



No. 49

Autumn 1973

Hugo Awards

The 31st World Science Fiction Convention (TORCON 2) presented the annual Hugo Awards as follows:

NOVEL

THE GODS THEMSELVES by Isaac Asimov (Doubleday)

2. When Harlie Was One, by David Gerrold (Ballantine)

3. There Will Be Time, by Poul Anderson (SFBC, NAL)

NOVELLA

THE WORD FOR WORLD IS FOREST by Ursula LeGuin (Again, Dangerous Visions)

2. The Gold at the Starbow's End, by Frederik Pohl (Analog)

3. The Fifth Head of Cerberus, by Gene Wolfe (Orbit)

NOVELETTE

GOAT SONG by Poul Anderson (F&SF)

2. Patron of the Arts, by William Rotsler (Universe)

3. Basilisk, by Harlan Ellison (F&SF)

SHORT STORY(tie)

EUREMA'S DAM by R. A. Lafferty (New Dimensions)

THE MEETING by Pohl and Kornbluth (F&SF)

2. When We Went to See the End of the World, by Robert Silverberg (Universe)

3. And I Awoke and Found Me Here on the Cold Hill's Side, by James Tiptree, Jr. (F&SF)

PROFESSIONAL ARTIST

FRANK KELLY FREAS

2. Jack Gaughan

3. John Schoenherr

DRAMATIC PRESENTATION

SLAUGHTERHOUSE 5

2. The People

3. Silent Running

PROFESSIONAL EDITOR

BEN BOVA (Analog)

2. Don Wollheim (DAW Books)

3. Ted White (Amazing, Fantastic)

AMATEUR MAGAZINE

ENERGUMEN (Glicksohn)

2. Locus (Brown)

3. Algol (Porter)

FAN ARTIST**TIM KIRK**

2. William Rotsler

3. Grant Canfield

FAN WRITER**TERRY CARR**

2. Susan Glicksohn

3. Richard E. Geis

Other Awards

JOHN W. CAMPBELL AWARD FOR BEST NEW WRITER: Presented by Ben Bova to Jerry Pournelle. Runner-up - George Alec Effinger

SPECIAL TORCON AWARD: Presented to Pierre Versins for his Encyclopedia of Utopias and Science Fiction

FIRST FANDOM AWARD: Presented to Clifford Simak by Lester Del Rey

BIG HEART AWARD: Presented by Bob Bloch to Dave Kyle

SPECIAL PRESENTATION: to Joe and Juanita Green for hospitality above and beyond the call of duty as hosts to fans and writers at space launches

At the banquet, Lester Del Rey gave a moving eulogy for J. R. R. Tolkien who died during this convention weekend. The text will be found on page 8.

Business Session

The following motions were approved at the TORCON business meeting, held Sunday morning, September 2:

1. Moved, that Section 2.09 of the World Science Fiction Society Rules be Amended to read: 2.09 Best Amateur Magazine: Any generally available non-professional magazine devoted to science fiction, fantasy, or related subjects, which has published four or more issues prior to December 31 of the previous calendar year, at least one issue of which appeared in the previous calendar year.

LUNA Monthly

Editor: Ann F. Dietz

Published monthly by Frank & Ann Dietz,
655 Orchard Street, Oradell, N.J. 07649

DEADLINE FOR MATERIAL:

First Friday of preceding month

SUBSCRIPTION RATES:

40¢ per copy, 50¢ on newsstand

\$4.00 per year Third Class Mail worldwide

5.00 per year First Class Mail

6.75 per year outside North America via
First Class MailSubscriptions requiring special invoicing
50¢ additional

Microfilm Edition: \$17.00 per reel (year)

Back issues: #1 to 13 - 75¢ each, #14 to
37 - 50¢ each, #38 to current - 40¢ each

All checks and money orders must be payable to
Franklin M. Dietz Jr. only

US ISSN 0024-7375

ADVERTISING RATES:

Full page \$8.00 Quarter page \$2.50

Half page 4.50 Eighth page 1.50

Classified advertising: 2¢ per word

Half-tone copy: \$5.00 additional

Rates are for camera-ready copy. Please request
special LUNA layout sheets for setting up copy.
Ads requiring preparation should be submitted
in advance for quotation.

COPY SIZE: (inside margins)

Full page 6" x 9"

Half page 3" x 9" or 6" x 4½"

Quarter page 3" x 4½"

Eighth page 3" x 2½"

OTHER LUNA PUBLICATIONS:

LUNA' Editor: Franklin M. Dietz Jr.

Speech Transcripts Published Irregularly

LUNA Annual Editor: Ann F. Dietz

Bibliography To be published

Member: Science Fiction Publishers Association

OVERSEAS SUBSCRIPTION RATES for LUNA Monthly via Airmail/FC through agents:**AUSTRALIA A\$6.00**

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

CONTINENTAL DM20

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

GREAT BRITAIN 240p

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

JAPAN ¥2800

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

SCANDINAVIA S Kr30

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

2. Whereas the conditions under which potential bidders for the World Science Fiction Convention now requires two years advance commitment as recognized by the Constitution of the World Science Fiction Society, and Whereas expensive bids, the cost of which are borne entirely by the bidders, now must be started well in advance of the bidding date, and Whereas the position of bidding and the year of bidding for future conventions may be disastrously affected by an out of rotation bid, and Whereas the growth of national and continental conventions has guaranteed a large convention to any geographical area desiring to hold one, It is Moved that the final sentence of Section 3.03, which begins 'In the event of such setting aside...' be eliminated and replaced with the following sentence: In the event of such setting aside, rotation shall be resumed the following year, with the out of rotation bid superseding the proper geographical zone for that rotation cycle only.

The other item of business which was passed was the formation of a committee to review the constitution and rules of the World Science Fiction Society. The committee, composed of John Millard, George Scithers, Chuck Crayne, Linda Bushyager, Jerry Lapidus, Dave Kyle, Jack Chalker and Ken Smookler, will submit its report to the Discon II business meeting.

In the bidding for the 1975 Worldcon, Australia won over Los Angeles 5 to 1. Aussiecon '75 will be held at the Southern Cross Hotel, Melbourne, Australia, August 14-17, 1975. The Guest of Honor is Ursula K. LeGuin, with Fan Guests of Honor to be Michael and Susan Glickson. Membership fees are \$3 supporting and \$10 attending (American, Canadian and British checks are acceptable). All correspondence should be sent to Aussiecon, G. P. O. Box 4039, Melbourne, Victoria 3001, Australia.

Masquerade

Of the 48 costumes officially entered in the masquerade, the judges (Joni Stopa, Susan Lewis, Jerry Jacks, Hal Clement and Robert Bloch) chose the following winners:

Most Humorous: Paul Till and Garfield Stevens as the USS Enterprise and a Klingon battle cruiser breaking up in combat

Most Fannish: Randy Bathurst from Dragon's Local 1402 with a picket sign protesting that Tim Kirk is unfair to dragons

Bill Rotsler Award: David Stever, Karen Blank and Spike MacPhee in costume from Woody Allen's new movie "Everything You Ever Wanted to Know about Sex but You Thought It Was in Bad Taste to Ask"

Most Monstrous: Kevin Gould as the Sirian commander

Best Presentation: Cortlandt Hull as the Abominable Dr. Phibes

Most Authentic: Mike and Carol Resnick as Chun the Unavoidable, Lith the Golden Witch, and what remains of Liane the Wayfarer from "The Dying Earth" by Jack Vance

Most Beautiful: Sandra Miesel and Patrick McGuire as the illusions of the Queen of Air and Darkness from Poul Anderson's "Queen of Air and Darkness"

Honorable Mentions: Mervyn Binns as Set the Destroyer from "Creatures of Light and Darkness"; Noel Carter as the Fairy Queen from Gilbert & Sullivan's Iolanthe; Lin Carter as the Ice King of Callisto from a forthcoming book in the Jandar series

Art Show

This year's art show winners were:

SCIENCE FICTION ILLUSTRATION

Advanced - Testament by Kelly Freas

2. Wrong Attitude by Vincent DiFate

3. A Choice of Gods by Vincent DiFate

General - First Contact with the Fuzzies by Mike Symes

2. Robot Ruin by Terry Austin

Novice - Nova Express by Charel Nightingale

ASTRONOMICAL ART

Advanced - Sunrise on Titan by Ron Miller

2. Martian Hillside by Richard M. Sternbach

3. Spiral Galaxy by Ron Miller

General - Dark Side of the Moon by Dennis Dotson

2. Solar Prominence by Dennis Dotson

Novice - View from Pleiades by Robert Wilson

FANTASY

Advanced - Creatures of the Mist by Alicia Austin

2. No Splendor Passes by Alicia Austin

3. Moonsinger by Alicia Austin

General - While the King Sleeps by Rex Haddock

2. Echidna by James R. Odbert

H.M. Dangerous Little Pet by Bonnie Dalzell

CHILDRENS FANTASY

Advanced - Wind in the Willows series by Cathy Hill

General - October Night by Rex Haddock

Novice - Santa by Isidore Haiblum

HEROIC FANTASY

Advanced - Fafhrd and the Grey Mouser "Ill Met in Lankhmar by Dale Enzenbacher

2. Snow Gods by Cathy Hill

General - The Two Greatest Thieves in All Lankhmar by Terry Austin

OPEN AWARD

Kelly Freas Skylab study

CARTOON

Advanced - Expressivo by Cathy Hill

2. Moonlight Sonata by Cathy Hill

General - The Inspection by Grant Canfield

2. Canfield's Criminally Cute Cookie Creatures by Grant Canfield

3. We Have Seen the Enemy and He Is Ours by Randy Bathhurst

H.M. Candle by Dan Steffan

H.M. Concom Business Magazine by Ken Fletcher

Novice - A Light for Mr. Moon by Tony Glynn

GOTHIC ART

Advanced - Music for Madness by Dale Enzenbacher

General - Lady Jane by Rex Haddock

DESIGN

Advanced - Seven Creatures of Smoke by Don Simpson

2. Microcosm 2 by Don Simpson

3. AM's Revenge by Don Fanzo

General - Bee Charm by Diane Duane

SPECIAL AWARD FOR GENERAL EXCELLENCE

Works of Karel Thole

JUDGE'S CHOICE

Hal Clement: Solar Prominence by Dennis Dotson

Sandra Miesel: Canticle for Leibowitz by Karel Thole

Grant Canfield: the works of Rex Haddock

Margaret Basta: Music for Madness by Dale Enzenbacher

Dan Steffan: Snow Gods by Cathy Hill

POPULAR VOTE

1. If It Looks Like Dog Food, I Don't Want It! by Randy Bathurst

2. Moonsinger by Alicia Austin

3. Robot Ruin by Terry Austin

H.M. Orbit by Dennis Dotson; Attack by Enzenbacher; Symbiote by Kelly Freas

One theft was reported from the art show this year: a painting, "Beanstalk Study 4," by Kelly Freas. Valued at \$75.00, it measures 8" x 10". A reward has been offered for return of this work, and fans are requested to be on the lookout for the missing piece.



A sketch of the stolen painting

NEW FANTASY MAGAZINE *Kadath*, a new professional fantasy magazine edited by Lin Carter, is now in production. The first issue includes a long-overlooked early poem by A. Merritt, an unreprinted tribute to Dunsany by H. P. Lovecraft, a newly discovered poem by Robert E. Howard, two letters to Lovecraft by Clark Ashton Smith, a short story by Hannes Bok, a new story in the Cthulhu Mythos by Lin Carter, and a previously unreprinted Dunsanian fable from the 1930's by Robert H. Barlow. The cover is a 'lost masterpiece' by John Allen; illustrations by Alicia Austin, Mahlon Blaine, Hannes Bok, Lin Carter, Roy Hunt, Tim Kirk, Roy Krenkel, and Clark Ashton Smith. *Kadath* is an annual devoted to the work of the great fantasy masters and to new work by selected living writers. It will not be available on newsstands. Copies are available for \$5.00 from Lin Carter, 100-15 195 Street, Hollis, Queens, N.Y. 11423.

NEW BOOKSTORE New York now has a new large scale bookstore devoted exclusively to science fiction. Called The Science Fiction Shop, it is located at 56 Eighth Avenue (just below 14th Street). According to Baird Searles, prime mover behind the project, the store will carry all sf and fantasy paperback and hardcover titles in print, including a large selection of juveniles. In addition, there will be secondhand and hard-to-find titles, fanzines, science fiction magazines, and paraphernalia related to the field.

The International Scene

AUSTRALIA Ditmars Awards. The fifth annual Australian Science Fiction Achievement Awards (Ditmars) were presented at Adventon 2, held August 17 to 19 at the University of Adelaide. The winners were—BEST AUSTRALIAN FANZINE: SF Commentary (Bruce Gillespie); BEST DRAMATIC PRESENTATION: Aussiefan (Paul Stevens and John Litchen); BEST INTERNATIONAL FICTION: The Gods Themselves by Isaac Asimov; BEST AUSTRALIAN FICTION: Let It Ring by John Foyster. —New Forerunner

GERMANY *Polaris 1*, the first of my periodical SF-Almanachs for Insel Verlag, appeared early in June to good reviews, and is nearly sold out now. It contains a mixture of stories and criticism, mostly from Europe. *Polaris 2* which I have just finished, will be devoted to Soviet sf, with stories by Vadim Shefner, Sever Gansovski, Ilya Varshavsky and A. & B. Strugatski and essays by Darko Suvin and R. Nudelman.

