



No. 47

Summer 1973

A Modest Proposal

by Paul Spencer

Before me is the proof that it can be done.

A collector's item for fans of Edgar Rice Burroughs, Frank R. Paul, and J. Allen St. John, by implication it's much more. I refer to Vernell Coriell's facsimile reprint of Burroughs' *The Master Mind of Mars* in its first publication, as the lead novel of the 1927 *Amazing Stories Annual*. Besides photographically reproducing the text pages and the 10 Paul illustrations, it presents Paul's cover for the *Annual*, plus the five St. John illustrations and the dustjacket painting from the original hardcover edition. In addition, there's extensive bibliographic information on all English-language editions to date. If it's not yet sold out, you can get it for \$5 from Vern (6657 Locust, Kansas City, Mo. 64131).

But consider what's actually been done here. In effect, from the 128-page *Amazing Stories Annual*—one of the choicest of collector's items—this offers over a third exactly as it appeared on the newsstands in 1927. (Except that it's on a good grade of coated paper instead of pulp.) Two more such bites and Mr. Coriell would have turned back time and offered mint copies of the *Annual*, almost unimaginable treasures today.

Why doesn't somebody do exactly that?

And why stop with the *Amazing Stories Annual*?

If you've taken any interest in the earlier years of the sf and fantasy magazines, you've discovered that most of the choice items can be purchased only after long search, and at prices that make sirloin look cheap. Then, if your persistence and wealth are finally rewarded, what you get is a magazine whose cover is tattered and probably dirty, whose pages are brown around the edges and crumbling into brittle fragments, and whose binding is expiring of exhaustion. You may never open it, lest it fall to pieces in your hands. As time goes on, of course, these problems will worsen.

All of which is unnecessary. Today photo-offset printing enables us to produce identical copies of any printed matter. Someone could issue doppelgängers of, say, the entire 31-year run of the original *Weird Tales* simply by photographing a copy of each issue, making offset plates, and letting the press roll. In fact, a few years ago libraries were being offered bound sets of the complete *Unknown* created in this way. There is no practical reason for old magazines to be as close to unobtainable as many of them are.

And in view of the increasing scarcity and deteriorating condition of the ancient treasures, now is the time to reproduce them. Soon it will be too late.

Problems? A few. For example, the Coriell *Master Mind* is a remarkably clean, clear reproduction—except for the cover. That's in two rather blurred colors instead of the original three or four, and the effect is neither faithful nor very attractive. Moreover, you can see where the edges of the cover have crumbled. But neither flaw is inevitable. For a price, the cover could have been photographed and reproduced in the full original colors. Probably a photographic studio could have touched up the crumbled places. Even missing bits of picture could probably be faked-in by a skilled artist. (Have you seen G. M. Farley's copies of paintings by St. John, Paul, and Finlay?)

Copyright could present difficulties on some items. But copyright may not have been renewed after the original 28-year period, especially if the publishers have gone out of business. Where copyright still exists, perhaps a royalty or flat fee arrangement could be agreed upon. Permission may even be obtainable without charge, for a small edition intended for collectors and scholars; there seems to be precedent for this in the Burroughs field.

Obtaining copies to photograph might be a problem in some cases. Photography isn't necessarily destructive, but fragile magazines could suffer in handling, and the owner of one of the perhaps half-dozen existing copies of the first issue of *Weird Tales* might hesitate to entrust it to the printer. Still, someone did provide an *Amazing Stories Annual*. And, after all, a facsimile would result.

Then there's the economics of it. Could it be done, with full-color covers, at a cost recoverable by sale of enough copies at a sufficient price? That remains to be researched. Considering the apparent success of various recent ambitious fan projects, one suspects the answer is yes.

The market may not be huge, but it's a good deal more than microscopic. There are

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several categories of probable purchasers: (1) fantasy magazine collectors; (2) libraries with fantasy magazine collections—a growing group; (3) nostalgia buffs (dig those antique ads and illustrations!); (4) scholars in such fields as popular literature and Americana; (5) fans of the artists who illustrated the old magazines—Paul, St. John, Hugh Rankin, Virgil Finlay, Elliott Dold, H. W. Wesso, and the rest of that memorably imaginative group. Distribution could be by mail and probably a certain number of bookstores (don't let's talk about dat ol' debbil, newsstand distribution!)

Prices? Look at what the dealers are asking, and conceivably getting, for old magazines. And those aren't in new condition. It's not unlikely that the facsimile editions could be sold for less than the originals. Even so, since many of us are not millionaires, separate issues should be published—not (or not only) long runs sold as a block, or hardbound collections of several at a time.

Granted, some collectors would not consider the facsimiles acceptable substitutes for the brown-edged, crumbling originals; but if such purists are true completists they'll want both!

Frankly, this project makes my imagination water. Mint copies, on durable paper, of the most antique and glamorous rarities, complete down to the ads, the lettercols, the editorials, the fillers, the articles, and incidentally the stories—the gadget stories, the 'weird-scientific' stories, the 'thought-variants,' the space operas, all those often idiotic but sometimes breathtakingly wonderful stories from a past that is dead but not beyond resuscitation. The panorama, in fact, of fantasy's development in our century.

Where to begin? That *Annual* is a good candidate. And how about the first issues of the basic magazines: *Weird Tales*, *Amazing Stories*, *Science Wonder Stories*, *Astounding Stories of Super Science*? Or complete runs of short-lived ventures such as *Miracle Science and Fantasy Stories*, *Strange Tales*, *Strange Stories*, *Air Wonder Stories*? In general, the emphasis should be first on rarity, then on quality.

One need not stop, of course, with the all-fantasy magazines. Many of us would gleefully grab reissues of *All-Story*, *Adventure*, *Golden Fleece*, *Blue Book*, and other general-fiction aristocrats of the pulp field.

Then there are the fanzines . . .

You see? Once we start on this road it leads a long way, branching as it goes. And the view is strange and exciting all along.

Who's going to start the procession?

NEW FANTASY SERIES Newcastle Publishing Company has just announced the first volume in the Newcastle Forgotten Fantasy Library, a reprint series of fantasy classics. *The Glittering Plain* by William Morris will be published in September. A quality paperback, the book will sell for \$2.45.

SF FOR THE BLIND The New England Science Fiction Association, in association with the National Braille Press, has begun a project to tape record science fiction for the blind. Requests for specific titles should be sent to Tape Recording Division, National Braille Press, 88 St. Stephen St., Boston, Mass. 02115, along with a copy of the book to be recorded, if possible. The NBP requires that the requestor provide tapes—either reel-to-reel or cassette—or send money to cover the cost of the tapes (\$1.75 per 1800' reel-to-reel, \$1.50 per 90 minute cassette). There is no other charge for this service. Be sure to mention NESFA in your letter to the NBP so your request will be referred to them. NESFA is also encouraging volunteers who would like to help record material for the blind to contact them (NESFA, Box G, MIT Branch P.O., Cambridge, Mass. 02139).
—Instant Message

Effective with this issue:

LUNA Monthly will temporarily be published on an irregular schedule. See page 28 for details.

SF, FANTASY & FOLKLORE IN FRENCH: BIRAGO DIOP OF SENEGAL

by Mark Purcell

Br'er Rabbit grew up in West Africa, where his name was 'Leuk.' His neighbor, Br'er Fox, back home was 'Bouki,' the hyena. Before they both shipped over to the American South on the slaveboats with the ancestors of Uncle Remus, their hyena-hare duels seem to have existed in the Senegalese village-story tradition.

According to an interview he gave after becoming famous, Birago Diop began putting down in 1932 the folklore material he was 'collecting' in his bush travels as a veterinarian. For reasons suggested below, the stories became Diop's, transmuted from their tribal base. Diop belonged to the French-educated Senegalese, and must have had much the same social relationship to his rural patients as do the protagonists of Gogol or Turgenev to the 19th-century Russian peasants in their stories. The Leuk-Bouki duels of wit, by the way, constitute only one of the series-character stories in Diop's collections ('47-'58-'63: checklist below). There is some resemblance between his animal fables and the contemporary output (depression-WWII) of some American pulp pro—Kuttner, early Gardner—proliferating separate series for different magazines.

It's no secret that most 'science'-fiction readers really prefer basic folklore motifs lightly modernized or futurized, without too heavy a knowledge background: folklore sugared or Disneyized, so to speak. But Diop's animal fantasies are neither this commercialized brand nor folk data recorded raw, as by one of our tape recorder people operating in Appalachia. Diop's stories exist in a marvelous state of tension between: oral-literary, French-Senegalese, animist-'Western,' and animal-human. The fables are loaded with the moralizing, reflective aphorisms of their village characters; the animals of course not only speak but live like men, raid cattle or marry the kings' daughters, etc. But neither the moralizing nor the folk background oversimplifies a complex mental world. Much of this complexity comes from Diop's transcribing a Senegalese narrative style into modern French, of course, but even more important is Diop's success at putting the effects of oral, sung, chanted stories into the different medium of Maupassant and O. Henry.

Probably today's sf readers are more likely to appreciate Diop's effects, now that the magazine favorites like Ellison and Aldiss are trying once again to write as they talk. One other point: successful fabulists like Diop are never hicks, of course. Aside from his medical training, some important influences on him include: the international pan-African movement of the ('20's) Parisian black expatriates; La Fontaine's classic fables; and Kipling's children's books, themselves derived from Indian folklore.

Back to Leuk and Bouki: one duel is "Bouki's Bull," stolen of course. Plot summary: the hyena, Bouki, bullies his hare-buddy into helping him run the bull through the African night to a safe site for a steak fry. (Bouki requires a sucker to shepherd the bull while he, the hyena, collects dry wood for the fire; there's also the suggestion that like some Western inner-city hood or cycle bum, Bouki needs somebody (smaller) for swaggering purposes.) But each time Bouki leaves him alone with the bull and the wood, Leuk shifts the animal nearer to his (rabbit's) own turf, the rabbit-clan neighborhood. He uses a singing trick complicated to describe, involving audience-singing participation. When the fire's prepared, Bouki runs his helper off. But Leuk employs the army of nearby young rabbits on village drums; they mimic the sounds of the moving herd of the (robbed) cattleman seeking his stolen animal. Bouki flees this 'herd.' The rabbits eat steak.

Even this hamfisted digest indicates the importance of sound in Diop's recycling of Senegalese folklore, but not his skill at making his reader 'hear' these effects in print. As the checklist below indicates, the poor English-translation record is a disgrace, but even more than American-press printing, the Diop stories need to be recorded, probably using African instruments. Notice (in my summary above) how the oral effects move the story along, both making the audience/reader participate and help manufacture plot suspense. Aside from his own grandmother, Diop's technical source is the village *griot*. What professional students of Diop admire (Kane, Senghor: see checklist) is not so much his folkloric accuracy nor his social realism about village Senegal; it's rather his ability to transpose the *griots'* wit and story-pace into a written medium.

BIRAGO DIOP'S COLLECTIONS: CHECKLIST WITH COMMENTS

To my knowledge, Diop isn't anthologized nor available over here in magazines sufficiently to justify the item-by-item checklist approach. Basic book information is supplied below. Copyrights are controlled by Présence Africaine, Paris.

- 1947 *Les Contes D'Amadou Koumba* (A-K is the *griot* narrator). 19 stories plus an important atmospheric introduction by Diop.
- 1958 *Les Nouveaux Contes D'Amadou Koumba*. 13 stories plus a preface by Senegal's famous poet-president, Leopold Senghor; probably the most important critique on Diop.
- 1960 *Leurres et Lueurs*. 44 poems.
- 1963 *Contes et Lavanes*. 21 stories.

