



No. 50

Winter 1974

## Sitges Film Festival

The sixth annual Sitges Fantastic and Terror Film Festival saw the presentation of 19 feature films from many countries including Czechoslovakia, France, Canada, Italy, Belgium, the United Kingdom, the United States and, of course, Spain.

Award for best film went to the French entry *Au rendezvous de la mort joyeuse* by Juan Luis Bunuel (Luis Bunuel's son). Best actor award was given to Eugene Levy for his role in the Canadian entry *Cannibal Girls* by Ivan Reitman. Best actress award was given to Andrea Martin for her role in the same film. The award for best special effects went to the Czechoslovakian entry *The Girl on the Broom* by Vaclav Vorlicek, and the award for the best short was presented to Bruno Bozzetto for his Italian entry *The Booth*.

The quality of the films shown at this resort town south of Barcelona was about the same as last year, ranging from Belgium's *Malpertuis* by Harry Kumel to four low quality Spanish features the least of which was *The Vampires* by Jesus Franco. Among the other films shown were *Lady Frankenstein* by D. M. Welles (Italian), *Demons of the Mind* by Peter Sykes (UK), *Creeping Flesh* by Freddy Francis (UK), *Private Parts* by Paul Bartel (US), *Silent Night, Blood Night* by Theodore Gershuny (US), *Sweetkill* by Curtis Hanson (US) and *Malatesta's Carnival of Blood* by Christopher Speeth (US). No retrospective section was offered.

The four man jury consisted of Germany's Peter Fleischmann, France's Jean-Claude Carriere, Venezuela's Rino Otolina and Catalan director Jose Maria Foran. When the jury announced the awards, it added "considering the importance that the festival is starting to have, it is hoped that in the future a more critical choice of films will be made so as to keep up the festival's artistic quality." It would appear that there wasn't sufficient selective screening by festival director Antonio Rafales.

The Spanish critics' award, also presented at the festival, went to *Malpertuis*.

### KODAK TEENAGE MOVIE AWARDS

Young filmmakers from 40 states and Canada submitted a total of 820 movies to the eleventh annual Kodak Teenage Movie Awards. Although a large proportion of entries could be considered science fiction or fantasy related, only a few of these were among the winners this year. They were:

Who, by Laurie Glass (11) of Clarksville, Tenn. In this super 8 color sound film two girls

stumble across an abandoned cemetery and unknowingly awaken a spirit who plays a ghostly game of hide and seek with them. The judges gave this film a special award for its "good use of special color effects to heighten interest."

Even Vampires Were Human Once, by Trevor Selway (18) of Green Bay, Wis. was given a special award for set design and lighting.

A Little Bit of Earth, by Michael Weinman (15) of Milwaukee, Wis. In this 8mm color film a spaceship travels through the interplanetary void to land on the planet Zerton. The judges cited its "very imaginative sound track" and excellent "simulation and special effects."

Bird of Passage, by Tim Landry (18) of Colorado Springs, Colo. was also given a special award for special effects. In this super 8 color movie model and rotoscope animation are combined with live action to tell the eerie tale of an astronaut suddenly alone in space.

**SCREENPLAY AWARD OFFERED** The film producer Profilmes, S.A. and the horror magazine *Terror Fantastic* have decided to give an award each year for the best terror screenplay. This may be an original or adapted story covering any aspect in the horror range: fantastic, realistic, thriller. The screenplay should be about 150 typewritten pages, double spaced on one side only of the sheet. It may be written in Spanish, Catalan, Portuguese, French, English, German or Italian. Entries must be submitted by registered airmail before February 15, 1974 to one of the following addresses: Profilmes, S.A., Avda. Generalísimo Franco 600, Barcelona 11, Spain; or *Terror Fantastic*, Pasaje Pla 11-13, Barcelona 9, Spain. One prize of 60,000 pesetas (about \$1,100) will be awarded on March 11, 1974. Profilmes S.A. will be the exclusive owner of the winning screenplay and the film based on the screenplay will be directed by the director deemed most qualified. *Terror Fantastic* reserves the right to publish all or part of the winning play.

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## THE SINISTER RESEARCHES OF C. P. RANSOM: A CHECKLIST

by Mark Purcell

The earliest valuable discovery of the old Boucher-McComas *F&SF* was probably Homer Nearing, Jr.'s contribution to the hard-science tall-tale, his Ransom-MacTate stories. The series-checklist below is meant to guide the early *F&SF* collector and, incidentally, enlighten those admirers who think the whole series collected by Nearing in his *Sinister Researches*, 1954. Not so.

There is no serious narrative pressure behind any of the stories, unfortunately. Their English Department in-jokes are appealing enough to types like myself who automatically identify the five poets behind the protagonists' names: Cleanth Penn Ransom, Archibald MacTate. But it would have been wittier of Nearing to invent purely imaginary names for his two professors that felt right. To instance a recent (1971) mainstream British novel I reviewed elsewhere, Elizabeth Taylor's *Mrs. Palfrey at the Claremont*, all her proper names—for people, their residences, the books they read—were carefully selected for one social milieu. By contrast, besides their names the Ransom-MacTate yarns are loaded with indulgent cocktail-party verbalisms that don't stand up in print as sound humor. For instance, take the motivation for Ransom's inventions, to avoid becoming a tele-professor. Even back in the early fifties, when Frank Baxter put Shakespeare lectures on TV, such motivation did not supply the believable emotional pressure that good farce needs.

Nearing's imagination went into the series of fictional inventions that put these tales on the same reader's shelf as *Robots Have No Tails* (finally in paperback), *Tales from the White Hart*, and, the most ambitious of these titles, Stanislaw Lem's *Cyberiada*. No matter where it leads, Ransom's theorizing is always interesting. But once past his character's explanation, Nearing lets each plot fall into an automatic frame. I see no attempts at original narrative frameworks or points of view.

And the two profs—suitable enough as story-frame characters—aren't three dimensional enough to play leads. I draw on personal experience to explain this limitation in the stories. Nearing seems, true or not, to share the old in-groupiness of the tenured English-department instructor, an inability to evaluate personal or departmental performance by the objective standards of the literate, adult, informed outsider. The plots and characters aren't seriously edited, perhaps for this moral reason.

*THE SINISTER RESEARCHES OF C. P. RANSOM*, Doubleday, 1954. Curtis Books 07051, 1969 paperback reprint. 7 stories from *F&SF*, 2 original, plus a frame-beginning and ending.

### F&SF issue

Fall 1950	The Poetry Machine
April 1951	The Mathematical Voodoo
March 1953	The Malignant Organ
April 1952	The Actinic Ghost (retitled)
September 1952	The Factitious Pentangle
Original	The Aesthetic Decapitations
December 1951	The Hyperspherical Basketball
Original	The Hermeneutical Doughnut
December 1952	The Unidentified Amazon

The uncollected tales (which justify my checklist) appear in the following *F&SF* issues:

August 1951	The Embarrassing Dimension
June 1953	The Maladjusted Classroom
August 1953	The Cerebrative Psittacoid
December 1953	The Gastronomical Error
April 1956	The Neurotic Rose

# Coming Events

## 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 IX at the Holiday Inn East, 4801 E. Broad St, Columbus, Ohio. GoH: Hal Clement. For info: Marcon, 3555 Norwood Ave, Columbus, Ohio 43224

## April

12-14 EQUICON at the Marriott Hotel, Los Angeles, Calif. GoH: D. C. Fontana, Special Guests: Gene Roddenberry & Majel Barrett. Adv. reg. \$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

24-26 DISCLAVE at the Sheraton Park Hotel, Connecticut Ave, Washington, D.C. GoH: Kelly Freas. Adv. reg: \$3, \$4 at door. For info: Disclave '74, Alexis Gilliland, Chairman, 2126 Pennsylvania Ave. NW - Suite 3, Washington, D.C. 20037

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

THE BOSTON STAR TREK ASSOCIATION has recently been formed and is seeking members. BSTA is a non-profit organization devoted to promoting friendship among Star Trek fans and to providing atmosphere and materials to conduct all phases of ST research. Business meetings are held approximately once every three weeks in the greater Boston area. For more information write to: Boston Star Trek Association, 27 Michael Road, Randolph, Mass. 02368.

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

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 W. Aldiss. Membership \$6. For info: Fancon 2, Box 3273, S-103 65 Stockholm, Sweden

## July

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

## August

29-Sept. 2 DISCON II at the Sheraton-Park Hotel, 2660 Woodley Road NW, 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

## July 1975

3-6 WESTERCON 28 at the Hotel Leamington, Oakland, Calif. GoH: David Gerrold, Special GoH: Ian & Betty Ballantine, Fan GoH: Charlie & Dena Brown. Membership to July 7, 1974: \$4, \$5 to May 1, 1975, \$6 thereafter. For info: P.O. Box 24560, Los Angeles, Calif. 90024

## Have You Read?

- Aldiss, Brian "Frankenstein Lives!" (sf books) Penguinnews, June, p.3-4
- Anderson, Raymond H. "Rumania Improving Dracula's Image" New York Times, Sept. 30 p.15
- Asimov, Isaac "My Worst Meal" Good Food, Oct. p.36-8
- Barron, Neil "Science Fiction Revisited" Choice, Sept. p.920-8
- Beck, Robert "Spine-chilling Spells in the Literary Chamber of Horrors; Supernatural Literature and Basic Skills" English Journal, Nov. p.1133-5
- Boiko, Claire "The Boy from Next Tuesday" (play) Plays, Oct. p.81-6
- "Who's Afraid of the Big, Bad Pumpkin?" (play) Plays, Oct. p.61-6
- Breen, Jon L. "The World of Mysteries—Plus: Weird Revival" Wilson Library Bulletin, Dec. p.304
- Buechner, Frederick "If not God, Old Scratch" (occult childrens books) New York Times Book Review, May 6, p.3+
- Chambers, Aidan "Literary Crossword Puzzle... or Masterpiece?" (Red Shift) The Horn Book Magazine, Oct. p.494-7
- Cocks, Jay "Terminal Station" (Idaho Transfer) Time, Dec. 3, p.75-6
- Conger, Lesley "Why not Monsters?" The Writer, Oct. p.9-10
- "A Country of the Future: Past and Present" Journal of the American Studies Association of Texas, vol. IV, 1973. (includes: Edgar Allan Poe's Vision of the Future, by Carroll D. Laverty; The Dystopian American Futures of Frederick Pohl, by R. Jeff Banks; Mailer's Moon: Apollo vs. Aquarius, by Loyd Swenson; Vonnegut and Science Fiction, by Wilson Hudson; Waiting for the Apocalypse: Eschatology in Recent American Fiction, by Stanley Schatt)
- Davis, Chuck "The Scope Value of Sci-fi" Vancouver Daily Province, Oct. 22, p.14
- Dias, Earl J. "The Little Man Who Wasn't There: Visitor from Another Planet" (play) Plays, Dec. p.25+
- Dove, Ian "When a Song Star and a Seagull Meet" (Jonathan Livingston Seagull) New York Times, Sept. 28, p.22
- Fetherling, Doub "3,000 Sci-fi Fans are Here and 'they're weird, just weird'" (Torcon) Toronto Star, Sept. 3, p.C2
- Friend, Beverly "Strange Bedfellows: Science Fiction, Linguistics and Education" English Journal, Oct. p.998-1003
- Fulman, Ricki "This Spaceship Bookshop Is Really Taking Off" (The Science Fiction Shop) New York Daily News, Nov. 16, p.60
- Gastonguay, Paul "Ancient Astronauts and UFO's" America, Nov. 17, p.391-2
- Gerald, Jonas "Lay Prophet of Science" (H. G. Wells, by N. & J. MacKenzie) New Republic, Sept. 29, p.27
- Hanna, Helen "Becky, the Half-Witch" (play) Plays, Oct. p.39-45
- Herbert, Frank "Listening to the Left Hand" (absolutes vs. change) Harper's, Dec., p.92+
- Hollister, Bernard C. "Martian Perspective" Media & Methods, Nov. p.26-8+
- Hoppenstedt, Elbert M. "Which Witch Is Which?" (play) Plays, Oct. p.53-9
- Kael, Pauline "Humanoids and Androgynes" (Westworld) New Yorker, Nov. 26, p.183
- Kaplan, Justin "The Shape of H. G. Wells" Atlantic, Oct. p.112-15
- Langton, Jane "The Weak Place in the Cloth: a Study of Fantasy for Children" pt. II. Horn Book Magazine, Dec. p.570-8
- Lenz, J. "Geometry and other Science Fiction" Mathematics Teacher, Oct. p.529
- "Malcolm McDowell" Current Biography, Dec. p.28-30
- Marble, Brian "Apollo 20½; sf Story for Children" Instructor, Nov. p.104
- Maynard, Richard "A Galaxy of Science Fiction Films" Scholastic Teacher, jr/sr high teachers ed, Nov. p.27-8
- Means, Harrison J. "Books for Young Adults: Science Fiction, Fantasy, and the Occult" English Journal, Oct. p.1059-60
- Miller, Helen Louise "The Haunted Clothesline" (play) Plays, Oct. p.15-24
- Murray, Michael "Media" (review of Catholics on Playhouse 90) Commonweal, Nov. 30, p.240-1
- Oberbeck, S. K. "Deus ex Machina" (Von Daniken) Newsweek, Oct. 8, p.104
- Olson, Lewy "Happy Haunting!" (play) Plays, Oct. p.87-92
- Ready, Karen & Franz Rottensteiner