Fall titles in my hardbound Insel "SF of the World" will be Cordwainer Smith's *Space Lords* and Lem's *Die Jagd*; companion titles in the horror series "Library of the House of Usher," edited by Kalju Kirde, are *Schalken the Painter* by Sheridan Le Fanu and *The Nameless City* by H. P. Lovecraft (a collection of Lovecraft's shorter pieces).

The boom in German sf continues, with some 15 paperbacks a month now, mostly trash. Moewig is now doing the Doc Savage series and the Z.B.V. series by the old German hack K. H. Scheer (both as paperbacks); Williams Verlag has done 9 Star Trek books so far, as well as some Tarzans and some Mars novels by Burroughs; and Moewig has started two new dime novel series, one horror ("Vampir") and another a German sword and sorcery series. Heyne paperback publisher has new sf editors, after Günther M. Schelwokat left, being too busy with the many Moewig publications: well-known German sf author Herbert W. Franke and Wolfgang Jeschke, former editor of the now defunct Lichtenberg series of quality paperbacks. Their appointment becomes effective with January 1, and it will be seen how this change affects Heyne's politics. It is rumored that they'll even refrain from cutting books to 124 pages, their usual length now. Heyne is doing 4 sf books a month now, Bastei 2, Moewig 2, Goldmann 2, König, a new publisher, 1, and Eischer 1-2 and Ullstein 2. Fischer is doing mostly New Wave, while Ullstein's editor prefers to reissue old novels (Wilson Tucker, L. Sprague de Camp, Fredric Brown, etc.) Many of the paperbacks are short story volumes. Surely, Germany now is the most attractive foreign market for English language sf writers; many books are around for the second or third time. Only sf hardcovers don't sell. Marion von Schröder, for instance, is doing only one sf title this fall (Ballard's *Four-Dimensional Nightmare*), and we at Insel (with 4 books a year) may soon be the only sf publisher doing hardcovers. —Franz Rottensteiner

ITALY During the last 12 months there has been a radical change in the editorial policy of the specialized sf publishers. With the exception of *Urania* and *Galassia* all editions have become hardbound and unfortunately expensive. There is though a certain search for quality which might make it more difficult for foreign writers to find an outlet on the Italian market. It is interesting to note that almost all the sf editors are now first generation fans, even if some of them might not like to be reminded of this.

Recently Editrice Nord of Milan launched two new sf lines: Fantacollana, dedicated to fantasy, opened with *The Jewels of Apor*, followed by the *Tritonian Ring*, *Nightwings* and *The Moon Pool*, and SF Narrativa di Anticipazione which is meant to present the cream of the genre and will appear only two or three times per year. *Solaris* will be the first of the series (October 15) followed by *Fourth Mansions*, and *The Circus of Doctor Lao*. It is likely that the cover of *Solaris* will be adopted by the distributor of the film due to be released towards the end of the year.

The paperback line Futuro Pockets, published by Fanucci (Rome) has been stopped indefinitely with issue 6 (Simak's *Choice of Gods*), all the books planned for the series have been transferred to a new line I Quaderni del Futuro, a hardcover edition. The first two issues are *The Voyage of the Space Beagle* and *The Gift from Earth*. Fanucci is also publishing Orizzonti, a highpriced hardcover line, the first of which was *Time is the Simplest*

Thing while the second is expected to be *Time of Changes*.

There are rumors about a new magazine called *Plot* whose editor should be Giuseppe Pederiali, an old Italian sf writer, but nothing more specific is known as yet.

—Gian Paolo Cossato

STANISLAW LEM Lem's reputation is still growing. In July he was the recipient of the Literary Award 1st class of the Polish Ministry of Culture, including a sum of 50,000 Zloty. He received the award for his whole work, and in particular for his novel *His Master's Voice* (1968) and the collection of fictitious reviews *Hard Vacuum* (1971). Both books will be published by the Seabury Press in the U.S. *Poland Illustrated Magazine* No. 5/1973 contained an illustrated article "To My Readers," as well as a piece from Lem's forthcoming book *Wielkość urojona* (Imaginary Number): "Necrobies." *Poland* is a Polish magazine appearing in English, German, French and Swedish.

Two more volumes have appeared in Lem's selected works from Wydawnictwo Literackie in Cracow: *His Master's Voice* and *The Futurological Congress* in one volume (317pp., 20,000 copies), and the new, revised edition of the book on sf, *Fantastyka i Futurologia*, in two volumes (vol.I 450pp., vol.II 578pp., 10,000 copies in hardcover). Our German edition of this is still further delayed, but we now hope to have the translation ms. in by mid-1974. A U.S. edition is due from Seabury Press.

Another recent Lem reprint is *Eden* from Iskry as a Modern Polish Classic (263pp., 30,000 copies). Lem's Selected Works will be continued next year with new editions of *Summa Technologiae* and *The Philosophy of Chance* and *Hard Vacuum* and *Imaginary Number* in one volume. The second edition of *Imaginary Number* is already scheduled to appear, although the first isn't even out yet.

Lem also continues to do well in foreign editions. His novels *Eden* and *Solaris* have appeared in one volume from Mir Publisher in Moscow (number of copies unknown, but at least 100,000), *Eden* was also issued in the Hungarian sf series from Kozmosz (34,000 copies), while *Solaris* will appear in Rumania in an edition of 45,000 copies. In the West, *Solaris* is just out in Danish and Swedish editions, with the Swedish Bernces edition a particularly beautiful volume. It has also been sold to Norway a short time ago.

So far, Lem's success is still greatest in Germany, where almost all of the major newspapers have already featured long articles on Lem, including *Der Spiegel* and the *Frankfurter Allgemeine Zeitung*. We'll have three more books by Lem ready this spring, *Die Jagd* in my sf series, and *Die Sterntagebücher des Weltraumfahrers Ijon Tichy* and *Robotermärchen* as mainstream books from Insel and Suhrkamp, respectively. In the spring *Memoirs Found in a Bathtub* and *The High Castle* (Lem's autobiography) will follow. Regrettably, our plans to bring Lem to Frankfurt fell through, due to difficulties. But early in October Lem will be a Polish delegate at a peace conference in Moscow, and he may also go to Sweden, invited there by his Swedish publisher.

—Franz Rottensteiner

LANCER SUSPENDS OPERATIONS Walter Zacharius, president of Lancer Books, has announced that Lancer has suspended book operations and furloughed its personnel. The reason given for this decision is the problems Lancer has been having with its distributor, Curtis Circulation Company. However Mr. Zacharius vehemently denied that Lancer was in the midst of bankruptcy proceedings. On September 7 Lancer filed a \$7,500,000 suit against Curtis and its parent Cadence Industries Corp. for breaching the book distribution contract entered into in 1969. According to a spokesman for Curtis, they had not yet been served with papers on the suit.

REPRINT SERIES The Connecticut-based Hyperion Press will issue a reprint series, Classics of Science Fiction, in late October and November. Sam Moskowitz is editor of the series, consisting of 22 titles. The books span three centuries, from Robert Paltock's *The Life and Adventures of Peter Wilkins* (1783) to A. Merritt's *The Metal Monster* (1946). The volumes will feature introductions and critical essays, reviews, interviews and autobiographical sketches. No price has been set yet.

J. R. R. TOLKIEN

As many of you know, J. R. R. Tolkien is dead. This is perhaps not so much a tragedy as it might have been, had he died at a younger age. But it must necessarily come as a shock, as a sad shock, to all of us.

Professor Tolkien was not a man who considered himself to be a writer primarily; yet he enriched our literature as very few men could have done in a single lifetime. He gave us a set of books which managed to revive the lost and wonderful world of real fantasy. During a period when everything was treated cynically, he wrote books which were based upon values, upon good triumphing over evil; and there was no cynicism among his readers. If he made his evil rather stock, it didn't matter—because the interest in his books lay not in evil, but in the good. He was interested in bravery, in integrity, from simple people; and he picked heroes who could be very simple and very brave. He used magic, but with a great deal of caution; he never overdid anything. Yet there was a personality and a feeling and a wonder to his Middle Earth that has rarely been achieved.

He returned to literature something that had been lost—the tale of wonder. From the travels of Marco Polo to tales of the wildest imaginary countries and creatures, this type of literature was extremely popular until about 1700. Then this leading form of literature disappeared. Tolkien revived it. He brought back this sadly needed form, and he brought it back so well that now we have all kinds of professors and fans who follow it, under a new term for the same old thing—mythopoeic literature.

Tolkien was, after all, over 80 years of age. He was still working—but thank God, the great body of his work, *The Silmarillion*, has already been finished; what he was doing recently was largely the work of correction and emendation. It is not lost. Some time may pass before it is published, because a great deal of effort is still needed to ready it for publication. But it will be published, I am sure, so we still have something of Tolkien's to which we can look forward.

I think we can safely say that in our field no man has ever built himself a greater monument. He has left us three major volumes and what might be called a preface—and together they form a truly monumental body of literature. In them, he has also left us a great many thousand years of a history—systems of writing—languages—peoples—and a whole universe nobody had ever seen before. I think this monument will endure.

—Lester del Rey, eulogy presented at the TORCON Hugo Awards banquet

John Ronald Reuel Tolkien died September 2 in Bournemouth, England. He was 81 years old. Born in Blomfontein, South Africa, on January 3, 1892, at the age of 4 his mother took him back to England upon the death of his father. He received his B.A. from Exeter College, Oxford in 1915 and his M.A. in 1919. From 1925 to 1959 Tolkien was a professor at Oxford, ultimately Merton Professor of English Language and Literature and a fellow of Merton College. After his retirement, he lived on in the Oxford suburb of Headington, working on The Silmarillion.

TOLKIEN AWARD A new award, the J. R. R. Tolkien memorial award for achievement in fantasy, is in process of being set up. Planned as an award for best novel, short story, and a grand master (for a body of work), the award will be administered in the same way as the Hugo Awards. To be designed by sculptor Dale Enzenbacher, the statuette is envisioned as a Gandalf-like hooded figure leaning on a staff.

TV AND RADIO NOTES *Space: 1999* is a new TV series which is scheduled to start production soon. Starring Martin Landau and Barbara Bain, it will be produced by Gerry and Sylvia Anderson who also did *UFO*. It is expected to have a more adult appeal than *UFO*... Ben Bova and Harlan Ellison's "Brillo" will be an ABC Movie-of-the-Week this season. Ellison is writing the screenplay... *The Zero Hour* series of half-hour original radio dramatizations has been sold to a number of stations. Stories are adapted from the works of name mystery writers.

Coming Events

October

- 23-Nov. 25 BEYOND THIS HORIZON FESTIVAL at the Sunderland Arts Centre. For info: Sunderland Arts Centre, 17 Grange Terrace, Stockton Road, Sunderland, Co. Durham
- 27-28 MILEHICON V at the Sheraton Inn, 3535 Quebec St., Denver. GoH: Gordon Dickson, Fan GoH: Devra Langsam. Reg: \$2 attending, \$3 nonattending. For info: Carol Angel, 2885 S. Raleigh St., Denver, Colo. 80236

November

- 2-4 NOVACON 3 at the Imperial Hotel, Birmingham, England. GoH: Ken Bulmer. Supporting membership 50p to: Stan Eling, 124 Galton Road, Smethwick, Worcs, B67 5JS, England
- 9-11 PHILCON at the Marriot Motor Hotel, City Line Ave. & Monument Rd, Philadelphia, Pa. 19131. GoH: A. E. Van Vogt. Reg: \$3. For info: Don Sobwick, 2501 Maryland Ave, T-2, Willow Grove, Pa. 19190
- 23-25 CHAMBANACON. GoH: Andrew J. Offutt. For info: Penny Hansen, 1607 Lincolnwood, Urbana, Ill. 61801
- 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

January 1974

- 11-13 INFINITYCON at the Statler Hilton Hotel, NYC. Adv. reg: \$3.50, \$5 at door. For info: Ralph Tripodi, 20-32 41st St, Astoria, N.Y. 11105

February

- 15-18 BALTICON at the Lord Baltimore Hotel, Baltimore, Md. Reg: \$3 advance, \$4 at door
- 15-18 INTERNATIONAL STAR TREK CONVENTION 1974 at the Hotel Americana, NYC. Reg: \$4 advance, \$7.50 after Jan. 20, \$3 supporting. For info: P.O. Box 3127, NYC 10008

March

- 1-3 BOSKONE 11 at the Sheraton Boston Hotel. GoH: Isaac Asimov. Adv. reg: \$3, \$5 at door. For info: NESFA, Box G, MIT Branch P.O., Cambridge, Mass. 02139
- 29-31 MARCON at the Holiday Inn East, Columbus, Ohio. GoH: Hal Clement. For info: Larry Smith, 194 E. Tulane Rd, Columbus, Ohio 43202

