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Michael Moorcock

An Interview Conducted by Paul Walker*

New Worlds—How did it begin? How did you become involved? What were your intentions when you began?

New Worlds began as a magazine founded by sf enthusiasts in the middle 1940s. A consortium published the first few issues. This consortium consisted of, among others, Bill Temple, Ted Carnell, Leslie Flood, John Wyndham, Frank Arnold, and Steve Frances. Later, Maclarens took it over (though the company remained independent as Nova Publications Ltd.) and published it for the best part of its career with Ted Carnell as editor. Ted published the first Ballard stories and the work of then-starting authors like Brunner, Aldiss, Roberts, etc. In 1964 the circulations of the magazines (*Science Fantasy* was also edited by Ted) were very low and Maclarens decided to fold the titles. David Warburton of Roberts and Vinter Ltd. heard they were folding and decided to buy them. Ted wanted to edit his new anthology series, *New Writings in SF*, and so recommended me as editor. Wisely, Warburton wanted two editors for each of the magazines. I chose *New Worlds* and Kyril Bonfiglioli became editor of *Science Fantasy*. My first issue, in paperback-style format but a magazine in all other respects, appeared for May-June 1964 (number 142).

We ran as a bi-monthly for a time then went monthly with issue 146. Many people expected me to opt for the editorship of *Science Fantasy*, since most of my work had appeared in that magazine, but in fact I was interested in broadening the possibilities of the sf idiom and *New Worlds*, being a much more open title, seemed the best place to do it.

My first editorial stated pretty much the policy I have followed ever since, though perhaps I'm a little more sophisticated now. Also I was naive in thinking there were a lot of authors who shared the sense of frustration which Ballard and I had felt for some years. I tried to find good young authors and follow what one might call a policy of enlightened conservatism—publishing the best of the old and the best of the new. There were a lot of outcries when we started dealing with explicit sex (which was never an important issue to us) and so on, also when the first Ballard fragmented narratives began to appear with "The Atrocity Exhibition," also with the rather astringent criticism of 'Golden Age' masters of sf etc., but gradually readers began to realize that there was value in the new stuff and it didn't take long before they were criticising the newer stuff in its own terms.

We were crusading but we weren't thinking in terms of tabu-breaking, because the restrictions here had never been as marked as they were in the U.S. We were seriously attempting to find new ways of dealing with new subject matter and we always placed substance before style.

People have since confused our 'revolution' with a stylistic revolution, but our principal aim was concerned with substance and structure—it had little to do with what Judith Merrill and Harlan Ellison, for instance, later came to term the 'New Wave' in U.S. science fiction. We were specifically out to perpetuate, if you like, the European moral tradition in literature. We hardly 'rejected' the U.S. pulp tradition because it had never much influenced us anyway. Some of the writers, indeed, were quite conservative in their tastes and styles—Disch, for instance, who became closely associated with the magazine (and still is). While having no prejudice against it (and admiring much of it) we had little in common with the aims apparently represented in the work of the newer (or regenerated) U.S. writers like Ellison, Delany, Zelazny, Lafferty or Silverberg. We also, of course, published most of those writers at some stage, and were pleased to do so, because we always strove for a broad representation of the best work of its kind. I feel we published some of the best work done by them—Zelazny's "For a Breath I Tarry" (later reprinted, I think, in *Amazing*) and several others, Ellison's "Boy and His Dog," Delany's "Time Considered as a Helix," etc.

But our main *raison d'être* became the publishing of what some would call 'experimental' work and when, in 1967, Roberts and Vinter suffered severe financial setbacks (not over the sf magazines), Brian Aldiss was responsible for suggesting to the Arts Council (responsible for encouraging and maintaining the arts and a government-financed agency) that they help us. Thanks largely to the enthusiasm of Angus Wilson, then chairman of the Council, and letters from various distinguished critics and academics (rallied by Brian) we received an award which, while not enough to support us in any way—save as a 'little

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magazine'—gave us the moral support we needed and I became part-publisher, putting my own money into the magazine and going to the large, 'glossy' format we then adopted.

Unfortunately the two business partners I had to begin with showed themselves over-cautious and pulled out so that the magazine schedules were thrown into confusion. During 1967-68 we followed an erratic schedule culminating in the banning of two issues by the two major British distributors and the banning of the magazine in South Africa, New Zealand, Australia, etc. All of these areas were fairly crucial to us and if it hadn't been for advertising we should have had to fold. Also the newspapers came out in our favour and the ban was technically lifted. It was at this time that a Question was asked in the House of Commons about public money being spent on a 'pornographic' magazine and it seemed for a while that we would lose the grant. This blew over and I became sole publisher of the magazine. Foolishly, I didn't form a company to publish the magazine, so that I became personally responsible for the debts.)

From 1968 to 1971 I published *New Worlds*, and in 1970 it emerged that the distributors who had been receiving large quantities of the magazine had deliberately refrained from distributing them without telling us, because they wanted to avoid further newspaper publicity. We lost income on six months' issues and I found myself owing over three thousand pounds, which I didn't have. This was at a time when, thanks to Charles Platt, who was editing the magazine and running the business affairs, *New Worlds* had become viable. I was forced to wind the magazine up, publishing a last 'Subscription Only' issue (No. 201) in 1971, as an independent company.

Tom Dardis of Kerley expressed an interest in doing *New Worlds* as a quarterly and Anthony Cheetham was very enthusiastic about doing it through Sphere in this country, so I did four issues for Berkley who then decided that sales didn't merit their continuing the series. I decided, though the Sphere sales were on the increase, to cut back to two issues a year for the time being, since the Sphere advance alone wasn't sufficient to cover what I wanted to do and we're still partially financing the British editions through subsidiary income derived, for instance, from my editing fees for the *Best of New Worlds* series, and so on. And, of course, I'm still paying off the creditors for the large size issues.

What was the experience itself like? For instance, your daily routine?

The early days were fairly quiet, with just Lang Jones and myself doing the whole thing from an office I had in Southwark. Later I began to work from home, going into the publishers' office about once a week, and later still Charles Platt joined the staff as art editor and much improved the appearance of the pb-size issues. That period, too, was the only time I was actually getting paid to do it!

By and large, I tend to set one or two days a week aside for reading. Lang Jones is our best copy-editor and he would tend to do that (and still does) after I'd done the rough copy-editing. We never change stories without consultation with the author and the author's viewpoint is always respected. Where we have changes to suggest we Xerox the manuscript, make the suggestions on the Xerox and send them to the author for his or her comments. If the author disagrees we'll discuss alternatives until we're both satisfied. This extends even to titles.

The office always ran on democratic lines, with every editor being encouraged to encourage authors who suited his particular taste. This meant that I'd sometimes publish stories I couldn't stand or that I would include stories others didn't like, but we reached a fairly satisfactory compromise (I'll put this story in which I think is brilliant because you're putting that story in which *you* think is brilliant). I don't believe there's such a thing as objective literary judgments for someone running a magazine and it seemed the best way of ensuring the representation of as many different kinds of writing as possible.

The special 'New Writers' issues we have done have largely been the work of people like James Sallis, Graham Hall, Mike Harrison, Graham Charnock, and Charles Platt. Through most of the magazine's career there was always something of a 'commune' feeling about the day-to-day editing, with authors and staff getting together to discuss specific stories or general policy. The issues about which I'm happiest, I suppose, are the first few of the 1967-68 large size issues where my own policies found their strongest expression. To

me, these were the best issues—say from 173-176 where we got a good balance between science and art features, artwork, good 'conventional' fiction and good 'experimental' fiction. Particular issues came after that which I liked but not as a 'run.'

The last thing I can think of to say about the day-to-day running of the magazine was that it filled the minds of a fairly large group of us for a long time—i.e. the social life for many of us was centered around the magazine—it dominated our days. A rather heady and hectic love affair in which the magazine could be seen from time to time as either an inspiring mistress or a vampiric femme fatale. Certainly the publishing problems dominated my days and nights for several years.

What did it accomplish?

I think we accomplished a fair amount. Without doubt we altered the attitudes of many publishers towards the newer ideas we were promoting. We encouraged many authors to do their best and/or most interesting work. Many authors claimed that without *New Worlds* they would have given up writing or that they wouldn't have put so much work into something. Aldiss, Ballard, Disch, Sladek, Roberts, and others have all said, at different times, that *New Worlds* encouraged them to do their best work.

We were responsible for interesting many critics, academics, and journalists in what might be called the sf renaissance. I think we achieved an enormous amount; and if what we were trying to do has been misinterpreted in America it is largely because most people received their impressions at second-hand through, say, the Judith Merril *Year's Best and England Swings* anthologies. Judy did a lot to publicize *New Worlds* and was a good friend, but her interpretations were often at odds with our views! *New Worlds* became a banner in Judy's own crusade—and Judy, after all, started the ball rolling in the U.S. If the issues became clouded in rhetoric about 'new wave speculative fiction' or 'The New Thing' it wasn't our fault.

Harlan Ellison followed Judy with *Dangerous Visions* and I think it is fair to claim that again, if obliquely, *New Worlds* supplied the impetus. I think, however, that the battles being fought in the States have been over in this country for some years—everyone's settled down to doing their own thing. There was never any danger of one idea superseding another, but it was necessary to make room for other ideas and that, if nothing else, is what *New Worlds* achieved.

Beyond sf, we know many rock musicians who've claimed that *New Worlds* gave them the impetus they were looking for; we know artists, non-sf writers and poets who think the same. A lot of our ideas—and, indeed, our contributors—turned up in the pages of the 'alternative' press. We still meet readers of the large size *New Worlds* who tell us it was the only magazine which gave them any hope or spoke to them in a vocabulary which made sense to them. And we have possibly influenced the vocabulary (both in terms of ideas and language) of sf—broadened its possibilities.

What did it fail to accomplish?

We claimed too much for what we were doing in the early days and are only now beginning to see the results. We never licked the distribution problem—until it was too late—and so never reached as many readers as we might have done. We failed completely to convince the majority of fans that we felt writers like Heinlein were short-changing them with bad writing and simple-minded notions. We failed to improve the standard of writing in sf, which, in the main, remains abominable. On the other hand, we offered an alternative to readers who couldn't face that kind of writing and, of course, we still do.

We certainly failed to convince the majority of U.S. publishers about the merits of the *New World* fiction for they plainly prefer to publish the sensationalistic and poorly-conceived sf they have always published—and their preference doesn't appear to be dictated entirely by commercial reasoning. We failed, perhaps, to produce a large market for the kind of fiction we like best, but we did produce a large enough one to make publishing that fiction a viable proposition (which it wasn't, even five years ago). And, by and large, we failed to get across to most sf fans the seriousness and the purpose of our intentions. This again, perhaps, is because our particular point of view has been obscured by interpreters.

Leaving New Worlds for the moment, what is the story of the Jerry Cornelius stories?

Jerry Cornelius began as a version of Elric of Melniboné when, in late 1964, I was casting around for a means of dealing with what I regarded as the 'hot' subject matter of my own time—stuff associated with scientific advance, social change, the mythology of the mid-20th century. Since Elric was a 'myth' I decided to try to write his first story in 20th century terms.

The Final Programme was written, in first draft, in about ten days in January 1965. It began as a kind of rewrite of the first two Elric stories, "The Dreaming City" and "While the Gods Laugh." By doing this I found a style and a form which most suited what I wanted to write about. I was elated. I borrowed as much from the Hammett school of thriller fiction as I borrowed from sf and I think I found my own 'voice' as a writer. (Influences included Ronald Firbank and, to a minor extent, William Burroughs—two not dissimilar figures in my estimation.)

I felt, at that time, that I had at last found a way of marrying 'serious' fiction with 'popular' fiction and I had always believed that science fiction was the form which could most easily act as the ideal environment in which this marriage could take place. (This, incidentally, was the idea behind much of *New Worlds*' policy.) Sf knew how to cope with much of the subject matter and was a vital and popular form but was largely unable to deal with the traditional and sophisticated moral questions found in the best fiction, largely because its accepted forms had denied any attempt authors might make to incorporate these questions—the form as it stood distorted and simplified the problems. Just as Ballard found his remedy in the form he used for "The Atrocity Exhibition" and the later stories, I felt I'd found my remedy in *The Final Programme*—by using a character who *accepted* the moral questions without discussing them (the dialogue tends to take for granted the reader's familiarity with the questions and doesn't detail them—doesn't spell them out) and by supplying the reader with a straightforward dynamic narrative which he could enjoy for its own sake. (In other words, the plot, while being unimportant, was supplied for those who required plot to keep them reading. Moreover, I prefer books with a straightforward plot, so I was trying to produce something I'd enjoy reading.) I was very pleased with the book and thought everyone else would be, if only for the ironies and sensations.

A couple of British publishers asked to see it and surprised me with their strong reactions—I'd written the book to shock, they said, and I wouldn't get anywhere like that. It hadn't occurred to me that the book would do anything but amuse. I despaired, became cynical, put the book aside. A copy went out automatically to my, then, agents Scott Meredith. In 1967, it was bought, enthusiastically, by George Ernsberger, then editor at Avon. Parts of it had been published in *New Worlds* in 1965 and 1966 as an experiment in cutting up chunks and putting them in a different order (a mistake, I now think).

By this time I had begun what was eventually published as *A Cure for Cancer*. I had started the book using another character's name and hadn't got very far when I realized that this was effectively a sequel to the Jerry Cornelius novel. I put what I'd written aside and thought about it all, eventually conceiving the notion of writing a tetralogy of books about Jerry, each one expanding upon the various moral questions raised in *The Final Programme*. I visited New York in 1967 and told George Ernsberger about my scheme and George was again enthusiastic. Eventually, in 1968, I had a contract from Avon for the remaining three books.

By this time *The Final Programme* had been bought by Allison and Busby who were equally enthusiastic and had also bought *Behold the Man* in its novel version. They guaranteed to publish the tetralogy in England. It gave me the necessary encouragement to carry on with *A Cure for Cancer* which took, in all, some three years to write, appearing first as a serial in *New Worlds*.

