



No. 2

July 1969

1969 Hugo Nominations

Nominations for the 1969 Hugo Awards have been announced by the St. Louiscon Committee. There were 410 nominating ballots received. Official ballots for choosing the award winners will be distributed to all members of the convention with the third Progress Report in July. Only members of the convention are eligible to vote in the final balloting. Winners will be announced and the awards presented at St. Louiscon.

BEST NOVEL:

Rite of Passage by Alexei Panshin (Ace)
Goblin Reservation by Clifford Simak (Galaxy - May, June; Berkley)
Nova by Samuel R. Delany (Doubleday)
Past Master by R.A. Lafferty (Ace)
Stand on Zanzibar by John Brunner (Doubleday)

BEST NOVELLA:

Dragon Rider by Anne McCaffrey (Analog - Jan.; Dragonflight)
Hawk Among the Sparrows by Dean McLaughlin (Analog - July)
Lines of Power by Samuel R. Delany (F&SF - May)
Nightwings by Robert Silverberg (Galaxy - September)

BEST NOVELETTE:

Getting Through University by Piers Anthony (If - August)
Mother to the World by Richard Wilson (Orbit 3)
The Sharing of Flesh by Poul Anderson (Galaxy - December)
Total Environment by Brian Aldiss (Galaxy - Feb.; World's Best SF: 1969)

BEST SHORT STORY:

All the Myriad Ways by Larry Niven (Galaxy - October)
The Beast That Shouted Love by Harlan Ellison (Galaxy - June)
The Dance of the Changer and the Three by Terry Carr (Farthest Reaches;
World's Best SF: 1969)
Masks by Damon Knight (Playboy - July; World's Best SF: 1969)
The Steiger Effect by Betsy Curtis (Analog - October)

BEST DRAMATIC PRESENTATION

2001: A Space Odyssey
Charly
Fallout (The Prisoner, final episode)
Rosemary's Baby
Yellow Submarine

BEST FANZINE

Psychotic - Dick Geis
Riverside Quarterly - Leland Sapiro
Shangri L'Affaires - Ken Rudolph
Trumpet - Tom Reamy
Warhoon - Richard Bergeron

BEST FAN WRITER

Richard Delap Walt Willis
Banku Mebane
Harry Warner Jr.
Ted White

HARLAN ELLISON has created and sold two new science fiction television series. The first, a one hour dramatic series titled *Man Without Time*, has been sold to NBC, and Harlan is currently writing the pilot script, with an eye toward scheduling the series in the 1970-71 season. Leonard Nimoy has expressed interest in playing the only continuing role that of the series' hero, Mr. Strang. The other series (Harlan sold both of them to Paramount, who marketed them to the networks) is currently being considered by CBS. It is called *Astra/Ella* and is patterned vaguely after the "Barbarella" film owned by Paramount. Harlan has devised a new character and format for his series, however, and calls it "a camp, black humor version of what used to be published in *Planet Stories*." The series revolves around Astra/Ella, a galactic trader, and her crew of four beautiful alien associates, who go from planet to planet fleecing the extraterrestrial natives. Development money for these series, paid to Harlan, is in the neighborhood of fifty thousand dollars per series, and should *Man Without Time* be scheduled by NBC (which looks like a certainty at this point), the projection has it that Harlan might well make a quarter of a million dollars in the first year.

BEST PROFESSIONAL MAGAZINE

Analog
F & SF
Galaxy
If
New Worlds

BEST PROFESSIONAL ARTIST

Jack Gaughan
Kelly Freas
Leo & Diane Dillon
Vaughn Bode

BEST FAN ARTIST

George Barr
Vaughn Bode
Tim Kirk
Doug Lovenstein (Luv)
William Rotsler

The International Scene

ARGENTINA When *2001: Periodismo de Anticipacion* came out last October, everybody, fans included, expected a story or stories of sf in it. However the first five issues didn't contain any sf stories and the only sf in it was a short review of films -- with stills -- and a number of articles about UFO's, old Egyptian mysteries, parapsychology, astronautics and the like. The reaction of local fen was quite unfavorable and most of them stopped buying it after the second or third issue if they hadn't stopped at the first. Then when the editorial staff was reduced to a couple of men, a new policy was begun and sf stories were included in numbers 6 and 7. (The first story was, by the way, Ray Bradbury's *I, Rocket* and the second Arthur C. Clarke's *The Man Who Ploughed the Sea*.) Due to a strike at the printer's no issues of 2001 have been brought out since last February and although the publishers have promised to make it a monthly instead of coming out two times a month, nothing has come out so far. An sf news column written by yours truly was scheduled to appear in number 9 or 10 but...

Minotauro, Spanish-language edition of F&SF is still "alive" in spite of the long delays -- number 8 came out in May 1966, number 9 in July 1967 and number 10 in June 1968 -- that is almost one each year! The publishers claim they will not discontinue it but they don't promise to make it more regular either.

Although the TV stations have promised to keep most of the sf/fantasy shows, they are showing them at such inconvenient hours that fen find it difficult to watch all of them. *Star Trek* is still at 7:00pm on the same channel, 13, and in spite of the complaints made by numerous fen, no change has been announced. *Star Trek*, *Twilight Zone*, *The Outer Limits*, *I Dream of Jeannie*, *Bewitched*, *Time Tunnel*, *Mr. Ed*, *Man From UNCLE* and the new ones will include *Land of Giants*, *Journey Into the Unknown* and *The Prisoner* (next September). There is only one local one though, *The Man Who Came Back from the Dead* with Narciso Ibanez Menta, the protagonist of the award-winning *Asphalt* based on Carlos Buiza's story of the same title.

--Hector R. Pessina

ITALY Due to overwhelming demand the CCSF catalogue has now been reprinted. Those who have been unable to obtain a copy might be luckier this time. Enquire to: The Secretary, Centro Cultori SF, Casella Postale n.423, Venezia 30100, Italy.

In Turin the very well known painter Gian Carlo Pacini has started a laboratory-club whose various activities will be all related to sf. Projection of old and unknown sf films, art shows, books and data research are the main topics of the club. Enquire to: Gian Franco Pacini Via Carlo Alberto 30, Torino 10123, Italy.

2001 is now on general release all over Italy and seems bound to become one of the great successes of the year. Italian critics and reviewers have largely praised the film as belonging to a class of its own.

Oltre il cielo whose publication had stopped over a year ago is now running again. Its editor "Ingenier Silvestri" has decided to carry on as if no time had elapsed since the last number (148). The front and inside are the same and the sf section is again in the good care of De Turris who intends to make it a true arena for Italian fandom.

--G.P. Cossato

Continued on Page 5

LUNA Monthly

Editor: Ann F. Dietz
Published monthly by Frank and Ann Dietz, 655
Orchard Street, Oradell, New Jersey 07649
Offset printing by Al Schuster

LUNA'

Editor: Franklin M. Dietz Jr.
Published Three Times A Year

LUNA Annual

Editor: Ann F. Dietz
Annual Cumulative Bibliography

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LUNA' -- \$1.00 per year

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Checks and Money Orders should be made payable to Franklin M. Dietz Jr.

COPY SIZE (inside margin):

Full page 6" X 9"
Half page 3" X 9" or 6" X 4"
Quarter page 3" X 4"
Eighth page 3" X 2"

DEADLINE FOR MATERIAL:

First Friday of preceding month

WORLDCON THE INTERNATIONAL WAY: HEICON '70
by Hans-Werner Heinrichs

For centuries it has been a custom for travellers in Europe to break their journey in Heidelberg, which lies conveniently on transcontinental routes. One of the most famous, Goethe, stayed in Heidelberg seven times, fascinated by the charm of the city and its landscape. The historical center of the old city has hardly changed in the 150 years since then. The city provides you with all the romantic touches you want, e.g. the Old Bridge, the Haus zum Ritter, the Amphitheatre, the Old University and the Castle. Standing 300 feet above the city, the Heidelberg castle will be a splendid place for the Hugo Banquet. Amid the splendor of the past a truly superb meal will be served you there. You may risk a look into the cellar, where the Big Barrel, built in 1751 (330,000 quarts), used to supply famous court jester Perkeo with wine. You may walk through the extensive castle grounds with a display of exotic trees, or have a splendid view of the city, hills, river and valley from the castle terrace. There are so many things to see and enjoy in Heidelberg that each member attending HEICON '70 will be given an extra booklet, "Heidelberg This Week," telling all about social events, sight-seeing, restaurants and many more wonderful things. An abundance of marvelous shops with precious items is waiting for you.

