a skeptical psychiatrist and more literal-minded, thinks it is Sherry who is trying to get the attention. At the end, the reader is left with the cozy option of believing in ghosts or accepting the rational explanation.

Somewhat of a Gothic for little girls, the book will probably be enjoyed by timorous ones as a vicarious adventure with two self-reliant twelve year olds who do not hesitate to do things behind their parents' backs. It has its comfortably scary moments and its comic relief, resolved in an ambiguous manner that will allow them to get to sleep at night if they so choose. A good book in its way, I doubt that it will faze the toughened kid reader of sf, however.

—Kristine Anderson

*ZOOPHABETS* written and illustrated by Robert Tallon. Bobbs, 1971. Abt. 26 p. \$5.95. Age level: 4-7

This seems like a very expensive book for just 26 pages. Each letter of the alphabet is illustrated with an impressionistic creature along with information about where it lives and its food: the Kinke lives in keyholes and eats knotholes with ketchup. The colors are brilliant and eye-catching. The repetition and rhyming allows the child's imagination to run wild, and each letter is short to hold the attention span.

—Sandra Deckinger

*SIR PATCHES AND THE DRAGON* by Tom Tichenor. Illus. by Mary Helen Wallace. Aurora Publishers, 1971. 95 p. \$5.95. Age level: 8-12

A knight on a quest to kill a dragon: never follows advice, exerts others not himself, is inconsiderate and selfish, and gets fed some nasty meals. The Queen of Serene dresses in patchwork quilt material all the time, manages the kingdom with the help of Lady Frumpery while her husband is away, and worries about the royal chipped dishes. Peter the Potter has cut down all the trees on his land for fire for his kiln so now he has to use driftwood and this is of poor quality and his dishes crumble. Finally, there's Cecil, a friendly dragon, who is able to solve all the problems that abound in the story.

The best part of the story is where Patches is told to think for himself and states "but they never taught us that in knights school." But he learns and comes up with a novel idea. He begins to realize that you must be friendly to people and they'll be friendly to you, and not to prejudge anyone by what they are called.

Some of the story ends get tied up a little too quickly, but otherwise it's a well done story for the older child. The drawings are black and white with several colored ones that add eye catching interest to the tale.

—Sandra Deckinger

*UP THE PIER* by Helen Cresswell. Illus. by Gareth Floyd. Macmillan, 1972. 144 p. \$4.95

This enjoyable fantasy happens to a girl named Carrie during a short stay at the Welsh seaside town of Llangolly. Here she makes the acquaintance of the Pontifexes, a family from the year 1921, who live in invisibility at the end of Llangolly Pier. The Pontifexes comprise the boy Kitchener and his dog Muff, his mother Ellen, father George, and Gamper, the Great Pontifex and Last of the Magicians, whose senile spell-casting is thought to have gotten them into the fix they are in. However, as they try to rediscover the spell that will get them back to 1921, it soon becomes apparent that someone is working against them—Sam'el, their descendent and gatekeeper of the pier. Defeating Sam'el's spell for keeping them there requires the help of Carrie, who has grown so fond of them that she doesn't want to see them go either. The ending is rather predictable, but it is fun getting there, anyway.

—Kristine Anderson

*THE GREEN FLASH AND OTHER TALES OF HORROR, SUSPENSE, AND FANTASY* by Joan Aiken. Holt, Rinehart and Winston, 1971. 163 p. \$4.95

This is a zany collection of somewhat macabre, sometimes funny, always spellbinding stories dealing with death, insanity, the supernatural, and the downright unpleasant. Here are Julia, the child who could dream the future ("Mrs. Considine"), a surgeon gone mad ("Marmalade Wine"), the ghostly night watchman of "Sonata for Harp and Bicycle," and Mr. Bodkin, who reacted to his wife's romantic dreams with a bed warmer and a pressure cooker ("The Dreamers"). Jake, of "Follow My Fancy" could summon the objects of his imagining. Mrs. Ruffle was deaf, but her sense of smell was so keen it could identify a burglar ("Smell"). A pair of honeymooners found a spot of sunshine in an otherwise permanently cloudy world ("Searching for Summer").

Joan Aiken knows well how to make a horror story from simple human coldness ("Summer by the Sea") and childish cruelty ("Dead Language Master"), and to turn an otherwise ordinary, albeit somewhat vindictive, character into something quite unusual ("The Green Flash").

These stories are all about ordinary, believable people, whose personalities are so well-developed that the reader is sometimes jolted by a sudden twist of imagination at the end. The unusual was lurking there, of course, beneath the surface of the plot, but one just did not notice it. The wicked get their just repayment, though, usually quite horribly, and at the hands of their victims.

—Charlotte Moslander

*THE HAWKSTONE* by Jay Williams. Henry Z. Walck, 1971. 141 p. \$4.75. Age level: 10-14

Colin's family had lived on the land for generations, and Colin loved the freedom to roam at will over it all. When real estate taxes increased, and the family was threatened with loss of their farm, all the former residents of the land came back through the medium of a curiously carved stone which had been found buried in the floor of a cave, took possession of Colin, and helped him find the money needed to pay the taxes. The book concludes with Colin once more burying the stone where he found it, and the reader is led to believe it will rest there until the integrity of the land is again threatened.

It sounds trite in summary, but this novel is written with such sensitivity and affection for its subject, that the story never becomes maudlin or melodramatic. The 'spirits' of the long dead owners of the hawkstone do not explain themselves to Colin, they simply occupy his awareness. This at first frightens him, then leads him to seek neighborhood people with a background in history, who in their turn take an interest in the boy. The courage of one 'spirit,' the shrewdness of another, the tenacity of still another, added to Colin's overcoming his own fears, combine to produce the happy ending.

One senses throughout *The Hawkstone* an almost mystical feeling for the land and those who have made their livelihood from it. Colin's efforts to help his family pay the extra taxes are portrayed as simply another in a long line of almost heroic acts by people who felt that this little piece of the North American continent was worth anything that might be required to keep it theirs.

—Charlotte Moslander



*THE MAGIC TEARS* by Jack Sendak. Pictures by Mitchel Miller. Harper and Row, 1971. 58 p. \$3.95. Age level: 7-11

This is another tiresome story that deals with the horrors that occur to people who kill and do other nasty things. Highly moral, dull, and frightening in some places, nothing in the book teaches the child why these things are wrong. The illustrations compete with the story in dullness and are done in light shades of gray with weird caricatures instead of people. Try again.

—Sandra Deckinger

*THE SCIENCE FICTION BESTIARY: NINE STORIES OF SCIENCE FICTION* edited by Robert Silverberg. Thomas Nelson, 1971. 256 p. \$5.95. Age level: 12 up

One might be tempted to say that an anthology which included such authors as Theodore Sturgeon, L. Sprague de Camp, Poul Anderson, Clifford Simak, and Robert Silverberg would almost have to be good. In the case of this "Bestiary," one would be wise to yield to that temptation—from Sturgeon's huckle ("The Huckle is a Happy Beast") which makes humans itch, through Simak's critters who obligingly "Drop Dead," with sinister intent, and Silverberg's "Collecting Team" who are in turn collected, the fanciful beasts here anthologized are quite as interesting and exciting to read about as ever were the gryphon and the unicorn. Of course, I haven't mentioned Tweel, of "A Martian Odyssey"; or "Grandpa," a raft who decided it was time to breed; the Hokas who feature in "The Sheriff of Canyon Gulch" (Anderson and Dickson); and "The Gnurrs (who) Come from the Voodwork Out" when Papa Schimmelhorn plays his strange musical instrument, and incidentally win a war by eating the enemies' clothing.

Come to think of it, the unicorn and the gryphon were pretty tame creatures...