April

- 12-14 EQUICON '74 at the Marriott Hotel, Los Angeles, Calif. GoH: D. C. Fontana, Special Guests: Gene Roddenberry & Majel Barrett. Adv. reg. \$8 to Jan. 1, \$10 to April 1, \$15 thereafter; \$5 supporting. Checks payable to Equicon '74 Committee, sent to: Equicon '74, c/o Pat Zotti, 18242 Calvert, Reseda, Calif. 91335. For info: P.O. Box 23127, Los Angeles, Calif. 90023
- 12-14 LUNACON at the Statler Hilton Hotel, NYC. GoH: Forrest J Ackerman. For info: Walter R. Cole, 1171 E. 8 St, Brooklyn, N.Y. 11230
- 12-15 TYNECON '74 at the Royal Station Hotel, Newcastle-Upon-Tyne, England. GoH: Bob Shaw, Fan GoH: Peter Weston. Reg. 50p supporting to: Ian Williams, 6 Greta Terrace, Chester Road, Sunderland, County Durham, SR4 7RD, England

May

- 24-27 THE CONVENTION WITH NO NAME at the Americana Hotel, Seventh Ave & 53 St, NYC. Adv. reg. to Nov. 30: \$6, Dec. 1-April 30: \$7.50, \$10 thereafter; \$4 nonattending. For info: P.O. Box 561, New York, N.Y. 10022
- 24-27 EYECON at the International Hotel, Los Angeles. GoH: Ian & Betty Ballantine. Adv. reg: \$6.50 to April 15, \$10 at door. For info: Eyecon Committee, 10170 Gould St, Apt. C, Riverside, Calif. 92503
- 31-June 3 SCANDINAVIAN SF CON in Stockholm. GoH: Brian Aldiss. Membership \$6. For info: Fancon 2, Box 3273, S-103 65 Stockholm, Sweden

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Coming Attractions

ANALOG - - November

Serial

The Sins of the Fathers, by Stanley Schmidt

Novelette

We Are Very Happy Here, by Joe Haldeman

Short Stories

Regarding Patient 724, by Ron Goulart

The Sons of Binaloo, by Sonya Dorman

Epicycle, by P. J. Plauger

Science Fact

Styx and Stones; and Maybe Charon Too, by George W. Harper

Cover by Kelly Freas

F&SF - - December

Novelettes

The Women Men Don't See, by James Tiptree, Jr.

The Power of Blackness, by Jack Williamson

Short Stories

Time-Sharing Man, by Herbert Gold

12:01 P.M., by Richard A. Lupoff

Ms. Found in an Oxygen Bottle, by Gary Jennings

Moonacy, by C. G. Cobb

Voyage with Interruption, by Doris Pitkin Buck

Not a Red Cent, by Robin Scott Wilson

Science

The Figure of the Farthest, by Isaac Asimov

Cover by Ron Walotsky for "Not a Red Cent"

IF - - November/December

Serial

Inheritance, by Robert Wells

Novelette

Price of Honor, by Kenneth Von Gunden

Short Stories

How to Blow Up an Asteroid, by Duncan Lunan

Dingbat, by Ron Goulart

Man of Many Parts, by Susan Ellison

Velvet Fields, by Anne McCaffrey

Cover by Brian Boyle Studio, suggested by "Inheritance"

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Current Issue

AMAZING - - December

Serial

The Stone That Never Came Down, by John Brunner

Novelette

Moby, Too by Gordon Eklund

Short Stories

The Immortality of Lazarus, by William Rotsler

Different Angle, by H. H. Hollis

Cover by Don Davis

For the Record

AMAZING - - October

Serial

The Stone That Never Came Down, by John Brunner

Novelette

The Gods of Zar, by William Rotsler

Short Stories

The Sun-Hunters, by Daphne Castell

Abdication, by C. L. Grant

Cover by Jeff Jones

Current Issue

FANTASTIC - - November

Short Novel

Junction, by Jack Dann

Short Stories

Trapped in the Shadowland, by Fritz Leiber

Triptych, by Barry N. Malzberg

Chang Bhang, by Jack C. Haldeman

War of the Magicians, by William Rotsler

A Matter of Time, by Jim Ross

Article

Mainstream SF and Genre SF, by Gardner Dozois

Cover by Dan Schilling

For the Record

FANTASTIC - - September

Serial

The Son of Black Morca, by Alexei and Cory Panshin

Novelette

The Stuff of Time, by Gordon Eklund

Short Stories

A Witch in Time, by Janet Fox

Dem Bones, by John Diomedé
The Nights of Dreadful Silence, by Glen Cook
AFC, by Karl Pflock
Moment of Truth in Suburb Junction, by David R. Bunch
Isaiah, by Barry N. Malzberg
Cover by Joe Staton

Current Issue
GALAXY -- November

Serial

The Dream Millennium, by James White
Novelettes

Think Only This of Me, by Michael Kurland
A Suppliant in Space, by Robert Sheckley
Mayflower Two, by Ernest Taves

Short Stories

And No Birds Sing, by William E. Wilson
Some Joys Under the Star, by Frederik Pohl
By the Seashore, by R. A. Lafferty

Science Fact

Eclipse Expedition into the Sahara, by Ernest Taves
Cover by Brian Boyle Studios, suggested by "The Dream Millennium"

For the Record
GALAXY -- September

Serial

Rendezvous with Rama, by Arthur C. Clarke

Novelette

The Old King's Answers, by Colin Kapp

Short Stories

Triggerman, by Lou Fisher
Quickening, by W. Macfarlane
Quarantine, by Doris Piserchia
Circle of Flies, by Michael Hatt
And Baby Makes Three, by William J. Earls

Cover by Brian Boyle, suggested by "Rendezvous with Rama"

For the Record
GALAXY -- October

Serials

Rendezvous with Rama, by Arthur C. Clarke
The Dream Millennium, by James White

Short Stories

Agnes, Accent and Access, by Theodore Sturgeon
Cold Friend, by Harlan Ellison
Field of Vision, by Ursula K. LeGuin
Poem
Ode to Electric Ben, by Ray Bradbury
Cover by Brian Boyle, suggested by "Rendezvous with Rama"

Current Issue
IF -- October

Serial

Inheritance, by Robert Wells

Novelette

The Hornets of Valora, by William Lee

Short Stories

Sentence, by Lee Killough
The Learning of Eeshta, by F. M. Busby
Time of the Cetis, by Gene Kilczer
The Merchant, by Larry Eisenberg
Space Bounce, by Stephen Tall
Cover by David Hardy: Advanced Lunar Base

AWARD DECEMBER TITLES

Holzer, Hans The Alchemy Deception. AN1059. 95¢
The Red Chindvit Conspiracy. AN1193. 95¢
Richards, Paul Our Space-Craft Is Missing! AN1197. 95¢
The President Has Been Kidnapped. AN1198. 95¢

BERKLEY OCTOBER TITLES

Williamson, Jack The Moon Children. S2432. 75¢
Davidson, Avram and Ward Moore Joyleg. S2442. 75¢

CITADEL NOVEMBER TITLES

Summers, Montague The Werewolf. \$3.95paper
Spence, Lewis The History of Atlantis. \$3.95paper

DAW OCTOBER TITLES

Gunn, James Breaking Point. UQ1074. 95¢
Tubb, E.C. Jondelle. UQ1075. 95¢
Norton, Andre The Crystal Gryphon. UQ1076. 95¢

Gordon, Stuart One-Eye. UQ1077. 95¢
Kern, Gregory Slave Ship from Sergan
(Cap Kennedy 2) UT1078. 75¢

DOUBLEDAY FALL TITLES

Ferman, Ed, ed. The Best of Fantasy and
Science Fiction. Nov. \$5.95
Keyhoe, Donald E. Aliens From Space.
Nov. \$7.95
Watkins, William Jon Clickwhistle. Nov.
\$4.95
Sagan, Carl The Cosmic Connection: An
Extraterrestrial Perspective. Nov. \$7.95
(Anchor Press)
Bova, Ben, ed. Analog 9. Dec. \$5.95
Brunner, John The Stone That Never
Came Down. Dec. \$5.95

HARPER & ROW FALL TITLES

Asimov, Isaac, ed. Nebula Award Stories
Eight. Nov. \$6.95
Bretner, Reginald, ed. Science Fiction:
Today and Tomorrow. Jan. \$7.95
Dann, Jack, ed. Wandering Stars. Jan.
\$6.95

NOV/DEC MANOR TITLES

Ghidalia, Vic and Roger Elwood,
eds., Beware the Beasts. 95292. 95¢
The Venus Factor. 95300, Dec. 95¢

NOVEMBER POPULAR LIBRARY

Harris, Barbara S. Who Is Julia? 00170.
\$1.25
Samuels, Victor The Vampire Women.
00503. 95¢

PUTNAM FALL TITLES

Harrison, Harry, ed. SF Author's Choice:
4. Nov. \$5.95

COMING EVENTS continued from Page 9
July

3-12 SCIENCE FICTION WRITING
WORKSHOP at the University of
Toronto, under leadership of Judith
Merril. For info: Division of University
Extension, University of Toronto, 119
St. George St, Toronto, Ontario, Canada

Simak, Clifford D. Our Children's
Children. Nov. \$5.95
Daniken, Erich von Gold of the Gods.
Nov. \$6.95
Knight, Damon, ed. Orbit 13. Nov. \$6.95
Jones, D. F. The Fall of Colossus. Dec.
\$5.95
Elwood, Roger, ed. Continuum. Jan. \$5.95
Cooper, Edmund The Slaves of Heaven.
Feb. \$5.95

SF BOOK CLUB TITLES

Knight, Damon, ed. Orbit 12. Fall. \$1.49
Cowper, Richard Clone. Fall. \$1.49
Clarke, Arthur C. Rendezvous With Rama.
Oct. \$1.49
Silverberg, Robert, ed. New Dimensions 3.
Oct. \$1.49
Herbert, Frank Hellstrom's Hive. Nov.
\$1.69
Carr, Terry, ed. Universe 3. Nov. \$1.49
Hoyle, Fred & Geoffrey The Inferno. Dec.
\$1.49
Silverberg, Robert, ed. Chains of the Sea.
Dec. \$1.49

SIGNET OCTOBER/NOVEMBER

Heinlein, Robert A. The Green Hills of
Earth. Q5777. 95¢
The Man Who Sold the Moon. Q5341.
95¢
Wilson, Robin Scott, ed. Those Who Can:
A Science Fiction Reader. MW1236.
\$1.50
Ellison, Harlan, ed. Again Dangerous
Visions. J5672, J5673. \$1.95 each

VANGUARD FALL TITLES

Boulle, Pierre Desperate Games. \$6.95
Phillips, Robert, ed. Moonstruck: An
Anthology of Lunar Poetry. \$6.95

August

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.

S F and the Cinema

PETER RABBIT AND TALES OF BEATRIX POTTER MGM release. Director: Reginald Mills. Choreographer: Frederick Ashton. Music: John Lanchbury. Sets and costumes: Christine Edzard. 90 min. Rating: G

A British reader will recognize this excellent ballet feature as their *Tales of Beatrix Potter* (London, 1971). With the partial breakdown of the old film distribution operations over here, dance films like this one reach their American public not via the regular theaters but in a roundabout, delayed fashion, through film societies and campus theaters.

Not a 'children's film' aimed at children, *Tales* is rather a graceful balletic treatment of the pre-puberty psychic life of those generations of men and women into whose memories the Potter booklets have soaked. There are several plots acted/danced out, but the film isn't organized around them. Two to three of the stories, like "Squirrel Nutkin," are presented, or at least characters appear, like old Peter. But after these characters and stories have their 'separate' dances, they gradually merge into a finale that is dance-thematic, not story-climactic.

The film's theme grows from a brief frame-picture of Beatrix Potter (Erin Garaghty), comfortably ignored by her Victorian guardians. First her imagination brings mice-dancers from the house's walls out for a courtly dance in the main drawing-room. For this single indoors sequence, the photography—by shooting downwards, I think—and Miss Edzard's sets are framed and scaled to miniaturize the performers effectively. It's all suggestion. After they danced out the doors, disappearing into light, one of my kids asked, "Can the mice sing?" You don't appreciate this, unless you realize that, except for face-masks, there's no special emphasis on naturalizing the dancers and stories. The continual Potterizing is much of it by movement (not animal-imitations), Ashton's choreographic translation of the author's prose idiom.

The rest of the frame-plot is no more than a long run by little Beatrix across open green rolling country by pretty Miss Garaghty; the ending of the dance-story (and film) counterpoints this by a bird character's longshot half-waddling run uphill away from camera over the same downs. This ending is meant to be more profound than it may appear to an audience less familiar with the Potter books and life than were the film-makers. The real Beatrix 'freed' herself to become the happy countrywoman among the animals who simulated her fantasy life. But of course her vigorous, active, 'healthy' married farm life ended her earlier imaginative substitute for it. The lone half-dancing bird-performer, trotting 'out' of the film represents not simply happiness and success, but the disappearance of her imaginative life—sold to buy her happiness. None of this probably bothered Beatrix Potter.

The remarks below will probably make *Tales* appear more pretentious and less low key than it is in a theater. But Ashton's dance-recreation of the Edwardian imagination of Miss Potter for this 1971 release is surely comparable to his contemporary recreation of the Edwardian Elgar for his ballet, *Enigma Variations*. In other words, *Tales* is the commercial 'twin' of his art ballet. The American comparison would lie in Agnes De Mille's Broadway-ballet creations or Jerome Robbins' famous ghetto-wedding ballet, the twin for his direction of *Fiddler on the Roof*. This psychic trick seems to be the means by which modern choreographers can do serious commercial work without lowering their standards or simply making a sellout job of their Broadway film assignments.

