



No. 51

Spring 1974

A Modest Proposal (Revisited)

by David Lindsay

There is nothing I would rather have than a pristine set of bound volumes of *Unknown* or early *Astoundings*. And, much as I would like to have originals, I am willing to settle on something less. Facsimile reproduction on top quality paper will do quite well, thank you.

However, the economics of this are something else again. The cost could be exorbitant. You'll note I stress the word could. If the price is within the range of my rather thin purse, I'm an eager customer. Otherwise...

The key question to ask before a price can be determined is how many copies would be sold. And it's this question I'd like to explore.

A while back when it was mentioned in *LUNA* and *Locus* that a complete set of *Unknown* was available in facsimile on low-sulphur paper for libraries, I checked into the possibility of buying a set and found out that the news articles weren't quite accurate. What had happened was that a reprint publisher in New York had obtained the rights to reproduce *Unknown* in facsimile and was contemplating doing so. However, the rights had a time limit; the recession hit; libraries cut back their buying; and nothing more was done. The reproduction was never started and, despite rumors, there are no copies of facsimile *Unknowns* available. The same is true of other science fiction magazines.

I talked to the owner of this firm several times since I was interested in selling these reprints in the general book market, whereas he was primarily concerned with the university library market. He had not researched the costs too precisely, so I gave him some figures I had derived.

A complete set of *Unknown* is offered every so often for about \$125 to \$200 a set. So a facsimile set must be able to sell for less than about \$150. Otherwise no one would buy the reproduction, despite the fact it would be printed on special non-yellowing paper.

From the *MITSFS Index*, the total pages to be reprinted can be computed as 6056 plus 130 pages for the 1948 issue of *From Unknown Worlds*. This might be included in order to round out the set and make it complete. At a price of about \$6.00 per page for printing and binding, this is a total investment of about \$36,000. This figure does not include color reproduction of the covers, but does include reprint rights.

It might be possible to shave the price somewhat from this rough figure. By judicious selection of printers, juggling of bindery schedules, and negotiating the cost of reprint rights, it could possibly be lowered to \$25,000 or so. From this, you can see what the breakeven price would be. If it were sold at \$250 a set, then 100 have to be sold. If you could sell 250, then the price would only be \$100.

Now the question to be answered is whether or not there are 250 people willing to spend \$100 for a complete set of *Unknown* in facsimile. The publisher who had the reprint rights obviously didn't think so, since he let the rights expire. While it is easy to say that of course 250 people would buy such a set, no one I know wants to gamble \$25,000 on this belief. Would you?

Since I can't see anyone coming forward with \$25,000, I'd like to propose a more concrete form of action. If anyone interested would write me their feeling on this, I'll tabulate the results and see if there is enough interest to convince some hard-headed publisher he should try it. In doing this, I'd appreciate two pieces of information:

- 1) What you think is a reasonable price for this set
- 2) How much you would be willing to pay for such a set

For those who enclose a stamped envelope, I'll send the tabulated results whether anything comes of it or not. So, I'll set an arbitrary cutoff date of May 15, and we'll see what results.

Editorial note: If you have any comments or wish to put in a reservation to buy a set (if published) at a specific price, then write to David Lindsay, P.O. Box 69, Marlton, N.J. 08053.

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The International Scene

S-NON-F IN FRENCH: BARJAVEL'S 'CINÉMA TOTAL'

by Mark Purcell

Most of us interested in speculation on the future of the arts by sf pros, would probably begin with Herbert Franke's recent book on computer arts (English edition, Praeger), look up Blish's old Richard-Strauss story, or visit Ballard's Vermilion Sands. But to my surprise, OK, ignorance, I can name no close English language equivalent for *Cinéma Total*, the theoretical monograph that René Barjavel published in 1944 Paris about the future of the movies. It's both surprising and amusing to check this wartime batch of observations, guesses and dogmas. Not only is Barjavel's crystal-balling average about postwar communication arts rather good; but even his 'errors' still represent current orthodoxy in our most recent film cults. *Cinéma Total* comes from the same period when its author was composing the fiction that established his sf reputation: *Ravage*, *Le voyageur imprudent*, and the stories first collected in 1946.

Cinéastes can be divided into (Film) Twenties and Thirties types: the former interested in the silent virtues of editing and visual aesthetics; the latter in plot and acting, but more especially in the verisimilitude and intimacy encouraged by the sound track. Within these categories there's no question where the great Silent Majority stands. Can anybody see the American voter bestowing the same political honors given Reagan, Murphy and Mrs. Temple Black—on Rod La Rocque, Reginald Denny and Colleen Moore? *Gone with the Wind* (despite Vivien Leigh) was not even the best film of its own production year; but three generations of ticketbuyers apparently rate it as their official film classic, even over *Birth of a Nation* or Keaton's *The General*, our true Civil War masterfilm.

On the other hand, Effete Liberal Snobs used to be more loyal to the visual approach and to remain cool-minded about sound. In 1944 *Cinéma Total* must have been one of the earlier film-intellectual guides to overrate the (then recent) movie 30's as much as some postwar critics came to do—Bazin, Sarris, Pauline Kael. Barjavel's reason is, I think, the technological curiosity of *Cinéma Total*. He cites as his horrible example of critical blindness (Chapter II) a 7/28 Paris film-journal issue, where a group of contributing French directors, critics and theologians(!) theorized about *le cinéma* with no reference to sound. (*The Jazz Singer* was released the previous fall.) To keep his own book modish and up-to-date, Barjavel assumed defensively that the excellent older films he still remembered—he recalls titles (I) by Clair, Hawks, Gance, Lloyd—would become more and more *démodé*, compared to the contemporary mod classics of 1943-4. His judgment in the book is never again this poor.

In the book's title, the 'total' epithet refers not only to Barjavel's intelligent guesses about TV and 3-D, but to the social mix created by modern communications. *Cinéma Total* accepts (VI) the neo-Marxist belief of the thirties that Crawford-Gable romances quieted the potentially revolutionary masses. But much of the book also illustrates the rightwing criticism that mass communications equalitarianized the privacy-dignity instincts of our educated classes (X).

Contemporary wartime stress appears in *Cinéma Total* not in its political comments, but in a general hunger for technological glamor and color. It's striking (III) that Barjavel thinks of color as destroying the film audience's emotional absorption in films, cooling their response. No professional painter nor African villager would accept this separation of color and serious emotional participation. But as a prophet of the McLuhanite emotional cooling-off of the postwar Western mass audience, Barjavel seems to me accurate. *Cinéma Total* predicts, incidentally, the color-emotion direction of *Red Desert* or the Minelli tradition in musicals. However, basic structural design of the shot-frame by pro-artists—what Hubley and MacDonald have done for Joseph Losey—is unanticipated. *Cinéma Total* sees all the technological innovations it predicts, not as spinal but (ideally) as mere tools for the controlling master-director.

This image of the controlling director is conspicuous in the actor's chapter (VII), which expresses the distrust of skilled performers typical of our film theorists, in 1944 or

1973. As I take the argument, it means you can cast either Katherine Hepburn ('34) or June Allyson ('48) as Jo March, without changing the values of the completed film. Or Astaire for Donald O'Connor? Keaton for Chaplin? Karloff in drag for Julie Andrews?

But *Cinéma Total* ignores most of this arguing by example. Barjavel isn't arrogant, only following a legitimate critical tradition of purely theoretical development of his points. Like many more recent theorists, he is simply overwhelmed by the proved fact that an interesting film can be made with lay people, non-pros, simply by framing and editing shots. But there are of course political feelings underlying this distrust of the independent star performer. Films, stories or documentaries, where the performer comes 'alive' and influences camera placement and movement—whether it's Chaplin, Nureyev, Picasso or Gale Sayers—both these theorists rather than please them. But really there should be a theoretical sequel to Barjavel, perhaps better on actors and with more detail on the fascinating new technology still outside most of our theatres.

—————

CHANGES AT GALAXY AND IF Early in February Ejler Jakobsson resigned as editor of *Galaxy*. He gave overwork and too small staff size as reasons for his resignation, which became effective February 15. Jim Baen, managing editor, has taken over full editorship of the magazine. Mr. Baen is also the editor of *If* magazine, with the April issue the first to show his influence. He plans to return to "intellectual adventuresomeness" in the magazine and describes his ideas as a combination of Fred Pohl, John Campbell and left-wing psychedelic. One of his innovations is a two-page spread for the table of contents with blurbs describing each novelette.

HORROR AWARDS ANNOUNCED The Count Dracula Society, a national non-profit association devoted to the serious study of horror films and gothic literature has announced the winners of its 12th annual Mrs. Ann Radcliffe Awards. Named after the 18th century author who popularized tales of terror, the Radcliffe Awards are scrolls of recognition given for outstanding achievements in cinema, literature, and television.

The Cinema Award was voted to William Marshall, famed for his roles in *Blacula* and *Scream Blacula Scream*. The Television Award is shared by producer-director Dan Curtis, writer Richard Matheson, and actor Jack Palance for the TV version of *Dracula*. The Literature Award was won by actor Tom Tryon for his books *The Other* and *Harvest Home*. The International Cinema Award went to Elsa Lanchester for her complete career in films, from *The Bride of Frankenstein* to *Arnold*. Special Awards have been voted to former Congresswoman Helen Gahagan Douglas (Mrs. Melvyn Douglas) in recognition of her fantasy film *She* (1935) and to actor John Newland for various years of work on television.

TOLKIEN POSTER A rare drawing by J. R. R. Tolkien, "The Lonely Mountain," is now on sale in poster size reproduction at The Science Fiction Shop (56 Eighth Avenue, NYC). Created by Tolkien as one of the illustrations for the first edition of *The Hobbit*, published in 1937, the drawing was not used for reasons of space. The original signed illustration later became the property of Baird Searles, one of the three owners of the recently opened sf center.

Because of the growing popularity of the work of the late creator of The Lord of the Rings, Searles felt it appropriate that other Tolkien buffs be permitted to enjoy the lovely and evocative drawing. Printed in black and white and measuring 24" by 38", the reproduction of "The Lonely Mountain" is a limited edition of only 500 copies and sells for \$2.50.

COMICS ON MICROFILM AMS Press, Inc. (56 East 13th Street, New York 10003) is offering a set of 99 complete comic titles (books, weekly and Sunday strips) from 1922 to the present on 187 35mm microfilm reels. To be available in June 1974, a complete set in black and white will cost \$3950.00. Individual titles available separately include Flash Gordon, The Phantom, Prince Valiant, Tarzan, and the Marvel Comics Superheroes, as well as many others. Prices range from \$25 to \$105 for individual titles.

DE CAMP CODEX FRAUDULENT?

by Greg Bear

L. Sprague de Camp, long known for his store of historical knowledge, has discovered and published (through George Scithers' Owlswick Press) a codex in 'Duriac' script, purportedly a copy of *Kitab Al Azif*, better known as the Necronomicon. The book is handsomely bound and limited (perhaps with reason) to an edition of 348 copies. It contains an interesting preface by de Camp and a facsimile of the Duriac manuscript, which—de Camp tells us—was given to him under suspicious political circumstances in Iraq in 1967. The codex had a grim history, he attests, and warns us that a translation might not be advisable.

I for one took this all with a grain of salt and purchased the volume (at a whopping \$30) as a curiosity and a Lovecraft item of ephemeral interest. The codex looked vaguely authentic, so I took it to a friend who has studied Arabic, a Mr. John Sadoski. Mr. Sadoski informed me it was well executed but, as he phrased it, "Has too many dots." In other words, the codex was fraudulent. But how fraudulent? I investigated de Camp's historical explanation, which links the codex and its script to the small village of Duria in Northern Iraq, the last village to speak an ancient Akkadian-descended tongue known as Duriac.

But there is no such village. Mr. de Camp's sources must have misinformed him. There is an ancient Greek outpost known as Doria, which is in Iraq, but on the Western border. Was this in any way connected?

My paternal uncle, Albert Bear, has a wide knowledge of Islamic lore, having travelled in the Middle East during World War II. He fought with Kurdish tribesmen against the Turks for a year, gathering notes for a volume to equal *Travels in Arabia Deserta* or any of Burton. The book was never published (and Albert lost a leg in the process, not in combat but alongside a railway siding) but the area of Southwest Iraq is very familiar to him. And, as I discovered, so is Doria. The villagers living there speak a communal tongue which is a bastardization of old Arabic and Kurdish, with a heavy mixture of demotic Greek. I showed him the text of the reputed Duriac codex and he laughed, bending the book a little, to my distress.

"If you'll look at the script closely, you'll see a plethora of letters from the Greek alphabet, and some Roman ones, too. It's not what is commonly used in Doria, or even what could have been used thirteen hundred years ago—but some tricky Doriac sage could have faked it a few centuries ago." He also noted that the text repeated itself every sixteen pages, but I pointed out that the repetition was not exact. By chance I had noticed that one word in each section was different, and by taking these and having Albert haltingly translate them, we arrived at a choppy but familiar sentence:

"Not dead which eternal lies, (untranslatable word—a pun?) death dies."

The rest of the codex, Albert said, was a collection of pharmaceutical recipes filled with horrible puns and miserable alliteration. There was also a vague reference to a treasure in a region close to the Wadi al Mirah. "That's where de Camp's vanished translators went," Albert said cynically, "and the last one had a row with his wife." But I wondered.

That familiar and cleverly coded sentence—surely no Doriac sage could have known of Lovecraft's little pseudo-clavicle to the Ancient Ones! Does this imply, then, that somewhere a true Necronomicon exists? Perhaps near the Wadi al Mirah?

I fear this bibliographic mystery has only begun to unfold.

DIRECTORY OF DEALERS An *International Classified Directory of Dealers in Science Fiction and Fantasy Books and Related Materials* is being compiled by Frank M. Halpern, Reference Librarian, Rare Book Department, Free Library of Philadelphia and will be published by Haddonfield House, 300 Kings Highway East, Haddonfield, N.J. 08033 in the fall. All dealers, full or part time, wishing to be listed should contact the publisher, giving the following information in the fullest detail: address, telephone, store or appointment hours, frequency of catalogs, willingness to search, and specializations in such areas as authors, publishers, languages, time periods, paperbacks, pulps, posters, artists, comics by title, pulps by title, dime novels, Big Little Books, fanzines, film stills, tapes, novels by subject, general sf and fantasy, general pulps, etc.

The Southern California Scene

LATELY IN L. A.

by Fisher Trentworth

Ray Bradbury a third of the way through an adaptation of his own "Something Wicked This Way Comes" for 20th Century-Fox Films.