—Charlotte Moslander

*THE DRAGON TAKES A WIFE* by Walter Dean Myers. Illus. by Ann Grifalconi. Bobbs-Merrill, 1972. 30 p. \$5.95. Age level: 4-8

Harry the Dragon wanted a wife but he had to fight a knight for this. Harry kept trying but never won, so he decided to ask a fairy for help. Mabel Mae casts spell after spell to help the dragon, but something always seems to go wrong until she decides it's Harry's attitude that keeps him from winning. Mabel Mae changes herself into a dragon and Harry falls in love with her. He fights the knight and wins Mabel Mae for a wife because she "always had a soft spot in my heart for dragons. Besides, I never did dig fairyting too much."

A black, hip fairy dressed in mod clothes is a refreshing change. Harry is a nice comfortable dragon who would not scare anybody, yet between the two an ideology of winning is built up to a convincing climax. What I really liked about the book was the dialog: not fairy tale talk, but everyday language. I guess this could be called a 'modern' fairy tale. The illustrations are delightful. An excellent book, I hope it shows up in many libraries—it's what is really needed for 'today's' life.

—Sandra Deckinger

*THE HAUNTED MOUNTAIN* by Mollie Hunter. Illus. by Laszlo Kubinyi. Harper and Row, 1972. 126 p. \$3.95. Age level: 10 up

This is another of Mollie Hunter's set-in-Scotland-with-legends-etc. books. However, it lacks the down-to-earth elements of *The Walking Stones* and *The Thirteenth Member*. Here the main character, MacAllister, defies the 'sidhe' in various ways connected with Hard Work, Cleverness, and Being a Good Christian. Nevertheless, he is captured by the Great Gray Man, and his son Fergus must pass through various supernatural terrors to free him.

The characters have the feel of folklore—stubborn MacAllister; lovely Peige Ann; brave Fergus; Colm, the ever-faithful hound; and the Skeelie Woman, who sees all, knows all, and always has her price. Yet it somehow does not make very interesting reading—the average American child is probably not familiar with the legends and superstitions herein described—our blase youngsters wouldn't believe in a sidhe or a stone man if they saw one.

The supernatural plays a more prominent part in this book than in the earlier ones mentioned, but the story line seems to suffer from neglect.

—Charlotte Moslander

*SECRET IN THE STLALAKUM WILD* by Christie Harris. Illus. by Douglas Tait. Atheneum, 1972. 186 p. \$4.95. Age level: 8-12

Stlalakum is something unnatural in the natural world, and Morann found all the 'unnaturalness' that she could wish for when she decided to follow her Aunt Sarah and her two sisters as they spent a summer studying Indian lore in British Columbia. All the old supernatural forces settled for Morann as their agent, simply because there was no one else around, and led her through adventures straight out of Indian legends. Incidentally, she also found some scenery which her father photographed for part of his campaign to save the wilderness from 'development.'

The characters in this book are terribly trite: the eccentric scientist boy next door, the sisters with exaggerated personalities, the cute little brother—not one, not even the heroine Morann, is a well-developed, believable person. The 'ecology' and 'noble native Americans' messages are overdone, and the last few pages are far too much like sermons.

This is a very light novel which may be enjoyed by the unsophisticated reader—very unsophisticated.

—Charlotte Moslander

*STAMPS TELL THE STORY OF SPACE TRAVEL* by Emery Kelen. Thomas Nelson, 1972. \$4.95. 143 p. Age level: 11 up

The space age as pictured on stamps from around the world is a natural for any sf reader who collects stamps. And an authoritative book on this specialized field of stamp collecting would be of value, especially to the new or marginal collector. Don't be fooled by this one however. It is, exactly as the title indicates, the story of space travel, with stamps serving as illustrations for each of the very brief (one or two pages) chapters. No information about the stamps, except color, is provided in the text.

The story of space travel here is brief, but has a fair amount of detail about both Russian and American space flights. Every country represented by the stamps illustrated is also briefly described, although practically all of this is unrelated to the main topic. The book is really just a superficial source in all three categories, although it might serve as an introduction to the interesting world of stamp collecting for the younger reader.

—F. Maxim

*THE MOUNTAIN OF TRUTH* by Dale Carlson. Illus. by Charles Robinson. Atheneum, 1972. 169 p. \$5.95. Age level: 10-14

Michael and Peter are the sons of affluent New Yorkers who are sent to summer camp in Tibet in some not-so-distant future when that country is once more independent. Over the course of four summers, Michael meets the Dalai Lama in a monastery everyone thinks is deserted, begins to display unusual psychic powers, and forms the Order of the Children of the Mountain of Truth. The purpose of the Order is to use the powers of the individual members (among whom are a French homosexual, a sexy British drug user, and a stolid Japanese industrialist-in-the-bud, to name a few—the group is integrated to the nth degree) to bring about the greatest good for the world in the shortest possible time. The reader learns all this through flashbacks as Peter and the parents of the children who have stayed at the monastery (they were reported missing while mountain climbing) approach the monastery. Peter goes on ahead of the group and finds that Michael has dispersed the Children, burned the building, and is the new Dalai Lama.

There is something disturbing about this book. Goodness knows, we've had enough youth-is-the-hope-of-the-world novels lately, so another one should not bother us. It's not even the exploitation of the current interest in Oriental religions and mysticism, ESP, and the occult. I suppose it's a combination of these, plus the cult aspects of the Order—many of the members of which are psychic adepts, many misfits in their own society, all 'chosen' to save the world from the adults—nothing violent, mind you, just enough surprising humanitarianism to make the *New York Times*. Also, I have a personal bias against anybody, no matter how benign his intentions may be, messing around with the inside of my mind...

—Charlotte Moslander

## Reviews

*THE WEIRD MENACE.* Opar Press (Box 550, Evergreen, Colo. 80439) 1972. 68 p. 8 full page illus. of magazine covers. \$3.00

Cazedessus rides again! In this venture he presents us with a reprint of John H. Knox's "Man Out of Hell" and "Frozen Energy." In the first the dead apparently return to seek vengeance, and in the second a gigolo is placed in suspended animation. In the middle of the book, dividing the thrilling adventures of Bill Zeigler, private investigator, is Bob Jones' "Popular's Weird Menace Pulp," an essay on the publications of Popular Publications, Inc., to which is added an "Index to Weird Menace Pulp." The index is by author and notes in which issue each story appears. A great little item for pulpfans but of questionable value to the rest of us.

—J. B. Post

*DISCLOSURES IN SCARLET* by Carl Jacobi. Arkham House, 1972. 181 p. \$5.00

Back in the heyday of *Weird Tales*, Carl Jacobi was one of those rather competent writers of tales of grue, both ghostly and ghastly, who was overshadowed by the Unholy Three (HPL, REH, CAS) and their imitators. In the creation of ancient tomes he followed the tradition, but generally he was his own man and wrote his own pleasant tales of devilry and evil on Earth and in space. His science fiction might be criticized as somewhat unscientific and following in the pulp tradition of space opera, but it is still entertaining to read. And that is Jacobi's strength: his stories, even when not terribly good, are still enjoyable to read on dark, rainy nights. They may not always be memorable a week later but at the moment of reading they satisfy. Probably his best work appeared in the two earlier Arkham House collections, *Revelations in Black* and *Portraits in Moonlight*, but the seventeen stories in this collection are all fair to good. At the price a pretty good buy these days, even if the production standards aren't up to Arkham House's former ones.

—J. B. Post

*STRANGE DOINGS* by R. A. Lafferty. Scribner, 1972. 275 p. \$5.95

R. A. Lafferty's first collection, *Nine Hundred Grandmothers*, (Ace 58050, 1970) contained twenty-one stories written from 1960 to 1970, most of them from the mid-to-late sixties. His new collection from Scribner contains sixteen stories, most of them from the late sixties to 1971, and it is obvious that the early, mischievous, tall-tale teller has become more sure of himself, more adept at his craft, and much more bold and complex in his themes, as well as his literary technique.