—Mark Purcell

NEWS AND NOTES

Cin-Art Productions of New York has acquired the screen rights to *The Fortec Conspiracy* by Richard M. Garvin and Edmond G. Addeo. Top actors selected for the lead parts include one of the major names from *Star Trek*... *The Ultimate Solution*, a recent Warner Paperback Library release, has been optioned by World Arts Media... Rumors persist that 20th Century-Fox and Warner Brothers will join forces to produce *The Towering Inferno* based on Thomas N. Scortia and Frank M. Robinson's *The Glass Inferno* and Richard Martin Stern's *The Tower*. The film will be produced by Irwin Allen... Mel Brooks has joined the rush to horror movies with his upcoming *Young Frankenstein* which is, of

course, a comedy. Gene Wilder will star as Dr. Frankenstein, Peter Boyle will play the monster and Marty Feldman has the role of Egor. Micheal Gruskoff will produce the film for 20th Century-Fox, from the screenplay by Gene Wilder. Production is scheduled for next year... Columbia Pictures has purchased rights to Asimov's *The Caves of Steel*, the first of his many books to be made into a motion picture. It will be produced by Gerald Ayres... The Jack Wiener-produced *Vampira* spoof for Columbia release has completed principal photography... AIP's *Madhouse*, starring Vincent Price, is now being completed and is scheduled for release in April. Based on the novel *Devilday* by Angus Hall, it was directed by James Clark from a screenplay by Greg Morrison. The film began production as *The Revenge of Dr. Death*... Diplomat Pictures has acquired *The Werewolf of Washington* for distribution. Produced by Nina Schulman and directed by Milton Moses Ginsberg, the film stars Dean Stockwell, Michael Dunn and Biff McGuire.

CURRENTLY IN RELEASE

Hex. Twentieth Century-Fox release. Produced by Clark Paylow, Directed by Leo Garen. Screenplay by Garen and Steve Katz from a story by Doran William Cannon and Vernon Zimmerman. Starring Tina Herazo, Hilarie Thompson, Keith Carradine. 92 min. Rating: PG

Jonathan Livingston Seagull. Paramount Pictures release. Produced and directed by Hal Bartlett. Screenplay by Richard Bach and Bartlett from the novel by Bach. Starring voices of James Franciscus, Juliet Mills, Hal Holbrook. 114 min. Rating: G

Ssssss. Universal Pictures release. Produced by Dan Striepeke and directed by Bernard L. Kowalski. Screenplay by Hal Dresner based on a story by Striepeke. Starring Strother Martin, Dirk Benedict, Heather Menzies, Richard Shull, Tim O'Connor. 98 min. Rating: PG

Werewolf of Washington. Diplomat Pictures release of Milco production. Produced by Nina Schulman. Written and directed by Milton Moses Ginsberg. Starring Dean Stockwell, Biff McGuire, Clifton James. 90 min.

Westworld. MGM release. Produced by Paul N. Lazarus. Written and directed by Michael Crichton. Starring Yul Brynner, Richard Benjamin, James Brolin, Majel Barrett. 88 min. Rating: PG

STAR TREK REVISITED

One of the special events at Torcon was a preview of the animated *Star Trek* episode "Beyond the Farthest Star." I must say that while I am well disposed towards sf on TV, I've never been a *Star Trek* fan, and have only seen a few episodes over the years. (I haven't had a TV set since 1968.)

I was generally impressed with the episode, which involved the Enterprise being captured by an energy creature, and the crew members finagling an escape. It's a pretty basic sf plot which includes an imploded star, a derelict alien spaceship (I'm a sucker for such), and the machinations of the energy being. The one bad thing was the terminal whining of the defeated alien. The audience response in general was tremendously enthusiastic.

In 16mm color the film was visually quite impressive. The alien ship was original, with very subtle color effects. The human figures were quite recognizable as the Enterprise crew, though the animation was a bit sketchy. (David Gerrold promises it will improve.)

I should think that the series will be much less impressive on TV, particularly on black and white TV, since so much of the effectiveness depends on color. It is good to have a reasonably intelligent sf show on TV.

(While writing the above I started getting nostalgic. Remember *Tales of Tomorrow* with Robin Morgan in "A Child Is Crying"? Which I believe was from a John D. MacDonald Story. There was something about being nine and watching *Tales of Tomorrow* that was very much better than being thirty and watching *Star Trek*. It may be the difference between nine and twenty, or perhaps a qualitative difference related to *Star Trek*'s being a somewhat stereotyped series show.)

—Leslie Bloom

New Books

HARDCOVERS

Asimov, Isaac THE TRAGEDY OF THE MOON (essays) Doubleday, Oct. \$6.95

Barker, Dudley G. K. CHESTERTON. Stein & Day. \$8.95

Barr, Donald SPACE RELATIONS: A Slightly Gothic Interplanetary Tale. Charterhouse. \$6.95

Bova, Ben WHEN THE SKY BURNED. Walker, August. \$5.95

Bracken, Grace L. THE ADVENTURES OF THE ALLEY CATS (fty) Vantage, 1972. \$4.50

Busby, F.M. CAGE A MAN (repr) SF Book Club, Sept. \$1.49

Carr, Terry, ed. UNIVERSE 3. Random House, Oct. \$5.95

Carter, Lin, ed. FLASHING SWORDS! 2 (repr, s&s) SF Book Club, Sept. \$1.49

Collier, John MILTON'S PARADISE LOST: Screenplay for Cinema of the Mind (marg) Knopf. \$6.95

Cooper, Louise THE BOOK OF PARADOX (supernat) Delacorte, Sept. \$5.95

Cowper, Richard CLONE (repr Brit) Doubleday, Sept. \$5.95; SF Book Club, Fall. \$1.49

Freedman, Nancy JOSHUA: SON OF NONE (marg) Delacorte, Sept. \$7.95

Glut, Donald F. THE FRANKENSTEIN LEGEND: A Tribute to Mary Shelley and Boris Karloff. Scarecrow. n.p.

Griffith, George VALDAR THE OFTBORN: A Saga of Seven Ages (facs repr) Fax, 1972. \$4.50

Holiday, F.W. THE DRAGON AND THE DISC: An Investigation Into the Totally Fantastic. Norton, Sept. \$7.95

Knight, Damon, ed. ORBIT 12 (repr) SF Book Club, Fall. \$1.49

TOMORROW AND TOMORROW; Ten Tales of the Future. Simon & Schuster, Sept. \$7.95

Lancour, Gene THE LERIOS MECCA (s&s) Doubleday, Sept. \$4.95

Lerman, Rhoda CALL ME ISHTAR (fty) Doubleday. \$6.95

Mackenzie, Norman & Jeanne H. G. WELLS: A Biography. Simon & Schuster, Aug. \$10.00

Mercier, Louis Sebastien MEMOIRS OF THE YEAR 2500 (facs repr of 1795 ed, tr. from French) Augustus M. Kelley

(Clifton, N.J. 07012) n.p.

Mitchell, Edward Page THE CRYSTAL MAN (coll) ed. by Sam Moskowitz. Doubleday, Oct. \$7.95

Mui, Shan SEVEN MAGIC ORDERS, ed. by Ruth Tabrah (Chinese legends) Weatherhill. n.p.

Serviss, Garrett P. THE MOON METAL (repr of 1900 ed) Fax, 1972. \$3.95

Silverberg, Robert, ed. CHAINS OF THE SEA: Three Original Novellas of Science Fiction, by Geo. Alec Effinger, Gardner R. Dozois & Gordon Eklund. T. Nelson, Sept. \$6.50

Sulzberger, C.L. THE TOOTH MERCHANT. Quadrangle. \$7.95

Tryon, Thomas HARVEST HOME (marg supernat) Knopf. \$7.95

Williams, Heathcote AC/DC, and THE LOCAL STIGMATIC (1st play marg fty) Viking, May. \$6.95

PAPERBACKS

Akers, Alan Burt WARRIOR OF SCORPIO. DAW UQ1065, Aug. 95¢

Anvil, Christopher PANDORA'S PLANET (repr) DAW UQ1066, Aug. 95¢

Barker, Shirley SWEAR BY APOLLO (marg supernat, repr) Popular 00460. 95¢

Bode, Vaughn CARTOON CONCERT. Dell 9329, Sept. 75¢

Bradley, Marion Zimmer HUNTERS OF THE RED MOON. DAW UQ1071, Sept. 95¢

Brunner, John FROM THIS DAY FORWARD (coll, repr) DAW UQ1072, Sept. 95¢

STAND ON ZANZIBAR (3 ptg) Ballantine 02758, 1972. \$1.25

Carter, Lin, ed. FLASHING SWORDS! 1 (repr) Dell 2640, July. 95¢

Clarke, Arthur C. EARTHLIGHT (11 ptg) Ballantine 02752, March. \$1.25

EXPEDITION TO EARTH (coll, 10 ptg) Ballantine 02751, March. \$1.25

REACH FOR TOMORROW (coll, 10 ptg) Ballantine 02753, March. \$1.25

TALES FROM THE WHITE HART (9 ptg) Ballantine 02754, March. \$1.25

Collier, John MILTON'S PARADISE LOST: Screenplay for Cinema of the Mind (marg) Knopf. \$2.95

Coney, Michael G. **THE HERO OF DOWNWAYS**. DAW UQ1070, Sept. 95¢

Cooper, Edmund **THE OVERMAN CULTURE** (repr) Berkley S2421, Aug. 75¢

deCamp, L. Sprague & Lin Carter **CONAN OF AQUILONIA**. Lancer 78793, Sept. \$1.25

Dickson, Gordon **MUTANTS** (coll, repr) Collier 01954, Aug. \$1.25

THE PRITCHER MASS (repr) DAW UQ1069, Sept. 95¢

Elwood, Roger, ed. **FUTURE QUEST: Eight Science Fiction Stories**. Avon. 95¢

Gray, Angela **NIGHTMARE AT RIVERVIEW** (supernat) Lancer 75469. 95¢

Green, Roland **WANDOR'S RIDE** (s&s) Avon 16600, July. 75¢

Haiblum, Isidore **TRANSFER TO YESTERDAY**. Ballantine 23418, Aug. \$1.25

Harrison, Harry, ed. **SF: AUTHOR'S CHOICE 3** (repr) Berkley N2400, Aug. 95¢

Hipolito, Jane & Willis E. McNelly, eds. **MARS, WE LOVE YOU** (repr) Pyramid V3086, July. \$1.25

Kern, Gregory **CAP KENNEDY 1: Galaxy of the Lost**. DAW UT1073, Sept. 75¢

Klein, Gerard **STARMASTERS' GAMBIT** (tr) DAW UQ1068, Aug. 95¢

Kurtz, Katherine **HIGH DERYNI** (The Deryni Chronicle, v.3) Ballantine 23485, Sept. \$1.25

Larkin, David, ed. **FANTASTIC ART**. Ballantine 03275, May. \$4.95

Laubenthal, Sanders Anne **EXCALIBUR** (fty) Ballantine 23416, Aug. \$1.25

Laumer, Keith **THE GREAT TIME MACHINE HOAX**. Award AN1171, Oct. 95¢

Leech, Audrey **THE TERROR OF STORMCASTLE** (supernat) Warner Paperback 75-214, Aug. 95¢

Lord, Jeffrey **THE BRONZE AXE** (heroic fantasy series 1, repr) Pinnacle 00201, June. 95¢

THE JADE WARRIOR (heroic fantasy series 2, repr) Pinnacle 00202, July. 95¢

JEWEL OF THARN (heroic fantasy series 3, repr) Pinnacle 00203, Aug. 95¢

PEARL OF PATMOS (heroic fantasy series 7) Pinnacle 00207, June. 95¢

UNDYING WORLD (heroic fantasy series 8) Pinnacle 00208, July. 95¢

Lovecraft, H.P. **AT THE MOUNTAINS OF MADNESS** and other tales of terror (3

ptg) Ballantine 03225, April. 95¢

THE LURKING FEAR and other stories (3 ptg) Ballantine 03230, April. 95¢

THE SHUTTERED ROOM and other tales of horror (2 ptg) Ballantine 03229, April. 95¢

SUPERNATURAL HORROR IN LITERATURE (nf) Dover. \$1.50

THE TOMB and other tales (3 ptg) Ballantine 03228, April. 95¢

—and others **TALES OF THE CTHULHU MYTHOS** (2 ptg) Ballantine 03226, 03227, April. 95¢ each

Lyons, Arthur **SATANISM IN AMERICA** (repr) Award AN1031, Oct. 95¢

McCaffrey, Anne **TO RIDE PEGASUS** (coll) Ballantine 23417, Aug. \$1.25

McGhan, Barry, comp. **SCIENCE FICTION AND FANTASY PSEUDONYMS**, with 1973 supplement. Misfit Press (Howard DeVore, 4705 Weddel St, Dearborn Heights, Mich. 48125) \$1.25

McMurdie, Annie Laurie **NIGHTMARE HALL** (marg supernat) Lancer 78781. \$1.25

Mason, Douglas R. **THE RESURRECTION OF ROGER DIMENT**. Ballantine 02573, 1972. 95¢

Moorcock, Michael **THE SILVER WARRIORS** (s&s) Dell 7994, Sept. 95¢

Niven, Larry **THE FLIGHT OF THE HORSE** (coll) Ballantine 23487, Sept. \$1.25

PROTECTOR (exp. of The Adults) Ballantine 23486, Sept. \$1.25

Owings, Mark **ROBERT A. HEINLEIN: A Bibliography**. Croatan House, distr. Mirage. \$2.50

—and Jack L. Chalker **THE REVISED H. P. LOVECRAFT BIBLIOGRAPHY**. Mirage. \$3.75

Pangborn, Edgar **GOOD NEIGHBORS AND OTHER STRANGERS** (coll, repr) Collier 02360, Sept. \$1.50

Parris, Barney **MICHELE** (sex supernat) Dell 5615, July. \$1.25

Pohl, Frederik **DRUNKARD'S WALK** (3 ptg) Ballantine 23439, Aug. \$1.25

A PLAGUE OF PYTHONS (3 ptg) Ballantine 23438, Aug. \$1.25

Rickard, Dennis **THE FANTASTIC ART OF CLARK ASHTON SMITH**. Mirage. n.p.

