

No. 45

February 1973

An Interview With Keith Laumer

Why science fiction? Well, I write science fiction because the kind of story I like to write is called science fiction by those who like to read them. I've always been intrigued by subjects such as astronomy, archaeology, historical geology, etc., and by the possibilities inherent in technology.

How I write? I always start my plots from the middle. That is, the nucleus of the idea usually comes into my mind in the form of a scene, a situation involving a character. This, of course, is a situation which interests me. I then build backwards to discover how the character got into this situation. Thereafter, I examine the situation for its true significance; the thing that made it seem meaningful or provocative to me in the first place. The significance arising from the climactic situation comprises the conclusion of the story. A good plot is one that holds the interest of the reader, a bad plot is one that doesn't.

I sometimes write an outline for a novel when it's required in order to sign a contract. Thereafter I ignore the outline almost completely. I'm always eager to get back to work on a novel in progress because I want to find out what happens next. Sometimes I introduce novelty into the story by switching roles; the character who had been ear-marked as the villain, I turn into the good guy and vice versa. I have sometimes been surprised to have a reader announce that something was obvious from the beginning of the story when it was far from obvious to me when I was writing it. For example, in *Worlds of the Imperium* I didn't know that Bale was the bad guy until the end of the book.

I seldom rewrite or revise extensively; I type my first draft on legal-size paper and mark it up pretty heavily but it is essentially the first draft which I end up with. Once or twice I have written an entire novel, been dissatisfied with the result for reasons which were unclear, whereupon I wrote a completely new version without reference to the first draft, e.g. *Assignment in Nowhere*.

I thought up the plot of the first Retief story while grading a limerock road with a tractor in Florida. However, I didn't write it until several months later in Stockholm, Sweden. I was staying in a friend's apartment there and halfway through the story I tripped over a lamp cord which had unwisely been left strung across the floor, and thereby smashed an exceedingly valuable antique ceramic lamp. I wrote the conclusion of the story while sitting at an outdoor cafe at Skansen. The final scene of my novel, *Embassy*, is set at the same table. Several years later, mulling over the iniquities of the Foreign Service, I thought

up another story about a diplomat and decided that I might as well use the same one that I used in the first Retief story, having no idea I was starting a series. Inadvertently, I dredged the name Retief up from the depths of my subconscious; I could taste the flavor of the name, but I couldn't quite put my finger on it. I thought of various place names such as Tenerife and Recife and finally Retief popped into my mind. Many years later, Jack Gaughan pointed out to me that an actual historical character named Retief had lived in South Africa and had been massacred by the Zulus and had been mentioned in an H. Rider Haggard novel, *Marie*. I had read the book, but had no conscious recollection of it.

I wrote several more Retief stories in short order (I had no shortage of iniquitous memories of the Foreign Service). Every Retief story is based on an authentic iniquity. There are several more Retief stories in the works at the present time.

The basic idea of *The Monitors* arose from my wondering how people would react if they had a perfect government. I started the book as a very straightforward matter-of-fact novel, but soon realized that it had to be dealt with farcically in order to say what I wanted to say about it. I wrote most of the book in Hollywood and finished it in Brooksville at the kitchen table of the apartment we were staying in while our house was being built. It was my first novel which was not serialized. Later it was made into a movie, but the producer said the book was irrelevant, with the result that he made a highly irrelevant movie.

As for my life: yes, it's all true!

I was born in New York State, but we moved to Florida when I was twelve. In 1943, at eighteen, I went into the army and traveled a bit: Texas, Georgia, Germany, France, Holland, etc. In '46, I was at the University of Illinois studying architecture, then a few years later, I was married with two kids and two degrees. In 1952, I cleverly deduced full-scale war was imminent (remember Korea?) and it seemed highly likely that step one might be the mobilization by draft of large numbers of WWII vets, on the same principle

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that the Mess Sergeant employs when he sticks his head inside the barracks door and yells, "Hey, where's them two bums was on K.P. last night?" That's right, they're on K.P. again tonight. So having caught a dirty detail doesn't make you exempt from catching another. I felt vulnerable, and at the time, we had not yet accepted the idea that this country could be pushed around with impunity by tenth-rate powers, so it seemed that we must inevitably straighten out those damn slopes.

I got a direct commission in the Air Force as a First Lieutenant and spent six months at Wright Patterson, then went to Labrador. I was stationed at a small radar site, one of those then known as the Dew Line (the old Dew Line is now Pine-tree, and the Dew Line is something else). I spent a year in Labrador with 126 other men and five officers. I was the Base Civil Engineer.

A year later, I was transferred to a small base in Gadsden, Alabama. I got involved with the Foreign Service with great difficulty via the Foreign Service written and oral examinations, a process requiring a year and a half. I then received three elaborate commissions as a Secretary in the Diplomatic Service, a Vice Consul of Career in the Consular Service, and a Foreign Service Officer in the Foreign Service. These appointments were signed by Eisenhower and Dulles, and confirmed by the Senate. I rated a seven gun salute. To find out why I didn't like it, read my book *Embassy*.

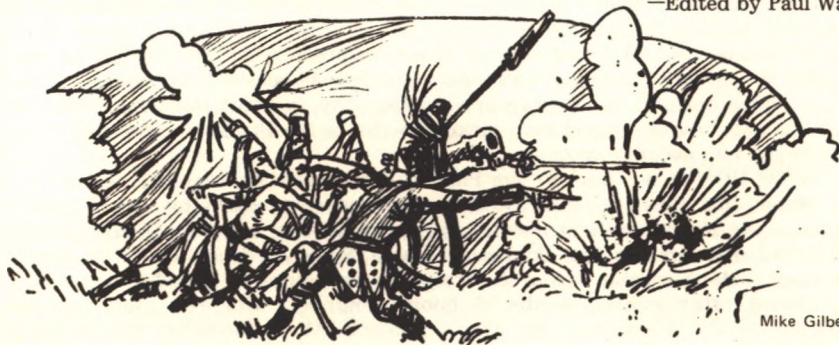
It was on the way to the Embassy in the Embassy car, one of my fellow sufferers, the Cultural Attache, listening to me holding forth on some subject, suddenly announced to me, "you're a writer." This seemed quite possible to me, since I knew I wasn't a diplomat, and for a long time I had been thinking about writing someday. Accordingly, I sat down and wrote a story titled "Greylorn" which was cleverly purchased by Cele Goldsmith of *Amazing*, thus launching my fiction writing career. I had previously published about twenty-five model plane design articles.

Oh, yes. My interest in model airplanes started when I was about six years old, whittling solid models of WWI fighter planes (no plastic kits in those days). I was about ten before I managed to build a flying model, a marvel of complexity. I continued spending every spare minute building model planes for many years, all rubber band powered; I never got my hands on a model plane engine until years later, with the result that I now have a collection of over 150 of them. Finding that the kits available on the market were badly engineered and didn't fly very well, I realized that I would have to design my own to have a good one. So I started designing my own model planes for the same reason I started writing—because I couldn't find what I wanted on the market.

After publishing about twenty-five model plane designs, I decided the world was in need of a book on the subject which only I could supply; the 2nd edition has just been published—no library is complete without a copy.

But I'm going to have to end this interview: since my stroke last year I'm operating on a very tight energy budget and after a few minutes of dictating I'm exhausted. For more complete answers to some of your questions, read the introduction to *Nine* by Laumer, and I just don't know which of my stories is my favorite. As for the best advice I've ever gotten on writing, it is that writing is a private matter between the writer and a sheet of paper.

—Edited by Paul Walker



Mike Gilbert

The International Scene

EAST GERMANY Neues Leben publisher in Berlin has an anthology of international science fiction, edited by Edwin Orthmann, the first of three such volumes planned. Titled *Der Diamantenmacher*, the 480-page volume contains stories by H. G. Wells (2), Jules Verne, Kurd Lasswitz (2), Stanley G. Weinbaum ("A Martian Odyssey"), Ion Hobana (Rumania), Stanislaw Lem, Robert Sheckley ("Spy Story"), Alexander Belaeu, Gennadi Gor, Ivan Efremov and East German writers Lothar Weise and Carlos Rasch. From the same publisher appeared a Soviet science fiction novel, Sergei Snegov's *Men Like Gods*, a huge tome of nearly 520 pages, surprisingly enough a Soviet space opera not unlike E. E. Smith's or John W. Campbell Jr.'s books.

—Franz Rottensteiner

WEST GERMANY Things look very bright here at the moment, especially for Lem. We seem to have achieved a real breakthrough, although we still have some translation problems. *Fables for Robots* and *The Futurological Congress*, scheduled to appear in fall 1972, didn't appear because we received only the *Fables* from our translator, which is a pity since she is by far the best translator around for Polish. But as things turned out the delay may prove a blessing, our publisher Dr. Unseld having taken a special interest in Lem. The *Fables for Robots*, already set up for my science fiction series for Insel Verlag, will now appear in the Bibliothek Suhrkamp, one of the most high-brow book series in Germany; a sophisticated series where only authors of the stature of a Kafka, Joyce, Beckett or Queneau appear. This publication will gain Lem a lot of attention in the German press. But even now Lem is getting more and more favorable notices than any other sf author in Germany, not excluding Kurt Vonnegut (whose *Slaughterhouse Five* had excellent reviews but doesn't sell). And *Nacht und Schimmel*, the only Lem book we have actually published so far, out-sells all our other sf titles, which is all the more remarkable for a collection of short stories. The publisher has now also agreed to the publication of Lem's futurology, literary theory and philosophical writings, which means that by the end of 1975 or so, all of Lem's writings that he still cares to see translated may be in print in Germany. His fiction we had already scheduled earlier, but the new books will present Lem also as an important European intellectual.

We make a beginning with five hardcovers by Lem this year, only one of which will be labelled 'science fiction,' the others will appear as mainstream books. In spring we have *Vollkommene Leere* (Hard Vacuum), 15 pieces, mostly reviews of non-existent books, an Insel mainstream book at DM 24,— (\$8), in fall Lem's autobiography *The High Castle* and *The Star Diaries of Ijon Tichy* (around 450 pages, with all illustrations by the author) from Insel, plus *Die Jagd* (The Chase) in my sf series (this is a volume of Pirx stories). Suhrkamp will publish *Robotermarchen*, perhaps also in the spring. In addition we'll have volume 1 of *Fantastyka i Futurologia* as an Insel paperback in October, with volume 2 following a year later.

In October 1972 Lem was again in Germany, in Goettingen, reading from his works. These readings were a tremendous success, and were covered by several German TV teams. The "1. Deutsches Fernsehen" shot a 25-minute interview with Lem among gigantic DNA molecules of the famous Max Planck Institute in Goettingen, and another team from Köln arranged for a one hour TV biography of Lem to be produced in Kraków in 1973; this will take place shortly. All these interviews should give German sales of Lem books a nice boost.

In March or April Lem will again be in Germany, in Berlin this time, talking about Copernicus and futurology; and we'll invite him also to the Frankfurt Book Fair this year and there give him major promotion.

Spring titles in my Insel SF are Philip K. Dick's *Martian Time-Slip*, which we have titled *Mozart for Martians*, and *The Second Invasion on Earth* by Arkadi and Boris Strugatski, two short novels in one volume, the title story and "The Fairy Tale of the Troika"; fall titles are our first Cordwainer Smith, *Space Lords* and Lem's *Die Jagd*. The series seems to do reasonably well, with advance orders showing a noticeable increase.

Among other publishers, the sf boom continues, with ever more paperbacks. Hardbacks, on the other hand, are almost non-existent, and soon we may be the only

publishers to do hardcover sf in Germany. Marion von Schröder, though, has turned their quality paperback series into non-series hardcovers. This spring they will publish only 2 hardcovers instead of their usual four paperback items. These are *This Immortal* by Roger Zelazny (5000 copies at DM 20,—) and Ray Bradbury's *I Sing the Body Electric* (3000 copies at DM 22,— for an abridged book). I think these items are priced too high to do well in Germany, and soon Marion von Schröder, once they have published the books they contracted for, may stop publishing sf altogether.

Diogenes in Switzerland has a new edition of Bradbury's *The Illustrated Man*, 15,000 copies of an item whose first edition was remaindered.

Newly entering the pb field is König, a Munich printer and publisher who models his paperbacks after the successful Heyne mass market pbs. Their sf, edited by ex-fan Heinz Zwack, seems to be reasonably good for a pb house, with Delany's *Nova*, Zelazny's *The Doors of His Face, the Lamps of His Mouth*, Terry Carr's *Universe* series, Dickson's *The Alien Way*, a le Guin title (the first to be published in Germany) and a Dick novel that may be *The Man in the High Castle*, among the first books. Williams Verlag is now doing the *Star Trek* books, Bastei has stepped-up their schedule to two sf titles a month, also bi-weekly is Moewig sf paperbacks, *Doc Savage* appears from Moewig, who is also doing a series of pb reprints of novels by German authors. At present, Germany is by far the best market for U.S. sf authors; individual titles may not make as much money as some (very few) can do in France, but the mass makes it.

There are also rumors that fan H. W. Sommer may start an sf magazine, to be edited by Frank Rainer Scheck.

—Franz Rottensteiner

POLAND 1973 appears to be a year of many more triumphs for Stanislaw Lem, with six reissues and new books appearing, totalling 220,000 copies. These books are: two more volumes in his *Selected Works* from Wydawnictwo Literackie in Cracow, *Fantastyka i Futurologia*, and *His Master's Voice* and *The Futurological Congress* in one volume; new editions of *Eden* (as a "Contemporary Polish Classic"—not sf classic!), *Tales of Pirx the Pilot* and *Solaris*, and a new book: *Imaginary Number*, a sort of sequel to *Hard Vacuum*, a collection of introductions to fictitious books, such as an "Extelepedya" (an extrapolative encyclopedia, presented with some advertisement material and a few sample pages); we hope to have a German edition out by 1974. In this connection I should like to correct Mr. Purcell's error about there being a "1971 expanded version" of *Eden*; Lem has never expanded a story, nor is he likely to do so, all changes he made concern only details of style.

No. 8/1972 of the Poznan magazine *Nurt* was devoted to a discussion of Lem's work, and film director Andrzej Wajda (*Ash and Diamond*) intends to film Lem's short story "Invasion from Aldebaran."