- "Other Worlds, Otherworldliness: Science Fiction and Religion" *Christian Century*, Dec. 5, p.1192-5
- Rice, Susan "Teaching Apes: a Review of 'Planet of the Apes'" *Media & Methods*, Oct. p.32-4+
- Robertson, Nan "Encyclopedia Will Predict the Future" (*The Encyclopedia of the Future*) *New York Times*, Dec. 4, p.54
- Rosenberg, Samuel "Frankenstein: Literature's Most Celebrated Monster Is Revived for Another Airing" (background) *TV Guide*, Nov. 24, p.29-30+
- Silverstone, Lou "Yecch; or, What a Waste!" (monster movies) *Mad*, Jan. p.27-32
- Steinfelds, Margaret O'Brien "The Little Prince at Thirty" *Commonweal*, Nov. 23, p.211-2
- Sturgeon, Theodore "If...?" (book reviews) *New York Times Book Review*, April 22, p.14+; Sept. 23, p.38-9
- "Ingenious Aylmer" (story) *Harper's*, Dec. p.8
- Tate, Janice M. "Sexual Bias in Science Fiction for Children" *Elementary English*, Oct. p.1061-4
- Tolkien, J. R. R. "Obituary" *Christianity Today*, Sept. 28, p.39-40
- Turner, Alice K. "PW Interviews Arthur C. Clarke" *Publishers Weekly*, Sept. 10, p.24-5
- "The Organized Following of John D. MacDonald" (Len & June Moffat) *Publishers Weekly*, Aug. 27, p.249
- Tuttle, Donald L. "The Quenchless Fires of Space" *The Conservationist*, Dec/Jan. p.29-33
- Vidal, Gore "Tarzan Revisited" (ERB, reprint from 1963 issue) *Esquire*, Oct. p.281-3+
- Walsh, Michael "Science Fiction's Star Rising in Vancouver" *Vancouver Daily Province*, Oct. 22, p.15
- Warner, Sylvia Townsend "Visitors to a Castle" (story) *New Yorker*, Oct. 1, p.36-40
- Wilson, Colin "Jorge Luis Borges; a Critical Analysis" *Gnostica News*, Oct. 21, p.7-8+
- "World Shapers" (symposium on future studies in elementary schools) *Instructor*, Aug. p.62-74
- Wright, Colin "Crabbe Laughs at Old Roles" *Toronto Globe and Mail*, Sept. 3, p.13
- Zimmerman, Paul D. "Draw, Robot" (*Westworld*) *Newsweek*, Dec. 10, p.135

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**CHECKLIST OF FANTASTIC LITERATURE** Bob Weinberg has taken over the work begun by Ted Dikty in compiling the *Checklist of Fantastic Literature* volume 2, to be published by FAX. This volume is intended as a follow-up to the famous Bleiler index recently reprinted by FAX. The book will include all science fiction and fantasy books published since the first index, as well as corrections and additions to the Bleiler index, and have a section on Works on Science Fiction—Criticism and Comment. Hardcover material only will be included, and only books published in the United States. Foreign editions will be covered in another book, as will paperbacks. Persons interested in helping, or who have additions and corrections to the original Checklist should write to Mr. Weinberg at 10533 S. Kenneth, Oak Lawn, Ill. 60453.

**FANNISH DICTIONARY PROJECT** Elliot Weinstein (7001 Park Manor Ave., North Hollywood, Calif. 91605) is compiling a dictionary of fannish vocabulary that exists on both local and national levels. He would appreciate contributions of words such as names of conventions, awards, clubs, fannish religions, local slang, etc. Requested information on each word (where known) includes: name of person first coining word and year, definition, locality or nation of origin. If possible, he would like an illustration that might clarify the meaning of the word. All persons contributing definitions and/or artwork will receive a free copy of the dictionary. Others may reserve a copy for \$1.00 to the above address.

**THE SILMARILLION** Tolkien's publishers, George Allen and Unwin, state that this work in the chronology of *The Lord of the Rings* series, which was unfinished at Tolkien's death, will be published. However, only parts of the manuscript exist at present, and a considerable amount of work needs to be done on it by Tolkien's literary executor. Publication is not to be expected "for at least a couple of years."

—Ardvark House



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October 10, 1973

LUNA Monthly  
655 Orchard Street  
Oradell, New Jersey

Dear Frank & Ann:

I was very pleased with Paul Spencer's "Modest Proposal" and only wish that somehow many of the things he suggests could be done. I've personally wanted to do some of the things he mentions... even the reprinting of *Amazing Annual* exactly as it appeared in 1927. To do part of it... the *Master Mind* part... I had permission from Edgar Rice Burroughs, Inc., but to do "the whole thing" would be expensive and I wonder if the fans would really buy copies from the publisher to make such a publishing venture feasible. Even if the estates of Abe Merritt and H. G. Wells etc., agreed to cooperate as ERB, Inc., has done, and color plates and the printing was still at 1927 costs... would the fans actually buy it??? It's a problem that makes this fan publisher pause.

In 1964, under the House of Greystoke banner, I published a facsimile of the 5 part *All-Story* serial version of *Tarzan and the Jewels of Opar* in a limited edition of 500 copies. I added to it by also reproducing parts of a very very scarce "boys paper" *The Virginia Leader* which contained a sequence not included in the magazine version plus several illustrations by Frank Parker. Then I added all the illustrations by St. John which had appeared in the first edition plus a fifteen page bibliography with illustration of every U. S. edition of the story... then a loose page folio of St. John illustrations (18 in all) that illustrated *Jewels* but had only been published in a very few newspapers, was wrapped around the book and the whole bit sold for \$3.50!!! Today I still have about 200 copies left and I boosted the price up to \$5 a year or so ago! I did the same with *The Girl from Farris's*, a very scarce ERB yarn, ditto *The Efficiency Expert*... both with original FRAZETTA illos! Both finally went o.p. only last year... it took almost eight years to move them. *Master Mind* was published in the summer of 1971... I'm happy it moved Paul Spencer... it hasn't moved here!

It damn near broke my heart to tear up copies of *All-Story* and *Argosy* and *Amazing Annual* to publish these items... who's going to destroy a first issue of *Weird Tales*, etc., to reproduce it for fandom's faithful?? I have permission to reproduce the October 1912 issue of *All-Story* exactly as it appeared in 1912, color cover, ads & all. Who will sell me a copy of Oct. 1912 *All-Story* containing the original publication of *Tarzan of the Apes*? Who will help me make Paul Spencer's "Modest Proposal" a reality????

Sincerely,

THE ORIGINAL AND ONLY AUTHORIZED EDGAR RICE BURROUGHS FANZINE

## S F and the Cinema

BOY, HAVE WE GOT A VACATION FOR YOU...

*WESTWORLD*. MGM release. Written and directed by Michael Crichton. Starring Richard Benjamin, James Brolin, Yul Brynner. 88 min. Rating: PG

This may likely be the best science fiction film of the year. That should kill any element of suspense in this review. Now follow along to see why I urge you to spend your ticket dollars on Michael Crichton's latest.

*Westworld* is Crichton's third produced screenplay, the second one he's directed himself. The first was the made-for-TV movie, *Pursuit*; based on *Binary* by John Lange (Crichton). Crichton's other script was for *Extreme Closeup*, a sleeper which somnambulated through town, and which nobody but I and eleven other chance spectators ever saw.

Michael Crichton has learned a great lesson about Hollywood: if you're a writer who doesn't care to see your work hacked to pieces in committee, direct the pictures you write yourself. Easier said than done. God only knows what blackmail strings Crichton pulled, what compromising photos of former MGM chief James Aubrey he threatened to sell to the *National Enquirer*. But he'd done well with *Pursuit*. So, of all the companies which got a look at the *Westworld* project, MGM grudgingly gave Crichton a limited budget and a tight production schedule. And Crichton came through, in budget, on time.

Lucky MGM. *Westworld* is making money hand over fist; in its first two weeks of release, the picture earned back its original cost. It looks to be Metro's biggest money-maker of the year; just like *Soylent Green* was, last year. It's funny how science fiction pictures keep saving MGM's bacon. It's been a season of expensive turkeys for Metro. *Pat Garrett and Billy the Kid*, *Shaft in Africa*, and *The Man Who Loved Cat Dancing* each cost more than \$2 million—and each bombed out. MGM's president, Jim Aubrey, "the smiling cobra," has been mongoosed. But *Westworld* is a boxoffice smash.

Has anybody noticed an odd syndrome? Neither *Soylent Green* nor *Westworld* was/is billed as science fiction. *Soylent Green* was synopsisized in the papers as something along the lines of "Charlton Heston plays a tough cop in a future New York." *Westworld* is encapsulated in the Sunday edition of the *Rocky Mountain News* as "Michael Crichton (sic) futuristic drama about a man who lives out his cowboy fantasies." Yeah, and *Moby Dick* is "about a handicapped man obsessively hunting a big fish."