Rockow, Karen **FUNERAL CUSTOMS IN TOLKIEN'S TRILOGY**. T-K Graphics (P.O. Box 1951, Baltimore, Md. 21203) \$1.50

Sendy, Jean **THE COMING OF THE GODS** (tr) Berkley N2398, Aug. 95¢

Shakespeare, William A **MIDSUMMER NIGHT'S DREAM**. Signet CT518, Sept. 75¢

Silverberg, Robert, ed. **NEW DIMENSIONS 1** (repr) Avon 15925, Aug. 95¢

Spector, Robert Donald, ed. **SEVEN MASTERPIECES OF GOTHIC HORROR** (6 ptg) Bantam QM5455. \$1.25

Steiger, Brad **ATLANTIC RISING** (nf) Dell 1182, Sept. 95¢

Talman, Wilfred and others **THE NORMAL LOVECRAFT** (coll) Gerry de la Ree (7 Cedarwood Lane, Saddle River, N.J. 07658) Sept. \$7.50

Trimble, Bjo, ed. **THE 3RD SEASON SUPPLEMENT TO THE STAR TREK CONCORDANCE**. Mathom House (P.O. Box 74866, Los Angeles, Calif. 90004) \$4.00

Tucker, Bob, ed. **THE NEO-FAN'S GUIDE TO SCIENCE FICTION FANDOM** (3d ed) Linda Bushyager (1614 Evans Ave., Prospect Park, Pa. 19076), Aug. 25¢

Wagner, Sharon **SHADOW ON THE SUN** (marg supernat) Lancer 75448. 95¢

Walker, David **THE LORD'S PINK OCEAN** (repr) DAW UQ1067, Aug. 95¢

Williams, Heathcote AC/DC, and THE **LOCAL STIGMATIC** (1st play marg fty) Viking, May. \$2.45

Wolf, Leonard **A DREAM OF DRACULA: In Search of the Living Dead** (repr) Popular 00159. \$1.25

Wollheim, Donald A. **THE SECRET OF THE NINTH PLANET** (2 ptg) Warner 64-753, May. 75¢

Zelazny, Roger **NINE PRINCES IN AMBER** (repr) Avon V2444, June 1972. 75¢

JUVENILES

Bova, Ben **EXILED FROM EARTH** (juv repr) Dutton, June. 95¢

Byfield, Barbara Ninde **THE HAUNTED GHOST** (juv fty) Doubleday, Sept. \$4.95

Carroll, Ruth **THE WITCH KITTEN** (juv fty) Walck, Sept. \$4.95

Elwood, Roger, ed. **THE OTHER SIDE OF TOMORROW: Original Science Fiction Stories About Young People of the Future**. Random, Sept. \$3.95

Geering, Gerald Leroy **ONCE UPON A STAR** (fty, coll) Vantage. \$3.50

Gold, Herbert **THE YOUNG PRINCE AND THE MAGIC CONE** (fty) Doubleday, April. \$3.95

Hodges, Margaret **THE OTHER WORLD: Myths of the Celts**. Farrar, May. \$5.95

Kirkup, James **THE MAGIC DRUM** (Chinese folktale) Knopf, Oct. \$4.50

Kuskin, Karla **WHAT DID YOU BRING ME** (marg fty) Harper, Oct. \$4.95

Lamb, Charles & Mary A **MIDSUMMER NIGHT'S DREAM** (repr Brit) Watts, March. \$3.75

Levin, Betty **THE SWORD OF CULANN** (fty) Macmillan, Oct. \$5.95

Manning Sanders, Ruth **A BOOK OF GHOSTS AND GOBLINS** (repr) Dutton, June. 95¢

Norton, Andre **HERE ABIDE MONSTERS**. Atheneum, Sept. \$5.95

Raskin, Joseph & Edith **GHOSTS AND WITCHES APLENTY: More Tales Our Settlers Told**. Lothrop Lee, August. \$4.50

Shulevitz, Uri **THE MAGICIAN** (adapt. of Passover tale by I. L. Peretz) Macmillan, Feb. \$3.95

Tallon, Robert **RHODA'S RESTAURANT** (fty) Bobbs, Sept. \$5.95

Walters, Hugh **FIRST CONTACT?** (repr Brit) T. Nelson. \$5.95

Wiesner, William **MOON STORIES**. Seabury, Sept. \$5.50

JULY BRITISH BOOKS

Asimov, Isaac **FANTASTIC VOYAGE**. Corgi, 35p. ne, pb. 552.09237.1

Bradbury, Ray **FAHRENHEIT 451**. Corgi, 35p. ne. pb. 552.09239.8

Burroughs, Edgar Rice **AT THE EARTH'S CORE**. Tandem, 30p. ne, pb. 426.12773.0

WARLORD OF MARS. N.E.L, 40p. ni, pb. 450.01583.1

Clark, Ronald **QUEEN VICTORIA'S BOMB**. Panther, 40p. ni, pb. 586.02787.4

Condon, Richard **THE MANCHURIAN CANDIDATE**. Penguin, 40p. ne, pb. 14.003629.6

Courtier, Sidney **HOBSON INTO THE SILENCE**. Hale, £1.60. 7091.3663.3

Cowper, Richard **TIME OUT OF MIND**. Gollancz, £1.90. 575.01697.3

Dickson, Gordon R. THE OUTPOSTER.
Hale, £1.60. 7091.3920.9

Edmondson, G. C. CHAPAYECA. Hale,
£1.60. 7091.3681.1

Engdahl, Sylvia HERITAGE OF THE
STAR. Gollancz, £1.60. juv.
575.01669.8

Gregory, Julian R. & R. Price THE
VISITOR. Piccolo/Pan, 25p. pb, juv.
330.23477.3

Heinlein, Robert A. PODKAYNE OF
MARS. N.E.L, 35p. ni, pb. 450.01561.0

Herbert, Frank THE GREEN BRAIN.
N.E.L, 30p. pb. 450.01521.1

Howard, Troy THE KERNEL OF DEATH.
Hale, £1.60. 7091.3512.2

Knebel, Fletcher DARK HORSE. Hodder,
£2.75. 340.17367.X

Lange, Oliver VANDENBERG. Pan, 40p.
ne, pb. 330.23628.8

Lessing, Doris BRIEFING FOR A
DESCENT INTO HELL. Panther, 40p.
ne, pb. 586.03817.5

McCaffrey, Anne DRAGONFLIGHT.
Corgi, 35p. ne, pb. 552.09236.3

Moorcock, Michael CHAMPION OF
GARATHORM. Mayflower, 30p. pb.
583.12199.3

THE JEWEL IN THE SKULL. White
Lion, £1.60. ne. 85617.474.2

KNIGHT OF THE SWORDS. May-
flower, 30p. ni, pb. 583.11860.7

Niven, Larry A GIFT FROM EARTH.
Sphere, 30p. ni, pb. 7221.6384.3

NEUTRON STAR. Sphere, 35p. ni, pb.
7221.6385.1

RINGWORLD. Sphere, 40p. ne, pb.
7221.6391.6

THE WORLD OF PTAVVS. Sphere,
30p. ni, pb. 7221.6387.8

Norton, Andre THE CRYSTAL GRY-
PHON. Gollancz, £1.50. juv.
575.01616.7

SHADOW HAWK. Gollancz, £1.50. ni,
juv. 575.00600.5

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25p. ni, pb. 14.000838.1

Rankine, John THE FINGALNAN
CONSPIRACY. Sidgwick & Jackson,
£1.75. 283.97954.2

Silverberg, Robert A TIME OF
CHANGES. Gollancz, £2.10.
575.01610.8

Simpson, Margaret SORRY, WRONG
NUMBER. Deutch, £2.25. 233.96416.9

Sims, D. N. A PLENTIOUS SEED. Hale,
18

£1.60. 7091.3664.1

Sladek, J. T. THE STEAM-DRIVEN BOY.
Panther, 35p. pb. 586.03801.9

Tubb, E. C. DERAII. Arrow, 35p. pb.
09.907620.9

TOYMAN. Arrow, 35p. pb. 09.907630.6

THE WINDS OF GATH. Arrow, 35p. ne,
pb. 09.907610.1

Van Vogt, A. E. THE BOOK OF PTATH.
Panther, 30p. ni, pb. 586.02753.X

Walters, Hugh TONY HALE, SPACE
DETECTIVE. Faber, £1.60. juv.
571.10271.9

Watson, Ian THE EMBEDDING. Gollancz,
£2.20. 575.01687.6

Wells, H. G. SHORT STORIES. Penguin,
45p. ni, pb. 14.001310.5

Williamson, Jack PASSAGE TO SATURN.
Harbottle, 12p. pb. Fantasy Booklet 5

Wyndham, John & Lucas Parkes THE
OUTWARD URGE. Penguin, 30p. ni,
pb. 14.001544.2

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Aldiss, Brian W. THE AIRS OF EARTH.
N.E.L, 35p. ni, pb. 450.01329.4

THE CANOPY OF TIME. N.E.L, 30p.
ni, pb. 450.00708.1

THE DARK LIGHT YEARS. N.E.L,
30p. ni, pb. 450.00710.3

EARTHWORKS. N.E.L, 25p. ni, pb.
450.01140.0

THE INTERPRETER. N.E.L, 30p. ni,
pb. 450.01457.6

REPORT ON PROBABILITY A. Sphere,
30p. ni, pb. 7221.1101.0

THE SALIVA TREE. Sphere, 35p. ni,
pb. 7221.1102.9

SPACE, TIME AND NATHANIEL.
N.E.L, 30p. ni, pb. 450.00706.5

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ASTEROIDS. N.E.L, 30p. ne, pb.
450.01549.1

SPACE RANGER. N.E.L, 30p. ni, pb.
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Blish, James STAR TREK 8. Corgi, 30p.
pb. 552.09289.4