The collections don't overlap; the material in each is new. The two older collections have been reprinted by Présence Africaine. Since *Contes et Lavanes*, Diop has become a French African school classic. There are critique-selection school-texts by F. Nathan (1964) and Présence Africaine (1971) in Paris, and Cambridge University Press's *Contes Choisis* (1967); this last with useful notes.

If you read French, buy Diop's 'own' books, of course, or else *Contes Choisis*. Besides Senghor's preface above, the important Anglo-French criticism appears in the schoolbooks, except for a big thesis job by Mohamadou Kane (1968) for the University of Dakar. In English there's a good Oxford University Press (1966) collection, *Tales of Amadou Koumba*: from *Contes*, the introduction and 14 stories; from *Nouveaux Contes*, Stories 1-5. The translation (by Dorothy Blair, Johannesburg) is a useful crib, but her English is more formal than Diop's bouncy French. A vital English translation of some of the fables, either for magazines or records, would fill a real need; but I have tried to indicate that the problem is subtler than, say, a simple transcription into the high school interracial Swahili of our pop-music world.

Another subject, perhaps of some interest to those interested in politicalized literature, Diop's position as a black French writer in Africa, I would like to leave both to Senghor and Kane (the 1968 Dakar study) as more qualified for such a discussion. Certainly Diop's purely literary effects depend on the existence of the colonial French of West Africa with its bilingual vocabulary. But not to hide my own opinion behind Senghor's and Kane's, a 20th century African intellectual requires at least one of the 'Western' languages (moving Russian west) for the same reason that a 13th century educated European required such 'outside' languages as Latin, Greek, or Arabic. The war to confine us all in our own backyards mentally, to forbid instruction in all theoretical knowledge not immediately 'relevant' to the Archie Bunker mind or his leftwing buddies—this war exists much closer to home here than in post-colonial Africa, and probably we should all make our positions clear, as the forces of mediocrity unite against us.

JOHN W. CAMPBELL MEMORIAL AWARD Illinois Institute of Technology has announced four science fiction novels as winners of the John W. Campbell Memorial Award for the best science fiction novel of the year. First place went to *Beyond Apollo* by Barry Malzberg (Random House) because of "its excellence of technique which represents a major step forward in the development of the science fiction genre" and its "realistic recognition of man's fallen state, a requirement of good literature." *The Listeners* by James E. Gunn (Scribner's) was awarded second place because "it achieves both thematically and artistically the fullest and most effective development of its ideas." Third place winner, *Fugue for a Darkening Plain* by Christopher Priest (Faber & Faber) was selected as "the outstanding British science fiction novel of the year." Robert Silverberg's *Dying Inside* (Scribner's) was cited as a special award winner for "its symbolism of the present change in Western mentality, which is moving away from a psychological concern with motivation and intentionality."

Judges for this year's award were: Leon Stover, Brian Aldiss, Thomas D. Clareson, Harry Harrison, and Willis McNelly.

The International Scene

ENGLAND The Granada Publishing Group paperback division has mounted a collection of 26 original cover paintings from their sf, fantasy and horror titles, which is now touring universities, libraries and bookshops in Britain. Four artists are having their work exhibited: Chris Foss with paintings for the covers of Asimov and Doc Smith books; Bob Haberfield with Moorcock and Vance jackets; Mike McInnerney with assorted Panther covers; and Ian Miller with paint and ink illustrations for Lovecraft titles. The exhibition was previewed at OMPAcon in Bristol, and launched on its tour at a press reception in May with coverage on both television networks.

There is a two month season of science fiction films at the National Film Theatre in London's South Bank Arts Centre. Running from May 27 to July 19, the films range from Fritz Lang's classic silents *Metropolis* (1926) and *Frau im Mond* (1928) to the 1971 films *Andromeda Strain*, *Silent Running* and *Omega Man*. The majority of the films are English or American, but 'foreign' films include the Trieste award winners *The Andromeda Nebula* (USSR 1958) and *The End of August at the Hotel Ozone* (Czechoslovakia 1966). There are two all night retrospective showings: Jack Arnold (*Creature from the Black Lagoon*, *Incredible Shrinking Man*, etc.) and George Pal (*War of the Worlds*, *Time Machine*, etc.). The season also includes two discussion programmes. A Science Fiction Forum is being held on June 2, at which Philip Strick, Peter Nicholls and Brian Aldiss discuss sf as both literature and film, and on June 28, Philip Strick will lead an investigation into The Search for Terror as a part of the Film 73 conference.

—Aardvark House News Service

NORWAY Autumn 1972 proved a meagre year for original, Norwegian science fiction: the only work published was Jon Bing's *Scenario*, a novel exploring dubious European time tracks.

On the other hand, the translations are more plentiful than in many years. Two grave omissions were corrected when J. R. R. Tolkien's *Hobitten* (The Hobbit) was at last published by Tiden, translated by Finn Aasen and Oddrun Grønvik. And Cappelen has published an H. P. Lovecraft anthology, compiled and translated by Øivind Myhre and Einar Engstad. The anthology is fittingly titled *Tingen På terskelen* (The Thing on the Threshold).

Norway has at the moment two going science fiction paperback series. One, the Lanterne science fiction published by Gyldendal, has recently released an original anthology of cybernetic tales, *Jeg—en maskin* (I, machine), edited by Bing and Bringsværd. The anthology includes stories by Wilson, Asimov, Aldiss, Bester, Lem, McCaffrey, Miller, Ellison, Fornehed, Bunch, Cawood and Brown and is supplied with both a historical introduction on the theme of machines in fantastic literature and introductions to each author. The Lanterne series has also released Alfred Bester's *Mannen som ikke ville dø* (The Stars My Destination) translated by the Norwegian author Tor Edvin Dahl (guilty of science fiction stories himself) and introduced by Bing and Bringsværd. Also released, Ira Levin's *En fullkommen dag* (This Perfect Day)—this due to publisher's policy, not the choice of the editors of the series.

The second paperback series, Frøhøis, has grown into a row of 18 volumes. The last dozen has not been mentioned in LUNA, but most of the releases are without any interest. An exception is Philip K. Dick's *Hjelp fra rommet* (Our Friends from Frolix 8), which in fact is Dick's debut in Norway. One only regrets that this has taken place in Frøhøis' series. Other novels of interest are the Swedish author Sam J. Lundwall's three titles: *Alices verden* (Alice's World), *Ingen plass for helter* (No Time for Heroes) and *Erobreren* (Bernhard the Conqueror). To Norway, which has a language more or less identical with Swedish, it seems rather strange to have these novels translated into Norwegian from English. Frøhøis' series also includes two volumes of Poul Anderson stories: *Ild skal falle* and *Planetpiratene*, together making up the original volume *Beyond the Beyond*.

The balance is made up of rather trite novels: Don Pendleton *Dommedag over Jorden* (Population Doomsday), Stanton A. Coblentz *Menneskedyrerne* (The Animal People), Harris

Continued on Page 7

NEBULA AWARDS

The Eighth Annual Nebula Awards were presented April 28 at simultaneous banquets in New York, New Orleans, and Oakland. The winners were:

Novel

THE GODS THEMSELVES, by Isaac Asimov (Doubleday, SFBC, Galaxy and If)
When Harlie Was One, by David Gerrold (Ballantine, SFBC) - second
Dying Inside, by Robert Silverberg (Scribner's, Galaxy) - third

Novella

A MEETING WITH MEDUSA, by Arthur C. Clarke (Playboy)
The Fifth Head of Cerberus, by Gene Wolfe (Orbit 10, Scribner's) - second
The Word for World Is Forest, by Ursula K. LeGuin (Again, Dangerous Visions) - third

Novelette

GOAT SONG, by Poul Anderson (F&SF)
Patron of the Arts, by William Rotsler (Universe 2) - second
The Animal Fair, by Alfred Bester (F&SF) - third

Short Story

WHEN IT CHANGED, by Joanna Russ (Again, Dangerous Visions)
And I Awoke and Found Me Here on the Cold Hill's Side, by James Tiptree, Jr. (F&SF) - second
Against the Lafayette Escadrille, by Gene Wolfe (Again, Dangerous Visions) - third

The new SFWA officers, to take office on July 1, are: President - Jerry Pournelle; Vice President - Norman Spinrad; Secretary - Robert Coulson; Treasurer - Andrew Offutt.

MERGER STALLED The sale of G. P. Putnam's Sons and its affiliates Coward, McCann & Geoghegan and Berkley Publishing to International Telephone and Telegraph Corporation, has been postponed because of "market conditions." On a practical basis, the stock swap under current market values would cut back ITT's takeover by some 40%. The original agreement, announced in February, involved about \$16.5 million of stock. An earlier agreement by which Harcourt Brace Jovanovich Inc. had planned to acquire G. P. Putnam's Sons in a deal valued at \$14.2 million did not go through.

INTERNATIONAL NEWS continued from Page 6

Moore *Slaters planet* (Slater's Planet), Eando Binder *Besøk fra det ukjente* (Night of the Saucers), John Faucette *Fredsmakerne* (The Warriors of Terra), and Leo P. Kelley *Verden hinsides verden* (The Accidental Earth).

All books in the Fredhøis series are translated by Thorstein Thelle.

Fredhøis has, however, done a much more interesting thing: Wollheim & Carr's *Verdens beste science fiction* has been published as a hardcover book in the book club this publishing house sponsors. The anthology corresponds to *World's Best Science Fiction: 1971*, and is translated by Helge Skolem. It is, to my knowledge, the first time a foreign anthology is published in extenso in Norwegian.

Lastly: Norway's only science fiction magazine has changed appearance and name. It is now called *Nova*, and is reorganized as a limited company. The magazine still includes quite a lot of original Norwegian science fiction; and the editorial line is creating a rather clear-cut profile for the magazine which, however, still suffers from the amateurish trappings insecure economy often brings. The magazine may be ordered from Stowa Forlag, Postboks 4, Høybråten, Oslo 10, Norway for an annual subscription rate of 20 n.kr. (Scandinavia) or 22 N.kr. (other countries).

—Jon Bing

SAN DIEGO'S FLEET SPACE THEATRE: MORE THAN A PLANETARIUM

by Greg Bear

On March 10th the Reuben H. Fleet Space Theatre opened to the public with two programs in one—a multi-media presentation of a *Voyage to the Outer Planets* and a travelog to demonstrate the diversity of the Omnimax projection system. Despite numerous difficulties, the show has been running several times a day ever since and drawing good crowds. All this sounds like a typical planetarium opening—if we subtract the travelog, which is a bit unusual—but the Fleet Space Theatre is one of the most innovative and radical science and entertainment systems in the world. It incorporates the most advanced of nearly everything and with its first show has produced an impressive, sometimes awesome exhibition.

The *Voyage to the Outer Planets* presentation is science fiction in one respect—it takes place in the year 2348—but provides few imaginative insights into what the state of technology will be like then. Rather it takes us just a step ahead of the space hardware we have now, and guides us on a grand tour of the solar system outside Earth's orbit. The result is impressive but unimaginative, a strange juxtaposition of successes and failures. But the real success is the system itself.

The secret of the Space Theatre is the Omnimax motion picture projector. Using a fish-eye lens (worth \$18,000 in itself), it projects a specially adapted 70mm film to cover eighty percent of the 76 foot diameter planetarium dome. This provides a 340° picture, across the full visual range of the audience. The wrap-around effect is startling to say the least. The star projection systems, developed by Spitz Laboratories, consist of a single-sphere star ball, moon, sun and planet projectors, and a PDP 15/10 computer to coordinate them all. Auxiliary systems include one normal 70mm projector and banks of slide projectors which can pan, zoom and fade in and out quickly for additional special effects.