It illustrates an observation I've made before. There's a huge market for speculative fiction these days—but not if it's attached to that kiss-of-death label, "science fiction." Some of you have seen copies of *Vertex*, a west-coast sf magazine with a slick, *Psychology Today* format that already has a circulation higher than that of any other sf periodical. From the beginning, the editor of *Vertex* aimed his magazine at the reader "who has seen *2001*, but didn't think of it as a science fiction film; or who picks up and reads Kurt Vonnegut, but doesn't think of his books as science fiction." Thus far at least, the *Vertex* theory seems to be working out.

It's a practice which upsets hardcore science fiction fans. But, idealistic considerations aside, I'd much rather see sf doing well under a variety of labels than not doing well at all.

Back to *Westworld*; there really is no ducking the fact that it's hardcore sf. Crichton places us in the reasonably near future when an enormous amusement complex called Delos (presumably after Apollo's floating island of Greek myth) has been constructed to cater to the most moneyed of the leisure class (guests pay a flat thousand dollars a day). Delos consists of three areas: Medieval World (Society for Creative Anachronism buffs take note), Roman World (filmed on the Harold Lloyd Estate in Beverly Hills), and Western World. All are complex recreations of historical periods, each completely peopled (and animalled) with robots.

Exactly what human guests are paying for in the three worlds of Delos is the opportunity to 'kill,' bed, and punch out the humanoid robots in carefully programmed fun and games.

The cast is fine. A paunchy Yul Brynner, with a scary pair of opaque gray contact



lenses, is perfectly typecast as a robot gunslinger in the 1880s-era Western World. Richard Benjamin and James Brolin are properly vapid as prosperous young lawyers out for a kick. *Star Trek* fans will be glad to see Majel Barrett as the robot madam in a cybernetic bordello.

Michael Crichton is a savvy enough writer-director to pull the classic mid-picture switcheroo on his spectators and make it work. The first half of *Westworld* is generally light and funny; lampooning, in the process, most of the B-western clichés. Then Crichton rings in an ominous note—a robot rattlesnake that violates programming by biting a guest. There are indications that some kind of cybernetic psychosis is beginning to sweep through the robots. And the rest of the picture turns very dark indeed as Dick Benjamin finds himself alone and forced to fight for survival as the robots rebel.

It's old stuff for printed sf, but here on the screen it comes across as fresh and—at first funny—then grim. Crichton has a great affection for computers—the cybernetic side of Delos comes across precisely and lovingly. And, unlike many sf films, the computer jargon is right on the button. Occasionally Crichton displays a beautifully subtle touch—as with the marvelous hovercraft that appears on camera only once, for about three seconds, toward the front of the picture.

This isn't to say that there aren't flaws in the picture. There are various logic-gaps you could drive golf carts through. Nit-pickers can have a field day.

But all in all, *Westworld* is a quite well-made, intelligently reasoned, non-condescending sf film which ultimately should bolster the genre's shaky image. I recommend it highly.

#### POSTSCRIPT:

Through various circumstances, I've now seen *Westworld* a total of three times. Believe me, it doesn't hold up; but then few films do after three separate viewings. So it's time for something of a recantation.

Not that I no longer recommend seeing *Westworld*; nor do I go back on most of the nice things I said about the film. My second thoughts run in the vein of adding to and amplifying the negative things I feel, but which I skimmed in the original review.

It's a matter of an astigmatism in my own critical vision; a personal fault which I know is there, but which I too often forget about. The problem is something like this... I'm a great partisan of speculative fiction succeeding in the mainstream marketplace, be the arena film, books, TV, or whatever. And if some piece of sf is clearly Making It out there, then sometimes I let my enthusiasms get carried away. So it was with *Westworld*.

I sucked myself into using a critical double-standard. Let me offer this as an illustration: I recently attended a meeting of the Denver Area SF Association, part of which was a post mortem on the recent Milehicon V. One of the members stood up to take exception to the judging of the convention art show. The judge, a professional graphics artist and longtime sf reader, had applied rather rigorous standards to the materials he was



Eddie Jones

judging—and most of them had been found wanting. This stimulated a good amount of bitching and moaning from the exhibitors, mainly DASFA members. Anyhow, the view expressed by the young woman who got up at the meeting was that maybe there ought to be separate sets of critical standards: one for Art, and one for the things that get exhibited at Milehicon. Being generally grumpy and out of sorts that night, I promptly stood up and orated about how professional standards ought to be applied, lest talented amateurs end up coddled and partitioned off from any meaningful criticism, and subsequently never climb above amateur status.

Too bad I didn't practice what I preached in my review above. I wanted so much for *Westworld* to be the Great Robot Hope of this year's sf pictures, I glossed over some pretty glaring flaws...

All of which pretty much boil down to this: Crichton spends considerable time in the film bringing up potentially ingenious and thought-provoking ideas—but then simply throws them away. There is never any attempt to explore in depth anything interesting—anything at all—in the questions implicitly raised. Such as what parts of human nature have truly become robotized? Or what parts of robot nature have become humanized? How much of the film is cheap shots at the expense of truly biting satire? Why aren't we—the audience—given more of the robots so that we can sympathize with them? Why aren't we given any anchors at all below the slick, superficial surface? Who knows? Who cares?

No one. And that's the shame of it.

Which is also the shame I feel for not writing a less superficial review. Mea culpa, mea culpa. Yes, see *Westworld* by all means, but take it with a grain of salt.

—Edward Bryant, expanded from DASFAx, v.5 no.11

#### NEWS AND NOTES

Two years after acquiring the rights to all 181 *Doc Savage* novels from Conde-Nast, George Pal has made a deal with Warner Brothers to do the first in an intended series of pictures about the super-hero. The first installment starts shooting in January for late summer release—all that's needed now is someone to play the part of Doc Savage... Herb Jaffe, who left United Artists to go into business as an independent, has bought *Do Androids Dream of Electric Sheep?* for lensing... Doc Smith's *Triplanetary* has been sold to Henry Ehrlich of Arisia Films. If the film works out well, the remaining novels could be made into a series along the lines of the *Planet of the Apes* series... Shooting has started on *The Legend of the Seven Golden Vampires*, first of two pictures coproduced by Hammer Films and the Shaw Bros. of Hong Kong. Roy Ward Baker is directing the cast which includes Peter Cushing, Julie Ege and Robin Stewart... *Luana*, a Capital Productions movie filmed in Africa is due for release in February. The story of a 'female Tarzan' who rescues a search party in the heart of the African jungle was written by Alan Dean Foster, novelization to be published by Ballantine... Richard Bach, author of the best selling *Jonathan Livingston Seagull*, has won a preliminary court order for major changes to be made in the already released film version of the novel. This is one of the first times an author has been able to interfere with the movie script after its completion. Bach has requested that his name be removed from the film in all connections. He also plans to sue Hall Bartlett, the film's producer, for breach of contract.

#### CURRENTLY IN RELEASE

*The Day of the Dolphin*. Avco Embassy release. Produced by Joseph E. Levine and directed by Mike Nichols. Screenplay by Buck Henry from the novel by Robert Merle. Starring Trish Van Devere, Paul Sorvino and Fritz Weaver. Rating: PG

*Doctor Death: Seeker of Souls*. Cinerama release of Freedom Arts Pictures Corp. Production. Produced and directed by Eddie Saeta. Starring John Considine, Barry Coe, Cheryl Miller, Florence Marly. 87 min. Rating: R

*Don't Look Now*. Paramount release of Casey Productions film. Produced by Peter Katz, directed by Nicholas Roeg. Screenplay by Allan Scott and Chris Bryant, based on story by Daphne Du Maurier. Starring Julie Christie and Donald Sutherland. 110 min. Rating: R



**Tales That Witness Madness.** Paramount Pictures release of World Film Services production. Produced by Norman Priggen, directed by Freddie Francis. Screenplay by Jay Fairbank. Starring Jack Hawkins, Donald Pleasence, Georgia Brown, Joan Collins, Kim Novak. 90 min. Rating: R

Jonathan Livingston Seagull. (soundtrack) Columbia  
David Ossman: How Time Flies. Firesign Theatre. Columbia  
Slaughterhouse Five. Read by Kurt Vonnegut Jr. Caedmon





## New Books

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- Anderson, Carl L. **POE IN NORTH-LIGHT: The Scandinavian Response to His Life and Work.** Duke Univ. Press. \$5.75
- Andreota, Paul **THE SWEET TASTE OF BURNING** (supernat, tr. of Le Piegé) McKay, Sept. \$5.95
- Arbus, Doon, ed. **ALICE IN WONDERLAND** (about the play) Dutton. \$15.00
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- Baudelaire, Charles **EDGAR ALLAN POE: Sa Vie et ses Ouvrages**, ed. by W. T. Bandy (in English & French) Univ. of Toronto Press, Oct. \$10.00
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- Davidson, Avram & Ward Moore JOYLEG (repr) Berkley S2442, Oct. 75¢
- Delany, Samuel R. THE TIDES OF LUST (not sf) Lancer. \$1.50
- Del Rey, Lester, ed. BEST SCIENCE FICTION STORIES OF THE YEAR (repr) Ace 05475, Aug. \$1.25
- Dickson, Gordon R. THE OUTPOSTER (repr) Manor. 95¢
- DuMaurier, Daphne REBECCA (supernat, 18 5 ptg) Avon W247, Feb. \$1.25
- Elder, Michael FLIGHT TO TERROR. Pinnacle, Nov. 95¢  
NOWHERE ON EARTH (repr Brit) Pinnacle 00157, June. 95¢
- Ellison, Harlan, ed. AGAIN DANGEROUS VISIONS (repr) Signet J5672, J5673, Nov. \$1.95 each
- Elwood, Roger, ed. FLAME TREE PLANET: An Anthology of Religious Science Fantasy. Concordia. \$1.35  
FRONTIERS 1: Tomorrow's Alternatives. Collier 01980, Nov. \$1.50  
FRONTIERS 2: The New Mind. Collier, Nov. \$1.50  
TEN TOMORROWS. Fawcett Gold Medal M2820. 95¢
- Esfandiary, F. M. UP-WINGERS (marg nf) John Day, Aug. \$2.95
- Falk, Lee THE HYDRA MONSTER (The Phantom) Avon 17061, Oct. 75¢
- Farmer, Philip Jose THE STONE GOD AWAKENS (repr) Ace 78651, July. 95¢  
TRAITOR TO THE LIVING. Ballantine 23613, Nov. \$1.25
- FIRESIGN THEATRE'S BIG BOOK OF PLAYS (3 ptg, marg) Straight Arrow. \$4.00
- Fitzgerald, Arlene J. EVERYTHING YOU ALWAYS WANTED TO KNOW ABOUT SORCERY. Manor. 95¢
- Fitz Gerald, Gregory & Jack C. Wolf, eds. PAST, PRESENT, AND FUTURE PERFECT: A Text Anthology of Speculative and Science Fiction. Fawcett Premier. 95¢
- Fox, Gardner F. CONEHEAD. Ace 11658, Oct. 95¢  
KOTHAR AND THE DEMON QUEEN (s&s) Leisure 147SK, Nov. 75¢  
KOTHAR—BARBARIAN SWORDS-MAN (s&s) Leisure 146SK, Nov. 75¢
- Franke, Herbert W. THE ORCHID CAGE (tr. from German) DAW UQ1082, Nov. 95¢
- Gaines, William M. MAD IN ORBIT. Signet T5068, Nov. 75¢
- Gardner, John [boxed set] includes Grendel. Ballantine 20399, Dec. \$4.15
- Geduld, Carolyn FILMGUIDE TO 2001: A SPACE ODYSSEY. Indiana Univ. Press, April. \$1.75
- Ghidalia, Vic & Roger Elwood, eds. BEWARE THE BEASTS (reissue) Manor 95292, Nov. 95¢  
THE VENUS FACTOR (reissue) Manor