Boulle, Pierre MONKEY PLANET. Stacey,
£1.95. ne. 85468.466.2

Buchanan, Marie AN UNOFFICIAL
BREATH. Hodder, £1.95. 340.17242.8

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

- 14.003219.3
 Burgess, Eric and A. Friggens MORTORIO.
 Hale, £1.60. 7091.3399.5
 Burroughs, Edgar Rice THE CHESSMEN
 OF MARS. N.E.L., 40p. ni, pb.
 450.01633.1
 THUVIA, MAID OF MARS. N.E.L., 30p.
 ni, pb. 450.01695.1
 Carpentier, Charles FLIGHT ONE. Eyre
 Methuen, £2.40. 413.45170.4
 Clarke, Arthur C. LOST WORLDS OF
 2001. Sidgwick & Jackson, 40p. ni, pb.
 283.97904.6
 TALES FROM THE WHITE HART.
 Sidgwick & Jackson, 30p. ni, pb.
 283.97910.0
 Davidson, Avram MUTINY IN SPACE.
 White Lion, £1.60. 85617.355.X
 Davis, Richard, ed. THE YEAR'S BEST
 HORROR STORIES no. 3. Sphere, 30p.
 pb. 7221.2861.4
 Elder, Michael DOWN TO EARTH. Hale,
 £1.60. 7091.3792.3
 Eyles, Allen HOUSE OF HORROR: The
 Story of Hammer Films. Lorrimer,
 £1.75. pb, nf. 85647.020.1
 Farmer, Philip Jose THE WIND WHALES
 OF ISHMAEL. Quartet, 35p. pb.
 7043.1035.X
 Harrison, Harry & Brian W. Aldiss, eds.
 THE YEAR'S BEST SCIENCE FICTION
 no. 6. Sphere, 35p. pb. 7221.4355.9
 Heinlein, Robert A. STRANGER IN A
 STRANGE LAND. N.E.L., 75p. ni, pb.
 450.01690.0
 Herbert, Frank DRAGON IN THE SEA.
 N.E.L., 30p. ni, pb. 450.00352.3
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 SANTAROGA BARRIER. N.E.L., 30p.
 ni, pb. 450.00823.1
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 450.00963.7
 THE WORLDS OF FRANK HERBERT.
 N.E.L., 30p. ni, pb. 450.00640.9
 Hesse, Hermann STRANGE NEWS FROM
 ANOTHER STAR. Cape, £1.95.
 224.00904.4; 45p. pb. 224.00908.7
 Knight, Damon, ed. BEYOND TOMOR-
 ROW. Pan, 40p. ne, pb. 330.23660.1
 Laumer, Keith DINOSAUR BEACH. Hale,
 £1.60. 7091.3699.4
 Lem, Stanislaw THE INVINCIBLE.
 Sidgwick & Jackson, £1.95. 283.97962.3
 Moorcock, Michael THE BLACK
 CORRIDOR. Mayflower, 30p. ni, pb.
 483.11640.X
 THE ENGLISH ASSASSIN. Quartet,
 40p. ne, pb. 7043.1039.2
 PHOENIX IN OBISDAN. Mayflower,
 30p. ni, pb. 583.11800.3
 Pohl, Frederik & C. M. Kornbluth
 GLADIATOR AT LAW. Gollancz,
 £1.60. ne. 575.01712.0
 Poyer, Joe NORTH CAPE. Sphere, 35p.
 ni, pb. 7221.6989.2
 Rolls, Brian SOMETHING IN MIND. Hale,
 £1.60. 7091.3400.2
 Saberhagen, Fred THE BROKEN LANDS.
 Tandem, 30p. pb. 426.12749.8
 Smith, E. E. CHILDREN OF THE LENS.
 Panther, 35p. ni, pb. 586.03847.7
 FIRST LENS MAN. Panther, 35p. ni, pb.
 586.03779.9
 GALACTIC PATROL. Panther, 35p. ni,
 pb. 586.03828.0
 GREY LENS MAN. Panther, 35p. ni, pb.
 586.03845.0
 MASTERS OF THE VORTEX. Panther,
 35p. ne, pb. 586.03848.5
 SECOND STAGE LENS MAN. Panther,
 35p. ni, pb. 586.03846.9
 TRIPLANETARY. Panther, 35p. ni, pb.
 586.03760.8
 Smith, W. J. THE GRAND VOYAGE.
 Hale, £1.60. 7091.3680.3
 Stewart, Fred Mustard THE METHU-
 SELAH ENZYME. Corgi. ne, pb.
 552.09157.X
 Tubb, E. C. KALIN. Arrow, 35p. pb.
 09.907640.3
 Van Vogt, A. E. QUEST FOR THE
 FUTURE. N.E.L., 35p. ni, pb.
 450.01285.9
 THE SILKIE. N.E.L., 30p. ni, pb.
 450.01209.3
 THE WAR AGAINST THE RULL.
 Panther, 30p. ni, pb. 586.02800.5
 THE WEAPON MAKERS. N.E.L., 30p.
 ni, pb. 450.01527.0
 THE WEAPON SHOPS OF ISHER.
 N.E.L., 30p. ni, pb. 450.01463.0
 Walker, Alexander STANLEY KUBRICK
 DIRECTS. Abacus, £1.00. ne, pb.
 349.13695.5
 Westberg, Per THE AIR CAGE. Souvenir,
 £2.75. 285.62081.9
 Wyndham, John CHOCKY. Penguin, 25p.
 ni, pb. 14.003121.9

THE MIDWICH CUCKOOS. Penguin,
35p. ni, pb. 14.001440.3

(these books are only available outside the United Kingdom subject to market restrictions. © Gerald Bishop 1973)

Zelazny, Roger THE ISLE OF THE
DEAD. Arrow, 35p. ne, pb. 09.907230.0

Have You Read?

Asimov, Isaac "Light Verse" (story)
Saturday Evening Post, Sept/Oct, p.22-3
Brown, Harold O. "Fantasy, Idolatry, and
Evil" (A Clockwork Orange) Christianity
Today, July 6, p.20-2

Craig, David V. "Black Is the Color of My
True Love's Heart; or, How to Write a
Gothic Script," TV Guide, Sept. 15,
p. 47-8

"Catastrophe" (Lord of the Rings) Time,
Sept. 17, p.101

Finney, Jack "Man's First Flight: Over
Manhattan, 1876," New York Times,
August 1, p.39

Gordick, Arthur "Lot Saved by Spacemen?
Eden a Garden on Mars; Books Explain-
ing Vast Mysteries Are Hot Sellers,"
Watertown Daily Times, Sept. 6, p. 4

Leighton, Jane "The Weak Place in the
Cloth: a Study of Fantasy for Children,"
Oct. 1, The Horn Book Magazine, Oct,
p. 433-41

Lehmann-Haupt, Christopher "H. G.
Wells's Past and Future" (MacKenzie
biography) New York Times, Sept. 11,
p. 43

Leonard, John "Two Tales for the Future"
(Rendezvous with Rama, and Time
Enough for Love) New York Times,
Aug. 22, p.35

Pace, Eric "Science Fiction Getting Serious
Study on Campuses" (SFRA Confer-
ence) New York Times, Sept. 18, p.36

Pournelle, Jerry "Science in Science
Fiction" (letter) Science News, Aug. 11,
p.83

Russ, Joanna "Somebody's Trying to Kill
Me and I Think It's My Husband: the
Modern Gothic" Journal of Popular
Culture, Spring, p.666-91

Sheppard, R. Z. "Celestial Pit Stop"
(Rendezvous with Rama) Time, Sept.
24, p.125-6

"The Days of the Prophet" (H. G. Wells)
Time, Aug. 20, p.78+

Springer, Sherwood "Last Mail from
Deseret" (story) Saturday Evening Post,
Sept/Oct, p.25-6+

Warner, Sylvia Townsend "The Revolt at
Brocéliande" (story) New Yorker, Sept.
10, p.38-42

Yohe, G. R. "The Catalyst" (story)
Chemistry, Sept. p.8-11

NEW EDITOR FOR GALAXY AND IF Jim Baen has replaced Albert Dythch as Managing
Editor of *Galaxy* and *If*, effective just after the schedule for *Galaxy* was changed back to
monthly. The first issue on which his name appears is the November issue of *Galaxy*. There
are no plans at present for any further changes in the magazines. Ejler Jakobsson still
remains editor and exercises final control over the magazines' policies.

RECENT RECORDINGS

Devil in Miss Jones (soundtrack) Janus Records. \$3.88
The Little Prince, by Antoine de Saint-Exupery. Narrated by Peter Ustinov. Argo ZSW
520/1. \$11.90 (2 discs)

Lord of the Rings, by Bo Hansson. Buddah CAS 1059
Low Drive: Intergalactic Trot. (synthesizer) Elektra 75058. \$5.95



Reviews

WHEN WOMEN RULE edited by Sam Moskowitz. Walker, 1972. \$5.95

This is an interesting collection of speculations about societies which are, with one exception, dominated by women. In that one exception ("The Last Woman"), the men have taken over and arranged for all humans to be reproduced from a single ovum—and all offspring are male. The authors here represented range from Herodotus ("The Amazons") through Booth Tarkington ("The Veiled Feminists of Atlantis"), and their inventions include a Victorian-type businesswoman whose husband dabbles in the stock market ("The Revolt of the —"), an aggressive young thing who is at the same time thoroughly feminine ("June 6, 2016"), a group of brilliant women who had a rather unusual solution to the absence of Equal Employment Opportunities ("The Feminine Metamorphosis"), and one of those after-the-catastrophe stories in which "The Priestess Who Rebelled" discovers that, not only were her gods men, but not all societies are matriarchal...

Sam Moskowitz has prefaced this anthology with a very thoughtful look at speculative societies in which female dominance is the norm. It is interesting to note that all the authors mentioned are men, and the societies they depict are either completely lacking in men, or have suffered through some cataclysm, or the women have subjugated the men by means of some devious and highly unsportsmanlike conduct. No one seems to have thought of a society in which the sexes were equal, in practice as well as in law. Come to think of it, there have been a few novels which depicted such a setup, but the social structure was strictly ancillary to the plot...

—Charlotte Moslander

LA-BAS by Joris Karl Huysmans. Dover 22837, 1972. 287 p. \$2.50/paper

This is one of those books regarded as a 'classic in its field,' which makes it rather difficult to criticize it too much for fear of seeming crass.

There are no particularly major flaws in the book, actually, but the style tends to make for slow reading. This is due in part to the age of the book—it was first published in 1891—and the fact that it is a rendering from another language, and French at that. The French have a more intellectual approach to literature and theater; many plays, for example, are staged with little movement and a great deal of dialogue, and this is also true of the book in question.

Anyone who is a serious student of the occult probably should read this book, not so much for the information therein, but for the commentary on Paris at the time. One of the most interesting comments, for example, might have been made today: "The tail ends of all centuries are alike... When materialism is rotten-ripe magic takes root. The phenomenon reappears every hundred years."

And: "The others, the mages, the theosophists, the cabalists, the spiritists, the hermetics, the Rosicrucians, remind me, when they are not mere thieves, of children playing and scuffling in a cellar. And if one descend lower yet, into the hole-in-the-wall places of the pythonesses, clairvoyants and mediums, what does one find except agencies of prostitution and gambling? All these pretended peddlers of the future are extremely nasty; that's the only thing in the occult of which one can be sure."

Huysmans writes well, and knowledgeably of his subject, although it must be remembered that he was an agnostic who reconverted to Catholicism, and therefore the bias in his work is along those lines. The story itself is concerned with Durtal, a writer deeply involved in a work on Gilles de Rais (Gilles de Laval, Baron de Rais, to be accurate). In order to try to understand what the forces were that turned a man from near-saint to murderous monster, Durtal seeks out those whose knowledge of the occult can clarify various aspects of the question. Finally, he is led to the Black Mass itself, the description of which is probably quite accurate, but more disgusting than frightening. Along the way, there is a great deal of discussion and examination of the occult movement of the times, as well as a few pertinent comments on art and society.

The book is definitely recommended for the serious student; the lighter-minded might be more satisfied with Dennis Wheatley.

—Michael McQuown

THE SOWERS OF THE THUNDER by Robert E. Howard. Donald M. Grant (West Kingston, R.I. 02892), 1973. 285 p. \$12.00

This is one hell of a beautiful book! Whether it's worth \$12 is up to you to decide. One obvious point—it is likely to cost a lot more someday. (A copy of Arkham's *Skullface and others* was up for sealed bids at Noreascon. I ruefully lost interest when it began to look like the winning bid would top three figures.) Aesthetically, the book is worth the price now.

Roy G. Krenkel, according to the jacket blurb, spent seven years in capturing the essence of the four Howard stories included in *The Sowers of the Thunder*. The result was "a collection of one hundred designs, devices and illustrations." For once the illustrations are indeed integral to the impact of the book, a part of the mood projected by the (for Howard) rather downbeat and somber tales.

The stories themselves are straight pulp adventure as they appeared in the early 1930's in *Oriental Stories* and *Magic Carpet Magazine*. But the heroes bear more of a likeness to the brooding Solomon Kane than to the elemental Conan or the lighthearted Breckenridge Elkins. There are adventures in plenty—and battles, swordfights, drinking bouts, harem girls and lusty living—but here also are treachery, vengeance and tragedy. Most of the flaws of pulp fiction are applicable, yet Howard weaves his less than ideal prose into richly colorful adventure with more than his usual depth. Perhaps it would be fair to say that these tales often reflect more of Howard-the-poet than his other stories without presenting an effective rebuttal to the image of Howard-the-hack. They have the sweep and power common to most of Howard's work, as well as the occasional sloppiness.

For the record the stories include "The Lion of Tiberias," "The Sowers of the Thunder," "Lord of Samarcand" and "The Shadow of the Vulture." All have a generally Eastern locale, revolving around great events with free-wheeling fictional elaboration. The illos are mostly detailed line drawings with excellent color illustrations on the dust jacket and frontispiece.

And ... it's one hell of a beautiful book!

—B. A. Fredstrom

AN INDEX TO SCIENCE FICTION BOOK REVIEWS IN ASTOUNDING/ANALOG 1949-1969, FANTASY AND SCIENCE FICTION 1949-1969, GALAXY 1950-1969, compiled by Barry McGhan. Texas A&M University Library (order from Ivor Rogers, SFRA, Box 1968, Des Moines, Ia. 50311) 1973. 88 p. \$2.95paper. SFRA Miscellaneous Publication no.1

The Science Fiction Research Association is a scholarly nonprofit organization and this is the first of their Miscellaneous Publications Series of bibliographic works.

As the title indicates, this index covers reviews from what we call 'The Big 3' of the magazines: *Astounding/Analog*, *F&SF*, and *Galaxy* for the period from 1949-1969 (The series editor, H.W. Hall, has continued *Science Fiction Book Review Index* from 1970 in separate indexes he has published. Mr. Hall's address is 3608 Meadow Oaks Lane, Bryan, Tex. 77801.) In the period covered by this index, at least three other major titles should have been included. We refer to *If Science Fiction*, *Amazing Stories* and *Fantastic*. If we delete *Fantastic* due to its fantasy nature, then certainly *Amazing* and *If* are still major titles.

This index is broken down to three sections. List 1 is a chronology of the review columns with the names and dates of the reviewers and special remarks. List 2 is an index by the original author/editor of the titles reviewed, while List 3 is devoted to an alphabetical listing by title only.

