



No. 55

October 1974

Discon II

DISCON II, the 32nd World Science Fiction Convention, now holds the record for the largest worldcon ever with over 4500 members. Held over the Labor Day weekend at the Sheraton Park Hotel in Washington, D.C., the convention had something for everyone and took full advantage of the hotel's ample meeting facilities.

Hugo Awards

NOVEL: Rendezvous with Rama, by Arthur C. Clarke

2. Time Enough for Love, by Robert A. Heinlein

3. Protector, by Larry Niven

NOVELLA: The Girl Who Was Plugged In, by James Tiptree, Jr.

2. The Death of Doctor Island, by Gene Wolfe

3. Death and Designation Among the Asadi, by Michael Bishop

NOVELETTE: The Deathbird, by Harlan Ellison

2. Of Mist, and Grass, and Sand, by Vonda N. McIntyre

3. Love Is the Plan, the Plan Is Death, by James Tiptree, Jr.

SHORT STORY: The Ones Who Walk Away From Omelas, by Ursula K. Le Guin

2. With Morning Comes Mistfall, by George R. R. Martin

3. Construction Shack, by Clifford D. Simak

PROFESSIONAL EDITOR: Ben Bova

2. Robert Silverberg

3. Ted White

PROFESSIONAL ARTIST: Frank Kelly Freas

2. Frank Frazetta

3. John Schoenherr

DRAMATIC PRESENTATION: Sleeper

2. Genesis II

3. Soylent Green

AMATEUR MAGAZINE: (tie) Algol, The Alien Critic

2. Locus

FAN ARTIST: Tim Kirk

2. Bill Rotsler

3. Alicia Austin

FAN WRITER: Susan Wood Glicksohn

2. Richard E. Geis

3. No Award

SPECIAL AWARD: to Chesley Bonestell, whose beautiful and scientifically accurate illustrations have influenced and inspired many of us, and who, at 86, is still a dedicated and productive artist.

Other Awards

JOHN W. CAMPBELL AWARD: (tie) Spider Robinson, Lisa Tuttle

GANDALF AWARD: J. R. R. Tolkien

FIRST FANDOM AWARD: to Forrest J Ackerman and Sam Moskowitz

BIG HEART AWARD: to Robert A. Madle

BRAILLE READERS SCIENCE FICTION CLUB AWARD: to Harlan Ellison for being a very human and emotional writer and being able to express it in his work

AWARD FOR EXCELLENCE IN SCIENCE FICTION ART: to Richard Powers from a group of his peers

Masquerade

Judges Roger Zelazny, Peggy Kennedy, Katherine Kurtz, Bob Tucker and Tim Kirk chose the following winners in this year's long but excellent masquerade:

BEST GROUP: Richard E. Schreiber and Ann Chancellor as caterpillar and the butterfly it turns into from Walt Disney's *Alice in Wonderland*. Hon. mention to Sandra Miesel,

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

JAPAN ¥3000

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

- Larry Propp, Jacqui Freas, Sunny Miller, Bridget Daedric, Susan Wood and Freff in a Roman pastoreale.
- BEST GROUP PRESENTATION:** Mike Blake, Mark M. Keller, Nancy Hussar, Gayle Kaplan, Lynne Brodsky, Paul di Filippo and Steve Ehrlich in Buckets of gore. Hon. mention to Jerry, Anita and Pierce Lapidus, David Little, Brian Ault and Janet Jessup in L. Frank Baum's *The Wizard of Oz*.
- BEST SF GROUP:** Lee Darrow, Lucy Seaman, Clyde Jones, Linda Glasscock, Becky Price, Bill Brown, Bob and Anne Asprin as Dorsai from Gordon R. Dickson's Childe Cycle.
- BEST INDIVIDUAL PRESENTATION:** David Wilson as Merlin awaiting the awakening of Arthur in the crystal cave. Hon. mention to Bruce Pelz as Barquentine from *Titus Groan*.
- MOST HUMOROUS:** Barry Parker as Sherlock Holka from *Earthman's Burden* by Poul Anderson and Gordon R. Dickson. Hon mention to Jeff Kleinbard as Cohen the barbarian.
- BEST JUVENILE:** Brian Kendel as Cheech Wizard by Vaughn Bode.
- MOST PRIMAL:** Tim and Morning G'Zell as Peter Stagg the Sun Hero and Virginia, high priestess of Columbia from Philip Jose Farmer's *Flesh*.
- MOST BEAUTIFUL:** Mike and Carol Resnick as the ice demon and the White Sybil from Clark Ashton Smith's Hyperborean story cycle. Hon. mention to Angelique Trouvere as Valeria from the play *Warp*.
- BEST SWORD AND SORCERY:** Ron and Judith Miller as Hadron of Hastor and Tavia of Tjanath from Edgar Rice Burrough's *Fighting Men of Mars*. Hon mention to Maureen Wise as Robert E. Howard's Yasmina.
- BEST FANTASY:** Marjii Ellers as the Queen of air and darkness from Poul Anderson's story. Hon. mention to Kris Lundi as Sel-Ay-No the dark one, harpie from *The Last Unicorn*.
- JUDGE'S CHOICE:** Mike and Carol Resnick

Art Show

This year's art show winners were:

ACTION

- Professional - Sinbad, by Steve Hickman
- 2. Tarzan, by Alex N. Nino
- 3. The great battle, by Frank Magsino
- Amateur - Skafloc and trolls, by Larry MacCaskill

ASTRONOMICAL

- Professional - Jupiter seen from Io, by Ron Miller
- 2. 360° Mars panorama, by Don Davis
- 3. Beginning of a world—but whose? by Rick Sternbach
- Amateur - Towards the farside, by Paul Marxen
- 2. Jupiter from Amalthea, by Aldo Spadoni
- 3. Space station, by Paul Marxen

FANTASY ART

- Professional - Revelations at sunrise, by Michael Whelan
- 2. The pied piper and burgher of Hamlin, by Alicia Austin
- 3. Xanadu #2, by Steve Hickman
- Amateur - Nymph, maiden, crone, by Nancy Fink
- 2. Portrait of the artist, by John Linton
- 3. Encounter, by Barbi Johnson

SCIENCE FICTION ART

- Professional - Ringworld, by Don Davis
- 2. Cemetery world cover, by John Schoenherr
- Amateur - no award

CARTOONS

- Professional - The night mail, by Tim Kirk

- 2. Hassle in Wonderland, by Cathy Hill
- 3. Idyl, by Jeff Jones
- Amateur - Star bleep, by Cory Correl
- 2. Ravens II, by Bob Gould

SCULPTURE

- Professional - View over Atlantis, by W. Sean Spacher
- 2. Centaur astronaut, by Don Simpson
- Amateur - Pen yr awst chess set, by Joseph Mayhew
- 2. Praying goose, by Linda Michaels

CRAFTS

- Professional - Mountains of madness, by Eddie Jones
- 2. Kleiner Labs clock
- Amateur - The golden one, by Frances Evans
- 2. Glittering caves of Aglarond, by Patricia Ackor

JUDGES CHOICE

- Jack Gaughan: Untitled XX, by James Cunningham
- Steve Stiles: Asimov's stories, by Karel Thole
- Sandra Miesel: Jamaican dancer #4, by Richard Powers
- Rick Sternbach: Mars & Phobos base, by Don Davis

MidAmeriCon

The 1976 Worldcon bid had three entrants: Columbus, Kansas City and New Orleans. At the bidding session, Kansas City won with a total of 424 votes to New Orleans' 253 and Columbus' 132. To be called MidAmeriCon, the 34th World Science Fiction Convention will be held Sept. 1-6, 1976 at the Hotel Muehlebach, Baltimore & Wyandotte at 12th St. in Kansas City. The Guest of Honor will be Robert A. Heinlein and Fan Guest of Honor, George Barr. Theme of the convention is "Science Fiction, Fantasy and the Arts." Membership is \$3 supporting and \$5 attending through December 31, then \$4 and \$6 through December 31, 1975. Memberships should be sent to: MidAmeriCon, P.O. Box 221, Kansas City, Mo. 64141.

Business Meeting

As usual, the business meeting was scheduled for 10 am Monday morning, following a night of late programming and many parties, resulting in an attendance by less than 2% of the convention attendees. And, also as usual, tight scheduling left insufficient time for discussion at the end since the hall had to be vacated by a specific time. Holding the business session at this time has never permitted a fair percentage of the regular convention members to be represented in decisions about rules of the conventions, but still this injustice continues to be perpetrated by the few who control the rules year after year after year. And this year's meeting was especially important to the society since the sole item of business was discussion and ratification of the new constitution proposed by the committee appointed at the 1973 World Science Fiction Convention to consider the constitution and by-laws of the World Science Fiction Society, Unincorporated. The text of this constitution, including all changes and amendments made at the business session, follows:

1.01: The World Science Fiction Society is an unincorporated literary society whose functions are: to choose the recipients of the annual Science Fiction Achievement Awards (the HUGOs), to choose the locations for the annual World Science Fiction Conventions, and to attend those Conventions.

1.02: The membership of the World Science Fiction Society consists of all people who have paid membership dues to the Convention Committee of the current Convention.

1.03: Authority and responsibility for all matters concerning the Convention, except those reserved herein to the Society, lie with the Convention Committee, which acts in its own name, not that of the Society.

1.04: Each Convention Committee should dispose of surplus funds remaining after accounts are settled for the benefit of the Society membership as a whole, and should publish or have published by the following Convention Committee a final financial report.

2.01: Each year, the Society membership shall nominate and select the winners of the HUGOs. The Convention Committee shall distribute and count ballots, procure the material awards, present the awards at its World Science Fiction Convention, and perform such other duties as needed.

2.02: The HUGO shall continue to be standardized on the rocket ship design of Jack McKnight and Ben Jason. Each Committee may select its own base. The name and design shall not be extended to any other award whatsoever. Under rare and extraordinary circumstances, a Committee may make one HUGO award on its own vote rather than that of the Society.

2.03: Nomination and voting shall be by mail ballot, limited to Society members. Members must identify themselves on the ballot to avoid irregularities in voting. In the final ballot, members shall be asked to indicate first, second, and so on choices for each category, among not more than 5 nominees plus "No Award." In counting votes, the Committee shall count first choices, eliminate the nominee receiving the fewest, redistribute ballots of voters who chose that nominee according to their second choices, and so on until a nominee acceptable to a majority of voters is reached or until the Committee should declare the remaining nominees are tied.

2.04: In general, HUGOs are awarded for outstanding literary or artistic accomplishment in science fiction or fantasy which became available to the membership by publication or performance in the calendar year immediately before the year the awards are given. A specific work is eligible but once, and cover date of the last installment of a serial governs. Since increasing the number of HUGO categories makes each less significant to voters and to recipients, the number of HUGO categories shall be strictly limited to no more than 10, including the special award of 2.02.

2.05: The exact categories and rules for the HUGOs to be awarded at each Convention shall be drawn up and published by that Convention's Committee as early as possible and at least a full year before that Convention's date. Categories and rules should follow tradition, with such few changes each Committee decides upon, and should be reduced in number whenever a category fails to draw voter interest. At each step of nomination and voting, "No Award" shall be offered as an option to the members. Since the Committee has such wide discretion to establish categories, no person who is a member of the Committee or was so during the eligibility year, or publication or production closely associated with him/her, may receive a HUGO at that Committee's Convention.

2.06: Should the Convention Committee delegate all authority to establish categories, prepare ballots, and count same to a sub-committee whose decisions the Convention Committee cannot reverse, then the ineligibility rule above will apply to sub-committee members only.

3.01: The Society shall choose the location of the Convention to be held two years hence at a meeting held at an advertised time during each World Science Fiction Convention. The current Convention Committee shall supply the presiding officer and staff. Voting shall be by mail and in person, with run-off ballot as described above (without "No Award" option), limited to Society members who have also paid at least two dollars toward membership in the Convention whose site is being selected. The current Committee shall administer the mail balloting, collect advance membership fees, and turn over those funds to the winning Committee before the end of the current Convention.

3.02: To assure equitable distribution of sites, North America is divided into three Divisions:
Western: Baja California, New Mexico, Colorado, Wyoming, Montana, Saskatchewan, and all states and provinces westward.

Central: Mexico (except above), Central America, and all states and provinces between Western and Eastern Divisions.

Eastern: Florida, Georgia, South Carolina, North Carolina, Virginia, West Virginia, Pennsylvania, New York, Quebec, and all states and provinces eastward.

3.03: Convention sites shall rotate Western, Central, Eastern. Bids may be considered out of turn only if the rule of rotation be set aside by a three-quarter majority vote. In the event of such setting aside, the same motion shall establish where the rotation shall resume.

3.04: A Convention site outside North America may be selected by a majority vote at any Convention. In this event, there shall be an interim, Continental Convention in the Division that lost, to be held in the same year as the overseas World Science Fiction Convention, with rotation skipping that Division the next following year. To skip a Division without giving it an interim Continental Convention requires a three-quarter majority vote. Selection of the site of such Continental Convention may be by continuation of the World Convention site selection meeting, or by such other method the competing bidders may agree upon.

3.05: With sites being selected two years in advance, there are therefore at least two Convention Committees in existence. If one should become unable to perform its duties, the surviving Convention Committee shall determine what to do, by mail poll of the Society if there is time for one, or by decision of the Committee if there is not.

4.01: The Society shall conduct business at a meeting held at an advertised time during each World Science Fiction Convention. The current Convention Committee shall provide the presiding officer and staff. The meeting shall be conducted in accordance with *Roberts' Rules of Order, Revised*, and such other rules published by the Committee in advance. At this meeting, amendments to this Constitution may be proposed, discussed, and perfected. Such perfected proposals, if approved by a majority of those present, shall be submitted by mail ballot to the entire membership of the Society by the next following Committee, no later than the nomination ballot for HUGO awards, for ratification or rejection of a majority of those voting. If ratified, the amendment shall take effect at the end of the next Convention, unless the Committee of that Convention (which is administering this mail ballot) chooses to make it effective when the vote is tallied. Each Committee shall publish the Constitution, with amendments, in a Progress Report and in its Program Book.

4.02: All previous Constitutions, by-laws, and resolutions having the effect of either are rescinded at the end of the Convention during which this Constitution may be ratified.