Turnout of over 1000 at Filmcon 2, a 4-day 3-ring circus round-the-clock of science fiction and fantasy films old and new, domestic and foreign, silent and talking, including 'lost' scientifilm *Men Must Fight*, European version of *Duel*, Lon Chaney Sr. in *The Penalty*, Bradbury/Harryhausen's *Beast from 20,000 Fathoms*, Manly Wade Wellman's *The Legend of Hillbilly John* (based on his collection *Who Fears the Devil?*), *Jonathan* (a German Dracula), *Fiend Without a Face* (from Amelia Reynolds Long's *Weird Tales* tale, "The Thought-Monster"), a preview of the pilot for Gene Roddenberry's *Questor*, and a whole passel more. Roger Corman was Guest of Honor; Forrest Ackerman made the keynote address; personalities at the banquet included Robert Bloch, Jeff (This Island Earth) Morrow, Pamela (The Legend of Hell House) Franklin, Jim (When Dinosaurs Ruled the Earth) Danforth, John (Schlock) Landis, D. C. (Star Trek) Fontana, A. E. van Vogt; Roddenberry, Corman and Ackerman; Harlan Ellison, Michael (Frankenstein) Marks, Wendayne (Perry Rhodan) Ackerman, John (many monster movies) Agar, Donald (Count Dracula Society) Reed, Robert (Count Yorga) Quarry, Robert (The Day the Earth Stood Still) Wise, Kirk (Superman) Alyn et al. An outstanding exhibit of movie props, a record-breaking auction (Walt Daugherty, auctioneer), huckstering and panels rounded out the entertainment masterminded by Bjo and John Trimble with Bill Warren in charge of movie programming.

Swank magazine, early this year, will have an all-sf and fantasy issue, featuring a story by Harlan Ellison and an interview with Forrest J Ackerman.

102 persons crowded the premises of the new \$32,000 clubhouse of the Los Angeles Science Fantasy Society for the inaugural meeting of a 39-year-old dream come true. Regrettably absent was Paul Turner, catalyst responsible for the dream becoming a reality. Among attendees were Theodore Sturgeon, Jerry Pournelle, charter member Walt Daugherty, Forry Ackerman (survivor of over 1500 meetings), Ray Bradbury, Elmer Perdue, Norbert Novotny, Wendayne Ackerman, A.E. van Vogt, Ross Rocklynnne, Bruce Pelz, Bill Warren, Harlan Ellison, Chuck and Dian Crayne, and many many others. Forry Ackerman made a Down Memory Lane address and a slide show was presented which traced the history of LASFS meeting places from 1934 to the present day in Studio City. A unique feature of the clubroom is 'dedicated chairs' bearing plaques paid for by members. Among those noted were chairs in honor of Paul Freehafer, E. Everett Evans, H. G. Wells, Hugo Gernsback, Frank R. Paul, Fritz Lang, "Slan," Ray Bradbury, Morojo, "Metropolis," A. E. van Vogt, Bob Olsen, Ron Ellik, Eddie (mardered) Baker, Lon Chaney, Boris Karloff, Bela Lugosi, Perry Rhodan, Ralph 124C41+ et al.

For the third time—and each time for the same record price of \$100—Forry Ackerman has sold his one-letter-long sf story, "Cosmic Report Card: Earth." It will appear in a hardcover textbook named *Tomorrow and Tomorrow and Tomorrow*.

At the time of writing this report Stuart J. Byrne is close to signing a contract for a Perry Rhodan type paperback series called *Starman* and Donald F. Glut has signed a contract to produce an sf novel, *Bugged!*, for Manor Books.

Over 100 local fans ponied up \$10 apiece to help keep the all-sf Change of Hobbit shop in business at a 7-hour marathon of readings and auctions, pro participants including Ray Bradbury, David Gerrold, Larry Niven, Ed Bryant, Theodore Sturgeon, and with Harlan Ellison looming large over all as all-around shouter-touter-spouter, doing a yeoman job of garnering nearly \$5000 for the nearly empty coffers of the book and magazine store with the unique telephone number: GREAT SF.

Speaking of unusual phone numbers, Forry Ackerman's new one at the 4-story 17-room 3-garage Son of Ackermansion is MOON FAN. (His license plate—what else?—SCI FI.) Fan Phil Riley is now renting the original Ackermansion. The Ackerman collection,

boxed, turned out to be over 2000 cartons of books, magazines, paintings, etc. The new establishment, which Forry is willing to the world as a fantasy museum, will cost him over a quarter million dollars in the next 25 years, and to help bear the burden Robert Bloch, A. E. van Vogt, Ray Bradbury, Clark Darlton and other professionals in the field have gone to bat with appeals gratuitously offered to *Analog*, *Famous Monsters*, *Perry Rhodan*, *The Magazine of Fantasy and Science Fiction* and the other prozines, recommending that everyone in the world who cares the least thing about sf send Forrest Ackerman (2495 Glendower Ave., Hollywood, Calif. 90027) a gift of at least a single dollar, which is asking for virtually nothing in today's economy but could make an enormous difference in the life of the fan who has dedicated more than 47 years of his life to the care and preservation of science fiction. Tom and Terri Pinckard donated \$20 before the word even reached print; the first official donation through the mail (\$10) came from Frank Henenlotter of Lynbrook, N.Y.; the first donation from Canada from Peter Lagogianes of Owen Sound, Ontario; I understand a contribution has just come in from Holland; and the largest contribution to date is \$1000 from Ronald Graham of Australia. Charles Lorange of Prescott, Ariz., has volunteered a unique contribution: "I will send a dollar a week," he has said, "until I hear that your museum has been paid for, and then I will send you \$25 to go out on the town and celebrate." To date, four weekly dollars have arrived from fan Lorange, despite the fact that it is understood he is unemployed. Most unique contribution of all: two shares of coffin stocks (\$50 worth) in Mr. Ackerman's name, which the donor, Michael A. Aquino, stockbroker, feels certain will accrue in value considerably in the New Year...

The third Witchcraft & Sorcery Convention put on by Bill and Peggy Crawford was a 4-day affair repeating most of the activities of the previous two conventions, with lectures, panels, movies, huckstering, two buffets, etc. Speakers included George Clayton Johnson, Barry (Night Stalker) Atwater, A.E. van Vogt (with an illuminating talk on women and witchcraft in ancient times), Donald F. Glut with a fascinating new talk on the legends of Frankenstein, Forry Ackerman on forthcoming fantasy films, et al. Henry Hasse, John Landis, Donald Reed, William (Blacula) Marshall, Rich Correll, John Agar, Kirk Alyn, Pogo, Walt Daugherty, Wendayne Ackerman, Bob Clampett and others among those noted in attendance.

The February *Adam* contains a new science-fantasy by Forrest J Ackerman and Norbert F. Novotny, "Time of the Medusa."

Last October's issue of *Hollywood Studio Magazine* was a \$1.50 special whose theme was "a galaxy of ghastly ghouls."

Lora Trimble, Bjo's blonde bombshell daughter (Katwen is the older girl), brought down the house at Filmcon 2's Masquerade when, bare to the bellybutton, she appeared, Brunette wig, bat and all, as Mini-Vampirella. Lora will be 7 on her next birthday.

WRITERS GUILD AWARDS Ray Bradbury is co-winner with Philip Dunne of this year's Valentine Davies Award from the Writers Guild. The award, presented at ceremonies on March 21, goes to that writer "whose contribution to the motion picture community has brought dignity and honor to writers everywhere." In addition, Harlan Ellison won an award from the Guild in the best dramatic-episodic classification for his "Phoenix Without Ashes" episode of *Starlost*.

NEW BRITISH MAGAZINE *Science Fiction Monthly*, a unique new tabloid size magazine, published its first issue in February. Containing stories, articles, interviews, reviews in addition to color reproductions of sf paintings, the magazine sells for 25p on newsstands or 30p direct from the publisher. Edited by Patricia Hornsey, *Science Fiction Monthly* is published by New English Library Ltd., Barnard's Inn, Holborn, London, EC1N 2JR, England.

CORRECTION In Mark Purcell's checklist of the Nearing stories about C. P. Ransom (*LUNA Monthly* 50, page 3) the final story, "The Neurotic Rose" should have been listed as originally appearing in *Fantastic Universe* rather than *F&SF* for April 1956.

Coming Events

May

24-26 DISCLAVE at the Sheraton Park Hotel, Connecticut Ave., Washington, D.C. GoH: Frank 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

24-27 THE CONVENTION WITH NO NAME has been canceled

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,

June

28-30 MIDWESTCON at the Quality Inn Central, 4747 Montgomery Rd., Cincinnati, Ohio 45212. For info: Lou Tabakow, 3953 St. Johns Terr., Cincinnati, Ohio 45236

July

3-12 SCIENCE FICTION WRITING

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

TEXAS MINI-CONS Mini-cons are being held monthly in the Ft. Worth-Dallas area. The one held February 2 attracted 62 fans, who viewed several horror and sf films, plus spent the day and most of the night rapping, trading and doing things fans do when they gather. Special 'guest' at this meeting was Tom Reamy, who displayed originals due to be printed in his revived *Trumpet*. For more information on these HYDRA-MINICONS, write: Larry Herndon, 1830 Highland Drive, Carrollton, Texas 75006.

CLUB INFORMATION WANTED We are planning to resume periodic listing of club meetings in LUNA Monthly, and would appreciate receiving current information from all groups that would like to be listed. Information needed includes name of group, meeting schedule and place, person to contact for further information, other restrictions and qualifications. Please send to: LUNA Publications, 655 Orchard Street, Oradell, N.J. 07649.

WORKSHOP at the University of Toronto, under leadership of Judith Merrill. For info: Division of University Extension, Univ. of Toronto, 119 St. George St., Toronto, Ontario, Canada

11-14 4th Annual AMERICAN NOSTALGIA CONVENTION at the Baker Hotel, Dallas, Texas. Adv. reg: \$6 to April 15, \$7.50 thereafter, \$2 supporting. First Progress Report available now for 15¢ postage from Nostalgia Con, Box 34305, Dallas, Tex. 75234

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

September

27-29 PgHLANGE 6 at the Sheraton Motor Inn North, Pittsburgh, Pa. GoH: Joanna Russ. Adv. reg: \$3.50, \$4 at door. For info: John Curlovich, 108 Montville St., Pittsburgh, Pa. 15214



Have You Read?

- "Against the New Wave" (Vertex) American Libraries, Feb. p.77
- Asimov, Isaac "Ancient and the Ultimate" (repr from F&SF, Jan. 1973) Journal of Reading, Jan. p.264-71
- "Cyrano de Bergerac: the Famous Swordsman with the Big Nose was One of the World's First Science-Fiction Writers" TV Guide, Feb. 2, p.21-2
- "The Dream" (story, with biog sketch) Saturday Evening Post, Jan/Feb. p.6, 44-7
- Backmann, Gideon "Pasolini in Persia: The Shooting of 1001 Nights" Film Quarterly, Winter, p.25-8
- Benford, Gregory "Hospitable Planet Earth" Natural History, Dec. p.102-3
- Biemiller, Carl L. "A Series Can Creep Up on You" Publishers Weekly, July 16, p.62
- Blake, Richard A. "How to View The Exorcist I: The Devil and William Blatty" America, Feb. 2, p.66-8
- Boyle, Robert "How to View The Exorcist III: Can Catholics Accept The Exorcist?" America, Feb. 2, p.70-2
- Bradbury, Ray "How to Be Madder Than Captain Ahab" Writer, Feb. p.21-2
- Brudnoy, David "Woody Redivivus" (Sleeper) National Review, Feb. 15, p.212
- Charnay, John "Coming Soon in the Home: A Robot That Does It All" (Sleeper) N.Y. Daily News, Jan. 11 p.42
- Cocks, Jay "Beat the Devil" (The Exorcist) Time, Jan. 14 p.38-9
- "Celtic Twilight" (Zardoz) Time, Feb. 18, p.71-2
- "Fa, Humbug" (Day of the Dolphin) Time, Dec. 31, p.51
- Conger, Lesley "Why Not Monsters?" The Writer, Oct. p.9-10
- Cowley, Jack "'Exorcist' Director Casts Out Some Devils" New York Post, Feb. 12
- Cyclops "Put the Blame on Nameless Evil, Folks" (TV) New York Times, Feb. 24, p.D15
- Donlan, Dan "Ray Bradbury Dramatic Workshop" (dramatizing Fever Dream) Elementary English, Jan. p.29-32
- Ehrlich, Jackie "'Zardoz': In the Year 2293..." Kingsman, Feb. 8, p.11
- "The Exorcist Debate" Time, Jan. 21, p.44+
- "Fanning Enthusiasm" (The World of Fanzines) American Libraries, March, p.144
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- "Films" (Day of the Dolphin, Fantastic Planet) Senior Scholastic, Feb. 7, p.22
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- Forbes, Cheryl "On God's Territory" (Catholics, TV drama) Christianity Today, Jan. 18, p.23-4
- Glynn, Edward "The Exorcist: Then and Now" America, Jan. 19, p.26
- Gould, Stephen Jay "Size and Shape" Natural History, Jan. p. 20-2+
- Green, Benny "No Chance Slip" (H.G. Wells) The Spectator, Sept. 22, p.375
- Hudson, Christopher "Hell and High Camp" (British horror films) The Spectator, Oct. 6, p.455-6
- Jones, David Cadwalader "Magic Shoes" (puppet play) Plays, Jan. p.73-8
- Kael, Pauline "Current Cinema" (The Exorcist) New Yorker, Jan. 7, p.59-62
- "Survivor" (Sleeper, Day of the Dolphin) New Yorker, Dec. 31, p.47-50
- Kafka, Franz "The Bucket Rider" (story) New York Times, Feb. 9, p.29
- Kapel, Saul "Why 'The Exorcist' Has to Be a No-no" New York Daily News, Feb. 7, p.65
- Klemesrud, Judy "They Wait Hours—To Be Shocked" (The Exorcist) New York Times, Jan. 27, p.D1+
- Kopkind, Andrew "Science Fiction: Hello Out There" Ramparts, Jan., p.52
- Lauder, Robert E. "How to View The Exorcist II: Horror Movie or Religious Film?" America, Feb. 2, p.68-70
- Luckett, Richard "Richard Luckett on Whatever Happened to the Man in the Moon" (Billion Year Spree) The Spectator, Nov. 10, p.609-10
- Meacham, Roy "How Did 'The Exorcist' Escape an X Rating?" New York Times, Feb. 3, p.D15+
- Morrow, Lance "Instant Replay" (Malevil) Time, Feb. 4, p.73+
- Murray, John "The Devonshire Demons; a Trio of Terror" (play) Plays, Jan. p.1-12
- Nachman, Gerald "Take a Vampire to