Lem also continues to sell quite nicely in other countries, especially *Solaris*. During the past few months *Solaris* has appeared in the Netherlands, Yugoslavia and Czechoslovakia, and been sold to Italy, Denmark and Finland; in France, another book club edition will appear in the fall (the second). Other new Lem translations include *Summa Technologiae* in Hungary, *Eden* in Belgium, *The Invincible* in France and *The Investigation* in Czechoslovakia.

Aside from Lem, there exists some small Polish sf book publishing: Lech Jeczmyk has edited several sf anthologies for Iskry in Warsaw, with stories by Bester, Sheckley, Vonnegut, Ballard's "Voices of Time," and many other writers from the Soviet Union, the U.S.A. and other countries. An original Polish sf novel is Bohdan Petecki's *Strefy zerowe* (Zero Zones); in the field of fantasy there exists a fine anthology of poetry and stories about the devil.

—Franz Rottensteiner

RUSSIA A new anthology of foreign sf published by MIR in Moscow is *Cosmic Hospital*, titled after the James White story *Hospital Station*. Contents are: F. L. Wallace, "Boden's Pets"; James H. Schmitz, "Grandpa" and "Balanced Ecology"; John Christopher, "The Monster"; Jay Williams, "Predator"; Paul Ash, "Big Sword"; and stories by Arpád Balázs (Hungary), Stanislaw Lem (Poland, "The Truth") and Svetoslav Slachev (Bulgaria). Foreword by E. Parnov.

There has also appeared a 320-page volume of Simak stories, including the novel *The Goblin Reservation* and 3 novellas; foreword by V. Revich.

New sf by Soviet writers includes story collections by Sergei Pavlov and A. Shalimov and the 12th volume of the *SF-Almanach* (which also includes translated stories by Ray Bradbury, Isaac Asimov and Fredric Brown). This has an edition of 200,000 copies.

—Franz Rottensteiner

SF IN FRENCH

by Mark Purcell

AUJOURD'HUI, DEMAIN ET APRÈS (6ss, 2 novelettes) by Jean-Pierre Andrevon. Denoël (Paris), 1970. *Présence du futur* series 124. 217 p.

Dedicatee

1	Transfert	Jean Ray
2	Vue sur l'Apocalypse	René Barjavel (who wrote a preface)
3	Jérolde et le chat	Jacqueline H. Osterrath
4	Bandes interdites	Ray Bradbury
5	Un combattant modèle	Boris Vian (novelette)
6	La réserve	Walter M. Miller, Jr.
7	Sans aucune originalité	Vargo Stratton (novelette)
8	Retour à l'oeuf	Joanna Russ

The copy I'm reviewing belongs to Donald Wollheim, DAW; it's a 1971 reprint.

Andrevon has contrived a kind of showpiece collection of his short-medium sized work. Every kind of commercial sf prominent in the American markets is available, and each story could be agented over here, or at least could have been in the days of early *Galaxy*-early *FSF-Analog*'s troika dominance. The dedications given for the stories are significantly complementary as well as complimentary. The 'Bradbury' and 'Barjavel' stories (above) are especially good at recapitulating themes and preconceptions really important to those two authors; Andrevon isn't simply writing pastiches or making allusions.

The short "Jerry and the Cat" and the long "Model Trooper" demonstrate how, given the respective length-demands, Boucher's *FSF* and Gold's *Galaxy* would have treated one theme, the social contamination of civilization by the spiritual demands of TV-newsreel warfare. I'll draw my examples from the longer *Galaxy* story. One of its themes is the absorption of ritualized libertarian dissent into the system. Orthodox, patriotic hairwear for youth, both civilian and military, is long and lacquered. Skinheads are now the dissident young intellectuals. The C.O. of the hero's army is named after Goldstein, the Trotsky-figure of 1984. Goldstein is unseen in the story, and I think Andrevon's point is not merely an homage to Orwell's book but the suggestion that books by the Goldsteins, Orwells and Trotskies become part of the intellectual establishment supporting and organizing the accepted system. At the story's end, the fond mother wheels what's left of her son before their TV set—so that he can catch the latest war news, not feel left out. Until its "Johnny Got His Gun"—"Public Enemy" conclusion, the story's most effective bits are the throwaway lines, as in *Space Merchants* (a *Galaxy* serial, originally). It can be argued that this technique doesn't always fit into the grim fabulist march of the storyline towards its far-out ending.

"No Originality" (the 'Stratton' novelette) is constructed as a slam-bang space operatic rewrite of the Ahab-Bligh—"Sea Wolf" plot. Here the White Whale becomes a carbonized pure-diamond planet. The expected revolt explodes early in the plot. This time it's the Fletcher Christian gang, not the Blighish captain, which leaves the main ship in a lifeboat-craft for unknown space. But regularly during the story, Andrevon gives this action plot some mainstream twists, possibly under the influence of the techniques that Robbe-Grillet applies to his own 'suspense' novels and films. So in Andrevon, the story's complexity is more thematic than plotted.

For instance, an American depression pulp-pro would have dealt with the speed required for the ship's trip to the diamond-planet (which magnetizes and carbonizes all the

search-craft which come near) by mumbling "space-drive" at the reader. Then my old pro would have turned to what really interested both him and his reader, and divided up sides for a miniature war between the ranchowner-captain and the sheep—I mean, airmen.

Well, Andrevon mumbles "space-drive," too. In effect, he abolishes the speed of light limit by saying that the replacement of a matter-universe by pure vacuum abolishes the matter-universe's rules about space-time. As you see, there's nothing scientific here that would baffle the old pro; but he wouldn't find it exciting enough to do much with, unlike Andrevon. "No Originality" metaphorizes this vacuum-theme throughout the story, as a thematic image. For instance, the frame-situation is that the desperate civil war of the main plot is being observed (like a TV-war newsreel) by a decadent elite nobility residing within the planet, perhaps affluent from its diamonds. With their comments, these observers deflate the 'universe' of the narrative-structure, just as they can deflate the matter-universe of their home planet.

An equivalent would have been Zelazny treating his 1965-6-7 trilogy of magazine adventure novelettes—hardcovered together as part of a 1971 collection—so that the giant phenomena of the three stories (fish-storm-mountain) not only dominated the plots but somehow diagrammed the storylines. I have in mind especially "This Mortal Mountain." This has its many superficial similarities to "No Originality." By American academic orthodoxy, therefore, I'm calling Andrevon 'better' than Zelazny or the older pulp pros. (Zelazny's protagonists are Freudian-complex, but I'm discussing plot and theme, not characterization.) However, in practice Andrevon hasn't learned the plot-pacing of the pulps, Zelazny, or for that matter old Dumas. "No Originality" almost suggests a willingness to sacrifice some suspense for other values.

LORD OF THE RINGS FIGURINES After ten years of 'angling,' as he puts it, Sterling E. Lanier, author of the Brigadier Ffellowes stories, has persuaded J.R.R. Tolkien to give him the official imprimatur to design, make, and sell metallic figurines of the characters in Lord of the Rings.

Lanier is a former editor at Chilton Books who was responsible for persuading James Schmitz to do the book-length version of *Witches of Karres*; he also edited Frank Herbert's *Dune*, and got Poul Anderson's Flandry stories into hardcover. He has written two novels, one of which, *Hero's Walk*, will be published by Chilton this spring. Another, *In Marswood* has been accepted by the same firm. He began making the metallic figurines in the late fifties as a hobby. "A jeweler friend," he explains, "handed me a lump of sculptor's wax and said 'Here, make something with this.' Gradually a shark emerged. I don't know why. Perhaps, because I like sharks. I edited a book on sharks." (And Lanier is a former skindiver!)

From sharks he advanced to prehistoric creatures using his knowledge gained from five years of graduate study in anthropology at the University of Pennsylvania. He marketed his pieces through the Smithsonian Institution shops. Since then he has done figures for local and national department stores, such as FAO Schwartz. Recently he began marketing fantasy figures, most of his own design, but some borrowed from the works of noted sf and fantasy writers such as Andre Norton. Some of his designs will be on display at the Westercon under the eye of Astrid Anderson, and he will be on hand to market them himself at the Torcon.

The figures are made of copper, brass, or silver and stand a few inches high. It takes, he once estimated, about fourteen hours of handwork to make a single figure, and the amazing detail of the figures is evidence of his precision. If you are interested in knowing more about the figures, you may write to Mr. Lanier at 2315 McClellan Pkwy, Sarasota, Fla. 33579.

—Paul Walker

CLARION EAST The Clarion East SF-Writers' Workshop will be held at Michigan State University this summer. The Workshop will run from July 1 through August 11, 1973. Writers-in-residence will be Ben Bova, Harlan Ellison, Damon Knight, Theodore Sturgeon, Kate Wilhelm, and Robin Scott Wilson. Prospective applicants should write for further details and application forms to: Dr. Leonard Isaacs, Justin Morrill College, Michigan State University, East Lansing, Michigan 48823.

Coming Events

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

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

Guest Editorial

THE WINDS OF CHANGE

The Star Trek phenomenon has had, and will continue to have, a profound influence on science fiction fans and fandom. This fact has been evident for some while, but it was emphasized over the Washington's Birthday Holiday weekend when 6,200 Star Trek enthusiasts and fans attended the second International Star Trek Convention in New York City.

This is some three times larger than the attendance at any previous science fiction/fantasy convention ever held (with the exception of last year's Star Trek convention.) In its second year it has gone far beyond the attendance of the World Science Fiction Convention (2,000 last year) which has been running for over three decades.

And Star Trek is straight, basic action-adventure science fiction. Its principal difference is that, in being popularized for television, it came up with a winning combination of personalities who have caused it to retain, and even enhance, this popularity since production was ended. TV stations report increasing audiences watching their re-runs. The principal actors in the series have an identity problem when playing roles on other programs, and are likely to be mobbed by their fans when they show up in public.

This popularity has developed a tremendous following of fans, and, as with any fan movement, has produced a substantial number of active fans. When the audience at the STCon was questioned at one point about their reading habits, almost half of those in attendance indicated they regularly read science fiction other than Star Trek. Here is the combination of all those factors which introduce new fans to the 'empire' of fandom.

The constant trickle of active fans from Star Trek now promises to increase drastically, particularly in regions where the ST conventions are held. The New York City metropolitan area, for instance, where the two largest STCons have been held, counted approximately one-quarter of its active fans as coming from Star Trek—prior to this recent convention. Within a year or two it's expected this porportion will increase to over 50%.

These fans are bona fide sf fans, to whom Star Trek is their favorite, but still only one part of their science fiction world. At local club meetings and regional conferences they are indistinguishable from other fans. If anything they are more sf-oriented than some older fans, many of whom no longer read science fiction, and are now really fans of fandom rather than sf fans. They are less likely to become involved in small in-group cliques than these 'fandom-fans,' and tend to be more active in local clubs and conventions/conferences.

Only in their fanzines do the Star Trek-science fiction fans specialize, because they have a whole universe to explore. A serial of 80 stories of a close-knit science fiction series, 'published' over a period of less than 3 years in a mass-audience medium, becomes an ideal subject for analysis, criticism, speculation, etc. for years to come. Several original Star Trek stories have been written and published, and at least one novel-length story had been plotted and partially completed at last report. The abundance of visual material from the TV films accentuates this interest, particularly the movement for the revival of the TV series.

There have been very few series of such length or popularity in sf; Perry Rhodan is the only current contender, with a new installment each week, and a large active fan following in Germany, its country of origin. The Burroughs Bibliophiles are one of the longest running groups of this type, specializing in the fantasy of Edgar Rice Burroughs, and probably illustrates the form that Star Trek enthusiasm will fall into when the series is finally passé, and the personal idolization of its stars and creator have faded away. (Let's face it—all good things come to an end eventually.)

I understand our editor hopes to explore this movement and its influence on science fiction people from a variety of viewpoints in future issues. I appreciate the opportunity to introduce the discussion, and look forward with interest to other opinions.

—F. Maxim



Coming Attractions

ANALOG - - June

Serial

Sword and Scepter, by Jerry Pournelle
 Novelette

Chester, by Bernard Deitchman

Short Stories

Time Cycle, by G. Saul Snatsky
 The Whimper Effect, by J.R. Pierce

Special Feature

The Notebooks of Lazarus Long, by
 Robert A. Heinlein

Articles

Skylab Patchwork, by Frank Kelly Freas
 Into the Furniture, by Laurence M.
 Janifer

Cover by Frank Kelly Freas

F&SF - - May

Serial

The Asutra, by Jack Vance

Novelette

A Paper Twist of Khorlo Crystals, by
 Herbie Brennan

Short Stories

Meddy, by Paul Darcy Boles
 Androids Don't Cry, by Edward Wellen
 Rite of Encounter, by Russell Bates
 The Second Short Shortest Fantasy, by
 Barry Malzberg
 Family Album, by Michael Goldberg and
 Laurence M. Janifer
 Murder in the Transcontinental Tunnel,
 by Miriam Allen DeFord

Science

By the Numbers, by Isaac Asimov
 Cover by David A. Hardy

F&SF - - June

Serial

The Asutra, by Jack Vance

Novelette

Haggopian, by Brian Lumley

Short Stories

Pax Romana, by Robin Scott Wilson
 Calling all Monsters, by Dennis Etchison
 Think Snow, by Tori Warner
 Varieties of Religious Experience, by
 Ron Goulart
 Blackberry Winter, by Doris Pitkin Buck
 Verse
 Old Ahab's Friend, by Ray Bradbury

Recollection, Punishing, by Doris Pitkin
 Buck

Science

The Triumph of the Moon, by Isaac
 Asimov
 Cover by Jack Gaughan for "The Asutra"

Current Issue

FANTASTIC - - April

Serial

The Son of Black Morca, by Alexei and
 Cory Panshin

Novelette

The Ravages of Spring, by John Gardner

Short Stories

But the Other Old Man Stopped Playing,
 by C. L. Grant
 Rage, by Jack Dann
 Bird-Song, by Wilmar H. Shiras
 Once Upon a Unicorn, by F. M. Busby
 SF in Dimension
 The Search for Mystery (1958-1967) by
 Alexei and Cory Panshin
 Guest Editorial
 A Letter from Your Local Dealer in
 Distress, by Frank Eck
 Cover by Esteban Maroto

Current Issue

VERTEX - - April

Novelette

Patron of the Arts, by William Rotsler

Short Stories

The Dance of the Changer and the
 Three, by Terry Carr
 Caught in the Organ Draft, by Robert
 Silverberg
 Paths, by Ed Bryant
 Deadly Invasion, by Larry Holden
 We Ate the Whole Thing, by Harry
 Harrison
 Kessler, by Herman Wrede
 Bleeding Stones, by Harlan Ellison