All HEICON '70 events will take place in the Heidelberg Municipal Hall (Stadthalle), featuring lots of separate rooms and a restaurant operated only for convention members. From here the river boat trip will start, because the Stadthalle faces the beautiful Neckar River. An all-day bus service will be scheduled from your hotel to the con hall. Fans will stay in the Europa Hotel (Europäischer Hof), where the convention bureau will be open 24 hours a day. Booking has to be made through the HEICON '70 committee. (Next month you'll hear all about room rates). As Germany has no anti-liquor laws one may buy alcohol of any kind, beer wine, vodka, etc. in every supermarket or street stand at reasonable prices. The same applies to all other party refreshments. Breakfast at special times has to be arranged individually. Coffee and snacks will be available during the night at the convention bureau. If you want to get acquainted with Heidelberg at night, follow a tour through the old established student inns guided by a committee member or relax at one of the boulevard cafes.

Buses, streetcars, taxis and the funicular railway get quickly to all parts of town. Heidelberg may be reached easily by the travel modes of today. The autobahn leads directly into the city; the Frankfurt airport -- the largest on the continent -- is within easy reach. Heidelberg is served by trains from all directions. Taxis start at 50 cents for the first two miles.

There are absolutely no currency regulations in Germany. You may bring in and take out as much money of any currency as you want. Travellers' checks and major credit cards (Diner's, American Express) are widely honored.

HEICON '70 membership fees are:

supporting: \$2.50

attending: 4.00

Membership applications should be sent to:

H E I C O N '70

6272 NIEDERHAUSEN - W. Germany

Please make checks payable to Mrs. Thea Auler. If you send cash: please registered air mail only! You will receive an official HEICON '70 receipt with your membership number. Immediately after St.Louiscon you will receive your membership card.

Fan Advertising rates for our progress reports (1,2,3) and program book are:

Full Page (8 4/20" x 11 12/20") \$10.00

1/2 Page (8 4/20" x 5 15/20") 7.00

1/4 Page (4 2/20" x 5 15/20") 4.00

1/8 Page (4 2/20" x 2 15/20") 2.00

When preparing your ads, begin by drawing a borderline guide in the correct dimensions as given above. Copy may extend to that border, but not beyond. All ads must be camera-ready in black ink. They will be reduced by 1/2.

Deadlines are: Progress Report 1: Oct.1, 1969; PR 2: Jan.1, 1970; PR 3: May 1, 1970; Program Book: July 1, 1970.

Checks or money orders should accompany all ad copy. Please make checks payable to Mrs. Thea Auler. Send all ad copy to: Hans-Werner Heinrichs, 6079 Sprendlingen, Frankfurter Str. 129, W. Germany.

Our Progress Report -1 has already been distributed. If you don't have a copy, write to: Fred Lerner, 98B The Boulevard, East Paterson, New Jersey 07407. Progress Report 0 has gone to the printers and will be available at St.Louiscon. See you there!

TAFF WINNER American Administrator, Steve Stiles, has announced that this year's TAFF winner is Eddie Jones. Balloting results were: European votes, 49 Jones, 19 Shaw, 1 holdover; U.S. votes, 55 Jones, 70 Shaw 2 holdover, 196 votes total. The treasury amounts to approximately \$990. Nominations are now open for a U.S. fan to be sent to HEICON. Until other arrangements are made, they should be sent to Steve Stiles, 427 57th St., Brooklyn, N.Y. 11220.

THE INTERNATIONAL SCENE *Continued from Page 3*

JAPAN The 8th Japan Science Fiction Convention will be held at Tsu-estate-Spa in Kyushu-District, sponsored by "Tentacles Club" which is the main fan group in the area. Known as the Kyucon, it will be held August 23&24 at the Hotel Tashiro-ya, a Japanese style inn. This is the first time Japanese fandom will have a national convention in just one hotel. Program for the first day includes talks by authors, discussions, slide-show and a party. The second day will be an auction, ceremony of the Japan SF Fandom Award, and a symposium "How to Enjoy SF."

We are now working on plans for the 9th Japan Convention in 1970. The working committee will officially start in September, but tentative plans are as follows:

August 28-30 in Tokyo. The first day will be used for a local tour showing fans some sf publishers and BNF's houses and other places around Tokyo by sightseeing bus. On the 29th a symposium on fanac, discussions and a party; on the 30th lectures, movies, authors panel, etc.

And, if we have many foreign fans attending, we can provide another sightseeing bus on August 31 to show non-sf places around Tokyo, and visit Expo in Osaka (some 8 hours from Tokyo by bus, 3 hours by super express train). If some U.S. fans visit Japan in '70 on their way home from Heicon, Japanese fandom is ready to welcome you with all our efforts.

--Takumi Shibano

Guest Editorial

AN IMMODEST PROPOSAL by John J. Pierce

When's the last time you saw a good science fiction show on TV?

Good question. *Star Trek* went into a long decline after its first season, and its demise was mourned only by the hard-core Trekkies. Now we're stuck with the atrocities of Irwin Allen, for the most part. *The Prisoner*? Well, that's not exactly sf, whatever its merits.

Now if you were in England, watching BBC-TV, you could see a series called *Out of the Unknown*. I confess I haven't seen it myself -- the show is recorded on tape, so films aren't available for viewing by fan clubs here. But the credits look impressive indeed. The series is produced by Alan Bromly and Roger Parkes, who were previously responsible for a successful "thriller" program, *The Paradise Makers*. This season, all the shows are color.

Out of the Unknown is NOT a "Star Trek," with a continuing cast of characters and cardboard plots. It is an anthology series that dramatizes top stories by top sf writers. The current offerings include "The Naked Sun" and "Liar," both by Isaac Asimov; "Beach-Head" and "Target Generation," both by Clifford Simak; "Immortality Inc." by Robert Sheckly; "Random Quest" by John Wyndham; "The Last Lonely Man" by John Brunner; "The Little Black Bag" by C.M. Kornbluth; "The Yellow Pill" by Rog Phillips and "Get Off My Cloud" by Peter Phillips.

To the best of my knowledge, the last anthology series to present such adaptations was *Tales of Tomorrow*, which dramatized such stories as "A Child is Crying" by John D. MacDonald, "The Green Hills of Earth" by Robert A. Heinlein, and "The Adaptive Ultimate" by Stanley G. Weinbaum in the early 1950's. Along with routine horror episodes.

It's an almost certain bet that *Out of the Unknown* is more accomplished than *Tales of Tomorrow* was. But we'll never know -- unless we can persuade one of the networks here to import the program from Britain. Gerald Savory, head of drama for BBC-TV, informs me that the major networks here "are aware of our product." But that's as far as it goes.

For two years in a row, sf fans organized campaigns that helped *Star Trek* stay on the air. Can we organize a similar campaign to get NBC or CBS or ABC to bring *Out of the Unknown* on the air? A massive undertaking, any way you look at it. But considering the current state of sf on American TV, a worthwhile one. I have communicated with Lester del Rey and Isaac Asimov, and they both approve of such a campaign. Having no experience in such matters, I frankly don't know how to go about it. But I urge all readers of LUNA to send in their suggestions, to talk up the idea in fanzines and at fannish gatherings. Surely, there must be a way.

NEW LOWNDES MAGAZINE Robert A. W. Lowndes has announced that Health Knowledge, inc. will publish a new terror magazine to fit the *Worldwide Adventure* slot. Untitled as yet, the new magazine will be set up along the lines of *Magazine of Horror* and *Startling Mystery Stories*. The first issue, scheduled for fall, will contain "Dead Legs" by Edmund Hamilton, "He" by H. P. Lovecraft, "Beast of Averogne" by Clark Ashton Smith, and other yet undecided stories. It will also carry reviews and fanzine comments.