- 95300, Dec. 95¢  
Gordon, Stuart ONE-EYE. DAW UQ1077, Oct. 95¢
- Goulart, Ron THE CHAMELEON CORPS AND OTHER SHAPE CHANGERS (coll, repr) Collier 02075. \$1.50  
AN INFORMAL HISTORY OF THE PULP MAGAZINES (nf, repr of Cheap Thrills) Ace 37070, Sept. \$1.25  
THE TIN ANGEL. DAW UQ1083, Nov. 95¢
- Gunn, James BREAKING POINT (coll, repr) DAW UQ1074, Oct. 95¢
- Gygax, E. Gary & Terry Stafford VICTORIOUS GERMAN ARMS: An Alternate Military History of World War Two (marg) T-K Graphics (P.O. Box 1951, Baltimore, Md. 21203) \$2.50
- Haining, Peter, ed. GOTHIC TALES OF TERROR, v.1: Classic Horror Stories from Great Britain (repr Brit) Penguin 3688, June. \$2.50
- Hardin, Garrett EXPLORING NEW ETHICS FOR SURVIVAL / THE VOYAGE OF THE SPACESHIP BEAGLE (repr) Penguin, May. \$1.45
- Harris, Barbara S. WHO IS JULIA? (marg, repr) Popular 00170, Nov. \$1.25
- Harrison, Harry & Carol Pugner, eds. A SCIENCE FICTION READER. Scribner. \$2.65
- Hart, Johnny THE WIZARD'S BACK (Wizard of Id 6) Fawcett. 60¢
- Heinlein, Robert A. THE GREEN HILLS OF EARTH (reissue) Signet T3193, Sept. 75¢  
THE MAN WHO SOLD THE MOON (reissue) Signet Q5341, Sept. 95¢
- Herbert, Frank DUNE (reissue) Ace, Aug. \$1.50
- Hilton, James LOST HORIZON (marg fty, repr) Pocket 78307. \$1.25
- Hine, Al SIGNS AND PORTENTS (supernat) Avon, July. \$1.25
- Hollister, Bernard C. & Dean C. Thompson GROKING THE FUTURE: Science Fiction in the Classroom (nf) Pflaum/Standard. \$4.50
- Holzer, Hans THE ALCHEMY DECEPTION (supernat, reissue) Award AN1059, Dec. 95¢  
POSSESSED! (nf) Fawcett M2891, Oct. 95¢  
THE RED CHINDVIT CONSPIRACY (supernat, reissue) Award AN1193, Dec. 95¢
- THE WITCHCRAFT REPORT (nf) Ace, Oct. \$1.25
- Hoyle, Fred THE BLACK CLOUD (repr) Signet T5486, Oct. 75¢
- J. R. R. TOLKIEN CALENDAR 1974. Ballantine 22781. \$3.95
- Jones, Langdon THE EYE OF THE LENS (coll, repr) Collier 02180. \$1.25
- Kapp, Colin THE WIZARD OF ANHARITTE. Award AN1156, Sept. 95¢
- Kern, Gregory CAP KENNEDY 2: Slave Ship from Sergan. DAW UT1078, Oct. 75¢  
CAP KENNEDY 3: Monster of Metelaze. DAW UT1084, Nov. 75¢
- Kimbrough, Katheryn THE THREE SISTERS OF BRIARWICK (supernat) Popular 00477. 95¢
- Knebel, Fletcher TRESPASS (marg, 5 ptg) Pocket 78604, May. \$1.50
- Koch, Kurt E. DEMONOLOGY, PAST AND PRESENT (tr. from German) Kregel. \$1.25
- Lafferty, R. A. OKLA HANNALI (not sf, repr) Pocket 78301, July. \$1.25
- Laumer, Keith ENVOY TO NEW WORLDS (2 ptg) Ace 20731, Nov. 95¢  
WORLDS OF THE IMPERIUM (3 ptg) Ace 91581, Oct. 95¢
- Lee, Walt, comp. REFERENCE GUIDE TO FANTASTIC FILMS: Science Fiction, Fantasy & Horror, v.2. Author (P.O. Box 66273, Los Angeles 90066) \$9.95
- Leiber, Fritz SWORDS AND DEVILTRY (s&s, coll, 2 ptg) Ace 79171, Nov. 95¢
- Levin, Ira THE STEPFORD WIVES (marg, repr) Fawcett Crest P1876, Aug. \$1.25
- Lewin, Leonard C. TRIAGE (marg, repr) Warner Paperback. \$1.25
- Lewis, C. S. THE WORLD'S LAST NIGHT AND OTHER ESSAYS (repr) Harcourt Harvest HB260, Oct. \$1.75
- Lory, Robert DRACULA'S BROTHERS. Pinnacle, Sept. 95¢
- McIntosh, J. T. THE SUICIDERS. Avon 17889, Nov. 75¢
- McNally, Raymond T. & Radu Florescu IN SEARCH OF DRACULA (repr, nf) Warner Paperback 78-069, Nov. \$1.50
- Mahr, Kurt PERRY RHODAN 27: Planet of the Gods. Ace. 75¢  
PERRY RHODAN 30: To Arkon! Ace. 75¢
- Malzberg, Barry N. PHASE IV (adapt. from movie) Pocket 77710, Nov. 95¢

- Miall, Robert UFO-2: Sporting Blood. Warner Paperback. 95¢
- Miles, Keith DRAGON'S TEETH (Frankenstein horror series) Popular Library 00489. 95¢
- Moore, Brian CATHOLICS (repr) Pocket 78356, Nov. \$1.25
- Morris, William THE GLITTERING PLAIN (fty, repr) Newcastle, Sept. \$2.45
- Napier, Melissa THE POSSESSION OF ELIZABETH CALDER. Pocket 77681, Oct. 95¢
- Norton, Andre ANDROID AT ARMS (repr) Ace 02275, Aug. \$1.25  
BREED TO COME (repr) Ace. \$1.25  
THE CRYSTAL GRYPHON (repr) DAW UQ1076, Oct. 95¢  
HUON OF THE HORN (3 ptg) Ace 45422, Nov. 95¢  
OPERATION TIME SEARCH (2 ptg) Ace 63411, Aug. 95¢  
PLAGUE SHIP (3 ptg) Ace 66832, Oct. 95¢  
STORM OVER WARLOCK (2 ptg) Ace 78742, July. 95¢
- Oleck, Jack TALES FROM THE HOUSE OF MYSTERY. Warner Paperback. 2v. 95¢ each
- Peake, Marvyn GORMENGHAST (4 ptg) Ballantine 23519, Sept. \$1.25  
TITUS ALONE (4 ptg) Ballantine 23520, Sept. \$1.25  
TITUS GROAN (4 ptg) Ballantine 23518, Sept. \$1.25
- Queneau, Raymond THE FLIGHT OF ICARUS (marg fty, tr. from French) New Directions (distr. Lippincott) Oct. \$2.25
- Rackham, John BEANSTALK. DAW UQ1080, Nov. 95¢
- Rankine, John THE BROMIUS PHENOMENON. Ace 08145, Aug. 95¢
- Rice, Jeff THE NIGHT STALKER (vampire) Pocket 78343, Dec. \$1.25
- Richards, Paul OUR SPACE-CRAFT IS MISSING! (reissue, marg) Award AN1197, Dec. 95¢  
THE PRESIDENT HAS BEEN KIDNAPPED (marg) Award AN1198, Dec. 95¢
- Robeson, Kenneth THE AVENGER 10: The Smiling Dogs. Warner Paperback 74-142. 75¢  
THE AVENGER 15: The House of Death. Warner Paperback. 75¢
- THE AVENGER 17: Nevlo. Warner Paperback. 75¢
- Roth, Philip THE BREAST (marg, repr) Bantam, Aug. \$1.25
- Rothberg, Abraham THE SWORD OF THE GOLEM (marg supernat, repr) Bantam. \$1.25
- Rudwin, Maximilian THE DEVIL IN LEGEND & LITERATURE (nf, repr) Open Court, Sept. \$3.95
- Saint Exupery, Antoine de DER KLEINE PRINZ, mit Zeichnungen des Verfassers (tr. from French) Harcourt. \$1.25
- Samuels, Victor THE VAMPIRE WOMEN. Popular 00503, Nov. 95¢
- Sanders, Thomas E. SPECULATIONS: An Introduction to Literature Through Fantasy and Science Fiction. Glencoe Press. \$6.95
- Scheer, K. H. PERRY RHODAN 31: Realm of the Tri-Planets. Ace 66014, Oct. 75¢
- Schmitz, James H. THE ETERNAL FRONTIERS (repr) Berkley S2458, Nov. 75¢  
THE TELZEY TOY. DAW UQ1086, Dec. 95¢
- Scram, Arthur N. THE WEREWOLF VS. THE VAMPIRE WOMAN. Gild-Hartford (8920 Wilshire Blvd, Beverly Hills, Calif. 90211) \$1.50
- THE SEVENTIES (boxed set with critical analyses of Kurt Vonnegut, Hermann Hesse, J. R. R. Tolkien & Richard Brautigan) Warner Paperback, Sept. \$6.00
- Shah, Idries ORIENTAL MAGIC (nf, repr) Dutton, Aug. \$2.95
- Sheed, F. J. SOUNDINGS IN SATANISM (nf) Sheed & Ward, June. \$3.45
- Silverberg, Robert DYING INSIDE (repr) Ballantine 23563, Oct. \$1.25  
(ed) ALPHA 4. Ballantine 23564, Oct. \$1.25
- Simak, Clifford D. A CHOICE OF GODS (repr) Berkley S2412, Sept. 75¢  
WAY STATION (3 ptg) Manor 95270, Aug. 95¢
- Slochow, Harry MYTHOPOESIS: Mythic Patterns in the Literary Classics (repr) Wayne State Univ. Press, Aug. \$4.95
- Smith, E. E. GRAY LENS MAN (7 ptg) Pyramid N3120, Aug. 95¢
- Smith, Frank MODERN WITCHCRAFT: The Fascinating Story of the Rebirth of