Articles

The 2001 Hypothesis, by Gregory
 Benford
 The Truck That Flies, by James
 Sutherland
 You Are in My Power, You Will Do
 What I Tell You, by Ed Bryant
 The Theory and Practice of Time Travel,
 by Larry Niven

Personalities

An Interview with Ray Bradbury, by
Paul Turner & Dorothy Simon
Robert Heinlein on Science Fiction
(1941 GoH Worldcon Speech)

Moment in History

The Crew of Apollo 11
Science Fiction Art Gallery
Dreamer of Tomorrow: Albert A.
Neutzell, by Charles Neutzell

BERKLEY APRIL TITLES

Farmer, Philip Jose To Your Scattered
Bodies Go. N2333. 95¢
The Fabulous Riverboat. N2329. 95¢

COMING FROM GOLLANCZ

Wolfe, Gene The Fifth Head of Cerberus.
March
Asimov, Isaac The Early Asimov (coll)
March
LeGuin, Ursula The Farthest Shore (3d in
Earthsea trilogy) March
Knight, Damon, ed. A Science Fiction
Argosy. April
Silverberg A Time of Changes. April
Pohl, Fred The Gold at Starbow's End
(coll) June
Sturgeon, Theodore To Here and the Easel
(coll) June
Clarke, Arthur C. Rendezvous with Rama.
June
Cowper, Richard Time out of Mind. July
Watson, Ian The Embedding. July
Norton, Andre The Crystal Gryphon (juv)
August
Pohl, Frederik & Cyril Kornbluth Gladiator
at Law (reissue) August
Bova, Ben, ed. Science Fiction Hall of
Fame, vol.2. September
Coney, Michael Mirror Image. September
Wollheim, Donald, ed. The 1973 Annual
World's Best Science Fiction. October
Sheckley, Robert The Robert Sheckley
Omnibus, ed. by Robert Conquest.
October
Asimov, Isaac, ed. Nebula Awards 8.
November
Budrys, Algis The Furious Future (reissue)
November

SPRING HARPER JUVENILES

Yep, Laurence Sweetwater. May. \$5.95

Kahn, Joan, ed. Some Things Strange and
Sinister. April. \$4.95

LANCER APRIL TITLES

Delany, Samuel R. The Tides of Lust.
71344. \$1.50
Stoker, Bram Dracula. 75442. 95¢
Williamson, Jack The Reign of Wizardry.
75431. 95¢

SF BOOK CLUB APRIL/MAY

Simak, Clifford D. Cemetery World. April.
\$1.49
Carter, Lin, ed. Flashing Swords! no. 1.
April. \$1.49
Bova, Ben, ed. Science Fiction Hall of
Fame, v.2a. May. \$3.50
Klein, Gerard The Overlords of War. May.
\$1.49

SIGNET APRIL/MAY TITLES

Zelazny, Roger Today We Choose Faces.
Q5435, April. 95¢
Clarke, Arthur C. Tales of Ten Worlds.
Q5452, April. 95¢
Anderson, Poul The People of the Wind.
Q5479, May. 95¢
The Horn of Time. Q5480, May. 95¢
Carroll, Lewis Alice's Adventures in
Wonderland, and Through the Looking
Glass. CT647, May. 75¢

TAPLINGER SPRING TITLES

Haining, Peter, ed. The Magicians: the
Occult in Fact and Fiction. April. \$6.95
Nightfrights: Occult Stories for all Ages.
April. \$6.50
Rosen, Barbara, ed. Witchcraft: Readings
in Elizabethan and Jacobean Witchery.
May. \$4.50



Have You Read?

- Amory, Cleveland "UFO" (review) TV Guide, March 10, p.40
- Brien, Alan "Diary of a Martian Male" Mademoiselle, July 1972, p.150+
- Burgess, Anthony "Boo!" (gothics and supernatural) New York Times Book Review, Feb. 11, p.2+
- Calder, Iain "Star Trek Fans Still Trying to Revive Their Favorite TV Series" National Enquirer, March 4, p.12
- Callendar, Newgate "Criminals at Large" (sf detective stories) New York Times Book Review, March 11, p.50
- Chown, Miriam "Is Today Tomorrow?; a Science Fiction Mini-Course" Scholastic Teacher (Junior/Senior High Ed.) March, p.32+
- DeFeo, Ronald "Count Dracula: A Drag in Black Cloak?" (reviews) Commonweal, March 2, p.502-3
- "Energy Crisis Solved!" (Genesis II shuttle) TV Guide, March 17, p.18-19
- Gill, Brendan "Zapped" (Warp) New Yorker, Feb. 24, p.81
- Husk, G.R. & P.N. Keliher "A Whiff of Death—A Hint of Truth?" (Asimov's novel in chemistry class) Journal of Chemical Education, Jan. p.69
- Kenner, Hugh "Gee!" (science fiction books) New York Times Book Review, Feb. 11, p.4+
- Kroll, Jack "Shazam!" (Warp) Newsweek, Feb. 26, p.90
- Locke, Richard "Gravity's Rainbow" (review) New York Times Book Review, March 11, p.1-3+
- Marasco, Robert "Burnt Offerings" (excerpt) Redbook, March, p.169-91
- Nye, Robert "Doings in Earthsea" New York Times Book Review, Feb. 18, p.8
- Pace, Eric "Lovely and Wise Heroine Summoned to Help the Feminist Cause" (Wonder Woman) New York Times, Oct. 19, p.49
- Poirier, Richard "Rocket Power" (Gravity's Rainbow) Saturday Review of the Arts, March, p.59-64
- Roselle, Daniel, ed. "Teaching About World History Through Science Fiction" (incl. Bacon-The Gorgon's Head; Laferty-Thus We Frustrate Charlemagne; Bradbury-The Smile; Bretnor-The Man on Top; Asimov-It's Such a Beautiful Day; Kawalec-I Kill Myself; Merrill-That Only a Mother; Merrill-Survival Ship; Kuttner-Absalom; Ellison-Repent, Harlequin! Said the Ticktockman) Social Education, Feb. p.96-150
- Stevens, Edward "Dateline: Jupiter 2500, Report from Committee Hearings on Interplanetary Morality" New Catholic World, Sept/Oct, p.196-7+

Classified

TABEBUIAN New underground science/math/education mini-mag. Read/contribute: 6/\$1. Box 374, Miami, Florida 33133

SF SERIES STILL PLANNED Herder and Herder has left McGraw-Hill, so there's nothing about "McGraw-Hill Enters the SF Field"; our books will now appear under the imprint of Continuum Books. All other plans are unchanged, and my anthology will indeed appear this spring. Titled *View from Another Shore*, it will contain 11 stories from 8 countries, plus my foreword and notes on the authors. Represented in the book are Stanislaw Lem (what did you think?), Josef Nesvadba (Czechoslovakia), Gérard Klein and J. P. Andreon (both France), Lino Aldani (Italy), Svend Age Madsen (Denmark), Herbert W. Franke (Germany), Adrian Rogoz (Rumania) and Sever Gansovski, Vsevolod Ivanov and Vadim Shefner (all USSR). The translations strike me as good, the book was carefully copy-edited, and the editorial climate at Continuum Books is very friendly. For fall we have lined up some other very exciting books.

—Franz Rottensteiner

FRED POHL NEW EDITOR AT BANTAM Frederik Pohl has been named SF editor at Bantam Books. Mr. Pohl will be working part time in this position. No large changes are expected, but he is looking for science fiction novels, not anthologies or fantasy. His address is: Bantam Books, 666 Fifth Avenue, New York, N.Y. 10019.

—SFWA Bulletin

S F and the Cinema

KUBRICK'S CLOCKWORK ORANGE—DIVINE MADNESS

by Greg Bear

A minor scuffle in the battle of narrative art has always been form vs. content, whether they are the same, and if not then how they are related. Critics have cracked skulls and reputations trying to prove or disprove that form and content are the same things in poetry, where technique may be tantamount to meaning. The same battle has invaded discussions of prose forms. Samuel Delany (in "About Five Thousand One Hundred and Seventy Five Words," reprinted in *SF: The Other Side of Realism*, reviewed here in April/May 1972) has introduced linguistic analysis from very respectable sources (Wittgenstein notably) to the debate in sf circles. He succeeds, however, in proving only a relation between medium and message—something altogether obvious without much analysis. (A carrier wave will not carry information effectively if its modulation is messed with inexpertly.)

Kubrick's motion picture version of *A Clockwork Orange* is proof of a very damning sort that content is not equal to form. The form of the film, as many critics have noted, is virtually perfect, an almost angelic use of cinema. But (as Pauline Kael, praise her courage, has noted) the content is hateful, inhumane and disgusting. Kubrick's film, because of this dichotomy, is surely a dangerous vision.

Most sophisticated critics have been caught unaware by this film because of a reluctance to engage in existential criticism—the criticism of content in a work of art, and the advisability of that content. Too often in the past such criticism has been linked with appeals to censorship, something justly abhorred by many critics. But to damn all existential criticism because of one unfortunate sidelight is ridiculous.

Kubrick's film challenges, demands that it be criticized for its content. No one can fault its form; but equally no one whom I would consider sane can call its content acceptable. The same situation exists in Burgess's novel (at least in the American edition) where a weak attempt is made to bring in the question of free will, and the right to choose evil.

The content of a work of narrative art consists of its plot, the events which take place and the character's reactions to those events; the overt or expressed meaning or point of the narrative; and the subliminal or symbolic meaning. In *Clockwork Orange* the plot is simple. Alex (Kubrick cleverly gives his last name as Burgess) is a hoodlum with a gang of droogs who mug, rape and destroy. Alex is imprisoned, undergoes corrective conditioning (the Ludovico—Ludwig?—treatment) and becomes a pitiful pawn of the state, which eventually de-conditions him and sends him off about his stylish mayhem. The overt meaning is not simple, nor is it very convincing either as a question (of a system's moral right to control its citizens) or as an answer. What Burgess—and Kubrick—overtly tell us is at stake is the very question of free will.

Alex, we are shown, is very stylish and aesthetic in his life style. He likes classical music, especially Beethoven, which fills him with real horror-show (Russian: *korosha*) images. He is not amoral, but his morality does not consist of kindness, abstinence from destruction, or respect of fellow man. Rather it is a mmorality of style, with style meaning everything, and appearances come uppermost. The overt point, at various stages of the book and the film, is that we must at least respect Alex for this style. We cannot (so the message seems to say) condemn him for his choice of violence over sweetness and light, for this would contradict our avowed ideal of free will; and without free will we will all have to face the discomfort of Burgess's future authoritarian state. Ergo, if we wish to remain free, we must tolerate those who have chosen the path of destruction and sadism. (Do we tolerate them only if they are stylish, though?)

This question, though not easy to answer within the boundaries of formal philosophic debate—in fact, impossible to answer—has no relation to the film, and probably none to the book. Kubrick's *Clockwork Orange* does not present the question except as a satiric afterthought. And no one would deny that Kubrick's film is not a realistic (or naturalistic)

portrayal of the problem. Alex is the only figure in the narrative that we can even begin to respect. All the rest are caricatures, two-dimensional clowns all ineffectual and/or satiric. This is natural enough. Alex is our storyteller. This sort of arrangement is not conducive to naturalism, nor to an objective examination.

That is, we can make no objective examination if we equate form with content. The form is Alex's form, cold and slanted, but the question of free will is not introduced by Alex. It is introduced by a priest in the Staja (State Jail). Alex could care less about philosophic niceties. Since we do not receive an objective view of the priest's dilemma, we must perform our own criticism of content. It is the only thing we can criticize, the last variable we can control.

That last variable is our own reaction to the film. By this we can judge, not how the film (or the novel) stacks up as art, but how we stack up as human beings. Kubrick is not going to help us. The film is all Alex, perfectly presented, and not a shred of moral choice made for us. (Burgess, unable to face the destructive nature of his brainchild, added a section in the English edition of the book which gives us Alex in his later years, repentant and wasted—retribution by a divine author.)

Can we call Kubrick's work a moral or immoral work? No. And we cannot call it an objective presentation of the problem of free will. Rather, it is a challenge to realize that the medium is not the message, that the message is always contained within the receiver and the sender and not within the method of transmission.

It is a diabolical trap, glittering and entertaining.

Only the dangerously naive will enjoy the experience.

Clockwork Orange has been released in condensed script form, with the visual element distilled into well-chosen photos. As a concept the book is interesting, probably giving the closest approximation of the cinematic experience without actually going to see the film. It is a large size paperback, Ballantine Books 02696, pages unnumbered, and it sells for \$3.95 (hardcover: Abelard-Schuman \$7.95)

NEWS AND NOTES

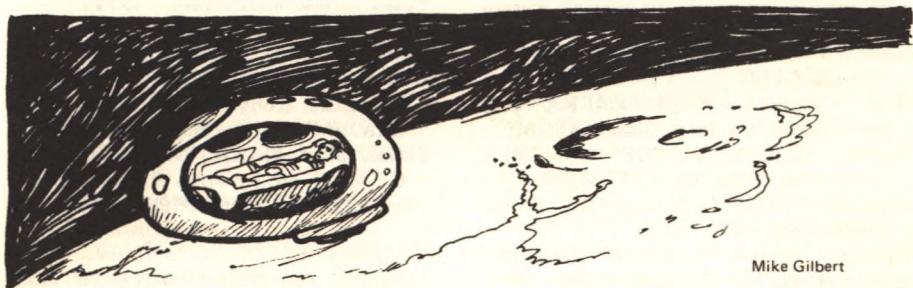
Jumping on the horror film bandwagon, Warner Bros. has made an agreement with producers Max Rosenberg and Milton Subotsky to film *Tales From Beyond the Grave*, starting in England in June. Based on four stories by R. Chetwynd-Hayes, the film will be directed by Kevin Connor from a script by Robin Clarke and Raymond Christlow . . . Producer and sometime director William Castle has taken an option on the supernatural novel, *Triad*, by Mary Leader. . . *Battle for the Planet of the Apes*, the fifth in Arthur P. Jacob's "ape" series for Twentieth Century Fox, began filming in January in the Los Angeles area. Roddy McDowall, who appeared in all of the cycle, will again star. Director is J. Lee Thompson, who also directed the previous installment. . . AIP has begun filming *Blacula II*, sequel to *Blacula*. It will again star William Marshall, with Don Mitchell, Pam Grier and Janee Michelle included in the caste. A June release date is scheduled. . . Capital Studios (Pty) Ltd. has kicked off its biggest venture to date with a psychological horror drama called *The House of the Living Dead*. Budgeted at \$318,000, it is now shooting on location in Capetown, South Africa. Directing the film from a script by Marc Marais is Ray Austin. Philip N. Krasne is executive producer. Cast in the top roles are Mark Burns and Shirley Ann Field. . . Spanish films in production include *The Blind Planet* (Avenir Films, directed by Vicente Aranda), *A Candle for the Devil* (produced and directed by Eugenio Martin), *Frankenstein* (directed by Victor Erice, Elias Querejeta production), *The Bells of Hell* (produced by Hesperia and Mercurio Films, directed by Claudio Guerin Hill).