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WOLDS OF IF TO FOLD Jim Baen, editor of *If* and *Galaxy*, has announced that the November/December issue of *If* will be its last. Because of the paper shortage future issues will be combined with *Galaxy*. At the same time, *Galaxy* will be reduced to 160 pages. There are no plans to continue any of the features in *If*, although it is possible that Lester Del Rey's column may appear in *Galaxy* every six months or so in an expanded form. All *If* subscriptions will, of course, be transferred to *Galaxy* beginning with the January 1975 issue.

The International Scene

SF IN FRENCH

by Mark Purcell

THE FLIGHT OF ICARUS by Raymond Queneau. Tr. by Barbara Wright. New Direction, 1973. 192 p. \$2.25paper

Hubert Lubert, a novelist, begins a new book, his hero named 'Icarus.' Hubert's are apparently typical novels about his pre-War I Paris. One morning Icarus disappears from the novel. Indignantly, Hubert first accuses a fellow novelist, Surget, of stealing his character; and then hires a detective, Morcol, to get him back. Unfortunately, Morcol is the comic dick of stage and early screen, and doesn't recognize his man even when he sees him, at the Cafe Anglais. (Icarus' 'freedom' begins his being kept by Mademoiselle LN, an ambitious Irma La Douce 'earning' enough cash to become a respectable bloomer-maker.)

Formally, these events and the rest of the plot are put into what the back-cover blurb calls stage-play form. It would probably be more accurate to 'hear' *Icarus* as a radio script; I'm sure it would work this way. There are some impracticalities for 'staging' it as it is written. There seems to be no feel for theatrical dynamics in it. Queneau in my opinion is simply using the dialogue convention to shortcut description and other fictional verbiage; and secondly, for its formal allusion to the comic theatre of *Icarus*' Paris. *Icarus* is in format a rather conservative effort for a man who has put his autobiography, an Alain Resnais film script and a scientific cosmogony into verse (1937, 1950, 1958); invented or elaborated the interchangeable-line poem (1961); and produced a book narrating one incident in 94 different modern French styles (1947).

In other words, Queneau is one of those writers whose 'ideas' stimulate and control what he 'imagines.' Paradoxically, his very intellectual books don't need much analytic criticism. You either enjoy them or not; and the criticism you might legitimately write to explicate the implications of another novelist, are built into Queneau's books as part of the plot. *Icarus* is written in a mildly fantastic form, because Queneau thinks that by this period the novel as a form and French as a culture had reached a specific stage of development that *Icarus* stages and acts out. 'Icarus' alludes, surely, to 'Dedalus,' the hero of the technically important novel written though not published at this time; just as the novelist, Hubert Lubert, alludes to Humbert Humbert, first-person narrator and 'creator' of *Lolita*. (*Lolita*'s first 1955 publication was in Paris.)

The type of book and characterization that Icarus flees is described by his Creator early in the book: "I am preparing a melancholy existence for him which could hardly displease him because he knows no other. I want him to like moonlight, fairy roses, the exotic types of nostalgia, the languors of Spring, fin-de-siecle neuroses—all things that I personally abhor, but which go down well in the present-day novel." (p.17; 'present-day'. means of course the novel's, not ours.)

Icarus is meant then to be another of the pretty, genteelly poetic young lads produced for 19th century novels and their illustrations by the tough, materialistic, often self-made novelists and artists. With such a conditioning for life, Icarus begins logically enough as the layabout kept man of a more active tart. But by the end of the novel Icarus has regained his initiative (virility?) enough to fly 'out of the novel.' He crashes to the death of non-existence (with the bloomer-girled ex-tart who once kept him, now a passenger on his flight)—but perhaps only non-existence within the period novels of Creators like Hubert Lubert.

Despite its fantastic appearance, *Icarus* is historically accurate about how the new 'technology' of bikes, bloomers and early planes was lifting the more energetic, intelligent young men and women of the period out of a functionless existence of absinthe and confused sex. The great French novel about the period, Proust's, reaches its climax in the escape of Marcel's captive, Albertine. 'Albertine' was in real life the young Agostinelli who crashed to death in the sea—drowned, actually—on his second solo flight when he deliberately exceeded his instructor's limits. For intelligent young people whose ambitions exceeded being the catamites or prostitutes of B.A. power-class types, whether a Proust or a

Icarus is only the latest of Barbara Wright's Queneau versions. She has by now put most of his important prose in English: (English titles) *Exercises in Style*, 1955, and *Zazie*, 1960, among others. Here she includes, from a French-mag. source, an interesting five-page essay on translating Queneau.

These awards will be offered yearly and any reader who has taught a course of science fiction in a junior college, college, or university is eligible to join ISFHE and participate in the survey. There is no cost. For further information, contact Charles Waugh, Asst. Prof. of Psych. and Comm., Univ. of Me. at Augusta, Augusta, Me. 04330

Heinlein's best-selling novel *I Will Fear No Evil* concerns itself with the National Rare Blood Club and the notice of the club which appears on the copyright page is credited with doubling the membership of the club. In his acceptance speech, Heinlein told how he read about the Rare Blood Club in *Parade* clipped the article, and used it in *I Will Fear No Evil*. In 1970, five months after the book was written, five unknown donors each gave Heinlein a pint of rare blood, thereby saving his life. He's been involved with the Rare Blood Club ever since.

—Locus

—Locus

[If you have rare blood (B+, O-, A-, AB+, B- or AB-) and are willing to donate when needed, the club may be contacted at: The National Rare Blood Club, 164 Fifth Ave., New York, N.Y. 10017; or telephone (212) CH3-8037 --Editor]

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Coming Events

November

1-3 KWEST-CON at Western Michigan University. GoH: Harlan Ellison, Fan GoH: Ruth Berman. Reg: \$10 attending, \$4 supporting. For info: KWest-Con '74, 1309 12 S. Westnedge, Kalamazoo, Mich. 49008

9-10 BENELUXCON II, Amersfoort, Netherlands. For info: Annemarie & Leo Kindt, Spolnoggellaan 45a, Den Haag, Netherlands

28-30 APA: ANARCHON at Stouffer's National Center Inn, 2399 Jefferson Davis Highway, Arlington, Va. 22202. Membership: \$10 to Erwin S. Strauss, 11700 Columbia Pike No. 809, Silver Spring, Md. 20904

29-Dec. 1 INFINITY 74 at the Hotel Commodore, NYC. GoH: Harlan Ellison, Hans Santesson. Reg: \$4 to Nov. 2, \$5 at door. For info: Joe Rizzo, 21-68 41st St., Astoria, N.Y. 11105

December

13-15 PHILCON at the Benjamin Franklin Hotel, Philadelphia. Principal Speaker: Alfred Bester. Reg: \$4 to Nov. 15, \$5 at door. For info: Gale Burnick, 4300 Spruce St (basement), Philadelphia, Pa. 19104

January 1975

10-12 INTERNATIONAL STAR TREK CONVENTION at the Americana Hotel, NYC. Adv. reg: \$5 to Dec. 1. For info: International Star Trek Convention, Box 3127, New York 10008

24-26 CONFUSION 13 at the Michigan League on the Univ. of Michigan campus, Ann Arbor. GoH: Frederik Pohl, Fan GoH: Mike Glicksohn. For info: Ro Nagey, Room 240 Michigan Union, Univ. of Michigan, Ann Arbor, Mich. 48104

February

14-17 THE STAR TREK CONVENTION at the Hotel Commodore, NYC. For info: The Star Trek Convention, G.P.O. Box 951, Brooklyn, N.Y. 11201

20-23 DESERT CON III science fiction and fantasy film festival at the Univ. of

Arizona. For info: Desert Con III, SUPO Box 10,000, Tucson, Ariz. 85720

28-March 2 BOSKONE XII at the Sheraton Boston. GoH: Anne McCaffrey. Adv. reg. to Feb. 1: \$4, \$6 at door, payable to NESFA, Inc. For info: NESFA, Boskone XII, P.O. Box G, MIT Branch Sta., Cambridge, Mass. 02139

March

28-31 SEACON 75. For info: Peter Roberts, Flat 4, 6 Westbourne Park Villas, London W2, England

April

18-20 LUNACON at the Hotel Commodore, NYC. For info: Jack Chalker, 5111 Liberty Heights Ave, Baltimore, Md. 21207

July

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

25-27 RIVERCON '75 at Stouffer's Louisville Inn, Louisville, Ky. Adv. reg: \$5. For info: RiverCon '75, P.O. Box 8251, Louisville, Ky. 40208

August

14-17 AUSSIECON (33rd World SF Convention) at the Southern Cross Hotel, Melbourne, Australia. GoH: Ursula K. Le Guin, Fan GoH: Mike & Susan Glicksohn. Reg: \$3 supporting, \$10 attending. For info: Aussiecon, GPO Box 4039, Melbourne 3001, Victoria, Australia

LOCAL CLUB MEETINGS

BCSFA meets the third Saturday of each month at various locations. For info: BCSFA, P.O. Box 35577, Vancouver "E", B.C. V6M 4G9. Or phone Mike Bailey (731-8451 or 666-6604)

CINCINNATI FANTASY GROUP meets alternate Saturdays at homes of mem-

bers. For info: Lou Tabakow, 3953 St. Johns Terrace, Cincinnati, Ohio 45236

DALLAS-FT. WORTH SF, MOVIE & COMIC CLUBS hold joint meetings once a month at various locations. For info: Mini-Cons, Box 34305, Dallas, Tex. 75234

DASFA meets the third Saturday of each month at the Southwest State Bank, 1380 S. Federal Blvd., Denver, at 7:30pm. For info: Gordon Garb, 7159 S. Franklin Way, Littleton, Colo. 80122

ESFA meets the first Sunday of the month at the YM-YWCA, 600 Broad St, Newark, N.J., at 3pm

LASFS meets every Thursday at 11360 Ventura Blvd, Studio City, Calif. 91604, at 8pm

LUNARIANS meets the third Saturday of each month at homes of members in the New York area. By invitation only. For info: Walter R. Cole, 1171 E. 8th St, Brooklyn, N.Y. 11230 (ph: 212-CL2-9759)

MISFITS meets in the Detroit area. For info: Howard Devore, 4705 Weddel St, Dearborn Heights, Mich. 48125 (ph: LO5-4157)

NESFA meets the second and fourth Sunday of the month at homes of members in the Boston area, at 2pm. For info: NESFA, P.O. Box G, MIT Branch P.O., Cambridge, Mass. 02139

NOSFA meets at homes of members. For info: John Guidry, 5 Finch St, New Orleans, La. 70124 (ph:282-0443)

PSFS meets the second Friday of each

month at the Drexel University Student Activity Center, 32nd & Chestnut Sts, Philadelphia, at 8pm. For info: Gale Burnick, 4300 Spruce St. (basement), Philadelphia, Pa. 19104

ROCHESTER SCIENCE FACT AND SCIENCE FICTION ASSOC. meets the 2d Tuesday and 4th Friday of each month at homes of members. For info: Gary Schulze, 333 W. Squire Dr., Apt. 5, Rochester, N.Y. 14623 (ph: 442-6090)

WALDO & MAGIC, INC. meets the 1st and 3rd Monday of each month at Goodison Hall Lounge, Eastern Michigan Univ., Ypsilanti, at 7:30pm. For info: (313) 487-4220

WAYNE 3RD FOUNDATION meets in Detroit. For info: Wayne Third Foundation, Box 102, University Center Bldg, Wayne State University, Detroit, Mich. 48202

WSFA meets the first Friday of each month at the home of Alexis Gilliland, 4030 S. Eighth St., Arlington, Va; the third Friday of each month at the home of Bill Berg, 2131 Keating St., Hillcrest Hgts, Md. 20031 (ph: 301-894-8048); and the fifth Friday at various places.

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

Classified

SEND FOR free brochure on population/environment Holiday and note cards. Zero Population Growth, 50 West 40th Street, New York City, 10018.



NEW FIRM FOR BALLANTINES On August 2, Ian and Betty Ballantine severed relations with Ballantine Books, now owned by Random House. On September 17 they announced an agreement in principle with Bantam Books to establish a jointly owned new publishing company which will concentrate on developing, producing and licensing large format illustrated paperbound gift books and other graphic projects for mass market distribution worldwide. The new firm, as yet unnamed, will be directed by Ian Ballantine as president and Betty as vice president. Its offices will be located in the Ballantines' home in Bearsville, New York.

Mr. Ballantine began in publishing in July 1939 when he introduced Penguin Books in the United States. He co-founded Bantam Books in 1945 and served as its chief executive officer until he and his wife Betty launched their own company, Ballantine Books, Inc., in 1952. This was the first mass market publisher to take adult science fiction seriously and make it a major part of its line. They first introduced illustrated paperbound books with high quality reproduction to the mass market in 1967, with a Sierra Club title. The line was gradually expanded to include books of major artists such as M. C. Escher and posters, prints, and calendars such as their Tolkien posters and calendars, of which the latter sold 250,000 copies last year.

Coming Attractions

AVON TITLES

Kornbluth, C.M. The Syndic, Nov.
Farmer, Philip Jose. Strange Relations, Nov.
Sladek, John T. The Reproductive System, Dec.
Budrys, Algis. Rogue Moon, Dec.
Silverberg, Robert. The Man in the Maze, Jan.