The Final Programme was published in 1968 at the time when James Sallis had come to work on *New Worlds*. He liked the book. When Lang Jones was commissioned to edit the hardback anthology *The New SF*, he asked me for a story and I decided that I would try to write a Jerry Cornelius story ("The Peking Junction")—developing some of the techniques I was beginning to feel happy with while working on *A Cure for Cancer*. Sallis asked me, then, if I had any objection to his writing a JC piece since, in his opinion, the JC stories were a

form in themselves. I had none, of course. He wrote "Jeremiad" which appeared in *New Worlds*.

Taking up part of a theme which I'd put into my second JC short, "The Delhi Division," he expanded from there and wrote an entirely different story. Taking up part of his theme I wrote it back into "Delhi Division," which he'd so far only seen in rough draft. The final version was the first JC short to appear in *New Worlds* and was quickly followed by "Jeremiad."

Once this had happened, several others wanted to do a story about Jerry: Brian Aldiss, Norman Spinrad, a poem by Lang Jones, and other stories by M. John Harrison, Maxim Jakubowski, and one other by me, "The Tank Trapeze." Most of these were eventually published in a book called *The Nature of the Catastrophe* (Hutchinson, 1971).

In the meantime I had also begun a comic strip for *IT*, then the leading underground paper in Britain, with Mal Dean, who had illustrated many of the JC stories. The *IT* strip sent up many of the current obsessions of the underground—the mysticism, the political naivete, and so on. We began to alternate, with Mike Harrison and Richard Glyn Jones taking up our themes and us taking up their themes turn by turn. The strip ran for about a year as "The Adventures of Jerry Cornelius, the English Assassin." Part of it was also published in *The Nature of the Catastrophe*.

In our terms we had found a cool way of dealing with hot material. The essence of the stories is their irony, their attempts to concentrate as much information as possible into as small a space as possible, their obsession with contemporary imagery, their strong reliance on metaphorical imagery drawn from many disparate sources—pop music, astronomy, physics, cybernetics, etc. They are, ideally, deeply serious in intention. Unfortunately, many critics have missed the serious points of the stories, even if they've found the stuff entertaining. Sexual ambiguity, for instance, is taken for granted in the JC stories—a fact of life—but critics continue to see that element, among others, as 'daring.'

In this country, at any rate, the stories receive their most intelligent responses from that section of the public most at ease with what's these days called 'alternative' society, was earlier called 'beat' and before that called 'bohemian'—i.e. people who by and large do take certain things for granted which are regarded as shocking by the average middle-class person. I'm not here suggesting that this is good or bad, but it is a fact. Judy Merrill, for instance, regarded *The Final Programme* as an 'evil' book. Other people have expressed similar reactions. I find them almost impossible to understand. Perhaps people will get a better idea of the JC novels when the whole tetralogy is complete. I'll just have to wait patiently until then.

I think the JC stories have matured considerably since *The Final Programme*—becoming better written and more complex—and it *does* disappoint me when people don't enjoy them or find them obscure. I remember the delight I felt at producing a book which I was sure everyone would find at very least entertaining. I was puzzled when some people reacted in a puzzled or even an antagonistic way. My own wavelengths changed somewhere at some time. These days, for instance, I can't understand sf—I read the words and they no longer mean anything to me, even when written by a writer I used to enjoy. So I suppose I can appreciate how people feel when they find a JC story they can't focus on. It isn't, incidentally, anything to do with radical alterations in life-style on my part: it just happened at some point. Ho hum.

The questions that come to mind seem to be aspects of one big question which is difficult to put simply: what did you want to do in New Worlds? What are the "serious" aspects of the Jerry Cornelius stories? What do you mean by "We were specifically out to perpetuate, if you like, the European moral tradition in literature"? And when you said you "can't understand" the sf of today? Why? Are there any exceptions?

I must say this again: the difference between the U.S. pulp tradition and the English tradition of Wells, Huxley, Orwell, etc.; the rejection of pulp taboos, were not what the British 'New Wave' was about. We were interested in perpetuating the English tradition in contemporary terms; producing an uncompromising modern fiction that retained its popular audience and continued a dialogue with that audience—which is *not* to say a literary

quarterly/academic/intellectual type of audience). The European moral tradition is the tradition of examining moral attitudes to various events—often quite basic human experiences—George Eliot, Henry James, and Joseph Conrad are the ones F. R. Leavis would offer us as exemplifying this 'Great Tradition'—Flaubert, Thomas Mann. J.P. Sartre, and Angus Wilson are others. The methods vary with the times and the temperament of the authors—but the central objective of the author is to examine moral attitudes usually in the light of his own time, using subtler techniques than those found in satire or allegory; placing people in familiar situations so that the dramatic elements of the work have a greater immediacy for the reader.

The process, as far as we are concerned, is still going on. It is merely the determination to write about the objective world rather than the subjective/internal world of the author. We have rejected not so much as the idea of the Joyce/Woolf influenced 'modern novel' which led, in our opinion, to a great decadence in most modern fiction—the examination of the self rather than the society. It teaches you to examine society; the examination of the self is something you do, by and large, in private—you don't bore the reader with it. Too much fiction, we thought, is about things we, as authors, would do *before* we began work. This is why I find Vonnegut's 'philosophical' stuff so irritating. He seems to give you all the ideas and notes you'd write before you got down to producing a novel. Therefore, the appeal of so to the *New Worlds* group was in its dealing with the objective world, the tradition of invention, and of good dramatic narrative.

We never rejected narrative, but tried to find newer, briefer means of supplying that narrative element—almost to the point of taking it for granted and leaving it out, assuming the reader would know it was there anyway. A lot of interesting ideas, images, and in particular, metaphors in so get lost on a bag of boring and conventional (not to mention badly written) narrative—which is there because the pulp tradition demands it.

The serious aspects of the JC stories, therefore, are those which examine moral attitudes to present events, from as many angles as possible. The use of the entropy concept as a social metaphor is also used in the best of the stories—personality disintegration attempts to mirror the aspects of modern society which must now be in the process of disintegration, and so forth. In *A Cure for Cancer*, although the tone is light, laconic, the issues are serious—political assassination, manipulation of the individual psyche, erosion of personal and political liberty, U.S. attitudes toward Vietnam, and so on. These problems are examined but not really in a satirical sense because the issues are so complex it is impossible to define exactly what has created them, or indeed, how the problems can be solved.

Jerry's attitude is, I suppose, an existential one—how does one live with such problems? The author's opinion, incidentally, is by no means always in agreement with Jerry's (where he betrays any opinions at all).

As to why I "can't understand" most so today: I can't focus on the actual *sentences* in most of it. They don't make sense to me. Maybe this is because of the vagueness of the prose. I don't know. And that which I can understand, on that level, I find boring. What I like is what you'll find in *New Worlds Quarterly*. Whether I should still be editing an so magazine at all is a problem I'm currently facing. I don't see anything wrong in so if people enjoy it on its own terms. It's just that I can't read it.

I still have a few favorites, though, who I can re-read—Bester, Harness, a good deal of Leiber, but apart from Thomas Disch and Keith Roberts and one or two others, the new stuff's meaningless to me. Also, of course, I do get irritated by the really crass philosophizing of the Heinlein kind—the John Wayne morality; and embarrassingly simple-minded views of human character. However, in my own fantasies, I make rather overblown philosophical statements, so I can't really complain about others without accepting that such comments could as easily be leveled at my own work in that vein.

It has been said that the major influence on New Worlds was William Burroughs. How do you feel about that?

Burroughs wasn't an influence as such because most of us were fairly solidly into what we were doing before he came along. What the publication in France of his early novels meant for us was, in a word, Hope! We realized we weren't alone—that here was

someone else who was also utilizing the stuff of sf for his own ends. Using scientific metaphors, science fiction vocabulary, to examine society without actually writing science fiction, as the sf magazines of the day would have defined it. In style and approach we didn't find Burroughs much different from many other American writers who use the declamatory tone—Mailer, for instance—but personally I found Burroughs' methods and tone strongly similar to those of Charles Fort. I've never put this to Burroughs (he's a hard man to put anything to) but my guess would be that Fort was one of his big influences.

Our influences were drawn mainly from outside sf and varied according to the author. Ballard saw Melville and Joyce as his masters; Lang Jones saw Nabokov and Borges as his; Disch's enthusiasms were for Thomas Mann and the Nineteenth Century writers of romantic-sensationalistic tales of mystery and terror. My own were for Ronald Firbank, Peake, and Dickens.

Tell me about yourself.

Married Hilary Bailey in 1962. Our first daughter, Sophie, was born a year later, then Katie in 1964, and Max in 1971. We have an old, decrepit Shetland sheep-dog, an assortment of cats and a fish. We live in the run-down part of Ladbroke Grove and have lived in this particular flat since '66. We moved here, in fact, when it was mainly a working class neighborhood, but since then, thanks partly to the dreadful England Swings craze and the *Time* article on the subject, the Portobello Road (which parallels Ladbroke Grove) has become something of a tourist attraction. Also, of course, the Grove is now the centre of British alternative society which makes it easier to live in in many ways. Most of one's friends live nearby. We recently bought a house in Yorkshire but aren't sure we want to move there, though it's lovely countryside—probably the loveliest in England, the West Riding.

I've sometimes been associated with the rock band Hawkwind (who derived half their name from a series by me—Hawkmooon—and half from the band leader, who farts a lot). I've also worked with the underground paper *Friendz*, which is now the only nationally sold underground tabloid in Britain. I still entertain the foolish fantasy of going back on the road with a band and have once or twice got close to it. I actually like travelling, late nights, sleazy dressing rooms and that horrible chilling clamminess that fills your body at four o'clock in the morning when you've finished one gig and you have to face doing another on the other side of the country the next day . . . Playing the music is just a side issue. But there you go. I never thought writing books was much of a job for a man.

I was born in London, 1939. Educated variously at about ten schools, from some of which I was expelled. I left at fifteen. At sixteen I was writing regularly for *Tarzan Adventures*; at 17, I was the editor. At 18, I quit and went to Paris for my first long-term encounter with what was then the beat scene.

My first adult story was done in collaboration with Barrington J. Bayley and published in *New Worlds* (1959, I think). I joined the Sexton Blake Library ('Longest running detective series in history'—started 1889) and worked as editor and freelanced fiction and features and comic-strips, mainly for Fleetway Publications. In February of 1961, I went to the continent, playing blues guitar in a variety of seedy venues in Sweden, Denmark, Germany, and France. I starved to collapse in Paris, woke up in the British Consulate and was sent home.

After I decided to get married I got a 'respectable' job as a propagandist for the Liberal Party at the time of the 'Liberal Revival.' I wrote pamphlets, policy documents, ghosted speeches, and lost respect for the Liberals swiftly. I was fired and went freelance, again. My first sf novel was published in two parts in *SF Adventures* in 1963: *The Sundered Worlds*. 1963 also saw publication of *The Stealer of Souls* in hardback, and I wrote *The Fireclown* and *Stormbringer*. But it was a bleak winter before that, when I was just married and nothing was selling and there were rumors Nova magazines were collapsing.

In late '63, the rumors were confirmed. The situation looked grim. I was blacklisted at Fleetway for having left after insulting the management and smashing up the office but I managed to submit some work under Hilary's name. Then, in 1964, the magazines were bought and Ted Carnell asked me to be the editor.

My first trip to the U.S. was in 1967. I attended the Milford Conference and the New York Convention, both of which I found somewhat terrifying and depressing, but this might have had something to do with the fact that the various crises led up to a nervous breakdown in the last months of the year. Heavy depression. I came out of it around April, having done little work. I got the Nebula in 1968 for "Behold the Man" and wrote the novel version as the first work I'd done for some time. By this time I was also writing a fair bit of fantasy—the Runestaff series—mainly for the U.S. Things began to pick up; my stuff was selling very well in paperback here and reviews on *Behold the Man* and *The Final Programme* were in the main enthusiastic. I suppose you could say I was fairly well established. Things have become more comfortable certainly and the really hectic days seem to be more or less over.

I am still writing fantasies and take the work seriously, but most of my energies are devoted to fairly difficult books which I'm quite pleased with, but I still manage to hang around a lot doing nothing and having a good time, though happily I don't see too much of publishers, other writers, and the like.

*Conducted May-June 1972

WIN-LOSE-DRAW Roger Elwood will be editing a new science fiction magazine, name to be announced shortly, as soon as it is protected. It will be *Time* magazine size, 80 pages, and will sell for \$1.00. The magazine will start out as a quarterly and, if successful, will later switch to a bimonthly or better schedule. There will be a four-color cover and two color interiors. Contents of the first issue will include the lead novelette by Jerry Pournelle, stories by Joe Green and Barry Malzberg, article by Ted Sturgeon, book review column by Bob Silverberg, and a fanzine column by Charles Brown. According to Elwood, "there will be no restrictions except for my usual ones on sex and profanity." He is looking for every type of story but will prefer the traditional type of sf similar to *Analog*. The first issue will have a print run of 150,000 and will be dated Spring, going on sale in January.

In the meantime . . . Mankind Publishing announced that *Vertex* would fold with volume 3, issue 4. No reason was given. They have been trying to sell it, but have had no luck. *Vertex*, which started in April 1973, produced 13 issues in a beautiful slick format and, counting the last issue, three in an incredibly ugly newspaper format. The layout, photographs, and artwork in the slick issues made up for some of the mediocre fiction. The newsprint format was a failure. According to editor Don Pfeil, there was no way to keep the slick format. He explained that any paper the publisher got went to his more lucrative titles, so despite making money, *Vertex* had to go.

Another new magazine edited by Larry Shaw, announced as *Alpha Science Fiction* and scheduled to appear in January, has been postponed because of problems of format and distribution. The name of the magazine will also be changed to avoid confusion with Robert Silverberg's *Alpha* series of anthologies.