TV NEWS Lester del Rey's *Pstalemate* has been sold to ABC Television to become an ABC Movie of the Week. . . *Occam's Razor* is scheduled for filming by producer Frank Thompson under the Metromedia banner. . . Early next season ABC-TV will have a half-hour animated special featuring *Mad Magazine's* humor and artists. *The Mad Magazine TV Special* is being produced by David Wedeck for Focus Entertainment with the help of editor Albert B. Feldstein and associate editor Nick Meglin. . . A four-hour TV movie based on Mary Shelley's *Frankenstein* is being produced for showing next season by NBC. To be filmed by

Universal-TV, the cast includes James Mason, David McCallum, Agnes Moorehead, Michael Sarrazin, and Nicola Pagett. . . An animated TV series based on *Star Trek* is currently planned for next season. Larry Niven is doing scripts for the series, which is designed for a Saturday morning children's slot. . . H Harlan Ellison is the creator of a new sf series, *Starlost*. The combined BBC-20th Century Fox venture is set on a closed-universe starship 200 miles long and 50 miles across that has been in space so long its inhabitants have forgotten the Earth. Executive producer for the series is Douglas Trumbull. . . CBS has bought TV rights to the *Planet of the Apes* movies from 20th Century-Fox and is also working on a series based on the "ape" stories. Produced by William Self, the series may appear next season. . . Ed Emshwiller's video fantasy, *Scape-Mates*, a production of WNET's Television Laboratory, was seen recently on Channel 13 in New York. The half-hour piece for two dancers and an electronic environment received high praise from *The New York Times*.

CURRENTLY IN RELEASE

- Au Rendez-Vous de la Mort Joyeuse. United Artists release of Telecine-USA production. Starring Francoise Fabian, Jean-Pierre Darras, Andre Weber, Claude Dauphina. Directed by Juan Bunuel from screenplay by Bunuel and Pierre Maintigneux. 82 min.
- Baron Blood. American International release. Directed by Mario Bava, produced by Alfred Leone and written by Vincent G. Fotre. Starring Joseph Cotten, Elke Sommer. 90 min. Rating: PG
- The Crazies. Cambist Films release of Lee Hessel presentation. Produced by A. C. Croft and directed by George A. Romero. Screenplay by Romero, based on original script by Paul McCollough. Starring Lane Carroll, W. G. MacMillan, Harold Wayne Jones. 102 min. Rating: R
- The Creeping Flesh. Columbia Pictures release of a Tigon British World Film Services production. Produced by Michael Redbourn, directed by Freddie Francis. Original screenplay by Peter Spenceley and Jonathan Rumbold. Starring Christopher Lee and Peter Cushing. 89 min. Rating: PG
- The Devil in Miss Jones. Marvin Films release of Gerard Damiano production. Written, directed and edited by Damiano. Starring Georgina Spelvin, John Clemens, Harry Reams and Albert Gork. 74 min. Self-imposed X-rating
- Dr. Phibes Rises Again. American International release. Produced by Louis Heyward and directed by Robert Fuest from screenplay by Fuest and Robert Blees. Starring Vincent Price, Robert Quarry, Valli Kemp, Fiona Lewis, Peter Cushing, Beryl Reid, Terry-Thomas and Hugh Griffin. 89 min. Rating: PG
- Schlock. Jack H. Harris Enterprises release of Gazotskie production. Directed and written by John Landis. Starring Saul Kahan, Joseph Piantadosi, Eliza Garrett. 77 min. Rating: PG
- Tintin et le Lac aux Requins. United Artists release of Dargaud Films-R. Leblanc production. Directed by Raymond Leblanc. Animation by Belvision. 80 min.
- The Vault of Horror. Cinerama release of Metromedia-Amicus production. Produced by Max J. Rosenberg and Milton Subotsky. Directed by Roy Ward Baker. 93 min. Rating: R



Mike Gilbert

New Books

HARDCOVERS

- Bach, Richard JONATHAN LIVINGSTON SEAGULL (27 ptg, marg fty) Macmillan, 1973. \$4.95
- Bell, Charles Bailey A MYSTERIOUS SPIRIT, and THE BELL WITCH OF TENNESSEE, by Harriet Parks Miller. (facs repr of 1934 ed of The Bell witch; a mysterious spirit, and, 1930 ed of The Bell witch of middle Tennessee) C. Elder (Nashville, Tenn.) 1972. \$5.00
- Biggle, Lloyd Jr., ed. NEBULA AWARD STORIES SEVEN. Harper, Jan. \$6.95; SF Book Club, March. \$1.69
- Branley, Franklyn M. EXPERIMENTS IN THE PRINCIPLES OF SPACE TRAVEL (nf, rev ed) Crowell. \$4.50
- Campbell, John W. JOHN W. CAMPBELL ANTHOLOGY (The Black star passes, Islands of space, Invaders from the infinite) Doubleday, March. \$9.95
- Campbell, Ramsey DEMONS BY DAY-LIGHT (coll) Arkham. \$5.00
- Courlander, Harold TALES OF YORUBA GODS AND HEROES. Crown, March. \$5.95
- Davies, L.P. WHAT DID I DO TOMORROW? (marg) Doubleday, March. \$5.95
- Defoe, Daniel HISTORY OF THE DEVIL; Ancient & Modern, in two parts (repr of 1819 ed, orig title: The Political history of the devil) Rowman and Littlefield, 1972. \$7.75
- Dutt, Sukumar THE SUPERNATURAL IN ENGLISH ROMANTIC POETRY, 1780-1830 (repr of 1938 ed, orig thesis) Folcroft Library Editions, 1972. \$22.50
- Elwood, George, ed. SIGNS AND WONDERS. Fleming H. Revell, June 1972. \$3.95
- Gerrold, David THE MAN WHO FOLDED HIMSELF (repr) SF Book Club, March. \$1.49
- Gibson, Walter B. WITCHCRAFT (nf) Grosset. \$4.95
- Gray, Ronald FRANZ KAFKA (nf) Cambridge Univ. Press, March. \$11.50
- Hassler, Kenneth W. THE MULTIPLE MAN. Lenox Hill, May 1972. \$3.95
- Katz, Steve SAW (coll, marg fty) Knopf Puppy, Sept. 1972. \$3.50
- Kipling, Rudyard JUST SO STORIES (anniversary ed) Doubleday, Sept. 1972.

- \$7.95
- Koontz, Dean WRITING POPULAR FICTION (not sf) Writer's Digest. \$6.95
- Lowell, J.R. DAUGHTER OF DARKNESS (supernat, repr, large print ed) G. K. Hall. \$5.95
- Mann, John STUDENTS OF THE LIGHT; An Educational Odyssey (marg) Grosman, distr. Viking, 1972. \$7.95
- Marasco, Robert BURNT OFFERINGS (supernat horror) Doubleday, Feb. \$6.95
- Mason, Douglas R. THE PHAETON CONDITION. Putnam, March. \$5.95
- May, Keith M. ALDOUS HUXLEY (repr Brit, nf) Barnes & Noble, Feb. \$12.75
- Moorcock, Michael AN ALIEN HEAT (repr Brit) Harper, March. \$4.95
- Norman, Gurney DIVINE RIGHT'S TRIP (marg fty) Dial, 1972. \$7.95
- Owen, G. W. BEEP (marg) Vantage. \$4.95
- Parrinder, Patrick, ed. H. G. WELLS: The Critical Heritage (nf, repr Brit) Routledge & Kegan Paul, Oct. 1972. \$18.25
- Ronay, Gabriel THE TRUTH ABOUT DRACULA (2 ptg) Stein & Day, 1973. \$7.95
- Siegel, Joel E. VAL LEWTON: The Reality of Terror (nf) Viking, March. \$6.95
- Silverberg, Robert, ed. THREE TRIPS IN TIME AND SPACE: Original novellas of science fiction by Larry Niven, John Brunner and Jack Vance. Hawthorn, Jan. \$5.95
- Simak, Clifford D. CEMETERY WORLD. Putnam, March. \$5.95
- Simpson, Jacqueline, ed. ICELANDIC FOLKTALES AND LEGENDS. Univ. of Calif. Press, June 1972. \$7.50
- Smith, Clark Ashton PLANETS AND DIMENSIONS; Collected Essays, ed. by Charles K. Wolfe. Mirage. \$5.25
- Tate, Peter COUNTRY LOVE AND POISON RAIN. Doubleday, March. \$5.95
- Thompson, G.R. POE'S FICTION; Romantic Irony in the Gothic Tales. Univ. of Wis. Press, March. \$12.50
- Twain, Mark MARK TWAIN'S FABLES OF MAN, ed. by John S. Tuckey. Univ. of Calif. Press, Oct. 1972. \$16.50

PAPERBACKS

- Anderson, Poul THERE WILL BE TIME.

- Signet Q5401, March. 95¢
- Basta, Laura T. **THE DANESWOMAN**. Sehlat Press (Sylvia Stanczyk, 1902F no.3 Buffalo Rd., Erie, Pa. 16510) Tholian Web Special ed. 3. 1972. \$1.25
- Binder, Otto O. **THE HOSPITAL HORROR** (Frankenstein Horror series) Popular Library 01593, March. 75¢
- BUCK ROGERS IN LUST IN SPACE (sex comics) Schuster (Box 95, NYC 10011) 1972. 50¢
- Canning, John, ed. 50 **GREAT GHOST STORIES** (repr Brit) Bantam Pathfinder QP7577, Jan. \$1.25
- Carpenter, Frances **TALES OF A CHINESE GRANDMOTHER** (repr, part fty) Tuttle, Jan. \$2.95
- Carter, Lin, ed. **GREAT SHORT NOVELS OF ADULT FANTASY**, v.2. Ballantine 03162, March. \$1.25
- Clareson, Thomas D. **SF: A DREAM OF OTHER WORLDS** (lecture) Texas A&M Univ. Library Misc. Publication 6 (College Sta., Tex. 77843) np
- Clarke, Arthur C. **THE LION OF COMARRE**, and **AGAINST THE FALL OF NIGHT** (repr) Harbrace HPL55, Oct. 1972. \$1.45
- Cooper, Edmund **GENDER GENOCIDE**. Ace 27905, March. 95¢
- Dane, Christopher **THE AMERICAN INDIAN AND THE OCCULT** (nf) Popular 00426, March. 95¢
- Delattre, Pierre **TALES OF A DALAI LAMA** (repr) Ballantine 03048, Jan. \$1.25
- Dogramajian, Seth, ed. **THE EXILIAN CROSSECTION ART FOLIO**. author (32-66 80th St, Jackson Heights, N.Y. 11370) 1972. np
- Eberhard, Wolfram, ed. **FOLKTALES OF CHINA** (repr, incl supernat) Washington Square 48127, March. \$1.25
- Elwood, Roger **STRANGE THINGS ARE HAPPENING: Satanism, Witchcraft, and God** (nf) Pyramid FN2938, Feb. 95¢
- Farmer, Philip Jose **THE OTHER LOG OF PHILEAS FOGG**. DAW UQ1048, March. 95¢
- FLASH GORDON IN ON A LARK (sex comics) Schuster (Box 95, NYC 10011) 1972. 50¢
- FLASH GORDON IN RED HOT (same info as above)
- Foster, Alan Dean **BLOODHYPE**. Ballantine 03163, March. \$1.25
- Foster, Iris **NIGHTSHADE** (marg supernat) Lancer 75425. 95¢
- Gordon, Stuart **TIME STORY** (repr Brit) DAW UQ1047, March. 95¢
- Gray, Ronald **FRANZ KAFKA** (nf) Cambridge Univ. Press, March. \$4.95
- Hirsch, Phil, ed. **GHOSTS, MONSTERS AND WITCHES** (cartoons) Pyramid T3011, Feb. 75¢
- Holzer, Hans **THE ALCHEMY DECEPTION** (supernat) Award AN1059, March. 95¢
- Hurwood, Bernhardt H. **VAMPIRES, WEREWOLVES, AND GHOULS** (nf) Ace 85951, March. 75¢
- Huysmans, J.K. **LA BAS (DOWN THERE)** (repr, tr. from French, satanism) Dover, 1972. \$3.00
- Knight, Damon **OFF CENTER**. Award AS1071, March. 75¢
- (ed) **ORBIT 11** (repr) Berkley N2316, March. 95¢
- Koontz, Dean **THE HAUNTED EARTH**. Lancer 75445, March. 95¢
- Lafferty, R.A. **ARRIVE AT EASTER-WINE: The Autobiography of a Ktistec Machine** (repr) Ballantine 03164, March. \$1.25
- Leek, Sybil **THE COMPLETE ART OF WITCHCRAFT** (nf, repr) Signet Q5400, March. 95¢
- LeGuin, Ursula K. **PLANET OF EXILE** (repr) Ace 66952, March. 75¢
- McMahon, Jeremiah **DEVIL'S CHANNEL** (supernat) Pyramid N2793, Dec. 1972. 95¢
- Mahr, Kurt **PERRY RHODAN 22: The Fleet of the Springers**. Ace 66005, March. 75¢
- Mason, David **THE SORCERER'S SKULL** (reissue) Lancer 74628, Feb. 75¢
- Meredith, Carolyn **THE CROSSING LORDS**. Tholian Web Special ed. 6. Sehlat Press (Sylvia Stanczyk, 1902F no.3 Buffalo Rd, Erie, Pa. 16510) Jan. \$1.25
- Merwin, Sam, jr. **THE TIME SHIFTERS** (2d ptg) Lancer 74776, Feb. 75¢
- Moorcock, Michael **THE LORD OF THE SPIDERS** (orig: Blades of Mars, Book 2 of Warrior of Mars trilogy, reissue) Lancer 74736, Feb. 75¢
- Morris, William **THE WOOD BEYOND THE WORLD** (fty, facs of 1894 ed) Dover, 1972. \$3.50
- Nimoy, Leonard **YOU & I** (love poems)