The stories begin on the lighter notes with "Rainbird," "Camels and Dromedaries, Clem," "Continued on Next Rock" and proceed toward more complex philosophical themes in "Entire and Perfect Chrysolite" and "Cliffs That Laughed." In fact, the stories are so arranged as to provide a simple, step-by-step introduction to the work of Lafferty. And they also provide an education in the aesthetics of one of sf's best minds. Make no mistake about Lafferty: he is a brilliant talent—perhaps a genius.

But he is not an entertainer in the pulp sense; he is not an easy writer to read, and for most he is impossible to agree with. However, to make the effort to read him, to see what he's getting at, and how it's got; in short, to explore his thought process, is to experience the man's talent and brilliance as if it were your own.

If you haven't made up your mind against him, but have your doubts about what I've said, then read this collection from beginning to end; but do not allow any story to go over your head. Make the effort (say, two or three readings of the few most difficult stories) and your doubts will largely disappear. I won't say that Lafferty will be your favorite writer (he isn't mine), but you will understand that he is not incomprehensible, or New Wave, or dull, and not a bit over-rated.

I should also add that Scribner has done a first rate packaging job with an absolutely superb cover by 'ONI.' This is a volume worth \$5.95, and if you're a Lafferty fan, don't wait for the over priced, sure-to-fall-apart paperback.

—Paul Walker



Centaur Press, since its inception, has resurrected some fine, often pleasant, fantasy adventures from obscurity. It is unfortunate that its first anthology should be no more than mediocre.

"Meet Cap'n Kidd," one of Robert E. Howard's western tall tales from the Breckinridge Elkins series, is a successful romp that rather overshadows the other four selections. A possible exception is Darrel Crombie's "Wings of Y'vm," an occasionally obtuse, sometimes fascinating, interlude with a shapeshifter. "The Slave of Marathon" by Arthur D. Howden Smith is frankly hokey, and Lin Carter's "How Sargoth Lay Siege to Zaremm" is a pallid and most forgettable imitation of Dunsany. "The Death of a Hero" by Jean D'Esme is a novel excerpt that suffers as much from the mutilation as from stilted prose—the novel, itself, might display redeeming qualities.

*Swordsmen and Supermen* is a lean little paperback lacking much in the way of substance and quality. The diehard fan, however, should note that none of the material is currently readily available elsewhere, and certainly not for seventy-five cents.

—B. A. Fredstrom

*THE CHECKLIST OF FANTASTIC LITERATURE: A Bibliography of Fantasy, Weird and Science Fiction Books Published in the English Language, edited by Everett F. Bleiler. FAX Collector's Editions (P.O. Box 106, Naperville, Ill. 60540) 1972 (reprint of 1948 Shasta ed.) xvii, 455 p. \$10.00*

*THE TALE OF THE FUTURE FROM THE BEGINNING TO THE PRESENT DAY: An Annotated Bibliography... compiled by I. F. Clarke. The Library Association (7 Ridgmount St., London WC1E 7AE) 1972. 196 p. £3.75*

*ISAAC ASIMOV: A Checklist of Works Published in the United States, March 1939-May 1972, compiled by Marjorie M. Miller. Kent State University Press, 1972. xv, 98 p. \$6.50*

All of the above bibliographies are worth noting. The first two if for no other reason than they could keep three reprint publishers busy for several years. The Bleiler item is a straight reprint of the original Shasta edition as far as I can tell (never having seen that fabulous tome save from afar). A shame in a way that the opportunity wasn't taken to revise and update it. Bleiler has mentioned that he is unhappy with the reprint. But we in fandom are mostly beggars and we can't be choosy about our half-loaves. This truly classic bibliography is basically a listing of 'our kind' of stories published in English over the years. The main list is by author giving the bibliographic data for each item noted. Generally no annotations are given though there are 16 notes in an appendix clarifying special problems. A title listing, a list (annotated) of critical and historical reference works, a list of some 'associational' items, and the bibliographic sources add to the utility of the book. A most necessary purchase for the serious researcher.

The Clarke title defines "tale of the future" rather broadly and includes every kind of story we would call *sf*. The limits of the work are those books "that have been published in the United Kingdom between 1644 and 1970." It's an update of a 1961 edition. This great listing has brief descriptions for each work mentioned, too brief, of course. The basic arrangement is chronological with title and author indices. A bibliography and an addendum complete the book. Because of its currency and its annotations I highly recommend Clarke's compilation. The only bad feature is it is British and, while *sf* is often British, English language *sg* is largely Yank.

Lastly we come to the Asimov bibliography. Listing both fiction and fact writing, short pieces as well as longer, this is number 25 in the Serif Series of bibliographies and checklists. Essentially it's a chronological list of publications with a title index and selected criticism of The Good Doctor. The bibliography of criticism has brief descriptive annotations. The basic bibliography lists the story or article describing its first publication and noting subsequent publication. Reprints of books are sometimes noted. Useful if you like Asimov but he deserves better.

—J. B. Post

STAR TREK 6, adapted by James Blish. Based on the award-winning television series created by Gene Roddenberry. Bantam S7364, 1972. 149 p. 75¢

Here we are again. The stories: "The Savage Curtain," "The Lights of Zetar," "The Apple," "By Any Other Name," "The Cloud Minders," "The Mark of Gideon." No really first-rate episodes represented. The best, "By Any Other Name," loses a bit of its edge, but at least two, "The Cloud Minders" and "The Mark of Gideon," have to have been improved. Good cover this time (and I wish paperback publishers would credit their cover artists in the book). The best thing about the book is the introduction—would you believe the Viet Cong is afraid of the Enterprise?

—Daphne Ann Hamilton

NO LONGER ON THE MAP: *Discovering Places That Never Were*, by Raymond H. Ramsay. Viking, 1972. xii, 276 p. \$10.95

The book pretty much follows its title: it deals with imaginary lands. Not, I hasten to add, in the same manner as my forthcoming *An Atlas of Fantasy*, which deals with literary fabrication for the most part, but imaginary lands from the area of geographical speculation. Some such imaginary lands are outright frauds but have been incorporated into the geographical lore of their age. My own favorite land is Norumbega, said to have flourished somewhere in New England in the 1500's. A wonderful place for a heroic fantasy adventure, explaining away the lack of ruins by other dimensional monsters (worshipped, of course) eating them. Come on, Lin, give it a try. Or maybe an adventure on Mayda. The book is just full of interesting places.

Of course, other books do this too. Samuel Eliot Morison has studied the problem in "Flyaway Islands and False Voyages 1100-1492" from his *The European Discovery of America: The Northern Voyages A.D. 500-1600* (N.Y., Oxford University Press, 1971). William H. Babcock has looked at *Legendary Islands of the Atlantic* (N.Y., American Geographical Society, 1922). Our own L. Sprague de Camp and Willy Ley have chronicled *Lands Beyond* (N.Y., Rinehart, 1952). *The Imaginary Voyage in Prose Fiction* (London, Holland Press, 1961) was surveyed by Philip Babcock Gove. Ramsay's book joins good company. All of the above noted books, as well as Ramsay's, are worth investigating.

—J. B. Post

EARTH by Marie C. Farca. Doubleday, 1972. 183 p. \$4.95

In her first novel, *Earth*, Marie Farca has tried to create a meaningful contrast between the worlds of technology and nature. However, I found her effort to be literarily stilted and scientifically annoying.