The show begins with a pleasant booming voice announcing the date and the purpose of the voyage. As the light modules surrounding the starball sink impressively to their show positions, the sky-blue dome color fades into a dark speckled with myriads of stars—far more than can be seen with the naked eye from earth. With the appearance of the credits, radio voices scattered around the dome announce various launching instructions. Then, after a go-ahead, sixteen huge speakers shake and rattle the dome's geodesic structure with a blast of the shuttle rockets. The dome brightens to a fiery red, followed by sharp silence and the slow wheeling of stars. "Shuttle 103, you are in orbit."

Then, at the base of the canted dome, below any horizon the audience is used to, comes moonrise over a huge crescent earth. Clouds and continents vie for our attention as we approach the distant speck of our main vehicle, the Delta V (which, appropriately enough, is the condensed method of saying "Change in velocity"). The earth fades—a 70mm projection—and the Omnimax zooms in to a closeup of the Delta V, overshadowing the viewers with Kubrickian whiteness and detail. The engines of the ship light up to a dim blue radiance as we watch a sunrise from space—and we see the full daylight earth rotating overhead, covering perhaps a quarter of the dome. The effect is poetically grand.

From there we are taken on a condensed journey of three years: Mars, complete with telescope closeups of the landscape, Jupiter oblate and banded, and a closeup view of the orbiting rock and ice particles of Saturn's rings. Outside of the inaccurate ring-trip of *Silent Running*, this is, to my knowledge, the first motion picture display of a favorite subject for astronomical artists.

From there we view the lopsided globe of Neptune, a distant Uranus, and then we swing around moon-like Pluto for our journey back. The conclusion is again a beautiful turning Earth. During the journey we have seen the evaporation of Io's frozen atmosphere when passing out of Jupiter's shadow into sunlight and, at the last, the dim icy landscape of Pluto.

The visual effects are all at least adequate by past standards. But the total effect is somehow disappointing, as if the show doesn't quite reach the level of the equipment. Parts of it are static, some of the equipment is improperly used, and the plot technics are totally

mundane.

In the first place, three hundred years is a long, long period of time. Going back three hundred years takes us before the beginning of the industrial revolution, in the general era of Newton and Leibniz. The telescope has only been used for astronomical purposes for a few decades. Should we expect our accelerated time to produce far less change in spacecraft technology in as many centuries? Atomic engines may be equated with sailing power three centuries from now. Some method of FTL travel is almost certain to be in effect, whether by hyperspace, planofforming, warp drive or whatever technique you wish to name—simply because it is the next huge step in space travel. With the use of hyperspace or something similar will almost certainly come the advent of true artificial gravity (not just squirrel cages). And beyond these simple predictions, what about the inconceivable things?

Thus the Space Theatre program is a cop-out on a massive scale. Effective as elementary science, impressive at times visually, obviously full of exacting labor, it fails conceptually.

It is, however, only the first presentation. Nothing is permanent or locked in to the equipment. When the systems operators perfect their equipment and find all the ways of using it, virtually anything is possible—including surprises to equal those found in *2001*. That movie's title, of course, drifts around the space theatre halls like some legend to be lived up to. Filled with the enthusiasm of their project, some employees at the inception said that *2001* had been excelled already by their production—but after constant viewing and comment by ushers and public and themselves, the directors have begun to realize many of their errors.

The Space Theatre concept, as found in San Diego, is so new as to require an entirely new approach to program production and presentation. No past standards will be adequate enough. Vast amounts of talent, time and imagination—not to forget the important assets of money and patience will be necessary. Greatness lurks here like a young child finding its feet. But the teaching of the young child is going to require an imaginative effort the likes of which film-making and multi-media designers haven't seen since Fritz Lang and UFA.

Bedrooms!

Now that TORCON 2 has your attention we would like to say a few words to those who are planning to attend the 31st Worldcon but have not yet made their reservations.

The Royal York Hotel, 100 Front Street West, Toronto is our convention hotel and has set aside 900 rooms for our use working on an advance reservation basis. This means that if you wish to make sure you have a place to sleep or at least pile your clothes during the convention, you must make your reservation in advance.

Write now to the Royal York mentioning TORCON 2 making your reservation—you can always cancel later if it becomes necessary. Do it now, or you might end up sleeping on the street—and while they're safe, they're not soft.

For accommodation information write the hotel or direct to TORCON 2 - BOX 4 - STATION K - TORONTO 12, ONTARIO

PERSONALITIES Hollycon I, a 13-hour comicon-cum-scifi, had as its principal speakers George Clayton Johnson, who talked about future possibilities as forecast in his forthcoming book *Tomorrowland*, and Forrest J Ackerman, creator of *Vampirella*, who spoke on far-ranging subjects, from experiences with H.G. Wells and Boris Karloff to the First World SF Convention and adventures behind the Iron Curtain. David "Tribbles" Gerrold also spoke, films such as the Captain Marvel serial were shown, Bill Crawford and Ken Kreuger had huckster tables and Walt Liebscher, Bernard Zuber and Walt Daugherty were name fans observed in attendance, which numbered approximately 300.

Omnibus, a BBC/TV feature, will present "A History of Science Fiction" featuring such personalities in the field as Fritz Lang, Fred Pohl, Forrest J Ackerman, Ray Bradbury and Damon Knight.

Leo Margulies has relocated in Southern California, where he will continue to publish *Weird Tales* with the assistance of his wife and Charles Nuetzel. One of his first professional appearances was at a meeting of the Mystery Writers of America where he, a one-time publishing giant who set the editorial policy for 42 pulps, told many fascinating anecdotes of the halcyon days, including a meeting with Edgar Rice Burroughs, to a group of appreciative listeners.

With Perry Rhodan going two-a-month starting August, editor Ackerman, needing 48 short stories a year, has recently bought quite a few Shock Shorts, including 3 by newcomer Matt Graham, "Ants" by Steven Utley, "Mental Blank" (translated from Spanish by Norbert Novotny) by PGarcia, "The Plague" by Albert Hernhuter, "The Long Green Night" by Mel Sturgis, "Paper Work" by Geo. Proctor, "Space Clue" by H.J. Campbell and "Parrot Phrase" by Steven Utley. Future Perry Rhodan titles will be: 26, *Cosmic Traitor*; 27, *Land of the Gods*; 28, *Plague of Oblivion*; 29, *A World Gone Mad*; 30, *To Arkon!*; 31, *Realm of the Tri-Planets*; 32, *Challenge of the Unknown*; 33, *The Giant's Partner*; 34, *SOS: Spaceship Titan!*; and 35, *Beware the Microbots*.

Check *Adam* magazine for "Enchanted Village" by A. E. Van Vogt, "The Mute Question" and "The Man Who Was Thirsty" by Forrest J Ackerman.

Vertex has purchased "And No Potatoes" by Walt Liebscher and a second story by the same author, a portfolio of artwork and a cover by Ackerman client Josh Kirby of England and 2 stories, "For the Good of Society" by Terri Pinckard of Santa Maria and a 'first' by Greg Joy of San Diego.

Bjo and John Trimble, Don (Vertex) Pfiel, Harlan Ellison, Norbert Novotny, Philip K. Dick and Forrest J Ackerman have all been on L.A. radio station KPFK in recent months speaking about science fiction on weekly program, "Hour 25." "Can Man Survive?" a series put together by Ted Sturgeon's wife Weena, is causing controversy on the L.A. radiowaves as Robert Heinlein, Isaac Asimov, Arthur C. Clarke and other high-powered personalities state their primarily pessimistic opinions.

—Kratano Kortague

Kurt Vonnegut Jr. has been named a distinguished professor in the English department of the City College of New York for the next academic year. The post was previously held by British author Anthony Burgess.

SCIENCE FICTION CONTEST Victor Gollancz Ltd. is offering two prizes of £500 each for (1) the best unpublished science fiction novel and (2) the best volume of unpublished science fiction short stories. The competition is limited to authors who have not previously had science fiction published in volume form. Established authors who have not written in the genre before may enter, and so may writers who have had science fiction stories published singly in magazines or as part of an anthology. Entrants must, however, be free of any publishing commitment that would preclude either publication by the *Sunday Times* or a contract with Gollancz. The competition will be judged by Brian Aldiss, Kingsley Amis, Arthur C. Clarke and John Bush (Chairman of Gollancz). Entries should be not less than 50,000 words or more than 100,000 words in length and should arrive between October 1, 1973 and January 31, 1974. The address for information and entries is: Science Fiction Competition, Victor Gollancz Ltd., 14 Henrietta Street, London WC2E8QJ, England.

Coming Events

July

- 27-29 LEXICON II at the Sheraton Yankee Drummer Inn, 624 Southbridge St, Auburn, Mass. Reg: \$1 in advance. For info: NESFA, P.O. Box G, MIT Branch, Cambridge, Mass. 02139

August

- 10-12 WESTERN OZ CONVENTION at the Cambria Pines Lodge, Cambria, Calif. For info: P.O. Box 24560, Los Angeles, Calif. 90024
- 10-13 SFCD-CON in Sindelfingen, Germany. For info: Walter Keskamp, 7913 Senden/Iller, Fuggerstr. 20, Germany
- 17-19 ADVENTION 2 (12th Australian Science Fiction Convention) at Lincoln College, Brougham Place, North Adelaide, South Australia. Adv. reg: \$A4.50 to Aug.1; \$A5 thereafter; \$A6 at door, payable to Adventon 2. Supporting: \$A2. All checks on U.S. banks should be payable to Gary Mason. For info: Adventon 2, G.P.O. Box 1583, Adelaide, S.A. 5001, Australia
- 17-19 BUBONICON in Albuquerque, N.M. GoH: Robert Silverberg. Reg: \$2 to Aug. 1. For info: Larry Fontaine, Eagle Rock & Pennsylvanias NE, Albuquerque, N.M. 87112
- 17-20 MYTHCON 4 at the Francisco Torres, Santa Barbara, Calif. For info: Mythopoeic Society, Box 24150, Los Angeles, Calif. 90024
- 24-26 DEEPSOUTHCON at the Marriott Hotel, New Orleans. GoH: Joe Green. Fan GoH: Meade Frierson. 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, Toastmaster: Lester del Rey. Adv. reg. to July 31, \$7 attending, \$4 supporting; \$10 at door. For info: TORCON 2, P.O. Box 4, Station K, Toronto, Canada

September

- 14-17 SFRA ANNUAL CONFERENCE on "The Writer and Science Fiction" at Penn State. For info: Dean Arthur Lewis or Prof. Philip Klass, c/o 410 Keller Bldg, University Park, Pa. 16802

October

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

November

- 9-11 PHILCON at the Marriot Motor Hotel, City Line Ave & Monument Rd, Philadelphia, Pa. 19131. GoH: A. E. Van Vogt. Reg: \$3
- 23-25 FILM-CON 2 at the Hyatt Regency Hotel, Los Angeles. Reg: \$10 attending, \$5 supporting. For info: Film-Con 2, P.O. Box 74866, Los Angeles, Calif. 90004

February 1974

- 15-18 BALTICON at the Lord Baltimore Hotel, Baltimore, Md. Reg: \$3 advance, \$4 at door

August

- 25-30 EUROCON 2/SFANCON 5 in Brussels, Belgium. Reg: \$10 attending, \$5.50 supporting. American agents: Locus, 3400 Ulloa St, San Francisco, Calif. 94116
- 29-Sept. 2 DISCON II at the Sheraton-Park Hotel, 2660 Woodley Road N.W., Washington, D. C. 20008. GoH: Roger Zelazny, Fan GoH: Jay Kay Klein. Reg: \$5 attending, \$3 supporting. For info: Discon II, P.O. Box 31127, Washington, D.C. 20031