Celestial Arts Publ. (231 Adrian Rd, Millbrae, Calif. 94030) Jan. \$2.95

Norman, John CAPTIVE OF GOR (Chronicles of Counter-Earth 7, 2d ptg) Ballantine 02994, Feb. 95¢

Norton, Andre GARGAN THE ETERNAL (repr) DAW UQ1045, March. 95¢

VICTORY ON JANUS (repr) Ace 86321, March. 75¢

Offutt, Andrew J. THE MESSENGER OF ZHUVASTOU. Berkley S2317, March. 75¢

Palms, Roger C. THE CHRISTIAN AND THE OCCULT (nf) Judson, Oct. 1972. \$2.50

Paul, Hugo MASTER OF THE UNDEAD (supernat, 2 ptg) Lancer 78726, Feb. \$1.25

Phillifent, John T. KING OF ARGENT. DAW UQ1046, March. 95¢

Reynolds, Mark LOOKING BACKWARD, FROM THE YEAR 2000. Ace 48970, March. 95¢

Robeson, Kenneth DOC SAVAGE 73: The Seven Agate Devils. Bantam S7492, March. 75¢

Roby, Mary Linn WHEN THE WITCH IS DEAD (supernat) Signet T5095, May 1972. 75¢

Rocklynne, Ross THE SUN DESTROYERS / A YANK AT VALHALLA by Edmond Hamilton. Ace 93900, March. 95¢

Runyon, Charles PIG WORLD (repr) Lancer 75446, March. 95¢

Scot, Reginald THE DISCOVERIE OF WITCHCRAFT (repr of 1930 ed, nf) Dover, 1972. \$3.95

Siegel, Joel E. VAL LEWTON: The Reality of Terror (nf) Viking, March. \$2.75

Silverberg, Robert THE SECOND TRIP. Signet Q5402, March. 95¢

Smith, Clark Ashton PLANETS AND DIMENSIONS: Collected Essays, ed. by Charles K. Wolfe. Mirage. \$3.50

Smith, E.E. FIRST LENS MAN (8 ptg) Pyramid N2925, Feb. 95¢

Stuart, Sidney THE BEAST WITH THE RED HANDS (Frankenstein Horror Series) Popular 01587, March. 75¢

TARZAN IN LOST IN THE JUNGLES (sex comics) Schuster (Box 95, NYC 10011) 1972. 50¢

Thomas, Martin THE HAND OF CAIN (supernat) Lancer 78712, March. \$1.25

Vance, Jack THE ANOME (Durdane Book 1) Dell 0441, March. 95¢

JUVENILES

Baum, L. Frank THE WIZARD OF OZ (colorforms, age 3-7) Random, Sept. 1972. \$2.95

Bellairs, John THE HOUSE WITH A CLOCK IN ITS WALLS (fty) Dial. \$4.95

Bond, Michael PADDINGTON ABROAD (marg fty, age 6-10) Houghton Mifflin, 1972. \$3.95

Bright, Robert GEORGIE (fty, repr) Doubleday Zephyr, Oct. 1972. 95¢

Carter, Dorothy Sharp, ed. THE ENCHANTED ORCHARD AND OTHER FOLKTALES OF CENTRAL AMERICA (age 8-12) Harcourt, Feb. \$4.75

Clarke, Pauline THE TWO FACES OF SILENUS (fty, repr Brit, age 10+) Coward McCann, Oct. 1972. \$5.95

Collodi, Carlo WALT DISNEY'S PINOCCHIO. Random House. \$2.50

Delage, Ida BEWARE! BEWARE! A WITCH WON'T SHARE. Garrard, 1972. \$2.95

Funai, Mamoru MOKE AND POKI IN THE RAIN FOREST (hawaiian folktale) Harper, Oct. 1972. \$2.50

Garden, Nancy VAMPIRES (nf) Lippincott. \$4.95; \$1.95paper

Grimm brothers BRIAR ROSE: The Story of Sleeping Beauty (repr) Walck, Feb. \$4.95

Hamilton, Virginia TIME-AGO LOST: More Tales of Jahdu (fty) Macmillan, Feb. \$4.95

Hillerman, Tony THE BOY WHO MADE DRAGONFLY: A Zuni Myth (age 10+) Harper, Oct. 1972. \$4.50

Hunter, Norman THE PECULIAR TRIUMPH OF PROFESSOR BRANESTAWM (repr Brit) Penguin Puffin PS547, 1972. \$1.25paper

Johnston, Tony THE ADVENTURES OF MOLE AND TROLL (fty) Putnam, Sept. 1972. \$3.59

Lively, Penelope THE WILD HUNT OF THE GHOST HOUNDS (marg supernat, repr Brit) Dutton, 1972. \$4.95

Lyons, Grant TALES THE PEOPLE TELL IN MEXICO (age 8-11) Messner, Fall 1972. \$5.95

Mayer, Mercer BUBBLE BUBBLE (marg fty, no words, age 3-7) Parents, Feb.

\$4.50

- Nesbit, E. THE COMPLETE BOOK OF DRAGONS. Macmillan. \$4.95
Rayner, William STAG BOY (supernat, repr Brit, age 12+) Harcourt, Feb. \$4.25
Reeves, James MAILDUN THE VOYAGER (Irish legend, repr, age 9-12) Walck, Aug. 1972. \$4.95
Varga, Judy ONCE-A-YEAR WITCH. (age 4-8) Morrow, March. \$4.50
Werth, Kurt & Mabel Watts MOLLY AND THE GIANT. Parents, Feb. \$3.95
Williams, Barbara GARY AND THE VERY TERRIBLE MONSTER (marg fty) Childrens Press. \$4.50

BRITISH BOOKS NOV/DEC

- Adlard, Mark VOLTEFACE. Sidgwick & Jackson, £1.60. 283.97832.5
Anderson, Poul THE BYWORLDER. Gollancz, £1.75. 575.01574.8
Asimov, Isaac PEBBLE IN THE SKY. Sphere, 30p. ni, pb. 7221.1244.0
Ballard, J.G. THE ATROCITY EXHIBITION. Panther. ne, pb. 586.03574.5
Barber, Antonia THE AMAZING MR. BLUNDEN. Puffin/Penguin, 20p. ne, pb, juv. 14.030567.X
Bertin, Jack INTERPLANETARY ADVENTURERS. Gresham, £1.40. 7090.1339.0
Biggle, Lloyd, ed. NEBULA AWARD STORIES 7. Gollancz, £2.50. 575.01591.8
Blackburn, John DEVIL DADDY. Cape, £1.60. 224.00771.8
Blish, James AND ALL THE STARS A STAGE. Faber, £1.90. 571.10103.8
BLACK EASTER, or Faust Aleph-Null. Penguin, 25p. ne, pb. 14.003416.1
STAR TREK 1. Corgi, 25p. pb. 552.09080.8
STAR TREK 2. Corgi, 25p. pb. 552.09081.6
STAP. TREK 3. Corgi, 25p. pb. 552.09082.4
(ed)NEBULA AWARDS 5. Panther, 35p. ne, pb. 586.03785.3
Burroughs, Edgar Rice SWORDS OF MARS. N.E.L., 40p. ne, pb. 450.01416.9
Cheetham, Anthony, ed. BUG-EYED MONSTERS. Sidgwick & Jackson, £2.50. 283.97864.3
SCIENCE AGAINST MAN. Sphere, 30p. ne, pb. 7221.2253.5

- Condon, Richard THE MANCHURIAN CANDIDATE. Joseph, £1.50. ni. 7181.1054.4
Corley, Edwin THE JESUS FACTOR. Mayflower, 40p. ne, pb. 583.12098.9
Davenport, Leonard TWENTY-ONE BILLIONTH PARADOX. Hale, £1.60. 7091.3181.X
Dick, Philip K. THE PRESERVING MACHINE AND OTHER STORIES. Pan, 35p. ne, pb. 330.23363.7
Disch, Thomas 334. MacGibbon & Kee, £2.25. 261.63283.3
Elder, Michael NOWHERE ON EARTH. Hale, £1.60. 7091.3359.6
Geston, Mark OUT OF THE MOUTH OF THE DRAGON. Sphere, 30p. ne, pb. 7221.3826.1
Heinlein, Robert A. I WILL FEAR NO EVIL. N.E.L., 75p. ni, pb. 450.01153.4
Hodder-Williams, Christopher A FISTFUL OF DIGITS. Hodder/Coronet, 35p. ne, pb. 340.16666.5
Kornbluth, Cyril M. THIRTEEN O'CLOCK AND OTHER ZERO HOURS, ed. by J. Blish. Hale, £1.60. 7091.3342.1
Lafferty, R.A. FOURTH MANSIONS. Dobson, £2.10. 234.77653.6
Lamplugh, Lois & P. Dickinson MANDOG. BBC, £1.50. juv. 563.12219.6
Laumer, Keith THE MONITORS. Mayflower, 25p. ni, pb. 583.11904.2
Leiber, Fritz SWORDS AND DEVILTRY. N.E.L., 30p. ni, pb. 450.00771.5
Levy, David THE GODS OF FOXCROFT. N.E.L., 40p. ne, pb. 450.01338.3
Locke, George, ed. WORLDS APART: An Anthology of Interplanetary Fiction. Cornmarket Reprints, £2.50. 7191.7193.8
Lymington, John THE YEAR DOT. Hodder, £1.80. 340.16482.4
McCaffrey, Anne THE SHIP WHO SANG. Corgi, 30p. ne, pb. 552.09115.4
McIntosh, J.T. COSMIC SPIES. Hale, £1.60. 7091.3158.5
Merril, Judith, ed. THE SPACE TIME JOURNAL. Panther, 30p. pb. 586.03837.X
Moorcock, Michael CITY OF THE BEAST. N.E.L., 35p. ni, pb. 450.00684.0
MASTERS OF THE PIT. N.E.L., 25p. ni, pb. 450.0072.9
WARLORD OF THE AIR. N.E.L., 30p. ni, pb. 450.01264.6

- Moore, Brian CATHOLICS. Cape, £1.25.
224.00767.X
- More, Sir Thomas UTOPIA, and DIA-
LOGUE OF COMFORT AGAINST
TRIBULATION. Dent/Everyman, 45p.
ne, pb. 460.01461.7
- Russell, Eric Frank DREADFUL SANC-
TUARY. Dobson, £2.10. 234.77825.3
- Shute, Nevil ON THE BEACH. Longman,
21p. ne, sch. 582.53775.4
- Silverberg, Robert, ed. SCIENCE FIC-
TION HALL OF FAME. Vol.1. Sphere,
40p. ne, pb. 7221.7832.8; Vol.2. Sphere,
40p. ne, pb. 7221.7833.6
- Sladek, John THE MULLER-FOKKER
EFFECT. Panther, 35p. ne, pb.
586.03651.2
- Smith, E.E. GRAY LENS MAN. Panther,
35p. ne, pb. 586.03845.0
- TRIPLANETARY. Panther, 30p. ni, pb.
586.03760.8
- Stapledon, Olaf LAST AND FIRST MEN,
and LAST MEN IN LONDON. Penguin,
60p. ne, pb. 14.003506.0
- SIRIUS. Penguin, 30p. ni, pb.
14.001999.5
- STAR MAKER. Penguin, 40p. ne, pb.
14.003541.9
- Story, Jack Trevor LITTLE DOG'S DAY.
Sphere, 30p. ne, pb. 7221.8201.5
- Stover, Leon E. and Harry Harrison, eds.
APEMAN, SPACEMAN. Penguin, 45p.
ne, pb. 14.003485.4
- Vance, Jack THE DRAGON MASTERS.
Mayflower, 30p. ne, pb. 583.12100.4
- THE DYING EARTH. Mayflower, 30p.
pb. 583.12091.1
- Van Vogt, A.E. QUEST FOR THE FU-
TURE. N.E.L, 35p. ne, pb. 450.01284.9
- THE WEAPON MAKERS. N.E.L, 25p.
ni, pb. 450.00444.9
- Verne, Jules THE MYSTERIOUS IS-
LAND. N.E.L, 30p. ne, pb. 450.01371.5
- Wallace, Ian DEATH STAR VOYAGE.
Dobson, £1.80. 234.77498.3
- Waugh, Evelyn THE ORDEAL OF GIL-
BERT PINFOLD. Penguin, 35p. ni, pb.
14.001794.1
- Wells, H.G. THE WAR OF THE WORLDS.
Penguin, 30p. ni, pb. 14.000570.6
- Wilhelm, Kate THE KILLING THING.
Panther, 30p. ni, pb. 586.02777.7

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Lilliputia

LITTLE JOHN by Theodor Storm. Retold from the German by Doris Orgel. Pictures by Anita Lobel. Farrar, Straus and Giroux, 1972. \$4.50 Abt. 33 p.

When Little John couldn't sleep at night, he liked his mother to trundle him around the room but he could never have enough trundling. One night when Little John couldn't sleep (and his mother had fallen asleep), he figured out a way to trundle himself across the floor, up the wall, across the ceiling, and down the other wall. The moon was so amused that she sent a moonbeam through the keyhole so Little John could trundle out of the house. Anita Lobel's drawings of Little John's trundle trip through the town, through the woods, and into the sky are very imaginative and vivid. This book is an excellent trip for a child's imagination.

—Grace Lundry

DRAGON IN DANGER by Rosemary Manning. Illus. by Constance Marshall. Penguin Books, 1971. \$1.25paper. 139 p. (orig: Constable, 1959) Age level: 7 up

The main gimmick of this somewhat silly book is a dragon left over from King Arthur's era who acts more like a rather eccentric old gentleman, and never eats anyone because he has usually left his teeth at home. His young friend Sue's vacation at Constantine Bay is almost over, so he decides to accompany her back home to St. Aubyns, where he is met with the usual amazed curiosity attendant upon dragons in the twentieth century. He offers to act in the depiction of the battle between St. Aubyn and the dragon for the St. Aubyn's day celebration, then is whisked away by Snarkins and Bogg, a couple of baddies who want to use him for their own sideshow, The Man From Mars. Needless to say, things are somehow arranged so that R. Dragon escapes and gets back in the nick of time.