Miss Farca's protagonist, Andrew Ames, is a representative of a future society so plagued with automation that its denizens reproduce by cloning, and transport their atrophied bodies on powered couches. Ames crashes on a polluted planet whose only liveable region is a lush, dome covered area. He is saved from the awful pollutants on the outside by an inhabitant of the dome who drags him inside. Ames' savior is Boy, and his pals go by similarly unimaginative names such as Farmer, Girl, Lady, or Mother. If you think that tells you something about the depth of characterization in this book, you are correct. The author has not succeeded in creating one single character of real substance.

The basic idea of *Earth* is the meeting of the sterile, over mechanized world, represented by Ames, and the harmonious natural life represented by the dome dwellers. This is not a bad concept. But as John Campbell pointed out in *Of Worlds Beyond*, a good idea poorly handled is downright annoying.

What annoyed me most about *Earth*, I believe, is that it just didn't hold together logically. There are too many inconsistencies. For instance, Ames' legs are said to be totally atrophied, yet he somehow learns to walk in short order. On page 46 we are told that Ames is so ignorant of pre-automation technology that he has never even heard of dyeing, sewing, weaving, sawing, etc. But on pages 59 and 60 he knows all about the Archimedean screw and planter boxes. It's pretty obvious that Ames' sudden knowledge of agricultural matters suits the author's purpose on that page and nothing more.

Also, I kept getting the feeling that Miss Farca has only a vague grasp of technical concepts. The book includes such scientific van Vogtisms as sunlight being the determining factor in "...rebuilding power for escape lift-off" (is the ship battery powered?), and "...first degree gravity" (which, presumably isn't so bad as third degree gravity). In short, her logic and science just don't ring true.

I've already said that the characters are poorly conceived. I believe that the entire dome society is likewise lacking in sound motivation. The domers don't understand cooperation; they are thorough-going individualists. Here is a small enclave of humanity which survives due to a giant plastic dome (her explanation of how the dome material is made sounds pretty weak, by the way). It's incredible to think that such a sophisticated project could have been accomplished without the complete cooperation of all members of the group.

After learning to enjoy the natural life, including sex (though there isn't even one good sex scene in the whole book), Ames finally rockets away on a rescue craft to return to his artificial home. The question of whether Ames' world or the polluted world is the real Earth, a mystery lurking tantalizingly in the background through the whole book, is shrugged off at the end without resolution.

There are some good aspects to the story. A few of the descriptive passages are rather nice. The style is uneven, however. In places it is awkward ("The hole edges writhed and wrinkled in ugly acquiescence to something so unintended."), or redundant ("Outsiders must emit something alien, if not alien, then different, somehow different.") Miss Farca's style is, above all, soupy and over sentimental, what one might think of as second rate Bradbury.

I'd compare this book to Eric Frank Russell's great "And Then There Were None," but Russell's expert handling of the technology-versus-the-simple-life theme makes such a comparison totally unfair. I would like to see what Poul Anderson might do with the same situation.

Marie Farca's first novel has not convinced me that we can expect her to become a first rate author. It took me a long time to finish this book, by the way. I had to keep forcing myself to pick it up, and perhaps that's the whole point of this review.

—William L. Rupp

*THE FUTURE MAKERS* by John M. Brannan. Vantage Press, 1971. 219 p. \$5.95

*THE MISTS OF ZWILLINGZEIT* by Bryant Walker Pocock. Vantage Press, 1971. 234 p. \$5.95

*HAROLD IN HEAVENLAND* by H. A. C. Stokes. Vantage Press, 1972. 199 p. \$5.95

Observe, dear reader, the common feature of these three tomes. No, not the price, the publisher. Vantage Press is what is called a subsidy publisher, a publisher the author pays to have his (or her) book published. I have described the business in another review and shan't repeat the sordid details here, save to note that the common term for a subsidy publisher is "a vanity press." Vantage is, however, one of the better firms.

The three books share another feature: they are all bad. Oh, all have an occasional passage or phrase of merit but as I have an advanced case of Bester's Disease (or Syndrome) I didn't search them all out. *The Future Makers* might make a fair TV movie in the hands of a good script writer. It concerns a secret group of people living underground (no, not Deros) who are waiting for the governments of the world to destroy themselves in a war. Jack Jordan is given a tour and we see a utopian (or maybe distopian) world of technocrats.

*Mists* has Attila still alive, trying to do in the world but being prevented from doing so by his half brother. There is a spray that makes men docile and friendly (remember *Stand on Zanzibar*?) and after many adventures with Craig Madison, there is a happy ending.

*Harold* has its moments of heavy humor, strained heavy humor, but in the end it also fails. Harold Noakes has an accident and goes to Heaven, gets the grand tour, and returns to life. Twain is better.

My comment on all three is "Eh."

—J. B. Post



*STAR TREK 5*, adapted by James Blish. Based on the exciting TV series created by Gene Roddenberry. Bantam Books S7300, 1972. 136 p. 75¢

Fifth in the series for Star Trek completists or them-as-don't-have-scripts. The stories here are "Whom Gods Destroy," "The Tholian Web," "Let That Be Your Last Battlefield," "This Side of Paradise," "Turnabout Intruder," "Requiem for Methuselah," and "The Way to Eden." Good news for fans: Blish has abandoned the Kirk-only viewpoint which spoiled some earlier stories, notably "Amok Time" and "Balance of Terror." The stories here come closer to the shows.

—Daphne Ann Hamilton

*CHANGE SONG* by Lee Hoffman. Doubleday, 1972. 203 p. \$4.95

Since Lee Hoffman's usual forte is westerns, the uninitiated might expect her forays into sf and fantasy to take the form of that old cliché, the western transplanted to another planet. But they don't. Ms. Hoffman is as much at home with fantasy as Marion Zimmer Bradley or Andre Norton, so anyone who likes those two writers will find *Change Song* a pleasant introduction to Ms. Hoffman.

The world of this novel has a few points in common with Ursula LeGuin's *Earthsea*, particularly in the ecologically-aware stress on keeping nature in 'balance.' A Council of Nightmen has traditionally performed this function—but has now become a threat to the balance in its efforts to 'perfect' nature. The world is literally beginning to come apart at the seams and dissolve into chaos when a renegade Nightman arrives at a seaside town on night, on a mission to repair the damage before it is too late. He is at first befriended by Dorey, an innkeeper's apprentice—but the other Nightmen later convince Dorey they are right and Ter Ryik is the threat.

From then on it is a question of how long it will take Dorey to realize the truth as he and Ter Ryik are thrown together against their will in a series of escapes and journeys through space and time in a world where there are several intelligent species as well as the dangers of a collapsing reality to cope with.

Dorey's stupidity seems contrived at times—especially considering he has a talent for intermittent mind reading. But there is enough color and excitement to make up for such quibbles. *Change Song* is no classic of fantasy, mind you—but it's a first rate *divertissement*.

—John J. Pierce

*THE METALLIC MUSE* by Lloyd Biggle Jr. Doubleday, 1972. 228 p. \$5.95

Seven stories of varying length, a number of them built around a musical concept, or using music in some fashion in the plot. For Lloyd Biggle is not only a writer but a professional musician—or was—and is intrigued by the influence that sound has upon us. The opening story, "Tunesmith," tells of a time which doesn't seem too far off now, when the only music is the television commercial and the serious musician who wants to really play and perhaps has hoarded some ancient sheets of the old masters, is in big trouble. "Leading Man" deals with a subject which has perplexed many and is pertinent now—how do you tell the patients from the doctors in a mental institution? "Spare the Rod" explores the possibilities of a situation that has music being taught by a robot instead of a human teacher. "Orphan of the Void" tells the tale of young children abducted from a primitive planet to earth for adoption by childless Earth couples and their attempt when grown, to find their home planet again. "Well of the Deep Wish" describes a synthetic world underground where the only light and sun and trees and grass are plastic replicas seen on a television screen. "In His Own Image" is a biting satire on—well, perhaps not so much on religion as what religion means to different people. What would it mean to a robot supervising other robots on a tiny way station asteroid lost in space? And "The Botticelli Horror" is a more or less straightforward invasion by scary monsters from another planet. Biggle is a competent story teller. He keeps things moving and he lacks not for ingenious invention and imaginative gimmicks, so makes for good reading. He is so professional that his plotting tends to be a little slick and pat, but he offers some clever ideas and a large measure of entertainment.