- 26 OMICRON CETI THREE MEETING at home of Estelle Sanders, 131 Edmonton Dr, N. Babylon, L.I., Apt.G-11, at 8:30pm
- 27 NESFA MEETING, see July 13
- 27 OSFIC MEETING in Toronto. For info: Peter Gill, 18 Glen Manor Dr, Toronto 13, Canada

August

- 1-4 SFCD-CON 1969 in Dusseldorf, Germany. For info: Peter Schellen, 405 Munchengladbach, Alstr. 260, Germany
- 22-24 DEEPSOUTH CON at the Remada Inn, Knoxville, Tenn. GoH: Rachel Maddux. Chairman: Janie Lamb, Rt 1, Box 364, Heiskell, Tenn. 37754
- 29-Sept.1 STLOUISCON at the Chase Park Plaza, 212 N. Kingshighway St. Louis, Mo. 63108. GoH: Jack Gaughan. \$4 attending, \$3 supporting & foreign non-attending payable to St. Louiscon Box 3008, St. Louis, Mo. 63130
- 21 BURROUGHS BIBLIOPHILES luncheon at St.Louiscon

November

- 15-16 PHILCON at the Warwick Hotel 1701 Locust St, Philadelphia

December

- 27 TOLKIEN SOCIETY MEETING, sponsored by P&SF Society of Columbia Univ, on Columbia Univ. campus. For info: Eli Cohen, 65-46 160th St, Flushing, N.Y. 11365

April 1970

- 10-12 LUNACON/EASTERCON at the Hotel McAlpin, Herald Sq., N.Y. Adv. reg: \$2 to Devra Langsam, 250 Crown St, Brooklyn, N.Y. 11225

Meetings held every week:

- LASFS: Thurs at Palms Playground Recreation Center, 2950 Overland Ave, W. Los Angeles, at 8

pm (ph.838-3838)

NOSFA: Sat. at homes of various members at 7pm. For info: John Guidry, 5 Finch St, New Orleans La. 70124 (ph.282-0443)

WESTERN PENNSYLVANIA SF ASSOC. Sun at 2pm. For info: Peter Hays, 1421 Wightman, Pittsburgh Pa. 15217 (ph.421-6560)

Have You Read?

Adler, Dick "A New Partner for Dan Rowan -- The Werewolf" (Maltese Bippy) *Life*, May 23, p.54-60

Chappetta, Robert "Rosemary's Baby" *Film Quarterly*, Spring, p. 35-38

Coffey, Warren "Gentleness and a Stylish Sense of the Ridiculous" (Slaughterhouse-five) *Commonweal*, June 6, p.347-8

Cooper, Arthur "3 Minutes to Death" (Andromeda Strain) *Newsweek*, May 26, p.125-6

"Cosmos Blasts Off With Pioneer Walter at the Helm" *Ilford Express*, March 28

Crichton, J. Michael "Sci-fi and Vonnegut" *New Republic*, April 26, p.33-35

Kontaratos, A.N. "The Amazing 1865 Moon Shot of Jules Verne" *Life* May 27, p.74-78

McNay, Michael "Behold the Man" *Guardian*, April 1

Maddocks, Melvin "New Note: The Novel as Sci-non-fi (Andromeda Strain) *Life*, May 30, p.15

Potter, Jill "Journalist Launches Monthly Magazine on Space Fantasy - The Science Fiction Fans' Treat from Wally" *Redbridge & Ilford Recorder*, March 27

Prescott, Peter S. "Oh, My Lolita, I Have Only Words to Play With" (Ada, or Ardor) *Look*, May 27, p.6

Prescott, Peter S. "You're Putting Me On, I Hope" (sf books) *Look*, June 10, p.12

Sweeney, Thomas "If Verne Could Look at NASA" *National Review*, May 20, p.489-90

Coming Attractions

F&SF -- August

Novelettes

AN ADVENTURE IN THE YOLLA BOLLY
MIDDLE EEL WILDERNESS by Vance
Aandahl
THE SHAMBLERS OF MISERY by Jos-
eph Green
THE MONEY BUILDER by Paul Thie-
len

Short Stories

NEXT by Gary Jennings
FRATERNITY BROTHER by Sterling E
Lanier
FROM THE DARKNESS AND THE DEPTHS
by Morgan Robertson

Film Review

THE ILLUSTRATED MAN by Samuel R.
Delany

Science

ON THROWING A BALL by Isaac As-
imov

Cover by RONALD WALOTSKY for "An
Adventure in the Yolla Bolly
Middle Eel Wilderness"

GALAXY -- August

Serial

DUNE MESSIAH by Frank Herbert

Novelettes

THE WHITE KING'S WAR by Poul An-
derson
STARHUNGER by Jack Wodhams
THE MINUS EFFECT by A. Bertram
Chandler

Short Stories

WHEN THEY OPENLY WALK by Fritz
Leiber
LIFE MATTER by Bruce McAllister
I AM CRYING ALL INSIDE by Cliff-
ord D. Simak

Features

RESCUE TEAM by Lester Del Rey

Cover by PEDERSON

MAGAZINE OF HORROR -- September

Short Novel

GUATEMOZIN THE VISITANT by Arth-
ur J. Burks

Novelette

THE CASE OF THE SINISTER SHAPE

by Gordon MacCreagh

Short Stories

THE THIRTY AND ONE by David H.
Keller M.D.
PORTRAITS BY JACOB PITT by Stev-
en Lott
THE RED SAIL by Charles Hilan
Craig

COMING FROM CURTIS

Biggle, Lloyd WATCHERS OF THE
DARK. 07033, July 75¢
THE STILL, SMALL VOICE OF TRUM-
PETS. 07036, Aug. 75¢
Zerwick, Chloe THE CASSIOPEIA AF-
FAIR. 07037, Sept. 75¢
Duke, Madelaine CLARET, SANDWICH-
ES AND SIN. 06050, Sept. 60¢
DeCamp, L. Sprague A GUN FOR DIN-
OSAUR. 09018, Sept. 95¢

COMING FROM WALKER

LeGuin, Ursula THE LEFT HAND OF
DARKNESS. July. \$4.95
Creasey, John THE TOUCH OF DEATH.
(Dr. Palfrey, reprint) August.
\$4.50
Wyndham, John TROUBLE WITH LICHEN
(reprint) Aug. \$4.95
McCaffrey, Anne THE SHIP WHO SANG
Sept. \$4.95
Coffin, Patricia THE GRUESOME
GREEN WITCH (juv fty) Sept.
\$4.50
Asimov, Isaac ABC's OF SPACE (juv)
Sept. \$3.95
White, James ALL JUDGMENT FLED
(reprint) Oct. \$4.95
Tenn, William OF MEN AND MONSTERS
(reprint) Dec. \$4.95

Classified

WANTED: Bantam pb edition of Doc
Savage novel #10 - *The Phantom
City*, will pay reasonable price.
Contact D. C. Paskow, 817 West
66th Avenue, Philadelphia, Penn-
sylvania 19126

The Southern California Scene

by Morris Chapnick

(Fisher Trentworth is on vacation)

The 6th anniversary of the Sci-Fi Salon of Tom & Terri Pinckard was held the second Saturday of May in their new home in Santa Maria, a city north of Los Angeles, which for most attendees (over 40) was a close to 3-hour freeway drive. Earl & Nancy Kemp traveled the farthest distance, approximately 250 miles. Attendees included the Blochs, Nevilles, Quat-trocchi's, Farmers (who were celebrating their 29th Wedding Anniversary) and Forry & Wendy Ackerman, Thelma (widow of Everett) Evans, Walt Lieb-scher, the van Vogts, Arthur J. Cox, Sam & Florence Russell and Stuart Byrne & wife. Hi-lite of the 2-day gathering was a "Report from Rio" by Ackerman, van Vogt & Bloch, a 3-way account of about an hour's duration (recorded on tape as they talked) about the meeting in Brazil in March of about 35 sf personalities from half a dozen countries to partici-pate in the Science Fiction & Film Symposium.

The 7th Annual Banquet of the Count Dracula Society, held at the Knickerbocker Hotel, Hollywood, 19 April 69, was the organization's most successful function yet, with nearly 250 persons present to see Ann Rad-clyffe Awards given to individuals who had made outstanding contribu-tions to the Gothic field. The gala affair lasted from 7 till midnight, during which there was a parade of celebrities to the mike to accept a-wards and make speeches. Robert Bloch received the Literature Award and was wittily introduced by last year's winner, A.E. van Vogt. Previous winner Karl Freund, cameraman on *Dracula*, presented an award to Walter Daugherty for his unmatched photography in the field. A telegram from absent winner Jonathan Frid (*Dark Shadows*) was read and a tape of the voice of John Carradine (himself once Dracula) was played. Ray Bradbury spoke; Dr. Devendra Varma from Nova Scotia, compiler of the Folio Press volumes of *Horrid Novels*; actor Robert Paige of *Son of Dracula* and Man-tan Moreland of early horror films; Curtis (*Night Tide*) Harrington; Dr. Donald A. Reed, Director & Co-Founder of the Society; and quite a few others. James Warren, publisher of *Famous Monsters of Filmland*, was present for the occasion and made a "roastmaster" type speech ribbing Robert Bloch, Ray Bradbury, his editor and others. Featured Guest of Honor of the evening was the distinguished star of Poe & Lovecraft mo-tion pictures, Vincent Price, who gave a moving and poetic talk and tri-bute to the late Boris Karloff, who was to have received an award in re-cognition of his entire half century career in films. Forrest Ackerman made the memorial speech about Karloff, in whose honor an empty chair was left at the main table. After the official affair, a number of guests were invited to a private party at the home of director-producer Curtis Harrington, where fantasy, horror and allied subjects were discussed till approximately 2 am.