R. Dragon is a tame, cliché-ridden character who first made his appearance in a book called *Green Smoke* named after the color of his breath, which the back cover blurb claims was very popular. His worst habit is telling Sue she'd make a good explorer's wife. It is undoubtedly comforting to laugh with and cheer for a character who is, contrary to all terrified expectations, really a very mundane sort of fellow. As for myself, I prefer the majesty of an infinitely wise and frighteningly alien dragon like Orm Embar of Earthsea.

—Kristine Anderson

OUT THERE by Adrien Stoutenburg. Dell 6778, 1972. 207 p. 75¢ (hardcover: Viking, 1971. \$4.95)

Adrien Stoutenburg is a well-known poet and novelist and has written a great deal for young people. This particular novel shows both influences strongly. It's a juvenile, of the warm-hearted, fairly gushy type I recall as being cranked out for the early teens in endless quantities. Of more importance is its theme—it is purely ecological. An elderly, fat, myopic, but wildly romantic lady shepherds a troop of five kids on an exploration into the Sierras—away from their glass-domed city and the devastation man has made of the land. Their quest is to see if there are any living wild creatures out there—trees, bugs, birds, animals—anything. This reviewer, being a confirmed nature fiend, can sympathize with Zebrina and her gang as they rhapsodize over the first darting flight of a bird, or the mad dash of a chipmunk across the path, the incredible ecstasy of seeing a wild deer. But only a confirmed nature fiend can sustain this for most of a couple of hundred pages, for in truth there isn't much else. What plot there is comes in the last few pages and that's a long time to wait for it—moreover it is just too thin. With the best intentions in the world and with a plot which is current if nothing else, the author succumbs to the temptation to gossip and she can go on for pages about trivia. I almost called it a female failing, but men gossip too. However, most men are spare in their writing styles and few devote the space to describing the window drapes that so many women writers do. I can see this book as having definite value, say in a high school reading program, where the ecological questions it raises could be used as a basis for discussion. But I can't see it exciting any sci-fi readers.

—Samuel Mines

GIANNI AND THE OGRE by Ruth Manning-Sanders. Illus. by William Stobbs. E. P. Dutton, 1971. 192 p. \$4.95. Age level: 7-11

This is a delightful collection of fairytale type stories from the Mediterranean area—complete with wizards, a dragon, handsome princes, enchanted princesses, cruel stepmothers, foolish boys who make lucky mistakes, ogres, giants, and, yes, even some magic beans. Reading the whole book at one sitting is a chore—reading aloud one story a night for eighteen nights to a little fan of the Brothers Grimm will be a delightful experience. The language just begs to be read aloud, and the illustrations are satisfactorily realistic (except for the ogre, who seems to be having a temper tantrum rather than being frightening).

The fantasy in *Gianni and the Ogre* is the fantasy of a long-ago time which is still part of our European heritage. I predict that this is one of the books which will not be discarded with the other juvenile titles but saved for the next generation.

—Charlotte Moslander

MOONBASE ONE by Raymond F. Jones. Criterion Books, 1972. 144 p. \$4.95. Age level: 12 up

Raymond F. Jones writes juveniles in the same style as Robert A. Heinlein: good, solid, adventure-packed science fiction tales. This one is set on the moon, at the first Lunar colony established by the U.S. Any project of this sort involves a substantial investment, therefore the colony has been set up as a self-sustaining unit, to avoid the expense of supply rockets from Earth. The heroes of the story, Tom Wood, Benny Howard, and Dave Mason, are teenage sons of colonizing families, and as involved in making Moonbase One a permanent home as their parents. Sabotage of the base, and almost the complete failure of the colony, are averted by the determination and inspiration of Tom, Dave and Benny.

This is a nice yarn, as good as some of Heinlein's juveniles. Both the teenage readers the book was written for, and us adult sf readers, will enjoy this one.

—F. Maxim

THE WITCHES OF WORM by Zilpha Keatley Snyder. Illus. by Alton Raible. Atheneum, 1972. 183 p. \$5.25. Age level: 9-13

I have read only one other book by Zilpha Keatley Snyder, *The Egypt Game*, which was a Newbery runner-up. In both books she had demonstrated an admirable psychological insight into the power of the imagination, especially in children where it has not yet been completely inhibited. Although not of the fantasy genre, her books contain fantasies which are quite real to the individuals creating them.

Jessica, the protagonist of *The Witches of Worm* is a loner. One night when her divorced mother is out on a date, Jessica goes out to read a book on the Salem witchcraft trials in a cave that she and her ex-friend Brandon discovered long ago. There she finds a repulsive-looking abandoned kitten so young its eyes are not yet open. She takes it to Mrs. Fortune, the most flagrant cat-owner in the apartment building, to see if she will keep it. Instead, Mrs. Fortune tells her how to take care of it, and Jessica becomes the reluctant owner of a cat, which she eventually christens 'Worm' after its initial physical appearance.

Thus begins an uneasy truce between Jessica, who has always disliked cats, and Worm, whose independence is only typical of his breed. Jessica begins talking to him and imagining his answers, until finally Worm begins to speak for himself. He claims he is a witch's cat, then begins telling Jessica to commit all sorts of spiteful deeds, beginning with the petty and extending to the absolutely evil. Jessica obeys until finally frightened by the most terrible of his demands, when she decides that he is possessed by a devil, and brings matters to a head with an exorcism.

Any adult or child who has ever been lonely can identify with Jessica, crippled by her self-pitying sarcasm to the extent that she cannot even relate to a cat indefensively, and so captivated by her own imagination that she loses control of her self-justifying fantasies. Worm has to almost kill himself to accidentally lead Jessica back to a friendly reality where imagination has its place and she can recognize that Worm is only another lonely, terrified animal like herself.

—Kristine Anderson

THE BOY WITH TWO SHADOWS by Margaret Mahy. Pictures by Jenny Williams. Franklin Watts, 1972. Abt. 24 p. \$4.95 Age level: 4-8

A boy takes such good care of his own shadow that a witch who is going on vacation decides to leave her shadow with him. In return for good care she will give him a power of her choosing. A witch's shadow is a very troublesome thing, causing some rather unpleasant incidents. But the worst thing that happens is that the boy's own shadow runs away, making the boy feel sad and lonely. The story is very imaginative and the pictures should strongly appeal to most children.

—Grace Lundry

FRANKLIN STEIN by Ellen Raskin. Atheneum, 1972. \$4.95 Abt. 29 p. Age level: 4-8

As usual, Miss Raskin's illustrations are a pure delight. They could almost stand on their own but Miss Raskin has added a fun story about Franklin Stein, a boy who builds himself a friend named Fred from such things as a mop, venetian blinds, coffee pot, potato masher, etc. Franklin's neighbors have some rather interesting opinions about Fred. But even more interesting are their opinions about Fred after he wins the pet show where the judge declares, "Original, creative, artistic, superb." A thoroughly delightful book.

—Grace Lundry

THE FARTHEST SHORE by Ursula K. LeGuin. Illus. by Gail Garraty. Atheneum, 1972. 223 p. \$6.95

The third of Ursula LeGuin's Earthsea books, this takes the form of an Odyssey. Here Ged, the youthful hero of *A Wizard of Earthsea* and *The Tombs of Atuan* is an old man of 'forty or fifty' and Archmage of Roke. Arren, young prince of Enlad, is sent to Roke by the king his father to report that wizardry is dying out. Ged has heard the story before, from other kingdoms, so he decides to make a journey in his boat Lookfar, accompanied by Arren, to seek the hole in the world through which all magic is draining away.

They go to Hort Town to find nothing but ex-wizards whose only illusion of power is derived from the debilitating drug, Hazia. They stop at Lorbanery and find a woman of former power whom Ged can help only by taking away her true name and giving her a new one. Sopli, the woman's mad son, offers to guide them to the evil one. They arrive at the island Obehol, where Ged is shot and wounded by an arrow and Sopli is drowned before they can even land. Sunk in listlessness with strength only to feel resentful, Arren does nothing but let Lookfar drift until they are rescued by the People of the Open Sea, who live on miles of connected rafts and are as yet untouched by the despair overcoming Earthsea. Here Arren leads an idyllic existence until Ged regains his health and the two are able to go out again and successfully complete their mission.

In this as in most of LeGuin's work one finds more and more layers of meaning and possible allegory the more one ponders it. The individual responsible for the evil settling over Earthsea, who terms himself "The Great One" has received the power to do what he has done by appealing to human greed for life and promising immortality. Arren and Ged are told everywhere they go that magic has been given up for the sake of everlasting life. Yet life under "The Great One" is entirely devoid of joy, and the general mood which eventually overtakes everyone is one of gloomy despair emphasized by skepticism. For a time even Arren falls prey to this mood and renounces his formerly intense commitment to Ged.

It is Arren's story more than Ged's, for Arren is destined to fulfill a prophecy to unite all Earthsea under one king. The book is written from his viewpoint, dwelling on his conflicting feelings toward Ged and their final resolution. But it is also a rounding out of Ged's life, for the so-called "Great One" is a figure from his own youth and recalls a tragic mistake he made then. The book ends with the recitation of two versions of a legend, which leaves open the question of what did happen to Ged after this, his last great adventure.

I don't read LeGuin for action-packed excitement, but for the sensation of wonder her books never fail to leave me with. The complexity of her universes and the characters that move in them is analogous to the complexity of our own. *The Farthest Shore* fulfilled my need to wonder as did *The Wizard of Earthsea* and, to a lesser extent, *The Tombs of Atuan*.

—Kristine Anderson

Reviews

THE MIND BLOCKED MAN by Jeff Sutton. DAW UQ1008, 1972. 159 p. 95¢

This one starts out as a grade B mellerdrama and goes downhill from there. The plot deals with a lot of hanky-panky about a kidnapped Premier of a future universal empire and the riddle concerning his identity. One obvious problem is that these important world figures all sound like high school freshmen which is not good for the image. I didn't think anybody wrote lines like "“Talk!” he gritted harshly” anymore, but here they are in all their glory. The plot too, doesn't really build, it is made up of an endless series of little skirmishes, all essentially the same, with a lot of over-writing. The effect is one of marking time until the author is ready to reveal his big surprise at the end, by which time it isn't much of a surprise.

—Samuel Mines

DERYNI CHECKMATE by Katherine Kurtz. Ballantine 02598, 1972. 302 p. \$1.25

Miss Kurtz continues with "Volume II in the Chronicles of the Deryni," while her fascinating fantasy cosmology, developed from a transmuted medieval Welsh base, expands and gains cohesiveness. Additional detail and explanation built on the material in *Deryni Rising* deepens the reader's interest and begins to flesh out the bones of the author's unique world. It becomes apparent from this second novel that the three books projected are more one huge novel than a real trilogy—and, equally, that the result is likely to be one of the best new heroic fantasies in many years.

In *Deryni Checkmate*, persecution of the feared and many-powered Deryni race is becoming overt in the land of Gwynedd. The Church strikes against half-Deryni Duke Alaric Morgan and his people in the Duchy of Corwyn by excommunication and interdict. Wencit of Torenth waits poised to attack Gwynedd from the east while Warin, self-proclaimed Messiah and unknowing Deryni, rouses the common people by performing miracles and instilling hatred of the Deryni. Only the devoted Morgan and his kinsman Duncan, a priest and secret Deryni, can protect the boy-king Kelson against the powers confronting Gwynedd. Interwoven with the elements is the story of the tragic love affair between a Deryni and a non-Deryni in a world rife with conflict between the races.

Katherine Kurtz is a developing and already superb entertainer whose next book will be eagerly awaited. Any heroic fantasy buff should already have this one. If you are, and you don't—you're slipping.

—B. A. Fredstrom

ON THE SYMB-SOCKET CIRCUIT by Kenneth Bulmer. Ace 63165, 1972. 174 p. 75¢

Matthew Wade, coord of Altimus and a ruler of mankind, discards the powers that are his in order to retain his own humanity. He flees. The Bailiffs of Altimus pursue him even when he seeks to lose himself in the Symb-Socket Circuit travelling among the planets of the galaxy. The Symb-Socket: a device allowing an animal native to a deadly planet to be plugged into the physical system of a man as a symbiote, protecting the man without need of a cumbrous life-support unit.

On the planet Ashramdrego where Wade works to grow the geron bushes that provide a longevity drug, things come to a head. Something is wrong with the 'Alices'—the symbiotes. Wade realizes finally that the whole ecology of the planet has been misunderstood, and that that mistake may spell death for the human population. Only if he reveals himself as a coord and brings the bailiffs down on himself is there a chance.

Several of Bulmer's ideas are fascinating and the action sequences are up to his usual standards, but the plotting and especially the character motivation leave much to be desired. The 'horrible' coord bailiffs, in particular, never strike the reader as the kind of a threat necessary to provoke the hero's multitudinous qualms. (We're told, alright, but we don't really believe it.) The ecological situation on Ashramdrego and the symb-socket system are the only substantive elements left to carry the action, and they aren't quite enough. *On the Symb-Socket Circuit* is a Bulmer pot-boiler (certainly not bad in itself), but it is also, unfortunately, one of his lesser ones.

—B. A. Fredstrom

OVERLAY by Barry N. Malzberg. *Lancer* 75345, 1972. 189 p. 95¢

The final paragraph in Chapter 13 of this book is the one sentence, "What in hell is going on here?" Never has the author of a novel embedded within it such a succinct summary of the reader's reaction.

The book is a tale of several race track bettors and how they are separately guided to their final joint goal of destroying themselves, the race track, and the world. The guidance is provided by an alien in the form of whispered comments and directions. For a good two-thirds of the book, the interaction of the characters, the alien and the Aqueduct race track is detailed. While this is interesting, there is no common plot thread to indicate where the book is headed. The only common element is the alien and his guidance of the characters towards destruction.

The blurb on the back of the book purports to say something about the book. It reads: "LOSER — Earth was a planet of incompetents but Simmons was the greatest loser of all. It seemed as though the powers of the universe were concentrated on grinding his small soul into the ultimate significance... until the aliens came. To them, Simmons was the most important human on the planet—for only through him could they overcome this world." I found this to be a generally inaccurate description of the book except for the first word: LOSER.