—Locus

NEW INTERNATIONAL PUBLISHING PROGRAM A joint publishing venture that will attempt to coordinate U.S. and British publication of new sf titles has recently been announced. Dial Press/James Wade books of the U.S. and Futura Books of England have formed Quantum Science Fiction which will publish new novels in both hardcover and paperback in the United States, England, and other countries. Donald Bensen will serve as consulting editor for the program, and the editorial board of Isaac Asimov and Ben Bova will make the final selection of the books to be published, according to Dial Press. No annual schedule has yet been set, although they will probably publish two or three titles per year. The books will be published in hardcover by Dial and Sidgwick & Jackson Ltd. and in paperback by Dell and Futura. Similar arrangements are being made with publishers associated with the program in France, Germany, Italy, Spain, Denmark, Sweden, Holland, Brazil, Latin America, and Japan. Books are already being considered for publication in 1976, and manuscripts should go to Dial Press/James Wade Books, attention Mr. Wade or Mr. Bensen, 1 Dag Hammarskjold Plaza, New York, N.Y. 10017. British submissions to Futura Books, Mr. Cheetham, 49 Poland St., London W1. Books submitted in languages other than English will be handled initially by associated publishers in the appropriate country, whose names will be announced shortly.

NEBULA AWARDS

The 1974 Nebula Awards were presented April 26 at the Nebula banquet in New York. The winners were:

Novel: **THE DISPOSSESSED** by Ursula K. Le Guin

2. Flow My Tears, the Policeman Said by Philip K. Dick
3. 334 by Thomas M. Disch
4. The Godwhale by T. J. Bass

Novella: **BORN WITH THE DEAD** by Robert Silverberg

2. A Song for Lya by George R. R. Martin
3. On the Street of the Serpents by Michael Bishop

Novelette: **IF THE STARS ARE GODS** by Gregory Benford & Gordon Eklund

2. The Rest Is Silence by C. L. Grant
3. Twilla by Tom Reamy

Short Story: **THE DAY BEFORE THE REVOLUTION** by Ursula K. Le Guin

2. The Engine at Heartspring's Center by Roger Zelazny
3. After King Kong Fell by Philip Jose Farmer

Dramatic Presentation: **SLEEPER**

2. Fantastic Planet
3. Frankenstein: The True Story

Grand Master Award: **ROBERT A. HEINLEIN**

1977 WORLD CONVENTION Overwhelming winner for the 1977 worldcon was chairman Don Lundry's bid for Orlando, Florida. Most voting was done by mail, with a final count of Orlando 198, New York 111, Washington 91, Philadelphia 28. Named Suncon, the convention will have Jack Williamson as Guest of Honor. Membership rates are \$3.00 supporting and \$5.00 attending until October 31, 1975 at which time they go to \$5.00 supporting and \$7.50 attending until March 30, 1976. Later rates have not yet been decided. Checks should be made payable to Worldcon 35, and sent to Box 3427, Cherry Hill, N.J. 08034.

OTHER AWARDS AT AUSSIECON Other awards presented at Aussiecon included The Little Men's 'Invisible Man' Award to A. Bertram Chandler; The First Fandom Award to Donald A. Wollheim; The E. E. Evans Big Heart Award to Don Tuck; and Committee Awards to Donald A. Wollheim and Walter Lee.

FOLLOWUP: A MODEST PROPOSAL (REVISITED) Thanks for the interest shown in my article "A Modest Proposal (Revisited)." It was appreciated even if there really wasn't enough interest to proceed further. Two people who wrote in did suggest that such an item may already be in the works. Unfortunately, delaying until now has not seemed to bring out any further information. Howard DeVore states that [Unknown] will be available on microfilm fairly soon. His guess pegged it at about \$100 for a microfilm set. Sales would be to libraries and individuals. He is not doing them, but he didn't say who is. From Neil Barron there is a suggestion that Tom Claerson and/or Greenwood Pub. Co. may be making some announcements in this area. Neither of these leads has proven out to much.

It looks like the best idea for a reader/collector is to watch for the availability of one of the sets of *Unknown* that is offered periodically and buy it. Other than that, we can all read the reprints of the stories as they come out.

Sorry it didn't come to more.

—David Lindsay

THE INTERNATIONAL SCENE continued from Page 12

More generally, compare Lem's enjoyable fun about the post-Liberation media bureaucracy in his "present" or "future" here, with the running news stories about the Lowther-Phillips-IEC case in a sober journal like *Chronicle of Higher Education*, Jan. 13ff. Which piece of writing—Lem's or the newspaper's—concerns more outlandish arrangements, more unbelievable professionalism and more prominent VIP's in the controlling structure of our intellectual system?

HUGO AWARDS

This year's Hugo awards were presented at the Aussiecon banquet on August 16. The winners, followed by other nominees in alphabetical order, were:

Novel: THE DISPOSSESSED by Ursula K. Le Guin

Fire Time by Poul Anderson

Flow My Tears, the Policeman Said by Philip K. Dick

The Inverted World by Christopher Priest

The Mote in God's Eye by Larry Niven & Jerry Pournelle

Novella: A SONG FOR LYA by George R. R. Martin

Assault on a City by Jack Vance

Born with the Dead by Robert Silverberg

Riding the Torch by Norman Spinrad

Strangers by Gardner Dozois

Novelette: ADRIFT JUST OFF THE ISLETS OF LANGERHANS by Harlan Ellison

After the Dreamtime by Richard Lupoff

A Brother to Dragons, A Companion to Owls by Kate Wilhelm

Extreme Prejudice by Jerry Pournelle

Midnight by the Morphy Watch by Fritz Leiber

Nix Olympia by William Walling

That Thou Art Mindful of Him by Isaac Asimov

Short Story: THE HOLE MAN by Larry Niven

Cathadonian Odyssey by Michael Bishop

The Day Before the Revolution by Ursula K. Le Guin

The Four Hour Fugue by Alfred Bester

Schwartz Between the Galaxies by Robert Silverberg

Professional Editor: BEN BOVA

Jim Baen

Terry Carr

Ed Ferman

Robert Silverberg

Ted White

Professional Artist: KELLY FREAS

Steve Fabian

Tim Kirk

John Schoenherr

Rick Sternbach

Dramatic Presentation: YOUNG FRANKENSTEIN

Flesh Gordon

Phantom of the Paradise

The Questor Tapes

Zardoz

Fanzine: THE ALIEN CRITIC

Algol

Locus

Outworlds

SF Commentary

Starling

Fan Writer: RICHARD E. GEIS

John Bangsund

Sandra Miesel

Don C. Thompson

Susan Wood

Fan Artist: BILL ROTSLER

George Barr

Grant Canfield

James Shull

John W. Campbell Award: P. J. PLAUGER

Alan Brennert

Suzy McKee Charnas

Felix Gotschalk

Brenda Pearce

John Varley

Gandalf Award: FRITZ LEIBER

Poul Anderson

L. Sprague de Camp

Ursula K. Le Guin

C. S. Lewis

The International Scene

by Mark Purcell

THE FUTUROLOGICAL CONGRESS by Stanislaw Lem. Tr. by Michael Kandel. Seabury, 1974. 149 p. \$6.95

This winter's release in Seabury's Lem-in-English series is from the most recent (1971) Polish text employed yet. The book is "high-spirited," uneasy satire in the laughing-over-cracking-ice style of many recent books and films. This "satire" is as a matter of fact an almost overly comfortable introduction to Lem for those many readers and sf instructors who don't wish too much "s" in their sf. Actually, the "s" is only buried a little more deeply here than is usual in Lem.

This is an Ion Tichy *conte*. As protagonist and narrator, he begins the story in a Costa Rican Hilton, attending the "Eighth World Futurological Congress" of the title. In the course of events—these include an *extra*-hotel rebellion and a narcotization of its water supply only partially successful with the liquorish conventioners—in the course of these events, the hero is dipped into one of the "futures" being -ologized. He "returns," but it's implied that the vortex of the plot will recycle him to some other "future" later.

Both "present" and "future" in *Congress* ironize the world of the European international intellectual bureaucracy. A hot-selling author like Lem is of course as familiar with this world as is a prestige, festival-touring movie director. And Lem's story seems the same kind of attempt as *8 1/2* or Bergman's *Hour of the Wolf*, to exorcise the outside social pressures on the successful artist, by absorbing them into a fictional world of farce and fantasy.

Congress has then the feel of a high-spirited romp, done off the top of the author's head. Part of this effect is author's craft. (Prof. Kandel the translator may be congratulated, and his announced version of *Star Diaries* anticipated and not feared.) Like the book's subject, its style is meant to show Lem's hipness with the contemporary literary world of establishment "experimentalism." For instance, in one sense the "future" of *Congress* is the mental "world" of postwar British linguistic philosophy; Tichy finds it politically established as the "official" world of the future as a convenience for controlling an expanded urban population. Patriotic Duke Wayne-type Americans may also detect an implicit critique on the habit of officials close to Lem to substitute vocabulary for performance. (I would make my own applications nearer home than Lem's Poland.) But the book's "future" is also, I think, the postwar, controlled point-of-view "world" of the French New Novel of Robbe-Grillet and Claude Mauriac. See the relevant—Queneauvian?—stylistics on pp.62-4 that transfer hero and reader from "present" to "future."

The reader's problem is that p.64 is 45% of the way through the book. Lem therefore seems to me to break the narrative rule familiar to the authors both of *Gulliver* and *John Carter*: that it's more important to get hero and reader acclimated in their fantasy world quickly than believably. Lem seems to *know* everything that's happened in world sf, but as a critic and author, perhaps he underrates the narrative expertise of the pulpier Americans, while being over-impressed with a few other more fashionable authors. One may admire, separately or collectively, *Congress* or *Giles Goat-Boy* or *Clockwork Orange*, the book; yet remember when Perelman or John Collier used to manage trickier parodies and more elaborate plots within seven *New Yorker* pages. Including the ads.

Most modern "satire" has the thematic problem of collusion with its fashionable "targets." In *Congress*, some statements on euthanasia hint at what some may find a general ambivalence in the book about the elaborate social controls that are officially under attack. There is also the difficulty of *Congress'* outlandish target. Our power-class intellectuals after all no longer pretend to information, consistency, literacy or any other fuddy-duddy qualifications to justify job control. One subspecies in the story, the Woodstock-y young American publishers and their secretaries in Lem's Hilton, is already too close to living exhibitionistic originals for *Congress* to "parody" or otherwise project them.

Continued on Page 10

Coming Events

November

7-10 TUSCON III at Tucson Inn, 127 W. Drachman St., Tucson, Ariz. GoH: Gordon Eklund. Adv. reg: \$4 to Nov. 1, \$5 thereafter, \$2 supporting. For info: TusCon III, P.O. Box 49196, Tucson, Ariz. 85719

7-9 NOVACON 5 in Birmingham, England. Adv. reg: £0.75. GoH: Dan Morgan. For info: Pauline E. Dungle, Flat 4, 144 Monyhull Hall Rd., Kings Norton, Birmingham, England

13-15 SFRA CONFERENCE in Miami, Fla. For info: Dr. Martin H. Greenberg, Chairman, Dept. of International Relations, Florida International University, Tamiami Trail, Miami, Fla. 33144

22-23 MEXICON 1 in Guadalajara, Mexico. GoH: Mack Reynolds. Reg: \$5 attending, \$3 supporting, to Elliot Weinstein. For info: Mexican, c/o Elliot Weinstein, APDO 6-869, Guadalajara 6, Jalisco, Mexico

27-30 WITCHCRAFT & SORCERY CON at the Sheraton-West Hotel, Los Angeles. GoH: Marion Zimmer Bradley. Reg: \$7. For info: Fantasy Pub. Co., Inc., 1855 W. Main St., Alhambra, Calif. 91801

28-30 CHAMBANACON 5 at the Ramada Inn, Champaign, Ill. GoH: Andrew Offutt, Fan GoH: Jackie Franke. Adv. reg: \$4.50, \$6 at door. For info: Penny Tegen, 1602 Linden Drive, Urbana, Ill. 61801

December

5-7 HALFACON at the International Hotel, New Orleans. Reg: \$5. For info: Halfacon, Box 8466, New Orleans, La. 70182

5-7 LA 2000, celebrating the 2,000 meeting of LASFS, at the International Hotel, Los Angeles. For info: LASFS, 11360 Ventura Blvd., Studio City, Calif. 91604

January 1976

2-4 CHATTACON 76 at the Sheraton Motor Inn, Chattanooga, Tenn. GoH: Cliff Amos. Reg: \$5. For info: Irvin Koch, 835 Chattanooga Bank Bldg., Chattanooga, Tenn. 37402

2-4 RHOCON 1 at the Park Sheraton Hotel, Washington, D.C. GoHs: Forrest J & Wendayne Ackerman, Walter Ernsting, Gray Morrow. For info: Tim Whalen, 9324 Tovito Drive, Fairfax, Va. 22030

23-25 CONFUSION 12 in Ann Arbor, Mich. GoH: Lloyd Biggle, Fan GoH: Bill Bowers. For info: Ro Nagey, 240 Michigan Union, Ann Arbor, Mich. 48104

February

12-16 THE STAR TREK CONVENTION at the Commodore Hotel, Lexington Ave & E. 42nd St., NYC. Adv. reg. to Dec. 15: \$16.20, \$5 non-attending, to Ms. Joyce Yasner, payable to

Star Trek Associates. For info: G.P.O. Box 951, Brooklyn, N.Y. 11201

13-15 BOSKONE 13 in Boston, Mass. GoH: Poul Anderson. For info: NESFA, Box G, MIT Station, Cambridge, Mass. 02139

March

19-21 MARCON 11 at Neil House Motor Hotel, Columbus, Ohio. GoH: Joe Haldeman. For info: Larry Smith, 194 E. Tulane, Columbus, Ohio 45202

April

9-11 LUNACON in NYC. For info: Walter R. Cole, 1171 E. 8th St., Brooklyn, N.Y. 11230

16-18 BALTICON 10 at the Hunt Valley Inn, Baltimore, Md. GoH: Philip Jose Farmer, Fan GoHs: Suzanne Tomkins & Jerry Kaufman. Adv. reg: \$4, \$6 at door. For info: Norman Schwarz, 7901 Oakwood Rd., Glen Burnie, Md. 21061

16-18 EQUICON/FILMCON 1976 at the Marriott Hotel, Los Angeles. Reg: \$7.50 to Dec. 31. For info: Box 23127, Los Angeles, Calif. 90023

16-19 MANCON 5 at Owings Park, Manchester, England. GoH: Robert Silverberg, Fan GoH: Peter Roberts. Reg: \$6 attending, \$2 supporting. For info: Brian Robinson, 9 Linwood Grove, Manchester M12 4QH England; or Bill Burns, 48 Lou Ave., Kings Park, N.Y. 11754

June

4-7 SCANCON 76 in Stockholm. GoH: Jack Vance. Reg: \$10 attending, \$2.25 supporting. For info: SCANCON '76, Box 3273, Stockholm S-10365 Sweden

July

2-5 WESTERCON 29 at the International Hotel, 6225 West Century Blvd., Los Angeles. GoH: Horace L. Gold, Fan GoH: Gregg Calkins. Reg: \$5 to May 31, \$3 supporting. For info: Westercon XXIX, P.O. Box 5384, Mission Hills, Calif. 91345

August

19-22 EUROCON 3 in Poznan, Poland. Reg: \$10 attending; closes Dec. 31, 1975. For info: Pierre Versins, CH-1463 Rovray, Rovray, Switzerland; or Vernon Brown, Pharmacy Dept., Univ. of Aston, Gosta Green, Birmingham B4 7ET, U.K.