By expanding the title index to include such data as price, publisher, and year of publication, this index would have had greater value. The added information would avoid the necessity of the reader referring back to the magazines or other reference sources for the data. Admittedly, every index must have its limitations and this is extremely limited. The usefulness of this type of index is open to debate. As far as we know, it is available only from the SFRA at the above address.

—Walter R. Cole

THE NESFA INDEX: SCIENCE FICTION MAGAZINES AND ORIGINAL ANTHOLOGIES 1971-1972. N.E.S.F.A. (P.O. Box G, MIT Branch P.O., Cambridge, Mass. 02139), 1973. iv, 42 p. \$3.00paper

As a companion volume to NESFA's previous magazine indexes this needs no introduction. A departure from the previous indexes is the inclusion of original anthologies in their listing.

In their preface the compilers state that their reason for including the anthologies was due to the fact that a significant portion of new sf stories were being published in the anthologies. This is a gross understatement as shown by the figure of 21 magazine titles listed while 31 anthologies were listed. That alone shows the sorrowful state of the magazines today, considering the percentage of reprint magazines being released.

We do have a few corrections to make to NESFA regarding their statement that the first series of original anthologies was Ballantine Books' *Star Science Fiction Series* (edited by Frederik Pohl) published from 1953 through 1959. Actually, the first series was Twayne Publishers A *Twayne Triplet*. Only one volume of this series saw print, however, and that was *The Petrified Planet* published in December 1952 and, we were advised by Twayne, was edited by the late Fletcher Pratt. While *New Tales of Space and Time* (edited by Raymond J. Healy, 1951, Holt) can be considered the first original sf anthology, we should take note of Donald A. Wollheim's paperback fantasy anthology *The Girl with the Hungry Eyes and other stories* published by Avon in 1949.

The only major complaint we have on this saddle-stitched paperbound volume is their 2:1 offset reduction from computer printout. We have commented unfavorably on computer printouts in the past, and this is no exception.

—Walter R. Cole

ECODEATH by William Jon Watkins and E. V. Snyder. Doubleday, 1972. 180 p. \$5.95

Here is a book with a little bit of everything thrown into the plot: pollution, politics, revenge, guerilla warfare, lots of blood and guts, ESP, teleportation, time travel, alternate universes, world cataclysm, etc. The setting is a future world in which polluting the environment has become a worldwide super industry; with the air polluted, for example, a lot of money can be made by selling air purifiers.

The principal characters are (a) Watkins, who is trying to (1) destroy the pollution industries, and (2) kill the industrialist polluters responsible for the deaths of his wife and child; and (b) Snyder, who is trying to (1) kill Watkins, and (2) build and protect a self contained shelter in which he and his friends can withstand the ecological disaster. Matters are made more interesting by the fact that both men can teleport.

The plot really thickens when it is discovered that mankind, already suffering from an almost totally poisoned environment, has only 48 hours to live. It seems that a virulent, pollution-spawned disease is about to bloom planet-wide. With pollution everywhere, everybody trying to kill everybody else, and global doom imminent, do you think a happy ending is possible? If you answered yes, you are right, although I hope you don't expect me to explain it all in this brief erview.

The book is really not so mixed up as I may have made it sound. The quality of writing is quite good, and the darned thing does move along very swiftly. I guess my main criticism of the book is that the authors have tried to wedge in too many sf ideas. According to Wells, you'll recall, one marvelous concept per story is sufficient. Also, their pollution ruined future Earth is far too overdrawn. If the world were really so polluted, animal life would simply be impossible (e.g., the oceans are literally filled with garbage; such a condition would preclude plankton, and hence destroy our atmosphere). In terms of their writing style, I would say that, in spots, the authors get a little too intent on inner psychological workings. With an already hyper-active story line, this tends to confuse the issue.

Watkins and Snyder (those names do sound a bit familiar) have provided enough ideas and plot elements to satisfy even an sf gourmand. They would be advised to bite off less and chew more thoroughly in the future. Still, *Ecodeath* is a readable book, if you can keep track of all the details.

—William Rupp

NIGHT OF DELUSIONS by Keith Laumer. Putnam, 1972. 189 p. \$5.95

The central character of this formless novel is a freelance jerk named Florin. If I understood the plot—and I make no strong claims here—Florin becomes the bodyguard or alter ego of an important senator. There is something about a dream machine, with cardboard characters flitting by, most of them antagonistic to or threatened by Florin, and a fair amount of psychedelic violence. Much of the dialogue has the flavor of something lifted from a 1935 issue of *Dime Detective*. Neither the characters nor the plot ever attain any coherence or believability. Perhaps Laumer, who is nothing if not prolific, has a devoted following. It will take something well beyond devotion to suffer through this meretricious mishmash of lifeless prose.

—Neil Barron

THE NECRONOMICON; or, Al Azif, by Abdul Alhazred. Preface by L. Sprague de Camp. Owlswick Press (Box 8243, Philadelphia, Pa. 19101) 1973. xi, 197 p. \$30.00

Well, gang, it's not every day one gets to review *The Necronomicon*. We all know it is an imaginary book created by H. P. Lovecraft supposed to contain arcane wisdom and a means of calling up the Ancient Ones. Writers have produced passages now and again, and studies have been made. Originally written in Arabic, it has had translations into Greek, Latin, and English—at least. Now, courtesy of George H. Scithers (he is Owlswick Press) we have a facsimile of the Duriac text. Duriac is a variant of Syriac. Well, it may seem a lot to pay for a book one can't read, but it is limited to 348 copies (numbered) and will surely increase in value.

After the project (it is not a hoax because it is not intended to fool anyone—a joke, maybe) was conceived by Scithers, he enlisted a group of advisors to aid him. Robert Dills actually sat down and wrote several pages of Syriac gibberish which were combined in different ways to form the 197 unique pages in the book. A professional catalog librarian was engaged to produce a pseudo-Library of Congress card for the verso of the title page. George Price did the type setting for the English text. The Colonel himself designed the title page with rub-on letters. L. Sprague de Camp wrote a preface giving the history of how this particular manuscript reached his hands (fictional, of course).

For the record, the book was printed by the Falcon Press on Mohawk Superfine, and bound by Murphy-Parker in Buckram and Linen. A binding variation did sneak in—the printer ran out of grey linen and substituted a smooth, impregnated material for the last few bound (no relation to the numbering of copies). All in all, a novelty, but one which can legitimately be said to appeal to at least 348 people. It will look just great next to a copy of the Golden Goblin Press edition of von Juntz's work.

—J. B. Post

CEMETERY WORLD by Clifford D. Simak. Putnam, 1973. 191 p. \$5.95

Apparently, the point of Jessica Mitford's *The American Way of Death* has hit Clifford Simak like a lightning bolt. His recent works, *The Autumn Land*, *A Choice of Gods*, and now *Cemetery World*, have been preoccupied with the concerns of a senior citizen: God, Death, and Time. In part, *Cemetery World* is a hiss at the whole concept of commercial burial practices, especially those high-priced, highly advertised, Forest Lawn varieties which Simak sees as cynical exploitation schemes.

In another part, *Cemetery World* is a Halloween Party, scheduled for a late autumn in the far future. The festivities will be held in the 'cemetery' that is all the Earth is good for since its population fled to the stars. Guest spooks will include spirit-like aliens, ghos- (er, that is, 'specters'; sorry about that O'Gillicuddy), metal wolves, monsters, and of course, the Instruments of War, as well as special horrific appearances by a Multi-interplanetary Corporation. The highlight of the party will be a Treasure Hunt led by Miss Cynthia Lansing, who is convinced that Earth has been visited by a mysterious alien culture known as the 'Anachronians.' Her co-host will be a 'sensitive,' Fletcher Carson, an engineer-composer who will demonstrate the marvels of his mechanical 'compositor' which artificially absorbs the atmosphere of a place then, with Carson's assistance, converts its vibes into a total art form including dance and drama, as well as music and literature.

Also appearing will be a cast of Simak rustics, a loveable robot named Elmer, and a few hallucinations guaranteed to delight.

In all it will not be one of Simak's best efforts, as *A Choice of Gods* was nor quite as good as *Destiny Doll*, but it will not be one of his worst, either. His fantastic characters will still be irresistible; there will be moments of intense suspense; and most of his surprises will work. The party will satisfy any Simak fan, like myself.

Hardcore sf fans may be appalled at his blend of fantasy and sf, but I believe they miss the point of what he's trying to do. As with Leiber, Simak recognizes that each age has its own special variety of the supernatural, as well as a tradition of ghosts and goblins that stretches back to the dawn of fear. To us, the Super-Rich and Powerful, the Possibility of Total War, and its Instruments, are as spectral, as terrifying, as witches and vampires were to another age, and there is no reason to think that the far future will not have the remnants of both anxieties. Similarly, the relationship between man and machine, as often sentimental as it is hostile, has always existed, and will always exist. The affection between a man and his Thunderbird may one day parallel the affection between a man and his robot. In this light, you can see that Simak is writing not whimsy, but speculative fiction (which I know he'd prefer to call 'imaginative.')

Unfortunately *Cemetery World* is badly written. For some reason I don't understand, Simak is much better at short stories than at novels. His shorter stories have much more power, more charm, more clarity of purpose than his novels. In novel form his plots seem tissue thin, his gimmicks gratuitous, his resolutions almost acts of desperation, and they are only occasionally witty, clever, charming, and powerful. *Cemetery World* is blemished with cliches, inadequate transitions, repetitions, overlong speeches, tell-don't-show plotting, two-dimensional human characters, and storyline that had me, halfway through the book, wondering what the whole thing was about. In short, *Cemetery World* is (almost) a terrible novel. I would not recommend the book to everyone, but if you are a Simak fan, you will not be very disappointed.

—Paul Walker

NOVA 2 edited by Harry Harrison. Walker, 1972. x, 209 p. \$6.95

While far from being a bad collection, it is rather unmemorable. Robert Sheckley has a piece somewhat in the Heroic Fantasy tradition but no one can really put down HF as beautifully as did "The Swordsman of Varnis." Frank Robinson's tale of smog, "East Wind, West Wind," is rather entertaining. Philip Jose Farmer's "The Sumerian Oath" confirms my worst suspicions about doctors. Robert Silverberg, slick as ever, gives us a neat idea in "Now +n Now -n." "On the Wheel" by Damon Knight is cute but not great. James Gunn presents a truly terrifying world in "The Old Folks." John Sladek's "The Steam Driven Boy" has its moments but the whole idea has been worked over too much and no one has yet beaten Heinlein's handling of it in "All You Zombies" and "By His Bootstraps." The ultimate in brainwashing is frighteningly presented in Poul Anderson's "I Tell You, It's True." Andre Carneiro handles an old theme well in "Darkness." James Tiptree almost has a tour de force. The other four stories are not memorable at all. Wait for the paperback.

—J. B. Post

THE STRANGE SCHEMES OF RANDOLPH MASON by Melville Davisson Post. Oswald Train (Box 1891, Philadelphia, Pa. 19105) 1973, c1894. 288 p. \$6.00

I have always suspected that Perry Mason was the son of Randolph Mason. Randolph Mason was the creation of Melville Davisson Post (no relation to this reviewer) around the turn of the century. Mason was the Compleat Rascal; unlike Perry who was really a detective getting his innocent clients off, Randolph used loopholes in the law to save the guilty. The stories are usually preceded by a legal citation for the curious and/or legal scholar stating just which statute or practice is used. In "The Corpus Delecti" Mason tells a young fellow how to get away with murder even though he is caught after disposing of the body. Outrageous and delightful are the stories in this collection, even if they do not stand up as great masterpieces of prose style—they read well enough for fun, though. Some of the laws on which the stories are based have been changed, one suspects because of the stories. Well worth reading. Lawyers and law schools should buy.

—J. B. Post

It was bound to happen—an anthology of stories for the ‘Christian reader.’ Unfortunately, the editor’s interpretation of a Christian reader is a hard-shell fundamentalist, to whom every phenomenon must be interpreted in terms of Biblical prophecy and wisdom. The result is—and there is no other word for it—dreadful.

The arrogance of this interpretation boggles belief, if I may be permitted the allusion. Let me quote from the introduction. The editor tees off by mentioning that many of the implications in science fiction seemed directly antagonistic to the precepts of the Christian faith, hence some good Christians were dead set against it. But with actual space exploration a fact, a change began to take place, and I now quote: “This change in outlook and attitude was based upon the concept of dominion: Man was given dominion over all of God’s creation and since the Almighty created not only the planet on which we live, but also the others which undeniably exist Out There, no real conflict can be adduced between Christendom and Science Fictiondom.”

How does that grab you? Ye ed then goes on to quote the Reverend William Conover, “a prominent New Jersey clergyman” who opines: “If there is life on other planets, then the beings manifesting this must surely have in their possession the Revelation of Himself that we, as humans, have been blessed with, namely the Holy Bible.” Then a horrible thought occurs to him: “If these life forms are without the Bible, then, assuming they exist, we are compelled to take the Word to them”

This strikes editor Elwood as an eminently practical idea and he adds,...“we could have a Mark 16:15 that reads as follows: Go ye into all the worlds and preach the gospel to every creature.”