—Donald W. Lundry

THE FRANKENSTEIN WHEEL by Paul W. Fairman. *Popular Library* 01544, 1972. 190 p. 75¢

THE CURSE OF QUINTANA ROO by Matt Gardner. *Popular Library* 01548, 1972. 206 p. 75¢

THE NIGHT OF THE WOLF by Frank Belknap Long. *Popular Library* 01562, 1972. 175 p. 75¢

These three books are all a part of the Frankenstein Horror Series which is "a group of entirely new stories that follows the fates of the primal monsters and their heirs, as they re-emerge from the Pit of the Unknown, the Unspeakable and the Undead." Your impression of the series at this point is probably correct. After finishing the second book I wouldn't have believed it possible, but I assure you that the third is worse than the first two put together. Fortunately, in this case you can tell the books by their covers so I feel it necessary to warn only those of you who buy books without a front cover and don't read the back one—DON'T BUY IT! and if you already did, DON'T READ IT!

—Joni Rapkin

THE CONAN GRIMOIRE edited by L. Sprague deCamp and George H. Scithers. *Mirage Press* (5111 Liberty Heights Ave, Baltimore, Md. 21207) 1972. 161 p. \$6.95

November 12, 1955, twelve enthusiastic fans and professionals gathered in Philadelphia to find an outlet for their fascination with Robert E. Howard's heroic swashbuckler, Conan. The result was the Hyborean Legion, named in honor of Howard's fabulous Hyborean Age. Others, devotees—all of the 'sacred genre' of sword-and-sorcery fiction, took up the banner and joined the group. There was an official badge—lion and twining snakes, not-so-official officers of the Legion, a scroll of membership—made of papyrus (papyrus?)—but above all there was a fanzine.

Amra was born in April, 1956, but the infant publication wouldn't have impressed many people. It was mimeographed on both sides of a sheet of cheap yellow paper as "a bulletin and fanzine for members ... and other fans of Conan"—not exactly an auspicious beginning. Then, in 1959, there was a new incarnation: *Amra*, Volume II, a quality offset fanzine devoted to Conan, Howard, and eventually the whole gamut of swords-and-sorcery, and beyond. It was and is one of the best—full of scholarship, fiction, verse, humor, limericks, letters, exegeses, and other delightful unclassifiabiles that earned it well-deserved Hugo awards in 1964 and 1968. Now approaching its sixtieth issue under the tutelage of Scithers and others of the "editorial horde," *Amra* is as bright and sparkling as ever.

In short, all the foregoing is in praise of *The Conan Grimoire*, the third of Mirage's collections drawn from the pages of *Amra*. If you're a fan of heroic fantasy, you'll want it—but hurry. Its two forerunners, *The Conan Reader* (1968) and *The Conan Swordbook* (1969), are out of print. With only 1500 produced, *The Conan Grimoire* won't be far behind. Granted, future rarity may not be the best reason to buy a book. The best recommendation for *The Conan Grimoire* is its contents.

Lin Carter contributes a new and justifiably effusive introduction to articles, fiction and verse by Robert E. Howard, Fritz Leiber, L. Sprague de Camp, Björn Nyberg, Poul Anderson, E. Hoffman Price, Avram Davidson, John Boardman, and many, many more. There are scholarly comments, songs, lampoons, letters, artwork, and maps of mythic and literary lands. Poul Anderson translates a saga excerpt from Danish, and Leiber relates the origins of Fafhrd and the Gray Mouser. Thomas Stratton (Coulson and DeWeese) regales the reader with the tale of "John Carper and His Electric Barsoom," and Jerry Pournelle sets about "Arming the Incomplete Enchanter" to really be able to survive in the land of Spenser's *Faerie Queene*. And on and on. *The Conan Grimoire* is a bounteous potpourri of facts, ideas, wonder and fun.

The Hyborean Legion still exists in its nebulous and pleasant way, and musters are held now and again at conventions and other fan gatherings. But owning this book is like having a small army of Legionnaires permanently on call. Whether you've been around since the first issue of *Amra*—or never heard of it—*The Conan Grimoire* is a fine addition to any fan's library.

—B. A. Fredstrom

THE BEST SCIENCE FICTION OF THE YEAR edited by Terry Carr. Ballantine 02671, 1972. 340 p. \$1.25

The difficulty of evaluating a collection of short stories is compounded in this case by the fact that this group lives up to its billing as the 'best' of 1971. Resorting to statistics might help to clarify: Out of the eleven stories nominated for the Hugo award in the short story category, five are represented here. And of the rest it should be said that they certainly deserve consideration as being equally worthy of nomination.

The editor, Terry Carr, has done an excellent job of selecting his stories for this book. He has not restricted himself to the magazines, but has also selected fiction from the original anthologies which are becoming so prevalent. Only three stories are from the science fiction magazines. This is unfortunately indicative of the low quality of recent magazine science fiction.

Ted Sturgeon leads off with "Occam's Scalpel," a fascinating ecology story which leads you to believe it's science fiction but, in a switch at the end, turns out to be a primer on how to manipulate people. Then Poul Anderson has a Hugo nominee, "Queen of Air and Darkness," full of romanticism. Since Poul Anderson is so solidly identified with 'Old Wave' science fiction, this story with its 'New Wave' imagery, shows just how much blending of the two styles there has been in the past year. There are stories by Phil Farmer and Robert Silverberg which are not up to their usual standards, but enjoyable just the same. "A Meeting with Medusa" by Arthur C. Clarke is a Hugo nominee, but it would seem this is due only to its author's name and the fact that it appeared in *Playboy*, this giving it the proper snob imprimatur. "The Frayed String on the Stretched Forefinger of Time" by Lloyd Biggle overcomes its involved title and results in an intriguing story on outwitting the police of the future: a police force equipped so they are capable of stopping crime before it's committed. It also makes a vivid point on the distinction between 'just' and 'legal.' "How Can We Sink When We Can Fly" by Alexei Panshin is along the lines of those interminable stories of college English courses on 'How I Sat Down to Write This Paper.' In Alexei's case it comes off fairly well, but the personal parts intrude too much for my taste.

In "No Direction Home," Norman Spinrad runs the current obsession with pills and drugs to its obvious conclusion—and spares no one in the process. The head freaks and the prescription hypochondriacs are all rolled into one bundle and presented for analysis. Depending on your bias for or against marijuana, LSD, and similar drugs, you'll find it either a mildly amusing story with a utopia to cheer for, or a horrifying example of a society oriented to external means (i.e. pills) of achieving happiness.

The final three stories are all Hugo nominees. "Vaster Than Empires and More Slow" by Ursula K. LeGuin is a fair mood piece on an alien planet interacting with human attitudes. "All the Last Wars at Once" by Geo. Alec Effinger is the ultimate piece on urban rioting. It would be nice to believe something like this story indicates a catharsis of all the pent-up emotions that make our cities the jungle they are today. Unfortunately, it says a lot more about the insanity within us that leads to urban conflict. A thoughtful piece. And to end the collection on a high note, Larry Niven's "The Fourth Profession," brings a bartender into an alien contact story. At first glance, an unlikely combination, but one that makes more and more sense as the story proceeds. Probably the best story in the book.

In sum, the collection stands up to its billing as 'best' of the year. It shows the variety that has come to science fiction as the Old and New Wave merge into something of the best of both. Let us hope the Old/New Wave fuss and fury is dead as each finds the worthwhile points of the other. Recommended as indicative of a probable turning point in science fiction literature.

—Donald W. Lundry

WIZARDS AND WARLOCKS edited by Vic Ghidalia. Manor Books 95-192, 1972. 224 p. 95¢

Most of the nine fantasy and science fiction tales collected in *Wizards and Warlocks* are creaking examples of mediocre pulp writing a couple of decades or more ago. Several stories also partake of that most irritating of characteristics: a completely telegraphed ending that the author seems to expect the reader to hail as a brilliant and stupefying twist... "The Secret of Sebek" by Robert Bloch is only the most blatant example.

Other stories included are by Mark Schorer and August Derleth, Clark Ashton Smith, L. Ron Hubbard, Nathaniel Hawthorne, M.R. James, Richard Marsh, Bruce Elliott, and E. Hoffman Price. It must be mentioned that I recall none of the stories being widely anthologized—and added, in all fairness, that none deserve to be. Considering the reputation of some of the writers Ghidalia has selected, one might almost conclude that the mediocre quality of the collection was a difficult achievement.

This is not one of those books you throw into the trash in disgust—it is one you dip into, lay down, and try to forget.

—B. A. Fredstrom

DEMONS BY DAYLIGHT by Ramsey Campbell. Arkham House, 1973. 153 p. \$5.00

One is immediately impressed by the jacket design by Eddie Jones: shows Arkham House still has life in it to keep trying new artists. Why, Hell, the jacket design will probably even sell a few copies if any general bookstores ever display AH titles. The next nice thing is the price, not bad for a hard cover collection of stories. The type face is outrageously small, sure to cause eyestrain if read steadily.

All of the above is merely about packaging. What about the product itself? Well, (cough) I have good things and bad things to say about the fourteen stories in the collection. Campbell can write, no doubt about that. Now that he has put some of his obvious Lovecraftianisms aside his own style profits. Instead of inventing ancient tomes he has created a perfectly plausible modern mimeographed cultist book in one of his stories. He spends time setting a scene and delving into the psychology of his characters. But, alas, often to no avail. The endings are inconclusive or vague. I enjoyed the writing and the reading of the whole story was entertaining enough but most readers of the ghostly tale want more than just great atmosphere. This is just a general impression, some stories did hold together. "The Second Staircase" is rather traditional but reads well. I think Campbell is a fine writer but he should forget about fantasy. In "The Enchanted Fruit" he catches the banter that goes on at modern parties, the Errol Undercliffe stories have their moments, the atmosphere in "The Old Horns" is fine, each of the stories has its very strong narrative points. Too often, however, the story resolution or ending is not as strong as the body of the story and seems terribly weak by comparison. Still, he is an interesting writer and the virtues of his prose outweigh the vices. I'll recommend this one selectively.

—J. B. Post

OTHER WORLDS, OTHER SEAS edited by Darko Suvin. Berkley Medallion S2278, 1972. 222 p. 75¢ (hardcover: Random House, 1970. \$6.95)

No doubt most LUNA-ites made up their minds about buying or borrowing this title back in 1970, date of the hardcover edition. Technically, this is the first serious anthology of Eurasian Iron Curtain sf; statistically, the Russians draw 90 p. of the 210 p of text; while Stanislaw Lem and the Suvin preface take another 95. The long preface is not meant so much to eliminate East European fiction in more quantity, as to introduce the Western reader to sf criticism in that area. Part of the preface, for instance, is reprinted from Suvin's *Possible Worlds*.

Over here the big selling point for *Other Worlds, Other Seas* is probably not its literary survey of an important sf area unknown to us, but specifically the four Lem stories: a Pirx space-patrol problem-solving item, and three fantasies. The Lem and (Czech) Nesvadba stories were what I read in the original hardcover; so in the reprint, the freshest, most powerful choices were now both Russian: Altov's and (the third) Dneprov's. Perhaps Prof. Suvin agrees; these two items get front-and-back emphasis among the ten Russian selections.

Now back to the preface: this deals with the actual anthology selections a little backhandedly, because (a) Suvin makes the traditional academic assumption about the artistic priority of the novel as a form, over the short story; and (b) his complex historical argument concerns the social function of sf in the older Russian novel. It's his argument that speculative fiction existed in 19th century Russian literature and thought as a thematic utopianism that continually erupted above the surface of its mainstream fiction. Sf did not serve as a fantasy-retreat. Both early Russian astronautics and (recognizable) sf were pioneered by one man, the mathematician Tsiolkovsky. And for the Bolsheviks, sf was as predominant and characteristic an art form as their famous silent films. 1920-7, at least 155 novels and stories appeared. This figure suggests that for a large Soviet public, sf carried the same compulsive interest as did the formal detective story here in the West during a similar time period. Perhaps relevantly, Altov's (1961) "Master Builder," in this anthology, is a brilliant thematic variation on the Armchair-Detective protagonist.

Back to Suvin's history: Russian sf was Stalinized (again like the films); but revived by the 1957-8 serial publication and mass popularity of Yefremov's big space novel, *Andromeda*. Yefremov is more the hero of Suvin's preface than any selectee actually included. He is even treated as the peer of Lem—if I correctly catch the nuance in Lem's description as the "most significant European SF writer today" (my emphasis). *Andromeda* is treated critically and historically as the triumphant revival of the utopianism which is (to Suvin) the motor impulse of Russian sf. The stories collected in *Other Worlds, Other Seas* are the heirs and beneficiaries of Yefremov's breakthrough. Modern Soviet sf critical activity is represented not by an essay like the preface, but rather freshly by part of a novelette by Nikolay Toman: an sf-writers' debate that picks up some of the themes Suvin discusses. Incidentally, since I spent so much space above tracing the main line of his historical argument, let me emphasize there's much more factual data about Iron Curtain sf contained in this book, besides the stories themselves.

As an ideal, the historical utopianism that Prof. Suvin finds and admires in his authors, deserves fuller and sharper treatment than it's likely to get from some campus liberal. If I were reviewing *Possible Worlds* in some college press translation—and may this happen soon!—my notice would, I guess, expand on these points: that traditional academic humanism seems to me the barely disguised anthropomorphism of a BA intelligentsia; and that young rebels in revolt against historical traditions, are extremely useful administrative tools for an established power class trying to work itself outside traditional social restraints. (The abortion decision of the 'conservative' Justice Blackman is not inconvenient to young-rebel medicos applying cancerous contraceptives to welfare mothers: my remarks suggested by a column in this morning's newspaper.)

On the other hand, instead of quoting an imaginary review of an untranslated book, it might be more gracious to mention that I've been using the hardcover edition as a basic reference to Iron Curtain sf since its 1970 appearance.

—Mark Purcell

CHALLENGE OF THE STARS by Patrick Moore and David A. Hardy. Rand McNally, 1972. 63 p. \$6.95

Patrick Moore has provided a clear, if simple, text and David Hardy has provided 48 magnificent illustrations—color illustrations—reminiscent of Chesley Bonestell. The arrangement of the book is regional: Mars, Venus, the Asteroids, etc. Pretty pictures, but we know it all already.