September

1-6 MIDAMERICAN (34th World Science Fiction Convention) at the Hotel Muehlebach, Baltimore & Wyandotte at 12th St., Kansas City, Mo. 64105. GoH: Robert A. Heinlein, Fan GoH: George Barr. Adv. reg: \$6 attending, \$4 supporting, to Dec. 31, 1975. For info: P.O. Box 221, Kansas City, Mo. 64141

Coming Attractions

AVON OCTOBER TITLES

Koch, Howard. THE PANIC BROADCAST. 26906. \$1.50
Lang, Simon. THE ELLUVON GIFT. 26518. \$1.25

BALLANTINE TITLES

Tucker, Wilson. ICE AND IRON. 24660. \$1.50. Oct.
Smith, George O. THE PATH OF UNREASON. 24613. \$1.50. Oct.
Pohl, Frederik. SLAVE SHIP. 24586. \$1.50. Oct.
Barjavel, Rene. THE IMMORTALS. 24626. \$1.50. Nov.
Anderson, Poul. FIRE TIME. 24628. \$1.50. Nov.
Starr, Bill. THE WAY TO DAWN WORLD. 24643. \$1.50. Nov.
Bass, T.J. HALF PAST HUMAN. 24635. \$1.50. Nov.
THE GODWHALE. 24647. \$1.50. Nov.

DAW OCT/NOV. TITLES

Norton, Andre. THE BOOK OF ANDRE NORTON. UY1198, Oct. \$1.25
Carter, Lin, ed. THE YEAR'S BEST FANTASY STORIES, 1. UW1199, Oct. \$1.50
Defontenay, C.I. STAR (PSI CASSIOPEIA). UY1200, Oct. \$1.25
Anvil, Christopher. WARLORD'S WORLD. UY1201, Oct. \$1.25
PANDORA'S PLANET. UY1178, Oct. \$1.25
Norman, John. TIME SLAVE. UW1204, Nov. \$1.50
Coney, Michael G. RAX. UY1205, Nov. \$1.25
Gordon, Stuart. THREE-EYES. UW1206, Nov. \$1.50
Dickson, Gordon R. SOLDIER, ASK NOT. UW1207, Nov. \$1.50
Norman, John. IMAGINATIVE SEX. UJ1146, Nov. \$1.95

HARCOURT FALL JUVENILES

Norton, Mary. ARE ALL THE GIANTS DEAD? \$6.50. Age 8-12. Oct.
Cummings. E.E. FAIRY TALES. Voyager AVB96, Oct. \$1.75paper. Age 5 up

HARPER FALL JUVENILES

Stolz, Mary. CAT IN THE MIRROR. \$6.95. Age 10 up. Nov.
Hunter, Mollie. A STRANGER CAME ASHORE. \$5.95. Age 10 up. Oct.

NAL FALL FORECAST

Anderson, Poul. A KNIGHT OF GHOSTS AND SHADOWS. W6725, Oct. \$1.50
Heinlein, Robert A. THE GREEN HILLS OF EARTH. Y6381, Oct. \$1.25
Hoyle, Fred & Geoffrey. INTO DEEPEST SPACE. Y6764, Nov. \$1.25
Farmer, Philip Jose. FLESH. Y6767, Nov. \$1.25

POPULAR LIBRARY TITLES

Priest, Christopher. THE INVERTED WORLD. 00309, Oct. \$1.25
Flanagan, Richard. THE HUNTING VARIETY. 00315, Nov. \$1.25
Maxwell, Ann. CHANCE. 00316, Nov. \$1.25

SF BOOK CLUB TITLES

Asimov, Isaac. BUY JUPITER AND OTHER STORIES. Oct. \$1.98
Bester, Alfred. THE COMPUTER CONNECTION. Oct. \$1.98
Dickson, Gordon R. THREE TO DORSAI! Fall. \$3.50
Silverberg, Robert, ed. STRANGE GIFTS. Fall. \$1.98



Have You Read?

- Ackroyd, Peter. "Future Imperfect" (book reviews) *Spectator*, Dec. 21, 1974, p.747
- Adler, R. "Super-Star Trekkies Wreck Convention" *Spigot Magazine*, Feb. 20, p.13
- Aldiss, Brian. "Monsters" (review of One hundred years of science fiction illustration) *New Statesman*, Nov. 29, 1974, p.790-91
- Alpert, Hollis. "Seeing Things" (review of Rollerball) *Saturday Review*, Aug. 9, p.54
- Alpert, Joel. "Laserium; a Cosmic Laser Light Concert" *Kingsman*, Feb. 28, p.17
- Anderson, Poul. "Scandinavian Magic and Religion" *Gnostica*, July, p.8-9
- Asimov, Isaac. "Colonizing the Heavens" *Saturday Review*, June 28, p.12
- "The Fourth Revolution" (repr from *Saturday Review*, Oct. 24, 1970) *The Media Reader*, ed. by Joan Valdes & Jeanne Crow, p.378-86
- "How Easy to See the Future!" (book reviews) *Natural History*, April, p.92+
- "Moon Colony" (excerpt from *Our world in space*) *Science Digest*, Oct. 1974, p.52-9
- Babbitt, Natalie. "Rabbits Redux" (*Watership Down*) *New York Times Book Review*, April 27, p.8
- Bonewits, Wanda. "Dracula, the Black Christ" *Gnostica*, v.4 no.7, p.1+
- Bova, Ben. "Plot in Science Fiction" (excerpt from *Notes to a science fiction writer*) *Writer*, Aug. p.17-20+
- Brass, Dick. "Book and Author: Jerry Pournelle" *New York Post*, Feb. 15, p.39
- Buchen, Irving H. "Science Fiction Futures" *Intellect*, April, p.459
- Canby, Vincent. "Sci-fi: From Sports to Sharks" (movies) *New York Times*, June 29, p.D15
- Carroll, Kathleen. "It's Old Home Week for 'The Wizard of Oz'" *New York Sunday News*, March 2, p.7
- Chadwick, B. Bruce. "He Calls Sci-fi Out of this World" (Sam Moskowitz) *New York Daily News*, Aug. 12
- Christensen, J.A. "Cosmic Consciousness" (books on parapsychology, etc.) *Media & Methods*, Feb. p.18-21
- Clarke, Arthur C. [review of UFOs explained, and The UFO controversy in America] *New York Times Book Review*, July 27, p.4-5
- Clemons, Walter. "Bloody-minded" (*The annotated Dracula*) *Newsweek*, July 28, p.64
- Cocks, Jay. "Cheerful Larceny" (*Death rate 2000*) *Time*, July 28, p.44-5
- "Funny Future Shock" (The last days of man on earth) *Time*, Jan. 27, p.9-10
- "Heavenly Bodies" (*Dark star*) *Time*, May 5, p.75-6
- "No Score" (*Rollerball*) *Time*, July 7, p.46
- Donahue, Moraima. "Run, Run to Darkness" (fyt story) *Americas*, April p.25
- Edelson, Edward. "How's It Gonna Be: Wonderful or Woeful?" *N.Y. Daily News*, May 7 p.50
- Eisenhower, Julie Nixon. "Outer Space Beauty of Maxfield Parrish" *Saturday Evening Post*, Dec. 1974. p.58-63
- "Empty Face of Evil" (*C.S. Lewis*) *Christianity Today*, March 28, p.14-16
- Esterly, Glen. "Home Harvest" (Ted and Wina Sturgeon) *National Observer*, March 1, p.11
- Forbes, Cheryl. "'Rollerball': Who Will Follow?" *Christianity Today*, Aug. 8, p.18
- Garvey, John. "Fantastic Stories" *Commonweal*, Aug. 1, p.314-15
- Gilliatt, Penelope. "The Current Cinema" (*Rollerball*) *New Yorker*, July 7, p.67-8
- Glover, William. "Gee Wiz: B'way's Tony Look" *New York Post*, April 21, p.22
- Greene, Daniel St. Albin. "World Infiltrated by Saucers, Creatures; Says Who? Ufologists" *National Observer*, March 1, p.7
- Hand, Judson. "A New Adults-Only Fantasy by Author of 'Watership Down'" *New York Sunday News*, April 27, p.12
- Hendrickson, Paul. "Mr. Asimov (Peck Peck) Pauses to (Peck) Talk" *National Observer*, March 15, p.15
- Hersey, John. "My Petition for More Space" (excerpt) *Atlantic*, June 1974, p.62-70
- Hiss, Tony & David McClelland. "The Firesign Comedians are Hot Stuff" *New York Times*, April 20, p.D5+
- Hopkins, L.B., comp. "Dinosaurs, Monsters and Other Beasts of Weird" *Teacher*, Feb. p.34+
- "Jacksonville Schools Give Sci-Fi Film a Passing Grade as an Aid to Reading" *New York Times*, May 14, p.41
- Jewison, Norman. "In Praise of 'Rollerball'" (letter) *New York Times*, July 13, p.D11
- Johnson, Warren A. "The Future as a Learning Exercise in Geography" *Journal of Geography*, Dec. 1974, p.59+
- Jonas, Gerald. "Of Things to Come" (reviews) *New York Times Book Review*, June 29, p.25-7; Aug. 24, p.29-30
- "S.F." (reviews) *New York Times Book Review*, Jan. 12, p.32-3
- Kitman, Martin. "Serling's Voice of Doom is Lost in a Twilight Zone" *Star-Ledger*, March 19, p.59
- Knight, D.B. "Maps as Constraints or Springboards to Imaginative Thought: Future Maps of Canada" *Bulletin of the Association of Canadian Map Libraries*, May, p.1-5
- Kukla, Barbara. "Trekkies Are Spaced Out on Spock, Captain Kirk" *Newark Star-Ledger*, June 12, p.59
- Lamb, William G. & R.B. Bartholomew. "Science Fiction: A Unique Tool for Science Teachers" *Science Teacher*, March, p.37-8

Lawing, John V., Jr. "Kurt Vonnegut: Charming Nihilist" *Christianity Today*, Feb. 14, p.17+

Le Guin, Ursula K. "The Child and the Shadow" *Quarterly Journal of the Library of Congress*, April, p.139

Lehmann-Haupt, Christopher. "A Myth of Unbearable Tedium" (*Shardik*) *New York Times*, April 29, p.31

Leiber, Fritz. "Night Passage" (story) *Gnostica*, July, p.3+

Lofts, Norah. "The Bird Bath" (story, excerpt from *Hauntings*) *Family Circle*, May, p.64+

Mahlmann, Lewis & David Cadwalader Jones. "The Reluctant Dragon" (play) *Plays*, May 1974, p.74-80

Maksian, George. "Trekkies Achieve a Limited Orbit" *Sunday News*, March 2, p.16

Mancini, Joseph. "Geoffrey Holder, a Wiz" *New York Post*, April 26, p.15

Mihalyi, Louis. "Imagination in Biology" (writing short stories) *American Biology Teacher*, Nov. 1974, p.502-3

Miller, Jane V. "Robots, Robots, Robots" (play) *Plays*, May, p.65-8

"Mission Marooned" *Time*, April 7, p.69

Moses, Sam. "Movietalk" (*Rollerball*) *Sports Illustrated*, July 7, p.11

Nolan, Paul T. "Masks of Various Colors" (play, fty) *Plays*, May, p.29-38

"The Novelist as Provocateur" (*Kingsley Amis*) *New Statesman*, Feb. 14, p.202-03

Oldfield, Barney. "Burroughs Centennial: Me Tarzan! Me Banker!" (also *NASFiC*) *Variety*, Aug. 27, p.6

Plummer, Kathleen Church. "Streamlined Moderne" (sf world of the 1930's) *Art in America*, Jan. 1974, p.46-54

Ryan, Harry. "Space Ride Is Socko, and You See Stars" (*Disney World*) *New York Sunday News*, March 2, p.17

Sagan, Carl. "In Praise of Robots" *Natural History*, Jan. p.8-12+

"Science Fiction Focus" 6th Anniversary Issue of *Views & Reviews*, Fall 1974. (incl: *Visions of Armageddon: War of the Worlds*, by Jon Tuska; *Astounding Science Fiction: The Magic That Works*, by Albert I Berger)

Skow, John. [review of *The Annotated Dracula*] *Time*, Aug. 18, p.73-4

"Star Trek" to Atlanta Meet by 2,000 of Program's Faithful" *Variety*, July 9, p.57

Wadler, Joyce. "Pint-Sized Star" (*The Wiz*) *New York Post*, Feb. 7

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Paul Walker: In A Critical Condition

AN INFORMAL REVIEW OF BOOKS

RENDEZVOUS WITH RAMA, by Arthur C. Clarke. Ballantine 24175, 1974. 276 p. \$1.75 (hardcover: Harcourt, 1973. \$6.95)

Arthur C. Clarke's *Rendezvous with Rama* bothers me. Over a year ago when I first tried to read it, it seemed clumsy, the dialogue artificial, the prose far below Clarke's norm, the division of chapters between the Rama explorers and the United Worlds delegates an inept device. I put it aside. But not completely. I had the feeling that I ought to have liked the book, and perhaps I was just not in the mood for it then. Shortly after, several friends whose opinions I trust assured me that *Rama* was Clarke's worst novel in years, and that its victory in the Nebula/Hugo awards was a nominal one. I took their word for it. But not completely. I still had this nagging feeling. . .