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

Coming Attractions

ANALOG - - August

Serial

The Far Call, by Gordon R. Dickson

Novelettes

Forty Days and Nights, by Robert Chilson

The Epoxy Goat, by David Lewis

Short Stories

Stimulus-Reward Situation, by Gene Fisher

The Sweet Smell of the Past, by Lawrence A. Perkins

The Jungle, by Karl Hudgins

Article

The Synchronistic Barometer, by Herbie Brennan

Cover by John Schoenherr

ANALOG - - September

Serial

The Far Call, by Gordon R. Dickson

Novelette

Override, by George R. R. Martin

Short Stories

Persephone and Hades, by Scott W. Schumack

Prisoner 794, by M. Max Maxwell

Crying Willow, by Edward Rager

Martyr, by Laurence M. Janifer

Science Fact

The Case for the Hydrogen-oxygen Car, by William J. D. Escher

Cover by Jack Gaughan

F&SF - - August

Novelettes

Peregrine: Aflandia, by Avram Davidson

The Bear Went Over the Mountain, by Sonya Dorman

In the Pines, by Karl Edward Wagner

Short Stories

Floating, by Dave Skal

Thinking of the Unthinkable, by Sterling E. Lanier

Down and Out, by Ron Goulart

The Magic White Horse with His Heart in His Mouth, by Phyllis MacLennan

Herman, by Graham Petrie

Science

Constant as the Northern Star, by Isaac Asimov

Cover by Don Davis

F&SF - - September

Special Frederik Pohl Section

In the Problem Pit (novella) by Frederik Pohl

Frederik Pohl: Frontiersman (article) by Lester del Rey

Frederik Pohl: Bibliography, by Mark Owings

Novelette

Cage a Man, by F. M. Busby

Short Stories

The Helmet, by Barry N. Malzberg

The Dominions Beyond, by Ward Moore

I Wish I May, I Wish I Might... by Bill Pronzini

The Cryonauts, by Edward Wellen

Science

Signs of the Times, by Isaac Asimov

Cover by Carol Pohl

Current Issue

ANALOG - - July

Novelettes

A Bridle for Pegasus, by Anne McCaffrey

The City of Ul Chalan, by Richard K. Lyon

Short Stories

Peace Probe, by Roy L. Prosterman

Young Beaker, by J. T. Lamberty Jr.

Godsend, by Edward Wellen

Science Fact

Rarified Atmospheres, by Gary E. Myers

Cover by Kelly Freas

Current Issue

FANTASTIC - - July

Serial

The Son of Black Morca, by Alexei and Cory Panshin

Short Novel

Black Sphinx of Nebthu, by L. Sprague de Camp and Lin Carter

Short Stories

Iron Mountain, by Gordon Eklund

What I Did on My Summer Vacation, by Jack C. Haldeman

Portfolio

Wesso: Invaders from the Infinite, by John W. Campbell

SF in Dimension

The Search for Renewal, by Alexei and Cory Panshin

Cover by Harry Roland

Current Issue

HAUNT OF HORROR - - August

Serial

Conjure Wife, by Fritz Leiber

Novelette

The Jewel in the Ash, by John K. Diomedes

Short Stories

Devil Night, by Dennis O'Neil

Pelican's Claws, by Arthur Byron Cover

Finders Keepers, by Anne McCaffrey

Kilbride, by Ron Goulart

Mono No Aware, by Howard Waldrop

Nonfiction

Digging up Atlantis, by Lin Carter

Cover by Kelly Freas for "Devil Night"

Current Issue

IF - - August

Serial

Our Children's Children, by Clifford Simak

Novelettes

Pearsall's Return, by F. M. Busby

The Invaders, by Stephen Tall

Short Stories

The Meaning of the Word, by Chelsea Quinn Yarbro

Support Your Local Police, by David Magil

Westwind, by Gene Wolfe

Cover by David A. Hardy

JULY BERKLEY TITLES

Reed, Kit M. Da V. S2380. 75¢

Harrison, Harry & Brian W. Aldiss Best SF: 1972. N2381. 95¢

FALL HARDCOURT TITLES

Clarke, Arthur C. Rendezvous with Rama. Sept. \$6.95

Randall, Florence Engel Haldane Station. August. \$6.95

Saint-Exupery, Antoine de The Little Prince. Anniv. ed. Oct. \$7.50

Hubley, John and Faith Dig! (juv) August. \$5.95

SIGNET FORECASTS

Clarke, Arthur C. The Wind From the Sun. Q5581, July. 95¢

Glidepath. Q5582, July. 95¢

The Other Side of the Sky. Q5553, July. 95¢

Haining, Peter, ed. The Lucifer Society. Y5568, August. \$1.25

Heinlein, Robert A. Methuselah's Children. T4226, August. 75¢

Del Rey, Lester Moon of Mutiny. Q5539, August. 95¢

Sullivan, Walter We Are Not Alone. Y5482, August. \$1.25

SF BOOK CLUB TITLES

Carr, Terry, ed. An Exaltation of Stars. July. \$1.49

Silverberg, Robert, ed. Deep Space. July. \$1.49

Moorcock, Michael An Alien Heat. Summer. \$1.49

Dickson, Gordon R. The Star Road. Summer. \$1.49

Wollheim, Donald A., ed. The 1973 Annual World's Best SF. August. \$1.98

Zelazny, Roger To Die in Italbar. August. \$1.49

LIBRARY NEWS The Free Library of Philadelphia has put together an exhibit of the works and memorabilia of some of the authors and fictitious heroes whose literary charisma has led to the formation of fan clubs. Of interest to LUNA readers are the display cases for Tolkien, Sherlock Holmes, Edgar Allan Poe, The Wizard of Oz and Edgar Rice Burroughs.

The library has also recently received a gift of maps from Mr. Horst Evermann of Anderten, West Germany. They are *Perry Rhodan Weltraumkarte* and *Terra 3000*. And two maps of Atlantis and the Mediterranean lands in the magazine *Dragon*.



Mike Gilbert

Have You Read?

- Asimov, Isaac "Benefactor of Humanity" (story) Saturday Evening Post, March/April, p.28-9+
 "3000 AD." National Wildlife, June, p.14-19
- Bova, Ben "From Mad Professors to Brilliant Scientists: the Evolution of a Genre." Library Journal, May 15, p.1646-9
- Brunn, Stanley D. "Geography and Politics of the United States in the Year 2000." Journal of Geography, April, p.42-9
- Clemons, Walter "Georgie's Travels" (Regiment of Women) Newsweek, May 21, p.100+
- Cowley, Susan "This Jonathan Thing" (movie) Saturday Review of the Arts, March, p.10+
- Crist, Judith "Such Good Fiends" (Theater of Blood) New Yorker, May 14, p.87
- Ellison, Harlan "The Whimper of Whipped Dogs" (story) Gallery, June, p.54-6+
- Fox, Kenneth "Planetary Atmospheres: How Do We Know?" Physics Teacher, May p.277-84
- Friedrich, Otto "Ultra-Vonnegut" (Breakfast of Champions) Time, May 7, p.65-6+
- Gilliatt, Penelope "Hungry?" (Soylent Green) New Yorker, April 28, p.126+
- Herrera, Philip "The Dream Lurker" (Ballantine Lovecraft) Time, June 11, p.99-100
- Horwitz, Carey "Interview with Kurt Vonnegut Jr." Library Journal, April 15, p.1311
- Kanfer, Stefan "Is There Intelligent Life on Commercials?" (humor) Time, April 16, p.73
 "The Trivialization of Evil" (Dracula) Harper's, April, p.98-101
- Lehmann-Haupt, Christopher "Is Kurt Vonnegut Kidding Us?" (Breakfast of Champions) New York Times, May 2, p.43
- Levine, Al "Paranoia of the Most Grandiose Proportions" (Gravity's Rainbow) Commonweal, May 4, p.217-8
- McHargue, Georgess "A Ride Across the Mystic Bridge, or Occult Books; What, Why and Who Needs Them?" Library Journal, May 15, p.1635-40
- Nelson, Lila "A Turn in Time" (story) And It Is Divine, May, p.36-7
- Ontological Thought (P.O. Box 328, Loveland, Colo. 80537) v.4 no.12, April. Contents: Science Fiction—Valuable and Unimportant, by Robert Moore; If You're Looking for Answers..., by David Ish; Seeing It Whole, by Theodore Black; The Magic World of Now, by Michael Cecil; 20,001—An Earth Oddity, by Jerry Kvasnicka; Experiments with a Paper Pyramid, by Nick Giglio; An Open Letter to Ray Bradbury, by Jeff Gordon; Growing Up—And What Then? by Robert Moore; SF Writer, by Paul Glicksohn)
- Poirier, Richard "Rocket Power" (Gravity's Rainbow) Saturday Review of the Arts, March, p.59-64
- Prescott, Peter S. "Nothing Sacred" (Breakfast of Champions) Newsweek, May 14, p.114+
- Robinson, Frank M. "For Those Who Never Believed in Science Fiction..." Today's Health, April, p.24-8
- Russ, Joanna "250 College Students vs. Paperback Book Publishers" (letter) Publishers Weekly, Feb. 12, p.32; Reply, March 12, p.21-2
- Stuart, Dee "An Exclusive Interview with Lloyd Alexander. Writer's Digest, April, p.32-5+
- Swerdlloff, Peter "After Tolkien—What?" Mademoiselle, June, p.161
- Turner, Alice K. "Science Fiction Writers Look to the Future (Where Else?)" Publishers Weekly, May 28, p.20-1
- "Vincent Price: Horror Movies Scare the Wits Out of Me and Give Me Nightmares." National Enquirer, June 10, p.31
- Vonnegut, Kurt, jr. "Interview" Media and Methods, May, p.38-41+
- Zimmerman, Paul D. "Let 'Em Eat Wafers" (Soylent Green) Newsweek, May 7, p.104+

RECENT RECORDINGS

- Captain Beyond. Capricorn CP 0105
- Doremi Fasol Latido, by Hawkwind. United Artists
- Demons and Wizards, by Uriah Heep. Mercury SRM 1 630
- It's After the End of the World, by Sun Ra and his intergalactic research arkestra. MPS/BASF 20748