BOBBS-MERRILL TITLES

Malzberg, Barry N. Guernica Night, Jan. \$6.95
Vance, Jack. The Gray Prince, Feb. \$6.95

DAW NOVEMBER TITLES

Carter, Lin. Warrior of World's End. UQ1140. 95¢
Strugatski, A. & B. Hard to Be a God. UY1141. \$1.25
Wallace, Ian. A Voyage to Dari. UY1142. \$1.25
Barrett, Neal Jr. Stress Pattern. UQ1143. 95¢
Kern, Gregory. Cap Kennedy 13: A World Aflame. UQ1144. 95¢

DOUBLEDAY TITLES

Dickson, Gordon R. Ancient, My Enemy, Oct. \$6.95
Tucker, Wilson. Ice and Iron, Oct. \$4.95
Anderson, Poul. Fire Time, Nov. \$5.95
Harrison, M. John. The Centauri Device, Nov. \$4.95
Carter, Lin. The Valley Where Time Stood Still, Dec. \$4.95
Patrouch, Joseph J., Jr. The Science Fiction of Isaac Asimov, Dec. \$6.95

DUTTON JUVENILES

Bova, Ben. Workshops in Space, Oct. \$5.95
Ireson, Barbara, ed. Haunting Tales, Oct. \$6.95
Norton, Andre, comp. Small Shadows Creep, Oct. \$5.95
Lively, Penelope. The House in Norham Gardens, Oct. \$4.95
Green, Roger Lancelyn, ed. Strange Adventures in Time, Oct. \$4.50

FALL HARDCOURT TITLES

Calvino, Italo. Invisible Cities, Oct. \$6.50
Green, Roger Lancelyn & Walter Hooper. C.S. Lewis: A Biography, Oct. \$6.95
Bailey, Pearl. Duey: A Fable, Nov. \$5.95

HARPER FALL JUVENILES

Keith, Eros. The Biggest Noise, Nov. \$5.95
Shecter, Ben. The Whistling Whirligig, Nov. \$4.95
Rodgers, Mary. A Billion for Boris, Oct. \$5.50
Seyn, David. The Girl in the Grove, Oct. \$4.95
Windsor, Patricia. Something's Waiting for You, Baker D., Oct. \$4.95

MCGRAW-HILL JUVENILES

Hospes, Adrie, illus. The Magic Horse, Oct. \$5.95
Stone, Ann. The Balloon People, Oct. \$5.72

MCKAY FALL TITLES

Nourse, Alan E. The Bladerunner, Oct. \$5.95
Stewart, Fred Mustard. Star Child, Oct. \$6.95 (Arbor House)
Tripp, Maggie, ed. Woman in the Year 2,000, Nov. \$8.95 (Arbor House)
Caidin, Martin. Cyborg IV, Jan. \$6.95 (Arbor House)
Picano, Felice. Smart as the Devil, Feb. \$6.95 (Arbor House)

MACMILLAN JUVENILES

Ginsburg, Mirra, adapt. The Proud Maiden, Tungak, and the Sun, Oct. \$4.95
Coatsworth, Elizabeth. All-of-a-Sudden Susan, Oct. \$4.95

OCTOBER POPULAR LIBRARY

Hatch, Denison. The Fingered City. 08304. \$1.75
Bova, Ben. Forward in Time. 08310. \$1.25

SF BOOK CLUB

Priest, Christopher. The Inverted World, Oct. \$2.49

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Have You Read?

- Ackroyd, Peter "Life Is a Drag" (review of Regiment of Women) *The Spectator*, May 25
- "Out of Orbit" (review of The Eighty-Minute Hour) *The Spectator*, April 20, p.485
- Adler, Dick "One Man's Monstrous Menagerie" (Forry Ackerman) *Daily Telegraph* (London), April 10, p.29+
- Aldiss, Brian "Monkey-Wrench" (review of The Next Ten Thousand Years) *New Statesman*, May 17
- Alexander, Lloyd "On Responsibility and Authority" (childrens literature) *Horn Book Magazine*, August, p.363-4
- Anderson, Erland "Three Cheers for Science Fiction." *College Composition & Communication*, May, p.203-5
- Asimov, Isaac "Benjamin's Bicentennial Blast" (story) *Saturday Evening Post*, June/July, p.50-1+
- "The Chemical Evidence for Life in Outer Space." *Science Digest*, June p.10-19
- "Let's Suppose... A Tale for the Year 3550 A.D." *Unesco Courier*, July/August, p.64-5
- Birmingham, Frederic A. "A Song to Celebrate" (supernat story) *Saturday Evening Post*, August/Sept. p.110-11+
- Boardman, John "Bibliography on Space Travel" *Strategy & Tactics*, July/August, p.32-3
- "You Can't Get There From Here?" (space travel) *Strategy & Tactics*, July/August, p.26-7
- Carlinsky, Dan "Network Neanderthals Vie for Saturday Ratings" *New York Times*, Sept. 8
- Colligan, Douglas "Robots: Mechanized Slaves Come of Age." *Science Digest*, June p.24-9
- "Contact" (Heinlein) *New Yorker*, July 1, p.17-18
- Davidson, Bill "Bionic Man to the Rescue" *TV Guide*, May 18, p.24-6
- Dempsey, Michael "The Exorcist" (review) *Film Quarterly*, Summer, p.61-2
- Derby, Pat "We Are Waiting" (story) *Young World*, March, p.34-9
- "Dracula's Bones Subject of Search" *Richmond Times-Dispatch*, July 28, p.A26
- Elwood, Roger "Editing Science Fiction Anthologies" (letter) *Publishers Weekly*, March 11, p.9
- Fallowell, Duncan "Monster Assaults Reviewer" (horror movies) *The Spectator*, June 29, p.809-10
- Feldman, Mark "Atlantis: World's Greatest Mystery" *Gnostica News*, July 21, p.4
- Fiedler, Leslie A. "Lord of the Absolute Elsewhere" (Tarzan) *New York Times Book Review*, June 9, p.8+
- Gardella, Kay "Planet of the Apes' Star Goes Bananas Over Role" *New York Daily News*, July 30, p.53
- Gray, Francine du Plessix "Parapsychology and Beyond" *New York Times Magazine*, August 11, p.13+
- Green, Benny "Children's Books" (review of recent titles) *The Spectator*, May 4, p.551-2
- Greene, Daniel St. Albin "God Flies a Saucer, or at Least Some Space Cultists Think So" *National Observer*, July 6, p.1+
- Harmetz, Aljean "The Dime-Store Way to Make Movies—and Money" (AIP) *New York Times Magazine*, August 4, p.12+
- Harrison, William "Down the Blue Hole" (mystic story) *Esquire*, June, p.116
- Heins, Paul "Watership Down" (review) *Horn Book Magazine*, August, p.365-6
- Herzog, Arthur "Science Fiction Movies Are Catching on in a Weary America" *New York Times*, August 25, p.D1+
- Hirsch, Foster "What the Devil Happened to 'The Exorcist's' Oscar?" *New York Times*, May 5
- Hollister, Bernie "Holy Cow! Science Fiction Comes to the Classroom" (interview with Fred Pohl) *Media & Methods*, April, p.8-9
- Kennedy, Eugene C. "A Priest Takes a Look at the Devil and William Blatty" *New York Times*, August 4, p.D11
- Kinder, Marsha "Zardoz" (review) *Film Quarterly*, Summer, p.49-56
- Kosek, Steven "Wampeters, Foma & Granfalloon" (review) *National Review*, July 5, p.771
- Lanes, Selma G. "Male Chauvinist Rabbits" (Watership Down) *New York Times Book Review*, June 30, p.39
- Leonard, Mary "The Deadly African Honeybee: Heading Our Way?" (The Swarm) *National Observer*, July 13, p.13
- Lovett, C. S. "The Shocking Truth Behind

"The Exorcist!" Personal Christianity, June

Morris, George "Survival of the Flattest" (Chosen Survivors) Village Voice, June 13

Muehrcke, Phillip C. and Juliana O. "Maps in Literature" The Geographical Review, July, p.318-38

Niven, Larry "Get a Horse!" (story) Saturday Evening Post, June/July, p.52+

Omand, Donald "Exorcist" (movie) Prediction, June, p.10-11

Oster, Jerry "New World for Science Fiction Fans" (Hayden Planetarium program) New York Daily News, July 16, p.50

Patrick, Stephen B. "Travel to the Stars" Strategy & Tactics, July/August, p.26-7

Peck, Richard "Of Rabbits and Roadsters" (Watership Down) American Libraries, July/August, p.360-1

Quindlen, Anna "Larry Eisenberg" New York Post, July 27

Reed, Rex "Talented People Make 'Terminal Man' a Thriller" New York Daily News, June 14, p.90

Rogan, Helen "Future Imperative" (Breakfast in the Ruins, Frankenstein Unbound, The Dispossessed) Time, August 5, p.84+

Rowe, Carel "Illuminating Lucifer" Film Quarterly, Summer, p.24-33

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to the President, by Harold Howe; The Case for Educare and the Open University, by Fred M. Hechinger; The Literary Light as Eternal Flame, by Norman Podhoretz. Aug. 24

Schickel, Richard "Bat Bites" (Chosen Survivors) Time, June 17, p.82

Searles, Baird "From Asutra to Zardoz" (book reviews) Village Voice, June 13, p.38-40

Shakespeare, Nicholas "A Morning with Borges" (interview) The Spectator, April 20

Sherwood, Martin "Armchair Traveller" (interview with Asimov) New Scientist, June 27, p.755-7

Silverberg, Robert "Amazing, Astounding Journeys into the Unknown—and Back" Horizon, Summer, p.47-8

Stemman, Roy "Danikenitis" Prediction, June, p.18-20

Sturgeon, Theodore "If...?" (book reviews) New York Times Book Review, Sept. 8, p.39-40

Tennant, Emma "Accident" (review of Concrete Island) New Statesman, May 10, p.669

Thomas, Jane Resh "Old Worlds and New: Anti-Feminism in 'Watership Down'" Horn Book Magazine, August, p.405-8

Vaizey, Marina "The Twinkling of an Eye" (Arthur Rackham) New Statesman, May 24

Von Hoffman, Nicholas "1984 ... In Reverse" New York Post, June 20

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Dickson, Gordon R. Ancient, My Enemy, Oct. \$1.98

Harrison, Harry. The Deathworld Trilogy, Nov. \$3.50

Carr, Terry, Ed. Fellowship of the Stars, Nov. \$1.98

SIGNET NOVEMBER BOOKS

Drake, W. Raymond. Gods and Spacemen of the Ancient Past. W6140. \$1.50

Gunn, James. The Listeners. Y6180. \$1.25

Wilde, Oscar. The Picture of Dorian Gray. CT740. 75¢

Anderson, Poul. The Dancer From Atlantis. Y6166. \$1.25

S F and the Cinema

FRANJU'S JUDEx

by Mark Purcell

Georges Franju's *Judex* (1964) goes back for its plot, characters and distinguished black-and-white visual style, to the once-famous, then-forgotten, now-restored WWI "Fantomas" serials by Louis Feuillade. As one inside joke for instance, the comic detective in *Judex* reads a bedtime story that is one of the old Parisian paperbacks that Feuillade adapted.

Judex' photographic style owes much to the original WWI silent serials of course. It also has a debt to a more familiar source, comic books like the early Batman issues. The actors even employ a hieratic formal motion in movement that creates the feel of frozen strip-frames from an old Hawkman or Flash Gordon. It's not that the actors or their direction are unrealistically arty. Editing, camerawork and characters' motivation produce this quiet motion or stillness.

Sometimes for instance the actors move quietly because they (he) are at a formal ball; because they're abducting the unconscious heroine from the midnight park of her chateau; because they're climbing up the 5-story blank wall of a brick building. In the most famous sequence of *Judex*, for example, the chateau watchdogs suddenly appear in the abductors' path; so they set their victim down, sidle over to the park gate, and scam. The dogs are quiet, the villains are quiet, the lady is unconscious—each for extremely good reasons, yet the overall cinematic effect is the posed strip-frame effect I mentioned above.

In other sequences, Franju cuts just before or after physical action. When after a second successful kidnapping attempt the heroine is dumped into a moving stream, the cutting makes the scene begin—I'm citing from memory—as she hits the water. Franju then immediately establishes that (a) she's floating, not drowning, and (b) that she will be rescued by people fishing or playing along the river—so that an act of murderous violence is transformed into an impressionist landscape (with her floating body creating cinematic movement).

Following the old serials, *Judex'* plot is a series of actions and counteractions, duellers' *passades*, that eventually smooths out into a three-cornered duel between the rich, evil, chateau-owning businessman-papa of the young blonde widowed heroine; her child's blackhaired governess; and the avenging 'hero,' Judex. (He is acted by the American magician, Channing Pollock.) The main plot-action becomes a Judex-governess duel of moral equals: each with a band of assistants, each with a batch of disguises. There is no 'real' private person behind their disguises, one notices. The identity of both 'hero' (he begins the movie by mock-murdering and private-jailing the businessman) and of villainess is contained in the separate characters they invent.

Judex is a visualization of the mental world of the mass audience that followed the original serials. What we call Marxism and Freudianism is dabbed in offhandedly: the social vengeance behind all the characters' guerrilla crimes, and the villainess' phallic weapons. The use of the traditional black-white symbolism by Franju may of course bother some Americans because of the linguistic convention by which we consider brown and pink-skinned people over here 'black' and 'white.' As for the simplistic moral conservatism of the 'good' passive heroine and the 'bad' active villainess, the script tries to sophisticate this by introducing the comic dick's girl friend, a pretty lady acrobat who duels the villainess on a rooftop (after the latter has tied up the hero!).

By its premiere date and style, *Judex* belongs to the Hitchcock-style movies of the sixties. Its climax parallels almost exactly a sequence in the Donen-Grant-Hepburn *Charade*, released I think, a month earlier—because both Donen and Franju are remembering the same Hitchcock sequences from *To Catch a Thief*, *North by Northwest* and *Saboteur*. But the big commercial hits of *Judex'* date were really the de Broca-Belmondo *Man from Rio* and of course the early James Bonds; and besides Technicolor, these big hits employed entirely different cinematic styles from *Judex'*. A viewer who can't see how the lift from Hitchcock in *From Russia, With Love*—the helicopter scene—breaks the whole visual style and narrative

plot-line of that film, will probably not appreciate how similar lifts are integrated into *Judex*. A more subtle commercial problem for Franju is that, as I indicated above, *Judex* deliberately tries to avoid the pornography of violence. But the post-*Psycho* film audience, left and right wing alike, identifies with the idea of beating up or knifing somebody who can't fight back. They like it. A film like *Judex* that derives from very simplified moral sources like serials and comic books, yet remains morally objective and visually sophisticated, probably confused them. But you can still rent a print of Franju's film from the usual film-society sources.

NEWS AND NOTES

Jack Finney's *The Woodrow Wilson Dime* has been sold to Lorimar Productions who plans to turn it into a two-hour TV special for NBC, aiming for an ultimate spinoff into a series. Finney has been signed to write the teleplay... William Castle has just bought *Nella Waits: A Novel of the Supernatural* by Marlys Millhiser from Putnam, as his next project for Paramount. He is currently working on *The Hephaestus Plague*, also for Paramount release. Directed by Jeannot Szwarc, it stars Bradford Dillman... Producer Stanley Canter has bought rights to the first of the Tarzan books from the Burroughs estate, and plans to film it in the spirit of the ERB original for Warner Bros. To be titled *Lord Greystoke*, the screenplay will be written by Robert Towne... George Pal is planning to join with Michael Anderson in shooting Lord Dunsany's 1951 novel *The Last Revolution*. Rod Serling and Richard Matheson have adapted the story for the screen... *Angel Above, The Devil Below* will be the first release from Martoni Enterprises. The picture is a spoof on demonic possession... Canadian filmmaker Norman P. Jewison is currently shooting *Rollerball*, from an *Esquire* magazine short story by William Harrison. Financed by United Artists, it stars James Caan, John Houseman, Sir Ralph Richardson, Moses Gunn and Maud Adams... Irwin Allen will produce *The Swarm* for 20th Century-Fox from a script to be written by Sterling Silliphant... Ray Harryhausen and Charles H. Schnee will team as co-producers of another Sinbad fantasy film for Columbia. To be called *Sinbad at the World's End*, it is slated to roll next spring.