Hank Stine, for his novel *Season of the Witch*, and Bill Warren for his short story *Death Is a Lonely Place*, were co-Guests of Honor at the latest in a long line of LASFS-sponsored "fanquets," which began many years ago by honoring E. Everett Evans and in intervening years have feted such club members turned pro as Ted Johnstone (David McDaniels), Len Moffatt, L. Major Reynolds, Helen Urban, Larry Maddock & Ed Clinton. John Trimble was Toastmaster with principal speakers Bob Bloch, Forry Ackerman and Hank Stine himself.

Next issue of *Spaceway*, due on the stands about the time of the hoped-for successful Apollo landing, will feature a Moon story by Harl Vincent and Wm. F. Temple's *Lunar Lilliput*, *There Once Was a Valley* by Geo. Hopkins, FJA's account of the Rio Sci-Festival and a story by Andre Norton.

Coven 13, new professional magazine of witchcraft, horror & the supernatural, will make its debut out of LA with the September number, 148 pages digest size. Stories: *Let There Be Magick* (serial) by James R. Keaveny; *Odille*, Alan Caillou; *In Markham Town*, Jack G. Levine; *The Post man Always*, Richard Flanagan; *Of Brides and Brimstone*, Lenore Betker; *Potlatch*, Jos. Harris; *I'll Come to You by Moonlight!*, Jean W. Cirrito; and *A Spell of Desperation*, G. Kissinger. Cover & interior art by Wm. Stout. Editor, Arthur H. Landis. 60¢

Famous Monsters of Filmland, in its 12th year, is going monthly. Editor Ackerman informs near future Filmbooks (features of the periodical) will include coverage of *Mark of the Vampire*, *Dr. Jekyll & Mr. Hyde* (Fredric March version) and H.G. Wells' *Island of Lost Souls* (with newly discovered stills).

Bob Bloch & "Fury" Ackerman attended the World Premiere together of the Rowan & Martin werewolf film, *The Maltese Bippy*.

Ackerman Agency activities include: Sale to Berkley Books of *Fear & The Ultimate Adventure* by L. Ron Hubbard, *The World of Null-A* (with new material) by Null-A van Vogt. Sale to Powell Sci-Fi of *Warriors of Noomas & Raiders of Noomas* by Chas. Nuetzel; *Starman* by Stuart J. Byrne; *Galactic Kingslayer* by L. Ron Hubbard; and *Two Dozen Dragon Eggs* by Don-

Continued on Page 28

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- 26 OMICRON CETI THREE MEETING at home of Estelle Sanders, 131 Edmunton Dr, N. Babylon, L.I., Apt.G-11, at 8:30pm
27 NESFA MEETING, see July 13
27 OSFic MEETING in Toronto. For info: Peter Gill, 18 Glen Manor Dr, Toronto 13, Canada

August

- 1-4 SFCD-CON 1969 in Dusseldorf, Germany. For info: Peter Schellen, 405 Mönchengladbach, Alstr. 260, Germany
22-24 DEEPSOUTH CON at the Remada Inn, Knoxville, Tenn. GoH: Rachel Maddux. Chairman: Janie Lamb, Rt 1, Box 364, Heiskell, Tenn. 37754
29-Sept.1 STLOUISCON at the Chase Park Plaza, 212 N. Kingshighway St. Louis, Mo. 63108. GoH: Jack Gaughan. \$4 attending, \$3 supporting & foreign non-attending payable to St. Louiscon Box 3008, St. Louis, Mo. 63130
21 BURROUGHS BIBLIOPHILES luncheon at St.Louiscon

November

- 15-16 PHILCON at the Warwick Hotel 1701 Locust St, Philadelphia

December

- 27 TOLKIEN SOCIETY MEETING, sponsored by F&SF Society of Columbia Univ, on Columbia Univ. campus. For info: Eli Cohen, 65-46 160th St, Flushing, N.Y. 11365

April 1970

- 10-12 LUNACON/EASTERCON at the Hotel McAlpin, Herald Sq., N.Y. Adv. reg: \$2 to Devra Langsam, 250 Crown St, Brooklyn, N.Y. 11225

Meetings held every week:

- LASFS: Thurs at Palms Playground Recreation Center, 2950 Overland Ave, W. Los Angeles, at 8

pm (ph.838-3838)

NOSFA: Sat. at homes of various members at 7pm. For info: John Guidry, 5 Finch St, New Orleans La. 70124 (ph.282-0443)
WESTERN PENNSYLVANIA SF ASSOC. Sun at 2pm. For info: Peter Hays, 1421 Wightman, Pittsburgh Pa. 15217 (ph.421-6560)

Have You Read?

Adler, Dick "A New Partner for Dan Rowan -- The Werewolf" (Maltese Bippy) *Life*, May 23, p.54-60
Chappetta, Robert "Rosemary's Baby" *Film Quarterly*, Spring, p. 35-38
Coffey, Warren "Gentleness and a Stylish Sense of the Ridiculous" (Slaughterhouse-five) *Commonweal*, June 6, p.347-8
Cooper, Arthur "3 Minutes to Death" (Andromeda Strain) *Newsweek*, May 26, p.125-6
"Cosmos Blasts Off With Pioneer Walter at the Helm" *Ilford Express*, March 28
Crichton, J. Michael "Sci-fi and Vonnegut" *New Republic*, April 26, p.33-35
Konataratos, A.N. "The Amazing 1865 Moon Shot of Jules Verne" *Life* May 27, p.74-78
McNay, Michael "Behold the Man" *Guardian*, April 1
Maddocks, Melvin "New Note: The Novel as Sci-non-fi (Andromeda Strain) *Life*, May 30, p.15
Potter, Jill "Journalist Launches Monthly Magazine on Space Fantasy - The Science Fiction Fans' Treat from Wally" *Redbridge & Ilford Recorder*, March 27
Prescott, Peter S. "Oh, My Lolita, I Have Only Words to Play With" (Ada, or Ardor) *Look*, May 27, p.6
Prescott, Peter S. "You're Putting Me On, I Hope" (sf books) *Look*, June 10, p.12
Sweeney, Thomas "If Verne Could Look at NASA" *National Review*, May 20, p.489-90

Coming Attractions

F&SF -- August

Novelettes

AN ADVENTURE IN THE YOLLA BOLLY
MIDDLE EEL WILDERNESS by Vance
Aandahl
THE SHAMBLERS OF MISERY by Jos-
eph Green
THE MONEY BUILDER by Paul Thie-
len

Short Stories

NEXT by Gary Jennings
FRATERNITY BROTHER by Sterling E
Lanier
FROM THE DARKNESS AND THE DEPTHS
by Morgan Robertson

Film Review

THE ILLUSTRATED MAN by Samuel R.
Delany

Science

ON THROWING A BALL by Isaac As-
imov

Cover by RONALD WALOTSKY for "An
Adventure in the Yolla Bolly
Middle Eel Wilderness"

GALAXY -- August

Serial

DUNE MESSIAH by Frank Herbert

Novelettes

THE WHITE KING'S WAR by Poul An-
derson
STARHUNGER by Jack Wodhams
THE MINUS EFFECT by A. Bertram
Chandler

Short Stories

WHEN THEY OPENLY WALK by Fritz
Leiber
LIFE MATTER by Bruce McAllister
I AM CRYING ALL INSIDE by Cliff-
ord D. Simak

Features

RESCUE TEAM by Lester Del Rey

Cover by PEDERSON

MAGAZINE OF HORROR -- September

Short Novel

GUATEMOZIN THE VISITANT by Arth-
ur J. Burks

Novelette

THE CASE OF THE SINISTER SHAPE

by Gordon MacCreagh
Short Stories

THE THIRTY AND ONE by David H.
Keller M.D.
PORTRAITS BY JACOB PITT by Stev-
en Lott
THE RED SAIL by Charles Hilan
Craig

COMING FROM CURTIS

Biggle, Lloyd WATCHERS OF THE
DARK. 07033, July 75¢
THE STILL, SMALL VOICE OF TRUM-
PETS. 07036, Aug. 75¢
Zerwick, Chloe THE CASSIOPEIA AF-
FAIR. 07037, Sept. 75¢
Duke, Madelaine CLARET, SANDWICH-
ES AND SIN. 06050, Sept. 60¢
DeCamp, L. Sprague A GUN FOR DIN-
OSAUR. 09018, Sept. 95¢