New Books

HARDCOVERS

- Aldiss, Brian W. **BILLION YEAR SPREE:** The True History of Science Fiction. Doubleday, June. \$7.95
- Barthelme, Donald **SADNESS** (coll, part fty) Farrar, Nov. \$5.95
- Bova, Ben, ed. **SCIENCE FICTION HALL OF FAME v.2a** (repr) SF Book Club, May. \$3.50
- SCIENCE FICTION HALL OF FAME, v.2b** (repr) SF Book Club, June. \$3.50
- Boyd, John **THE DOOMSDAY GENE.** Weybright, July. \$5.95
- Bradbury, Ray **THE MARTIAN CHRONICLES** (new ed) Doubleday, June. \$8.95
- Brown, Frederic **PARADOX LOST** and 12 Other Great Science Fiction Stories. Random, May. \$5.95
- Brown, Raymond Lamont **PHANTOMS OF THE SEA: Legends, Customs and Superstitions** (repr Brit) Taplinger, April. \$6.50
- Carr, Terry, ed. **AN EXALTATION OF STARS: Transcendental Adventures in Science Fiction.** Simon & Schuster, June. \$6.95
- Charroux, Robert **FORGOTTEN WORLDS: Scientific Secrets of the Ancients and Their Warning for Our Time** (tr. from French) Walker, July. \$12.50
- Darrell, Margery, ed. **ONCE UPON A TIME: The Fairy Tale World of Arthur Rackham.** Viking, Oct. 1972. \$14.95
- Del Rey, Lester, ed. **BEST SCIENCE FICTION STORIES OF THE YEAR 1972.** Dutton, June. \$6.95
- Dickinson, Peter **THE GREEN GENE.** (repr Brit) Pantheon, May. \$5.95
- Donosa, Jose **THE OBSCENE BIRD OF NIGHT** (supernat, tr. from Spanish) Knopf, May. \$7.95
- Elder, Joseph, ed. **EROS IN ORBIT: A Collection of All New Science Fiction Stories About Sex.** Trident, May. \$6.95
- Elwood, Roger, ed. **FUTURE CITY.** Trident, July. \$7.95
- SHOWCASE.** Harper, June. \$5.95
- Farca, Marie C. **COMPLEX MAN.** Doubleday, June. \$5.95
- Federbush, Arnold **THE MAN WHO LIVED IN INNER SPACE.** Houghton, Feb. \$5.95
- Garnett, Bill **DOWN BOUND TRAIN.** Doubleday, May. \$4.95
- Gutteridge, Lindsay **KILLER PINE.** Putnam, May. \$5.95
- Haining, Peter, ed. **THE NIGHTMARE READER.** Doubleday, May. \$5.95
- Harrison, Harry, ed. **NOVA 3.** Walker, July. \$6.95
- Heinlein, Robert A. **TIME ENOUGH FOR LOVE.** Putnam, June. \$6.95
- Howard, Robert E. **SOWERS OF THE THUNDER** (coll) Don Grant. \$12.00
- Jones, Langdon **THE EYE OF THE LENS** (coll) Macmillan, 1972. \$5.95
- Kelen, Emery MR. **NONSENSE: A Life of Edward Lear.** T. Nelson. \$4.95
- Klein, Gerard **THE OVERLORDS OF WAR** (tr, repr) SF Book Club, May. \$1.49
- Lanier, Sterling E. **HIERO'S JOURNEY: A Romance of the Future.** Chilton, June. \$6.95
- Lem, Stanislaw **THE INVINCIBLE** (tr from Polish) Seabury, June. \$6.95
- MEMOIRS FOUND IN A BATHTUB** (tr from Polish) Seabury, June. \$6.95
- Levine, Stuart **EDGAR POE: Seer and Craftsman.** Everett/Edwards, 1972. \$12.00
- Lowndes, Robert A. W. **THREE FACES OF SCIENCE FICTION** (nf) NESFA, 1973. \$5.95
- McKenna, Richard **CASEY AGONISTES and Other Science Fiction and Fantasy Stories.** Harper, July. \$5.95
- Malzberg, Barry **HEROVIT'S WORLD.** Random. \$4.95
- Marasco, Robert **BURNT OFFERINGS** (supernat horror) Delacorte, Feb. \$6.95 (corr)
- Moore, Brian **CATHOLICS.** Holt. \$4.95
- Mumford, Edwin **THE VOYAGE OF THE STARFIRE TO ATLANTIS.** Exposition, April. \$4.00
- THE NECRONOMICON;** or, Al Azif, by Abdul Alhazred. Pref. by L. Sprague de Camp. Owlswick Press (Box 8243, Philadelphia, Pa. 19101) \$30.00
- Norton, Andre **FORERUNNER FORAY** (repr) SF Book Club, June. \$1.49
- Ovenden, Graham & John Davis, eds. **ILLUSTRATORS OF ALICE IN WONDERLAND AND THROUGH THE LOOKING GLASS** (repr Brit) St.

Martin's Press, April. \$8.95
 Ravenscroft, Trevor **THE SPEAR OF DESTINY** (nf, repr Brit) Putnam, May. \$8.95
 Rogers, Michael **MINDFOGGER** (marg) Knopf, May. \$5.95
 Rottensteiner, Franz, ed. **VIEW FROM ANOTHER SHORE: European Science Fiction**. Seabury, June. \$6.95
 Silverberg, Robert, ed. **DEEP SPACE T**. Nelson, April. \$4.95
 Strugatski, Arkadi & Boria **HARD TO BE A GOD** (tr. from Russian) Seabury, June. \$6.95
 Tomlinson, Dorothy, ed. **WALK IN DREAD: 12 Classic Eeries Tales**. Taplinger, Sept. 1972. \$6.95
 Vonnegut, Kurt Jr. **BREAKFAST OF CHAMPIONS**. Delacorte, April. \$7.95
 Wallace, Ian **PAN SAGITTARIUS**. Putnam, June. \$5.95
 Wells, H. G. **THE KING WHO WAS A KING: An Unconventional Novel** (marg, repr of 1929 ed) Greenwood Press, 1972. \$11.75
 Wharton, Edith **THE GHOST STORIES OF EDITH WHARTON**. Scribner, June. \$8.95
 Williamson, Jack H. G. **WELLS: Critic of Progress**. Mirage. \$5.95
 Wul, Stefan **THE TEMPLE OF THE PAST** (tr. from French) Seabury, June. \$6.95
 Zelazny, Roger **TO DIE IN ITALBAR**. Doubleday, July. \$4.95
 Zinman, David **SATURDAY AFTERNOON AT THE BIJOU** (movie serials) Arlington House, May. \$11.95

PAPERBACKS

Ackerman, Forrest J **BEST SCIENCE FICTION FOR 1973**. Ace 91360, June. \$1.25
 Akers, Alan Burt **THE SUNS OF SCORPIO**. DAW UQ1049, April. 95¢
 Anderson, Poul **THE HORN OF TIME**. Signet Q5480, May. 95¢
THE PEOPLE OF THE WIND. Signet Q5479, May. 95¢
 Anthony, Piers **PROSTHO PLUS**. Berkley S2137, May. 75¢
 Asimov, Isaac **THE GODS THEMSELVES** (repr) Fawcett Crest P1829, June. \$1.25
 (ed) **THE HUGO WINNERS, v.1** (repr) Fawcett Crest M1811, April. 95¢
 Biggle, Lloyd Jr. **THE LIGHT THAT**

NEVER WAS (repr) DAW UQ1052, April. 95¢
 Brunner, John **AGE OF MIRACLES** (rev. of Day of the Star Cities) Ace 01000, May. 95¢
BORN UNDER MARS (2 ptg) Ace 07, 61, June. 95¢
 Carroll, Lewis **ALICE'S ADVENTURES IN WONDERLAND**, and **THROUGH THE LOOKING GLASS** (repr) Signet CT647, May. 75¢
 Carter, Lin **THE BLACK STAR** (s&s) Dell 0932, May. 95¢
IMAGINARY WORLDS: The Art of Fantasy (nf) Ballantine 03309, June. \$1.25
THE MAN WHO LOVED MARS. Fawcett Gold Medal T2690, March. 75¢
 Clarke, Arthur C. **TALES OF TEN WORLDS** (coll, repr) Signet Q5452, April. 95¢
 Clement, Hal **OCEAN ON TOP**. DAW UQ1057, June. 95¢
 Coney, Michael G. **FRIENDS COME IN BOXES**. DAW UQ1056, May. 95¢
 Crichton, Michael **THE TERMINAL MAN** (repr) Bantam X7545, April. \$1.75
 Darlton, Clark **PERRY RHODAN 24: Infinity Flight**. Ace 66007, May. 75¢
PERRY RHODAN 25: Snowman in Flames. Ace 66008, June. 75¢
 Dickson, Gordon R. **THE ALIEN WAY** (reissue) Bantam N6658, July. 95¢
THE BOOK OF GORDON DICKSON (coll, repr, orig: Danger-Human) DAW UQ1055, May. 95¢
 Edwards, Paul **THE BRAIN SCAVENGERS** (Expeditor book 2) Pyramid N3018, May. 95¢
 Eisenberg, Larry **THE BEST LAID SCHEMES** (coll, repr) Collier 01977, May. \$1.25
 Ellison, Harlan **FROM THE LAND OF FEAR** (coll, repr) Belmont Tower BT50529, April. 95¢
 Elwood, Roger, ed. **DEMON KIND**. Avon 14886, March. 75¢
 —and Vic Ghidalia, eds. **MORE LITTLE MONSTERS**. Manor 95235, March. 95¢
 Farmer, Philip Jose **TARZAN ALIVE** (repr) Popular 00427, April. 95¢
 Finney, Jack **THE INVASION OF THE BODY SNATCHERS** (repr) Award AN1125. 95¢
 Fitzgerald, Arlene J. **EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT**

SORCERY...BUT WERE AFRAID.
Manor, April. 95¢

Gardette, Charles D. & Edgar Allan
Poe THE FIRE-FIEND, and THE
RAVEN. Gerry de la Ree (7 Cedarwood
Lane, Saddle River, N.J. 07458) June.
\$7.50

Garvin, Richard M. & Edmond G. Addeo
THE TALBOTT AGREEMENT (marg,
repr) Award AN1135. 95¢

Gerrold, David BATTLE FOR THE
PLANET OF THE APES. Award
AN1139. 95¢

THE TROUBLE WITH TRIBBLES (nf)
Ballantine 23402, May. \$1.50

THE WORLD OF STAR TREK (nf)
Ballantine 23403, May. \$1.50

Gerson, Noel B. DOUBLE VISION (super-
nat, repr) Popular 00452. 95¢

Ghidalia, Vic, ed. THE DEVIL'S GEN-
ERATION. Lancer 75465, May. 95¢

THE ODDBALLS. Manor 95266. 95¢

Goulart, Ron WHAT'S BECOME OF
SCREWLOOSE? and Other Inquiries
(coll, repr) DAW UQ1060, June. 95¢

Graat, Heinrich A PLACE OF DEMONS
(supernat) Belmont Tower BT50536,
April. 95¢

Grammary, Ann THE WITCH'S WORK-
BOOK. Pocket 78287, May. \$1.25

Haining, Peter WITCHCRAFT AND
BLACK MAGIC (nf, repr Brit) Bantam
R6836. \$1.45

Hall, Hal, comp. SFBR1: Science Fiction
Book Review Index, v.3 1972. Author
(3608 Meadow Oaks Lane, Bryan, Tex.
77801) May. \$1.50

Hart, Johnny & Brant Parker THERE'S A
FLY IN MY SWILL! (Wizard of Id 5)
Fawcett Gold Medal R2694, April. 60¢

Hartenfels, Jerome LAZARUS (repr)
Popular 00438. 95¢

Herbert, Frank THE GODMAKERS (repr)
Berkley N2344, May. 95¢

Herck, Paul van WHERE WERE YOU
LAST PLUTERDAY? (tr. from Dutch)
DAW UQ105, April. 95¢

Hoskins, Robert, ed. THE EDGE OF
NEVER: Classic and Contemporary
Tales of the Supernatural. Fawcett
Premier M590, June. 95¢

Jakes, John ON WHEELS. Warner Paper-
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N.E.L, £2.50. 450.01473.8