—Samuel Mines

*ORBIT 9*, edited by Damon Knight. Berkley N2116, 1972. 255 p. 95¢ (hardcover: Putnam, 1971. \$5.95)

An author who must remain unnamed once told me he only got the *Orbit* series for the Kate Wilhelm stories, everything else was crap. A harsh judgment and really untrue, but Kate Wilhelm usually does one of the best jobs in the collections. In this case the fabulous "The Infinity Box" is easily the best story of the fourteen presented. It is a classic tale and sure to be remembered for many a year: it's a whole new look at telepathy and personal corruption. R. A. Lafferty offers an entertaining piece "When All the Lands Pour Out Again," that is typical Lafferty; Vernor Vinge's "The Science Fair" and W. Macfarlane's "The Last Leaf" are quite good short stories that are obscured by the splendor of "The Infinity Box" but which are memorable in their own way; the rest of the stories are either worthless New Wave fluff (Josephine Saxton's "Heads Africa Tails America" especially) or else are not up to the authors' usual standards. 95¢ might be a bit high to pay for just "The Infinity Box," but when you add "The Science Fair" and "The Last Leaf," the book is a bargain. And you might even like some of the others.

—J. B. Post

*THE YOUNG DEMONS* edited by Vic Ghidalia and Roger Elwood. Avon V2434, 1972. 160 p. 75¢

Another of Vic Ghidalia's efforts to make the world safe for anthologies, this one co-edited by Roger Elwood. This book contains a number of stories about unusual children, most of which haven't seen too many reprints. Each one is different and all are interesting.

"Sredni Vashtar," by Saki (H. H. Munro) is the old classic herein, and loses nothing over the years. I remember a radio dramatization of this one when I was quite young which scared the hell out of me. This is probably the archetype of the avenging pet stories as represented by *Willard* and *Ben*, only this time the animal is a ferret.

"The Small Assassin," by Bradbury is the new classic, and the only other story in the collection that I have encountered fairly often. It too, still maintains its punch.

"The Transcendent Tigers," by R. A. Lafferty is the only light story in the bunch—at least in terms of style. A group of children on whom extraordinary powers have been conferred, who destroy whole cities in the process of playing, wouldn't be too funny if it weren't written quite this way.

"Bettyann," by Kris Neville is a near tear-jerker about an alien child who grows up in a human body. It is a very sensitive examination of the emotions and ideas of a being who must ultimately choose between the world she knows and the one to which she truly belongs. This story could have been soap opera, but the author handled it very nicely indeed.

"Apple," by Anne McCaffrey is a future-set story combining action and insight about a teenage girl whose psychic abilities are almost more than the public can cope with. The author has a particular ability to make this combination work, and this is another excellent example of it.

"Shut the Last Door," by Joe Hensley is a little different. The setting is the big-city ghetto, the protagonist a crippled black child who has developed the ability to kill psychically. What he ultimately decides to do with that power is a shocker. The atmosphere of the story is so real, one can almost touch it. Let's hope there will be more from Mr. Hensley.

"Games," by Katherine MacLean is a very low-key story about a very young boy who is only beginning to realize the difference between his normal world of play-pretend and the reality of the powers he has. For all its quietness, the story carries an impact.

"Jamboree," by Jack Williamson rounds out the lot, and is the only story which doesn't fit totally into the premise of the collection. In this one, the children in question are not the ones with the powers—instead, they are the victims of a group of defective robots. Read this one before considering summer camp for your children.

A good collection, and even though you may like some stories better than others, none of them are bad.

—Michael McQuown

*THE THIRD EAR* by Curt Siodmak. Putnam, 1971. 254 p. \$5.95

Siodmak has done a beautiful job on a familiar ESP theme. His hero, David Bolt, is a famous 'neurobiochemist' if you'll forgive the expression, who is hard on the track of discovering a chemical means of inducing extrasensory perception. Actually what happens is that the chemical permits the user to hear other peoples' thoughts. However, this bare description of the plot, with international intrigue and villains skulking after the hero to steal the secret, and a blonde Swede who mothers and puzzles him and a collection of uptight German scientists, still hardly conveys the skill with which Siodmak milks this situation. In his hands it becomes utterly engrossing and it is a sheer joy to read. Don't miss it.

—Samuel Mines

*UNIVERSE 2* edited by Terry Carr. Ace 84601, 1972. 255 p. 95¢

There are 13 stories in this anthology and all of them have impact. This is not to say you will like all of them, but they are worth your attention. "Re,roactive" by Bob Shaw considers the problem of communication. If three men of the same exploring party find it difficult to communicate, what chance do we have with aliens from another time and place? "Funeral Service" by Gerard F. Conway contemplates the need for human beings to hold on to something they have loved on one level while describing the effects of a technical approach to the problem on another. Specifically, if you can preserve the memories of a loved one in a life-like robot, what have you got? "Patron of the Arts" by William Rotsler is a miniature tour de force. It considers love—is it an extension of the ego, is it possessiveness, is it a need to give—is it any or all of these? You won't find answers but perhaps that is the function of the artist—to raise more questions. I think my favorite was "My Head's in a Different Place Now" by Grania Davis. The story won me over, despite a number of built-in prejudices, by its sheer uninhibited charm. The four letter words spill out so casually and unrestrainedly and you know so many people who do talk that way all the time that you cannot reject an accurate picture, like it or not. Another strong story was "Stalking the Sun" by Gordon Eklund, which takes a look at the atavism still with us—the hunting instinct. All in all, a superior anthology.

—Samuel Mines

*HORROR AND SCIENCE FICTION FILMS: A CHECKLIST* by Donald C. Willis. Scarecrow Press, 1972. 612 p. \$15.00

It's nice to be a BNR (Big Name Reviewer) because one gets all sorts of free books from a variety of sources. When something comes my way that I didn't get from LUNA I feel I should share it with you when it concerns our interests anyway. Wowee, gang, the Willis book I am also reviewing for *RQ* is a real winner with fans. I can't compare it with the Walter Lee book, *Reference Guide to the Fantastic Films*, because I haven't seen the Lee volume. Willis has the basic list, a list of titles announced for release in 1971-72, a list of shorts and animated and puppet films, and an 'out list' (borderline cases, misleading titles, films with slight sf/horror elements, further research necessary). A good bibliography concludes the book, divided into a list of books and a list of periodicals. My only criticism with this part is the omitting of LUNA from the periodical listing.

The basic list is an alphabetical list by title giving pretty complete production information when available. We have alternative titles, production company, country of origin, year, running time, director, screenplay writer, story source, photography, music, art direction & set design, special effects, makeup, editor, producer, cast, and synopsis & comment. Some listings even have more. My adverse comments with this section are that the synopsis & comments are maddeningly brief (need about 120 volumes to do justice to the field) and if remakes have a different title the only way to link them up is by the cross reference from the story title. As a case in point, *I Am Legend* was made into *The Omega Man* and *The Last Man on Earth* but only under *I Am Legend* can we tell this. The cross references are mind-boggling: not only are the titles of the story source listed but all variant titles, including foreign ones. If a Hugo is ever awarded for scholarship in the field, this book is a candidate.