CURRENTLY IN RELEASE

- El Buque Maldito (The Ghost Galleon). Ancia Century Films production for Belen Films. Directed by Amando de Ossorio. Starring Maria Perschy, Jack Taylor, Carlos Lemos, Manuel de Blas, Barbara Rey, Blanca Estrada. 85 min.
- Captain Kronos: Vampire Hunter. Paramount Pictures release of Hammer production. Produced by Albert Fennell and Brian Clemens. Written and directed by Clemens. Starring Horst Janson, John Carson, Shane Briant. 91 min. Rating: R
- Craze. Warner Bros. release of a Harbor production. Produced by Gustav Berne, directed by Freddie Francis. Screenplay by Aben Kandel from novel "Infernal Idol" by Henry Seymour. Starring Jack Palance, Diana Dors, Julie Ege, Edith Evans, Hugh Griffith, Trevor Howard. 96 min. Rating: R Lightweight witchcraft, horror story.
- Digby, The Biggest Dog in the World. Cinerama release of Walter Shenson production. Directed by Joseph McGrath, screenplay by Ted Key. Starring Jim Dale, Spike Milligan, Angela Douglas. 88 min. Rating: G
- Flesh Gordon. Mammoth Films release of Graffiti Productions presentation. Produced by Howard Ziehm and Bill Osco. Directed by Ziehm and Michael Benveniste. Screenplay by Benveniste. Starring Jason Williams, Suzann Fields, Joseph Hudgins, John Hoyt and William Hunt. 78 min. Rating: X. Softcore spoof on Flash Gordon.
- Frankenstein and the Monster from Hell. Paramount release of Hammer production. Produced by Roy Skeggs, directed by Terence Fisher. Screenplay by John Elder. Starring Peter Cushing, Shane Briant, Madeline Smith, Dave Prowse and John Stratton. 93 min. Rating: R
- L'Invenzione di Morel (Morel's Invention). Mount Street Film and Alga Cinematografica production. Directed by Emidio Greco. Script by Andrea Barbata and Greco, based on novel by Adolf Bioy Casares. Starring Giulio Brogi, Anna Karina, John Steiner, Ezio Marano. 120 min.

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Paul Walker: In A Critical Condition

AN INFORMAL REVIEW OF BOOKS

WINTER KILLS by Richard Condon. Dial Press, 1974. 304 p. \$7.95

THE DISPOSSESSED by Ursula K. Le Guin. Harper and Row, 1974. 341 p. \$7.95

THE INVERTED WORLD by Christopher Priest. Harper and Row, 1974. 310 p. \$7.95

MONUMENT by Lloyd Biggle, Jr. Doubleday, 1974. \$4.95

THE GASP by Romain Gary. Pocket Books 78419, 1974. \$1.25 (hardcover: Putnam, 1973. \$6.95)

The paranoid novel is an invention of the post-war period inspired by our experiences with Hitler, Stalin, and McCarthy. (At least, I think it was—I'm taking this review off the top of my head.) Previous to WWII, our concept of a superpower—an individual, or group of individuals, operating not only above the law, but utilizing the law for their own ends—was as abstract as Fu Manchu. Wells' Martians were a natural catastrophe, akin to earthquakes; robber barons and Shaw's munitions manufacturers credited with starting WWI for financial gain acted out of greed and ignorance, but remained too human. Not until Hitler and Stalin did it occur to us that there might come to political (as opposed to regal) power those who were not simply wicked (as Ivan the Terrible), but genuinely evil. And once this possibility was made too real to us by the discovery of Buchenwald and (later) the Gulag Archipelago, the scope and sophistication of the power available to governments, especially our own, became suddenly darkly, menacing.

Our previous, Will Rogers notion of a bunch of crooks in Washington polishing each other's pork barrels, and growing fat off the lean of the land, ceased to be funny when we grasped the idea that our men in Washington were dealing not simply in legalities, but in the thoughts in our heads; and that 'our' men in Washington were not ours at all, but legions of anonymous employees of little understood, or even inaccessible, agencies. When a group of strange thinking congressmen could create panic among our liberal elite, as the House Unamerican Activities Committee and Senator McCarthy did in the late forties and early fifties, causing the blacklisting of famous actors by rich studios, and intimidating newsmen and artists, such as Arthur Miller, we ceased to believe in the immunity of the constitutional system to the rule of evil.

The technology explosion of the postwar period compounded our suspicions. Since the 19th century, the world's writers have been hostile to the industrial revolution: the ugliness, the poverty, the unequal distribution of wealth it created, but previously the critics looked on factories and machines and their economics as *things* that money could buy; not wicked in themselves, but in their misuse in the hands of greedy, wicked people. With the increased sophistication of the computer, and its use as an all-seeing eye, with bugging devices, guided missiles, and tv monitors, but more, with the increased to incredible complexity of governmental, social, and business organizations in an effort to achieve 'efficiency' created, and governed, no longer by money-grubbing tycoons, but by boards of anonymous directors, teams of university trained lawyers, psychologists, sociologists, economists working from theories that exist solely to serve the interests of other theories, all of which are as strange to the layman as medieval scholasticism, no longer could technology be regarded as *thing* in the service of the checkbook. It seemed to have taken on a life of its own, the spirit of 'progress,' an insatiable monster who devoured people as easily as it devoured lands and traditions, and whose existence and growth was considered to be as irresistible as the movement of the planet.

Two cultural consequences resulted from these developments. One was existentialism, a European reaction to the war which saw chaos and despair at the core of things, with worlds of madness revolving about it; the other was the paranoid novel that has recently bloomed in genre fiction.

The basic idea of the paranoid novel is that somewhere out there someone is in charge. Unlike us, someone out there knows what is happening, and why, because that

someone, unlike us, can make things happen, and unlike us, his best laid plans happen precisely as he wishes them to happen. And that someone out there is the Devil Incarnate. Whether he masks himself under the label of the CIA or the FBI or 'That Man in the White House' or the President of General Motors, he is evil in pursuit of power for its own sake, using the acquisition of wealth only as an excuse to do mischief, to control everyone and everything.

The best of the paranoid genre novelists is Richard Condon whose *Mile High* was an unforgettable paranoid experience that I recommend to everyone. His narrative style is as compelling as a tornado; his imagination epic, electric, and absolutely, horrendously delightful. No other genre novelist is quite as outrageous, or quite as entertaining.

What makes Condon's paranoid vision of an America (if not a world) governed by the superrich more acceptable to me than all the rest, is that he is so good at it he convinces me that he really believes it himself. (That is, maybe he doesn't believe in it, but he convinces me he does.) And he is so methodical in detailing his outrageousness that I have to grin out loud every time I think about it. The other paranoids are rarely convincing. I see their works as acts of spite against some facet of society that they know about only what they've read in *The Village Voice*. They see themselves as an educated elite and despise the military and businessman as not of their class. Condon, however, is speaking of the American Dream; his villains are all Horatio Alger forgeries who climbed the ladder of success from immigrant poverty to mogulism. His basic theme is that he has dreamed the American Dream and it is a nightmare.

I don't agree with Condon, but I can appreciate his new novel, *Winter Kills* which is not as good as *Mile High*, but is lots funnier. It is about the assassination of a recent, popular president, his billionaire father, and his half-brother who attempts to uncover the conspiracy behind the assassination. If it sounds familiar, it becomes libelously more so by page 100. At best, *Winter Kills* is a suspense novel, that begins quickly and never slows down until the final, predictable confrontation between the brother and the mastermind behind the conspiracy. I do not recommend it to everyone. Only to those with a sense of the outrageous.

Winter Kills is an example of right-wing paranoia in that, despite its savage social criticism, it poses no solutions, and in fact, seems to suggest that no solutions are possible: the bastards are here to stay. On the paranoid left-wing is the Utopian novel, which reminds me of what Shaw had to say of the Christian belief in an after-life: that it arose from a fear of death so potent that it denied death entirely; and so the utopian novelist's despair of human society is so profound that they see the only solution as an escape into simplistic fantasy. As with the right-wing paranoid, they are impatient of politics, and see the problems of man in terms of black and white, good and evil: man is basically good, a materialistic society (whether right or left wing) is rotten, and responsible for his corruption; therefore we must abandon materialism, and return to nature: nature being either the earth itself, or some primitive tribal relationship to other people. This is an unkind way to introduce Ursula K. Le Guin's new novel, but the theme lurks deep in the background behind the rich facade of ideological sophistication.

The Dispossessed is one of the best science fiction novels ever written. Now that may be an irresponsible exaggeration, but it will give you some idea of my enthusiasm for it—enthusiasm in the face of strong skepticism about its ideas. It is a long novel, 341 pages; the most ambitious sf novel I've read since Delany's *Nova*, which unlike *The Dispossessed*, was a failure. It is a complexly structured novel involving two plot lines narrated in alternating chapters until they converge at the end. It is a thematic novel in which the ideas themselves are the real protagonists, although it is a novel with many characters. And it is a novel of Place involving three complex backgrounds, two planets, and the universe of the far future. Added to this, it is a novel of character, with almost no plot—and in each of these efforts, it is brilliantly successful.

Briefly, and uninformatively, it is the story of a famous physicist who grows to manhood in an imperfect utopia and attempts to find a solution to that imperfection in journeying from his world to its twin sister, its opposite in all other respects. The worlds are

Urras and Anarres: the former the mother world whose materialism inspired a movement known as Odonianism, an anarchistic, non-authoritarian communism based on the idea of mutual aid, and the supremacy of the individual will. Like the Mormons, the Odonians were encouraged to leave Urras to settle their own colony on Anarres, a dusty, infertile desert of a world where they have *almost* achieved their dream of a free society, but in the process become introverted and rather provincial; their loosely organized social leaders becoming more bureaucratized with every year.

Shevek's conflict with the bureaucracy leads him to believe that only through contact with Urras and the other inhabited worlds of the galaxy will Anarres shed her complacency. Armed with a theory of Einsteinian proportions, he journeys to Urras hoping to bring the two worlds together, but what he finds not only destroys his hope, but almost kills him.

There is another paragraph to the plot, but as I said, the real protagonists are Le Guin's ideas which are too complicated (and too good) to be summarized here. *The Dispossessed* is half social criticism (the Urras chapters) addressing itself to us in our time, our materialism, our remoteness from others, our tendency to build walls between ourselves and others, not only privately but internationally, our sexism, our cities, our politics, capitalistic and otherwise; and *The Dispossessed* has a solution—Anarres, which while not perfect, is the path to as near to perfection as we can come.

To Le Guin's credit, she has stacked her ideological deck superbly: Anarres is no goody-two-shoes Oz, but a grimy, gritty, living-and-breathing world of real people who have to fight the near-desert to survive; nor are their utopian relationships angelic, but very human; nor are her ideas without numerous qualifications. Even if you disagree with them—and you can't disagree with them all—you have to admit she presents them brilliantly: this is the best, most intelligently planned sf novel I have ever read.

But although this is primarily a novel of ideas, it is Le Guin's characters that make it alive, and lively, witty, moving, occasionally suspenseful, and always deeply interesting. Shevek is not a great character (for one thing, he is a saint); he is not quite as interesting as some of the people he likes, loves, or does battle with, but Le Guin makes his life the controlling, and most compelling, element in the book.

Anarres itself is no Winter (of *The Left Hand of Darkness*), but I found it and its people much more interesting. Le Guin rivals Larry Niven and Anne McCaffrey as a novelist capable of making a very alien background very real.

In short, I say this novel is a must, especially for those who, like myself, were not fond of Le Guin's last two sf novels.

If Ursula K. Le Guin's *The Dispossessed* is the best novel of the year, then *The Inverted World* by Christopher Priest is second best—in rank only. But while it could be argued that Le Guin's novel is not speculative at all, rather a collage of taoism, socialism, and social criticism, Priest's novel is pure, hardcore speculation utilizing one of the most original concepts I have read since Niven's *Ringworld*.

The Inverted World is a science fiction mystery story about a world whose 'secret' is as incredible, but as acceptable, to its readers as it is to its characters—which if you think about it, is one of the highest compliments a critic can pay to a novel. The protagonist (a non-hero) is Helward Mann, a youngster at the beginning who lives in a city that resembles a great office block mounted on great white wheels, running on railroad tracks. The city is called Earth city, its inhabitants somehow marooned on an alien, hostile world, forced to move the city along the tracks one mile in every ten days or face an exotic destruction. The city is administered by guilds, and Helward Mann begins his adventure by joining the Futures Guild, although he has no idea what 'Futures' means, for he has never been outside the city.

Part I details the city itself, and how it is moved on the tracks which must be pried up from behind and put down before it. Part II tells of his bizarre trip "down past" to discover the nature of his world, and why the city must move; Parts III and IV involve his return, the battle with the "tooks," and his journey north of "optimum" and its strange consequences. Each solution poses questions more interesting than the last ones until Part V when Priest neatly wraps everything up, but in such a way as to dilute the whole marvelous effect of the novel.

And it is a novel, incidentally; a well-structured, finely written, mature narrative that is very compelling, and thoroughly entertaining. The characters are individual and credible; Mann is an understandable non-hero, and his two women, Victoria and Elizabeth, are admirably realized. The minor characters range from good to excellent. The backgrounds are worthy of Le Guin and Niven: expertly detailed, cinematically vivid.

There is really nothing more I dare to say about the novel. It is another 'must.' A sure Hugo nominee. My only criticism of it is still that ending which adds one idea too many, and that rather conventional, but the rest of the book is superb!

For a refreshing change of pace, here is a novel that is neither 'the best of the year' nor paranoid, but simply a good story, pleasantly told. *Monument* by Lloyd Biggle, Jr. first appeared as a short story in *Analog* in 1961. Biggle has developed multiple aspects of the story, included multiple characters and viewpoints, and tried what I hope is not his best to develop the alien background.