Now you’ve got the plan of the book. Visualize a missionary, fired with zeal, explaining about Jerusalem and the Romans and the nomadic Hebrew shepherds to a purple, twelve tentacled squid living at the bottom of a methane vortex in a 10G atmosphere, and convincing him that the path to salvation lies in accepting a Saviour he can’t even visualize, on a world so alien to him that it would be impossible to explain. Yet if we don’t do this, says the editor, then colonizing other planets, yet interpreting John 3:16 to its traditional wording, “For God so loved the world—would mean condemning other soul-filled life forms to eternal punishment because of not having had the opportunity to accept or reject the Lord Jesus Christ as Saviour.”

How’s that for goodness, kindness and mercy? Condemning other life forms to eternal punishment because they never heard of Jesus?

All I can tell you about the stories is that they come up fully to the high quality of the introduction. And that, alas, goes even for my old friend Philip Jose Farmer, whose writing is far superior to the others in the book, but considering his theme, doesn’t do much better. The others, Barry Malzberg, Eando Binder—it’s hard to evaluate them—how do you evaluate a sermon? The one story in the book that made any sense to me was “The Iron One” by Edmond Hamilton and that only because of its proximity to the others. By itself it wouldn’t pass muster.

There are wonders and wonders.

—Samuel Mines

THE OVERLORDS OF WAR by Gerard Klein, tr. by John Brunner. Doubleday, 1973. 186 p. \$5.95

This is Klein’s 1971 *Les Seigneurs de la guerre*, a time-shuttling van Vogtian thriller, incisively translated by John Brunner. Indeed the book’s back cover and inside flap take some trouble to confuse the reader whether he’s buying a novel by Klein, by Brunner, or some Franco-American collaboration. Of course Doubleday is trying to cash in on Brunner’s Hugoesque reputation with the American sf public. But this translator’s emphasis seems to me excellent in principle. If our pro sf writers—or simply enough literate translators—did more of the important English versions needed of their overseas contemporaries, a lot of fresh material would become available. And presumably, for the original authors, cracking the American market would compensate for the kind of co-billing credit Doubleday has given Brunner with Klein.

Overlords concerns a war of (separate) time-space worlds. One of the weapons in use is a kind of live-computerized H-bomb, originally bred for use like our domesticated hunting dogs; these machine-animals, called "pegasones," can time-travel, either through eons or for a few seconds (to avoid missiles in battle). The story begins with one of these, pregnant with a future family of 18,000 pegasones, ejected into a peaceful 'future' time-space world along with the story's 'hero,' George Corson. Corson is a morally dulled hessian into whose viewpoint we are locked for the rest of the book. Unfortunately, Corson lacks initiative, charm, gallantry, wit and quick-wittedness; Klein rather relies on his important fellow characters to perk up Corson's character for the hero. (Thus the movie studios cast a plain fellow like Spencer Tracy or one of the slob leads of the movie sixties with Hedy Lamarr or Samantha Eggar to glamorize the man for the audience.) The book's official 'heroine,' Antonella, turns Corson physically protective (breaking a characterization of him previously established for the reader). And the book's human villain—there is a bird-like enemy species of Urians important to the war-plot—is a fellow hessian, Col. Veran, whose menace and violence are supposed to make Corson seem quite a decent chap.

But Corson seems incapable of any complex emotional attachment, and is already dropping Antonella (p.162) even before he receives the final revelation about her. And Veran isn't morally cruder than Corson, only more dynamic, independent-minded and dominating.

Overlords keeps its momentum for the first half, until the hero's death (literally), counsel from 'heaven,' and rebirth for a save-his-world mission. From then on the book is devoted to working out the time-problems set Corson—with such minor impedimenta as an explosive chain upon him, rigged to explode if he focuses aggressive thoughts on Veran! But while this second part is logically related (as plot) to the first, momentum skids to a halt. Klein's theme doesn't activate events. Time-paradox stories tend to become wearying anyway; scenes in which the characters tell each other they can't do something because this would prevent some future event that's already happened, this banana-oil becomes the tired conversation of little boys playing war-games with their mouths from Mommy's front porch. More technically and less insultingly, there's no tension in the hero-villain confrontations because Veran dominates Corson so easily. (For instance, see pp.117-8.)

The translatability of *Overlords* derives not from its passive, surviving cad-hero, not from the bird-like Urian villains (relatives of Retief's Groaci?), but from the host of ideas that Klein has packed into his thriller as background or as plot-cement. To take only one, *Overlords* makes the same theological point as does *Lord of Light* (a source-influence?): that any idea or visualization we make of God's being or powers, can be technologized by our industrial powers. It's a legitimate question for us today, is it God up there, or GM, NKVD or some other part of the alphabet? Corson finds his gods (three undressed Acapulco-Riviera types) not 'up there' in the sky with beards and harps, but in a separate time-space zone on a beach; in his own journey through the book, Corson passes and repasses them. *Overlords* is full of such ideas and arguments; whether they thematize this particular novel, is another question. There is a thriller plot for you to enjoy.

About the author's description on the back flap, two other comments: this is of course the second Klein novel in English, succeeding DAW's 1972 edition of *Le temps n'a pas d'odeur* as *Day Before Tomorrow*. And I don't know 'several collections' of Klein's stories, only *Les perles du temps* (LUNA Monthly, March 1972). But here I'd rather be wrong than right.

—Mark Purcell

FLIGHT FROM TIME ONE by Deane Romano. Walker, 1972. 259 p. \$5.95

In the year 1988, the technique of inducing astral projection by means of drugs has been perfected and exploited as the most practical method of military intelligence. Astralnaut Stang Meglie is sent in pursuit of one of his fellows, Nickolaiev Petrusak, who has disappeared while on a mission. Strangely enough, Stang ends up inside a Fourth Dynasty Egyptian pyramid where he finds, lying anachronistically among the papyri scrolls, a volume printed in the Cyrillic alphabet. He barely has time to observe its existence before he is once again swept up into Petrusak's trail and an unexpected confrontation with a squadron of astralnauts dressed as nazis.

Later, no one will believe his story, considering him insane. It is only after a great deal of fooling around, including an incident with a group of religious fanatics called Quacks and a torrid astral love affair with Sigrid Lie, Petrusak's beautiful female replacement, that Stang learns the location of his anachronistic pyramid: an alternate world known as Dimension Five. There also exists a Dimension Six, a Hitlerian Reichworld, which is planning dire things for this world.

Flight from Time One is a simply written story about simple characters, and its humor often borders on corn. Yet it is a lot of fun in a wacky sort of way. It is the first science fiction book I have encountered which uses scientific astral projection as its *raison d'être*, and I found the novelty of the concept delightful. Well worth a couple hours uncomplicated enjoyment.

—Kristine Anderson

COUNTRY LOVE AND POISON RAIN by Peter Tate. Doubleday, 1973. 178 p. \$5.95

At a NATO meeting in August 1975, Vanbrugh, a U.S. representative, makes the startling announcement that chemical warfare stockpiles must be moved to other locations in order to halt anticipated complaints from disarmament inspection teams. This meets with a certain amount of resistance from the countries involved, since the responsibility for the move is theirs. Brian Hobson of England conceives of a fantastic plot to make it seem that the stockpiles are being moved to one location, although they are really being moved to another. Several different stories emerge and are believed by various concerned individuals: Iwan Cadwallader, balladeer and Welsh patriot, who is let out of prison early in order to innocently spread a lie; Clement Perkins, an American Army deserter who takes his story to Willy George, a communist; Nick Sanders, a newspaperman whose editor won't let him publish his story; and Glyn Roderick, member of the Campaign for Chemical Disarmament, who acts on his story, which fatally turns out to be true.

This book is hard to follow, understand, and maintain one's interest in. The constant aimless jumping from locale to locale and character to character is so confusing the reader must put all his effort into hanging on to the story line—which, in the final analysis, is not worth the trouble. The characters are interesting in themselves, but there are too many of them. Aspects of the writing style are good, but the novel as a whole is overburdened with a complexity that is excessive to its meaninglessness. In the end, the nerve gas is moved before anyone realizes it, the only mishaps falling to the lot of the protesters. Why go to so much trouble for such complicated insignificance?

—Kristine Anderson

KULDESAK by Richard Cowper. Doubleday, 1972. 186 p. \$5.95

Here we have an only partially pleasing example of light sf reading. Pleasing, because once he gets going Mr. Cowper has a reasonably good story to tell; only partially so, because one must suffer undue confusion to in fact get going. The trouble starts on page one, with the arrival of an alien spaceship on a planet which seems to be Earth, but then again might not be. The point is that this confusing air turns out not to be at all related to the story; worse, it is sustained as the aliens disappear almost immediately, the scene shifting to a group of humans whose actions and very existence seem totally disconnected with what has gone before. The humans' society is itself confusing, thanks in large measure to Cowper's excessive use of capitalized proper nouns like "the Lost Levels," "the Roamers," or "the Plants" (people always seem to neglect the fact that similar terms which are in actual use—"outback," "hippies," "blacks"—are hardly ever capitalized). Mind you, it's a perfectly nice little society once you get it figured out—the protagonists are gypsies with motorized vans, living in a computer-run subterranean Earth two millennia hence—but Cowper could certainly have helped the reader's appreciation of it by explaining it all more clearly.

The fun finally starts after a hundred and thirty pages (!) when one of the gypsies makes his way to the surface, only to run across the (guess who) aliens from page one who offer to liberate humanity from the computer's yoke. Unfortunately, it's all too little and too late, and worsened by the rather ridiculous picture of the aliens actually trying to talk the master computer out of ruling the world. Sorry, folks, but this one just isn't worth the trouble.

—Roger A. Freedman

ASIMOV ANALYZED by Neil Goble. Mirage Press, 1972. Voyager Series V-113. 174 p. \$5.95

The least successful way of dealing with literature, even the literature of science, is to break it down under scientific analysis. This is often necessary when learning to write, but it is seldom pleasant, since what emerges is no longer alive but a collection of words; bones, guts and skin as it were. Here we are faced with the bones, guts and skin of Asimov, and it's no small wonder that they can still be assembled to give us that "skylark-shaped jew with the Mel Brooks delivery" we are all so fond of. Asimov is an amazing man, a giant in fact, and deserves consideration and study. But somehow Neil Goble's study goes too far, and supplies us not with valuable insight into how to write, not even how to write like Asimov, but only shards. Statistics. Word counts.

For that reason I recommend it. It is a curiosity, well performed and thoroughly done (Goble does his work like a sheep-killing dog, if that old saw might be used) and teaches us a lesson. That is best about Asimov which cannot be analyzed, but only appreciated.

—Greg Bear

THE SHAPE CHANGER by Keith Laumer. Putnam, 1972. 189 p. \$4.95

Once an ineffectual daydreamer in Colby Corners, U.S.A., Lafayette O'Leary found his way to an other-dimensional Earth and is now a knight of Artesia. Friend of Princess Adoranne, sometime agent for the Inter-dimensional Monitor Service, and husband of the beautiful Daphne—O'Leary has it made. At least until he puts his foot in it again...

When O'Leary's disreputable friend the Red Bull asks for a meeting, the Knight of Artesia stumbles headlong into another adventure. A probability worlds artifact found in a cave launches him into several other realities and other bodies, including that of a crippled birdman. After straightening out a few of the kinks in the inter-dimensional continuum, he returns to Artesia in the body of Zorro the Wayfarer to find a dastardly imposter ruling as King O'Leary. Trouble is no one including Daphne believes he's really he, and more than one person is wearing someone else's body. With a small portion of ingenuity and massive quantities of luck, O'Leary triumphs over both the snarled plot and the machinations of a renegade scientist.

Previous O'Leary yarns such as *The World Shuffler* were full of happy nonsense and breakneck entertainment. *The Shape Changer* retains the happy nonsense but occasionally reads more like Goulart than Laumer. The novel is a fast-action farce with its quota of smiles—but very few chuckles and nary a belly laugh.

—B. A. Fredstrom

SUPERNATURAL CATS edited by Claire Necker. Doubleday, 1972. 439 p. \$6.95

Cat haters (who also tend to be cat-fearers, I've noticed) will find here evidence aplenty to support their allegations that cats are sneaky ("The Green Cat"), evil ("Broomsticks"), dangerous ("The White Cat of Drumgunniol"), unaffectionate ("The Black Cat") creatures, good only for catching rats and mice. Cat lovers will be delighted to find so many of their favorite kind of animal being righteously vengeful ("The Squaw"), intelligent ("Puss in Boots"), affectionate ("The Attic"), noble ("Space-Time for Springers"), and getting away with passing as human ("A Feline Felony"). Believers in supernatural phenomena will claim this anthology is not about cats at all, but a special branch of their field of interest.

As this is an anthology, the writing styles and periods differ, depending upon the type of story being told, but even the longest tales hold one's interest all the way through. The contents are divided into "Science Fiction Cats," "Cat Metamorphoses," "Talking Cats," "Psychic Cats," "Unholy Cats," "Avenging Cats and Grateful Cats," "Nightmare Cats," "Cat Ghosts and Reincarnations," and "Finis" (which could just as well be titled "Miscellaneous").

One might question the completeness of a work on cats which includes nothing from the period of Egyptian cat worship, but otherwise, this is as complete a collection as I have ever encountered on this subject.

—Charlotte Moslander

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