- Lunch" (Rumanian Tourist Office and Dracula) New York Daily News, Oct. 25, p.92
- Nolan, Paul T. "Hidebound: A Village That Stood Still in Time" (play) Plays, Jan. p.24-33
- "On Exorcising The Exorcist" (editorial) America, Feb. 2, p.65
- Ostriker, Alicia "What If We're Still Scared, Bored and Broke?" (Von Daniken) Esquire, Dec. p.238-40+
- "Ozmapolitan Leads Readers Down Yellow Brick Road" New York Times, Jan. 7, p.33
- Pervil, Asnor and Melvil "Exorcist, Schmexorcist—Pass Me a Garlic Bagel" Kingsman, Feb. 8, p.11+
- Plummer, Kathleen Church "Streamlined Moderne; Wellsian Science Fiction and Moderne Design in the 1930's" Art in America, Jan/Feb., p.46-54
- Prescott, Peter S. "Fire Roaches" (Hephæstus Plague) Newsweek, Jan. 7, p.68
- Purdom, Tom "Sci Fi's Creative Vigor" American Libraries, March, p.141-2
- Reed, Rex "Do Demons Possess 'The Exorcist'?" New York Sunday News, Nov. 18, p.5
- "'The Exorcist' Will Possess You" New York Daily News, Dec. 28, p.70
- "Week's Movie Fare Is Bad for Morale" (Zardoz) New York Daily News, Feb. 8, p.80
- Russell, Ray "Return to Beginning of the End (of The Planet of the Apes)" Variety, Jan. 9, p.40
- "S.F.S." (Science Fiction Shop) New Yorker, Dec. 31, p.18-20
- Schickel, Richard "2173 and All That" (Sleeper) Time, Jan. 7, p.60
- Stinson, John J. "Anthony Burgess: Novelist on the Margin" Journal of Popular Culture, Summer, p.136-51
- Sturgeon, Theodore "Tripping the Science-Fantastic" (book reviews) New York Times Book Review, Feb. 24, p.8+
- Suvin, Darko "[reply to review of SF: The Other Side of Realism]" College English, May 1973, p.1148-50; Discussion by Jack Williamson and Darko Suvin. Jan., p.494-5
- Swecker, Stephen L. "Toward a Theology of the Fantastic" Christian Century, Jan. 16, p.40-3
- "Three Movie Men Tell Their Side of the Story" (Wm. Friedkin, Jack Valenti and Ely Landau on The Exorcist) New York Times, Feb. 24
- Topor, Tom "A New Row Over 'The Exorcist'" New York Post, Feb. 15, p.2+
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- Westerbeck, C. "The Screen" (Sleeper and Zardoz) Commonweal, Feb. 22, p.506+
- Wilenchik, Dennis "'We're Interested in Money, Period!'" (Exorcist) Kingsman, Feb. 8, p.9
- Wilhelm, John "Spaced Out" (The Cosmic Connection, and Communication with Extraterrestrial Intelligence, by Carl Sagan) Time, Jan. 21, p.74
- Wilkins, Lea-Ruth C. "Mythology and Folklore Collections—Myth or Reality?" Top of the News, Jan., p.158-60
- Wilson, Bernice "Earth Is for All: An Ecology Play" Plays, Jan., p.63-7
- Zimmerman, Paul D. "Devil in Miss Blair" (Exorcist) Newsweek, Jan. 7, p.60
- "Porpoise of Life" (Day of the Dolphin) Newsweek, Dec. 31, p.33-4
- "Rip Van Woody" (Sleeper) Newsweek, Dec. 31, p.33

NEW SF PUBLISHER The Canadian-based publisher of Harlequin Books, famous for their unending racks of nurse novels and Harlequin Romances in places like Woolworths, is planning to enter the science fiction field in a big way. Roger Elwood, their sf editor, says he plans to do about 50 new books per year. All will be original action-adventure novels meant for new readers as opposed to dedicated sf readers. The first books will appear in January 1975, and may have a new, as yet undecided, name instead of Harlequin. A unique feature of this new line is a profit-sharing plan in which the authors involved will get a 10% share of the yearly profit before taxes. As far as is known, this is a first in the sf field. The first books will be by Dick Lupoff, Ed Bryant, J. T. McIntosh, Tom Purdom, Arthur Tofte, Raymond F. Jones, Thomas Monteleone, Gordon Eklund and George Zebrowski

—Locus

Paul Walker: In A Critical Condition

AN INFORMAL REVIEW OF BOOKS

H. G. WELLS: A BIOGRAPHY by Norman and Jeanne MacKenzie. Simon & Schuster, 1973. 487 p. \$10.00

FRANKENSTEIN UNBOUND by Brian W. Aldiss. Jonathan Cape, 1973. 184 p. £2.25 (American edition: Random House, June 1974. \$5.95)

THE HEPHAESTUS PLAGUE by Thomas Page. Putnam, 1973. 191 p. \$5.95

THE SNOWBOYS by Forrest Webb. Doubleday, 1973. 184 p. \$5.95

OPERATION NUKE by Martin Caidin. Arbor House, 1973. 240 p. \$6.95

FLOW MY TEARS, THE POLICEMAN SAID by Philip K. Dick. Doubleday, 1974. 231 p. \$6.95

TETRASOMY TWO by Oscar Rossiter. Doubleday, 1974. 186 p. \$5.95

HAZARD by Gerald A. Browne. Arbor House, 1973. 319 p. \$7.95

OMEGA edited by Roger Elwood. Walker, 1974. 190 p. \$6.95

THE BERSERKERS edited by Roger Elwood. Trident, 1974. 217 p. \$6.95

From a purely fannish standpoint, it is impossible to appreciate the social, or literary, importance of H. G. Wells in his time. We think of him as the 'father,' or 'grandfather,' of science fiction, the author of a handful of very fine novels that we are all obliged to read sooner or later, and also the author of many more stories, essays and novels that we are not obliged to even consider as they are 'hopelessly dated.' But aside from Shaw, and a few others, and even more than they, Wells was the spokesman for the younger generation of his day. In *The Time Machine*, *The War of the Worlds* and *The Invisible Man*, for instance, he articulated the anxieties that Darwin and Huxley and new scientific sophistication aroused. In *Food of the Gods*, *When the Sleeper Awakes* and others he articulated the optimistic post-Victorian desire to found a new society of new men based on a new order of intellectual elitism. He was not, I think, a genius; his brilliance was on the level of a George Orwell, and like Orwell, his originality involved 'getting there first,' applying known but not yet familiar ideas to a light fiction base, and infusing them with his own idealistic vision; creating a genre of his own that was first, most entertaining, and secondly, seeming to be much more serious than it was. Not that he wasn't serious—Wells was very serious, and he became more and more pedantic the more serious he became. Unfortunately, Wells became more serious about his own ideas than about the ideas that lurked in the subconscious of his time, and he was not that brilliant a thinker. But he did write the best science fiction ever written; he did use the genre to its best advantage, and demonstrated possibilities for it that have not yet been exhausted, if in fact they have been tested, and his influence on his time was, perhaps, immeasurable.

I say immeasurable because I am unclear how great it was, and this new biography by Norman and Jeanne MacKenzie (*H. G. Wells*) does not make it any clearer. It is a readable work, most interesting about Wells' early life, and excellent in its analysis of his early science fiction, even of the temper of the times in Wells' youth, but when it advances to his involvement with the Fabians and the apex of his influence on society it becomes murky and a bit ponderous.

Wells may have been the epitome of the intellectual climate of his time; representative of the best and the worst of it, and it is as a representative of his time that he is most interesting (at least to me). But while the MacKenzies took pains to explain the trends and events that formed his early writing, they ignore the later developments at the turn of the century and instead give us a blow-by-blow description of his quibbling with the Fabians, with brief, uninteresting summaries of the novels he wrote at this time—so it is difficult to put these works in perspective. Also, their treatment of the man is hazy, and completely out of proportion: I have the feeling of peering through a semi-transparent glass, catching

glimpses, but never the whole image of the man. Wells' faults and misdemeanors come through more clearly than his virtues. Apparently he was most conspicuous at his worst; most congenial in his most quiet moments. But this is a predominantly historical account of the man that obscures the man himself, and I could not help disliking him intensely. But it still has enough information to be interesting. I only hope it will not be considered definitive.

Brian Aldiss' *Frankenstein Unbound* is lighter, more successful reading. Within one chapter, its protagonist Joe Bodenland, presidential adviser, is transported back in time to the year 1816 in which he accidentally encounters the young Victor Frankenstein, whose monster is on the loose. Oh, yes, indeed! Larry Niven put it most concisely: "I had been claiming that time travel is fantasy as opposed to science fiction; that is, time travel is clearly impossible on any level. One morning it hit me that if time travel is fantasy, then a working time machine would..." Which is the same idea Aldiss has adopted only he prefers to use 'mythic' rather than 'fantasy.' Joe Bodenland is transported not simply back in time, but into a mythic level of time and space in which he finds himself standing both in a physical and spiritual relationship to the origins of his own time: "The Frankenstein mentality had triumphed by my day. Two centuries was all it needed. The head had triumphed over the heart." For Frankenstein had rendered the flesh and the spirit apart; had rendered man from his animal nature, and replaced his belief in God (i.e. organized religion) with belief in organized science. Frankenstein, then, is the archetype for the modern man of science, and Mary Shelley's book was the first science fiction cautionary tale.

But Bodenland's realization of Frankenstein's significance comes too late. First he attempts to avert the disaster to the house of Frankenstein by seeking out Mary Shelley, whom he finds on Lake Geneva with Lord Byron and Shelley himself. It is the most fanciful, delightful part of the book, especially Bodenland's romance with Mary. Of course Bodenland fails, and is forced to hunt the monster down himself, which he does in a very suspenseful climax.

Frankenstein Unbound is the most clearcut presentation of Aldiss' ideas of any of his novels, and the most consistently plotted and well thought out since *Greybeard*, although it lacks the punch of that novel, or the speculative ingeniousness of *Long Afternoon of the Earth*. It is minor Aldiss, pure fantasy and philosophical speculation, but delightful all the same. Aldiss' ideas, while they may not be original, are intelligent, and they belong in sf.

The Hephaestus Plague by Thomas Page is less philosophical, although there is a message about man and his environment. Primarily it is a monster movie with a mad scientist, in which an earthquake unleashes a horde of firebugs, or rather, cockroaches that set fires by rubbing their hind legs together. The mad scientist is an entomologist, James Lang Parmiter, who determines the nature of this horror and actually learns to communicate with the roaches. He does go mad, and his fate is worse than any film villain, but he is the most credible mad scientist I've ever met. I could not help liking him all the way, and deploring his pointless fate at the end.

The Hephaestus Plague is a science fiction detective story that kept me on the proverbial edge of my seat until the very end. The suspense is not in the disaster which is wisely, tastefully, kept in the background, but in the 'finding out' of Parmiter: What are these creatures? Where have they come from, and why? And what can be done about them? The creatures themselves are secondary protagonists, enigmatic treacherous wondrous little beggars. The author makes them almost incredible, but not quite. Page never loses his head, but takes his story one step at a time, which increases our interest, hence the suspense, even more. We come to feel as morbidly fascinated with the creatures as Parmiter himself. It is a creepy-crawly novel; a helluva lot of fun.

Forrest Webb's *The Snowboys* is just barely science fiction, and I am not sure it is science fiction at all, except that it has the same "Who Goes There?" atmosphere. A contemporary horror story about a group of scientists, and one Eskimo, stranded in the Arctic during the long winter. The purpose of the expedition is to dig up core samples and test them for various things, but in the process they dig up some radioactive cores that contaminate their drinking water. The radioactivity affects the protein balance of their brains, reducing the majority of them to the level of infants, and the Eskimo to a homicidal

lunatic. The survivors are forced to attempt to reach civilization with their cargo of man-sized children, while being pursued by the Eskimo who believes himself a child again, hunting seals. One by one, he kills them off until that inevitable climax. The Arctic ambience is appropriately eerie and desolate; the mood is one of horror, and the story moves very well, although Webb might have done more with it: the story is so concisely written, we do not have enough time to become accustomed to the landscape or to the people. But it is a most interesting and original idea, and if you liked the milieu of "Who Goes There?", you ought to try it.

Operation Nuke is the first of my review books that I could not finish. Its author, Martin Caidin, wrote *Marooned* and *The Cape* and *Cyborg* which led to the TV series, *The Six Million Dollar Man*, and *Nuke* the second in the *Cyborg* series. An international group of criminals is trafficking in stolen nuclear weapons, and using them to dispose of assorted political opponents. In the first chapter, they set a bomb to blow up a whole African city, and by the end they are planning to blow up every major city in the USA, but of course our hero, 'Super Agent' Steve Austin, half-man, half-prosthetics infiltrates the gang and brings their downfall.

I had heard so many good things about Martin Caidin that I really expected to enjoy this book, and there are things to enjoy. Caidin seems to know his subject very well whether it is how to make an atomic bomb or the structure of an international conspiracy, and the book has that 'educational' appeal of *The Andromeda Strain*; but Caidin is a poor man's Crichton, and although his story is swiftly told with lots of action, it all seemed to me like an episode of *Captain Video*, intolerably juvenile.

I could not read Philip K. Dick's new novel, *Flow My Tears, The Policeman Said*, either. I never thought I could say that about anything by Philip K. Dick, but I found the first sixty pages of the novel dated, pretentious, and boring. Of course, I should have seen it coming: since, I believe, *The Three Stigmata of Palmer Eldritch*, it was evident Dick was losing his sense of humor; that unique and peculiar irony of his, that sense of cosmic comedy that made his dark visions so entertaining at the same time they were scaring the daylight out of me. The visions have become more psychotic, their consequences nastier, his sociology bitter and cynical, until now I find his books very ugly, ridden with emptiness and despair and spiteful feelings. *Flow My Tears* is a sixties novel full of juvenile paranoia, of spite and hate against society, and a most unpleasant novel to read. It is the story of a famous TV personality who is equally famous as a lady's man. One night, on the verge of 'getting away from it all' with his girlfriend, he is almost murdered by a former sweetheart, and wakes the next morning to find his 'identity' gone; that is, his ID cards, his show, any memory his friends or associates had of him; he cannot even verify the date of his birth. And in his near-future world in which blacks have almost been exterminated, and students live in underground colleges, and the 'pols' and the 'nats' patrol the surface, jailing anyone without the proper papers in forced labor camps, Dick's protagonist is completely at the mercy of his time. How he survives and attempts to re-establish his identity is the story as far as I could bear it.

Aside from the paranoid social background, the story itself moved at a snail's pace, with talk-talk-talk. If it got better halfway through, I could not care less. To me the most important part of a book is the first third: if a novel does not engage the reader's attention and sympathies by then, the writer does not deserve a second chance; and Dick so thoroughly alienated me I am not even curious how it all came out.

Gerald A. Browne's *Hazard* is the third of my review books that I could not finish, but I could not even get to page sixty before I tossed it aside. It concerns the theft of nuclear materials by an Arab power, and the efforts of a sort of super-secret agent, Hazard, to avenge the murder of his brother. It is neatly and informatively written, with tons of background detail and characterization. Unfortunately, the light weight tale cannot bear such weight. From page one I was impatient for Browne to get on with his story, but he insisted on describing everything and everyone for pages at a stretch until my patience gave out entirely. Browne wrote the bestselling *11 Harrowhouse* that I did not read either. I would not condemn *Hazard* outright; I suppose this sort of thing appeals to some people, but it did not appeal to me.

A review book I did manage to get through is Oscar Rossiter's *Tetrasomy Two*, an ESP novel by a pseudonymous doctor who lives in Seattle. Despite the title, which I still don't understand, or the unknown name, or the unimaginative cover, the novel is a delight. A warm, good-natured terror tale with considerable charm. If that sounds contradictory, I'm sorry, but it is a fact. Rossiter's hero is a young psychiatric resident who discovers an 'interesting case': an old man who has spent his life flat on his back in a hospital ward, apparently oblivious to the world. He decides, at their first meeting, that the old man would be better off in a nursing home, and becomes curious why the old man had not been transferred to one years ago. His curiosity leads him into a fascinating, and chilling, relationship with the old man that I cannot describe in any more detail without spoiling the story. It is a thin, light-weight story; again, an sf detective yarn, a 'What-done-it?' that despite its horrifying implications, is told with such straightforward honesty, intelligence and humor that it is charming, nevertheless. The characterizations of the hero, Steve Boyd, his mistress, and the other denizens of the ward, are precise and expert; the backgrounds are not so fully realized, and the pace is a trifle too leisurely, but I found it compelling. I was really interested to know more and more about that old geezer, and I found the ending completely satisfactory, albeit completely old-hat.