COMING FROM WALKER

LeGuin, Ursula THE LEFT HAND OF
DARKNESS. July. \$4.95
Creasey, John THE TOUCH OF DEATH.
(Dr. Palfrey, reprint) August.
\$4.50
Wyndham, John TROUBLE WITH LICHEN
(reprint) Aug. \$4.95
McCaffrey, Anne THE SHIP WHO SANG
Sept. \$4.95
Coffin, Patricia THE GRUESOME
GREEN WITCH (juv fty) Sept.
\$4.50
Asimov, Isaac ABC's OF SPACE (juv)
Sept. \$3.95
White, James ALL JUDGMENT FLED
(reprint) Oct. \$4.95
Tenn, William OF MEN AND MONSTERS
(reprint) Dec. \$4.95

Classified

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sylvania 19126

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New Books

HARDCOVERS

Asimov, Isaac TWENTIETH CENTURY DISCOVERY (nf) Doubleday, June. \$4.95
 Baker, Michael THE MOUNTAIN AND THE SUMMER STARS (juv fty) Harcourt, April. \$3.95
 Blackburn, John CHILDREN OF THE NIGHT (supernatural horror) Putnam, July. \$4.50
 Boyd, John THE POLLINATORS OF EDEN. Weybright & Talley, June. \$5.50
 Campbell, John W., ed. ANALOG 7. Doubleday, June. \$5.95
 Cooper, Edmund FIVE TO TWELVE (reprint) Putnam, June. \$4.50
 Crichton, Michael. THE ANDROMEDA STRAIN. Knopf, May. \$5.95
 Fanthorpe, R.L. SPACE FURY (reprint) Arcadia, April (1968 in book) \$3.50
 Frame, Janet MONA MINIM AND THE SMELL OF THE SUN (juv fty) Braziller, May. \$4.95

Frost, Kelman MEN OF THE MIRAGE. (juv lost civilization) Lothrop Lee & Shepard, April. \$3.75
 Graves, Robert THE POOR BOY WHO FOLLOWED HIS STAR (juv fty) Doubleday, June (1968 in bk) \$3.50
 Grieder, Walter THE ENCHANTED DRUM (juv fty, tr) Parents Mag. Press, May. \$4.50
 Hamel, Frank HUMAN ANIMALS: Werewolves & Other Transformations (reprint) University Bks, July. \$7.95
 Hatch, Eric TWO AND TWO IS SIX (juv fty) Crown, May. \$3.50
 Holl, Adelaide MOON MOUSE (juv fty) Random, Spring. \$3.50
 Lear, Edward THE DONG WITH THE LUMINOUS NOSE (juv) Young Scott May. \$2.95
 Mari, Iela THE MAGIC BALLOON (juv fty, pictures, reprint) S. G. Phillips, April. \$3.95
 Merle, Robert THE DAY OF THE DOLPHIN. Simon & Schuster, May.

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Moore, Patrick SPACE (nf, reprint) Nat. Hist. Press, June. \$12.95
 Santucci, Luigi ORFEO IN PARADISE (fty, tr) Knopf. \$4.95
 Schären, Beatrix GIGIN AND TILL (juv fty, tr) Atheneum, Spring. \$4.95
 Starnes, Richard THE FLYPAPER WAR (borderline) Trident, May. \$4.95
 Steadman, Ralph THE LITTLE RED COMPUTER (juv) McGraw. \$4.50
 Tamchina, Jürgen DOMINIQUE AND THE DRAGON (juv fty, tr) Harcourt, April. \$4.25
 Vance, Jack EMPHYRIO. Doubleday, June. \$4.95
 Wahl, Jan MAY HORSES (juv fty) Delacorte, May. \$4.95
 Wallace, Ian DEATHSTAR VOYAGE. Putnam, June. \$4.95
 Wheeler, Thomas Gerald LOOSE CHIP-PINGS (juv fty) S.G. Phillips, April. \$4.95
 White, Ted NO TIME LIKE TOMORROW (juv) Crown, April. \$3.95

PAPERBACKS

Baum, L. Frank THE LAND OF OZ. Airmont Classics CL181, Jan. 50¢
 Cathcart, Kathryn Joyce THE FORESEEABLE FUTURE (English workbook with Arthur C. Clarke, etc.) Glencoe Press. n.p.
 Chandler, A. Bertram CATCH THE STAR WINDS (coll: Catch the Star Winds, Zoological Specimen) Lancer 74-533, June. 75¢
 Christopher, John PENDULUM (reprint) Lancer 75-080, June. 95¢
 Cooper, Edmund NEWS FROM ELSEWHERE (coll, reprint) Berkley X1696, May. 60¢
 Derleth, August, ed. TIME TO COME: Science Fiction Stories of Tomorrow (reprint) Pyramid T2012, May. 75¢
 Dickson, Gordon WOLFLING. Dell 9633, May. 50¢
 Ellison, Harlan, ed. DANGEROUS VISIONS #1 (reprint, 1st of 3 vols) Berkley N1686, May. 95¢
 Garrett, Randall ANYTHING YOU CAN DO... (reprint) Lancer 74-532, June. 75¢

Heinlein, Robert A. 6 x H: Six Stories (orig: The Unpleasant Profession of Jonathan Hoag, reissue) Pyramid X2023, June. 60¢
 Joseph, M.K. THE HOLE IN THE ZERO (reprint) Avon, May
 Luke, Peter HADRIAN VII (play) Random-Vintage Books V537, Feb. \$1.95
 Mackelworth, R.W. THE DIABOLS (orig: Firemantle) Paperback 63-110 June. 60¢
 Martin, Ed FRANKENSTEIN '69 (ssf) Traveller's Companion TC440. \$1.75
 Meyers, Roy DESTINY AND THE DOLPHINS. Ballantine 01627, June. 75¢
 Moskowitz, Sam & Roger Elwood, eds OTHER WORLDS, OTHER TIMES. MacFadden-Bartell 75-238, May. 75¢
 Norton, Alden, ed. FUTURES UNLIMITED. Pyramid T2048, June. 75¢
 HAUNTINGS AND HORRORS: Ten Grisly Tales. Berkley Medallion X1674. 60¢
 Nuetzel, Charles WARRIORS OF NOOMAS. Powell Sci-fi PP149, May. 95¢
 Petaja, Emil THE NETS OF SPACE. Berkley X1692, May. 60¢
 Sturgeon, Theodore THE SYNTHETIC MAN (reissue, orig: The Dreaming Jewels) Pyramid X2007, May. 60¢
 Van Arnam, Dave STARMIND. Ballantine 01626, June. 75¢

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S F and the Cinema

by Frederick S. Clarke

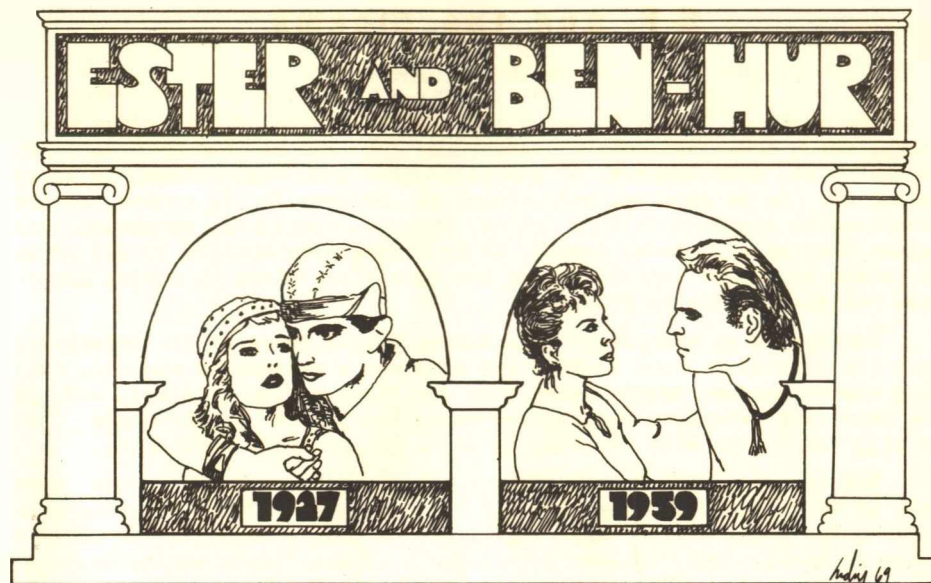
The story of Christ is among the greatest epics of religious mythology, which never achieves a greater reality for us than when we first encounter it, unencumbered by sophistication and rationalism, in early childhood. As we grow up, and choose to believe in it or not, we are nevertheless ingrained with a set of symbols, emotional responses, and values that we will never lose. It is this innate ability in all of us to relate to Christ that Hollywood has wisely exploited in making countless religious epics in the past.