The central idea is not new: a virgin world, hostile to man, but supporting a small population of marooned humans who have reverted to a Polynesian-like primitivism, is menaced by a Terran Tycoon who intends to remake their paradise into a pleasure resort: this development foreseen by a Terran who crashed years before and lived to a ripe old age among the natives, who wishes to see them spared civilization. He has concocted "the Plan," which—hurrah—does not include the familiar, boring native uprising, or any violence more rugged than restraining the first explorers. Rather it is a plan that combats the tycoon with his own weapons, and ends in a hilarious climax, with victory snatched from the jaws of defeat in a delightfully ingenious fashion.

Biggle is a competent writer, who handles everything adequately, including the novel form. His characters are acceptable, his plot intelligently structured, but like the novel as a whole, undistinguished. His one major failing is his inability to make the alien world alien, or particularly interesting. I guarantee that anyone who reads *Monument* will not be disappointed, but they won't recommend it to their friends, either.

My second example of fictional paranoia is Romain Gary's *The Gasp*. It is of the anti-technology (anti-science, anti-civilization) variety, and much more sophisticated than Condon's entertainment. In fact, it is the most disturbing novel I have read, perhaps ever. That is, it disturbed me—the critics, according to the illustrious roster of reviews, loved it. What disturbed me was a personal conflict: I have a bias against anti-technological novels (against pessimistic novels in general), but I also prefer to see myself as willing to listen to the other fellow's arguments, if only to gather evidence against him. The problem with Gary is that he is so much better than all the rest. They, I feel, are stupid: Gary, I feel, is very bright; every bit as perceptive and sensitive as he thinks he is. And *The Gasp* is an angry, disgusted, cynical reaction against our modern world which does not fit the mold of such novels: it is intense, but it is never shrill; it is cynical, but it is never arrogant; it is grimly pessimistic, but never solemn. It is a good read in spite of anything; and its ideas are not ignorant or elitist or absurd. Gary does not hate humanity: he hates what they have done to themselves. However he does not meanly suggest that they have done it out of an innate rottenness, but simply because they have made a mistake—chosen a love for power over culture—that they are too foolish, too in love with power, to rectify.

Gary may be right: the present course of western civilization may be towards self-destruction. But I don't think so, and I don't like to think so, and I don't like to be persuaded to think so, because I do not believe in inevitability; and if western civilization is destroyed, I believe it will be the result of the deliberate, self-willed self-destruction of self-haters like Gary. They will take the rest of them with us.

The Gasp is Gary's argument for the demolition of western—if not world—civilization. It is the story of the discovery of a new power source, so ingeniously narrated that I cannot bring myself to reveal it, although it is revealed in chapter two. And it is the story of the development, and consequences of the source, social, political, and military. It is also the story of its inventor, Mathieu, a genius who would rather have been a bad painter in Tahiti than change the world, but who could not help himself. But primarily it is a satire on the

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Black Oracle

NO. 7
FALL 1973



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BLACK ORACLE #7 is now available and features coverage on the STAR TREK stage play, "One Cube or Two?", reviews of LOST HORIZON and the Kirk Douglas version of DR. JEKYLL AND MR. HYDE, "A Chat with Vincent Price", current movie and book reviews, poetry, artwork and many more items of interest. Send 45¢ for the current issue or \$1.25 for a 3 issue subscription to George Stover, P.O. Box 10005, Baltimore, Maryland 21204.

New Books

HARDCOVERS

- Anderson, Poul THE MANY WORLDS OF POUL ANDERSON (coll) ed. by Roger Elwood. Chilton, June. \$6.95
- Ashe, Geoffrey THE FINGER AND THE MOON (repr Brit, supernat) John Day, June. \$6.95
- Asimov, Isaac HAVE YOU SEEN THESE? (coll) NESFA Press. \$5.95
- TALES OF THE BLACK WIDOWERS (not sf) Doubleday, June. \$5.95
- Baum, L. Frank THE MASTER KEY: An Electrical Fairy Tale (facs repr of 1901 ed, with introd. by David L. Greene & Douglas G. Greene) Hyperion. \$8.95
- Bayley, Barrington J. SOUL OF THE ROBOT. Doubleday, July. \$5.95
- Biggle, Lloyd Jr. MONUMENT. Doubleday. \$4.95
- Blatty, William Peter THE EXORCIST (supernat, reissue) Harper & Row. \$6.95
- Canning, Victor THE FINGER OF SATURN (supernat) Morrow. \$6.95
- Capek, Karel THE ABSOLUTE AT LARGE (facs repr of 1927 ed, with introd. by William E. Harkins) Hyperion. \$8.50
- Carr, Terry, ed. UNIVERSE 4 (repr) SF Book Club, July. \$1.49
- Carter, Angela THE WAR OF DREAMS (fty) Harcourt, Aug. \$6.95
- Chambers, Robert W. IN SEARCH OF THE UNKNOWN (facs repr of 1904 ed, with introd. by Sam Moskowitz) Hyperion. \$8.95
- Colwell, Eileen, reteller ROUND ABOUT AND LONG AGO: Tales from the English Counties. Houghton. \$4.95
- Cook, William W. A ROUND TRIP TO THE YEAR 2000; or, A Flight Through Time (facs repr of 1925 ed, with introd. by Sam Moskowitz) Hyperion. \$9.50
- Coppel, Alex THIRTY FOUR EAST (marg) Harcourt. \$7.95
- Cott, Jonathan, ed. BEYOND THE LOOKING GLASS: Extraordinary Works of Fantasy and Fairy Tale. Stonehill, distr. Optimum Book Marketing. \$12.95
- Cowper, Richard THE TWILIGHT OF BRIAREUS (repr) SF Book Club, Aug. \$1.98
- Creasey, John THE VOICELESS ONES

- (Dr. Palfrey, repr Brit) Walker, July. \$5.95
- Cummings, Ray THE GIRL IN THE GOLDEN ATOM (repr of 1923 ed, with introd. by Thyrill L. Ladd) Hyperion. \$9.95
- Daniken, Erich von IN SEARCH OF ANCIENT GODS (nf, tr) Putnam, July. \$8.95
- Darton, F. J. Harvey J. M. BARRIE (repr of 1929 ed) Haskell House. \$10.95
- Del Rey, Lester, ed. BEST SCIENCE FICTION STORIES OF THE YEAR 1974. Dutton, July. \$7.95
- Dennis, Robert C. CONVERSATIONS WITH A CORPSE (supernat mystery) Bobbs, June. \$5.95
- Edmondson, G.C. T.H.E.M. Doubleday, June. \$4.95
- Elwood, Roger, ed. CONTINUUM 2. Putnam, July. \$6.95
- CRISIS: Ten Original Stories of Science Fiction. Nelson, Spring. \$5.95
- Emshwiller, Carol JOY IN OUR CAUSE (coll, 1 story sf) Harper, May. \$6.95
- England, George Allan DARKNESS AND DAWN (facs repr of 1914 ed) Hyperion. \$13.95
- Farrar, Stewart THE TWELVE MAIDENS: A Novel of Witchcraft. St. Martin's Press, Aug. \$6.95
- Ferman, Edward L., ed. THE BEST FROM FANTASY AND SCIENCE FICTION: A Special 25th Anniversary Anthology. Doubleday, Aug. \$7.95
- Griffith, George THE ANGEL OF THE REVOLUTION: A Tale of the Coming Terror (facs repr of 1894 ed, with introd. by Sam Moskowitz) Hyperion. \$11.50
- OLGA ROMANOFF: or, The Syren of the Skies (facs repr of 1894 ed, with introd. by Sam Moskowitz) Hyperion. \$10.50
- Gunn, James SOME DREAMS ARE NIGHTMARES (coll) Scribner, Aug. \$6.95
- Haining, Peter, ed. THE MONSTER MAKERS: Creators and Creations of Fantasy and Horror. Taplinger. \$7.95
- Harrison, Harry & Brian W. Aldiss, eds. BEST SF: 1973. Putnam, June. \$6.95
- Hastings, Milo CITY OF ENDLESS NIGHT (facs repr of 1920 ed, with

- introd. by Sam Moskowitz) Hyperion. \$9.95
- Hawkey, Raymond & Roger Bingham **WILD CARD** (marg) Stein & Day, May. \$7.95
- Hintze, Naomi **LISTEN, PLEASE LISTEN** (supernat, repr) Random, May. \$5.95
- Howard, Robert E. **THE PEOPLE OF THE BLACK CIRCLE** (s&s, repr) Donald Grant. \$15.00
- TIGERS OF THE SEA** (s&s, coll) Donald Grant. \$6.00
- Hoyle, Fred & Geoffrey **INTO DEEPEST SPACE**. Harper and Row, Sept. \$6.95
- Hyers, Conrad **THE CHICKADEES: A Contemporary Fable** (marg) Westminster, Feb. \$3.95
- Hyne, Cutcliffe **THE LOST CONTINENT** (repr of 1900 ed) Oswald Train (Box 1891, Philadelphia, Pa. 19105) \$6.50
- Jeppson, J.O. **THE SECOND EXPERIMENT**. Houghton, Aug. \$6.95
- Jones, D. F. **THE FALL OF COLOSSUS** (repr) SF Book Club, June. \$1.49
- Jordan, David **NILE GREEN** (marg supernat, repr) John Day, Feb. \$6.95
- Keller, David H. **LIFE EVERLASTING AND OTHER TALES OF SCIENCE FANTASY AND HORROR** (facs repr of 1947 ed, with introd. by Sam Moskowitz) Hyperion. \$10.50
- King, Stephen **CARRIE** (supernat horror) Doubleday, April. \$5.95
- Lamb, Harold **MARCHING SANDS** (facs repr of 1930 ed, introd. by L. Sprague de Camp) Hyperion. \$9.50
- Le Guin, Ursula K. **THE DISPOSSESSED** (repr) SF Book Club, July. \$2.49
- Leiber, Fritz **THE BEST OF FRITZ LEIBER** (coll) SF Book Club, June. \$2.49
- Mason, Carol and others, eds. **ANTHROPOLOGY THROUGH SF**. St. Martins Press, May. \$9.95
- Mercatante, Anthony S. **ZOO OF THE GODS: Animals in Myth, Legend & Fable**. Harper, Sept. \$8.95
- Merritt, A. **THE METAL MONSTER** (facs repr of 1946 ed, with introd. by Sam Moskowitz) Hyperion. \$7.95
- Mooney, Richard E. **COLONY: EARTH** (nf) Stein & Day, July. \$7.95
- Moorcock, Michael **THE LAND LEVIATHAN**. Doubleday, Aug. \$4.95
- Morris, May **THE INTRODUCTIONS TO THE COLLECTED WORKS OF WILLIAM MORRIS**. With a preface by Joseph Riggs. (first publ. in 1910-15 ed. of Collected works) 2v. Oriole Editions (Dunlap, N.Y.) \$25.00set
- Moskowitz, Sam **EXPLORERS OF THE INFINITE: Shapers of Science Fiction** (facs repr of 1963 ed) Hyperion. \$9.75
- THE IMMORTAL STORM: A History of Science Fiction Fandom** (facs repr of 1954 ed) Hyperion. \$8.95
- SEEKERS OF TOMORROW: Masters of Modern Science Fiction** (nf, repr of 1966 ed) Hyperion. \$11.50
- (ed) **MASTERPIECES OF SCIENCE FICTION** (facs repr of 1966 ed) Hyperion. \$12.95
- (ed) **MODERN MASTERPIECES OF SCIENCE FICTION** (facs repr of 1965 ed) Hyperion. \$12.95
- (ed) **SCIENCE FICTION BY GASLIGHT: A History and Anthology of Science Fiction in the Popular Magazines, 1891-1911** (facs repr of 1968 ed) Hyperion. \$9.95
- North, Anthony **STRIKE DEEP** (marg) Dial, July. \$6.95
- Parrish, Maxfield **THE MAXFIELD PARRISH POSTER BOOK**. With introd. by Maurice Sendak. Harmony Books, distr. Crown, March. \$9.95
- Pope, Gustavus W. **JOURNEY TO MARS** (facs repr of 1894 ed, with introd. by Sam Moskowitz) Hyperion. \$12.95
- Porter, Enid **THE FOLKLORE OF EAST ANGLIA** (coll) Rowman & Littlefield, Aug. \$8.00
- Rhodes, W. H. **CAXTON'S BOOK: A Collection of Essays, Poems, Tales and Sketches** (facs repr of 1876 ed, with introd. by Sam Moskowitz) Hyperion. \$8.95
- Rousseau, Victor **THE MESSIAH OF THE CYLINDER** (facs repr of 1917 ed, with introd. by Lester Del Rey) Hyperion. \$9.50
- Runyon, Charles W. I, **WEAPON**. Doubleday, July. \$5.95
- Segerberg, Osborn, Jr. **THE IMMORTALITY FACTOR** (nf) Dutton. \$10.00
- Serviss, Garrett P. **A COLUMBUS OF SPACE** (facs repr of 1894 ed, with introd. by A. Langley Searles) Hyperion. \$9.50
- THE SECOND DELUGE** (facs repr of 1912 ed, with introd. by Joseph Wrzos) Hyperion. \$10.95

Silverberg, Robert SUNDANCE AND OTHER SCIENCE FICTION STORIES (coll) Nelson, Aug. \$6.50
 (ed) THREADS OF TIME (repr) SF Book Club, Aug. \$1.49
 (ed) WINDOWS INTO TOMORROW. Hawthorn, Spring. \$6.95
 Simak, Clifford OUR CHILDREN'S CHILDREN. Putnam. \$5.95
 Siodmak, Curt CITY IN THE SKY. Putnam. \$5.95
 Stapledon, Olaf DARKNESS AND THE LIGHT (repr of 1942 ed, with introd. by Sam Moskowitz) Hyperion. \$7.50
 Stedman, Edmund Clarence EDGAR ALLAN POE (repr of 1909 ed) Folcroft. \$10.00
 Wahlöö, Per THE GENERALS (tr. from Swedish) Pantheon, April. \$5.95
 Weinberg, Robert E., ed. FAR BELOW AND OTHER HORRORS. FAX (Box E, West Linn, Ore. 97068) \$6.95
 Wilkins Freeman, Mary E. COLLECTED GHOST STORIES. Arkham. \$6.00
 Wollheim, Donald A., ed. THE 1974 ANNUAL WORLD'S BEST SF (repr) SF Book Club, Sept. \$1.98
 Wylie, Philip GLADIATOR (facs repr of 1930 ed, with introd. by Sam Moskowitz) Hyperion. \$9.95