Paganism and Magic (repr) Harper. \$1.25  
 Stanton, Ken THE AQUANAUTS 9: Evil Cargo. Manor. 95¢  
 Stapledon, Olaf LAST AND FIRST MEN, and LAST MEN IN LONDON (repr) Penguin 3506, Feb. \$2.45  
 SIRIUS: A Fantasy of Love and Discord (repr) Penguin 1999, Feb. 95¢  
 STAR MAKER (repr) Penguin 3541, Feb. \$1.25  
 Sugar, Andrew THE ENFORCER 2: Calling Dr. Kill! Lancer, May. 95¢  
 Tiptree, James jr. TEN THOUSAND LIGHT-YEARS FROM HOME. Ace. 95¢  
 Tolkien, J. R. R. FELLOWSHIP OF THE RING (43 ptg) Ballantine 23509, Sept. \$1.25  
 THE HOBBIT (rev ed, 43 ptg) Ballantine 23512, Sept. \$1.25  
 THE RETURN OF THE KING (39 ptg) Ballantine 23511, Sept. \$1.25  
 SMITH OF WOOTTON MAJOR, and FARMER GILES OF HAM (8 ptg) Ballantine 21538, July. 95¢  
 THE TOLKIEN READER (18 ptg) Ballantine 01536, March. 95¢  
 THE TWO TOWERS (40 ptg) Ballantine 23510, Sept. \$1.25  
 Tournier, Michael THE OGRE (marg, repr, tr. from French, orig: Le roi des Aulnes) Dell Laurel. \$1.50  
 Tubb, E. C. JONDELLE. DAW UQ1075, Oct. 95¢  
 Vance, Jack THE BRAVE FREE MEN (Durdane II) Dell 1708, Aug. 95¢  
 Van Scyoc, Sydney ASSIGNMENT NOR'DYREN. Avon 17160, Oct. 75¢  
 Van Vogt, A. E. FUTURE GLITTER. Ace 25980, Oct. 95¢  
 THE WEAPON SHOPS OF ISHER (4 ptg) Ace 87856, Nov. 95¢  
 Vonnegut, Kurt, jr. 5 BY KURT VONNEGUT, JR. (boxed set incl. Slaughterhouse-five; God Bless You Mr. Rosewater; Welcome to the Monkey House; The Sirens of Titan; Cat's Cradle) Dell. \$6.25  
 Welles, E. R. & J. P. Evans THE FORGOTTEN LEGEND OF SLEEPY HOLLOW. Learning Inc. \$2.00  
 Wheatley, Dennis THE FORBIDDEN TERRITORY (supernat, repr) Ballantine. \$1.50  
 GATEWAY TO HELL (supernat, repr) Ballantine 23550, Oct. \$1.50  
 THE SCARLET IMPOSTER (supernat)

Ballantine.23258. \$1.50  
 White, Ted, ed. THE BEST FROM AMAZING STORIES. Manor. 95¢  
 THE BEST FROM FANTASTIC. Manor. 95¢  
 Wilhelm, Kate ABYSS (repr, contains The plastic abyss, Stranger in the House) Bantam N7234, Nov. 95¢  
 Williamson, Jack THE MOON CHILDREN (repr) Berkley S2432, Oct. 75¢  
 Wilson, Colin THE MIND PARASITES (3 ptg) Oneiric Press (distr. Book People) Oct. \$2.25  
 THE OCCULT: A History (repr) Vintage. \$3.95  
 Wilson, Robin Scott, ed. CLARION III. Signet Q5503, Oct. 95¢  
 THOSE WHO CAN: A Science Fiction Reader. Mentor MW1236, Sept. \$1.50  
 Wylie, Philip THE END OF THE DREAM (repr) DAW UQ1079, Nov. 95¢  
 Wyndham, John THE SECRET PEOPLE (repr) Fawcett M2890, Oct. 95¢  
 Zimpel, Lloyd MEETING THE BEAR: Journal of the Black Wars (marg, repr) Pocket 77564, July. 95¢  
 Ziolkowski, Theodore HESSE: A Collection of Critical Essays. Prentice-Hall. \$1.95

## JUVENILES

Adshead, Gladys L. BROWNIES: HUSH! (fty, repr) Walck, Sept. \$1.50paper  
 Agle, Nan Hayden SUSAN'S MAGIC (fty) Seabury, Oct. \$5.50  
 Alexander, Lloyd THE CAT WHO WISHED TO BE A MAN (fty) Dutton, Aug. \$4.95  
 THE FOUNDLING AND OTHER TALES OF PRYDAIN (fty) Holt, Nov. \$5.95  
 Allen, Judy THE SPRING ON THE MOUNTAIN (supernat) Farrar, Fall. \$4.95  
 Anderson, Jean THE HAUNTING OF AMERICA: Ghost Stories from Our Past. Houghton. \$4.95  
 Andrew, Prudence MISTER O'BRIEN (marg fty, repr Brit) Nelson, Sept. \$4.95  
 Angrist, Stanley OTHER WORLDS, OTHER BEINGS (nf) Crowell. \$4.95  
 Anthony, Piers RACE AGAINST TIME (not sf) Hawthorn, Fall. \$5.95  
 Aylesworth, Thomas G. WEREWOLVES AND OTHER MONSTERS (nf, repr,

- large print ed) G. K. Hall. \$5.95
- Baker, Betty **AT THE CENTER OF THE WORLD** (Indian folklore) Macmillan, Aug. \$4.95
- Baker, Margaret J. **THE SAND BIRD** (fty, repr Brit) Nelson, Spring. \$3.45
- Bang, Molly, comp. **THE GOBLINS GIGGLE AND OTHER STORIES** (folk tales) Scribner, Fall. \$4.95
- Beachcroft, Nina **WELL MET BY WITCH-LIGHT** (fty) Atheneum, Oct. \$4.95
- Beatty, Jerome **MATTHEW LOONEY IN THE OUTBACK: A Space Story** (repr) Avon Camelot 14431. 95¢
- Bonham, Frank **A DREAM OF GHOSTS**. Dutton, Oct. \$4.95
- Bottnr, Barbara **WHAT WOULD YOU DO WITH A GIANT?** (marg fty) Putnam. \$3.86
- Bova, Ben **THE WINDS OF ALTAIR**. Dutton. \$4.95
- Bracken, Grace L. **ADVENTURES OF THE TIN MAN AND THE RAG DOLL**. Vantage. \$4.50
- Bright, Robert **GEORGIE GOES WEST** (fty) Doubleday, Oct. \$4.50
- Brock, Betty **NO FLYING IN THE HOUSE** (fty, repr) Avon Camelot 14613. 95¢
- Brook, Judy **TIM MOUSE AND THE MAJOR** (fty) Lothrop Lee. \$3.95
- Burnford, Sheila **MR. NOAH AND THE SECOND FLOOD**. Praeger. \$4.95
- Byars, Betsy **THE WINGED COLT OF CASA MIA**. Viking, Fall. \$5.95
- Cameron, Eleanor **THE COURT OF THE STONE CHILDREN** (fty) Dutton, Oct. \$5.50
- Carr, Terry, ed. **INTO THE UNKNOWN: Eleven Tales of Imagination**. Nelson, Nov. \$6.50
- Chalon, Jon **THE VOYAGE OF THE FLOATING BEDSTEAD** (marg fty) Bobbs, Feb. \$5.00
- Chesnutt, Charles W. **CONJURE TALES**. Retold by Ray Anthony Shepard. Dutton, Oct. \$4.95
- Chew, Ruth **WHAT THE WITCH LEFT** (fty) Hastings House, Oct. \$4.95
- Christopher, Matt **ICE MAGIC** (marg fty) Little Brown. \$4.50
- Coatsworth, Elizabeth **PURE MAGIC**. Macmillan, Sept. \$4.95
- Colby, C. B. **THE WEIRDEST PEOPLE IN THE WORLD** (coll) Sterling. \$3.95
- Corbett, Scott **DR. MERLIN'S MAGIC**
- SHOP** (fty) Little Brown, Oct. \$3.95
- Crawford, Deborah **FRANZ KAFKA: Man Out of Step** (nf) Crown. \$4.95
- Cresswell, Helen **THE BONGLEWEED** (fty, repr Brit) Macmillan, Oct. \$4.95
- Cullen, Countee **MY LIVES AND HOW I LOST THEM** (marg fty, repr) Curtis. 95¢
- Dawson, Mary **TINKER TALES** (fty) Parents, Oct. \$4.50
- Donnison, Polly **WILLIAM THE DRAGON** (repr Brit) Coward McCann, Sept. \$4.64
- Elwood, Roger, ed. **MONSTER TALES: Vampires, Werewolves and Things**. Rand McNally, Oct. \$3.95
- SCIENCE FICTION TALES: Invaders, Creatures, & Alien Worlds**. Rand McNally, Oct. \$3.95
- Epstein, Perle **MONSTERS: Their Histories, Homes, and Habits** (nf) Doubleday, Oct. \$4.95
- Erwin, Betty K. **WHO IS VICTORIA?** (fty) Little. \$5.50
- Farmer, Penelope **THE STORY OF PERSEPHONE**. Morrow, Oct. \$4.50
- Foreman, Michael **DINOSAURS AND ALL THAT RUBBISH** (repr Brit) Crowell. \$4.95
- Garner, Alan **RED SHIFT** (repr Brit) Macmillan, Oct. \$5.95
- Goodall, John S. **THE MIDNIGHT ADVENTURES OF KELLY, DOT, AND ESMERELDA** (fty, repr Brit) Atheneum. \$3.95
- Grimm brothers **THE STORY OF SNOW WHITE AND THE SEVEN DWARFS**. Walck, Nov. \$4.95
- Gripe, Maria **THE GLASSBLOWER'S CHILDREN** (marg fty, tr. from Swedish) Delacorte, Fall. \$4.95
- Grosser, Morton **THE SNAKE HORN** (fty) Atheneum. \$4.95; (large print ed) G. K. Hall. n.p.
- Hallinan, Tim **TEENAGE GHOST STORIES**, v.1. Tiger Beat. 95¢
- Harris, Dorothy Joan **THE HOUSE MOUSE** (marg fty) F. Warne, April. \$2.95
- Hey, Nigel S. **HOW WE WILL EXPLORE THE OUTER PLANETS** (nf) Putnam, Spring. \$4.29
- Hildick, E. W. **THE ACTIVE-ENZYME LEMON-FRESHENED JUNIOR HIGH SCHOOL WITCH** (marg) Doubleday, March. \$4.95
- Hirsh, Marilyn **GEORGE AND THE**

GOBLINS (fty) Crown. \$4.95  
 Holl, Adelaide MOON MOUSE (marg fty, repr) Pinwheel Books, March. 95¢  
 Houston, James KIVIOK'S MAGIC JOURNEY: An Eskimo Legend. Atheneum, Fall. \$5.25  
 Hubley, John & Faith DIG! A JOURNEY UNDER THE EARTH'S CRUST. Harcourt, Aug. \$5.95  
 Hunter, Mollie THE HAUNTED MOUNTAIN (supernat, repr) Harper Trophy J41, Oct. 95¢  
 Jackson, Jacqueline & William Perlmutter THE ENDLESS PAVEMENT. Seabury, Oct. \$4.95  
 Jacobs, Lou jr. SPACE STATION '80 (nf) Hawthorn, Sept. \$5.95  
 Johnston, Thomas THE FIGHT FOR ARKENVALD (fty, repr Brit) Doubleday, Sept. \$4.50  
 Kent, Jack DOOLY AND THE SNORT-SNOOT (fty) Putnam, Spring. \$4.19  
 Key, Alexander THE PREPOSTEROUS ADVENTURES OF SWIMMER (fty) Westminster, Oct. \$4.75  
 Kingman, Lee ESCAPE FROM THE EVIL PROPHECY (supernat) Houghton, Sept. \$4.95  
 Kyber, Manfred THE LITTLE SLIPPER MAN (fty) Scroll, Fall. \$4.50  
 Langstaff, John, comp. ST. GEORGE AND THE DRAGON: A Mummer's Play. Atheneum, Sept. \$4.95  
 Lawrence, Louise THE POWER OF STARS (supernat, repr) Harper Trophy J43, Oct. \$1.25paper  
 Lightner, A. M. GODS OR DEMONS? Four Winds, Sept. \$4.95  
 STAR DOG. McGraw, Feb. \$4.50  
 Lively, Penelope THE GHOST OF THOMAS KEMPE (fty) Dutton, Sept. \$4.95  
 McHargue, Georgess ELIDOR AND THE GOLDEN BALL. Dodd. \$4.50  
 THE MERMAID AND THE WHALE (fty) Holt, Oct. \$5.95  
 McInnes, John DRAT THE DRAGON (fty) Garrard. \$2.89  
 McKee, David LORD REX: The Lion Who Wished (marg fty) Abelard, Sept. \$4.95  
 McKillip, Patricia A. THE HOUSE ON PARCHMENT STREET (fty) Atheneum. \$5.95  
 THE THRONE OF THE ERRIL OF SHERILL (fty) Atheneum, Sept. \$4.95  
 Manning-Sanders, Ruth A BOOK OF