Ben-Hur is an example of this Sunday School genre at its dreariest. Upon its initial release in 1959 the film was a tremendous success, winning eleven Academy Awards (more than any other motion picture), and is now receiving extensive roadshow re-releasing by MGM in the hopes that it will match *Gone With the Wind* in terms of perennial popularity.

The trouble with *Ben-Hur*, which places much emphasis on the fact that it is "A Tale of the Christ," is that while Jesus is given star billing He plays a bit part. Like the enigmatic monolith in *2001: A Space Odyssey*, Christ appears only briefly at the film's beginning, middle, and end to provide a unifying thread. Sandwiched between is the ponderous story of Judda Ben-Hur, which is related to the story of Christ only by coincidence. The unifying motif works for 2001 because the monolith is integral to the plot, it is in fact a prime mover of all that happens; it does not work in *Ben-Hur* precisely because Christ is not integral to the story. His first two appearances are actually intrusive and tend to blur the film's point of focus. Nevertheless, the Christ scenes are those that work best, and are the ones most memorable.

The film opens with a strictly traditional depiction of the Nativity, which stirs nostalgic memories of half-forgotten color plates between old Bible pages. The Nativity in *Ben-Hur* is a distillation of all its elements into their purest form, and this stylization is achieved with such beauty that it stifles all objections to such a patently trite approach. The main storyline of the picture, concerning Ben-Hur, begins here, and the further it progresses the more we wonder what the Nativity has to do with it. The two storylines cross for the first time half-way through the picture; Ben-Hur is now a Roman slave and suffering of thirst due to a forced march through the desert. Christ comes to his aid at an oasis and gives him water. The sequence is cleverly composed by director William Wyler not to show Christ directly but to infer his presence by the use of reaction shots and musical scoring. The scene is extremely effective, but irrelevant. It is over in minutes and Ben-Hur is on the march again oblivious to Who has helped him. It is only at the film's conclusion that the story of Christ plays any important part in the story of Ben-Hur at all. The Crucifixion, in contrast to the opening Nativity, is depicted realistically. The spikes are actually seen driven into His body. In a beautiful shot the camera views Him on the cross, reflected in a pool of muddy water. From a raging storm His blood mixes with the water, and the pool becomes a stream, and the stream becomes a river, symbolically washing clean the sins of the world. Ben-Hur, I suppose, represents a sort of Everyman, and his redemption through faith in Christ, our own.

The script by Karl Tunberg reflects indecision as to what *Ben-Hur*



is about. As written it is neither the story of Christ nor Ben-Hur, but an uneasy synthesis of both in which neither is treated properly. Ben-Hur is essentially a very bland character in the grip of unusual circumstances, often unabashedly contrived, who never quite achieves an heroic stature. During the course of Tunberg's screenplay, Ben-Hur is a wealthy Jew, political prisoner, galley slave, adopted son, charioteer in the Roman circus, and finally a Palestinian national hero! In attempting to be epic in proportions, the film spans so many diverse moods and situations that it does justice to none of them. The picture emerged at the close of an era in Hollywood which had placed the media in direct competition with television, and it contains to an exaggerated degree all the peculiarities and faults of the fifties, when films were trying to prove they were too big for the small screen.

William Wyler, whose films include *The Collector* ('65) and *Wuthering Heights* ('39), never succeeds in getting the mammoth production moving. *Ben-Hur* creeps along like the hour hands of a clock; you know they move, but so slowly that you never see them. Certain scenes do attain some degree of suspense and excitement on their own, but they are absorbed by the film's unending expanse of dullness, with little effect on the whole.

Charlton Heston plays Ben-Hur, and overacts to an appalling degree. His facial expressions of grief and happiness and shades in between are so exaggerated they make Roman Navarro's performance in the 1925 version look subtle. On the other hand, Stephen Boyd, as Roman Tribune Messala, gives a studied interpretation of megalomania that is a pleasure to see. Messala's death scene following the chariot race is long and drawn out and could easily become ludicrous were it not for his convincing agony. Despite Messala's totally nefarious personality Boyd manages to instill in these last scenes a quality of sympathy. The excellent cast also includes Jack Hawkins as Quintus Arrius, Haya Harareet as Esther, Hugh Griffith as Pontius Pilate, and Sam Jaffe as Simonides. Both Heston and Griffith received Academy Awards for their roles.

Also of note is the Academy Award winning musical score by Miklos Rozsa, which includes the obligatory Alleluias but mercifully lacks the usual brassy pomp and majesty of these period scores. Rozsa employs musical motifs for the various characters, a particularly haunting theme for Christ utilizing organ and harp, and a poignant love theme which correctly underlines the tragedy and pathos of the story. The sound-track recording is fortunately available on the MGM label (#S1E1), and is well worth adding to your musical collection.

FILMS IN RELEASE

THE ASSASSINATION BUREAU Para. 3/69. 110 min. Oliver Reed, Diana Rigg. Color. Farce. Rated M.	THE OBLONG BOX AIP. 6/69. Vincent Price, Christopher Lee. Color. Poe-horror. Rated G.
BLOOD OF DRACULA'S CASTLE Crown-Int'l. 5/69. John Carradine. Color. Horror.	*PLANET OF THE APES 20th. Reissue 112 min. Charlton Heston. Color and Panavision. Literate s-f. Rated G.
CAN HEIRONYMOUS MERKIN EVER FORGET MERCY HUMPPPE AND FIND TRUE HAPPINESS? Regional. 3/69. Anthony Newley, Joan Collins. Color. Surrealism. Rated X.	*PSYCHO Para. Reissue. 109 min. Alfred Hitchcock classic. Rated M.
THE CASTLE Continental. 3/69. Maximillian Schell. 93 min. Color. Allegory.	SUCCUBUS AIP. 5/69. 93 min. Directed by Jesus Franco. Color. Surrealism. Rated X.
DESTROY ALL MONSTERS AIP. 5/69. Mothra, Godzilla, Rodan. Color. Fantasy. Rated G.	TEORAMA Continental. 5/69. 93 min. Directed by Pier Pasolini. Terence Stamp. Color. Religious Allegory.
THE GREEN SLIME MGM. 5/69. 90 min. Robert Horton. Color. Sci-fi. Rated G.	2000 YEARS LATER WB-7A. 5/69. 80 min. Terry-Thomas. Color. Satire Rated R.
THE HAND OF NIGHT Schoenfeld. 6/69. 88 min. William Sylvester. Horror. Not rated.	THE VALLEY OF GWANGI WB-7A. 5/69 95 min. James Franciscus. Ray Harryhausen animation. Color. Prehistoric monster. Rated G.
IF Para. 5/69. 111 min. Malcolm McDowell. Color. Speculative s-f Rated X.	THE WITCHMAKER Excelsior. 5/69. Anthony Eisley. Color & Scope. Horror-sex. Rated M.
THE MALTESE BIPPY MGM. 6/69. Dan Rowan, Dick Martin. Color. Satire. Rated M.	THE WRECKING CREW Col. 2/69. 105 min. Dean Martin. Color. Matt Helm. Rated M.
NIGHTMARE IN WAX Crown-Int'l. 5/69. Cameron Mitchell. Color. Horror.	

* denotes films of exceptional merit.

THOSE FOUR-LETTER WORDS Continued from Page 9

think they debase our style and our level of expression. I'm complaining about the needless overdone vulgarity which some writers without taste apparently think is realism. It is exactly on a par with the non-books being published today as modern novels -- no more than a series of badly written sex scenes spaced at regular intervals, with the weakest possible excuse for story in between. The sex scenes, too many of which betray the author's ignorance of sex, try to offer something for everyone: heterosexual sex, lesbian sex, homosexual sex, sadism, fetishism, group sex and so on ad boredom. It would be too bad if science fiction fell into that pit.

might be and/or ought to be) are mutually exclusive... any combination would amount to a contradiction in terms. *Bug Jack Barron* is the first (and hopefully not the last) New Wave novel to resist this trend -- it is the first New Wave fiction to check -- and challenge -- the literary premises of 100 years of "scientifiction" successfully.

It is therefore dangerous to make any general statements concerning the 'New Wave': any such statements could amount only to intellectual "package" deals of a dubious nature. New Wave authors have a single characteristic in common -- the fact that they are experimenting. And that is all. *Bug Jack Barron* was one of the first -- and one of the most important -- experiments.