So a year has passed, the book is offered to me for review, I accept, I put it off as long as possible, then I take a second plunge. And, by God, I was right all along. *Rendezvous with Rama* is my kind of book. I loved every minute of it. To hell with my stupid friends.

You see, the thing is that when a writer writes a novel that is a technical or thematic 'advance' over his previous work, he is often damned for abandoning that simplicity of story or style that appealed to his readers. He is accused of pretentiousness by his fans, but if lucky, he will acquire the respect of his former critics who will credit him with a capacity for growth. However, if his latest novel appears to be a technical or thematic *regression*, as if Barry Malzberg were to write a pro-NASA story, then he is asking for big trouble. Regardless of how good the novel may be.

Since *Childhood's End*, Clarke has had one theme: the apotheosis of the human race through first contact; and he has taken one approach to it: that of the apocalyptic encounter symbolized by the climax of Kubrick's *2001*. And while he is as hard a science fiction writer as Heinlein, he is forgiven everything by merit of his being thought of as a mystic. He isn't really. He is a scientific visionary who has seen the seemingly miraculous manifestations of nature both in the sea and in space, and knows them for what they are. In past decades, he had to project them into an unreal background, but since the Moon landing, he has a good idea of what the future will look like, and no need of rhetorical fireworks to depict it. In *Rendezvous with Rama*, he has tried to translate what he and Walter Cronkite saw on their studio monitors, the miraculous become mundane. The patter of what in any other age would have been deemed mythic heroes; their inarticulateness in the face of wonder; the blandness of discovery; the matter-of-factness of revelation. Moreover, what they saw was not the picture postcard view of a historical event, but a mutual confrontation of the global village with a sight so unique that there are no poets yet alive who could relate to it (so, consequently, critics disparaged it as "boring"), and I am not exaggerating, or rationalizing: my own feelings were similar to the poets'—the sight of men on the moon, of the moon itself, left me with no more to say than "interesting"; no more to feel than a concern for the astronauts' safety. Unselective photography is not art. Nor is discovery comprehension. Clarke knows that for all the information gathered by the three trips to the moon, we still know little about it, and he has translated this as well into the wonder of *Rama*.

No need to tell you the story, only to tell you that Clarke has done a fine job of multi-level story-telling: for one thing, he allows the explorers to be perfectly credible test-pilot types while still managing to convey the poet's awe to the reader. He manages the switches from Rama to Earth without slowing the narrative, and enlarges our perspective accurately; at the same time giving us some amusing insights into scientists and their office politics. As a bonus, he gives us the most interesting, and probably most realistic, view of human courage I have ever read in the solo flight to Rama's South Pole and in Rodrigo's attempt to dismantle the Hermian missile.

But what I prize most about the book is Clarke's truly wise climax and conclusion; one that I hope but doubt, will serve as a model for the generations of sf writers to come. Throughout the book, being an old sf hand, I feared how he would "explain" the mystery

of Rama. I have seen most every book, and short story, of this kind go down to pulp through apocalyptic revelations: "Ah, I see it all!" says the hero, and in a single, densely-worded, page gives an explanation that would have taken a team of scientists a lifetime to envision. But Clarke has avoided this ingeniously by telling us no more than is necessary for us to appreciate all there is to know about the starship, and then he sends it on its way with the irony that its creators were never aware of our existence. How few sf writers, ever, would have had the confidence in an irony like that to conclude their drama? How many, even today, would have buried the real drama of the story, the mystery of the Ramans, under a plethora of pointless adventures and melodramatic gimmicks? (As it is, Clarke comes perilously close with the Hermian missile episode.)

This, to me, is Clarke's best novel since *Childhood's End*, and a better sustained performance than that one, although it lacks the cinematic power of the latter's unforgettable climax. Yet it is easy to see why many fans were cool to it. Is it a "regression" for Clarke? Or a new direction? His next book, perhaps, will tell. Meanwhile, I loved *Rendezvous with Rama*.

THE FOREVER WAR, by Joe Haldeman. St. Martin's Press, 1975. 236 p. \$7.95

I did not love Joe Haldeman's *The Forever War*, but if tomorrow it were declared the totem of a new religion I might consider joining. It will certainly be a contender for an award of some kind, and be revered for some time to come. If you will forgive the conceit, I don't think that any but another writer can fully appreciate what a stunning job it is. A first novel, no less! Do you realize how many years, how much pain, a writer must endure to learn to write as well as Joe Haldeman has done in his first novel? Some of our oldest totems have yet to learn the things he does "effortlessly." Oh, my aching back.

The Forever War was published as three novelettes in *Analog* and one was included in Carr's *Best SF of the Year*. It does have an episodic construction, but the narrative flows naturally. It is not fast reading, but never ponderous, never boring, always interesting and always unpredictable. It is the story of a young man with a degree in physics, in the year 1997, who is drafted into the army to fight an alien enemy. As in *Starship Troopers*, of which this is not a parody, but a response as was Gordon Dickson's *Naked to the Stars*, we follow Private Mandella through the end of his training, to the first physical encounter with the enemy, to his first command as Major more than 1,000 years later on a frozen world where he and his men (and women) find themselves outnumbered in the last battle of the war. How he manages to survive 1,000 years is an explanation better left to students of relativity. In subjective time, he has served about ten years while the Earth, and the human race have undergone such radical changes that he finds himself a misfit among them. Fortunately, or unfortunately, depending on your literary orientation, Haldeman leaves him alive and happy at the end. Personally, I am undecided on the wisdom of this, but throughout the story Mandella went through such harrowing experiences, of which boredom was the most harrowing of the lot, that I suppose he deserved better than Mailer or Remarque gave their soldiers.

"Harrowing" is the word for the war itself: interminable, futile, boring, dirty, bloody, utterly unrewarding except in terms of pure experience; horrifying in the most mean and subtle ways; men and women brutalized more by their own kind than the enemy; lied to, cheated, tortured, and sacrificed. Amazing that Haldeman could say such unpleasant things in such a pleasant novel. The Times called his book "vastly entertaining" and so it is in a superficial way, but Haldeman makes us feel his soldiers' pain; he makes us see how they suffer and die, and he does so without excess or sensationalism. Haldeman was in Vietnam, and this is a novel of that war. It could not have been conceived after WWII or Korea.

But, again, what is really dazzling about the novel is Haldeman's skill as a writer. He tells the story of a war that lasts more than a thousand years and he does it in 236 pages, and he leaves nothing out. One could compile a catalog of the details, training, equipment, politics, science, sex, arms, and so on. Haldeman tells us everything we need to know and yet keeps everything in proportion to the narrative line. He never once stops the story to make an exposition; and nothing he tells us sounds second-hand, or contrived. Nothing resembles a device or a convenience. And the story he tells is an exciting one.

My one complaint against the book will seem a peculiar one, but it is one that irritated me throughout. Mandella is taught to kill in a thousand different ways, goes through a thousand years of fighting, is wounded, sees his friends and comrades slaughtered, and emerges at the end of the book without a belmish on his liberal credentials. He and his spiritually pure colleagues do nothing ideologically wrong: it is *always* the army's fault. Even the war is *their* fault. We fired first, and the government pushed the war because it would help the economy. The government is consistently corrupt; the middle-class consistently bovine; the line officers consistently war-loving throughout. Haldeman is too smart a guy not to know better, and his bias undermines my feelings about the book: ideology is no substitute for truth.

UNIVERSE 5, ed. by Terry Carr. Random House, 1974. 209 p. \$6.95

FELLOWSHIP OF THE STARS, ed. by Terry Carr. Simon & Schuster, 1974. 222 p. \$7.95

Terry Carr is no longer my bet for an editor to succeed the JWC/Boucher/Gold triumverate, and I am not sure it is his fault. Given another world—ahh, who knows? They just don't write 'em like they used to. The trouble with too many of the stories in both *Universe* and *Fellowship of the Stars* is that they are admirable without really being any good. They are more intelligent than imaginative; better written than conceived; more imitative than innovative; and few of their writers understand what it means to be entertaining.

There's no point in beating that dead horse since the carcass has already turned to glue. Despite the abundance of stories I didn't care for in these two books there are a handful that make both worth reading. Both have first-rate Ursula K. Le Guin stories (are there any other kind?); and both have a writer new to me, Mildred Downey Broxon, who is worth keeping a beady eye on. Both also have very inferior Leiber stories, but then *Universe* has one of the best Edgar Pangborn stories I've ever read, and if you know Pangborn's work, that is saying a lot. Of course, *Fellowship* has another clinker by Fred Pohl that may well win him a Hugo. Pohl is doing what he, and I, and the rest of us arch-reactionaries have been damning the New Wave for all these years: giving archaic ideas new literary treatments. Pohl writes well, but as he should know, the story is only as strong as the idea, and lately, his ideas have been puny indeed.

In *Fellowship* there is a rather powerful, if irritating, story by Pamela Sargent, "Shadows," that is dramatically effective despite the psychedelic claptrap at the end. John Brunner has a fine story, "What Friends Are For," that has nothing original to say about there being no such thing as a bad boy, but he says it succinctly and with great sensitivity. I could go on for a story or two more. The remainder I sampled and escaped, but I suspect you will find a few of them to your liking.

THE REINCARNATION OF PETER PROUD, by Max Ehrlich. Bobbs-Merrill, 1974. 287 p. \$6.95

When I was in junior high, Max Ehrlich's story *The Big Eye* made a Big impression on me. It was sort of a *When Worlds Collide* with a happy ending. I'm happy to report that Max's latest, *The Reincarnation of Peter Proud* is good, too. It is always a relief to know that a writer who appealed to you in younger days still appeals to you as an adult. Of course, *The Reincarnation of Peter Proud* did not appeal to me as much as *The Big Eye* did, and my opinion of Ehrlich as a writer has gone down a notch or two: far-far too-too many words to tell a simple story, but the plot is a lively mystery that builds considerable suspense as young Peter Proud tries, first, to discover the source of the dreams that have made his nights, as well as his love life, miserable; then to discover the identity of the man he was in a previous life. He does, too, and that's when things really start boiling. I even found the too-terrible-to-contemplate irony of the ending acceptable. But, as I said, Ehrlich uses too many words, and I could only enjoy the book by skimming over them as rapidly as possible. So, if you are as rapid a skimmer as I am, you should enjoy this novel.

For the curious, Ehrlich is the author of *The Savage Is Loose* screenplay that persuaded George C. Scott to produce, direct, and distribute the film.

THE SENTINEL, by Jeffrey Konvitz. Simon & Schuster, 1974. 315 p. \$7.95

According to the back flap Jeffrey Konvitz is a graduate of Cornell University and Columbia Law School, has practiced law, been a motion picture agent, and film producer and screen writer, all of which suggest to me that he has no excuse for writing as lousy a novel as *The Sentinel*. Of course, he is writing the screenplay and producing it for MGM films, and it is my guess that the screenplay came first. For instance, page 1: "The taxi fought its way up Fifth Ave, past the United Nations, the Fifty-ninth Street bridge and the singles bars that lined the avenue." That is the first sentence of the book, and why anyone but a screenwriter would "see" that as interesting I can't imagine. It is an "establishing shot." I won't comment on the pulpish use of the word "fought": knowledgeable readers should be instantly cued to the hackish concepts that are to follow.

In paragraph two, he begins: "Her head lay against the window; her mind wandered. Had it really happened? Or would she wake up at the sound of the alarm, squint at the reflected rays of light on the smog-coated windows and realize, as she wiped the sweat from her forehead, and threw off the blanket, that the last four months had been an incredible nightmare. . . ." Readers who are indignant when I tell them I do not finish every book I review are advised to meditate upon that last, tortured sentence.

Allison Parker, says the blurb (I've forgotten the details) comes to New York to forget the agony of her father's death. She rents an apartment in a curious, old-old brownstone, and meets a collection of curious, old-old people, who it turns out are not really there; except one, a blind priest who sits staring out the window. Allison Parker is a woman marked by the powers of light and darkness. About midway, she becomes aware of this, and the book becomes a mystery story with her, her pain-in-the-ass-of-a-pedant boyfriend, and the cops trying to figure it all out. There is a frantic, gory finale with a *Rosemary's Baby* ending which is as absurd as the book is boring.

Konvitz is not really *that* bad, and would have had better luck if he had not tried to translate every 'shot' into prose. Of course, I can't be sure. He may be *that* bad, after all. Anyway, *The Sentinel* is dreadful.

STARCHILD, by Fred Mustard Stewart. Arbor House, 1974. 224 p. \$6.95

THE SEARCH FOR JOSEPH TULLY, by William H. Hallahan. Bobbs-Merrill, 1974. 271 p. \$6.95

Anyone who is inclined to think from that last review that I am a snob who would be better suited to reviewing mainstream works may be reassured when I tell them that I am the only person I know who liked both the book and film of Fred Mustard Stewart's *The Mephisto Waltz*. I really enjoyed them both. So when I heard of his new novel, *Starchild*, I asked for it to review.