—J. B. Post

GOOD NEIGHBORS AND OTHER STRANGERS by Edgar Pangborn. Macmillan, 1972. 195 p. \$5.95

Ten stories by Pangborn, most appear to be from *Galaxy* and *Fantasy and Science Fiction*. Most readers will likely remember "Longtooth" for its memorable creation of a chilling atmosphere—that strange blend of eerie horror against a perfectly prosaic, realistic background of a Maine farm and down-Maine characters. Longtooth, of course, is the monster who eats livestock raw and finally abducts the farmer's wife. You can pick holes in the story if you've a mind to, but Pangborn's unusual skills as a writer more than carry it, they convince you in spite of yourself. The other stories are based on a slenderer thread, some little more than a bit of whimsy. "Good Neighbors" for example, tells of an alien spaceship that entered the atmosphere briefly, long enough for a pet animal to escape. Said pet animal, some kind of flying creature, had a wingspread of four miles and when she came down on New York, she covered—and demolished—a good piece of Manhattan. The aliens were greatly embarrassed and the gag is their effort to make compensation. Another impressive story in the collection was "Angel's Egg." This one deals with a visitor from outer space too, a tiny flying humanoid, no more than six inches tall, with wings like an angel and presumably a disposition to match. Pangborn uses her in a more or less familiar manner, to point up our own failings by contrast. Swift did it with Gulliver way back when. Pangborn has a fluid, expressive style which he can vary at will, telling any kind of story in any kind of dialect. He is cynical, as an honest man cannot help but be, and these stories are anything but upbeat. And some, like "The Wrens in Grampa's Whiskers" is really too slight to be satisfying, while "The Ponsonby Case" is nothing but slapstick humor about a man losing his pants and ending up in the elephant house in the zoo, without any hint of science fiction about it. "Darius" might be fantasy but its point was so subtle it escaped me completely. Irony is Pangborn's forte and he's worth listening to.

—Samuel Mines

THE BOOK OF SKULLS by Robert Silverberg. Signet Q5177, 1972. 191 p. 95¢ (hardcover: Scribner, 1972. \$5.95)

The progression of Silverberg's novels is fascinating and informative to a burgeoning writer such as myself (or to any writer). The trends are extensive enough and developed enough to be worth evaluating, though using the chronological order of publication will be misleading, as Silverberg attests. He is prolific enough that date of publication is not necessarily a clue to the sequence of the books from his typewriter.

The Book of Skulls is not science fiction, though there is a plot motivator with aspects of bibliographic fantasy—the ancient Book of Skulls, which promises immortality to those willing to undergo certain rites. It requires a pilgrimage of four men to the nearest site of the Book's incredibly old cult, the Keepers of the Skulls. Thus four college students journey to Arizona to locate the desert hideaway of the cult. *The Book of Skulls* is on the whole the story of their journey; who fulfills certain aspects of the rites, who survives. But little mention is made of the actual result of their quest.

Silverberg has constructed what amounts to a moral mystery, with a touch of hackneyed—but not incredible—mysticism, and vast amounts of character construction and depressing realism. To call the book a tour-de-force, a much over-used phrase, would be misleading. It is, rather, a tour-d'onion, each character undergoing a strip-job of skin layers, becoming more explicitly developed. Our role as readers ostensibly is to choose which characters seem to us most worthy of immortality. Two must die that the others may live forever.

By the novel's climax, near the conclusion, none of the characters are likeable. All are stripped to a painful tenderness of truth, and the result is gritty, seamy, and the grit is far more convincing than Sartre's or Kosinski's. Silverberg does not aimlessly masturbate over human frailty, as Kosinski often seems to, nor does he wander into unimaginative surrealism, as Hersey does in his metaphysical college-student novel *Too Far to Walk*. We may not like any of the four students, but we recognize (Silverberg hopes) enough aspects of ourselves in them to still retain prejudices, to still want some to survive and others to not.

What of Eli, thin dark young Jew, philologist and bibliophile, who discovers the volume locked away in unexplored bins of a university library? The rites of the Keepers demand that each initiate confess his most horrible inmost secret to another initiate. Eli, we learn, committed the sin of robbing a fellow philologist of credit for his life's work.

Homosexual Ned, a Graham Green-ish character made more American and more glib, committed a sin of sexual self-aggrandisement. Upper-class Timothy has incest to haunt him—and stalwart Adonis Oliver may bear more resemblance to Ned than he wishes. But is this any fair conglomeration of sins? Silverberg indicates that of all these, Eli's is the worst, being a cold intellectual act, and condemning a man of words to a death without words, without the life of due honors and scholarly appreciation. A writer would naturally tend to be sympathetic to such a loss, since what motivates most writers is a plunking urge to immortality. But what of gluttony? All are gluttons of sorts, yet Silverberg does not seem to mind this—it is as natural a part of their characters, as youthful collegians, as honey-seeking is to bears. Sexual sins predominate, but not of the nature of adultery—again too common—or rampant lust. What is the variety, the universal nature of their sins? There doesn't seem to be any. This renders the four students more specific, then, and less symbolic, less universal. Is this a flaw, or a conscious act on Silverberg's part?

Are we supposed to have the chutzpah to believe we are capable of choosing who should receive immortality? I didn't—without seeming aloof, I have to admit that none of the characters really represented my interests in any way. All were jocks of a sort—Eli, a jock-of-the-mind; Timothy and Oliver, two varieties of standard jock; Ned, an anti-jock, a jock two inches back and bugging. I find nothing jockish about myself.

So what should I find in *The Book of Skulls*, a character study or an allegory, a prurient peep or a pilgrimage? There is no prurience here, though peeping aplenty. The conclusion is satisfying and surprising in a technical, plot-oriented sense. But the theme of the novel is left hanging. We have no thematic clues throughout the book, thus we have a catharsis only partly achieved, for we cannot eliminate the problem of error and sin. Silverberg offers no solution, which is safe but a cop-out, for *The Book of Skulls* promises at least an opinion on the nature and treatment of sin. We are left only with an unpleasant introduction to four very imperfect souls, none of whom deserve what they lust after so much.

Or is this Silverberg's point? Immortality, as he briefly hints at it through the glimpses we get of the routine of the Keepers, is a dull and insular affair. Does the man who lusts after eternal life deserve to succeed, to be lifted out of the stream of life and frozen like a rabbit jack-lighted by time? This, then, would be a Serling-like condemnation of hateful people to a terrible fate. Vengeance. Dullness to all sinners.

This open-ended inconclusiveness could be remedied by slight revisions. If Silverberg would look at the way Charles Williams, for example (or Green, or Forster) manages to weave theme and plot inextricably and beautifully, and take a second look at *The Book of Skulls*, he might unflaw what could be his finest book thus far.

—Greg Bear

THE MAN WHO FOLDED HIMSELF by David Gerrold. Random House, 1973. 148 p. \$4.95

If you enjoy the mental convolutions and contradictions of time travel, this may be a nice romp through the ages. David Gerrold goes even further than George O. Smith, whose story of parallel worlds had his hero meeting himself coming and going. Gerrold proposes an infinite number of universes, hence an infinite number of his own hero who is likely to meet himself anywhere at any age.

One of the cardinal rules of time travel was that if you went back into the past you'd better not change anything because you might wipe yourself out. This book proposes a different idea—you can change the past all you like; each time you do you don't change the future so much as you cross over into a different world where the future is in line with the changes you've made. You can only travel vertically, not horizontally, so the only way you can get back to your more familiar world is by going back in time to a point before you made the change. However, with all your counterparts busily going back and forth and making changes and being bumped into new worlds, your chances of finding anybody in this growing mess begin at the infinitesimal and get less from there on. It gets to be pretty confusing too. I couldn't keep track of all the variables, which is probably what the author had in mind as he piled confusion on top of confusion.

He also had something else up his sleeve which I don't quite understand. His hero's love life is complicated by two affairs. One is a homosexual affair with himself from a slightly different time period and I can't quite figure out why he wanted this in unless he is deliberately making a point about homosexuality which is more subtle than obvious. The second affair is also with himself, but in the long series of changes through the ages, one of his future counterparts comes out female. So both of these affairs are incestuous and only one is heterosexual. Get it?

In the end this is a morality play and disappointingly enough, the moral is an old and obvious one—if you have too much and it comes to you too easily you become sated and bored and sick of life. What it all adds up to, I suspect, is a little fun at the reader's expense, with the author laughing up his sleeve and waiting to see the reaction. Well, it gives one pause, as somebody said somewhere sometime.

—Samuel Mines

THE MAD WORLD OF WILLIAM M. GAINES by Frank Jacobs. Lyle Stuart, 1972. 271 p. \$7.95

Oh, wow, gang, you've got to read this book. Not buy it, just read it. It is, first of all a selective biography of William M. Gaines, the man who pioneered the horror comic (giving us *Weird Science* and *Weird Fantasy* on the side). It is an all too brief business history of the EC firm with a look at the elder Gaines who created the comic book. It chronicles, of course, the history of *Mad*, its writers, its lawsuits, its artists, its family squabbles, its staff trips abroad, and its times. If there is anything wrong with the book it is Jacobs' style: he rambles and he charms. I defy anyone to pick up this book and open it to a page, read it, and stop. Hah, you think potato chips are bad. Not since *Prime Time* have I read such a fascinating book. But it does ramble. Even the index doesn't quite pull it together. Still, it is an important book about a man who publishes an important magazine.

—J. B. Post

THE NATURAL HISTORY OF THE VAMPIRE by Anthony Masters. Putnam, 1972. xii, 259 p. \$7.95

While this isn't quite "all you ever wanted to know about vampires but were afraid to ask," it is a rather detailed compendium of vampiric lore. The vampire beliefs of many lands are elaborated. I must confess to a bit of bigotry: all vampires look alike to me. This attitude, of course, will put me up Excrement's Creek when I try to exorcise a Rumanian vampire with Bulgarian techniques. Aside from the fairly fullsome study of vampire beliefs, Mr. Masters gives us an all too brief look at "The Vampire in Literature," and "The Vampire as Entertainer": movies and comic books get a nod and a highly selected few vampire stories have the briefest of notations. Mr. Masters should read Lovecraft's "The Shunned House," a tale of psychic vampirism if ever there was one, and add it to his list in any future revision. There are 12 pages of illustrations and a good index. Though the copy I am reviewing is Yank, the original work is British and the bibliography lists the United Kingdom editions of works cited when they exist. A minor point if one is warned about it. In sum, this is an excellent reference work and likely to remain important for many years but one which will be found in many libraries (unless ripped off). Buy only if vampires are your thing.

—J. B. Post

THE VEILED WORLD by Robert Lory and *THE HARD WAY UP* by A. Bertram Chandler. Ace Double 31755, 1972. 116, 162 p. 95¢

The first of these is a space opera and the second is a series of seven space operas in the form of a picaresque novel. They are both acceptable space operas, although I would choose the second over the first in spite of some annoying typos. I would rate this as one of the Ace Doubles, but be warned that my opinion of Ace Doubles in general is not too high.

—Joni Rapkin

THE CHARIOTS OF RA by Kenneth Bulmer and *EARTHSTRINGS* by John Rackham. Ace Double 10293, 1972. 130, 141 p. 95¢

The Chariots of Ra is a rather long introduction which ends with the end of the story. The story itself has just begun when the book is over—a very frustrating experience. The hero keeps switching from one dimension to another, and just when he finally settles down in one long enough to establish himself, he ends up in another, which is never fully drawn. Then when he is ready to return to the other dimension with all the knowledge and abilities for a great triumph, the story ends. The second story is much better, which isn't hard. It is about a newsman's investigation of the loss of Earth's newest colony. You may want to read this one, but remember, the other one comes with it.

—Joni Rapkin

ALSO RECEIVED:

The American Indian and the Occult, by Christopher Dane. Popular Library 00426, March. 95¢

The Beast with the Red Hands, by Sidney Stuart. Popular 01587, March. 75¢ (Frankenstein horror series)

The City and the Stars, by Arthur C. Clarke. Signet Q5371, Feb. 95¢ (13 ptg)

Cult of Flesh, by Hugh Knox. Holloway House HH202, 1970. 95¢ (sex witchcraft)

Dangerous Visions, edited by Harlan Ellison. Berkley Medallion D2274, Dec. \$1.50 (hardcover: Doubleday, 1967. \$6.95; paperback: Berkley 1969, 3v. reviewed LUNA Monthly 12)

Devil by the Sea, by Nina Bawden. Lancer 75430, Jan. 95¢ (2d ptg)

The Devil on Lammas Night, by Susan Howatch. Stein and Day, Feb. \$6.95 (paperback: Ace 14286, 1970. 60¢ reviewed LUNA Monthly 20)

The Diabolist, by Paul W. Fairman. Lancer 75411, Dec. 95¢ (orig: Rest in agony, 2d ptg)

Divine Right's Trip, by Gurney Norman. Bantam Q7440, May. \$1.25 (hardcover: Dial Press, 1971)

Georgie, by Robert Bright. Doubleday Zephyr, Oct. 95¢ (juvenile)

The Hospital Horror, by Otto O. Binder. Popular Library 01593, March. 75¢ (Frankenstein horror series)

Iceworld, by Hal Clement. Lancer 75422, Jan. 95¢ (2d ptg)

The Lion of Comarre, and Against the Fall of Night, by Arthur C. Clarke. Harbrace HPL56, Oct. \$1.45

The Lord of the Spiders, by Michael Moorcock. Lancer 74736, Feb. 75¢ (orig: Blades of Mars)

Magellan, by Colin Anderson. Berkley S2262, Nov. 75¢ (hardcover: Walker, 1970. \$4.95. reviewed LUNA Monthly 23)

The Mindwarppers, by Eric Frank Russell. Lancer 75414, Dec. 95¢ (2d ptg)

Nightshade, by Iris Foster. Lancer 75425, 1973. 95¢ (marg supernat)

The Story of a Happy Witch, by Debbie Sherwood. Lancer Contempora 33031, 1973. \$1.25

Tales of a Chinese Grandmother, by Frances Carpenter. Tuttle, Jan. \$2.95

The Time Shifters, by Sam Merwin Jr. Lancer 74776, Feb. 75¢ (reissue, reviewed LUNA Monthly 37)

The Transvection Machine, by Edward D. Hoch. Pocket Books 77640, April. 95¢ (hardcover: Walker, 1971. \$5.95. Reviewed LUNA Monthly 38/39)

View from a Height, by Isaac Asimov. Lancer Contempora 33020, June. \$1.25 (orig: 1963)