I should add that Rossiter's theme is also old-hat, but in the contemporary vein: the fine line between madness and sanity. But although familiar, Rossiter handles it well, and it adds a necessary dimension to the novel. I recommend this for everyone, old wave and new.

Finally we come to Roger Elwood, whose fifty anthologies are already a legend, and according to the blurb on one of his latest, he is at work on two novels (well, he has two hands, hasn't he?). The reviews I've seen of the anthologies issued so far have been mixed but generally good; from these two, *Omega* and *The Berserkers*, I would say that the rest are worth looking into. Neither of them is pervaded by Elwood's personality as was Ellison's *Dangerous Visions* or Campbell's *Astounding/Analog*, which is usually a bad sign, nor are Elwood's introductions very interesting, but his tastes are eclectic and pretty good, and he seems to be attracting some most talented young people, especially women, who are needed in sf.

Omega is short and slight; I only found one story I really liked (Philip Jose Farmer's "After King Kong Fell" which is about what it says it's about, and beautifully realized: Farmer is emerging slowly as one of the genuine sf masters), and a few that are fair to interesting (Anne McCaffrey's "Rabble-Dowser," a bit dated now, but not bad; George R. R. Martin's "Slide Show" that is effective; as is Lloyd Biggle's "Beachhead in Utopia"); the rest did not appeal to me at all.

Almost everything appealed to me in *The Berserkers*, a horror-fantasy collection, whose theme is madness, and whose title is taken from the group of homicidal Viking warriors whose blood lust drove them to such a frenzy they were considered to be invincible. Arthur Tofte's "The Berserkers," the first story of the book, is about them, and a grand swashbuckler it is. But the third story, and the prize find of the collection, is an excellent gothic yarn by a newcomer, Gail Kimberly, called "The Horseman from Hel." Elwood says he has bought six stories from Ms. Kimberly and I must read them all: she is an expert and articulate storyteller, and that final battle scene between the monks and the Berserkers in the chapel was stupendously exciting.

James Blish contributes a curious and amusing little neo-antique, "The Price of a Drink," and another newcomer (at least to me), Daphne Castell puts a new, and delightful twist on an old idea in "The Patent Medicine Man." David Gerrold also makes an old idea contemporary in "Skinflowers," an eerie vision, beautifully written; and Adrian Cole supplies an ending with a chilly, yet poignant, ghost story, "The Genuine Article" (you would never believe me if I told you what Cole chose to have his ghost haunt; but as peculiar as it is, when you think about it, it is much more appropriate than an old house.) The remainder of the stories are all fair to good, and for horror-fantasy buffs like myself, I recommend this highly.

As a postscript, I also recommend Lester Del Rey's "Reading Room" column in the April *If*. He has wise and interesting things to say about literary opportunism, specifically that of freelance mainstream writers who write sf best sellers. His first example is *The Hephaestus Plague* whose scientific premises he renders to shreds. I could not argue with a

thing he says, but frankly, I haven't enjoyed an sf novel so much in months; and to be brutally frank, I doubt any writer in the field, with the most accurate knowledge of the subject, could have written a novel so engaging. Our writers have to stop griping about such 'opportunists' and face facts: they are catering to a pulp market designed for the adolescent mentality, which has since matured by several years. Sf is still mired in its own cliches, technical and thematic, and the New Wave, its own cliches plagiarized from the mainstream of forty to fifty years ago, is not the answer. Better, more skillfully written professional fiction is, and despite all his inaccuracies, Thomas Page could write rings around almost every pro in the field.

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AJMAN

HISTORY
OF SPACE

16 VALUES

104 WITH
SPACE
APPROVALS

Inter-Galactic
Philatelics

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MAGAZINE CONTENTS Due to the increasing difficulties we have experienced in getting advance information from magazine publishers, combined with our recent irregular schedule, we have been unable to provide any timely information on the science fiction and fantasy magazines, and have had to drop this part of Coming Attractions completely. We feel the science fiction and fantasy magazines need all the support they can get in view of the competition they face, but we can do very little without the cooperation of the editors and publishers. It makes us wonder—if they don't care, why should we?

Coming Attractions

AWARD APRIL TITLES

- Walton, Evangeline *Witch House*. AN1246. 95¢
 The Best from *Galaxy*, vol.2. AQ1261. \$1.25
 Jakes, John *Conquest of the Planet of the Apes*. AN1241. 95¢

APRIL BERKLEY TITLES

- Charroux, Robert *The Gods Unknown*. Z2547. \$1.25
 Fuller, John G. *The Interrupted Journey*. Z2572. \$1.25
 Gutteridge, Lindsey *Killer Pine*. N2545. 95¢
 Moorcock, Michael *The Sword and the Stallion*. S2548. 75¢
 Van Vogt, A.E. *The World of Null-A*. N2558. 95¢
The Players of Null-A. N2559. 95¢

BOBBS-MERRILL TITLES

- Shelley, Mary *Frankenstein; or, The Modern Prometheus*. Ed. by James Rieger. April. \$7.50
 Knight, Damon, ed. *Happy Endings; 15 Stories by the Masters of the Macabre*. August. \$8.95

CHILTON SPRING TITLES

- Silverberg, Robert, ed. *Infinite Jest: The Lighter Side of Science Fiction*. April. \$5.95
 Elwood, Roger, ed. *The Many Worlds of Poul Anderson*. June. \$6.95

APRIL DAW BOOKS

- Akers, Alan Burt *Prince of Scorpio*. UY1104. \$1.25
 Chilson, Robert *As the Curtain Falls*. UQ1105. 95¢
 Sheckley, Robert *Can You Feel Anything When I Do This?* UQ1106. 95¢
 Farmer, Philip Jose *Hadon of Ancient Opar*. UY1107. \$1.25
 Kern, Gregory *Cap Kennedy 7: The Gholan Gate*. UQ1108. 95¢

DOUBLEDAY SPRING TITLES

- Asimov, Isaac *Asimov's Annotated Paradise Lost*. April. \$16.95

- Before the Golden Age. April. \$15.00
 Cordell, Alexander *If You Believe the Soldiers*. April. \$5.95
 Lichtenberg, Jacqueline *House of Zeor*. April. \$5.95
 Brunner, John *Total Eclipse*. May. \$5.95
 Gawron, Jean Mark *An Apology for Rain*. May. \$4.95
 Asimov, Isaac *Tales of the Black Widowers*. June. \$4.95
 Edmondson, G.C. *T.H.E.M.* June. \$4.95
 Marden, William *The Exile of Ellendon*. June. \$4.95
 Scortia, Thomas & Frank Robinson *The Glass Inferno*. June. \$7.95

SPRING HARCOURT TITLES

- Norton, Mary *The Borrowers Aloft*. Voyager AVB83, April. \$1.15
 Bailey, Pearl Duey: *A Fable*. May. \$6.95

HARPER SPRING TITLES

- Sefton, Catherine *In A Blue Velvet Dress*. Trophy J53, April. \$1.25
 Shecter, Ben *Game for Demons*. Trophy J54, April. \$1.25
 Knight, Damon, ed. *Orbit 14*. April. \$6.95
 LeGuin, Ursula K. *The Dispossessed*. May. \$7.95

N.Y. GRAPHIC SOCIETY

- McNally, Raymond T. *A Clutch of Vampires*. April. \$6.95
 Asimov, Isaac *Our World in Space*. May. \$19.95

NEWCASTLE BOOKS

- Lord Dunsany *The Food of Death*. F102, Sept. \$2.45
 Waite, Arthur Edward *The Quest of the Golden Stairs*. X28, Sept. \$2.95

PUTNAM SPRING TITLES

- Siodmak, Curt *City in the Sky*. April. \$5.95
 Cooper, Edmund *The Slaves of Heaven*. April. \$5.95
 Elwood, Roger, ed. *Continuum 1*. April. \$5.95
 Tomas, Andrew *On the Shores of Endless Worlds*. May. \$6.95

Woods, William A History of the Devil.
May. \$6.95
Lennig, Arthur The Count: The Life and
Films of Bela 'Dracula' Lugosi. June.
\$8.95
Hughes, Zach Tide. June. \$5.95
Elwood, Roger, ed. Continuum 2. June.
\$5.95
Harrison, Harry & Brian W. Aldiss, eds.
Best SF: 1973. June. \$5.95

RANDOM HOUSE BOOKS

Moorcock, Michael Breakfast in the Ruins.
April. \$5.95
Silverberg, Robert Born with the Dead.
June. \$5.95
Aldiss, Brian W. Frankenstein Unbound.
June. \$5.95

ST. MARTIN'S PRESS

Bova, Ben, ed. Analog Science Fact
Reader. May. \$6.95
Valiente, Doreen An A.B.C. of Witchcraft.
June. \$3.95paper

SF BOOK CLUB TITLES

Sturgeon, Theodore Cast and The
Dreamer. April. \$1.49

Biggle, Lloyd Jr. Monument. April. \$1.49
Dann, Jack, ed. Wandering Stars. May.
\$1.98
Brunner, John The Stone That Never
Came Down. May. \$1.49
Asimov, Isaac, ed. Before the Golden Age.
Spring. \$4.50
Cooper, Edmund The Slaves of Heaven.
Spring. \$1.49

SEABURY BOOKS

Rottensteiner, Franz The Science Fiction
Book. August. \$12.50
Franke, Herbert W. Zone Null. August.
\$6.95

SIGNET APRIL BOOKS

Boulle, Pierre Time Out of Mind. Y5871.
\$1.25
Drake, W. Raymond Gods and Spacemen
in the Ancient West. W6055. \$1.50
Ellison, Harlan The Beast That Shouted
Love at the Heart of the World. Y5870.
\$1.25
Dr. A. The Sensuous Dirty Old Man.
Y4940. \$1.25
Boorman, John & Bill Stair Zardoz. Q5830.
95¢

SCIENCE FICTION IN ACADEME A number of companies have announced publication
of books for science fiction courses. Some titles, new this spring, are:

Cliffs Notes (Lincoln, Neb. 68501)

SCIENCE FICTION: AN INTRODUCTION, by L. David Allen. \$1.95

Holt, Rinehart and Winston (College Dept., 383 Madison Ave., New York, N.Y. 10021)

TOMORROW AND TOMORROW, by Bonnie Heintz and others. \$3.95

McGraw-Hill (1221 Avenue of the Americas, New York, N.Y. 10020)

FANTASY: THE LITERATURE OF THE MARVELOUS, ed. by Leo P. Kelley.

Pflaum/Standard (38 W. Fifth St., Dayton, Ohio 45402)

A STEP BEYOND by Susan Millies

SCIENCE FICTION FILMS, by Ralph Amelio

TOMORROW: A SCIENCE FICTION ANTHOLOGY, by Bernard Hollister

GROKING THE FUTURE, by Bernard Hollister and Deane Thompson

Scholastic Book Services (904 Sylvan Ave., Englewood Cliffs, N.J. 07632)

TOMORROW: SCIENCE FICTION AND THE FUTURE, by Alan L. Madsen

Scott, Foresman (1900 East Lake Ave., Glenview, Ill. 60025)

SCIENCE FACT/FICTION, by Farrell and others

PRESENT IMPERFECT

Addison-Wesley (Sand Hill Road, Menlo Park, Calif. 94025)

LOOK BACK ON TOMORROW: WORLDS OF SCIENCE FICTION, ed. by John
Osborne and David Paskow

McDougal, Littell (P.O. Box 1667, Evanston, Ill. 60204)

SCIENCE FICTION, ed. by Sylvia Brodtkin and Elizabeth Pearson

LITERATURE OF THE SUPERNATURAL, ed. by Robert E. Beck

S F and the Cinema

CINEMA NOTES

by Greg Bear

Los Angeles' recent Filmcon II provided numerous items of interest for fantasy film watchers, not the least of which was a preview of *Questor*, which has finally come to TV as *The Questor Tapes*. (The title change is worth several pages of ironic speculation, on whether some network official hoped to tie in with *The Anderson Tapes* or the pre-Nightstalker title of *The Kolchak Tapes*—but who cares?) The TV presentation, cut a small amount, was extremely entertaining and well-paced, with a literate and old-fashionedly idealistic script, the product of Gene Roddenberry and Gene Coon. I think Coon's touch was very apparent. The special effects were far above average for TV, though I see no way any of the production values could be maintained in the proposed series. The acting was, on the whole, impeccable.

Less satisfying was Matheson's *Scream of the Wolf*, another Dan Curtis production. The film telegraphs itself in so many places it could have been sponsored by you-can-guess. The acting is peccable, though Clint Walker turns in an interesting performance as a Sportsman-Hunter archetype.

Matheson's version of *Dracula* was moderately successful, with literate scripting based on much of the new material coming out about Vlad Tepes the Impaler (*In Search of Dracula*, etc.). Oddly, Agnew's resignation had caused the first postponement of the TV airing—a small postscript for vampire buffs. When it finally arrived, Jack Palance proved a very capable Dracula, though not as fluid as Lee, nor debonnaire as Lugosi. Palance had his own touch of pathos, heightened by unique flashbacks to a love of the past, which sparks his interest in a woman of the 1890's. As a comeback, it was nothing to rival the earlier lavish production of *Frankenstein, The True Story*. The new Frankenstein had radical departures in basic message and plotting, with an in-depth script written in part by Christopher Isherwood. The Monster was beautifully played by Michael Sarrazin, who, being constructed from the parts of five men, had a composite personality much more intriguing than any other Frankenstein for its implications.

Theodore Sturgeon's *Killdozer* made it to the screen with very few changes, a tight and interesting movie with genuinely chilling moments. Interestingly, *Killdozer* and the earlier (and excellent) *Duel* are variations on a theme, the first blatantly science fictional, the second sf only by mood and man-vs.-monster-machine qualities. Of course, *Killdozer* came first as a story, in *Astounding* in the '40s.

Science fiction has become a prime ingredient on all made-for-TV movie schedules, and with the level as high as it has been recently, more worthwhile entertainment seems in the offing.

On the big screen, numerous fantasy-related movies have been arriving, headed by the phenomenally hyped *Exorcist*. Though unseen as yet (movie lines being ridiculous), the reaction of audiences and critics indicates it should be at least competent and effective, and perhaps excellent. But it is most interesting as a psychological test-case on modern views about religion. Catholicism, James Blish assures us frequently, would be nothing without a Devil. *The Exorcist*, no less than *Rosemary's Baby* and dozens of other horror films since, uses the Devil as a major character, but for some reason Friedkin's production of Blatty's novel has upset theologians and critics because it has not romanticised the horror elements at all. Hard, disturbing psychological and theological questions are raised without a gloss of insulating and stardard comforters—comic relief, love scenes, etc. More on this after I've seen it for myself.

The producer of *Privilege* and *Walkabout* has come up with *Don't Look Now*. Nicholas Roeg's version of Daphne du Maurier's story is as nervous-making as watching a trio of spastics tight-rope a pit of knives—and about as entertaining (that is, very little). It has many fine moments, some overdone with cuts and slow-motion, but the ending is worthwhile, not for its horrid denouement, but for the nice tie-up of why Donald Sutherland saw his wife, Julie Christie, on a Venice canal boat when she should have been in 18

England. Worth seeing and even analyzing for heavy (and arty) symbolism, but heavily flawed as well. (Postscript—'symbolism' as it is flung at us in high school, and frequently in *Don't Look Now*, is but a sham of what it should be—the evocation of a chilling glance at something only half-understood, if at all. A 'symbol' should cause a thrill of awe, or it's not a symbol at all. Sutherland running through a foggy courtyard before his demise was in some ways, for me, the best symbol of the movie.)