PAPERBACKS

Adkins, P.H., ecom. EDGAR RICE BURROUGHS: Bibliography & Price Guide. P.D.A. Enterprises (P.O. Box 8010, New Orleans, La. 70182) \$3.75
 Akers, Alan Burt MANHOUNDS OF ANTARES (Prescot of Scorpio: 6) DAW UY1124, Aug. \$1.25
 Anobile, Richard J., ed. FRANKENSTEIN (mostly illus) Avon Flare 19117. \$4.95
 Anthony, Piers RINGS OF ICE. Avon 19448, June. 95¢
 Asimov, Isaac THE EARLY ASIMOV, Book One (repr) Fawcett Crest P2087, June. \$1.25
 Baum, L. Frank THE MASTER KEY: An Electrical Fairy Tale (facs repr of 1901 ed, with introd. by David L. Greene & Douglas G. Greene) Hyperion. \$3.75
 Bayley, Barrington J. THE FALL OF CHRONOPOLIS. DAW UQ1114, June. 95¢
 Bell, Neal GONE TO BE SNAKES NOW. Popular 00582. 95¢
 Bergier, Jacques EXTRATERRESTRIAL

VISITATIONS FROM PREHISTORIC TIMES TO THE PRESENT (nf, tr, repr) Signet W5942, July. \$1.50
 Biggle, Lloyd Jr. THE METALLIC MUSE (coll, repr) DAW UY1115, June. \$1.25
 Blackmore, Jane ANGEL'S TEAR (marg supernat) Ace 02284, April. 95¢
 Blatty, William Peter I'LL TELL THEM I REMEMBER YOU (supernat autobiog) Signet W6020, July. \$1.50
 Bova, Ben AS ON A DARKLING PLAIN (repr) Dell 3211, Aug. 95¢
 (ed) THE SCIENCE FICTION HALL OF FAME, vol. IIA, IIB (repr) Avon 19489, 19729, June, July. \$1.75ea.
 WHEN THE SKY BURNED (repr) Popular Library 00207, Aug. \$1.25
 Bradley, Marion Z. THE JEWEL OF ARWEN (fty) T-K Graphics (Box 1951, Baltimore, Md. 21203) \$2.00
 Brunner, John GIVE WARNING TO THE WORLD. DAW UQ1122, July. 95¢
 Burroughs, William S. EXTERMINATOR! (marg, repr) Viking Compass C575. \$2.45
 Busby, F.M. CAGE A MAN. Signet Q5918, May. 95¢
 Capek, Karel THE ABSOLUTE AT LARGE (facs repr of 1927 ed, with introd. by William E. Harkins) Hyperion. \$3.50
 Carr, Terry, ed. THE BEST SCIENCE FICTION OF THE YEAR no. 3. Ballantine 24063, July. \$1.50
 (ed) AN EXALTATION OF STARS: Transcendental Adventures in Science Fiction (repr) Pocket 77737, July. 95¢
 Carter, Lin BY THE LIGHT OF THE GREEN STAR (s&s) DAW UQ1120, July. 95¢
 Chambers, Robert W. IN SEARCH OF THE UNKNOWN (facs repr of 1904 ed, with introd. by Sam Moskowitz) Hyperion. \$3.75
 Charroux, Robert THE LEGACY OF THE GODS (nf, repr) Berkley Z2589, June. \$1.25
 Clarke, Arthur C. THE DEEP RANGE (reissue) Signet Y5995, July. \$1.25
 THE NINE BILLION NAMES OF GOD (coll, repr) Signet Y5949, June. \$1.25
 Cook, William W. A ROUND TRIP TO THE YEAR 2000; or, A Flight Through Time (facs repr of 1925 ed, with introd. by Sam Moskowitz) Hyperion. \$3.85
 Cowen, Frances VILLAGE OF FEAR

- (esp, repr Brit) Ace 86420, June. 95¢
- Cummings, Ray THE GIRL IN THE GOLDEN ATOM (repr of 1923 ed, with introd. by Thyrill L. Ladd) Hyperion. \$3.95
- Darlington, Clark PERRY RHODAN 50: Attack from the Unseen. Ace 66033, July. 95¢
- PERRY RHODAN 53: Spybot! Ace 66036, Sept. 95¢
- Davidson, Avram MUTINY IN SPACE (repr) Pyramid N3376, June. 95¢
- Davis, Richard, ed. THE YEAR'S BEST HORROR STORIES: Series II. DAW UY1119, July. \$1.25
- de Camp, L. Sprague LEST DARKNESS FALL (repr) Ballantine 24139, Aug. \$1.25
- de la Ree, Gerry, ed. FANTASY COLLECTOR'S ANNUAL - 1974. Author (7 Cedarwood Lane, Saddle River, N.J. 07458) July. \$7.50
- Dickson, Gordon R. THE STAR ROAD (coll, repr) DAW UY1127, Aug. \$1.25
- Lord Dunsany THE FOOD OF DEATH: Fifty-One Tales (repr of 1915 ed, fty) Newcast. \$2.45
- OVER THE HILLS AND FAR AWAY (fty, repr) Ballantine. \$1.25
- Eklund, Gordon ALL TIMES POSSIBLE. DAW UQ1117, June. 95¢
- Elwood, Roger, ed. CHRONICLES OF A COMER, And Other Religious Science Fiction Stories. John Knox Press. \$2.95
- FUTURE CITY (repr) Pocket Books 77936, Aug. 95¢
- OMEGA (repr) Fawcett Gold Medal M3030, Aug. 95¢
- STRANGE GODS. Pocket 77754, Sept. 95¢
- and Virginia Kidd, eds. THE WOUNDED PLANET (repr, orig: Saving worlds) Bantam Q7789, Aug. \$1.25
- England, George Allan DARKNESS AND DAWN (facs repr of 1914 ed) Hyperion. \$5.95
- Farmer, Philip Jose LORD TYGER (repr) Signet Q5096, July. 95¢
- Finney, Charles G. THE CIRCUS OF DR. LAO (supernat, repr) Avon. \$1.25
- Finney, Jack MARION'S WALL (supernat, repr) Warner 76-364, May. \$1.25
- Foster, Alan Dean STAR TREK LOG ONE. Ballantine, June. 95¢
- STAR TREK LOG TWO. Ballantine 24184, Sept. 95¢
- Foster, Robert A GUIDE TO MIDDLE-EARTH (nf, repr) Ballantine 24138, Aug. \$1.50
- Freedman, Nancy JOSHUA, SON OF NONE (repr) Dell. \$1.50
- Galaxy Magazine THE BEST FROM GALAXY, vol. II. Award, April. \$1.25
- Gerrold, David, ed. ALTERNITIES. Dell 3195, July. 95¢
- Goulart, Ron FLUX. DAW UQ1116, June. 95¢
- Griffith, George THE ANGEL OF THE REVOLUTION: A Tale of the Coming Terror (facs repr of 1894 ed, with introd. by Sam Moskowitz) Hyperion. \$4.75
- OLGA ROMANOFF: Or, The Syren of the Skies (facs repr of 1894 ed, with introd. by Sam Moskowitz) Hyperion. \$4.25
- Hall, Angus MADHOUSE (supernat, repr, orig: Devilday) Award AN1280, May. 95¢
- Hamilton, Edmond WHAT'S IT LIKE OUT THERE? And Other Stories. Ace 88065, Sept. 95¢
- Harrison, Harry & Brian W. Aldiss, eds. BEST SF: 1973 (repr) Berkley N2581, June. 95¢
- Harrison, M. John THE PASTEL CITY (s&s, repr) Avon 19711, July. 95¢
- Hastings, Milo CITY OF ENDLESS NIGHT (facs repr of 1920 ed, with introd. by Sam Moskowitz) Hyperion. \$3.95
- Heinlein, Robert A. BEYOND THIS HORIZON (reissue) Signet Q5695, June. 95¢
- Herbert, Frank DUNE (reissue) Ace 17263, Aug. \$1.50
- THE GREEN BRAIN (repr) Ace 30262, Aug. \$1.25
- Hoban, Russell THE LION OF BOAZ-JACHIN AND JACHIN-BOAZ (fty, repr) Pocket 78392, Sept. \$1.25
- Holiday, F.W. CREATURES FROM THE INNER SPHERE (marg nf, repr of The dragon and the disc) Popular Library 00211. \$1.25
- Illich, Ivan TOOLS FOR CONVIVIALITY (nf, repr) Perennial Library, May. \$1.25
- INDEX TO PERRY RHODAN, U.S. Edition 1-25. NESFA (P.O. Box G, MIT Branch P.O., Cambridge, Mass. 02139) \$1.00
- Keller, David H. LIFE EVERLASTING

- AND OTHER TALES OF SCIENCE FANTASY AND HORROR (facs repr of 1947 ed, with introd. by Sam Moskowitz) Hyperion. \$4.25
- Kern, Gregory CAP KENNEDY 9: Earth Enslaved. DAW UQ1118, June. 95¢
- CAP KENNEDY 10: Planet of Dread. DAW UQ1123, July. 95¢
- Kimbrough, Katheryn UNSEEN TORMENT (poltergeist) Popular 00543. 95¢
- Kurland, Michael THE UNICORN GIRL (reissue) Pyramid N3391, July. 95¢
- Lamb, Harold MARCHING SANDS (facs repr of 1930 ed, with introd. by L. Sprague de Camp) Hyperion. \$3.75
- Landsburg, Alan IN SEARCH OF ANCIENT MYSTERIES (nf) Bantam. \$1.50
- Larkin, David, ed. THE FANTASTIC KINGDOM (illus) Ballantine 24242. \$4.95
- Laumer, Keith THE INFINITE CAGE (repr) Berkley N2582, July. 95¢
- THE UNDEFEATED (coll) Dell 9285, June. 95¢
- Leader, Mary TRIAD (marg supernat, repr) Bantam. \$1.50
- Lee, Walt, comp. REFERENCE GUIDE TO FANTASTIC FILMS: Science Fiction, Fantasy, & Horror, vol. 3. Author (P.O. Box 66273, Los Angeles 90066). \$9.95
- Leourier, Christian THE MOUNTAINS OF THE SUN (tr) Berkley N2570, June. 95¢
- Leslie, Josephine THE DEVIL AND MRS. DEVINE (supernat) Pocket 78382, July. \$1.25
- Lory, Robert THE THIRTEEN BRACELETS. Ace 80680, Aug. 95¢
- THE WITCHING OF DRACULA (Dracula horror series no. 6) Pinnacle 00398, Aug. 95¢
- Luttrell, Lesleigh LESLEIGH'S ADVENTURES DOWN UNDER; And What She Found There (DUFF report) Weltanschauung Publications (525 W. Main, Madison, Wis. 53703) April. \$1.00
- Mahr, Kurt PERRY RHODAN 49: Solar Assassins. Ace 66032, July. 95¢
- PERRY RHODAN 51: Return from the Void. Ace 66034, Aug. 95¢
- PERRY RHODAN 54: The Blue Dwarfs. Ace 66037, Sept. 95¢
- Malzberg, Barry N. HEROVIT'S WORLD (repr) Pocket 77753, Sept. 95¢
- Mason, Carol and others, eds. ANTHRO-
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- POLOGY THROUGH SF. St. Martins Press, May. \$4.95
- Merritt, A. THE METAL MONSTER (facs repr of 1946 ed, with introd. by Sam Moskowitz) Hyperion. \$2.95
- Moffatt, Len and June THE MOFFATT HOUSE ABROAD: The 1973 Trans-Atlantic Fan Fund Trip Report. Moffatt House (Box 4456, Downey, Calif. 90241) \$2.00
- Moorcock, Michael & Charles Platt, eds. NEW WORLDS 5. Avon Equinox 18093, Jan. \$2.95 (corr)
- Moskowitz, Sam EXPLORERS OF THE INFINITE: Shapers of Science Fiction (facs repr of 1963 ed) Hyperion. \$3.95
- THE IMMORTAL STORM: A History of Science Fiction Fandom (facs repr of 1954 ed) Hyperion. \$3.50
- (ed) HORRORS UNSEEN (repr) Berkley S2583, June. 75¢
- (ed) MASTERPIECES OF SCIENCE FICTION (facs repr of 1966 ed) Hyperion. \$4.95
- (ed) MODERN MASTERPIECES OF SCIENCE FICTION (facs repr of 1965 ed) Hyperion. \$4.95
- (ed) SCIENCE FICTION BY GASLIGHT: A History and Anthology of Science Fiction in the Popular Magazines, 1891-1911 (facs repr of 1968 ed) Hyperion. \$4.25
- Mundy, Talbot CAESAR DIES (s&s, repr) Centaur. \$1.25
- Munn, H. Warner MERLIN'S RING (fty) Ballantine 24010, June. \$1.95
- Murray, Doug, comp. THE NEAL ADAMS INDEX. Frankensteve Productions (FrankVerzyl, 332 Grand Ave., Lindenhurst, N.Y. 11757) \$2.00
- THE N.E.S.F.A. INDEX: Science Fiction Magazines and Original Anthologies (1973) NESFA (P.O. Box G, MIT Branch P.O., Cambridge, Mass. 02139) \$2.00
- Necker, Claire, ed. SUPERNATURAL CATS (repr) Warner 59-370, Jan. \$1.75
- Nolan, William F. ALIEN HORIZONS (coll) Pocket Books 77928, Aug. 95¢
- Norton, Andre THE CROSSROADS OF TIME (repr) Ace 12312. \$1.25
- THE SIOUX SPACEMAN (reissue) Ace 76802, Sept. \$1.25
- WARLOCK OF THE WITCH WORLD (reissue) 87321, Aug. \$1.25
- Nowlan, Philip Francis ARMAGEDDON