It begins with the kinky murder of a young girl by a fellow who sacrifices her to a god named "Raymond." "He was tall, and he wore a black opera cloak around his body. The owl-head mask covered his entire head. It was made of white feathers, and the big owl eyes had small holes pierced in them through which he was watching her." For a book to begin that way, and to succeed, the writer must have a diabolical sense of humor. Mr. Stewart does not. He is dead serious. Immediately after the murder we are introduced to his heroine, a housewife in a small Connecticut town, who has a dream about a "Starchild" who has come to help mankind in a way that I find too embarrassing to recount. (No, it isn't sexual.) But before "Starchild" can effectuate his beneficence he is opposed by an evil alien against whom he asks the heroine's help. I should add that both "Starchild" and "Raymond" at this point are supposed to be extraterrestrials. I imagine the heroine helps him. I glanced through the final pages and was too appalled to find out.

The third book that I actually *asked* for, and could not finish, is William H. Hallahan's *The Search for Joseph Tully* which started somewhat more promisingly than the previous two. In the prologue, we are in Italy(?) during the Inquisition, two men are being put to death by grisly means. In chapter one we are in New York today, in the apartment of Peter Richardson who is awakened by a mysterious sound: "The sound woke him. /Someone was in his apartment/ Richardson lay in his bed listening, trying to hear over the rushing of the 20

winter wind against his window, trying to keep his breath soft and audible, sensing his pulse was racing, his ears throbbing." How many cliches can you count in those sentences?

I am told—by this time I was too discouraged and depressed to find out for myself—that the body of the story is about a man who is searching for Richardson, and tracks him down, I'm told, in an ingenious fashion by means of old records. Richardson is the target of dark forces; that "sound" he hears is warning him of death. Suspense? Well, Robert Bloch, Dean Koontz, Stanley Ellin, and Hans Holzer thought so. I did not.

OF INTEREST:

THE KING'S INDIAN, by John Gardner. Knopf, 1974. 323 p. \$8.95

Eight long stories of saints and Satan, ghosts, magic, madmen who may, or may not, be Jesus Christ, eccentric kings and queens, and worlds that rival Kafka and Tolkien simultaneously. Brilliant, moving, hilarious, wonder-filled yarns, each with an existential sting. Beautifully illustrated by Herbert L. Fink. I loved it, obviously.

STRANGE ECSTASIES, ed. by Michel Parry. Pinnacle Books 220462, 1974, c1973. 179 p. \$1.25

Ten short stories about "the drug experience" including Clark Ashton Smith's "The Plutonian Drug," Arthur Machen's "The White Powder," Fritz Leiber's "The Secret Songs," Norman Spinrad's "Subjectivity," and Fred Pohl's "What to Do Until the Analyst Comes" among others. An interesting collection assembled with a sense of personal involvement by editor Parry.

FRANKENSTEIN, by Mary Wollstonecraft Shelley. Ed. by James Rieger. Bobbs-Merrill, 1974. 287 p. \$7.50

A new edition "that reproduces for the first time in more than a century the text of the first edition published in 1818." With footnotes, appendix, introduction, etc. etc. etc. Brian Aldiss calls this the first sf novel, and I call it unforgettable. A bit heavy-going, but worth every plod.

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

SCIENCE FICTION BOOK REVIEW INDEX, 1923-1973, edited by H. W. Hall. Gale Research, 1975. xvi, 438 p. \$45.

Libraries and collectors are probably familiar with the *SFBRI*, published annually since 1970 by Hal Hall, serials librarian at Texas A&M. This major reference work cumulates the first four of Hall's annuals and supersedes the 1973 index to sf book reviews in *Astounding/Analog*, *F&SF* and *Galaxy* for the 1949-1969 period, ed. by Barry McGhan and issued under SFRA auspices. This 50 year index provides access to almost 14,000 reviews of about 6900 books appearing in sf magazines and selected fanzines since 1923, and in general reviewing media (e.g., *Publishers Weekly*, *Library Journal*) since 1970. Included are citations to reviews of non-sf books reviewed in sf magazines, but excluded are reviews of films, TV shows or fanzines. The arrangement is by true author, with cross-references from pseudonyms, then by title, then by reviewing source, with a full citation shown for both book reviewed and review, including reviewer's name. A detailed directory of magazines indexed gives complete publishing histories, where indexed, and issue by issue listings. Editor and title indexes conclude the volume. Offset from a very neat and well-designed typescript or, in some cases, from computer printout, this will be an essential reference work for larger libraries and collectors. Aside from some minor typos, the only drawback is the exclusion of reviews in general magazines before 1970. This makes it difficult to judge acceptance of sf outside the often parochial limits of the sf magazines. The *Book Review Digest* will compensate for the exclusion to a very limited extent. To have included such citations, however, would have required enormous extra effort. All scholars will be in Hall's debt for many years.

—Neil Barron

S F and the Cinema

ROLLERBALL United Artists release. Produced and directed by Norman Jewison. Screenplay by William Harrison, from his short story. Starring James Caan, with John Houseman, Maud Adams, John Beck, Moses Gunn, Pamela Hensley, Barbara Trentham, Ralph Richardson, Shane Rimmer. 129 minutes. Rating: R

The apocalyptic vision of William Harrison's *Rollerball* provides one of the most frightfully absorbing crystal ball readings of the all-powerful corporate world that might just be around the corner. Starring cinema's current luminosity, James Caan, this film depicts a world in which all international and inter-cultural squabbles are resolved on the Rollerball arena by selected combatants. The sport, if such be the correct classification, is a violent hodgepodge of roller derby, bowling, football, off-track dirt racing and the Foreman-Ali fight. The world champions are naturally Texans, Houston Texans, and their vaunted ace, Jonathan E (played brilliantly by James Caan in one of his best roles to date) has become something of a cult hero among the masses.

Beneath this cultural veneer are the deep and ominous machinations of the ruling class, an executive elite calling itself the Energy Corporation. The Corporation's Chairman of the Board, the mastermind Bartholomew, sees Jonathan E as a potential threat to power and tries to persuade him to retire. This Jonathan E refuses. In the World Championship contest between Houston and some obscure northern city, possibly Cincinnati, Jonathan E defies the Corporation and emerges as the acclaimed demigod of the people, thereby taking one small step backward for the Corporation and a giant leap forward for mankind.

An interesting undercurrent to this imaginative cinematic rendering is the ultimate destiny of women. Despite the valiant efforts of Gloria Steinem et al, women have been placed on what might be termed an 'assignment' basis. In effect, they are rationed out on a revolving credit scheme: rich and powerful men get the prettiest and most sexually desirable women—proving, of course, that nothing has changed substantially under the sun. During the course of this futuristic film, Jonathan E is serviced by a total of three exquisite current beauties: Maud Adams, Barbara Trentham and Pamela Hensley.

Powerful, eminently violent and always controversial, *Rollerball* will nevertheless be viewed by all those who see it as a smashing dramatic success for James Caan.

—Dr. Donald Reed and Grant Jones

NEWS AND NOTES

TRIESTE FILM FESTIVAL The 13th annual International Festival of Science Fiction Films (Trieste, July 5-12) awarded the Golden Asteroid top prize to the U.S. feature film *Phase IV*. This Paramount-CIC release by Saul Bass is the story of super-intelligent ants competing against two scientists in Arizona. The Silver Asteroid for best actor went to Henk van Ulsen for his role in *Golden Ophelia* (Belgium), directed by Marcel Martin, about a Polish refugee bent on suicide. No award was given for best actress. The jury awarded a special prize to the Russian space film *Cassiopea*, directed by Richard Victorov, citing its special effects and nice handling of six 14-year olds chosen to be astronauts on a 40 year voyage at light speed to the distant star. The Golden Seal of the City of Trieste for best short was given to *The Computer* and *The Enigma of Leonardo* by Boris Zagriajski (USSR), and the jury also gave an award to Hungary's short *Jass zunk Istent* (Let's Joke) by Felix Bodrosy.

The jury consisted of sf author Harry Harrison, French critic Claude Mauriac, Spanish critic Ricardo Salvat, Italian journalist Fabrizio Gabella, and Hungarian filmmaker and scientist Dr. Lajos Matos.

This year's retrospective was devoted to the work of U.S. fantasy filmmaker Jack Arnold, with his *It Came from Outer Space*, *Tarantula*, *Revenge of the Creature*, *The Incredible Shrinking Man* and *Monster on the Campus*. Other films shown during the competition included *Chosen Survivors* directed by Sutton Roley (US), *Lifespan*, made in Holland by Alexander Whitelaw (US), *The Land That Time Forgot*, directed by Kevin Connor (UK), *Parapsychology* by Peter Patzak (West Germany), *The Devil's Cross* directed

by John Gilling (Spain), *A Rendezvous with Happy Death*, directed by Juan Bunuel (France), *The Refuge of Fear* by Jose Ulloa (Spain), and *The City of the Last Fear* by Carlo Ausino (Italy).

Major news was announced at the festival by London-based American producer Milton Subotsky. He has formed two new companies in partnership with Frank Duggan. Swords and Sorcery Productions will handle films of fantastic adventure; and The Great Fantastic Film Company will make films of fantasy and imagination, science fiction, superhero adventures and films based on comic book heroes. The new team plans immediate production of three of Lin Carter's Thongor novels, *Thongor in the Valley of Demons* based on *The Wizard of Lemuria*, *Thongor in the City of Sorcerers*, derived from *Thongor of Lemuria* and *Thongor Against the Gods*; the third script to be based on a novel Carter is now writing, *Thar, Son of Thongor*. They are aiming for a PG audience, with release scheduled for 1977 and 1978. Other projects include stories of the comic characters "The Incredible Hulk" and "Spider Man."

FESTIVALS The Third Avoriaz Fantastic Film Festival, held last January, was dominated by the major American companies who supplied five of the ten competitive films and walked off with all the awards. The jury (Roman Polanski, Francoise Sagan, Constantine Costa-Gavras, Roger Vadim, Edouard Milinaro, Jean Louis Bory, Rene Barjavel, Bernadette Lafont and Cesar) chose Brian De Palma's *The Phantom of the Paradise* and Alan Pakula's *The Parallax View* for top honors, though there was some discussion as to whether the latter was really a fantastic picture in subject matter. Other entries were *Man on a Swing*, *The History of the Blue Movie*, *The Beast*, *Flesh Gordon*, *Phase IV*, *Dracula*, *The Legend of the Seven Golden Vampires* and *Belladonna*.

This year's Los Angeles International Film Exposition, held in March, included a 50-hour science fiction marathon coordinated by Ray Bradbury. The leading recent films were *Idaho Transfer* and *A Boy and His Dog* as well as such classics as *The Day the Earth Stood Still*, *Forbidden Planet*, *Metropolis* and *2001: A Space Odyssey* as well as ten hours of excerpts, shorts and trailers with a science fiction slant.

The second Antwerp Festival of the Fantastic Film will take place September 11-18. The main part of the festival will include an homage to Amicus Productions with producer Milton Subotsky expected to be on hand for a panel discussion. Among new films to be shown are Jack Smight's *Frankenstein: The True Story*, Francis's *The Ghoul and Legend of the Werewolf*, Jim Clark's *Madhouse* and Peter Sarsy's *I Don't Want to Be Born*. The purpose of the festival is to show the evolution of the fantastic film and this year's event is dedicated to Great Britain.

MOVIE NOTES Dean R. Koontz's *Demon Seed* has been purchased by MGM, with filming expected to get under way in early November. . . *The Star Wars* will start production in January, with release scheduled for Christmas 1976. In preparation since early 1974, George Lucas will direct and Gary Kurtz produce the picture for 20th Century-Fox. . . Otto Preminger has acquired film rights to *Going*, a novel by Sumner Locke Elliott that deals with a woman in an overpopulated America of 1995 facing the mandatory death prescribed for 65 year olds. . . Michael Phillips has taken an option on *Earth Abides*, George Stewart's story of the world after ultimate disaster. . . Paul Monash has optioned *For Love or Money* by Roy Doliner, a humorous fantasy about a deceased Jewish restaurateur who is furloughed from Heaven to round up his earthly staff and open an eating place Up There. . . *Wasted on the Young* by Ralph Schoenstein, a science fiction satire on the obsession with youth, has been scheduled by Director Bud Yorkin. Schoenstein will write the screenplay of his novel. . . Richard Matheson's *Bid Time Return* has been bought by Stanley Shpetner Productions and the American Broadcasting Co. . . *Doc Savage: Arch Enemy of Evil* will be the title of George Pal's sequel to his *Doc Savage: Man of Bronze* from Warners. . . Ralph Bakshi has been signed by 20th Century-Fox to make an animated feature *War Wizards*, about war in a futuristic society. . . H.G. Wells' *The Man Who Could Work Miracles* will be filmed by Paramount Pictures and Norman Lear's TAT Communications Co. Roger Lewis is producing and Michael Jennings will write the script and update it to the present day. . . Harry Saltzman has contracted for the entire stage

complex of Shepperton Studios for his production of *The Micronauts*, a science fiction adventure starring Gregory Peck and Lee Remick. Scheduled for Christmas 1976 release by American International, the picture will be directed by Don Sharp from a screenplay by John Gay. . . Frank De Felitta's novel *Audrey Rose*, the story of a reincarnated girl, has been sold to United Artists. . . MGM is shooting *Logan's Run* based on the novel by William F. Nolan and George Clayton Johnson. Directed by Michael Anderson and starring Michael York, the film is planned for release next Easter. . . The first of a series of movies based on the comic magazine *Vampirella* and produced by Hammer Films, will be ready in 1976.

TV NOTES The musical fantasy *Allison Wonderland* has been optioned by Mary Tyler Moore's MTM Enterprises for CBS Television. . . NBC-TV has agreed to supply seed money to a science fiction drama aimed at primetime. To deal with the fictional reaction of earth on its first meeting with extraterrestrial intelligence, the show is aimed at the 1976-77 season. Carl Sagan will work on the project with Francis Ford Coppola who will produce and direct. . . *Dark Shadows* is being put into syndication by Worldvision Enterprises.

CURRENTLY IN RELEASE

Abby. American International release of a Mid-America Picture. Produced by William Girdler, Mike Henry and Gordon C. Layne. Directed by Girdler. Screenplay by G. Cornell Layne, from a story by Girdler and Layne. Starring William Marshall, Carol Speed, Terry Carter, Austin Stoker, Juanita Moore, Charles Kissinger, Elliott Moffitt, Nathan Cook. 89 minutes. Rating: R. Black version of *The Exorcist*.