Mike Nichol's *The Day of the Dolphins* is an engaging and professional screening of Robert Merle's novel, which I found difficult to read. George C. Scott plays at his John Lilly role with conviction and believability, and the dolphins talking is a far cry from Dr. Dolittle. The plotting is admirable, the composition of scenes if frequently striking, and the music is beautiful. Nichol's favorite composition (one also used in *Catch-22*) is a flat and featureless horizon of smooth water, suddenly interrupted by a foreground figure (dolphin or human) moving upward into the frame. This acts as a moderately successful symbol in the above sense, but also as an artistically interesting 'director's mark.' (Another example of such a mark would be the sounds of fork on plate which Kubrick used in *2001* and *A Clockwork Orange*.)

The Filmcon also had a preview of *Shlock*, a crude, disgusting, childish, wretched and hilarious satire of every monster film ever made. This is the sort of film you tell your friends about, breaking into uncontrollable giggles. Allegedly, the film is so horrifying no one is being admitted into the theaters. Tsk. (My favorite is the 'fetch' scene, where—)

NEWS AND NOTES

FESTIVALS The second annual Festival of Fantastic Films was held at Avoriaz, France from January 25 to 28. This year the grant prize went to *Soylent Green*. Other winners were *Hex* (20th Century-Fox) which uses western and youth themes to delve into Indian spells, the occult and drugs in a new and lively way; *El Topo*, Alexandro Jodorowsky's Mexican metaphysical allegory on the whole human condition; and a Critic Award to *The Devil in Miss Jones*. Other entries which scored with the audience but did not win prizes include *Westworld*, *Dr. Phibes Rises Again*, *Frogs*, *The Satanic Rites of Dracula*, *Sssssss*, and *Lisa and the Devil*.

The International Festival of Fantastic and Science Fiction Films will be held for the third year in Paris from April 7 to 14. Jurists will include David Overby, David Pirie and Luis Gasca. So far 15 films have been selected for competition, including *Sisters*, *Schlock*, *Dark Star*, *The Crazies*, *Beware the Blob* and *Who Slew Auntie Roo*.

The Tarzan Movie Festival which has been running on WFMY—TV at Greensboro, N.C. for the past several weeks has been cancelled following complaints from a number of viewers. Most of the complaints came from blacks who said the blacks in the Tarzan films were portrayed as either filled with fear and superstition or as fierce, cruel or stupid.

MOVIE NOTES Paul N. Lazarus will produce *Futureworld* for MGM as a sequel to his *Westworld*... Edgar Rice Burroughs' novel *The Land That Time Forgot* will be produced by Max J. Rosenberg and Milton Subotsky for American International Pictures. Filming began February 25 in England from the screenplay by Michael Moorcock and Jim Cawthorn. Director is Kevin Connor... William Castle will produce *The Hephaestus Plague* for Paramount. Script will be written by Thomas Page, author of the novel... Robert Silverberg's novel *The Book of Skulls* has been purchased by Monte Stettin, a young television producer planning to enter the feature film field... Centrum International Film Corp., a new Atlanta-based company, is about to release its first feature. *Target Earth*, about extraterrestrial beings, is produced by Edward G. Henry and directed by Michael de Gaetano from an original screenplay by Michael Courtland... Barry M. Kirk, who has been trying for more than 8 years to package a Tom Swift feature, has now formed a joint venture with Levy-Gardner-Laven Productions to make a film based on the series of novels. Production is slated for late this year or early 1975... Shooting began in late January on Warner Brothers' *Doc Savage* with TV Tarzan Ron Ely in the title role. An early August release date is projected... AIP's *Revenge of Dr. Death* has been retitled *Madhouse*. Starring Vincent Price, Peter Cushing and Robert Quarry, the film is scheduled for April release.

TV NEWS Some 110 TV pilot films are fighting for a place on the fall schedule. And a fair proportion of these are science fiction or fantasy. Some of these include *Wonder Woman* and Gene Roddenberry's *Planet Earth* for Warner Brothers; 20th Century Fox's *Planet of the Apes* for CBS; and NBC's *The Questor Tapes* by Gene Roddenberry and Gene Coon. Some children's programs which have been scheduled for Saturday mornings are *Krog: 70,000 B.C.*, a live action drama about the Krog family in the Neanderthal era, from ABC; and *Land of the Lost* from NBC, also a live action adventure fantasy about a prehistoric world; and of course, *Star Trek* and *Addams Family* continue on NBC... Lakeside Television has put *The Space Giants* into syndication. The series of 52 half-hour programs deals with UFOs and creatures from another planet... The original *Star Trek* series is still going strong in syndication, with 106 stations currently running the episodes... Dan Curtis Productions has filed an antitrust class action suit against ABC and Worldvision over the syndication and distribution rights to the *Dark Shadows* series.

CURRENTLY IN RELEASE

- Blood for Dracula.** CFDC release. Written and directed by Paul Morrissey, produced by Andrew Braunsberg. Starring Joe Dallesandro, Udo Kier. 90 min.
- Chariots of the Gods?** Sun International Productions release. Produced by Manfred Barthel and directed by Harald Reinl. Based on books by Erich von Daniken. 90 min. Rating: G
- The Exorcist.** Warner Bros. release. Written and produced by William Peter Blatty. Directed by William Friedkin from Blatty's novel. Starring Ellen Burstyn, Max von Sydow, Jason Miller, Linda Blair. 121 min. Rating: R
- Fantastic Planet.** New World Pictures release. Animated film directed by Rene Laloux. Screenplay by Laloux and Roland Topor, based on novel "Oms en serie" by Stefan Wul. Original artwork by Roland Topor. 72 min. Rating: PG
- Flesh for Frankenstein.** CFDC release. Written and directed by Paul Morrissey. Produced by Andrew Braunsberg. Starring Joe Dallesandro, Udo Kier, Monique Van Vooren. 95 min.
- The Golden Voyage of Sinbad.** Columbia Pictures release of Charles H. Schneer and Ray Harryhausen production. Directed by Gordon Hessler. Starring John Phillip Law, Caroline Munro, Tom Baker. 105 min.
- Magic Adventure.** Delfont Productions release. Directed by Cruz Delgado. Screenplay by Gustavo Alcalde, based on tales of Hans Christian Andersen. Animated feature. 60 min.
- Night of Cobra Women.** New World Pictures release of Kerry Magness-Harvey Marks production. Directed by Andrew Meyer. Starring Joy Bang, Marlene Clark, Roger Garrett, Slash Marks and Vic Diaz. 85 min. Rating: R
- Satori.** Serinsha Production. Directed by Yoichi Higashi. Starring Mako Midori, Hatsuo Yamatani, Junkichi Orimoto, Fumio Watanabe, Kei Sato. 100 min.
- Sleeper.** United Artists release of Jack Rollins-Charles Joffe production. Directed by Woody Allen. Starring Woody Allen and Diane Keaton. Screenplay by Woody Allen and Marshall Brickman. 88 min. Rating: PG
- Sugar Hill.** AIP release of Elliott Schick production. Directed by Paul Maslansky, screenplay by Tim Kelly. Starring Marki Bey and Robert Quarry. 90 min. Rating: PG
- Zardoz.** Twentieth Century-Fox release. Written, produced and directed by John Boorman. Starring Sean Connery, Charlotte Rampling, Sara Kestelman, John Alderton. 104 min. Rating: R



New Books

HARDCOVERS

- Adams, Richard **WATERSHIP DOWN** (fty, repr Brit) Macmillan, March. \$6.95
- Aldiss, Brian W. **THE EIGHTY MINUTE HOUR: A Space Opera**. Doubleday, Jan. \$5.95
- Anderson, Hans Christian **COMPLETE FAIRY TALES AND STORIES**. Tr. by Erik Haugaard. Doubleday, Spring. \$15.00
- Anderson, Poul **THE DAY OF THEIR RETURN** (repr) SF Book Club, Feb. \$1.49
- A MIDSUMMER TEMPEST**. Doubleday, March. \$5.95
- Andre, Lee **ALARIC, GALACTIC DIPLOMAT**. Exposition, March. \$6.00
- Asimov, Isaac **ASIMOV ON ASTRONOMY**. Doubleday, Jan. \$8.95
- Bander, Peter **VOICES FROM THE TAPES: Recordings From the Other World** (nf) Drake, 1973. \$6.95
- Barker, Dudley G. K. **CHESTERTON** (nf) Stein & Day, 1973. \$8.95
- Biggle, Lloyd **MONUMENT**. Doubleday, Feb. \$4.95
- Bova, Ben **FORWARD IN TIME** (coll, repr) SF Book Club, Jan. \$1.49
- Brennan, Joseph Payne **THE CASEBOOK OF LUCIUS LEFFING** (coll, part supernat) Macabre House, distr. Donald M. Grant, 1973. \$5.00
- Bretnor, Reginald, ed. **SCIENCE FICTION TODAY AND TOMORROW** (nf) Harper, Jan. \$7.95
- Browne, Gerald A. **HAZARD** (esp) Arbor House, 1973. \$7.95
- Burland, C.A. **BEYOND SCIENCE: A Journey Into the Supernatural** (repr Brit) Grosset & Dunlap, 1973. \$9.95
- Burroughs, Edgar Rice **THE MASTER-MIND OF MARS; and A FIGHTING MAN OF MARS**. SF Book Club, Jan. \$2.98
- TARZAN OF THE APES** (repr) Grosset, Fall 1973. \$2.95
- Caidin, Martin **OPERATION NUKE** (marg) Arbor House, 1973. \$6.95
- Carr, Terry, ed. **UNIVERSE 4**. Random House, March. \$5.95
- Clarke, Arthur C. **BEYOND JUPITER: The Worlds of Tomorrow** (nf) illus. by Chesley Bonestell. Little Brown, 1973.

- \$12.95
- Cooper, Parley J. **MY LADY EVIL** (supernat) Trident, Feb. \$6.95
- Creasey, John **DANGEROUS QUEST** (Dr. Palfrey, repr Brit) Walker, Jan. \$5.95
- Dann, Jack, ed. **WANDERING STARS: An Anthology of Jewish Fantasy and Science Fiction**. Harper, Jan. \$6.95
- Dick, Philip K. **FLOW MY TEARS, THE POLICEMAN SAID**. Doubleday, Feb. \$6.95
- Dickson, Gordon R. **THE R-MASTER** (repr) SF Book Club, March. \$1.49
- Elwood, Roger, ed. **THE BERSERKERS**. Trident, Jan. \$6.95
- THE FAR SIDE OF TIME: Thirteen Original Stories**. Dodd. \$5.95
- OMEGA**. Walker, Feb. \$6.95
- Enck, John Edward **A BETTER SUNSET**. Exposition, Dec. \$5.00
- Frayne, Michael **SWEET DREAMS** (fty) Viking, Jan. \$5.95
- Galloway, John T. Jr. **THE GOSPEL ACCORDING TO SUPERMAN**. A. J. Holman Co., 1973. \$2.95
- Grimm brothers **THE JUNIPER TREE AND OTHER TALES FROM GRIMM**. Farrar, Nov. 2v. boxed. \$12.95
- Haldeman, Joe, comp **COSMIC LAUGHTER: Science Fiction for the Fun of It**. Holt, Jan. \$5.95
- Hall, Brian P. & Joseph Osburn **NOG'S VISION** (fty) Paulist Press, Fall. \$3.95
- Harrison, Harry, ed. **ASTOUNDING: A John W. Campbell Memorial Anthology** (repr) SF Book Club, Feb. \$2.49
- SF: AUTHOR'S CHOICE 4** (repr) SF Book Club, March. \$1.69
- Harter, Walter **OSCEOLA'S HEAD AND OTHER AMERICAN GHOST STORIES**. Prentice-Hall. \$4.95
- Hilliard, Maurice **THE WITCHFINDER** (supernat) Coward McCann, Feb. \$5.95
- Ireland, Norma O., comp **INDEX TO FAIRY TALES, 1949-1972; Including Folklore, Legends, and Myths in Collections**. Faxon, 1973. \$18.00
- Jones, D. F. **THE FALL OF COLOSSUS**. Putnam, Jan. \$5.95
- Ketterer, David **NEW WORLDS FOR OLD: The Apocalyptic Imagination, Science Fiction, and American Literature**. Indiana Univ. Press, March. \$10.95
- Knight, Damon, ed. **THE GOLDEN**

- ROAD: Great Tales of Fantasy and the Supernatural. Simon & Schuster, Jan. \$8.95
- ORBIT 13. Putnam, Jan. \$5.95
- Koenig, Laird THE LITTLE GIRL WHO LIVES DOWN THE LANE. Coward McCann. \$6.95
- Logan, Daniel AMERICA BEWITCHED: The Rise of Black Magic and Spiritualism. Morrow, Jan. \$5.95
- Lyons, Victor S. THE UNCONQUERABLE SURVIVOR OF 2055 A.D. Exposition, Dec. \$7.00
- MacDonald, George THE GIFTS OF THE CHILD CHRIST: Fairytales and Stories for the Childlike. 2v, slipcased. Eerdmans, Fall. \$14.95
- Merle, Robert MALEVIL. Simon & Schuster, Jan. \$10.00
- Michaels, Barbara WITCH (marg supernat) Dodd, Oct. \$6.95
- Newall, Venetia, ed. THE WITCH FIGURE: Folklore Essays by a Group of Scholars Honouring the 75th Birthday of Katharine M. Briggs (repr Brit) Routledge & Kegan Paul, Nov. \$15.00
- Pelton, Robert W. VODOO CHARMS AND TALISMANS. Drake, 1973. \$7.95
- Petaja, Emil, ed. THE HANNES BOK MEMORIAL SHOWCASE OF FANTASY ART. SISU (P.O. Box 14126, San Francisco 94114) \$10.00
- Platonov, Andrei FOUNDATION PIT. Bilingual Ed., tr. by T. P. Whitney. Ardis (2901 Heather Way, Ann Arbor, Mich. 48104), Jan. \$8.95
- Poe, Edgar Allan THE NARRATIVE OF ARTHUR GORDON PYM. Godine, March. \$15.00, \$35.00deluxe
- Post, J.B., ed. THE ATLAS OF FANTASY. Mirage (P.O. Box 7687, Baltimore 21217), Dec. \$20.00
- Roberts, Jane THE EDUCATION OF OVERSOUL SEVEN. Prentice-Hall, Fall. \$6.95
- Rossiter, Oscar TETRASOMY TWO. Doubleday, Jan. \$5.95
- Shelley, Mary FRANKENSTEIN; or, The Modern Prometheus, ed. by James Rieger. Bobbs-Merrill, March. \$7.50
- Silverberg, Robert, ed. WINDOWS INTO TOMORROW. Hawthorn, Feb. \$6.95
- Small, Christopher MARY SHELLEY'S FRANKENSTEIN: Tracing the Myth (repr Brit, orig title: Ariel like a harpy: Shelley, Mary and Frankenstein) Univ. of Pittsburgh Press, Feb. \$9.95
- Stacy-Judd, Robert B. ATLANTIS, MOTHER OF EMPIRES (limited ed, repr, 2d ed, nf) DeVorss, Nov. \$20.00
- Sternberg, Jacques FUTURE WITHOUT FUTURE (tr. from French) Seabury Continuum, March. \$6.95
- Sturgeon, Theodore CASE AND THE DREAMER (coll) SF Book Club, March. \$1.49
- Tate, Peter MOON ON AN IRON MEADOW. Doubleday, March. \$5.95
- Thompson, Don & Dick Lupoff, eds. THE COMIC-BOOK BOOK. Arlington House, Oct. \$8.95
- Titterton, William R. G. K. CHESTER-TON: A Portrait (repr of 1947 ed) Folcroft Library Editions, 1973. \$10.75
- Toffler, Alvin, ed. LEARNING FOR TOMORROW: The Role of the Future in Education (nf) Random House, Feb. \$10.00
- Underwood, Peter INTO THE OCCULT (nf, repr Brit) Drake, 1973. \$5.95
- Van Greenaway, Peter THE MEDUSA TOUCH (marg) Stein & Day, Oct. \$6.95
- Webb, Forrest THE SNOWBOYS (marg) Doubleday, 1973. \$5.95
- Wellman, Manly Wade WORSE THINGS WAITING (coll) Carcosa House (Box 1064, Chapel Hill, N.C. 27514), Dec. \$9.50
- Wertham, Fredric THE WORLD OF FANZINES. Southern Ill. Univ. Press, Nov. \$10.00
- Ziegler, Elsie B., comp. FOLKLORE: An Annotated Bibliography and Index to Single Editions. Faxon, 1973. \$12.00