2419 A.D. (repr) Ace 02938, Aug. \$1.25
 Parrish, Maxfield THE MAXFIELD
 PARRISH POSTER BOOK. With introd.
 by Maurice Sendak. Harmony Books,
 distr. Crown, March. \$5.95
 Pope, Gustavus W. JOURNEY TO MARS
 (facs repr of 1894 ed, with introd. by
 Sam Moskowitz) Hyperion. \$5.25
 Reynolds, Mack DEPRESSION OR BUST,
 and DAWNMAN PLANET (repr) Ace
 14250, Sept. 95¢
 Rheingold, Howard 1994. Freeway Press
 2033. \$1.25
 Rhodes, W.H. CAXTON'S BOOK: A
 Collection of Essays, Poems, Tales and
 Sketches (facs repr of 1876 ed, with
 introd. by Sam Moskowitz) Hyperion.
 \$3.75
 Robeson, Kenneth DOC SAVAGE 76: The
 Black Spot. Bantam S8305, April. 75¢
 DOC SAVAGE 77: The South Pole
 Terror. Bantam S7571, Feb. 75¢
 Rotsler, William PATRON OF THE ARTS.
 Ballantine 24062, July. \$1.25
 Rousseau, Victor THE MESSIAH OF THE
 CYLINDER (facs repr of 1917 ed, with
 introd. by Lester Del Rey) Hyperion.
 \$3.85
 St. Clair, Margaret CHANGE THE SKY
 AND OTHER STORIES. Ace 10258,
 July. 95¢
 Saunders, Jake & Howard Waldrop THE
 TEXAS-ISRAELI WAR: 1999.
 Ballantine 24182, Sept. \$1.25
 Scheer, K.H. PERRY RHODAN 52:
 Fortress Atlantis. Ace 66035, Aug. 95¢
 Serviss, Garrett P. A COLUMBUS OF
 SPACE facs repr of 1894 ed, with
 introd. by A. Langley Searles) Hyperion.
 \$3.95
 THE SECOND DELUGE (facs repr of
 1912 ed, with introd. by Joseph Wrzos)
 Hyperion. \$4.50
 Silverberg, Robert, ed. ALPHA 5.
 Ballantine 24140, Aug. \$1.25
 Simak, Clifford D. CEMETERY WORLD
 (repr) Berkley N2626, July. 95¢
 Siodmak, Curt THE THIRD EAR (repr)
 Pinnacle. \$1.25
 Smith, Wilbur THE SUNBIRD (supernat,
 repr) Signet J5973, July. \$1.95
 Spinrad, Norman, ed. MODERN SCIENCE
 FICTION. Anchor A-978, Aug. \$3.50
 Stableford, Brian M. THE PARADISE
 GAME. DAW UQ1121, June. 95¢
 Stapledon, Olaf DARKNESS AND THE

LIGHT (repr of 1942 ed, with introd. by
 Sam Moskowitz) Hyperion. \$2.95
 Sullivan, Walter WE ARE NOT ALONE
 (nf, repr) Signet Y5482, June. \$1.25
 Sutherland, James STORMTRACK.
 Pyramid N3297, June. 95¢
 Thiering, Barry & Edgar Castle, ed. SOME
 TRUST IN CHARIOTS (essays, repr
 Brit, about von Daniken's book) Popular
 Library 00586. 95¢
 Tubb, E.C. ZENYA (Dumarest of Terra:
 11) DAW UQ1126, Aug. 95¢
 Tymn, Marshall B., comp. A DIRECTORY
 OF SCIENCE FICTION & FANTASY
 PUBLISHING HOUSES AND BOOK
 DEALERS. Author (English Dept.,
 Eastern Michigan Univ., Ypsilanti, Mich.
 48197) 25¢
 Van Vogt, A.E. THE MAN WITH A
 THOUSAND NAMES. DAW UQ1125,
 Aug. 95¢
 Vivian, E. Charles CITY OF WONDER
 (s&s, repr) Centaur. \$1.25
 Waite, Arthur Edward THE QUEST OF
 THE GOLDEN STAIRS: A Mystery of
 Kinghood in Faerie (repr of 1927 ed,
 fty) Newcastle. \$2.95
 Zachary, Hugh GWEN, IN GREEN (super-
 nat) Fawcett Gold Medal M2982, July.
 95¢
 Zelazny, Roger POEMS. DISCON II. n.p.
 (limited to 1000 copies for first 1000
 convention members)

JUVENILES

Ainsworth, Ruth THE PHANTOM
 CYCLIST AND OTHER GHOST
 STORIES. Follett, March. \$4.95. Age
 8-12
 Allan, Mabel Esther A CHILL IN THE
 LANE (supernat) T. Nelson, May. \$5.50.
 Age 11 up
 AUTHORS' CHOICE 2 (part sf & fty) T.
 Y. Crowell. \$6.95. Age 10 up
 Babbitt, Natalie THE DEVIL'S STORY-
 BOOK (coll) Farrar, Spring. \$4.95. Age
 9-13
 KNEE-KNOCK RISE (marg fty, repr)
 Camelot. 95¢
 THE SEARCH FOR DELICIOUS (fty,
 repr) Camelot. 95¢
 Bodecker, N.M. THE MUSHROOM
 CENTER DISASTER (fty) Atheneum,
 Spring. \$4.25
 Christopher, John THE PRINCE IN
 WAITING (repr) Collier. 95¢

- WILD JACK. Macmillan, Sept. \$5.95
 Cleary, Beverly RUNAWAY RALPH (marg fty, repr) Archway 29611, Aug. 75¢
 Cobalt, Martin, pseud. POOL OF SWALLOWS (supernat, repr Brit) T. Nelson, March. \$5.25. Age 11 up
 Corbett, Scott THE GREAT CUSTARD PIE PANIC (fty, sequel to Dr. Merlin's magic shop) Little, May. \$4.50. Age 6-8
 Edmondson, Madeleine THE WITCH'S EGG. Seabury, Spring. \$4.95. Age 5-9
 Elwood, Roger, ed. ADRIFT IN SPACE AND OTHER STORIES. Lerner. \$3.95
 THE GRADUATED ROBOT AND OTHER STORIES. Lerner. \$3.95
 JOURNEY TO ANOTHER STAR AND OTHER STORIES. Lerner. \$3.95
 THE KILLER PLANTS AND OTHER STORIES. Lerner. \$3.95
 THE LEARNING MAZE AND OTHER SCIENCE FICTION. Messner. \$6.95
 THE MIND ANGEL AND OTHER STORIES. Lerner. \$3.95
 THE MISSING WORLD AND OTHER STORIES. Lerner. \$3.95
 NIGHT OF THE SPHINX AND OTHER STORIES. Lerner. \$3.95
 THE TUNNEL AND OTHER STORIES. Lerner. \$3.95
 Gates, Doris TWO QUEENS OF HEAVEN: Aphrodite, Demeter (mythology) Viking. \$5.95. Age 8-12
 Heymans, Margriet PIPPIN AND ROBBER GRUMBLECROAK'S BIG BABY: A Puppet's Tale (marg fty, repr) Addison-Wesley. \$4.95. Age 3-8
 Housman, Laurence THE RAT-CATCHER'S DAUGHTER: A Collection of Stories (fairy tales) Atheneum. \$5.95
 Ipcar, Dahlov THE LAND OF FLOWERS (fty) Viking. \$5.95
 Jones, Diana Wynne WITCH'S BUSINESS (repr Brit, orig: Wilkins' Tooth) Dutton, March. \$5.95. Age 9-12
 Leach, Maria WHISTLE IN THE GRAVEYARD: Folktales to Chill Your Bones. Viking. \$5.95. Age 9-13
 LeFebure, Molly THE LOONA BAL-LOONA. T. Nelson, April. \$5.95. Age 11 up
 Lorenzo, Carol Lee MAMA'S GHOSTS (marg fty) Harper, May. \$4.95. Age 10 up
 McDermott, Gerald ARROW TO THE SUN: A Pueblo Indian Tale. Viking. \$6.95
 McKee, David THE MAGICIAN AND THE SORCERER (fty, repr Brit) Parents Magazine Press, Sept. \$4.95. Age 4-8
 McKillip, Patricia A. THE FORGOTTEN BEASTS OF ELD (fty) Atheneum, Sept. \$7.25
 Mayrocker, Friederike SINCLAIR SOPHOCLES: The Baby Dinosaur (fty, tr. & adapt. by Renate Moore & Linda Hayward) Random, April. \$4.95. Age 5-8
 Morressy, John THE HUMANS OF ZIAX II. Walker. \$5.50. Age 7-10
 Norton, Andre THE JARGOON PARD. Atheneum. \$6.95
 LAVENDER-GREEN MAGIC. Crowell. \$5.50
 Norton, Mary THE BORROWERS ALOFT (fty, repr) Harcourt Voyager. \$1.35
 Raskin, Ellen FIGGS & PHANTOMS (marg fty) Dutton, May. \$5.95. Grade 4-7
 Reit, Seymour BENVENUTO (marg fty) Addison-Wesley. \$4.95. Age 10 up
 Rockwell, Anne THE STORY SNAIL (marg fty) Macmillan, Sept. \$4.95
 Rush, Caroline EIGHT TALES OF MR. PENGACHOOSA (marg fty) Crown, Spring. \$4.95
 Sleator, William HOUSE OF STAIRS (marg) Dutton, April. \$5.95
 Sykes, Pamela MIRROR OF DANGER (supernat, repr Brit) T. Nelson, March. \$4.95. Age 10-14
 Wahl, Jan THE FIVE IN THE FOREST (fty) Follett, March. \$4.95. Age 4-8
 WALT DISNEY'S THE SORCERER'S APPRENTICE (adapt. from Fantasia) Random House, April. \$2.50. Age 4-8
 Wiesner, William MAGIC TALES AND MAGIC TRICKS. Scribner. \$4.95. Age 7-11

BRITISH BOOKS, JAN - JUNE

- Anon. Ed. SCIENCE FICTION SPECIAL No. 9. Sidg & J, £2.50. ne. 283.97951.8
 SCIENCE FICTION SPECIAL No. 10. Sidg & J, £2.50. ne. 283.98107.5
 Aldiss, Brian W. THE EIGHTY-MINUTE HOUR: A Space Opera. Cape, £2.25. 224.00941.9
 THE SHAPE OF FURTHER THINGS. Corgi, 35p. ne, pb, biog. 552.09533.8
 (ed) THE PENGUIN SCIENCE FICTION OMNIBUS. Penguin, 60p. ne, pb. 14.003145.6

- Anderson, James THE ABOLITION OF DEATH. Constable, £2.20. 09.459730.8
- Anderson, Poul THE BYWORLDER. Coronet, 35p. ne, pb. 340.18615.1
- Anthony, Piers MACROSCOPE. Sphere, 50p. ni, pb. 7221.1177.0
- PROSTHO PLUS. Sphere, 35p. ne, pb. 7221.1175.4
- RACE AGAINST TIME. Sidg & J, £1.50. juv. 283.98152.0
- Ardies, Tom THIS SUITCASE IS GOING TO EXPLODE. Panther, 35p. ne, pb. 586.03923.6
- Asimov, Isaac THE BIG SUN OF MERCURY. NEL, 30p. ne, pb. 450.01767.2
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- Ball, Brian N. PLANET PROBABILITY. Sidg & J, £1.95. 283.98123.7
- Ballard, J.G. THE DROUGHT. Penguin, 30p. ni, pb. 14.002753.X
- THE DROWNED WORLD. Penguin, 30p. ni, pb. 14.002229.5
- THE TERMINAL BEACH. Penguin, 30p. ni, pb. 14.002499.9
- THE WIND FROM NOWHERE. Penguin, 30p. ni, pb. 14.002591.X
- Bannon, Mark THE WAYWARD ROBOT. Hale, £1.60. 7091.4109.2
- Barclay, Alan OF EARTH AND FIRE. Hale, £1.60. 7091.4044.4
- Barret, G.M. THE TOMORROW STAIRS. Hale, £1.80. 7091.4179.3
- Berger, Thomas REGIMENT OF WOMEN. Eyre Methuen, £2.75. 413.31530.4
- Berk, Howard THE SUN GROWS COLD. Panther, 40p. ne, pb. 586.03984.8
- Biggle, Lloyd Jr. THE WORLD MENDERS. Elmfield Press, £2.60. 7075.0024.0
- Blackden, Paul ADAM AND EVE 2020 AD. Everest Books, 30p. pb. 903925.06.0
- Blavatsky, H.P. STUDIES IN OCCULTISM. Sphere, 40p. ne, pb. nf. DWLO. 7221.1701.9
- Blish, James A CLASH OF CYMBALS. Arrow, 40p. ne, pb. 09.908660.3
- EARTHMAN, COME HOME. Arrow, 40p. ne, pb. 09.908690.5
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- SPOCK MUST DIE! Corgi, 30p. ne, pb. 552.09498.6
- STAR TREK 4. Corgi, 30p. ni, pb. 552.09498.6
- STAR TREK 5. Corgi, 30p. ni, pb. 552.09446.3
- STAR TREK 6. Corgi, 30p. ni, pb. 552.09447.1
- STAR TREK 9. Corgi, 30p. pb. 552.09476.5
- THEY SHALL HAVE STARS. Arrow, 40p. ne, pb. 09.908670.0
- Boorman, John & Bill Stair ZARDOZ. Pan, 35p. pb. 330.24056.0
- Bova, Ben, ed. SCIENCE FICTION HALL OF FAME, vol.3. Gollancz, £3.20. 575.01738.4
- Brunner, John THE DRAMATURGES OF YAN. NEL, 35p. pb. 450.01824.5
- THE SHEEP LOOK UP. Dent, £2.95. 460.04191.6
- Bulmer, H. Kenneth, ed. NEW WRITINGS IN SF 24. Sidg & J, £2.25. 238.98138.5
- Burroughs, Edgar Rice TANAR OF PELLUCIDAR. Tandem, 35p. ne, pb. 426.13178.9
- Chapdelaine, Perry A. SWAMPWORLD WEST. Elmfield Press, £2.60. 7057.0028.3
- Cheetham, Anthony, ed. BUG-EYED MONSTERS. Panther, 40p. ne, pb. 586.03990.2
- Christopher, John CITY OF GOLD AND LEAD. Hutchinson, 65p. ne, juv, sch. 09.118810.5
- PENDULUM. Joseph, £2.25. ne. 7181.1239.3
- POOL OF FIRE. Hutchinson, 65p. ne, juv, sch. 09.11880.8

- Continued Next Issue*

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—Contact: Paul Walker, 128 Montgomery St., Bloomfield, N.J. 07003

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Reviews

10,000 LIGHT YEARS FROM HOME by James Tiptree, Jr. Ace 80180, 1973. 319 p. 95¢

With this one you get egg roll, it's such a bargain at 95¢. Tiptree is a fairly new writer but you've probably run across his distinctive style in the magazines. Sometimes he is a bit abstruse, mostly his stories are clear and solid; whether old or new wave, he knows how to handle himself in the field.