Aililia. Eng Wah & Co. production. Directed by Lung Kang. Produced by Goh Eng Wah. Starring Chen Chen, Chen Siu Chow, Tong Ching, Lydia Sum. 115 min. Approaching doom of mankind.

Angel Number 9. Monarch release. Produced, directed, written and photographed by Roberta Findlay, Starring Darby Lloyd Rains, Jamie Gillis, Jennifer Jordan and Mark Stevens. 75 minutes. Rating: X. Porno version of *Goodbye Charlie*.

The Beast Must Die. American International release. Produced by Max J. Rosenberg and Milton Subotsky. Directed by Paul Annett. Screenplay by Michael Winder. Starring Calvin Lockhart, Peter Cushing, Charles Gray, Anton Difering, Marlene Clark. 93 minutes. Rating: PG. Werewolf hunt.

Beyond the Door. Film Ventures International release of an Ovidio Assonitis and Giorgio Rossi presentation. Directed by Oliver Hellman. Screenplay by Richard Barrett. Starring Juliet Mills, Richard Johnson, Elizabeth Turner, David Colin Jr., Gabriele Lavia. 100 minutes. Rating: R. Demonology.

A Boy and His Dog. LGJaf presentation. Produced by Alvy Moore. Directed by L.Q. Jones. Screenplay by Jones, based on the novella by Harlan Ellison. Starring Don Johnson, Susanne Benton, Tim McIntire, Charles McGraw, Jason Robards, Alvy Moore, Helene Winston. 87 minutes.

Bug. Paramount Pictures release. Produced by William Castle. Directed by Jeannot Szwarc. Screenplay by Castle and Thomas Page from Page's novel, *The Hephaestus Plague*. Starring Bradford Dillman, Joanna Miles, Richard Gilliland, Jamie Smith Jackson, Alan Fudge, Jesse Vint, Patty McCormack, Brendan Dillon, Fred Downs, James Greene, Jim Poyner, Sam Jarvis, Bard Stevens. 99 minutes. Rating: PG

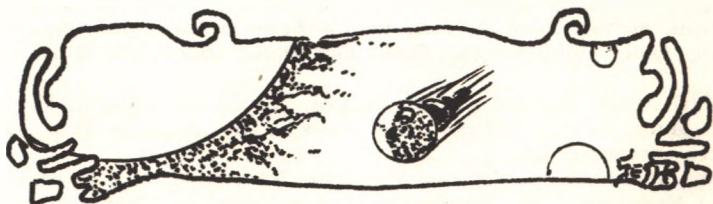
Cagliostro. 20th Century Fox release. Produced by Rodolfo Puttignani. Directed by Daniele Pettinari. Screenplay by Pier Carpi, Enrico Bonacorti and Pettinari. Starring Bekim Fehmiu, Curt Jurgens, Rossana Schiaffino, Evelyn Stewart, Massimo Girotti, Robert Alda. 103 minutes.

Comedie Fantastica. Bucharest Film Studio Production. Written and directed by Ion Popescu Gopo. Starring Cornel Coman, Dem Radulescu, George Mihaita, Vesilica Tastaman. 88 minutes. Spoof on visitors from outer space.

Conviene Far Bene L'Amore (Love and Energy). Titanus release. Produced by Silvio Clementelli for Clesi Cinematografica. Written and directed by Pasquale Festa Campanile. Starring Luigi Proietti, Agostina Belli, Eleonora Giorgi, Christian De Sica, Mario Scaccia, Adriana Asti. 104 minutes. Science fiction sex comedy.

- Death Race 2000.** New World Pictures release. Produced by Roger Corman. Directed by Paul Bartel. Screenplay by Robert Thom, and Charles Griffith from a story by Ib Melchior. Starring David Carradine, Simone Griffeth, Sylvester Stallone, Mary Woronov, Roberta Collins, Martin Kove, Louisa Moritz, Don Steele. 78 minutes. Rating: R. Ultra-violent cross-country road race in a futuristic society.
- The Devil and Mr. Jones.** Stolen Moments Ltd. release. Produced by Sidney Falco, directed by David Davidson. Starring Tom Newman, Erica Eaton, Colter Duncan, Yuba. 71 minutes. Rating: X. Gay porno patterned after *The Devil in Miss Jones*.
- The Devil's Rain.** Bryanston Distributors release. Produced by James V. Cullem and Michael S. Glick. Directed by Robert Fuest. Written by Gabe Essoe, James Ashton and Gerald Hopman. Starring Ernest Borgnine, Eddie Albert, Ida Lupino, William Shatner, Keenan Wynn, Tom Skerritt, Joan Prather. 85 minutes. Rating: PG
- Doc Savage...The Man of Bronze.** Warner Bros. release of George Pal production. Directed by Michael Anderson. Screenplay by Pal and Joe Morhaim, from the novel by Kenneth Robeson. Starring Ron Ely, Paul Gleason, Bill Lucking, Michael Miller, Eldon Quick, Darrell Zwerling, Paul Wexler. 100 minutes. Rating: G
- Donkey Skin.** Janus Films release. Directed by Jacques Demy. Screenplay (French with English subtitles) by Mr. Demy, based on a story by Charles Perrault. Starring Catherine Deneuve, Jacques Perrin, Jean Marais, Delphine Seyrig, Fernand Ledoux, Micheline Presle. 90 minutes.
- Dracula and the 7 Golden Vampires.** Shaw Bros. release of a Shaw Bros.-Hammer Films coproduction. Directed by Roy Ward Baker. Screenplay by Don Houghton. Starring David Chang, Peter Cushing, Shih Szu, Robin Stewart, Julie Ege. 110 min.
- Escape to Witch Mountain.** Buena Vista release of Jerome Courtland production. Directed by John Hough. Screenplay by Robert Malcolm Young, based on book by Alexander Key. Starring Eddie Albert, Ray Milland, Donald Pleasence. 97 minutes. Rating: G
- Espy.** Toho release. Directed by Jun Fukuda. Screenplay by Hide Ogawa, based on original story by Sakyō Komatsu. Starring Hiroshi Fujioka, Kaoru Yumi, Masao Kusakari, Yuzo Kayama, Tomisaburo Wakayama, Katsumasa Uchida, Steve Green, Eiji Okada. 94 min.
- The Ghoul.** Rank Film Distributors release of a Tyburn Film Production. Produced by Kevin Francis. Directed by Freddie Francis. Screenplay by John Elder. Starring Peter Cushing. 88 minutes.
- Idaho Transfer.** Cinemation Industries release of Pando Co. film. Produced by William Hayward. Directed by Peter Fonda. Screenplay by Thomas Matthiesen. Starring Kelley Bohanan, Kevin Hearst, Caroline Hildebrand, Keith Carradine. 87 minutes. Group of young people teleported into the future so they can start a new civilization.
- In Search of Dracula.** Independent International release of an Aspekt Film-SFP International production. Produced and directed by Calvin Floyd. Quasi-documentary based on book by Raymond McNally and Radu Florescu. Starring Christopher Lee. 79 minutes. Rating: PG
- Island at the Top of the World.** Buena Vista release of Walt Disney production. Produced by Winston Hibler. Directed by Robert Stevenson. Screenplay by John Whedon, based on novel, *The Lost Ones*, by Ian Cameron. Starring David Hartman, Donald Sinden. 95 minutes. Rating: G
- The Land That Time Forgot.** American International release of Max J. Rosenberg and Milton Subotsky production. Produced by John Dark. Directed by Kevin Connor. Screenplay by James Cawthorn and Michael Moorcock from novel by Edgar Rice Burroughs. Starring Doug McClure, John McEnery, Susan Penhaligon, Keith Barron, Anthony Ainley, Godfrey James, Bobby Farr, Declan Mulholland. 91 minutes. Rating: PG
- Léonor.** CIC release. Directed by Juan Bunuel. Starring Liv Ullmann, Michel Piccolo, Ornella Muti, Antonio Ferrandis, Mose Maria Caffarel, Angel Del Pozo. 100 minutes. 14th century vampire tale.
- Mary, Mary, Bloody Mary.** Translor Films-Proa Films production in association with Cinema Management, Inc. Produced by Robert Yamin and Henri Bollinger. Directed by Juan Lopez Moctezuma. Screenplay by Malcolm Marmorstein from original story by

- Don Rico and Don Henderson. Starring Cristina Ferrare, David Young, Helena Rojo and John Carradine. 101 minutes. Rating: R. Vampire chiller.
- Messiah of Evil. International Cinefilm Corp. release of V/M production. Produced by Gloria Katz. Directed by Willard Huyck. Screenplay by Katz and Huyck. Starring Michael Greer, Marianna Hill, Joy Bang, Anitra Ford, Royal Dano, Elisha Cook Jr. 89 minutes. Rating: R. Badly plotted story about cannibalistic zombies, originally titled The Second Coming.
- Monty Python and the Holy Grail. Cinema 5 release of Python Pictures production. Directed by Terry Gilliam and Terry Jones. Produced by Mark Forster. Starring Graham Chapman, John Cleese, Eric Idle, Terry Jones, Michael Palin, Connie Booth, Carol Cleveland, John Young. 90 minutes. Rating: PG
- The Mutations. Columbia Pictures release. Produced by Robert D. Weinbach, directed by Jack Cardiff from screenplay by Weinbach and Edward Mann. Starring Donald Pleasence, Tom Baker, Brad Harris, Julie Ege, Michael Dunn and Scott Anthony. 92 minutes. Rating: R. Horror story about a mad scientist who turns people into venus fly traps.
- Race with the Devil. Twentieth-Century-Fox release. Produced by Wes Bishop. Directed by Jack Starrett. Screenplay by Bishop and Lee Frost. Starring Peter Fonda, Warren Oates, Loretta Swit, Lara Parker. 88 minutes. Rating: PG. A horde of rampaging Satanists in the Texas backwoods.
- The Reincarnation of Peter Proud. American International release of BCP presentation. Produced by Frank P. Rosenberg. Directed by J. Lee Thompson. Screenplay by Max Ehrlich from his book. Starring Michael Sarrazin, Jennifer O'Neill, Margot Kidder, Cornelia Sharp. 104 minutes. Rating: R
- Seizure. American International release of Cinerama Releasing Corp. film. Produced by Garrad Glenn and Jeffrey Kapelman. Directed by Oliver Stone. Screenplay by Edward Mann and Oliver Stone from a story by Stone. Starring Jonathan Frid, Martine Beswick, Joe Sirola, Christina Pickles, Herve Villechaize, Anne Meacham, Roger De Koven, Troy Donahue, Mary Womonov, Henry Baker. 93 minutes. Rating: PG. Murkily plotted horror story.
- The Stepford Wives. Columbia Pictures release. Produced by Edgar J. Scherick and directed by Bryan Forbes. Screenplay by William Goldman based on the novel by Ira Levin. Starring Katharine Ross, Paula Prentiss, Peter Masterson, Nanette Newman, Tina Louise, Patrick O'Neal. 96 minutes. Rating: R
- The Strongest Man in the World. Buena Vista release of Walt Disney production. Produced by Bill Anderson. Directed by Vincent McEveety. Screenplay by Joseph L. McEveety and Herman Groves. Starring Kurt Russell, Joe Flynn, Eve Arden, Cesar Romero, Phil Silvers. 92 minutes. Rating: G. Spoof on vitality and energy claims of cereal companies.
- Synthetic Film, Or How the King Kong Monster Was Testified to by Fantasy and Precision. Helmut Herbst Production, in collaboration with the Stiftung Deutsche Kinemathek Berlin. Written and directed by Herbst. 66 minutes. Documentary on the history of special effects.
- Vampyres. Cambist Films release. Produced by Brian Smedley-Aston. Directed by Joseph Larraz. Screenplay by D. Daubeney. Starring Marianne Morris, Anulka, Murray Brown, Brian Deacon, Sally Faulkner, Michael Byrne, Karl Lanchbury. 87 minutes. Rating: X.
- Young Frankenstein. Twentieth Century-Fox release. Produced by Michael Gruskoff. Directed by Mel Brooks. Screenplay by Gene Wilder and Mel Brooks, based on characters created by Mary Shelley. Starring Gene Wilder, Peter Boyle, Marty Feldman, Madeline Kahn, Cloris Leachman, Teri Garr, Kenneth Mars, Richard Haydn, Liam Dunn, Gene Hackman. 108 minutes. Rating: PG. Hilarious satire on classic novel.