—J. B. Post



*ELSEWHERE, ELSEWHEN, ELSEHOW* by Miriam Allen deFord. Walker, 1971. 180 p. \$5.95

It is not at all difficult to categorize the stories of Miriam Allen deFord, and this judgment applies equally to the eighteen shorts and short-shorts collected in *Elsewhere, Elsewhen, Elsehow*. The difficulty enters when one tries to establish criteria for saying whether they are good, bad or indifferent. For every story here that I considered simple-minded or maudlin, you could find other readers who would be moved and impressed. Someone else would be struck by the unusual charm or originality of stories I considered hackneyed.

We can categorize them because of certain general characteristics they share: reliance on single ideas and snapper endings, and usually a minimum of action and plotting. Many are, in short, the kind of idea and mood pieces that have been appearing in *Fantasy and Science Fiction* for years. But, again the difficulty of establishing criteria arises. The stories are subjective and, more than most, can only be judged subjectively. They are emotive stories, or try to be ... they develop empathy with the reader or they fail completely.

In my case, they failed, primarily because the idea or twist upon which most are based is too meagre to support the story. There are exceptions. "The Apotheosis of Ki" is a powerful six-page short with an unusual religious motif, and "Prison Break," if hackneyed, retains real impact. But two, or even five, out of eighteen isn't much of an average.

For me, reading *Elsewhere, Elsewhen, Elsehow* was a process of sifting through the dross to occasionally discover something interesting. Optimism begins to falter after awhile.

—B. A. Fredstrom

*DISCOVERIES IN FANTASY*, edited by Lin Carter. Ballantine 02546, 1972. \$1.25

Although Lin Carter's desire to revive the neglected fantasy writers deserves applause, my reactions to this book were quite mixed and on the whole negative. The collection may have some historical merit but as literature I found them a struggle to get through. Some good writing peeps through here and there but the ideas struck me as simplistic and weak. Quite possibly, I have been spoiled by the genius of Heinlein, Bradbury and Silverberg, but I found it very difficult to relate to these authors and sustain my interest. If you're curious about fantasy from earlier decades, I won't spoil your interest with personal prejudices. Go ahead and try it—it's only \$1.25.

"The Vision of Yin" by Ernest Bramah introduces us to the mystique of the Orient with the travels of a boy fulfilling family tradition. He discovers the secret of a mysterious island where the gods reveal that he will help restore the throne.

"The Dragon of Chang Tao" by Ernest Bramah revolves around a Chinese boy who wishes to marry the daughter of a great house. He sets out to prove his worth by obtaining six dragon skins. Along the way he meets a commodious dragon with whom he discusses the problem. By a stroke of that ol' Chinese logic he solves a personal question for the dragon and is rewarded with six of his former skins.

"The Poet of Panopolis" by Richard Garnett relates a fifth century visitation by Apollo to a former devotee who has seen the light of Christianity and is a candidate for the bishopric. A hermit contests his selection and in the ensuing struggle, each defeats himself through personal vanity.

"The City of Philosophers" by Richard Garnett could almost be a script for a Fellini film. A third century Roman emperor endows a philosopher with funds to build a city of learning. Immediately upon completion, the city begins to corrupt from within, due to the extremes of the various schools of thought, e.g. epicurean versus stoicism and more. Eventually the emperor returns to discover the ruins, and makes parallels about the future.

"The Bird with the Golden Beak" by Donald Corley concerns an allegorical quest by an Asian prince for a golden bird. His wife captures the bird but seeing that the bird gave him fulfillment where she did not, she consequently hid it and lied to her husband. Ultimately, he discovered the bird and left her for sacrifice because she wouldn't confess. She escaped and after many years returned in the guise of a priest to explain the meaning of the bird.

"The Son of Tombelain" by Donald Corley is a spectacular fairy tale legend woven around a princess and her prince. An older princess is about to marry a young prince from another land. But her wicked stepmother wants her own daughter to have the handsome lad. The older girl is killed and for the sake of a military alliance, the prince marries the younger girl. Eventually the sea returns the body of the princess and signs indicate that she was murdered. The prince slays his wife and together with the body of the girl he loved he travels to a mythical isle to symbolize the reunion of land and sea.

"The Miniature" by Eden Phillpotts returns us to Mount Olympus where Zeus engages in cosmic comedy when he proposes the creation of a species called man. All the gods contributed their personal opinions as to the makeup of the new creature. And so it was—the evolution of man from the apes commenced. The ages of man—fire, metal, the wheel and religions—occurred. When man discovered Christ and Jahweh, he dreamed of an after life. Thereafter, the Olympian gods were discredited in the human search for eternal happiness. Eventually, the age of scientific reason spawned: wars, pestilence, poverty were vanquished. The universal nation was born—passion, individuality, and personal initiative died, chemically born man was conceived. The final act of Zeus' plays within plays was the discovery of splitting the atom. Man's zenith and death scene occurs in a fiery conclusion to Zeus' cynical attempt at being a playwright.

—Karen Ludwig

*MARTIN HEWITT: INVESTIGATOR* by Arthur Morrison. Oswald Train (1129 W. Wingohocking St., Philadelphia, Pa. 19140) 1971. 216 p. \$4.50

Herein are seven 'adventures' of the somewhat Sherlock Holmesish detective Martin Hewitt who masks his amazing acumen under the most ordinary of exteriors. With bland assurance he strolls from one puzzle to another, solving "The Lenton Croft Robberies," "The Loss of Sammy Crockett," "The Case of Mr. Foggatt," and more. Unfortunately, to modern tastes, Hewitt is a plodder and the stories tend to keep cadence.

The collection's revival (first published 1904) probably means far more to the inveterate reader and collector in the sub-genre than to me. I suspect that Morrison's particular twists of cerebral cleverness have been worked to death since his time. On the other hand, the lack of sensationalism as Hewitt coolly uncovers clues is almost refreshing—perhaps the word is quaint—in comparison with the unrelieved blood and guts of many of the more modern detective variations.

Morrison is readable, but Arthur Conan Doyle or even Wilkie Collins are superior. With the reader's best intentions, a yawn or two still lurks in every story. Unless your interest is a devoted one, this is a collection you can well afford to pass up.

—B. A. Fredstrom

*DOMNEI and THE MUSIC FROM BEHIND THE MOON: two comedies of woman-worship*, by James Branch Cabell. Ballantine 02545, 1972. 219 p. \$1.25

To others I leave the task of chronicling James Branch Cabell's greatness. Let me say merely that these two stories are quite enjoyable to read. *Domnei* concerns the love between Perion and Melicent and all the ills that beset it. A rollicking tale of heroic fantasy as only JBC can tell it. *Music* is a funnier but more difficult story. The Poet Madoc encounters a shade playing strange music which haunts him. Jonathas the wise declares the woman was "the pallid witch Ettarre, whom the three Fates that learned persons call Norns have ordained to live with Sargatanet, Lord of the Waste Beyond the Moon until the 725 years of her poisonous music-making are ended." Madoc acquires a quill pen made from a wing feather of Lucifer and writes down his songs. Wandering about he finally confronts Ettarre and finds he loves her. She is doomed to spend 725 years making music. No man may alter a word of the Norns' writing. He is shown the book and adds a decimal point to the passage about Ettarre making it 7.25 years. At that point she is 584 years over the mark and the past has to be altered, throwing Ettarre and Madoc into a parallel time stream. Sounds funny? Ah, when JBC tells it it is even funnier and more splendid. Give old JBC a try, if not this book, most certainly *Jurgen*.

—J. B. Post

*CHEAP THRILLS: AN INFORMAL HISTORY OF THE PULP MAGAZINES* by Ron Goulart. Arlington House, 1972. 192 p. \$7.95

Well, if I can't say much good about this, I also can't say much bad. It is a terribly superficial look at the pulp magazines with a few illustrations tossed in. There are better books about several facets of the magazine business but Goulart does give a somewhat sympathetic overview. Detectives, sf, adventure, westerns, Doc Savage—it's all here, however briefly, with little tidbits of information about the authors and the magazines. Borrow it from your library or wait for it to be remaindered.