PAPERBACKS

- Anderson, Poul ORBIT UNLIMITED (4 ptg) Pyramid N3274, Jan. 95¢
- THE REBEL WORLDS (reissue) Signet Q5714, Dec. 95¢
- THE WORLDS OF POUL ANDERSON (coll) Ace 91055, Feb. \$1.25
- Asimov, Isaac THE LEFT HAND OF THE ELECTRON (essays, repr) Dell 4717, March. \$1.25
- (ed) MORE STORIES FROM THE HUGO WINNERS, vol. 2. Fawcett Crest P2020, Dec. \$1.25
- Avallone, Michael, ed. BORIS KARLOFF PRESENTS TALES OF THE FRIGHTENED. Pyramid N3282, Nov. 95¢

- Bass, T. J. THE GODWHALE (sequel to Half past human) Ballantine 23712, Jan. \$1.25
- Beck, Robert, ed. LITERATURE OF THE SUPERNATURAL (high school reader) McDougal, Littell, 1973. \$3.56; Teacher's manual \$1.28
- Bellamy, Francis Rufus ATTA: A Novel of a Most Extraordinary Adventure (fty, repr) Pocket 77692, March. 95¢
- Bellamy, Jean GHOST OF COQUINA KEY (2 ptg, marg supernat) Lancer 75514, 1973. 95¢
- Blackmore, Jane THE CRESSELLY INHERITANCE (marg supernat) Ace 12170, Feb. 95¢
- Blackwood, Joy Ann THE GHOST AT LOST LOVERS LAKE (marg supernat) Popular Library 00491, 1973. 95¢
- Blish, James MIDSUMMER CENTURY (repr) DAW UQ1094, Feb. 95¢
- STAR TREK 10. Bantam SP8401, Feb. 75¢
- Boulle, Pierre GARDEN ON THE MOON (tr, repr) Signet Q5806, Feb. 95¢
- Bova, Ben THE NEW ASTRONOMIES (nf) Mentor MJ1283, Feb. \$1.95
- Bramah, Ernest KAI LUNG UNROLLS HIS MAT (fty, repr) Ballantine 23787, Feb. \$1.25
- Brand, Kurt PERRY RHODAN 38: Project: Earthsave. Ace 66021, Jan. 75¢
- Brandel, Marc THE MAN WHO LIKED WOMEN (marg sex fty, repr) Pocket 78626, Jan. \$1.50
- Breggin, Peter AFTER THE GOOD WAR: A Love Story (sex, repr) Popular 00192, March. \$1.25
- Brodkin, Sylvia Z. & Elizabeth J. Pearson, eds. SCIENCE FICTION (high school reader) McDougal, Littell, 1973. \$3.84; Teacher's manual \$1.28
- Brower, Brock THE LATE GREAT CREATURE (marg supernat, repr) Popular 00187, March. \$1.25
- Brunner, John MORE THINGS IN HEAVEN (based on The astronauts must not land) Dell 5824, Nov. 95¢
- POLYMATHEM. DAW UQ1089, Jan. 95¢
- Burroughs, Edgar Rice ESCAPE ON VENUS (repr) Ace 21562, Feb. 95¢
- THE MOON MAID (fty, reissue) Ace 53702, Jan. 95¢
- THE MOON MEN (reissue) Ace 53752, March. 95¢
- Carr, John Dickson THE BURNING COURT (marg supernat, reissue) Award AN1199, Jan. 95¢
- Carter, Lin, ed. FLASHING SWORDS! 2. Dell 3123, Feb. 95¢
- Charnas, Suzy McKee WALK TO THE END OF THE WORLD. Ballantine 23788, Feb. \$1.25
- Charroux, Robert FORGOTTEN WORLDS (marg nf, repr, tr) Popular Library 00190, March. \$1.25
- Clarke, Arthur C. A FALL OF MOONDUST (reissue) Signet Y5844, March. \$1.25
- THE SANDS OF MARS (reissue) Signet Y5754, Jan. \$1.25
- Cogswell, Theodore R. THE WALL AROUND THE WORLD (coll, 2 ptg) Pyramid N3278, Jan. 95¢
- Conway, Gerard MINDSHIP. DAW UQ1095, Feb. 95¢
- Corelli, Marie A ROMANCE OF TWO WORLDS (repr of 1886 ed) Rudolf Steiner, Nov. \$2.45
- Creasey, John THE KILLERS OF INNOCENCE (Dr. Palfrey, repr) Award AN1067, 1973. 95¢
- Dane, Christopher THE OCCULT IN THE ORIENT (coll, nf) Popular 00516, Jan. 95¢
- Darlton, Clark PERRY RHODAN 37: Epidemic Center: Aralon. Ace 66020, Jan. 75¢
- PERRY RHODAN 40: Red Eye of Betelgeuse. Ace 66023, Feb. 75¢
- PERRY RHODAN 41: The Earth Dies. Ace 66024, March. 75¢
- Davidson, Avram URSUS OF ULTIMA THULE (s&s) Avon 17657, Dec. 95¢
- Davies, L. P. THE PAPER DOLLS (marg, repr Brit) Signet Q4866, Feb. 95¢
- Davis, Gwen KINGDOM COME (supernat fty, repr) Berkley Z2530, March. \$1.25
- Donnelly, Ignatius ATLANTIS: The Antediluvian World (nf, reissue) Rudolf Steiner, Nov. \$2.95
- Drake, W. Raymond GODS AND SPACE-MEN IN THE ANCIENT EAST (nf) Signet W5737, Dec. \$1.50
- Eisenberg, Manuel THE UNIVERSITY OF INTELLIGENCE: A Pilot-Project to Fight the Mediocrity-Crisis. The Mind-builder (3424 W. 8th St., Los Angeles 90005) 1973. \$9.95
- Elwood, Roger STRANGE THINGS ARE HAPPENING: Satanism, Witchcraft, and God (nf) D. C. Cook Pub. Co., 1973. 95¢

- Evans, Elaine BLACK AUTUMN (marg supernat) Lancer 78752, 1973. \$1.25
- Foster, Alan Dean ICERIGGER. Ballantine 23836, March. \$1.25
- Gerrold, David THE MAN WHO FOLDED HIMSELF (repr) Popular 00546, March. 95¢
- Goulart, Ron DEATH CELL. Beagle 95111, 1973. 95¢
- HAWKSHAW (repr) Award AN1202, Jan. 95¢
- Graham, Victoria THE WITCHSTONE (fty) Pyramid V3289, Feb. \$1.25
- Greenfield, Irving A. THE ANCIENT OF DAYS: The Chronicles of Ronstrum the Builder (marg supernat) Avon 14860, 1973. \$1.50
- Haggard, H. Rider THE PEOPLE OF THE MIST (fty, repr) Ballantine 23660, Dec. \$1.25
- Hall, Brian P. & Joseph Osburn NOG'S VISION (fty) Paulist Press, Oct. \$1.95
- Harrison, Harry THE STAINLESS STEEL RAT SAVES THE WORLD (repr) Berkley S2475, Dec. 75¢
- Heinlein, Robert A. TIME ENOUGH FOR LOVE (repr) Berkley T2493, Jan. \$1.95
- Herbert, Frank UNDER PRESSURE (orig: The Dragon in the sea) Ballantine 23835, March. \$1.25
- Hoskins, Robert, ed. THE STARS AROUND US. Signet Q5755, Jan. 95¢
- WONDERMAKERS 2. Fawcett Premier P635, Feb. \$1.25
- Hughes, Rodney THE DRAGON KEEPERS. Popular 00524, Jan. 95¢
- Hurwood, Bernhardt J. PASSPORT TO THE SUPERNATURAL (nf, repr) Mentor ME1281, Dec. \$1.25
- Jones, D. F. DENVER IS MISSING (repr) Berkley Z2509, Feb. \$1.25
- Kavan, Anna ICE (repr) Popular Library 00538, March. 95¢
- Kelley, Leo P., ed. FANTASY: The Literature of the Marvelous. McGraw-Hill. n.p.
- Kern, Gregory CAP KENNEDY 4: Enemy Within the Skull. DAW UT1093, Jan. 75¢
- CAP KENNEDY 5: Jewel of Jarhen. DAW UQ1098, Feb. 95¢
- CAP KENNEDY 6: Seetee Alert! DAW UQ1103, March. 95¢
- Ketterer, David NEW WORLDS FOR OLD: The Apocalyptic Imagination, Science Fiction, and American Literature. Anchor, Feb. \$2.95
- Kimbrough, Katheryn THE SPECTER OF DOLPHIN COVE (marg supernat) Popular Library 00505, Nov. 95¢
- Klein, Gerard THE OVERLORDS OF WAR (repr, tr. from French) DAW UQ1099, March. 95¢
- Knight, Damon, ed. ORBIT 12 (repr) Berkley N2409, March. 95¢
- Laumer, Keith THE GLORY GAME (repr) Popular 00526, Jan. 95¢
- NIGHT OF DELUSIONS (repr) Berkley N2497, Jan. 95¢
- Laurens, Marshall THE Z EFFECT. Pocket 78357, Feb. \$1.25
- LeGuin, Ursula K. A WIZARD OF EARTHSEA (reissue) Ace 90076, 1973. 95¢
- Leiber, Fritz THE BOOK OF FRITZ LEIBER (coll) DAW UQ1091, Jan. 95¢
- SWORDS AGAINST DEATH (s&s, reissue) Ace 79151, 1973. 95¢
- SWORDS AGAINST WIZARDRY (s&s, reissue) Ace 79161, Feb. 95¢
- SWORDS IN THE MIST (s&s, reissue) Ace 79181, Jan. 95¢
- THE SWORDS OF LANKHMAR (s&s, reissue) Ace 79221, March. 95¢
- Ley, Willy FOR YOUR INFORMATION: On Earth and in the Sky (repr, nf) Ace 24851, Jan. 95¢
- Ljoka, Dan SHELTER. Manor 95252, 1973. 95¢
- Lory, Robert IDENTITY SEVEN. DAW UQ1101, March. 95¢
- Lumley, Brian THE BURROWERS BENEATH (Lovecraftian fty) DAW UQ1096, Feb. 95¢
- Lupoff, Richard A. INTO THE AETHER. Dell 3830, Jan. 95¢
- Lynch, Miriam THE DEVIL'S MIRROR (marg supernat) Pocket 77529, 1973. 95¢
- MacDonald, George THE GIFTS OF THE CHILD CHRIST: Fairytales and Stories for the Childlike. 2v. Eerdmans, Fall. \$7.95
- MacLean, Katherine THE DIPLOIDS (coll, repr) Manor 95228, 1973. 95¢
- McMahon, Thomas Patrick THE HUBSCHMANN EFFECT (marg, repr) Pocket 78403, Feb. \$1.25
- Mahr, Kurt PERRY RHODAN 35: Beware the Microbots. Ace 66018, Dec. 75¢
- PERRY RHODAN 39: The Silence of Gom. Ace 66022, Feb. 75¢

- Malzberg, Barry N. BEYOND APOLLO (repr) Pocket 77687, Jan. 95¢
- THE DESTRUCTION OF THE TEMPLE. Pocket 77696, Feb. 95¢
- Manners, Alexandra THE STONE MAIDEN (supernat, repr) Berkley Z2524, March. \$1.25
- Mason, Douglas R. THE PHAETON CONDITION (repr) Berkley N2499, Jan. 95¢
- Matheson, Joan TWILIGHT OF THE BASILISKS. Berkley S2476, Dec. 75¢
- Merritt, A. THE SHIP OF ISHTAR (fty, 3 ptg) Avon 14092, 1973. 75¢
- Moorcock, Michael THE BULL AND THE SPEAR (fty) Berkley S2508, Feb. 75¢
- THE OAK AND THE RAM (fty) Berkley S2534, March. 75¢
- and Charles Platt, eds. NEW WORLDS 5. Flare 18093, Jan. \$2.95
- NICK CARTER: Ice Trap Terror (marg) Award AN1227, March. 95¢
- Norman, John CAPTIVE OF GOR (Chronicles of Counter-Earth 7, 3 ptg) Ballantine 22994, Dec. 95¢
- HUNTERS OF GOR (Chronicles of Counter-Earth 8) DAW UQ1102, March. \$1.50
- Norton, Andre DARK PIPER (repr) Ace 13796, Jan. 95¢
- STAR GATE (repr) Ace 78072, Feb. 95¢
- STAR HUNTER and VOODOO PLANET (reissue) Ace 78192. 1973. 95¢
- Orwell, George ANIMAL FARM (reissue) Signet Classic CQ706, Feb. 95¢
- 1984 (reissue) Signet CQ522, Feb. 95¢
- Pepper, Elizabeth & John Wilcock, eds. THE WITCHES' ALMANAC. Grosset & Dunlap, March. \$1.00
- Piserchia, Doris STAR RIDER. Bantam Q8408, March. \$1.25
- Platonov, Andrei FOUNDATION PIT. Bilingual ed., tr. by T. P. Whitney. Ardis (2901 Heather Way, Ann Arbor, Mich. 48104), Jan. \$3.95
- Pohl, Frederik & Carol, eds. JUPITER. Ballantine 23662, Dec. \$1.25
- Post J. B., ed. THE ATLAS OF FANTASY. Mirage, Dec. \$12.00
- Pournelle, Jerry ESCAPE FROM THE PLANET OF THE APES (based on screenplay) Award AN1240, 1973. 95¢
- Pynchon, Thomas GRAVITY'S RAINBOW (marg, repr) Bantam C8099, March. \$2.50
- Reynolds, Mack COMMUNE 2000 A. D. Bantam N8402, Jan. 95¢
- Rice, Jeff THE NIGHT STRANGLER. Pocket 78352, Jan. \$1.25
- Roselle, D., ed. TRANSFORMATIONS: Understanding World History Through Science Fiction (repr of Feb. 1973 Social Education) Fawcett Premier M619, 1973. 95¢
- Roshwald, Mordecai LEVEL 7 (repr) Signet Q5956, March. 95¢
- Scheer, K. H. PERRY RHODAN 36: Man and Monster. Ace 66019, Dec. 75¢
- PERRY RHODAN 42: Time's Lonely One. Ace 66025, March. 75¢
- Scortia, Thomas N. ARTERY OF FIRE (repr) Popular Library 00535, Feb. 95¢
- and Chelsea Quinn, ed. TWO VIEWS OF WONDER. Ballantine 23713, Dec. \$1.25
- Shea, Michael A QUEST FOR SIMBILIS (fty) DAW UQ1092, Jan. 95¢
- Shelley, Mary FRANKENSTEIN (repr) NAL CT695, Dec. 75¢
- Shimer, Ruth THE CORRESPONDENT (marg supernat) Popular Library 00517, Jan. 95¢
- Silverberg, Robert, ed. BEYOND CONTROL (repr) Dell Laurel Leaf 2112, Feb. 95¢
- MIND TO MIND (repr) Dell Laurel Leaf. 5652, Feb. 95¢
- NEW DIMENSIONS III. Signet Q5805, Feb. 95¢
- THE SCIENCE FICTION BESTIARY (repr) Dell Laurel Leaf 8139, Feb. 95¢
- THREE TRIPS IN TIME AND SPACE (repr) Dell Laurel Leaf 8827, Feb. 95¢
- Smith, E.E. CHILDREN OF THE LENS (10 ptg) Pyramid N3251, Nov. 95¢
- SKYLARK THREE (reissue) Pyramid N3160, Sept. 95¢
- SPACEHOUNDS OF IPC (3 ptg) Pyramid N3300, Dec. 95¢
- Stableford, Brian M. PROMISED LAND. DAW UQ1097, Feb. 95¢
- Stanton, Ken THE AQUANAUTS 10: Operation Sea Monster (marg) Manor 95309. 95¢
- Steiner, Rudolf COSMIC MEMORY (Atlantis & Lemuria, nf, reissue, tr. from German: Aus der Akasha-Chronik) Rudolf Steiner Public., Nov. \$1.95
- Stevenson, Florence THE SORCERER OF THE CASTLE (Kitty Telefair gothic 5) Award AN1219, Feb. 95¢
- Summers, Montague THE HISTORY OF WITCHCRAFT AND DEMONOLOGY