Blish, James STAR TREK 7. Corgi, 30p.
pb. 552.09229.0

Bradbury, Ray THE OCTOBER COUNTRY. N.E.L, 30p. ni, pb. 450.01559.9

THE SMALL ASSASSIN. N.E.L, 30p. ni, pb. 450.01562.9

Brown, Peter Currell SMALLCREEP'S DAY. Picador/Pan, 40p. ne, pb. 330.23566.4

Brunner, John AGE OF MIRACLES. Sidgwick & Jackson, £1.75. 283.97921.6

Burgess, Anthony A CLOCKWORK ORANGE. Penguin, 25p. ni, pb. 14.003219.3

Cameron, John THE ASTROLOGER. Bodley Head, £2.00. 370.01485.5

Clarke, Arthur C. EXPEDITION TO EARTH. Sphere, 30p. ni, pb. 7221.2423.6

THE SANDS OF MARS. Sphere, 35p. ni, pb. 7221.2420.1

(ed) THREE FOR TOMORROW. Sphere, 35p. ni, pb. 7221.2425.2

Cooper, Edmund TRANSIT. Hodder, 30p. ne, pb. 340.16464.6

Dick, Philip K. UBIK. Panther, 35p. ne, pb. 586.03716.0

Elder, Michael THE PERFUMED PLANET. Hale, £1.60. 7091.3511.4

Heinlein, Robert A. TIME FOR THE STARS. Pan, 30p. ni, pb. 330.020285

TUNNEL IN THE SKY. Pan, 30p. ni, pb. 330.02029.3

Hoyle, Fred THE BLACK CLOUD. Penguin, 35p. ni, pb. 14.001466.7

Hurwood, Bernhardt Jackson THE INVISIBLES. Hale, £1.60. 7091.3482.7

Kelley, Leo P. MINDMIX. Hodder, 30p. pb. 340.16713.0

Knight, Damon, ed. ORBIT 7. Rapp & Whiting, £2.00. 85391.194.0

Moorcock, Michael JADE MAN'S EYES. Unicorn Bookshop, 25p. pb. 85659.010.X

Norman, John RAIDERS OF GOR. Tandem, 40p. 416.12423.5

Sheckley, Robert MINDSWAP. Pan, 30p. ne, pb. 330.23558.3

Stapledon, Olaf LAST AND FIRST MEN, and LAST MEN IN LONDON. Penguin, 60p. ni, pb. 14.003506.0

SIRIUS. Penguin, 30p. ni, pb. 14.001999.5

STARMAKER. Penguin, 40p. ni, pb.

14.003541.9

Van Vogt, A.E. CHILDREN OF TOMORROW. N.E.L, 35p. ne, pb. 450.01446.0

Wells, H.G. THE WAR OF THE WORLDS. Penguin, 30p. ni, pb. 14.000570.6

Whitaker, David DR WHO AND THE CRUSADERS. Target/Tandem, 25p. ne, pb, juv. 426.10137.5

DR WHO AND THE DALEKS. Target/Tandem, 25p. ne, pb, juv. 426.10110.3

DR WHO AND THE ZARBI. Target/Tandem, 25p. ne, pb, juv. 426.10129.4

Wyndham, John JIZZLE. N.E.L, 30p. ni, pb. 450.01507.6

TROUBLE WITH LICHEN. Penguin, 30p. ni, pb. 14.001986.3

Zelazny, Roger THE DOORS OF HIS FACE, THE LAMPS OF HIS MOUTH AND OTHER STORIES. Faber, £2.25. 571.10105.4

These books are only available outside the United Kingdom subject to market restrictions.

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Alicia Austin

The Academy of Horror Films and Science Fiction Films

334 West 54th Street, Los Angeles, California, 90037

752-5811

Dear Friend:

For 11 years in Hollywood, The Count Dracula Society has annually presented awards to individuals in the horror field in cinema, literature, and television.

Dr. Reed, the Dracula Society's founder and President, now believes it appropriate to establish an exclusive association within the film community to annually vote by a democratic secret mail ballot for the best horror and science fiction films of each year. The establishment of this Academy has now been accomplished.

You are invited to become a member of this new, exclusive association, THE ACADEMY OF HORROR FILMS AND SCIENCE FICTION FILMS.

In the early months of each year, the Board of Directors will submit to the entire general membership a ballot by mail listing nominated films. Each member will cast a vote in each category. In each field, the film receiving the largest number of votes will win and the winning films announced at a gala black tie theatre presentation awards ceremony, probably to take place in late May or early June of each year.

Silver statuettes will be presented to the films that win, to be accepted by appropriate persons connected with the films (it could be a director, producer, actor, writer, etc.). But the award will be for the film. If it can be arranged, the two winning films will be screened for the members of the Academy at the awards ceremony.

If you wish to become a member for one year of THE ACADEMY OF HORROR FILMS AND SCIENCE FICTION FILMS, May 1973 to May 1974, please send your contribution of \$10.00 to this association. Please make your check payable to "Dr. Donald A. Reed," and mail to THE ACADEMY OF HORROR FILMS AND SCIENCE FICTION FILMS, 334 West 54th Street, Los Angeles 90037, California. A membership card will be sent to you.

Thank you for your kind consideration of membership.

S F and the Cinema

BRADBURY ON TV

by Mark Purcell

Probably because of the current moonshot program, sf writers began making it on TV and tele-interview films during the sixties. *Story of a Writer: Ray Bradbury* was produced-directed (1963) for commercial TV by Terry Sanders, with brother Denis one of the white-hope directors of the late fifties (*Time out of War, War Hunt*). Today the Bradbury film floats through the interlibrary short-film circuit. Perhaps my account here will encourage some LUNA subscriber to send in an account of one of the other movies available on sf writers, like the Boucher-Sturgeon NET panel film.

Story of a Writer does not employ the mod-hip editing style that later affected TV coverage of artists and writers. In fact, the general theme is how normal good old wife-and-4-girls Ray B. is; writers, you know, are healthy, normal types like insurance salesmen or Archie Bunker, who suddenly one day begin submitting to *Weird Tales*. The film segues into a dramatization of Bradbury's "Double Zero" telephone-line story, scenes from which run alongside the biographical story.

This he's-just-like-us approach suits Bradbury better than some other writers. Onscreen he has the general voice and appearance of Schulz's Charlie Brown. Indeed, for the late fifties, Bradbury's growing popularity was the dark underside of the concurrent Peanuts boom, selling to the same mass public. The film lets Bradbury talk about himself sufficiently for the soundtrack to carry more bite than much of the bland, pleasant photography of the author biking over Venice, California, or inventing bedtime stories for his younger daughters. (A second-generation pro, the youngest girl picks up Daddy's suspense piece and ends it with a grisly Bradbury finale—the best comic touch in the film.)

Sanders shot the film with the *cinéma-vérité* approach typical of telefilm-interviews: OK for presenting observations but not for exploring them. Take one example. Early in the film, there's some footage of Bradbury lecturing a young writers' (students?) group on emotional integrity and self-belief. If your girl friend or relatives can't accept you socially as a writer, he says, out they go. On the "girl friend" line, the camera has a reaction-cut to one of the boys in the audience, grinning instinctively. Good cinema, no doubt; but Bradbury's specific example in the speech is: James Joyce wrote like Joyce and Mickey Spillane writes like Spillane, so you (audience) write like yourselves. Now if Bradbury dropped this remark in our living room in the course of conversation, not sealed where it is inside a TV-lecture monologue, our obvious objection would be that writers like Joyce (and what he symbolizes in the speech: Homer, Dante, Shakespeare) go through long periods of development and write 'like Joyce' at each stage of their careers. If Mickey Spillane improved either the morals or the style of his books, he would no doubt be a 'different' writer, but he'd still be Spillane. In other words, just like his image in the film, Bradbury's remarks appear 'democratic' but really both speech and image work to disguise the tough self-evaluation he actually gives his own work. So you can't really accept the director's 'objective' film style as accurately descriptive of his subject.

After his daughter's one-upmanship, probably the funniest part of the film is the prelude-finale frame, meant to give a technological orientation to his work and in general associate Bradbury with the space program. Bradbury (on the sound track) makes some admiring remarks about technology that unfortunately make it clear that he confuses 'science' with such artifacts, rather than a way of thinking or seeing the world. And the dramatized story in the film ends of course by anthropomorphizing its 'villainous' telephone lines. Some people would also illustrate Bradbury's anti-science by another fact, that he doesn't (1963) drive a car. But his preference in the film for bicycling seems good calisthenic sense; his no-car rule, I suspect, derives from his economic situation in the low-sale forties, when he was still trying to convince John Campbell that his early mss. represented hard sf.

To me, the most striking points in the film aren't followed up. For instance, the 1963 world-famous pro still reads unpublished stories in his living room to a group of 'civilians'

for their man-in-the-street reactions. That such a technician used this writers'-club approach, surprised me. (Presumably he needs their reactions, rather than helpful hints on revision.) *Story of a Writer* assumes, I would say, a TV audience in no way sophisticated about the pro writer's world, uninterested in specific details, and completely ignorant about the post-1926 American sf ghetto. With a different kind of pop art than sf, like records or films, I think the film would have presumed some level of knowledge in its audience about the subject. For instance, there are only 1-2 traveling shots over Bradbury's famous comic strip collection; pre-war newspaper comics weren't mod or in when the film was shot, so the director avoids any exploration of this source for Bradbury's work. As they say nowadays, it's an uncommitted film.

LON CHANEY JR.

Actor Lon Chaney Jr. died Thursday July 13 at the age of 67. He had been in and out of hospitals for the past year with a long series of illnesses. Born in Oklahoma City February 10, 1906 as Creighton Tull Chaney, he made his first stage appearance when he was only 6 months old. He did not become Lon Chaney Jr. until after he had achieved considerable recognition on his own, rather than in the shadow of his famous father who was noted for the title roles in *The Hunchback of Notre Dame* and *The Phantom of the Opera* among many. Probably best known to science fiction fans for his role as the Wolf Man, Lon Chaney Jr. played many monsters including the Mummy, Count Dracula and Frankenstein's Monster. Among his many films were such titles as *Man Made Monster*, *One Million B.C.*, *Son of Dracula*, *Calling Dr. Death*, *The Mummy's Curse*, *Cobra Woman*, *The Frozen Ghost*, *Man of a Thousand Faces*, *Frankenstein Meets the Wolf Man*, and of course *The Wolf Man*.

NEWS AND NOTES

The Academy of Horror Films and Science Fiction Films, a nonprofit international association of 100 experts in the field, has announced the winners of its annual awards for the best films of the 8 year 1972. *Blacula* was selected the best horror film and *Slaughterhouse Five* the best science fiction film of 1972. A special award was voted to the Count Dracula Society for their 12 year work in the Gothic field.

Christopher Lee's company Charlemagne Productions has options on or bought outright: *Portrait of Barbara* and *Bury Him Darkly* by John Blackburn; and *To the Devil a Daughter* and *The Haunting of Toby Jugg* by Dennis Wheatly... Unicorn Productions of Montclair, N.J. is in pre-production stages of a film based on Grimm's *Snow White*. It will be filmed in Holland and Germany... Hunt Stromberg Jr. is producing a four hour version of *Frankenstein* for Universal. The cast includes James Mason, Michael Wilding, Agnes Moorehead and Jane Seymour... Independent producer, Richard Grosser, has acquired *The Santaroga Barrier* by Frank Herbert... Roger Corman's New World Pictures distributors has acquired domestic rights to *The Savage Planet*, the French/Czech animated feature which was shown at this year's Cannes Festival... AIP has begun production on *The Revenge of Dr. Death* based on the novel *Devilday* by Angus Hall. The film stars Vincent Price, Peter Cushing and Robert Quarry... *Solaris*, now on the Rank circuit in England, is the first subtitled feature ever booked by the chain.