—J. B. Post

*XICCARPH* by Clark Ashton Smith. Ballantine 02501, 1972. 247 p. \$1.25

Clark Ashton Smith is usually classed with H. P. Lovecraft and Robert E. Howard as one of the three big guns of *Weird Tales*. True, he was, but his use of language and his exotic themes and settings place him in the same class as James Branch Cabell and Lord Dunsany as a weaver of words. This particular collection is a bit of a catch-all of several series of stories, in some cases only one story is in the series, which were not as fully developed as his other series like those set in Zothique, Hyperborea, or Averaigne. Here we have three stories set on Mars, two concerning the adventures of Maal Dweb of the planet Xiccarph, and one each for the worlds of Sadastor, Satabbor, Lophai, and Phandiom. All of them have the Smith trademark: a delightfully morbid story where the hero doesn't always win told in a splendid manner. Probably the stories of Hyperborea or Averaigne are better to start with if one doesn't know Smith's writings. One has to develop a taste for Smith but having done so I find any collection worth while.

—J. B. Post

*BEYOND THE FIELDS WE KNOW* by Lord Dunsany. Ballantine 02599, 1972. x, 299 p. \$1.25

*GODS, MEN AND GHOSTS: THE BEST SUPERNATURAL FICTION OF LORD DUNSANY*, edited by E. F. Bleiler. Dover, 1972. x, 260 p. \$3.00paper

While it might not be true that Lord Dunsany never wrote a bad story, most of his stories are certainly interesting. Both these collections are worth owning if one likes Dunsany. E. F. Bleiler gives us 34 stories divided into the sections "Men," "Heroes & Wonders," "Jorkens," and "Gods" in the Dover edition along with 20 Sidney Sime illustrations. Lin Carter gives us 51 stories and eight poems in the Ballantine edition. If we have six Jorkens stories in the Dover offering, we have the Pegana stories in the Ballantine offering—both give us "The Sword of Welleran." The collector who can only afford one must do what all reasonable men do when faced by decisions of this sort: flip a coin.

—J. B. Post

*PLUNDER* by Ron Goulart. Beagle Books 95210, 1972. 156 p. 95¢

My personal opinion is that science fiction could use a lot more like this—a mad romp through a nuthatch on a planet that reads as if invented by the Marx Brothers. A muckraking reporter is sent to the backward planet of Noventa to uncover the dirt about a corrupt government. With him is his slightly oversexed photographer who meets his match in a red-haired lady pirate while the reporter is having his own problems with assorted blondes and brunettes and what the publisher delicately describes as "lecherous lizards." Reporter Summer also has some moments in a bootleg zombie factory while the photographer is cavorting with the outlaws and following his own hobby of tabulating the various forms and measurements of the female bosom. Incidentally, it is intriguing to see how many slang phrases have evolved about this choice portion of the female anatomy—none of them will be strange to you but you'll be surprised at their number. I found this pretty funny—the book, that is—and heartily recommend it as needed relief from the heavier stuff.

—Samuel Mines



LADIES OF HORROR, ed. by Seon Manley and Gogo Lewis. Lothrop, Lee & Shepard, 1971. 288 p. \$5.95

EIGHT STRANGE TALES, ed. by Vic Ghidalia. Fawcett T2624, 1972. 160 p. 75¢

THE PECULIAR EXPLOITS OF BRIGADIER FFELLOWES by Sterling E. Lanier. Walker, 1972. 159 p. \$5.95

THE OTHER by Thomas Tryon. Fawcett P1668, 1972. 288 p. \$1.25 (hardcover: Knopf, 1971. \$6.95)

A good horror story is like a good joke, a display of technical expertise with the horror as the punchline. It lures the reader into its imaginary world (i.e. its logic) by means of the realism of its background and the suspense of its narrative to the point where the reader is prepared to accept its climax emotionally, however absurd it may be in 'real life.' And a good horror story is not necessarily defined by the quantity of horror it produces in the reader. Hammer Films may provide a shudder or two, but not on the same level as the early Universal *Frankenstein* or *Dracula*, for the former must resort to sensationalism, or the gory details, in the absence of real craft and imagination, while the latter appeals to the catholic esthetics of nightmare: the night and fog, with a dog howling somewhere on the moors.

The effects and apparatus of the horror story were already 'classic' in the 19th century, which is why few good writers can remain interested in them anymore: why imitate the inimitable? *Dracula* in the Louisiana bayou is still *Dracula*, with only the novelty of a more recent time and the locale to recommend him. Jack the Ripper stalking the streets of Manhattan is still the same old Ripper, except in neon rather than fog—and he'd just better be the same old Ripper if he is to be worth reading about, for he and *Dracula* and the Werewolf are archetypes; their ill-fated careers etched in our twisted brains, and the only good at all in seeing them newly revised and relocated is to allow us to re-live our initial encounters with them, to re-experience our initial horror.

Seon Manley and Gogo Lewis' *Ladies of Horror* (subtitled: "Two Centuries of Supernatural Stories by the Gentle Sex") is a handsome anthology of some classic, if not all well-known, examples of the genre. Divided into two parts, it begins with the 19th century, with Mary W. Shelley's "The Making of a Monster," an excerpt from *Frankenstein*, and it concludes with Agatha Christie's "The Last Seance" (1926). Along the way, there are Clemence Housman's "The Werewolf," Gertrude Bacon's "The Gorgon's Head," "Man-Size in Marble" by E. Nesbit, and Charlotte Perkins Gilman's "The Yellow Wall Paper," all of the 19th century. And from the 20th, Elizabeth Bowen's "Hand in Glove," Rose Macaulay's "Whitewash," Daphne du Maurier's "The Birds," and Shirley Jackson's "The Lovely House," and others, fourteen in all, with a most useful appendix of biographical information. The cover is homely, but cute; the theme of the book to suggest the contradiction between the concept of the 'gentle sex' and the imaginative works they produced. A sturdy, attractive book for the price.

Another anthology, Vic Ghidalia's *Eight Strange Tales* has less to recommend it. It is one of those thin, cheap anthologies that fanzine editors pass off on us hard-pressed reviewers by sticking it under the new Zelazny at the bottom of the carton of review copies. In short, it is one of those books I wonder why anyone bothered to publish, or anyone would bother to buy, except completist collectors. There are a few good stories, but not as many as there should have been, and there are some ho-hum items, such as Bradbury's "Subterfuge" and Robert E. Howard's "Dig Me No Grave" and August Derleth's "A Wig for Miss DeVore," which is absolutely lousy. The good items include: Walter M. Miller, Jr.'s "Dark Benediction," which is a bit dated but remarkably well-done, and Clark Ashton Smith's "The Second Internment," which I found tiresome but I'm sure Smith fans will flip over, and a curiosity, Edward Lucus White's "The Snout." (Have you read his "Lukundoo"?—A must!!) "The Yellow Wall Paper" is here, too, and an Algernon Blackwood, "By Water." As I said, strictly for the collector.

A light-year ahead of *Eight Strange Tales* is Sterling E. Lanier's *The Peculiar Exploits of Brigadier Ffellowes*, the debut of a writer and fictional character who may be with us for 30

some time to come. Each of these seven stories first appeared in *F&SF* from 1968 to 1971 where they have attracted high praise from Arthur C. Clarke and L. Sprague de Camp among others. Each of these stories is a mystery—a 'What-done-it?', and in each we are first introduced by the narrator to the charming personage of the Brigadier, now retired, who frequents an exclusive men's club in Manhattan. There, of an evening, relaxed in an armchair with a fine cigar and a glass of wine he is provoked by some remark in the otherwise dull conversation to relate an experience of his own incurred while serving in any one of a number of mysterious capacities for his former government (Her Majesty's, of course). He begins plausibly enough, establishing himself at some point in the recent past, in some exotic locale where his duty or curiosity involved him in a manifestation of a preternatural phenomenon at evil work in the world.