(repr Brit) Routledge and Kegan Paul,
Nov. \$8.25
Swann, Thomas Burnett HOW ARE THE
MIGHTY FALLEN (fty) DAW UQ1100,
March. 95¢
Toffler, Alvin, ed. LEARNING FOR
TOMORROW: The Role of the Future
in Education (nf) Random House, Feb.
\$2.95
Trimble, Louis THE BODELAN WAY.
DAW UQ1090, Jan. 95¢
Vance, Jack THE LANGUAGES OF PAO
(reissue) Ace 47042, March. 95¢
THE WORLDS OF JACK VANCE (coll)
Ace 90955, Dec. \$1.25
Van Vogt, A. E. THE SILKIE (reissue)
Ace 76501, 1973. 95¢
THE UNIVERSE MAKER (reissue) Ace
84581, March. 95¢
THE WORLDS OF A. E. VAN VOGT
(coll) Ace 22812, Jan. \$1.25

JUVENILES

Adams, Adrienne A WOGGLE OF
WITCHES (fty, repr) Scribner, Fall. 95¢
Brenner, Barbara HENRI: A Mule (marg
fty) Harper & Row, 1973. \$3.95
Daniken, Erich Von CHARIOTS OF THE
GODS? Abridged for Younger Readers.
Putnam. \$4.95
Elwood, Roger, ed. SURVIVAL FROM
INFINITY: Original SF Stories for
Young Readers. Franklin Watts, March.
Grimm brothers GRIMM'S FAIRY
TALES. Illus. by Arthur Rackham.
Viking, Oct. \$6.95
Hildick, E. W. THE ACTIVE-ENZYME
LEMON-FRESHENED JUNIOR HIGH
SCHOOL WITCH (marg fty, repr) Dell
Yearling 3147, Feb. 95¢
Hoff, Syd KIP VAN WINKLE (fty)
Putnam. \$4.29
Kahl, Virginia HOW DO YOU HIDE A
MONSTER? (verse, repr) Scribner, Fall.

95¢
Kellogg, Steven THE ISLAND OF THE
SKOG (fty) Dial, Nov. \$5.95
Levine, Betty K. HEX HOUSE (fty)
Harper, Nov. \$4.95
McHargue, Georgess THE IMPOSSIBLE
PEOPLE (nf, repr) Dell Yearling 4176,
March. 95¢
Parker, Richard A TIME TO CHOOSE: A
Story of Suspense (supernat) Harper,
March. \$5.50
Phipson, Joan THE WAY HOME (fty)
Atheneum, Sept. \$5.50
Rivera, Edith Vonnegut NORA'S TALE.
Richard W. Baron, distr. Dutton, Oct.
\$4.95
Rockwell, Thomas SQUAWWWWK! (fty,
repr) Dell Yearling 8227, Nov. 75¢
Selden, George THE GENIE OF SUTTON
PLACE (fty, repr) Dell Yearling 3135,
March. 95¢
Snyder, Zilpha Keatley THE WITCHES
OF WORM (4 ptg) Atheneum, 1973.
\$5.25
Steig, William DOMINIC (marg fty, repr)
Dell Yearling 2335, Feb. 95¢
Storey, Margaret THE DRAGON'S
SISTER, and TIMOTHY TRAVELS
(fty, repr Brit) Dell Yearling 2107,
March. 75¢
TIMOTHY AND TWO WITCHES (fty,
repr Brit) Dell Yearling 8864, Jan. 75¢
Van Woerkom, Dorothy STEPKA AND
THE MAGIC FIRE (Russian legend)
Concordia, Jan. \$3.95
Wahl, Jan S.O.S. BOBOMOBILE! or, The
Further Adventures of Melvin Spitznagle
and Professor Mickimecki (marg fty)
Delacorte, Oct. \$4.95
Wrightson, Patricia THE NARGUN AND
THE STARS (fty) Atheneum, March.
\$5.50
Zindel, Paul LET ME HEAR YOU
WHISPER (play, marg fty) Harper,
March. \$4.95



Reviews

THE GOD MACHINE by William Jon Watkins. Doubleday, 1973. 208 p. \$5.95

Here is another shrinking-human story, but with a difference. This time, the Amorphous ('Underground,' to us) has invented the "micronizer," and the oppressive Establishment does not even suspect such an instrument exists. So, there are dozens of geodesic domes hidden across the country, each inhabited by a commune of like-minded individuals. Beyond the gimmick, it is all the usual blood-and-gore, totalitarian state, secret police, terrified populace, interesting methods of indoctrination, etc., etc., with a little Sex thrown in because that is the Thing to Do right now.

It's okay if one enjoys vicarious violence and generalized insanity. The only thing in the book that hasn't been done before is the way the Hero returns the zombie-like products of the local Rehabilitation Squad to normal, feeling human beings. Ridiculous as it may sound, he tickles them! That is typical of the whole novel. —Charlotte Moslander

WITCH OF THE DARK GATE by John Jakes. Lancer 75415, 1972. 95¢

In this sequel to *Master of the Dark Gate*, Gavin Black of heartline Earth is again called on by Bronwyn, treacherous police official of Earth Prime, for aid. Among the parallel worlds of the Klekton trouble is brewing, and barbaric followers of the High Kings of Earth Three, or Shulkor, are poised for an invasion of Black's own Earth. Black must help Bronwyn rescue his daughter Helanne from the even more barbaric Earth Four as the price of Bronwyn's cooperation in sending him to Earth Three and the woman he loves.

On Earth Four, Black encounters an expedition from Shulkor led by a trained mind adept, fights for the witch-priestess The Veiled Lady in defense of her adopted city, and leads the strange giant Gol in an attack on the Shulkor conquerors. Throughout his adventures Black realizes that he must again face the inevitable treachery of Bronwyn.

Beyond a doubt, another sequel will be forthcoming to send our hero off in quest of the woman he loves and Earth's salvation. I'll be looking forward to it. *Witch of the Dark Gate* and its predecessor are probably Jakes' most successful action-formula novels to date, providing a most happy and willing suspension of disbelief. Fine light-reading escape.

—B. A. Fredstrom

THE WORLD OF STAR TREK by David Gerrold. Ballantine 23403, 1973. 276 p. \$1.50

THE TROUBLE WITH TRIBBLES by David Gerrold. Ballantine 23402, 1973. 272 p. \$1.50

David Gerrold, Steve Goldin and I once traded puns for several hours during a writers' soiree at the Trimbles' (and David came out far worse for wear), so I must review these books from a biased viewpoint. Anyone desperate enough to try and outdo two such inveterate word-manglers as Goldin and Bear would also, alas, have to be opportunistic enough to use his participation in a popular TV show to make gobs of money. And more power to him! The books are entertaining, egocentric, informative and somewhat accurate—not to mention sentimental and touching.

The World of Star Trek is a more personalized supplement to *The Making of Star Trek*, another Ballantine of some years back by Whitfield and Roddenberry. It is bright and readable and very funny, Gerrold at his anecdotal best, and written for a wider audience than dedicated Trekkies (the term is not derogatory, sensifans!).

The Trouble with Tribbles is more specialized, more ostentatious, and (to me) often more boring. I do not really care how many drafts and versions David had to go through to produce that fine episode—I saw it, enjoyed it, and took it for what it was—fluff. Fluff is necessary for sanity at times, and if Tribbles teach us anything it is that. (Gerrold also sells tribbles, and some members of San Diego's S.T.A.R. group have installed chirping voiceboxes, very charming. Contact David for further details, address in the books).

Both, however, complement each other and both have worthwhile moments. If I have any complaint, it is that David is now making enough money that he's losing his lean, hungry look.

—Greg Bear

Ten stories selected by Donald Wollheim as the best he had seen in 1972, although one appears to be from 1971. These are, generally, superior stories, with none in the lot I would call poor. They are, for the most part, straight science fiction—no outright fantasy, no New Wave incoherence. Most, in fact are very well written, frequently the writing is superb. One of Wollheim's favorites appears to be "Goat Song" by Poul Anderson, a candidate for the title of best of Anderson. Whether this be so or not remains to be seen; it is a beautifully written story and it has good antecedents, being a modernization of Orpheus in the Underworld. There is something strongly appealing about the idea of a man following the woman he loves right on down into hell if need be and Anderson's style packs plenty of power. "The Man Who Walked Home" by James Tiptree Jr. is an equally striking story about a man trapped in time—carries great impact. "The Gold at Starbow's End," by Frederick Pohl, which has been reprinted before, is surely one of his best. It is a splendid story, crammed with rich detail and good characterizations. Curiously enough, it is incredibly current in light of the Watergate hearings. Pohl may not have drawn his characters from life, but he hits awfully close to home. Most of these stories create a believable world, bizarre as it may be. Good examples are "Rorqual Maru" by T. J. Bass; "Changing Woman" by W. Macfarlane; "Long Shot" by Vernor Vinge and "Thus Love Betrays Us" by Phyllis MacLennan. All these were skillfully written and powerful in impact.

—Samuel Mines

THE TAR-AIYM KRANG by Alan Dean Foster. Ballantine 02547, 1972. 251 p. 95¢

Will someone please tell me how the heck you pronounce the title of this book? It's impossible! More's the pity, since Alan Foster's first novel is a thoroughly readable adventure tale with a full measure of wonder provoking creatures and gadgets.

The basic plot involves an expedition to a barely known planet to investigate a fantastic device abandoned by a long extinct race. Before Foster's protagonist Flinx, a 16 year old telepath/apprentice rogue, and his companions set out for their destination, Foster devotes a goodly portion of the story to a depiction of the planet Moth. Moth, Flinx's homeworld, is a colorful, exciting place, with its bustling markets and countless lakes. However, I feel that Foster devoted a bit too much of the book to this interesting but essentially unimportant detail.

Actually, my complaints are mostly minor, and they might as well be gotten out of the way quickly. Probably the worst thing that could be said is that this book is, in many ways, derivative. Flinx's exotic pet "mini-drag," for instance, reminds me of the pets so typical of Heinlein's juveniles. And Malaika, the rich entrepreneur who finances the expedition, is all too reminiscent of Anderson's Van Rijn. Much of the early portions, those describing Moth, have a strong hint of Jack Vance.

More in the way of a personal nature is my reaction against Foster's contention that without societal controls, "man reverts to a kind of controlled animalism," becoming "...the universe's most astute and efficient killing machine." The idea that man is basically a killer was laid to rest long ago (e.g. by Coblenz in "From Arrow to Atom Bomb"), or so I thought.

As to style, Foster cannot really be faulted, though Maxim Malaika does have the bad habit of spouting unpronounceables such as "Thelathini nguruwe!" and "Mchawi mchanganyiko!" Actually, Foster's characters are handled rather well, considering that this is no psychological study. Besides the boy Flinx and trader Malaika, there are two scientists, the human Bran Tse Mallory, and the insectoid Truzenzuzex, plus assorted crew, hangers-on, and villains. Each is drawn with workmanlike skill if not brilliance.

My recommendation is that you get hold of *The Tar-Aiym Krang* and enjoy some good, colorful space adventure. The exotic alien settings are there, and so are enough plot surprises to keep the reader attentively in his place. That's not a bad piece of work for a first novel. If Foster can improve on this, we have some real fun in store for the future.

SF: *A DREAM OF OTHER WORLDS* by Thomas D. Clareson. Texas A&M University Library (College Station, Tex. 77843) 1973. 15 leaves. paper, no price given. Its Miscellaneous publication no. 6

This is the text of a talk given at Texas A&M March 14, 1972. As a written document it suffers in translation: a talk must be brief and hold the interest of the audience. While it is an excellent outline it is only an outline—sketching the thesis that sf is, whatever else it may also be, a literature that creates and explores worlds other than our own. A skeleton history of the genre, it really needs fleshing out. Don't bother to read it but if you ever have a chance to hear Tom Clareson give it, don't miss it.

—J. B. Post

ORLANDO FURIOSO, I: The Ring of Angelica, by Ariosto. Tr. by Richard Hodgens. Ballantine 03057, 1973. \$1.25

Even the reader who picks up a hypothetical copy with the prefatory pp. vii-xvi ripped out, will probably come to infer he's reading a prose crib of part (Cantos 1-13) of a Renaissance Italian comic romance. Angelica of the sub-title (like Orlando, Prince Roland, a character inherited from pre-Ariostan romances) is officially the princess-daughter of the King of Cathay. But this title is only another of her disguises. For Angelica is of course one of the glamorous Saracen princesses who performed the same sexpot role for medieval European audiences as the 'foreign' Negriz-Garbos-Lamarrs-Lorens do for American moviegoers. Lin Carter's preface—let me stuff it back into pp. vii-xvi again!—considers Angelica a heartless villainess (pp. ix, xii), but this is mere male non-imagination how a girl feels who arouses the same feelings in all the book's male characters as do, say, Barbarella or even Commander Amanda. A beautiful heroine who picks and chooses among potential escorts for the one she can handle best (p. 183), probably shocked Mr. Carter a little with her coolmindedness.