OGRES AND TROLLS. Dutton. \$4.95  
 Mayer, Mercer MRS. BEGGS AND THE WIZARD (fty) Parents, Oct. \$4.50  
 Montresor, Beni CINDERELLA. Pinwheel, March. 95¢  
 O'Brien, Robert C. THE SILVER CROWN (supernat, repr) Atheneum Aladdin A30. 95¢  
 Offutt, Andrew J. THE GALACTIC REJECTS. Lothrop Lee, Oct. \$5.50  
 Ormondroyd, Edward CASTAWAYS ON LONG AGO (fty) Parnassus, Sept. \$4.50  
 Perrault, Charles CINDERELLA (tr., adapt. & ll. by Errol Le Cain, repr Brit) Bradbury Press, Aug. \$5.95  
 Peyton, K. M. A PATTERN OF ROSES (marg fty) Crowell, July. \$4.50  
 Place, Marian T. THE RESIDENT WITCH (fty, repr) Avon Camelot, Oct. 95¢  
 Raskin, Ellen MOE Q. MCGLUTCH, HE SMOKED TOO MUCH (marg) Parents, Sept. \$4.50  
 Rodgers, Mary FREAKY FRIDAY (marg fty, repr) Harper Trophy J46, Oct. \$1.25paper  
 Rush, Caroline FURTHER TALES OF MR. PENGACHOOSA (marg fty) Crown, Aug. \$4.50  
 Serrailier, Ian SUPPOSE YOU MET A WITCH (poem) Little, Oct. \$5.95  
 Sheldon, William D. & Warren H. Wheelock, eds. OUT OF SIGHT (reader, incl sf) Allyn & Bacon. \$2.00paper  
 Shelton, William Roy STOWAWAY TO THE MOON: The Camelot Odyssey. Doubleday, Oct. \$5.95  
 Silverberg, Barbara, ed. PHOENIX FEATHERS: A Collection of Mythical Monsters. Dutton, Oct. \$6.50  
 Smith, Janet Patton THE GHOST IN THE SWING (supernat) Steck-Vaughn, Fall. \$3.95  
 Southall, Ivan HEAD IN THE CLOUDS (marg fty, repr Brit) Macmillan, Feb. \$4.95  
 Steele, Mary Q. THE FIRST OF THE PENGUINS. Macmillan, Oct. \$4.95  
 Steig, William SYLVESTER AND THE MAGIC PEBBLE (fty, repr) Windmill, Oct. \$1.25  
 Stern, Philip Van Doren EDGAR ALLAN POE: Visitor from the Night of Time. Crowell. \$4.50  
 Stewart, Mary THE LITTLE BROOM-STICK (fty, repr) Dell Yearling 4897, Oct. 95¢



Synge, Ursula WELAND: Smith of the Gods (fty, repr Brit) S. C. Phillips. \$5.95  
 Turska, Krystyna THE WOODCUTTER'S DUCK (fty, repr Brit) Macmillan, March. \$5.95  
 Walsh, Amanda EGRIN AND THE PAINTED WIZARD (fty, repr) Penguin Puffin. \$1.00  
 Warburg, Sandol Stoddard ON THE WAY HOME (fty) Houghton Mifflin, Oct. \$4.95  
 Williams, Jay DANNY DUNN AND THE SWAMP MONSTER (repr, large print ed) G. K. Hall. \$5.95  
 THE HERO FROM OTHERWHERE (fty, repr) Dell Laurel Leaf 3542, Oct.

95¢  
 Woolley, Catherine GINNIE AND THE MYSTERY LIGHT (marg supernat) Morrow, Sept. \$4.75  
 Yates, Mercy THE STORY OF TOM THUMB. Prentice-Hall. \$3.95  
 Yolen, Jane THE WIZARD ISLANDS (fty) Crowell, Oct. \$4.95  
 (ed) ZOO 2000: Twelve Stories of Science Fiction and Fantasy Beasts. Seabury, Oct. \$6.50  
 Young, Miriam A WITCH'S GARDEN (fty, repr, large print ed) G. K. Hall. n.p.  
 Zemach, Harve & Margot DUFFY AND THE DEVIL (Cornish folk tale) Farrar. \$5.95

## Lilliputia

*THE MARROW OF THE WORLD* by Ruth Nichols. Illus. by Trina Schart Hyman. Atheneum, 1972. 168 p. \$5.25. Age level: 9-12

Philip and his adopted cousin Linda were sure they had seen a castle submerged in the lake near the cabin where they were vacationing, but when they went back that night the castle was gone. Upon returning to shore, they could not find the cabin, so spent the night on the shore. They awoke next morning in a world which was very much like their own—with a few differences such as witches, wizards, dwarves, mermen, and shape-changers. Here they were involved in various adventures, learned the secret of Linda's parentage, and awoke on the shores of their own familiar lake the morning after they had first seen the submerged castle.

This is an excellent story of the supernatural and the conflict of good against evil. One learns a great deal about Philip and Linda, and several of the secondary characters are also quite well drawn. There is a smooth rhythm throughout the book that keeps the reader's attention to the very end. Trina Schart Hyman's illustrations convey a great deal of the atmosphere Ruth Nichols has given to her story, although Philip and Linda's faces are so bland that they are completely lacking in character.

—Charlotte Moslander

*THE HERO FROM OTHERWHERE* by Jay Williams. Henry Z. Walck, 1972. 175 p. \$5.50

Rich and Jesse were enemies from Jesse's second day at their school, so when they were sent to the principal's office for fighting, there were mutual recriminations in the air. Much to their surprise, as they stepped through the door the boys were transported to a parallel world which was badly in need of a hero. They took up the challenge to bind once again Fenris, the great wolf, recently released to spread doom over the land, and found during their adventures that their radically different personalities were complementary, rather than antagonistic. At the end, they are seen once more walking down the hall to meet their punishment at the principal's office.

Jay Williams has very cleverly interwoven elements of Norse mythology with the Oriental concept of Yang and Yin, then set the whole tale in a culture where science is magic and poets are people of great power. The novel is exciting and interesting throughout, with plenty of adventures to keep the reader reading. Character development is not neglected, however, and one can trace the progress of the relationship between the two boys from open enmity, through grudging cooperation, to active freindship. This is definitely worth the time taken to read it.

—Charlotte Moslander

## Reviews

*STUDENTS OF THE LIGHT: AN EDUCATIONAL ODYSSEY* by John Mann. Grossman (distr. Viking), 1972. 246 p. \$7.95

The basic concept behind this book is good—I'd like a chance to take part in the educational revolution the author attempts to describe. Unfortunately, the presentation leaves much to be desired—it is in the format of the journals of three rather mixed-up, unsuccessful students named Melissa (a sexually repressed girl who discovers that Doing It Can Be Fun), Harold (who has a tendency to be hyperactive), and Sandra (an unwed mother who just wants to be left alone). All come across as unbearably dull individuals who are really not aware of how good a college is when all academic subjects are on an independent study program, and instructors teach meditation, ethics, and the like.

TEG's 1994 used the journal format more successfully. If I ever make an 'educational odyssey,' I shall most certainly not take along Melissa, Harold, Cynthia, or their Director. Some of the instructors are a different story, though...

—Charlotte Moslander

*THE SECOND TRIP* by Robert Silverberg. Signet Q5402, 1973. 192 p. 95¢

Possession is an old theme in sf. Silverberg seems to be dealing with it in a fairly original manner. The hero, Paul Macy, has an artificially developed personality. He inhabits the body of an important sculptor, Hamlin, whose personality has been destroyed as incurably psychotic. Macy is aware that he is a construct. He learns, soon after his release from the Rehab Center, that Hamlin has not been completely destroyed, and is trying to repossess their body. Hamlin's resurgence is stimulated by Macy's developing relationship with Hamlin's former lover, Lissa. She has ESP abilities which are slowly destroying her.

The book is written with great emotional intensity. Silverberg just manages to keep the emotionalism under control and effective. Paul and Lissa are sympathetic characters, decent people trying to retain control of an impossible situation. Hamlin is a vicious egomaniac who is clearly related to the abysmal adolescents of *The Book of Skulls*. There is a feeling of a compelling reality in *The Second Trip*. As I skimmed through it while writing this, I was continually pulled back into the story, although I'd already read it through.

Silverberg is developing into a very interesting writer, and *The Second Trip* is definitely worth reading.

—Leslie Bloom

*BEST SCIENCE FICTION: 1971*, edited by Harry Harrison and Brian W. Aldiss. Berkley N2263, 1972. 287 p. 95¢ (hardcover: Putnam, 1972. \$5.95)

There are 17 stories and three poems in this collection, a rather uneven one. To get the bad news over with first, some of the stuff is sprinkled in like confetti with just about as much substance. I confess to being completely baffled by "The Genius" by Donald Barthelme and bored by "Angouleme" by Thomas M. Disch. I fail to see the point of "If 'Hair' Were Revived in 2016" by Arnold M. Auerbach, and didn't get a chuckle out of "The Science Fiction Horror Movie Pocket Computer" by Gahan Wilson. The three poems by Kingsley Amis made very little impact. Well, not to belabor the point, there were a few very good stories. "A Meeting with Medusa" by Arthur Clarke I thought excellent. It provides a vivid and somehow convincing description of a first cruise through the atmosphere of Jupiter, with some remarkable and imaginative inventions of life forms. "The Cohen Dog Exclusion Act" by Steven Schrader has been anthologized before and I have commented that it is very scatological but outrageously funny. "Ornithanthropus" by B. Alan Burhoe has also been seen before; it's an interesting concept of a race of winged men who live all their lives as parasites on a huge balloon-like flying creature. Finally "The Pagan Rabbi" by Cynthia Ozick is a brilliant story, it stands out head and shoulders above the usual even 'good' story—it comes perilously close to literature. The editors call Cynthia Ozick a "virtuoso of language" and they aren't exaggerating. Even without the Clarke story, "The Pagan Rabbi" would make this anthology noticeable.