--Justin St. John

EDGAR RICE BURROUGHS: MASTER OF ADVENTURE by Richard A. Lupoff. Ace N6, Dec. 1968. 317 p. 95¢

When this was first published by Canaveral Press in 1965, I was ecstatic. I am just as happy with this revised edition from Ace. Let me get my criticisms out of the way first. The illustrations were much better in the hardcover edition, but since they were larger it is only to be expected. The lack of an index doesn't bother an old ERB fan like me, but for less learned folk the whole book has to be scanned when searching out information. This is a serious criticism -- this lack lessens the research value of a really great book. And I mean a great book. Mr. Lupoff has given us the perfect companion to Henry Heins' monumental bibliography. Mr. Lupoff, I suspect, is one of those people who believe all sorts of heretical things -- like story is important, background & scenery are the great strengths of the kind of story Mr. Burroughs wrote, literary antecedents are interesting, so are literary descendants. Since I believe these things I find what Mr. Lupoff has done to be quite interesting.

Well, you may ask if you are new to fandom, what has Mr. Lupoff done? He has taken the body of writings by Edgar Rice Burroughs, examined and described the stories, discussed the strengths and virtues of them, and has given us the best book on Burroughs ever done. While Mr. Lupoff admires and (more importantly) enjoys the stories he discusses, he is not blind to the flaws in them. In short, a damn good book that everyone (even the Burroughs-phobe) should read.

--J.B. Post

THE MERCY MEN by Alan E. Nourse. David McKay, 1968. 180 p. \$3.95

I wonder how many publishers would continue to label certain novels "juvenile" if they realized how many legitimate sales to adult readers were lost simply because these potential readers were turned off by the "juvenile" tag. As a matter of fact, it would be interesting to know how many sales to younger readers were lost for this very same reason. The Andre Norton "juveniles" are a good example as is this present novel by Alan E. Nourse.

Part of this novel originally appeared as one-half of an Ace Double under the title *A Man Obsessed*. The "Mercy Men" of the title are voluntary human guinea pigs who sell themselves to medical institutions for the purpose of experimentation. The protagonist of the novel, Jeff Meyer, becomes a medical mercenary and enters the Hoffman Medical Center on a quest of vengeance. From that point on, the action becomes increasingly uncomfortable for both Meyer and, in today's world of transplants, the reader.

Very, very good.

--D.C. Paskow

THE TIN MEN by Michael Frayn. Ace 81290, March. 190 p. 60¢

A VERY PRIVATE LIFE by Michael Frayn. Viking, Sept. 1968. 132 p. \$4.50

Michael Frayn is in many ways an intriguing writer. He has rather inventive situations but I somehow feel he doesn't really develop them. Take *A Very Private Life*. We'll forgive it the attempted cute beginning ("Once upon a time there will be a little girl called Uncumber.") Uncumber is a child of a completely closed environment. She and her family live in a sealed dwelling complex into which all the needs of body and mind are piped or teleported. Uncumber is very much the traditional sf hero: rebellious against the status quo, curious, lucky, etc. Her big obsession is the Outside and, after some childhood misadventures, makes it out. Living in squalor, being captured by rogues, running afoul of the law, getting killed, and, finally, being reunited with her family are some of the trials she must face. Well described situations and backgrounds but I found it not really worth reading.

The Tin Men, on the other hand, is really a funny book. Here, too, the situation isn't resolved to my satisfaction but that's part of the book's charm to stop before the climax. The story concerns the preparations being made for the Queen to open a new wing in the William Morris Institute of Automation Research. This institute is attempting to program most human endeavors (including cricket pools and prayers) for ultimate relegation to computers. Mr. Frayn milks the situation for many, many laughs, attacking modern writing, newspapers, television, administrators, and a host of other deserving phenomena of our daily life. Hilarious, perhaps, I fear, too hilarious. Still, the perfect book for those evenings when one is tired of Heroic Fantasy.

--J.B. Post

S.T.A.R. FLIGHT by E.C. Tubb. Paperback Library 62-009, Jan. 144 p. 50¢

I have a tendency to view with disdain "transplanted" novels. In its early years, *Galaxy* used to run an ad guaranteeing the reader that the stories printed would not be of the 'Tom Mix Rides the Spaceways' variety. Today it seems that the vogue is the 'secret agent' story and acronyms (the most popular being U.N.C.L.E.) abound.

The most recent addition is E.C. Tubb's S.T.A.R. -- the Secret Terrestrial Armed Resistance. Super Agent Martin Preston, top S.T.A.R. agent, is "the only man who...", in this case smash the Kaltich reign of our planet and the Kaltich slave trade of Earthmen.

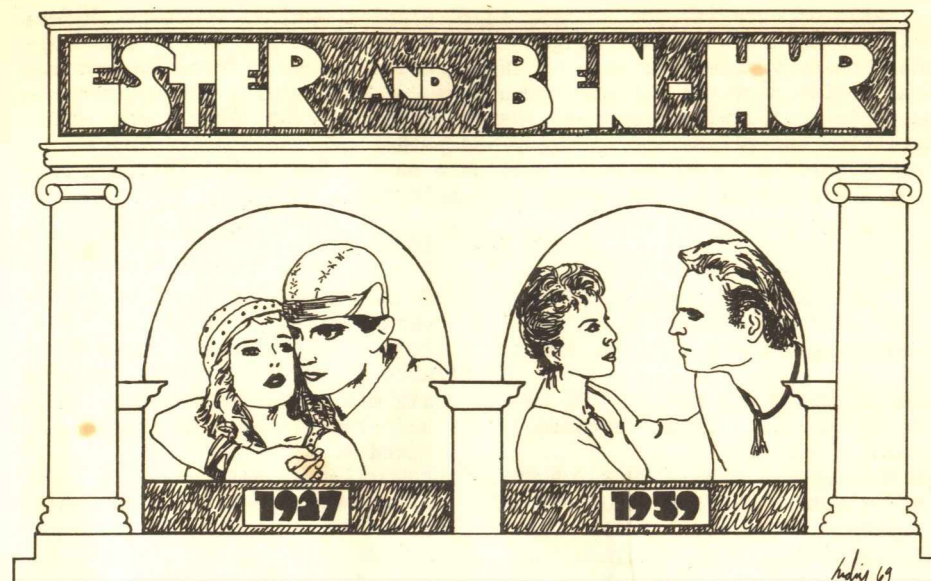
Can one man foil the invaders? Can one man prevent millions of deaths by undermining the alien tyranny? You bet your sweet bippy.

--D.C. Paskow

THE NEW MINDS by Dan Morgan. Avon V2271, March. 192 p. 75¢

This novel can be read on several levels, as pure entertainment, introduction to a certain aspect of ESP (albeit fictionalized) or as entertainment with a message. It starts out very nicely, and through the first half of its 192-page span it has some fascinating concepts, attractive plotting and reasonable characters. Through the second half, however, something happens -- and that something is mainly that the Mystery which makes the first half so fascinating is revealed right in the middle. The Mystery in itself isn't flawed -- it also is an interesting idea. But the handling would have been much better if the suspense had been sustained instead of explained. Nevertheless, the book continues at an interesting pace. Worth spending an afternoon with.

--Greg Bear



is about. As written it is neither the story of Christ nor Ben-Hur, but an uneasy synthesis of both in which neither is treated properly. Ben-Hur is essentially a very bland character in the grip of unusual circumstances, often unabashedly contrived, who never quite achieves an heroic stature. During the course of Tunberg's screenplay, Ben-Hur is a wealthy Jew, political prisoner, galley slave, adopted son, charioteer in the Roman circus, and finally a Palestinian national hero! In attempting to be epic in proportions, the film spans so many diverse moods and situations that it does justice to none of them. The picture emerged at the close of an era in Hollywood which had placed the media in direct competition with television, and it contains to an exaggerated degree all the peculiarities and faults of the fifties, when films were trying to prove they were too big for the small screen.

William Wyler, whose films include *The Collector* ('65) and *Wuthering Heights* ('39), never succeeds in getting the mammoth production moving. *Ben-Hur* creeps along like the hour hands of a clock; you know they move, but so slowly that you never see them. Certain scenes do attain some degree of suspense and excitement on their own, but they are absorbed by the film's unending expanse of dullness, with little effect on the whole.

Charlton Heston plays Ben-Hur, and overacts to an appalling degree. His facial expressions of grief and happiness and shades in between are so exaggerated they make Roman Navarro's performance in the 1925 version look subtle. On the other hand, Stephen Boyd, as Roman Tribune Messala, gives a studied interpretation of megalomania that is a pleasure to see. Messala's death scene following the chariot race is long and drawn out and could easily become ludicrous were it not for his convincing agony. Despite Messala's totally nefarious personality Boyd manages to instill in these last scenes a quality of sympathy. The excellent cast also includes Jack Hawkins as Quintus Arrius, Haya Harareet as Ester, Hugh Griffith as Pontius Pilate, and Sam Jaffe as Simonides. Both Heston and Griffith received Academy Awards for their roles.