Chapter 12, "Palace of Illusion," provided the basis for Hodgens' translator's contract. Probably this chapter gives as much range of tone, magic, sex, incident and classical allusion as any other. It also provides characteristic Ariostan-Hodgens commentaries like this one, on the two noble participants in a knightly brawl: (pp. 186-7)

"I suppose you have heard before, my lord, that Ferrau was charmed all over, except in the navel, where he took nourishment in the womb, and until the day he died he kept that dubious spot always armored in seven well-tempered plates of steel. The prince of Anglante was equally enchanted, except on the soles of his feet, but he was quite capable of protecting them." How this chipper irreverence towards brave literary heroes—it's in Ariosto, Hodgens isn't camping his translation—affects you as a potential reader/buyer, will probably decide your overall opinion of *Ring of Angelica* as much as some quoted description of the alabaster breasts (hair, eyes) of the fair Olimpia (Angelica, Bradamante).

For the buyer, the 'ring' of the title and the hungry Orc on the cover are both meant to rouse Tolkienian associations. But of course Tolkien meant to combine moody British romantic fantasy with a grim early-epic background. Ariosto 'belongs' (he helped start it) to the other fantasy tradition of comic sex and fast-paced incident. Its readers prefer Saki, Collier and Cabell. When the epic Prince Roland was Orland-ized, he rode from the iron world of *Song of Roland-Nibelungenlied* into a sunny, open-air magic Italy where everyone is cheerful, common-sensical, but no longer knowledgeable nor believable in the old feudal armor and weaponry. People are knavish but logical about it. The islanders who persist in staking the book's prettiest girls out on rocks to feed the cover-Orc, always have some rational reason for their evil deeds. (See pp. 120, 173.)

Mr. Carter's preface is meant only to sell Ariosto, so it gives a broken-off account of the narrative tradition of Ariosto's poem. Conveniently, the important Italian stories all appeared 1481-1581, by Pulci, Boiardo, Ariosto, Berni and Tasso. Towards the end, there was a sobering up in the form, both with the Catholic Tasso and the British Protestant Spenser. In *Paradise Lost*, the beautiful naked long-haired 'pagan' Eve owes something to Angelica as well as to Genesis and the first Mrs. Milton. But the true verbal bounce and plot momentum of these poems only came into English after 1800, first with Hookham Frere and then Byron's Italian-residence poems.

All prose versions of metrical verse are cheats of course, because they neither follow the metrical logic of the original story nor provide an English language parallel. Technically, it was up to Mr. Hodgins to invent a suitable English rhymed meter (Auden's 1937 rime royal? the *Eugene Onegin* stanza?), then spend about five years sweating the Italian into fluent American verse. The drugstore buyer, with his camel's stomach, probably would buy as many copies as of this prose book. You can sell verse off newsstands. On the other hand, such a metrical achievement would have endangered this new Ariosto's sale in the captive college undergrad market with its 'Foreign' Lit (no reading knowledge required) courses. With a verse text, the instructor would be required to know something about prosody, not simply assign a trot with a big Renaissance Italian name attached, to impress the North Central accreditation committee.

My proofreading wife demands a reviewer's compliment for the colorful, appropriate, Orc-y cover by David Johnston. OK. But I wish I could recall the late medieval St. George's dragon-painting—it's in one of the big European galleries—that is the source of Mr. Johnston's equally lovable Orc.

—Mark Purcell

THE FANTASTIC ART OF CLARK ASHTON SMITH by Dennis Rickard. Mirage Press, 1973. Abt. 57 p. \$3.50/paper

Gerry de la Ree's earlier *Grotesques and Fantastiques* (reviewed in LUNA Monthly 48 by J. B. Post) was more than just specialized, it was embarrassing. But in an interesting way. Clark Ashton Smith was terribly naive to try for any art career with his work—it was, when not specialized into eccentricity, technically poor and tightly childish. Ah! But what was eccentric, and was specialized, and was not quite so poor—that is pictured in Rickard's volume, cheaper than de la Ree's and much more satisfying. Smith's dreams and deliciously neurotic imagination helped him to create tiny rock sculptures and rare, feverish paintings with his own unique skill.

No great art here. Rather, primitive and bizarre excursions into a specialized sort of handiwork, as much satirical as horrible, and in one case ("Ialdabaoth") chillingly extrasensory. Rickard does not know how to spell the word 'primitive,' relegating Smith to a strange simian realm by calling his work 'primative.'

This volume is a delight.

—Greg Bear

FUNERAL CUSTOMS IN TOLKIEN'S TRILOGY by Karen Rockow. TK Graphics (Box 1951, Baltimore, Md.. 21203) 1973. 29 p. \$1.50

The title pretty much tells us what this is about. Miss Rockow searches out the antecedents of Tolkien's funeral customs in Celtic and Teutonic lore and proceeds to analyze the few funeral rites in LotR in their light. Interesting enough for fans of Middle Earth, her cited sources for historical customs can lead to even more fascinating reading. Minor but interesting Tolkien scholarship.

—J. B. Post

THE ETERNAL FRONTIERS by James H. Schmitz. Putnam, 1973. 190 p. \$5.95 (paperback: Berkley 02458, 1973. 75¢)

Far in the future distant descendants of earth are attempting to set up mining operations on the planet Kulkoor. They belong to differing factions whose alliances to Cencom and to one another are based on a form of antagonistic cooperation. The Swimmers live in null-g starships and in artificially maintained antigravity zones on planet surfaces. The Walkers live chiefly on the surface of planets, maintaining an uneasy balance of power against the Swimmers by uniting with a Walker faction, the Galestrals. And then the expedition's existence is threatened by extraterrestrial creatures who blend cunning, technology, mystery and violent power and who do not welcome competitors.

The conflicts between and among these groups provide the dramatic tension for this sophisticated space opera, which reminded me a little of the stories comprising van Vogt's *Voyage of the Space Beagle*. The characters are typically underdeveloped, but adventure is the name of the game in this lightweight but enjoyable novel.

—Neil Barron

REFERENCE GUIDE TO FANTASTIC FILMS: SCIENCE FICTION, FANTASY, & HORROR comp. by Walt Lee. Chelsea-Lee Books (Box 66273, Los Angeles, Calif. 90066). Vol.2 G-O, 1973. xviii, 155-355, P-25 - P-52, X11-X24p. \$9.95paper

Awkward though it be to review only part of a work, it is possible to tell something by only a third of a set. This is a truly monumental reference work, listing just loads of 'fantastic films.' The general arrangement is four columns to a page. The information is in tabular form, quite necessary considering the small typeface. The films are listed in alphabetical order. Under title is given year, sometimes nationality, production company, running time, producer, director, story, cinematographer, screen play, special effects, music, cast, brief plot description, and references to reviews where possible. There are 47 stills as illustrations. The scope of the work is amazing, being very strong on foreign films and juvenile films. To indicate the breadth of coverage, "Juliet of the Spirits" is included. Supplemental pages of problems and definite exclusions conclude the volume.

The plot summaries tend to be a bit weak but that is to be expected in a work of this magnitude and is easily forgiven. A few outright errors did creep in. As an instance, in "The Man Who Could Work Miracles" the protagonist, not the gods, puts the world back in order. Really very minor.

The only other work which can even approach this is Donald Willis's *Horror & Science Fiction Films: A Checklist* (Scarecrow, 1972). Willis is far less comprehensive. Many films rejected by Willis are described by Lee. Lee is much stronger on foreign films. Willis may have produced an easier book to use, the type is easier to read even if he has all the information on a film in a single block. The Willis volume is probably more convenient in size. Just for fun let's compare how the two works describe a movie. Let's take "Journey to the Seventh Planet." Willis dates it 1962, Lee dates it 1961 with a distribution date of 1962. Willis says it runs 80 minutes, Lee gives running time as 83 minutes. Willis says action takes place on Uranus, Lee says Neptune (I know, all these gas giants look alike). Both give sketchy plot, Willis evaluates negatively. Obviously the true film fan must have both works. Would that I could afford the Lee set personally. It is magnificent.

—J. B. Post

DEMON KIND, ed. by Roger Elwood. Avon 14886, 1973. 192 p. 75¢

This collection of stories about children with strange powers is a sequel to a previous one on the same subject. All the stories were written especially for this book, and some of them are good, some of them are strange, and most of them are hard to categorize. The authors' names are familiar but I hesitate to recommend this book, although I really can't condemn it either.

—Joni Rapkin

ALSO RECEIVED:

Aliens from Space: The real story of unidentified flying objects, by Donald E. Keyhoe. Doubleday. \$7.95

Android at Arms, by Andre Norton. Ace 02275, August. \$1.25 (hardcover: Harcourt, 1971. \$5.75. reviewed LUNA Monthly 38/39)

Black Autumn, by Elaine Evans. Lancer 78752, 1973. \$1.25 (supernat gothic)

Cap Kennedy 4: Enemy Within the Skull, by Gregory Kern. DAW UT1093, January. 75¢

Cap Kennedy 5: Jewel of Jarhen, by Gregory Kern. DAW UQ1098, February. 95¢

Carson of Venus, by Edgar Rice Burroughs. Ace 09202. 95¢

A Choice of Gods, by Clifford D. Simak. Berkley 02412, September. 75¢ (hardcover: Putnam, 1972. \$4.95. reviewed LUNA Monthly 41/42)

Dark Piper, by Andre Norton. Ace 13796. 95¢ (hardcover: Harcourt, 1968. \$4.25. reviewed LUNA Monthly 1)

The Devil's Mirror, by Miriam Lynch. Pocket 77529, July. 95¢ (supernat gothic)

ESP: The Search Beyond the Senses, by Daniel Cohen. Harcourt, October. \$5.95 (juv nf)

Envoy to New Worlds, by Keith Laumer. Ace 20731, November. 95¢ (2d ptg)

Escape on Venus, by Edgar Rice Burroughs. Ace 21562. 95¢

For Your Information: On Earth and in the Sky, by Willy Ley. Ace 24851. 95¢ (hardcover: Doubleday, 1967. \$4.95)

The Ghost at Lost Lovers Lake, by Joy Ann Blackwood. Popular 00491, 1973. 95¢ (supernat gothic)

Ghost of Coquina Key, by Jean Bellamy. Lancer 75514, October. 95¢ (2d ptg)

Gray Lensman, by E. E. Smith. Pyramid N3120, August. 95¢ (7 ptg)

Huon of the Horn, by Andre Norton. Ace 35422, November. 95¢ (3d ptg)

The Killers of Innocence, by John Creasey. Award AN1067. 95¢ (hardcover: Walker, 1971. \$4.95)

Let's Learn Astrology, by Patricia G. Crossley. Exposition, January. \$6.00 (rev. ed)

Llewellyn's Moon Sign Book and Daily Planetary Guide, 1974. Llewellyn. \$1.95

Matthew Looney in the Outback, by Jerome Beatty. Avon Camelot 14431, 1973. (hardcover: Scott, 1969. \$3.95. reviewed LUNA Monthly 7)

Methods of Psychic Development, by Quantz Crawford. Llewellyn, 1973. \$2.95paper

Midsummer Century, by James Blish. DAW UQ1094, February. 95¢ (hardcover: Doubleday, 1972. \$4.95. reviewed LUNA Monthly 41/42)

The Moon Children, by Jack Williamson. Berkley 02432, October. 75¢ (hardcover: Putnam, 1972. \$5.95. reviewed LUNA Monthly 43)

The Moon Maid, by Edgar Rice Burroughs. Ace 53702. 95¢

No Flying in the House, by Betty Brock. Avon Camelot 14613, 1973. 95¢ (hardcover: Harper, 1970. \$3.95. reviewed LUNA Monthly 35/36)

Perry Rhodan 31: Realm of the Tri-Planets, by K. H. Scheer. Ace 66014, October. 75¢

Perry Rhodan 32: Challenge of the Unknown, by Clark Darlton. Ace 66015, October. 75¢

Perry Rhodan 33: The Giant's Partner, by Clark Darlton. Ace 66016, November. 75¢

Perry Rhodan 34: SOS: Spaceship Titan! by Kurt Brand. Ace 66017, November. 75¢

Perry Rhodan 35: Beware the Microbots, by Kurt Mahr. Ace 66018, December. 75¢

Perry Rhodan 36: Man and Monster, by K. H. Scheer. Ace 66019, December. 75¢

Perry Rhodan 37: Epidemic Center: Aralon, by Clark Darlton. Ace 66020, January. 75¢

Perry Rhodan 38: Project: Earthsave, by Kurt Brand. Ace 66021, January. 75¢

Perry Rhodan 39: The Silence of Gom, by Kurt Mahr. Ace 66022, February. 75¢

Perry Rhodan 40: Red Eye of Betelgeuse, by Clark Darlton. Ace 66023, February. 75¢

Plague Ship, by Andre Norton. Ace 66832, October. 95¢ (3d ptg)

SF Published in 1971, by Joanne Burger. Author (55 Blue Bonnet Ct., Lake Jackson, Tex. 77566) 1972. \$1.25

The Ship of Ishtar, by A. Merritt. Avon 14092, 1973. 75¢ (3d ptg)

The Silkie, by A. E. Van Vogt. Ace 76501. 95¢

Spacehounds of IPC, by E. E. Smith. Pyramid N3300, December. (3d ptg)

The Specter of Dolphin Cove, by Katheryn Kimbrough. Popular 00505, November. 95¢ (supernat gothic)

Star Gate, by Andre Norton. Ace 78072. 95¢ (orig: Harcourt, 1958)

Star Hunter, and Voodoo Planet, by Andre Norton. Ace 78192. 95¢

The Stone God Awakens, by Philip Jose Farmer. Ace 78651, July. 95¢ (2d ptg, orig: Ace 1970. reviewed LUNA Monthly 24/25)

Strange Guests, by Brad Steiger. Ace 78902. 95¢ (supernat nf)

Swords Against Wizardry, by Fritz Leiber. Ace 79161. 95¢

Swords and Deviltry, by Fritz Leiber. Ace 79171, November. 95¢ (2d ptg, orig: 1970, reviewed LUNA Monthly 18)

Swords in the Mist, by Fritz Leiber. Ace 79181. 95¢

Tales of E. T. A. Hoffmann, ed. & tr. by Leonard J. Kent and Elizabeth C. Knight. Univ. of Chicago Press P452, 1972. \$3.45paper. (abr. ed., orig: Selected Writings. Univ. of Chicago Press, 1969. 2v. \$20.00. reviewed LUNA Monthly 16)

The University of Intelligence, by Manuel Eisenberg. The Mindbuilder (3424 W. 8th St., Los Angeles, Calif. 90005) 1973. \$9.95paper

War of the Wing-Men, by Poul Anderson. Ace 87201, November. 95¢ (3d ptg)

The Weapon Shops of Isher, by A. E. Van Vogt. Ace 87856, November. 95¢ (4 ptg)

A Wizard of Earthsea, by Ursula K. LeGuin. Ace 90076. 95¢ (hardcover: Parnassus Press, 1968. \$3.95)

Worlds of the Imperium, by Keith Laumer. Ace 91581, October. 95¢ (3d ptg)