TV NEWS A new half-hour series on NBC next season will be *The Girl With Something Extra*, starring Sally Field as a bride with extrasensory perception... Astronaut Ed Mitchell has been signed as been signed as host-narrator for the psychic phenomena series, *X Factor* which will be produced and directed by John Newland. The pilot stars William Shatner... CBS is adding animated cartoon series based on *My Favorite Martian* and *I Dream of Jeannie* to its Saturday morning children's schedule next season... Canadian actress Gay Rowan has been signed as the female lead opposite Keir Dullea in Harlan Ellison's *Starlost* series. So far it has been signed for 22 American stations... The animated *Star Trek* series now includes the voices of William Shatner, Leonard Nimoy, DeForest Kelley, James Doohan and Majel Barrett all doing their original characters.

CURRENTLY IN RELEASE

- And Now the Screaming Starts.** Cinerama release of Amicus production. Starring Peter Cushing, Herbert Lom and Patrick Magee. Directed by Roy Ward Baker, produced by Milton Subotsky and Max J. Rosenberg. Screenplay by Roger Marshall. 87 min. Rating: PG
- Battle for the Planet of the Apes.** Twentieth Century-Fox release. Produced by Arthur P. Jacobs, directed by J. Lee Thompson. Starring Roddy McDowall, Claude Akins, John Huston. 86 min. Rating: G
- Cannibal Girls.** AIP release of Daniel Goldberg production. Directed by Ivan Reitman. Starring Eugene Levy, Andrea Martin, Ronald Ulrich. 83 min. Rating: R
- Charly and the Angel.** Buena Vista release of Walt Disney production. Directed by Vincent McEveety. Screenplay by Roswell Rogers, based on "The Golden Evenings of Summer" by Will Stanton. Starring Fred MacMurray, Cloris Leachman, Harry Morgan, Kurt Russell. 93 min. Rating: G
- Ganja and Hess.** Kelly-Jordan Enterprises release of a Chiz Schultz production. Written and directed by Bill Gunn. Starring Duane Jones, Marlene Clark, Bill Gunn. 110 min. Rating: R
- High Priestess of Sexual Witchcraft.** Anonymous Releasing Triumvirate release. Produced by Mona Terry. Written and directed by Beau Buchanan. Starring Georgina Spelvin. 90 min. Self-imposed X-rating
- Hot Channels.** Distribpix release of a Viaduck production. Produced and directed by R. G. Benjamin. Starring Davy Jones, Melanie Daniels, Catharine Warren. 70 min. Self-imposed X-rating
- The Hunchback of the Morgue.** Janus Films production. Directed by Javier Aguirre. Starring Paul Naschy, Rossana Yanni, Vic Winner. 86 min.
- Hungry Wives.** Jack H. Harris Enterprises release of Latent Image production. Directed and written by George A. Romero. Starring Jan White and Ray Laine. 89 min. Rating: R
- Jonathan.** New Yorker Films release of Iduna Films production. Written and directed by Hans W. Geissendorfer. Starring Jurgen Jung. 103 min.
- The Legend of Hell House.** Twentieth Century-Fox release of James H. Nicholson's Academy Pictures production. Starring Pamela Franklin, Roddy McDowall, Clive Revill, Gayle Hunnicutt. Screenplay by Richard Matheson based on "Hell House". 94 min. Rating: PG
- The Neptune Factor.** Twentieth Century-Fox release of Sanford Howard production. Directed by Daniel Petrie, screenplay by Jack DeWitt. Starring Ben Gazzara. Rating: G
- Quem e Beta? (Where Is Beta?)** Dahlia Film-Regina Film release. Directed by Nelson Pereira Dos Santos. Starring Frederic De Pasquale, Regina Rosembourg, Noelle Adam, Sylvie Fennec, Dominique Rühle. 80 min.
- Scream Blacula Scream.** AIP release of Joseph T. Naar production. Directed by Bob Kelljan. Starring William Marshall, Don Mitchell, Pam Grier. 95 min. Rating: PG
- Soylent Green.** Metro release of Walter Seltzer and Russell Thacher production. Directed by Richard Fleischer. Screenplay by Stanley R. Greenberg from the novel by Harry Harrison. Starring Charlton Heston, Leigh Taylor-Young, Chuck Connors, Joseph Cotten, Edward G. Robinson. 97 min. Rating: PG
- The Wednesday Children.** Venture Film release. Produced by Homer Baldwin and Cal Clifford. Written and directed by Robert D. West. Starring Marji Dodril, Donald E. Murray, Carol Cary, Al Miskell. 88 min.
- Wicked, Wicked.** Metro release of United National production. Written, produced and directed by Richard L. Bare. Starring David Bailey, Tiffany Bolling, Randolph Roberts. 95 min. Rating: PG



Lilliputia

JANE-EMILY by Patricia Clapp. Dell Yearling 4193, 1973. 160 p. 95¢ (hardcover: Lothrop Lee, 1969. \$3.75)

Emily had been a spoiled, unpleasant little girl while she lived, but she had died a long time ago, so it seemed strange that her nine-year-old, recently orphaned niece, Jane, should become obsessed with Emily during a visit to Emily's former home. Not to mention the mysterious glow which emanated from the reflecting ball in the garden on nights when there was no moon, and the way a dress hung out to dry wrapped itself around a tree when there was no wind blowing. The whole, disturbing business came to a head when Jane, deathly ill with pneumonia (the disease that had killed Emily) experienced a remarkable recovery when her grandmother (Emily's mother) pushed the reflecting ball from its pedestal and destroyed it.

Despite the somewhat melodramatic plot, this is a relatively good juvenile title. The use of Jane's eighteen-year-old Aunt Louisa (sister of Emily's sister-in-law) as narrator gives the author a chance to inject a 'romantic interest' in the person of a recent medical school graduate, heighten the suspense by giving an 'outside' view of Jane's obsession with (possession by?) Emily, and have Emily's mother tell her daughter's story in bits and pieces. All told, an enjoyable story for the 'middle aged' girl-child, and a good choice for the paperback format, as the lower price makes it available to even a ten-year-old with a restricted allowance.

—Charlotte Moslander

Editorial

Our continuing struggle to maintain a regular, current schedule for LUNA Monthly has not been successful. The situation has been complicated recently by personal developments, which make it unlikely that we will be able to publish issues on a regular monthly basis for the balance of the year. Therefore we have made a change to seasonal dating for issues until we are able to resume regular monthly publication. Since all subscriptions are based on issue number, rather than date, this will not affect the number of issues you receive on your subscription. It will have the effect of extending those subscriptions scheduled to expire at year end into 1974, but these can be adjusted at a later date. We will continue to publish as often as possible, continuing the seasonal dating until we resume our regular schedule.

We would like to take this opportunity to note that we are continually interested in hearing from readers who would like to review for LUNA Monthly. We especially need reviews of new films, plays and juvenile books at present, in addition to reviewers for the many adult sf/fantasy books currently being published. Regular reviewers receive a complimentary copy of all issues, occasional contributors receive a complimentary copy of each issue in which they appear. Interested persons should write us for further information, and indicate preferences, likes and dislikes. If possible a sample review should be included.

It has now been 2½ years since we raised our basic subscription to \$4.00 per year (12 issues), and we quickly note that we are not expecting to make any change in this rate in the near future. In these days of continually rising prices, we're glad we're still able to hold the line. However...there has been a proposal to increase first class mailing rates this year, and at that time the differential for first class mailing will be adjusted to reflect the full difference between that rate and the third class bulk rate. In anticipation of this adjustment, please note that any first class renewals for more than 12 issues will be subject to this adjustment at such time as the rates are changed.

This brings to mind our annual financial report, which shows substantial improvement over the previous year. In 1972 we received a total of \$2,840 for subscriptions, advertising, and typesetting services. We spent a total of \$2,915 in direct expenses, for a net loss of only \$73. This improvement may be offset to some extent in the current year due to the delay in publication of the late 1972 issues, and the current irregular schedule. But, we really don't expect to miss that many issues...

Reviews

WHAT ENTROPY MEANS TO ME by Geo. Alec Effinger. Doubleday, 1972. 191 p. \$4.95

I'm not quite sure what this book is supposed to be. On the surface, it is the chronicle of the adventures of one Dore, whose family has sent him on a pilgrimage down the Sacred River to find his father. As Dore has not returned from his journey at the time of the writing, and the chronicler (Seyt) did not accompany him, the whole thing is obviously imaginary. How his imaginings get Seyt involved in a religious controversy is never clearly understood, although he does make some apparently unorthodox statements about his mother's sexual habits.

Of course, the whole thing could be a satiric view of how a religion, and a heresy, could arise from the perfectly ordinary landing of an off-course spaceship carrying a bankrupt small time criminal, his lachrymose wife, and their child. As such, it's not bad, and the adventures of Dore are really rather fun to read about. If the book was intended to be taken as a serious attempt at imaginative fiction, though, it is a crashing failure.

—Charlotte Moslander

THE DAYS OF GLORY by Brian M. Stableford. Ace 14000, 1971. 158 p. 60¢

IN THE KINGDOM OF THE BEASTS by Brian M. Stableford. Ace 37106, 1971. 188 p. 75¢

DAY OF WRATH by Brian M. Stableford. Ace 13972, 1971. 174 p. 75¢

Stableford's *Dies Irae* trilogy is overwritten, repetitive and occasionally clumsy—and a comparison with his later work indicates a marked stylistic improvement since it was written. But, considering the trilogy as a whole, it is difficult to be harshly critical. There is a certain sweep and imaginative grandeur reminiscent of some of the old 'space operas.' And Stableford's writing is superior by far to Doc Smith's.

Deriving his plotline directly from the *Iliad* and the *Odyssey*, Stableford achieves a borrowed mythic quality that usually rises above his writing imperfections. He envisions an intriguing far future of men and beasts (men derived from genetic engineering applied to animals ages before) living separate but harmonious lives under rigid codes of honor.

In *The Days of Glory* conflict begins between men and beasts for the first time in ten thousand years. David Starbird (Paris) of Home steals away the promised bride of Beast Lord Daniel Skywolf (Menelaus) of Sula and an affair of honor begins. Under the urging of Ralph Eagleheart (Agamemnon) and Mark Chaos (Odysseus) of the beasts, the affair turns into a war, and the war into a total confrontation leading to the massacre on Home (Troy) that breaks the power of humanity.

In *the Kingdom of the Beasts* follows the fortunes of Mark Chaos during his odyssey home to the planet Aquila. He survives encounters with storms in space, a mutated giant, the strange people of the Black Star, a subterranean race, and a robotic siren before spending seven years as an unwilling guest on Calypso's World. Refusing to aid Darkscar of Planet Despair against the machinations of Heljanita the Toymaker (who had secretly manipulated the Beast War), he returns home to a frightening personal revelation.

Day of Wrath pits Darkscar and the beasts against the overwhelming superiority of Heljanita and his robot-manned fleets. Pulled into the battle on the beast side, Chaos must in the end assume the burden of choosing the final reality for both men and beasts among the shifting possibilities of time.

One major criticism of the novels may be merely subjective. In short chapters interspersed with the action, Stableford directly describes the characters and their motivations. (Example: "Judson Deathdancer is a good man. He thinks about what he is doing, and he tries to do what is right. But he is a slow thinker. While he does not have anything like the all-obscuring stupidity of Skywolf. . ." etc.) Somehow, it is always much more effective to be shown than told ... and told ... and told. Then again, Doc Smith sometimes never bothered to do that much and I, for one, rather enjoy his books.