—Samuel Mines

*THE GOD MAKERS* by Frank Herbert. Putnam, 1972. 190 p. \$5.95 (paperback: Berkley N2344, 1973. 95¢)

The time is in the indefinite far future, when a galactic empire is recovering from a series of wars. Two organizations are instrumental in the governing of the empire, the Rediscovery and Reeducation Service, and the Investigative-Adjustment group, both semi-covert and with a mission of identifying and defusing or destroying potentially disruptive planetary societies. Lewis Orne is a newly graduated R&R operative successfully coping with several threatening alien environments, and is promoted to the I-A corps. His psi (ESP) powers avert the political takeover of the empire by a group of scheming women hiding behind their legislator-husbands (feminists will love this cliché). Orne is then summoned to Amel, a sort of spiritual center of the galaxy, where he attains what Herbert unconvincingly calls godhood by undergoing a series of spiritual tests. If you can imagine the mixture of a slowed down E. E. Smith space epic and an adulterated version of portions of the Bhagavad Gita, you may have some idea of this novel. The plotting is not much above the usual pulp level, and the story would have benefited from stronger editing. The 'philosophy' is pretty thin, and readers interested in this facet should read Huxley's *Perennial Philosophy* or something similar. Libraries can skip, and only Herbert fans need note.

—Neil Barron

*VIPER THREE* by Walter Wager. Pocket Books 77503, 1972. 227 p. 95¢ (hardcover: Macmillan, 1971. \$5.95)

I am not overly fond of *Fail-Safe*-type books, but if you are, you will probably like this one. Drawing on my huge deficit of knowledge in the field of atomic missile bases, I can truthfully say that the story seems plausible. The suspense is maintained to the very end and the result is a very readable one.

—Joni Rapkin

*MIND ONE* by Mike Dolinsky. Dell 5648, 1972. 246 p. \$1.25

Universal cosmic consciousness has become the reality. It results not through transcendental meditation or LSD. The story begins in a mental wing of a Los Angeles hospital. An experiment using Diazo-L as a solution for schizophrenia is continuing. Four researchers have discovered a severe schizoid case (Bert, by name) is now wholly telepathic. Bert can literally feel and touch other people's thoughts.

The scientists theorize that Diazo-L may cause this reaction and start testing other patients who have received the drug. They are unable to make any definitive conclusions; consequently, the four decide to experiment on themselves and inject Diazo-L.

Each becomes telepathic and they gather together out of an instinctive herd need for like being around like. However during the meeting, their individual selves are entirely bare and vulnerable to one another. The love/hate interrelationship of the four forces them to separate and remain apart.

Soon they hear a scientific foundation in England is testing the efficacy of Diazo-L. The next thing we hear is that all of a sudden American foreign agents are having great success discovering communist secrets and exposing red spies. It comes out Diazo-L is the reason why. Inevitably, use of the drug spreads to the politicians and a select elite. At this point, the theory (and practice) of democracy is quickly dissipating. Evolving is an autocracy—a rule by the enlightened few who have had privileged access to Diazo-L.

Fearing the worst, the four discuss what should be done and how they can defeat the potential dictatorship of the government. Eventually, they come up with an ingenious idea—instead of limiting its use to only the wealthy few, let everyone have it. By this time the people have heard rumors about a powerful mystery drug.

Because of the government interdict, the four must conspire secretly. And what a climax. A smash advertising campaign comes forth together with TV spots explaining the drug and what the American government is doing. Simultaneously, Diazo-L is delivered to local drug stores and sold for only a dime. The mad rush is on, and soon everyone is high in the sky on Diazo-L.



Getting into someone else's head and reading their thoughts presented a tantalizing theme for a book. Dolinsky's premise is almost a wish fulfillment on behalf of all of us. I particularly enjoyed his imaginative skill which sustained the idea very believably. Most of us have at least wondered what people would be like if there were an absence of pretense and total communication. Here are 125 pages that come pretty close to depicting what the real situation could be like.

Besides the subtle, ongoing process of introspection, Dolinsky offers some harsh political statements. Although it may strike some readers as a purely Orwellian attitude, I found his beliefs (especially in the era of Watergate) frighteningly probable. Dolinsky leads our thoughts into yet another area currently subject to debate. During a drug-induced fantasy sequence, he introduces the bare instinct of man on a very primitive level that encompasses both sexual and religious counterpoints—priest/man vs. psychologist/woman; believer vs. atheist.

These three ideas are skillfully woven in a book meant to be picked up and re-read again a few months later. We are literally bombarded with thought-provoking situations in this book. Through its entire length, the fiction is exploding ideas around in our heads and forcing us to not only evaluate ourselves but our very beings through the medium of the characters. This may sound a little heavy. I guess you could read it through and retain a totally objective viewpoint. I didn't find it possible, because his imagination has speculated on thoughts I've had. I got quite a deal out of this book which means it forced me to think and question. The story is very entertaining, but for me it transcended the level of just passing time. I wouldn't recommend this as reading for younger audiences, since for some of them the sexuality of the characters might be a bit much. I will stand behind it for anyone else who wants to grow a little and who enjoys mental exercise.

—Karen Ludwig

*THE SOUL STEALERS* by Charles Huntington. Award AS1044, 1973. 156 p. 75¢

*NIGHTMARE ON VEGA 3* by Charles Huntington. Award AS1045, 1973. 155 p. 75¢

Imagine if you will, a colleague of Captain James Kirk, except that his ship carries only himself and an android. His mission is the same as that of the Enterprise, but he either ignores or is not covered by the prime directive. Furthermore, he (or the author) is mainly interested in sex (mediocre) and violence (insipid), so get with it sex and violence freaks. Others need not apply.

—Joni Rapkin

*ORBIT 10* edited by Damon Knight. Putnam, 1972. 254 p. \$5.95 (paperback: Berkley N2236, 1972. 95¢)

The Orbit series has earned an enviable reputation during the past seven years for its prize-winning original science fiction. *Orbit 10* is no exception. It is almost equally guaranteed that any reader will find both mind-blowing science fiction and stories that totally bypass his understanding or preferences. To pun with truth, the orbit of the series is a wide one.

Two stories in this volume are impossible to ignore, and the term 'brilliant' is difficult to avoid in either case. Gene Wolfe's "The Fifth Head of Cerberus" is a darkly moving and exceptional novella about the strange family of the Maison du Chien. The characters move through a closed cycle of repetition, locked into a behavior pattern by their own elusive inner natures. In "Fusion Bomb" Kate Wilhelm presents one of the most powerful stories of her career. A scientific community isolated on an island for a far-fetched statistical project find their interpersonal relationships sliding inexplicably toward a critical stage. Deftly the author maneuvers a mounting sense of unreality to encompass a new reality.

The other nine stories in the collection range from Gardner R. Dozois' immature and overdone shocker "A Kingdom by the Sea" to Jack M. Dann's pretentiously gut-level "Whirl Cage" to the quaintly inventive "Dorg" by R. A. Lafferty. Others by Edward Bryant, Carol Emshwiller, Alexei Panshin, Albert Teichner, Geo. Alec Effinger and Richard E. Peck.

Whether you buy the hardbound or the paperback, this is one to have on your shelves.

—B. A. Fredstrom

The Ballantine Adult Fantasy series reissue of William Hope Hodgson's *The Night Land* is its first publication in America since it appeared in a now-rare Arkham House edition of Hodgson's novels in 1946. It comes with encomiums from Clark Ashton Smith ("In all the literature of fantasy, there are few works so sheerly, purely creative..."), H. P. Lovecraft ("there is a sense of cosmic alienage, breathless mystery, and terrified expectancy unrivaled in the whole range of literature."), and Lin Carter himself calls it the best novel published so far in the Adult Fantasy series.

Personally, I found it the most stifling bore of a book that I've ever attempted to read.

In his introduction to Vol. II, Carter admits the book is "severely flawed." C. S. Lewis adds that it is "disfigured by a sentimental and irrelevant erotic interest and by a foolish and flat archaism of style," and Lovecraft says, "It is seriously marred by a painful verbosity, repetitiousness, artificial, and nauseously sticky romantic sentimentality, and an attempt at archaic language (that is) grotesque and absurd." And that is putting it mildly. Its characters are vague, some of the most uninteresting people in the history of fiction. And its plot, a heroic quest, is nothing but a monotonous procession of encounters with bogeymen, few of whom pose any more than a momentary problem for the hero, who although he is capable of dispatching them with ease, persists in being afraid of them.

What's more incredible is that he traverses a whole Night Land full of them, armed with a single weapon, and returns without a scratch; and despite the talk of the Forces of Darkness, he tells us at least once every two pages that he did sleep for six, or seven, or ten hours, and he did wake, and did eat, and did set forth yet again—and I could not exaggerate how many times Hodgson repeats this. By page 200, I was ready to scream.

In Chapter I, our hero meets his lady love, Mirdath the Beautiful. They meet in the late 16th or early 17th century, fall instantly in love, quarrel, split up, then reunite only to have Mirdath die in childbirth. Grief-stricken, our hero dreams himself into the far-far-future when the sun has died, the earth is in darkness, most of mankind has degenerated into monsters, and those few millions who remain human hide themselves in the Great Pyramid while outside the Evil Forces and their hordes of monsters scheme against them.

Our hero dreams himself a life, and a career, in this far future world and one night in the Tower of Observation, he receives a telepathic call from a maiden in a distant, lesser pyramid who he comes to believe is his lost love. Her pyramid is falling to the monsters, and our hero sets out, alone, to find her.

There is no more to the plot than this, except bushels of detail. To me it reads as if the writer made it up as he went along, sometimes writing very quickly, sometimes very slowly, allowing one detail to interest him more than another for no special reason, so the whole conception is childlike, and occasionally childish. However the details are the only things of value in the novel: the Great Pyramid, the House of Silence, the Gray Men, the Silent Ones, the Watchers, etc. are excellent ideas in themselves, but Hodgson does little, or nothing, with them: there is no Tolkienesque Armageddon here, no Vancian vendettas. Hodgson never takes us within the House of Silence, nor avenges its atrocities.

I can believe Lin Carter when he says the book has had a powerful influence on modern fantasy writing. But I do think that might be qualified by the 'pulp' label, for that is what *The Night Land* is. And on second thought, it is not really fantasy, which is the only remarkable thing about it: it is science fiction. Nothing in the Night Land is without its rationale, or its technology. Hodgson accounts for the survival of the world after the death of the sun by scientific reasoning acceptable in 1915 (according to Richard Hodgson, a student of the book), and he accounts for his monsters by suggesting they are the result of mutation, radiation, etc. There are spots that are right out of the post-atomic war stories, the *Astounding* 40's era, and a startling bit of Einsteinian perspective on page 129. So it has to be granted that Hodgson had a superior imagination and intelligence over most other pulp writers of that period and afterwards, but honestly, how anyone with a respect for good language and imagery, could tolerate this book is beyond me.

—Paul Walker

*MINDMIX* by Leo P. Kelley. Fawcett T2549, 1972. 176 p. 75¢

Simple-minded drifter Pete Bratton appears to be the only human immune to a deadly spreading plague called Virus Y. Turned over to Crisis Control Center by a supposed friend, Pete is manipulated by the unscrupulous Dr. Farnsworth and his assistant Nella Carlisle into becoming a human guinea pig. In an effort to save the knowledge of some of the world's greatest minds, brain cells are transplanted into Pete's virus-immune body to reproduce the memories of the donors. Slowly Pete's own personality crumbles before the impressed personas of much stronger minds until the inevitable collapse.

There is a thematic similarity of sorts between *Mindmix* and *I Will Fear No Evil* and the sexual treatment is as ridiculous as in Heinlein's fiasco. In the case of *Mindmix*, sex is used for shock appeal and apparently out of some kind of salacious duty to the reader.