My favorite in this collection of 15 bright tales is "Faithful to Thee, Terra, in Our Fashion," which has mystery, poignancy, unforgettable characters, and one of the more enjoyable fictional worlds, even if you aren't that fond of the sport of racing. "The Man Who Walked Home" is another act of creativity which will keep you spellbound from beginning to end. Some of the stories are mere vignettes, but they too have their poetry, their mystery. Tiptree is a fine writer and this is a representative collection. So buy it.

—Gail C. Futoran

THERE AND BACK AGAIN: A MAP OF BILBO'S JOURNEY THROUGH ERIADOR AND RHOVANION by J.R.R. Tolkien and Pauline Baynes. Allen & Unwin (distr. in U.S. by Ballantine Books) 1971. 21"x30½" \$2.50

Pauline Baynes will be remembered for her renderings of Middle Earth and Narnia. She is essentially an artist rather than a map-maker and her poster maps are carefully derived from original sources. Indeed, in this case in the lower left-hand corner, JRRT himself is given co-billing. But if she doesn't create, she is magnificent at depicting other people's creations. The map itself is basically yellow (or so it seems to my color-weak eyes). The area shown is much the same as shown in the map titled "Wilderland" in *The Hobbit*, showing a bit more to the south and west, south to the end of Mirkwood and west to Hobbiton. There are ten illustrations from Bilbo's adventures in circles placed variously at the edges of the map. The cartouche in the upper left-hand corner is plain but is embellished with spiders and below it is a barely identifiable copy of Thrór's map, this last a nice touch having a map on a map. Relief, primarily the Misty Mountains and Grey Mountains, is depicted with elevations of mountains (that means little pictures of mountains). For the price, an attractive poster map, well worth displaying.

—J. B. Post

THE ASTOUNDING-ANALOG READER, vol. 2, edited by Harry Harrison and Brian W. Aldiss. Doubleday, 1973. 458 p. \$7.95

Quite a bargain, this, 21 stories from *Astounding-Analog*, much of it from Campbell's heyday and running from 1947 to 1965. There isn't, literally, a bad story in the book although a couple of them are a little weak. Still, there is a quality about them, not unique to Campbell but most obvious in his choices, which makes them science fiction with capital letters. This was his standard and I think it best explains his superiority. If he was not quite the demi-god that Harrison and Aldiss suggest, if he rode hobbies to death and reflected them in the trends which showed up in his magazine, he was still one terrific editor and he knew what science fiction was all about. I think this explains why this is a superior anthology. Every single one of these stories, good or better, displays a quality of imagination, of innovation, and the ability to weld science into life as it may someday be, that makes the nonsense of the New Wave sound like the gobbledygook it is. Most of these stories have the 'mind-opening' quality which is the hallmark of science fiction, the quality that old Doc Smith had so abundantly despite his cardboard characters and terrible dialogue. The special gift of science fiction is that it opens wide the horizons of the mind, that suddenly you see and understand so many things that lingered in the murk on the fringes of your comprehension. This is what science fiction should be, and we could do a lot worse than just continue to improve the standards of writing in this kind of story, instead of some of the incoherent specimens now getting by. Sorry to have made this a lecture instead of a review, but I thought it more important to discuss this principle than to try to describe 21 stories. The moral is just this: get the book and read it. You'll have a better time than with almost any other collection I can think of.

—Samuel Mines

ALL RIGHT, EVERYBODY OFF THE PLANET! by Bob Ottum. Bantam N7598, 1973. 214 p. 95¢ (hardcover: Random House, 1972. \$5.95)

This is, as they say, an unpretentious little book with a lot of character. It is light, funny, and a joy to read. Basically, it is the old alien-in-a-clever-plastic-human-disguise bit, but I have never seen it quite like this before. It is just sexy enough and definitely funny enough. All I can say is that if you have a sense of humor, this book is more than worth the time (and money) it will cost you (which is not really all that much), and even if you don't, it is certainly worth a try.

—Joni Rapkin

THE ENCYCLOPEDIA OF SCIENCE FICTION & FANTASY THROUGH 1968: A BIBLIOGRAPHIC SURVEY OF THE FIELDS OF SCIENCE FICTION, FANTASY, & WEIRD FICTION THROUGH 1968, comp. by Donald H. Tuck. Vol. 1: *Who's Who, A-L. Advent* (Box 9228, Chicago, Ill. 60690) 1974. xii, 286 p. \$20.00

Any work as eagerly awaited as this one has been is bound to seem a bit disappointing at first because our expectations are fired up to anticipate perfection. In my limited experience I have not found perfection in anything. Upon reflection, Tuck, while not giving us the perfect, all-encompassing encyclopedia, has produced one of the major reference works of the decade, if the first volume is any indication. For the record, two more volumes are planned: volume 2 finishing up the authors with a title index also included, and volume 3 which is to give detailed information on magazines, paperbacks, pseudonyms, series, and a category called 'general.' Probably there should also be an addenda volume to the entire set. Supplements are planned.

Okay, to say that the first volume is the A-L of the bio-bibliographical section on authors, each entry giving as much information as the compiler could find on an author (birth and death dates, a brief biography, 'series,' fiction, anthologies edited, nonfiction—where findable) is about all one can say factually about the collection; "the rest is commentary." I want to say that personally I am perfectly (well, not perfectly—reasonably) satisfied with the *Encyclopedia*. I nit-pick because it is my job. The first nit I pick is selection criteria. For those who believe that science fiction encompasses everything, Tuck encourages by having listings for such people as George Adamski, Carleton Coon, Joseph Conrad, and Robert Ettinger. Of course, these are people who have influenced our field, just as Madame Blavatsky has (though she, like Aleister Crowley, has fiction credits—I mean acknowledged fictional works). I don't feel uneasy at Tuck's listing artists and major fans, but saucer people and straight authors, however much they have influenced us, gives me pause. The listing of authors noted for other kinds of writing who have sf or fantasy or weird credits, even only a story or two, is highly commendable.

On the bibliographic side, I note some of the more obscure author entries are not complete, but an addenda volume will pick these up as fans gleefully discover the omissions and errors and proudly proclaim "not in Tuck"; a bit like the mythical Old West where the young gunslinger shoots the man who shot the man who shot... The form of entry for a book is title in bold-face type, a bracketed notation for anthologies or collections, publishing data (publisher, place, date, series note for paperbacks, pagination, and sometimes original price). Different editions are noted (often with variant contents). Novels usually have a brief annotation describing the story and anthologies and collections have contents listed. Original magazine publication is often noted. Sometimes Tuck will admit that the list of fiction for an author is incomplete and refer the reader to Bleiler's *Checklist*, a forgivable ploy now that *Checklist* is once again in print. Oh, yes, there are entries for "Anonymous Anthologies," the "Creeps Library," and "a number of magazines & newspapers that published or sponsored works..."

But after all is said and done, this remains a great and major reference work in the field of science fiction. It would be presumptuous of me to tell anyone to buy or not buy this book: each person must decide on the basis of one's finances. I will say, that any purchaser will not be unhappy with the book and many hours of pleasure can be had just browsing through it. It is an indispensable item for serious research. I wish I could afford my own set.

—J. B. Post

The title is a straightforward description of this work: it's a list of some places and most people (including variant spellings) found in the Arthurian legends with brief descriptions of said place or person. Intellectually the contents are about on the level of Cliff's Notes, but that's all one needs in a cheap listing of locales and folk in Arthurian lore. As program notes this booklet is just fine.

—J. B. Post

TODAY WE CHOOSE FACES by Roger Zelazny. Signet Q5435, 1973. 174 p. 95¢

It's a simple story: Angelo di Negri is revived centuries after his death, and being more aggressive than his descendants he is given the contract of killing the family's prime business rival. In so doing he is manipulated by his target—Styler, a man hooked into a computer complex—into guiding the moral development of the human race, now decimated by war and spread over several planets. He houses humanity in enclosures, not allowing them on the surface of their planets, and for several generations runs the show. Through cloning, Angelo becomes 'serially immortal.' If one of him dies, the next in line automatically gains the dying man's memory. Each new generation of Angelo purposely destroys some of his tendency to violence, so that the persona of Angelo is made pacifistic just as he works to pacify the human race. At some point a rogue version of Angelo goes against the grand plan, trying several times to wipe out the 'family.' The story centers on Mr. Black's latest such attempt. He succeeds, incidentally gaining the memories of all of the dead clones. The action ends with Angelo/Black planning to release the human race.

Simple. So why did I feel I didn't understand it? For one thing, there is an emotional/intellectual undercurrent which is the cultural milieu of the Italian 'family business' which Angelo started centuries ago (1970's). This is not necessary to the plot yet it is necessary to understand the ending where Angelo/Black tells Styler (killed early on but simply reappears in the end via a telephone line to the computer) that "the debt of honor is cancelled between us." I could not see how that statement was motivated, much less how it related to the plot; maybe it would help if I were Italian.

The development of the plot is confusing. For most of the story I did not know where the action was leading; I actually became concerned that it would lead nowhere. Angelo's various current clones were busy running and being killed, but until p.95 I hadn't an inkling why. Then there is Mr. Black. As confirmed bluntly by Angelo/Black in the final pages, Styler produced Black purposely, to mess up the experiment. And why, when the experiment to pacify the human race was Styler's idea, not Angelo's?

The female lead is introduced sufficiently early on to give time for the development of her character, and make her essential to the plot, but her part in the action is never really made to be as important as the hero keeps telling us it is. She's handy at the end to perform a lifesaving mechanical service for Angelo/Black, which any samaritan type with two hands, eight fingers and opposable thumbs could have done equally well. I think. Zelazny never bothers to explain just what she did, just as he never bothers to explain or even hint at the process that created and kept going Angelo's clones, and made possible self-manipulation of his personalities.

And look, do people really speak like this (dialogue between hero and heroine): She: "I imagine you are now trying to figure the best way to get rid of me." He: "That is correct." " 'Give up,' she said, 'I am not going to go away.' " Has Zelazny something against contractions?

As I was composing this review, and referring back to the story, some of the anomalies and points of confusion began to come clear, so perhaps I was lazy in reading the novel; there is no doubt that Zelazny is a fine writer. Or perhaps not. I believe it is up to the writer not to be so abstruse that the reader needs a pen and paper to figure out what he/she just read. I leave it to you: if you like being kept in the dark for 80% of a novel, enjoy chases that have little meaning until you read the last chapter when all the action is over with, can appreciate (in the sense of comprehend) the Italian ethic, then perhaps this is the book for you.

—Gail C. Futoran

THE LOST CONTINENT by Cutcliffe Hyne. Oswald Train (Box 1891, Philadelphia, Pa. 19105) 1974 (repr of 1900 ed). xiii, 353 p. \$6.50

Why, you may ask, am I reviewing this reprint when I reviewed the Ballantine Adult Fantasy series reprint in LUNA Monthly 43? Well, this is one of the finest Atlantis stories ever written, and besides I know the publisher. Such considerations aside, why would one wish to buy this reprint rather than the Ballantine? One answer is "paper": this is reprinted on better paper than the BAF version and this is bound—it will last in a collection long after the BAF version is sawdust. There are some people who will say they would pay more *not* to have Lin Carter's introduction but no one really means this. The Train reprint has a four page introduction by L. Sprague de Camp discussing Atlantis, the author, and racism which is fair by normal standards but is not up to Sprague's average. There is room in the marketplace for both editions, the readers generally opting for the Ballantine reprint and the collectors generally favoring the Train reprint. Me? I have both.

—J. B. Post

THE NECESSITY FOR BEAUTY: ROBERT W. CHAMBERS & THE ROMANTIC TRADITION by Marion Zimmer Bradley. T-K Graphics, 1974. 45 p. \$2.00

Robert W. Chambers is remembered by most of us as the author of *The King in Yellow*, *The Maker of Moons*, *The Slayer of Souls*, and a few other fantasies. Marion Zimmer Bradley examines his 'romantic' novels of the American Revolution (the Cardigan Series—*Cardigan*, *Maid at Arms*, *The Little Red Foot*, *The Hidden Children*, *The Reckoning*) and gives us Chambers the Romantic. Her tracing of the web of persons, events and themes is a minor masterpiece of—not exactly scholarship, but more serious than a mere laudatory essay. It's time for a Chambers revival: we have already had *The King in Yellow* reprinted twice recently. Marion Zimmer Bradley has pointed out the virtues of the Cardigan tales, so they should be considered next. Personally, I like the Paris tales—strictly for the atmosphere, you understand.

—J. B. Post

ALSO RECEIVED:

As on a Darkling Plain, by Ben Bova. Dell 3211, August. 95¢ (hardcover: Walker, 1972. \$5.95. reviewed LUNA Monthly 46)

Creatures from the Inner Sphere, by F.W. Holiday. Popular Library 00211. \$1.25 (hardcover: The Dragon and the disc. Norton, 1973. \$7.95)

Curses, Hexes, & Spells, by Daniel Cohen. Lippincott, Sept. \$5.50, \$1.95paper (Weird and horrible library)

The Education of Oversoul 7, by Jane Roberts. Prentice-Hall, 1973. \$6.95

A Guide to Middle Earth, by Robert Foster. Ballantine 24138, August. \$1.50 (hardcover: Mirage, 1971. \$5.95. reviewed LUNA Monthly 28)

The Pastel City, by M. John Harrison. Avon 19711, July. 95¢ (hardcover: Doubleday, 1972. \$4.95. reviewed LUNA Monthly 41/42)

Perry Rhodan 53: Spybot! by Clark Darlton. Ace 66036, Sept. 95¢

Perry Rhodan 54: The Blue Dwarfs, by Kurt Mahr. Ace 66037, Sept. 95¢

The Science Fiction Hall of Fame, edited by Ben Bova. vol IIA, IIB. Avon 19489, 19729, June and July. \$1.75 ea. (hardcover: Doubleday, 1973. \$9.95 each. reviewed LUNA Monthly 53)

Seances & Spiritualists, by Christine Andreae. Lippincott, Sept. \$5.95, \$1.95paper (Weird and horrible library)

The Sioux Spaceman, by Andre Norton. Ace 76802, Sept. \$1.25 (orig. 1960)

Strange Powers of the Mind, by Warren Smith. Ace 78950, Sept. 95¢ (orig. 1968)

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