—B. A. Fredstrom

TEG'S 1994: An Anticipation of the Near Future, by Robert Theobald and J. M. Scott. Swallow Press, 1972. 211 p. \$6.00; \$2.50/paper

This is a self-styled 'participation book' with marginal space left on each page for 'queries and comments.' It chronicles one year in the life of Teg, an Orwell Fellow, who is studying her society and its socio-historical development. However, the reader meets only the intellectual elite of that world, in which "ecofacts" (basic needs) are provided on a stated-need basis, and verbal interchanges take place in either INTER ('in' jargon), OUTER (free association), SITUATIONAL (differing from community to community), or some combination of these. Teg discovers during the year that in the 'have not' regions, one still must purchase ecofacts, that there are still some money-oriented settlements, and that there is little real feeling of Terran citizenship. On the contrary, the various local SITUATIONALS are becoming less and less comprehensible to outsiders. This is followed by a section of signed reactions to the original edition of *TEG'S 1994*, followed by a very detailed description of a "multihogan."

I found this particular vision of the future interesting, and, to a certain extent, appealing, although I was somewhat disturbed by Teg's "going onto Pill 2" to curb her excessively emotional nature. She seemed such a self-analyzing type... The idea of recyclable everything and the necessity for anticipating needs (as opposed to desired luxuries) seem very practical; however, the thought of protecting a city from the elements by means of a dome brought out the claustrophobe in me...

The 'document' construction may put off some readers, but it is a rather novel idea, and a refreshing change from "He said. She said."
—Charlotte Moslander

TEACHING TOMORROW: A HANDBOOK OF SCIENCE FICTION FOR TEACHERS by Elizabeth Calkins and Barry McGhan. Pflaum/Standard (38 W. 5th St., Dayton, Ohio 45402) 1972. v, 103 p. \$2.20/paper

This is aimed at the high school English teacher, particularly one seeking material other than the standard fare, which can stimulate student interest and hopefully improve reading and writing skills. The authors accurately comment, "One reason SF works in the classroom is that students feel the genre belongs to them and not to the teacher." Surveys have repeatedly demonstrated that the bulk of sf readers are in the 15-25 age range. And Williamson's latest listing, *Teaching SF*, includes several dozen high school course listings, clearly indicating the value of such a handbook as this.

Part I, a quarter of the book, is aimed specifically at the teacher, explaining the role of sf in the classroom and the reasons for its increasing acceptance at both high school and college levels. Specific suggestions for use of various types of material are given, along with several suggestions for papers or class discussions.

Part II is of more general interest and would be helpful to librarians and interested readers other than veteran fans. Lists of book dealers, publishers, fanzines and prozines, organizations, motion pictures, critical and bibliographic works and similar information comprise about half of this part. Most of the remaining half is devoted to a list of 200 recommended novels, with short plot summaries, a mention of their Hugo or Nebula nominations or awards, and availability in paperback. Although the authors emphasized the better works, their criteria also included appeal to different levels of reading interests and abilities and the desire to include as many authors as possible, excluding most so-called mainstream writers (Vonnegut has four novels listed, however). The reason given for emphasizing the novel is their questionable statement: "In recent years, the focus of SF writing has shifted away from short stories toward novels." They nevertheless include for balance unannotated listings of single author collections, anthologies, a few series (Burroughs, Howard, E. E. Smith), a few fantasies and some well-known standards by non-sf authors.

The book's major value will be to teachers, school and public libraries and neophyte fans. With the exception of Leo Kelley's anthology/text, *Themes in Science Fiction* (McGraw, 1972), this is the only such work on the market I know of, and for its intended audience, it is an excellent beginning.

—Neil Barron

THE FALL OF NEW YORK by Miles Donis. *Lancer* 78704, 1972. 190 p. \$1.25 (hardcover: McKay, 197, . \$5.95)

The Fall of New York is written in the form of a diary kept by Alan Erdman, a rich 13 year old street punk from the Ethical Culture School. Student violence has become full scale rebellion, and New York is a street punk jungle. Alan and his gang take in Rado, the most important radical leader, who is on the run. Rado has become as disillusioned with the results of the rebellion he has engineered as he had been with the American establishment he rebelled against. (The government forces are portrayed as viciously fascistic.)

The book is quite readable. It portrays the children as committing rape, suicide, executions, and assorted thrillkills. I think the author intended Alan and his sister Brina to be fairly sympathetic characters, but they are much too involved with violence for its own sake to appeal to me.

—Leslie Bloom

ODD JOHN and SIRIUS by Olaf Stapledon. *Dover* 2, 133, 1972. 309 p. \$2.50 paper

Superman is not a comic book innovation born in *Action Comics* 6/38, but only one of the main pop-science concepts popularized for readers and competing writers during the thirties by William Olaf Stapledon. His first treatment of the theme, *Odd John* (1935), probably reached the shelves of LUNA's more mature subscribers, either in Donald Wollheim's important WWII novel anthology for Viking's Portable series; or in the cheap paperback reprint that inhabited old drugstore magazine newsstands (late forties?). Dover has made an attractive reissue package of *Odd John* with the author's other superbrain novel, *Sirius* (1944). This later book is more smoothly written, with a fresher viewpoint through its sheepdog protagonist. But I limit my comments below to the better known book, and cite by chapter, not page, to allow reference to other editions.

Odd John is the biography of a superbrained boy who regards homo sapiens as we regard Neanderthals, or more precisely, domestic animals. In the novel, John locates a few other biological sports like himself (with the help of ESP), persuades some of them to form a colony on a Pacific island, and finally to commit mutual atomic suicide after this communal Woodstock is hunted down and invaded by six combined colonial fleets. As you see, there are political-social-sexual reverberations of the yet unresolved hardhat-intelligentsia confrontation in the sixties. No doubt Dover hopes these associations will help re-sell the book.

I really prefer to argue ideas with Stapledon, but first, how good a novel is *Odd John*? The original complaint about Stapledon was that he was styleless. Actually, his prose is harmless enough. Imaginatively, the British pure fantasy classics of the thirties were heavy competition: *Green Child*, *Jorkens Remembers Africa*, *Sword in the Stone*, *Devil and All*. But *Odd John* also has more elementary problems of construction, like narrator's point of view. Stapledon's narrator is a middle-aged journalist for whom John has a legal need as front man for his own career as boy inventor and capitalist. This journalist must be the most fatuous Watson since Agatha Christie's notorious Captain Hastings. About John's nastier exploits he writes with the same indulgent 'disapproval' that the liberal columns used to describe student library burnings and sexual exhibitionism a few years ago. The point is, John is actually a physically underdeveloped paranoiac and killer. Stapledon got quite a few unmentionable things out of his unconscious with this book; but he remains too narcissistic about his hero to set up any character tension between him and the narrator.

Stapledon's books all show a remarkable fund of general information. But for this novel he seems never to have clarified his mind about different kinds of intellectual development: Renoir's, Plato's, Leonardo's, Clerk Maxwell's. At a track meet, Stapledon would think the shotputters and sprinters were competing against each other. To narrow ourselves to scientific research and exploration, Stapledon makes John the type of boy-gadget inventor (watered down Edison) that would strike his nonscientific readers as authentic genius but seems psychologically unlikely to become the guru or theorist of the main plot. His chosen narrator-disciple writes and behaves like a fag at a backward public school. And despite the author's claims about its intellectual ferment, John's communal colony turns immediately into a Riviera-Acapulco resort, but with no Porter, Fitzgerald or

Waugh to glamorize it. The colony is an undressed stage act for the benefit of the visiting naval officers or the journalist-narrator. (Of course HE strips down and joins in. You KNEW that, didn't you?)

The superbeing convention operates successfully in many narrative forms, without the paranoia. Expert thrillers, comedies of wit, Elizabethan tragedies, Martha Graham's dances—all these story-forms assume an 'unrealistically' high skill-level of performance or conversation from all their characters. This narrative convention bothers many academic critics, who consider naturalist stories more clever than Jarrell's "Pictures at an Exhibition" or a Michael Gilbert thriller. Intellectually, John is unqualified to be even a Jean Kerr servant or a Duke Wayne-western villain. (All Stapledon's physical claims for John as a character—the cop-killing and stag-killing in Chapters V, XII—are written unbelievably.)

As a book, *Odd John* stays alive through its host of ideas and through the emotional autobiography of a late developer that runs through the official story. Superman's practical political appeal has always been its fatuous idealization of some dull physical average (generally with pale skin and hair color) or the moral copouts mentioned previously. It's attractive of Stapledon that his superbeing story was developed as a defense of the physically odd or retarded being.

—Mark Purcell

ALSO RECEIVED:

The Alien Way, by Gordon R. Dickson. Bantam N6658, July. 95¢ (orig. 1965)

The Best Laid Schemes, by Larry Eisenberg. Collier 01977, May. \$1.25 (hardcover: Macmillan, 197, . \$5.95. reviewed LUNA Monthly 40)

The Book of Gordon Dickson. DAW UQ1055, May. 95¢ (orig: Danger—Human. Doubleday, 1970. \$4.95. reviewed LUNA Monthly 21)

The Brain Scavengers, by Paul Edwards. Pyramid N3018, May. 95¢ (Expeditor book 2)

The Derrick Devil, by Kenneth Robeson. Bantam S7637, July. 75¢ (Doc Savage 74)

The Gods Themselves, by Isaac Asimov. Fawcett Crest P1829, June. \$1.25 (hardcover: Doubleday, 1972. \$5.95. reviewed LUNA Monthly 38/39)

The Hugo Winners v., , ed. by Isaac Asimov. Fawcett Crest M1811, April 95¢ (orig: 1962)

The Invasion of the Body Snatchers, by Jack Finney. Award AN1125, June. 95¢ (orig. 1955)

The Invincible, by Stanislaw Lem. Seabury Press, June. \$6.95. reviewed LUNA Monthly 46

The Light That Never Was, by Lloyd Biggle, Jr. DAW UQ1052, April. 95¢ (hardcover: Doubleday, 1972. \$4.95. reviewed LUNA Monthly 41/42)

The Making of Star Trek, by Stephen E. Whitfield and Gene Roddenberry. Ballantine 23401, May. \$1.50 (10 ptg, orig: 1968)

The Martian Chronicles, by Ray Bradbury. Doubleday, June. \$8.95 (orig: 1950)

Mistress of Devil's Manor, by Florence Stevenson. Award AN1130, June. 95¢ (Kitty Telefair Gothic series no.4)

Mystery of the Witch Who Wouldn't, by Kin Platt. Dell 6231, March. 95¢ (Chilton, 1969. \$4.95. reviewed LUNA Monthly 22)

Off Center, by Damon Knight. Award AS1071, March. 75¢ (orig: 1965)

Perry Rhodan 24: Infinity Flight, by Clark Darlton. Ace 66007, May. 75¢

The Search for Morag, by Elizabeth Montgomery Campbell and David Solomon. Walker, April. \$6.95

Starbrat, by John Morressy. Curtis 07275, March. 75¢ (hardcover: Walker, 1972. \$5.95. reviewed LUNA Monthly 46)

Strange Doings, by R. A. Lafferty. DAW UQ1050, April. 95¢ (hardcover: Scribner, 1972. \$5.95. reviewed LUNA Monthly 44)

The Talbott Agreement, by Richard M. Garvin & Edmond G. Addeo. Award AN1135, 1973. 95¢ (hardcover: Sherbourne, 1968. \$4.95)

Tales of Ten Worlds, by Arthur C. Clarke. Signet Q5452, April. 95¢

There's a Fly in My Swill! by Johnny Hart and Brant Parker. Fawcett Gold Medal R2694, April. 60¢ (Wizard of Id no.5)

The Tower of the Dark Light, by Elizabeth Erin Mande. Popular 00404, 1973. 95¢

The Vault of Horror, by Jack Oleck. Bantam N8010, July. 95¢ (based on movie)

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