A parallel might also be drawn with *Flowers for Algernon* were it not somehow blasphemous. Pete proceeds from simplemindedness to borrowed brilliancy and back, but he is never particularly consistent or believable even before the brain cell transplants.

Hackwork may not necessarily entail a value judgment of 'bad,' but *Mindmix* is a tired variation at best.

—B. A. Fredstrom

*THE JOHN COLLIER READER* by John Collier. Knopf, 1972. 571 p. \$10.00

It always surprised me that Doubleday let their 1951 collection of 50 Collier stories, *Fancies and Goodnights*, go out of print. Even the Bantam reprint lasted only a year or two. So we are fortunate indeed that Knopf has brought back into print 41 of the earlier tales, 6 published subsequently, plus the complete text of the 1930 novel, *His Monkey Wife*, and two chapters from *Defy the Foul Fiend* (1934). Regular readers of *F&SF* may recognize Colliers, whose name is still much too little-known in both the U.S. and his native England. Anthony Burgess's introduction notes that Collier scripted *The African Queen*, certainly familiar to Bogart fans. Collier has fortunately been spared the attentions of the academics, with their tendency to reduce literature to bloodless schema.

There is really no writer in the field quite like Collier, although the comparison with Saki is often made. If you know Collier, you'll need no more recommendation. And if you don't, the concluding words of Burgess will suffice: "Whatever this volume has cost or is going to cost you, it is, believe me, a great bargain."

—Neil Barron

*THE END OF THE DREAM* by Philip Wylie. Doubleday, 1972. 264 p. \$5.95

Any novel of ecological disaster must inevitably be compared to John Brunner's *The Sheep Look Up*. Like *Sheep*, *End* is an almost dreary and morbid catalog of disasters befalling mankind because of mankind's screwing up the environment. "Dreary and morbid" did I say? True, but totally captivating once one gets through the introduction which sets the stage. The characters are really second (or third) place to the events themselves, but one must at least mention the sort of hero Miles Smythe and his brother-in-law Will Gulliver. Will tells the story of mankind's near demise from a retreat in the Adirondack Mountains which Miles had the forethought to establish. Miles founded, with his family money, an organization to save the environment, but he couldn't change the basic demand of people for consumer goods (and the military for war goods) even if satisfying these demands means the ultimate ruin of the Earth. Will pads his account with reports of industrial accidents and other disasters, these being by far the most interesting portions of the book, the story of Miles being really peripheral. One grisly episode has sea worms crawling on land and eating people but dying out because the people have too much DDT and other goop in their systems. To be petty, I might note that "marital law" is declared on p. 107 after bees attack the Texas border.

Eco-fiction has a long past in science fiction. I remember one story that has Man screw up most of the Galaxy before being blasted down all over the place. *The End of the Dream* stands with the gloomiest that has gone before and earns its place as one of our minor classics. Read and be inspired. Both *End* and *Sheep* deserve places on our shelves, hopefully rebound in industrialist hide.

—J. B. Post



For the general Twain reader, the primary purchase is Bernard De Voto's Mark Twain volume in the Viking Portable set in hardcover or paper. For the specialist Twain collector, this book under review collects about 400 p. of unpublished material as no. 7 in a projected 15 volume set of his letters, drafts, and self-censored work. The guts of *Fables* is "International Lightning Trust," "Refuge of the Derelicts," "Secret History of Eddypus" (sic), and a useful preface about all (36) these mss by John Tuckey. Prof. Tuckey has an interesting argument about the later Twain's picture of himself as writer and prophet, which should filter into the new American literature histories and anthologies.

Tuckey's starting point is Clemens' fantastic overrating of his never-completed autobiography—a false evaluation in which he was apparently encouraged both by his literary mentor, the novelist Howells, and by his publisher (p.19). Nobody familiar with the mess Clemens bequeathed posterity, has accepted this rating. Probably Twain's gifts were too intertwined with his actor's sense (as a comic lecturer) of a performed-for audience, for him to be successful at a 'private' form like autobiography. And of course Twain never placed himself intellectually; so that "Flies and Russians" (p.420) gives us the amateur novelist from the lecture platform trying to be morally superior to the 19th century Russia which was the professional center of his own literary field.

Tuckey argues in his preface that the irreligious satires of the later Twain—buried like these *Fables* or published anonymously—are not simply part of his Jeffersonian Enlightenment anti-clericalism. The autobiography was meant, only half-humorously, to become the New Testament of "Bishop Clemens." Just as with his contemporary Tolstoi's resistance to the Russian Orthodox Church, Twain's war with the Biblical God of his Missouri Presbyterianism is tied up with the promotion of a competitor's gospel, his own. Twain wanted to be another Joseph Smith or Mary Baker Eddy.

Most of the *Fables* are dated 1890ff. (after *Connecticut Yankee*) as a kind of subsoil for "Hadleyburg"—"Stranger"—"What Is Man?" Capt. Stormfield of the published "Diary" appears here as the master of the "Derelicts," a self-appointed admiral. "Derelicts" seems a complex, ambitious attempt to visualize how Sam'l Clemens (ex-riverboat captain) struck his own household in the period when he had established himself as the nation's comic prophet and spokesman.

In his lifetime, Twain made enormous fuss about the daring and originality of the writings (like *Fables*) that he was deliberately keeping out of print. In 1973 he seems of course a little over-awed about this work. But his executor, Paine, did prevent posthumous publication of one item here. His publisher (Harper's) had a Catholic editor who 'revised' some of Twain's work even when he was still alive. And Twain's position with his public was not that of some tough contemporary novelist like Norris, Crane or Dreiser, but of somebody more like Will Rogers or Fred Allen, an intelligent, stimulating entertainer. Explicit statements about Clemens' ferocious religious 'infidelity' (he hated God too much, actually, to be a true atheist) would break a kind of pact with his mass audience. It would be like Carol Burnett coming out against God, or Bob Hope turning leftwing—the old image problem.

Formally, the *Fables*—a very misleading title, by the way—consist of the memoirs, dialogues and *contes* comfortable to Twain as a writer. As De Voto once pointed out, Mark's greatest technical innovation is the Platonic dialogues of Tom, Jim and Huck; three distinct layers of social experience and mentality are layered out. Narrative suspense is preserved because the reader can never anticipate the Socratic winner of any one dialogue in Twain's best pieces. Everybody knows the famous *Huckleberry Finn* disputes; but nobody except De Voto has ever adequately praised their reappearance in the forgotten novella, *Tom Sawyer Abroad*, the least appreciated of Twain's important fiction.

The irreligious children's dialogues and the Rastus-Phyllis sections of "Derelicts" in *Fables* work at reproducing this complex form. But here the characters fail to interact as do Huck-Jim-Tom; or Twain takes sides (as in "What Is Man?") so that one character only stooges for another.

The *Fables* appear here as an 'approved' text (so stamped) from the Modern Language Association's Center for Editions of American Authors. In 1968 the late Edmund Wilson wrote a ferocious little book—first circulated in *New York Review*—called *Fruits of the MLA*. This booklet objected to MLA's approach to producing reliable texts of the classic American authors. At present, there are practically none. The format Wilson preferred, was the French "Pleiade" model; this puts a safe text (with commentary) into 1-2 physically handy volumes, then keeps it in print for a general, non-specialist, educated reader. The MLA Center, Wilson argued, was diverting the need for good texts into a kind of academic WPA leaf-raking operation, with no special urgency or concentration on the most important books.

*Fruits* is too snide about bibliographical scholarship; and there's a life-style clash between Wilson's independent man-of-letters reader, and the textual specialists who control the operation of the MLA Center. But the argument in *Fruits* might prod somebody at the Center that, with 7 of its 15 projected volumes already in print, this *Fables* edition still refers (p.x) to the old 1924 Paine-edited autobiography. And this autobiography, according to Prof. Tuckey's own 'authorized' argument, is the key text for comprehending the later Twain. At least Twain and Tuckey both think/thought so. Wilson would have argued that the textual problems of the autobiography should have been given preference by the MLA Center. This dispute is partly a life-style clash, as I say, but partly a serious professional criticism.

—Mark Purcell

*THE BEST FROM IF, vol.1, by the editors of If Magazine. Award AN1065, 1973. 252 p. 95¢*

The contents of this book are "The Reality Trip" by Robert Silverberg, "Troubleshooter" by Michael G. Coney, "The Mind Bomb" by Frank Herbert, "The Last True God" by Lester Del Rey, "By the Falls" by Harry Harrison, "SOS" by Poul Anderson, "The Right to Revolt" by Keith Laumer, "The Right to Resist" by Keith Laumer, "Waterclap" by Isaac Asimov, "Habits of the Rigelian Nightfox" by Ed Bianchi, "The Nightblooming Saurian" by James Tiptree Jr., "Prez" by Ron Goulart and "Occam's Scalpel" by Theodore Sturgeon. At least some of them are probably familiar to you, but if this does not duplicate your collection, then by all means, buy it.

—Joni Rapkin

#### ALSO RECEIVED:

- Abyss, by Kate Wilhelm. Bantam N7234, Nov. 95¢ (hardcover: Doubleday, 1971. \$4.95. reviewed LUNA Monthly 37)
- Atlantis Rising, by Brad Steiger. Dell 1182, Sept. 95¢
- Basil and the Pygmy Cats, by Eve Titus. Archway 29573, August. 75¢ (hardcover: McGraw-Hill, 1971. \$4.50. reviewed LUNA Monthly 37)
- Dracula, by Bram Stoker; and Frankenstein, by Mary Shelley. Doubleday, Nov. \$6.95
- Dying Inside, by Robert Silverberg. Ballantine 23563, Oct. \$1.25. (hardcover: Scribner, 1972. \$6.95. reviewed LUNA Monthly 48)
- Freaky Friday, by Mary Rodgers. Harper Trophy, Oct. \$1.25. (hardcover: Harper, 1972. \$3.95. reviewed LUNA Monthly 41/42)
- Good Neighbors and Other Strangers, by Edgar Pangborn. Collier 02360, 1973. \$1.50 (hardcover: Macmillan, 1972. \$5.95. reviewed LUNA Monthly 45)
- The Haunted Mountain, by Mollie Hunter. Harper Trophy J41, Oct. 95¢ (hardcover: Harper, 1972. \$3.95. reviewed LUNA Monthly 44)
- Michelle, by Barney Parris. Dell 5615, July. \$1.25 (sex)
- Okla Hannali, by R. A. Lafferty. Pocket 78301, July. \$1.25 (hardcover: Doubleday, 1972. \$5.95)
- The Pritchard Mass, by Gordon R. Dickson. DAW UQ1069, Sept. 95¢ (hardcover: Doubleday, 1972. \$4.95. reviewed LUNA Monthly 44)
- The Three Sisters of Briarwick, by Kathryn Kimbrough. Popular Library 00477, 1973. 95¢
- Trespass, by Fletcher Knebel. Pocket 78604, May (5 ptg) \$1.50 (hardcover: Doubleday, 1969. \$6.95. reviewed LUNA Monthly 35/36)

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The Absolute at Large.  
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England, George Allan.  
Darkness and Dawn.  
Cloth/\$13.95/Pre-pub./\$11.86  
Paper/\$5.95/Pre-pub./\$5.36

Greg, Percy.  
Across the Zodiac.  
Cloth/\$13.50/Pre-pub./\$11.48  
Paper/\$5.50/Pre-pub./\$4.95

Griffith, George.  
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