New Books

HARDCOVERS

- Adams, Richard. SHARDIK (repr Brit, fty) Simon & Schuster. \$9.95
- Aldiss, Brian W., ed. SPACE OPERA: An Anthology of Way-Back-When Futures. Doubleday. \$7.95; SF Book Club, Spring. \$1.98
- Anderson, Poul. HOMEWARD AND BEYOND (coll) Doubleday, June. \$6.95
- Ash, Brian. FACES OF THE FUTURE: The Lessons of Science Fiction (repr Brit) Taplinger, April. \$8.95
- Asimov, Isaac. SCIENCE PAST—SCIENCE FUTURE (coll, nf) Doubleday, July. \$8.95
- Bailey, Pearl. DUEY'S TALE (fty) Harcourt, Feb. \$5.95
- Beck, Calvin Thomas. HEROES OF THE HORRORS (movies) Macmillan, Jan. \$12.95
- Blount, Margaret. ANIMAL LAND: The Creatures of Children's Fiction. Morrow, Feb. \$8.95
- Bradbury, Ray. DANDELION WINE (reissue) Knopf
- Brunner, John. THE SHOCKWAVE RIDER. Harper, March. \$8.95; SF Book Club, Spring. \$2.49
- Burroughs, Edgar Rice. THE LAND THAT TIME FORGOT (incl. The land that time forgot, The people that time forgot, Out of time's abyss) SF Book Club, June. \$2.98
- Caidin, Martin. CYBORG IV. Arbor House, distr. McKay. \$7.95
- Caldwell, Taylor & Jess Stearn. THE ROMANCE OF ATLANTIS. Morrow, Feb. \$7.95
- Carr, Terry, ed. UNIVERSE 5 (repr) SF Book Club, April. \$1.98
- Carroll, Lewis. ALICE'S ADVENTURES IN WONDERLAND and THROUGH THE LOOKING-GLASS (repr) Collins-World, Feb. \$3.50
- Carter, Lin. DREAMS FROM R'LYEH (poems) Arkham House. \$5.00
- THE NEMESIS OF EVIL. Doubleday, July. \$5.95
- Castor, Gaylord B. O'TOOLE'S OBEDIENT ORB AND OTHER FANCIFUL TALES. Exposition, May. \$5.50
- Cavendish, Richard. THE POWERS OF EVIL IN WESTERN RELIGION, MAGIC AND FOLK BELIEF (repr Brit) Putnam, Aug. \$7.95
- Clement, Francois. THE BIRTH OF AN ISLAND (tr. from French) Simon & Schuster, Feb. \$8.95
- Cline, C. Terry Jr. DAMON (supernat) Putnam, Feb. \$7.95
- Copper, Basil. THE GREAT WHITE SPACE (fty, repr Brit) St. Martins, March. \$6.95
- Crowley, John. THE DEEP. Doubleday, April. \$5.95
- Dake, Charles Romyn. A STRANGE DISCOVERY (repr of 1899 ed) Gregg Press. \$14.00
- Del Rey, Lester. EARLY DEL REY (coll) Doubleday, May. \$7.95
- Derleth, August. HARRIGAN'S FILE (coll, supernatural detective) Arkham House. \$6.50
- Dickson, Gordon R., ed. COMBAT SF. Doubleday, June. \$6.95
- Dillon, John M. EDGAR ALLAN POE: His Genius and Character (repr of 1911 ed) Norwood Editions. \$9.75
- Dulack, Tom. THE STIGMATA OF DR. CONSTANTINE (marg supernat) Harper's Mag. Press. \$8.95
- Edwards, Fred J., Jr. REACH OUT FOR A STAR AND GRAB THE DEVIL: Two Tales of the World Beyond. Exposition, May. \$4.00
- Francois, Yves Regis. THE CTZ PARADIGM. Doubleday, March. \$5.95
- Gilfillan, Edward S. Jr. MIGRATION TO THE STARS: Never Again Enough People (nf) R.B. Luce, distr. McKay. \$8.95
- Glut, Don. THE DRACULA BOOK. Scarecrow Press. \$12.50
- Griffith, Mary. THREE HUNDRED YEARS HENCE (repr of 1950 ed, orig. 1836) Gregg Press. \$8.00
- Gunn, James. THE END OF DREAMS (coll) Scribner. \$6.95
- Hall, H. W., ed. SCIENCE FICTION BOOK REVIEW INDEX, 1923-1973. Gale Research. \$45.00
- Hamilton, Edmond. THE HORROR ON THE ASTEROID and Other Tales of Planetary Horror (repr of 1936 ed) Gregg Press. \$12.50
- Harben, William N. THE LAND OF THE CHANGING SUN (repr of 1894 ed) Gregg Press. \$11.50
- Hoskins, Robert. THE SHATTERED PEOPLE. Doubleday, April. \$5.95
- Howard, Robert E. ALMURIC (s&s, repr) Donald Grant. \$7.00
- Irving, Washington. THE COMPLETE TALES OF WASHINGTON IRVING, ed. with an introd. by Charles Neider. Doubleday. \$8.95
- King, Harold. PARADIGM RED (marg) Bobbs-Merrill, March. \$7.95
- Knight, Damon, ed. ORBIT 16. Harper and Row, April. \$8.95
- Koontz, Dean R. NIGHTMARE JOURNEY. Putnam, Jan. \$6.95
- Kurland, Michael. PLURIBUS. Doubleday, May. \$5.95
- Lafferty, R.A., Gene Wolfe & Walter Moudy. IN THE WAKE OF MAN (cont: From the thunder colt's mouth; Tracking song; The search for man) Bobbs, Aug. \$7.95
- Lobdell, Jared, ed. A TOLKIEN COMPASS. Open Court, Feb. \$7.95
- Locke, Richard A. THE MOON HOAX: Or, A Discovery That the Moon Has a Vast Population of Human Beings (repr of 1859 ed) Gregg Press. \$7.50
- London, Jack. THE SCIENCE FICTION OF JACK LONDON (coll, repr) Gregg Press. \$15.00
- McIntyre, Vonda N. THE EXILE WAITING. SF Book Club, Sept. \$1.98
- McNally, Raymond T. & Radu Florescu. IN SEARCH OF DRACULA: A True History of Dracula and Vampire Legends (repr) Galahad Books. \$8.95
- Malzberg, Barry. CONVERSATIONS. Bobbs, March. \$4.95
- Miller, Walter M. A CANTICLE FOR LEIBOWITZ (repr of 1959 ed) Gregg Press. \$13.50

Mooney, Richard E. **GODS OF AIR AND DARKNESS** (marg nf) Stein & Day, July. \$8.95

Moorcock, Michael. **THE HOLLOW LANDS** (repr) SF Book Club, March. \$1.98

Morressy, John. **UNDER A CALCULATING STAR**. Doubleday, Aug. \$5.95

Niven, Larry & Jerry Pournelle. **THE MOTE IN GOD'S EYE** (repr) SF Book Club, April. \$2.98

Nolan, William F., comp. **THE RAY BRADBURY COMPANION**. Gale Research Co. (A Brucoli Clark Book) \$28.50 slipcased

Pitz, Henry C. **HOWARD PYLE—WRITER, ILLUSTRATOR, FOUNDER OF THE BRANDYWINE SCHOOL**. Clarkson Potter. \$25.00

Pohl, Frederik. **THE BEST OF FREDERIK POHL** (coll, ed. by Lester del Rey) SF Book Club, March. \$2.49

Raspail, Jean. **THE CAMP OF THE SAINTS** (tr. from French) Scribner. \$8.95

Rose, Mark. **SPENSER'S ART: A Companion to Book One of The Faerie Queene**. Harvard University Press. \$6.95

Scholes, Robert. **STRUCTURAL FABULATION: An Essay on Fiction of the Future**. Univ. of Notre Dame Press, May. \$6.95

Scortia, Thomas N. **CAUTION! INFLAMMABLE!** (coll) Doubleday, July. \$5.95

Shelley, Mary. **TALES AND STORIES** (repr of 1891 ed) Gregg Press. \$18.00

Silverberg, Robert. **SUNRISE ON MERCURY AND OTHER SCIENCE FICTION STORIES**. Nelson, May. \$6.95

(ed) **EXPLORERS OF SPACE: Eight Stories of Science Fiction**. Nelson, April. \$6.95

(ed) **THE NEW ATLANTIS AND OTHER NOVELLAS OF SCIENCE FICTION**. Hawthorn. \$7.95

(ed) **NEW DIMENSIONS SCIENCE FICTION** Number 5. Harper, April. \$7.95; SF Book Club, June. \$1.98

Smith, Cordwainer. **THE BEST OF CORDWAINER SMITH**, ed. by J. J. Pierce. SF Book Club.

Steiger, Brad & John White, ed. **OTHER WORLDS, OTHER UNIVERSES: Playing the Reality Game**. Doubleday, June. \$7.95

Steinhoff, William R. **GEORGE ORWELL AND THE ORIGINS OF 1984**. Univ. of Michigan Press. \$12.50

Tate, Peter. **SEAGULLS UNDER GLASS AND OTHER STORIES**. Doubleday, March. \$5.95

Thomas, Chauncey. **THE CRYSTAL BUTTON: Or, Adventures of Paul Prognosis in the Forty-Ninth Century** (repr of 1891 ed) Gregg Press.

Tucker, George. **A VOYAGE TO THE MOON** (repr of 1827 ed) Gregg Press. \$13.00

Verne, Jules. **AN ANTARCTIC MYSTERY** (repr) Gregg Press.

Wells, Ernest H. **SEARCH FOR LIFE IN SPACE** (nf) De Hoff Publications. \$2.95

Wilhelm, Kate. **THE INFINITY BOX: A Collection of Speculative Fiction**. Harper & Row, June. \$8.95

Williamson, Jack. **THE EARLY WILLIAMSON** (coll) Doubleday, Aug. \$5.95

Wollheim, Donald A. with Arthur Saha, eds. **THE**

1975 ANNUAL WORLD'S BEST SF (repr) SF Book Club, Sept. \$2.49

Zamiatin, Eugene. **WE** (tr. from Russian, repr of 1924 ed) Gregg Press. \$13.00

PAPERBACKS

Adams, Hunter. **TIGER BY THE TAIL** (The Man from Planet X, no.2) Pinnacle. \$1.50

Adams, Richard. **WATERSHIP DOWN** (repr) Avon 19810, April. \$2.25

Adams, Robert. **THE COMING OF THE HORSECLANS**. Pinnacle. \$1.25

Akers, Alan Burt. **BLADESMAN OF ANTARES** (Dray Prescott 9) DAW UY1188, Aug. \$1.25

FLIERS OF ANTARES (Dray Prescott 8) DAW UY1165, April. \$1.25

THE SUNS OF SCORPIO (Dray Prescott 2, 3 ptg) DAW UY1191, Aug. \$1.25

TRANSIT TO SCORPIO (Dray Prescott 1, 2 ptg) DAW UY1169, April. \$1.25

Aldiss, Brian W. **FRANKENSTEIN UNBOUND** (repr) Fawcett Crest Q2473, July. \$1.50

Anderson, Poul. **THE BOOK OF POUL ANDERSON** (coll, repr, orig: The many worlds of Poul Anderson) DAW UW1176, June. \$1.50

A MIDSUMMER TEMPEST (repr) Ballantine 24404, March. \$1.50

Anthony, Piers. **OMNIVORE** (repr) Equinox 24026. \$1.95

ORN (3 ptg) Avon 22699. \$1.25

Asimov, Isaac. **ADDING A DIMENSION** (nf, repr) Avon Discus 22673, March. \$1.25

(ed) **BEFORE THE GOLDEN AGE** (repr) Fawcett Crest. Book 1, Q2410, April. \$1.50; book 2 Q2452, June, \$1.50; book 3, Q2525, Aug. \$1.50

OF TIME AND SPACE AND OTHER THINGS (nf, repr) Avon Discus 24166, May. \$1.50

TODAY AND TOMORROW AND... (essays, repr) Dell 5933, Aug. \$1.50

VIEW FROM A HEIGHT (essays, repr) Avon Discus 24547, June. \$1.25

Avallone, Michael. **BENEATH THE PLANET OF THE APES** (7 ptg) Bantam N8033. 95¢

Ayrton, Michael. **THE MAZE MAKER** (marg fty, repr) Avon Bard 23648, March. \$1.65

Barbet, Pierre. **THE ENCHANTED PLANET** (s&s, tr. from French) DAW UY1181, July. \$1.25

Beck, Calvin Thomas. **HEROES OF THE HORRORS** (movies) Collier, Jan. \$7.95

Bester, Alfred. **THE STARS MY DESTINATION** (repr) Berkley Medallion Z2780, March. \$1.25

Bishop, Gerald, comp. **SCIENCE FICTION BOOKS PUBLISHED IN BRITAIN 1972 & 1973**. Aardvark House. \$2.00 from Joanne Burger, 55 Bluebonnet Ct., Lake Jackson, Tex. 77566

Blish, James. **A CASE OF CONSCIENCE** (repr) Ballantine 24480, May. \$1.50

STAR TREK 11. Bantam Q8717, April. \$1.25

Boucher, Anthony. **ROCKET TO THE MORGUE** (marg, 2 ptg) Pyramid N3567, Jan. 95¢

Boyd, John. **ANDROMEDA GUN** (repr) Berkley, July. 95¢

Brackett, Leigh. **THE SWORD OF RHIANNON** (reissue) Ace 79141, Aug. \$1.25

Bradley, Marion Zimmer. **ENDLESS VOYAGE**.

- Ace 20660, June. \$1.25
 THE HERITAGE OF HASTUR (Darkover)
 DAW UW1189, Aug. \$1.50
 Brand, Kurt. PERRY RHODAN 70: Thora's
 Sacrifice. Ace 66054, May. \$1.25
 PERRY RHODAN 75: Planet Topide, Please
 Reply! Ace 66059, July. \$1.25
 Bretnor, Reginald, ed. SCIENCE FICTION
 TODAY AND TOMORROW (repr) Penguin
 3921, Jan. \$2.95
 Bretonne, Anne-Marie. DARK TALISMAN (marg
 supernat) Popular 00240. \$1.25
 Budrys, Algis. WHO? (repr) Ballantine 24569,
 Aug. \$1.50
 Burroughs, Edgar Rice. THE LAND THAT TIME
 FORGOT (reissue) Ace 47023, March. \$1.25
 Caidin, Martin. HIGH CRYSTAL (Six million
 dollar man 3, repr) Warner 76-408, July. \$1.25
 Carter, Lin. THE ENCHANTRESS OF WORLD'S
 END (s&s) DAW UY1172, May. \$1.25
 LANKAR OF CALLISTO (s&s, Saga of Jandar
 6) Dell 4648, June. 95¢
 MIND WIZARDS OF CALLISTO (s&s, Saga of
 Jandar 5) Dell 5600, March. 95¢
 TOLKIEN: A LOOK BEHIND 'The Lord of the
 Rings' (9 ptg) Ballantine 24520, June. \$1.50
 Chapman, D. D. & Deloris Lehman Tarzan. RED
 TIDE. Ace 71160, April. \$1.25
 Chilson, Robert. THE STAR-CROWNED KINGS.
 DAW UY1190, Aug. \$1.25
 Christopher, John. NO BLADE OF GRASS (repr)
 Equinox 23903, July. \$1.95
 Clement, Henry. SHE WAITS (supernat, based on
 teleplay) Popular 00283. \$1.25
 Coatsworth, Elizabeth. THE ENCHANTED (marg
 fty, repr) Avon 24257, May. 95¢
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