Always the willing, if only apparent victim Ffellowes is really "a catalyst, the focal point for dark forces," as implicitly preternatural as the phenomena he does battle with, for Ffellowes is no seeker after spirits, no broad-chested adventurer, no more than a spunky tourist: it is the spirits, the adventures that seek him out as if he were their vis-a-vis, a human nemesis, and his retaliation against their brute ferocity is never superheroic or super-cunning, but is no more than courageous and cool-headed, and occasionally involves running for his life.

The book is dedicated to Lanier's father, a former naval captain, and adds: "who once read me stories of another Brigadier," which refers to Arthur Conan Doyle's *The Adventures of Gerard* and *The Exploits of Brigadier Gerard*, two examples of the 19th century literature that Lanier prefers and emulates, but never succumbs to. His approach to the classic form is respectful and expert, but contemporary and professional as well, so his stories have a life of their own, for their own day, and are not pastiches at all. Lanier writes with immaculate clarity and economy and a pathological aversion to pretentiousness. He is intent on providing a cracking good yarn and no more, and he does so with wit, grace and intelligence that most any other writer would have abused to attain loftier ambitions—and provided us with another 'promising' collection. But there is nothing 'promising' about Lanier—he is a master, technically, professionally, and artistically, and—quite honestly—I believe is a level above Vance and Zelazny. The best fantasy writer in our field today, and just a notch below Doyle himself—although I also believe he is a better writer than Doyle, Lovecraft, and Ambrose Bierce. *The Peculiar Exploits of Brigadier Ffellowes* is a must.

(I should add that the stories are not in chronological order, and the reader should consult the acknowledgements and read them as they were published; not that it is necessary, but that it is always a good idea.)

Finally, we come down a bit, and shift somewhat to the left, for Thomas Tryon's *The Other*. By now, you should know that Tryon is the former Walt Disney star, that his novel has a "Psycho-like" twist ending involving identical twins, and that it is pretty good. This "Psycho" horror may be our century's contribution to Classic Supernatural fiction, although Tryon's book is not that good. For those of you who have not seen the movie or read the book or been told the story, I will say no more, except that the novel is worth reading. The plot is not fast-moving, actually there is no plot, only a technique of plotting which works. The horror is effective, the mystery intriguing, and the surprise, if you can still be surprised, is very surprising. (I swear I knew what was coming through the first half of the book, then Tryon pulled half a dozen fast ones on me, and I was suckered right into the climax. Good for him!) *The Other* suffers from excessive, and prosy, writing which seems to be there, like most radio programs, just to keep the commercials—or in Tryon's case, the murders—apart, but I enjoyed it, and I recommend it.

And if these books are of interest to you, let me also recommend Leslie H. Whitten's *Moon of the Wolf* and *Progeny of the Adder*, both Doubleday Crime Club books from the 60's which you should find at your library. These are modern day horror yarns, a vampire in the big city and a werewolf in Mississippi respectively and both are exceptionally well-done, especially *Progeny of the Adder*. And for the student of the genre, look up Edmund Wilson's *Classics and Commercial: A Literary Chronicle of the Forties* and read his reviews of Lovecraft, "The Supernatural in Fiction," and his essays on mystery stories. He was not sympathetic, but his views are fascinating and amusing.

—Paul Walker



*THE BURNING* by James E. Gunn. Dell 0861, 1972. 154 p. 95¢

Conceivably the time could come when science overreaches itself and the people turn on scientists and destroy them. Not likely, but anything is possible. This novel, about such a time, deals with the road back, the way science makes its return via witchcraft. Which isn't such a far-fetched idea—science did begin with witchcraft and a lot of so-called scientists are still practicing witchcraft. The odd thing about this novel is that it is divided into three books, each of which is written in so different a style that one is tempted to guess that three different people really wrote it. The author also uses a curious technique of overlapping flashbacks which aren't always clear. Nor am I entirely clear about the conclusions to be drawn. But it makes for interesting reading, and the premise, that there are still a lot of people who despise and fear 'book larnin' is unhappily all too true.

—Samuel Mines

*THE HUGO WINNERS*, volume two, edited by Isaac Asimov. Doubleday, 1971. xiii, 654 p. \$9.95

Once again the Good Doctor acts as ringmaster and presents fourteen stories which won Hugos in the years 1962-1970. As always his banter is delightfully entertaining, but the real meat of this volume is the stories. We have "The Dragon Masters" by Jack Vance, "No Truce With Kings" by Poul Anderson, "Soldier, Ask Not" by Gordon Dickson, "'Repent, Harlequin!' said the Ticktockman" by Harlan Ellison, "The Last Castle" by Jack Vance, "Neutron Star" by Larry Niven, "Weyr Search" by Anne McCaffrey, "Riders of the Purple Wage" by Philip Jose Farmer, "Gonna Roll the Bones" by Fritz Leiber, "I Have No Mouth, and I Must Scream" by Harlan Ellison, "Nightwings" by Robert Silverberg, "The Sharing of Flesh" by Poul Anderson, "The Beast That Shouted Love at the Heart of the World" by Harlan Ellison, and "Time Considered as a Helix of Semi-Precious Stones" by Samuel Delany. Appended is a three page list of winners in all categories for the years covered. It is a bit redundant to say all the stories are winners. Well worth the price and well worth reading.

—J. B. Post

*THE PRITCHER MASS* by Gordon R. Dickson. Doubleday, 1972. 186 p. \$4.95

Gordon Dickson is one of those writers who jump right into a story and who keep it going so well the ending is always a little disappointing, not that the ending isn't well done, but it always seems a shame to end an enjoyable story. I wonder if Gordie has ever thought of writing a novel that has no end but just keeps going forever.

Charles (called "Chaz") Sant lives in a 21st century world where humanity, or most of it, cowers in air conditioned cities because a lung rot which only attacks people is abroad in the countryside. Psychic powers are recognized and the government is sending psychic folk into orbit to construct the Pritcher Mass, a mysterious psychic force which may save mankind by becoming a bridge to other worlds. Sant desires to be sent to work on the Mass but finds himself up against the Citadel, a Mafia-like organization seeking the Mass for its own ends. A group of witches—non-Kosher psychics—sometimes aid the Citadel for their own reasons. The chase leads across the countryside where Sant discovers he and many other people are immune to the lung rot, to the Pritcher Mass itself, seemingly beyond time and space. Top drawer entertainment by an old master hand.

—J. B. Post

#### ALSO RECEIVED:

Alien Planet, by Fletcher Pratt. Ace 01570, Jan. 1973. 75¢ (2d ptg)

The Dueling Machine, by Ben Bova. Signet Q5328, Jan. 1973. 95¢ (hardcover: Holt, 1969. \$4.50. reviewed LUNA Monthly 13)

Falcons of Narabedla, and The Dark Intruder and other stories, by Marion Zimmer Bradley. Ace 22576, Dec. 95¢ (2d ptg)

The Mightiest Machine, by John W. Campbell. Ace 53151, Dec. 95¢ (2d ptg)

Perry Rhodan 21: The Cosmic Decoy, by K. H. Scheer. Ace 66004, Jan. 1973. 75¢

The Weathermakers, by Ben Bova. Signet Q5329, Jan. 1973. 95¢ (hardcover: Holt, 1967)

The Worlds of Robert A. Heinlein. Ace 91502, Dec. 95¢ (3s ptg)