Also of note is the Academy Award winning musical score by Miklos Rozsa, which includes the obligatory Alleluias but mercifully lacks the usual brassy pomp and majesty of these period scores. Rozsa employs musical motifs for the various characters, a particularly haunting theme for Christ utilizing organ and harp, and a poignant love theme which correctly underlines the tragedy and pathos of the story. The sound-track recording is fortunately available on the MGM label (#S1E1), and is well worth adding to your musical collection.

FILMS IN RELEASE

THE ASSASSINATION BUREAU Para. 3/69. 110 min. Oliver Reed, Diana Rigg. Color. Farce. Rated M.	THE OBLONG BOX AIP. 6/69. Vincent Price, Christopher Lee. Color. Poe-horror. Rated G.
BLOOD OF DRACULA'S CASTLE Crown-Int'l. 5/69. John Carradine. Color. Horror.	*PLANET OF THE APES 20th. Reissue 112 min. Charlton Heston. Color and Panevision. Literate s-f. Rated G.
CAN HEIRONYMOUS MERKIN EVER FORGET MERCY HUMPE AND FIND TRUE HAPPINESS? Regional. 3/69. Anthony Newley, Joan Collins. Color. Surrealism. Rated X.	*PSYCHO Para. Reissue. 109 min. Alfred Hitchcock classic. Rated M.
THE CASTLE Continental. 3/69. Maximillian Schell. 93 min. Color. Allegory.	SUCCUBUS AIP. 5/69. 93 min. Directed by Jesus Franco. Color. Surrealism. Rated X.
DESTROY ALL MONSTERS AIP. 5/69. Mothra, Godzilla, Rodan. Color. Fantasy. Rated G.	TEORAMA Continental. 5/69. 93 min. Directed by Pier Pasolini. Terence Stamp. Color. Religious Allegory.
THE GREEN SLIME MGM. 5/69. 90 min. Robert Horton. Color. Sci-fi. Rated G.	2000 YEARS LATER WB-7A. 5/69. 80 min. Terry-Thomas. Color. Satire. Rated R.
THE HAND OF NIGHT Schoenfeld. 6/69. 88 min. William Sylvester. Horror. Not rated.	THE VALLEY OF GWANGI WB-7A. 5/69. 95 min. James Franciscus. Ray Harryhausen animation. Color. Prehistoric monster. Rated G.
*IF Para. 5/69. 111 min. Malcolm McDowell. Color. Speculative s-f. Rated X.	THE WITCHMAKER Excelsior. 5/69. Anthony Eisley. Color & Scope. Horror-sex. Rated M.
THE MALTESE BIPPY MGM. 6/69. Dan Rowan, Dick Martin. Color. Satire. Rated M.	THE WRECKING CREW Col. 2/69. 105 min. Dean Martin. Color. Matt Helm. Rated M.
NIGHTMARE IN WAX Crown-Int'l. 5/69. Cameron Mitchell. Color. Horror.	

* denotes films of exceptional merit.

THOSE FOUR-LETTER WORDS *Continued from Page 9*

think they debase our style and our level of expression. I'm complaining about the needless overdone vulgarity which some writers without taste apparently think is realism. It is exactly on a par with the non-books being published today as modern novels -- no more than a series of badly written sex scenes spaced at regular intervals, with the weakest possible excuse for story in between. The sex scenes, too many of which betray the author's ignorance of sex, try to offer something for everyone: heterosexual sex, lesbian sex, homosexual sex, sadism, fetishism, group sex and so on ad boredom. It would be too bad if science fiction fell into that pit.

THE 21st CENTURY: THE NEW AGE OF EXPLORATION by Fred Warshofsky. Viking Feb. 177 p. \$6.95

The format of this book put me off at first: it is nearly square, there are two columns per page only one of which has text, the other being either blank or having a picture or two which has some correlation with the text. At first glance it gives the appearance of being another dumb coffee-table book. Like many appearances, this is deceiving. Mr. Warshofsky has written a very readable and informative general book or present and future developments in six very broad fields. Computers, "the Atom," lasers, space travel (two chapters here), the oceans, and astronomy are covered as well as possible in a layman's book. Mr. Warshofsky notes that "This book had its genesis in the CBS News Television series, THE 21st CENTURY..." One observes that the copyright is held not by Mr. Warshofsky but by the Columbia Broadcasting System.

I can't really urge everyone to dash out and buy this book because most of us intellectuals (or is it "we intellectuals?") in fandom know most of what Mr. Warshofsky says. Still, keep it in mind if it ever comes out in an inexpensive paperback and keep it in mind to recommend to anyone who may want an easy to understand description of some of the important technical happenings of our time.

--J.B. Post

THE GREEN MILLENNIUM, and NIGHT MONSTERS by Fritz Leiber. Ace 30300, March. 60¢ 173, 80 p.

Leiber is always worthwhile, and this Ace Double is several Leibers in one package. At 253 pages it's a bargain in the price-hiking paperback realm. *The Green Millennium* is a reprint from 1953, but much of its tone and mood fit Today -- so much, in fact, it made me wonder if the work had been revised. Evidently it hasn't. It starts out with a green cat and moves on to bigger things -- not my favorite Leiber, but well worth perusing.

The second half of the package is a collection of short stories, four of 'em, ranging in time from 1952 to 1964, all weird in the way few people but Leiber can write them.

--Greg Bear

EXHIBITION, a play by Frank Spiering. Starring Jeanne Rostaing as Ismane, Vera Lockwood as Rose, and Morgan Freeman as David.

This play about the practice of black arts had a short run at the Actors Playhouse in New York's Greenwich Village. Central to the story is a witch who takes a very roundabout way of getting a man. The result was an exciting evening of sorcery at work, although the play did not wind up during the second act into the thriller it might have been.

Mr. Freeman played a handsome hotel head waiter who accepts an invitation from a white girl, Ismane, to a party at her home. He feels sure romance is in the offing. Rose, with whom Ismane lives, is a witch in the modern tradition, and advises Ismane to find a girl rather than a boy friend.

When David arrives, however, Rose is immediately taken with him, and proceeds to make him the central figure in a witches' mass. First he is baited by Rose's slurs about his character and race, then seduced while candles flicker at the climax of the sexual black mass. During the second act Rose's slickest bit of sorcery is revealed; however too much dialog during this final act reduced the tension built up during the first part of the play.

--F. Maxim

ARF, and THE GREAT AIRPLANE SNATCH, two plays by Dan Greenberg. Starring in ARF are Lawrence Pressman as Arnold, Fred Willard as Ralph, and Paula Prentiss as Fido. In THE GREAT AIRPLANE SNATCH, Mr. Pressman is the Young Man, Miss Prentiss is the Stewardess, and Mr. Willard the Captain.

Mr. Greenburg has come up here with two amusing fantasies, on a double bill which opened on New York's upper East Side at Stage 73 on May 27. Arf, the more humorous of the two, is the tale of a dog with aspirations to be a woman, ably assisted by Ralph, the dog's best friend. Arnold is the dog's master, who loses out when Miss Prentiss sheds the body stocking she wears while crawling around the stage, and gives her affection to her best friend.

The Great Airplane Snatch takes place in the cabin of a trans-Atlantic airplane. The young man protests to the stewardess that he is not hungry and does not wish to eat. The stewardess protests, the 'Big Brother' disembodied voice of the Captain protests, and the young man is prevented from deplaning, and held a prisoner, marked for life. The commentary on the impersonal maternalism of airlines, and the professionally friendly sexiness of stewardesses is funny, but once stated is almost incapable of further development.

--F. Maxim

HAUNTINGS AND HORRORS: TEN GRISLY TALES, ed. by Alden H. Norton. Introduction and Notes by Sam Moskowitz. Berkley Medallion X1674, 1969. 60¢

Third in an impressive series of the macabre, this is an excellent collection of the weird. The list of stories reads like a Who's Who in Fantasy, including Lovecraft, Bradbury, Bloch and a new story from William Hope Hodgson (new in the sense that it hasn't been reprinted since 1911). There's also a story by Julian Hawthorne (Nathaniel's son), a fairly scarce Robert W. Chambers tale ("Maker of Moons") and an excellent little bit of irony from Clark Ashton Smith. Incidentally, SaM is up to his old tricks again, calling the Smith story a "vampire story." It's "A Prophecy of Monsters," about a werewolf. But all is forgiven -- SaM's notes are informative and entertaining sidelights to the volume as a whole.

Nevertheless, SaM should spend a little more time on his homework.

Buy the book for the Hodgson story, if nothing else.

--Greg Bear

AN ABC OF SCIENCE FICTION edited by Tom Boardman Jr. Avon V2249, Dec. 1968. 223 p. 75¢

ABC-SF is the latest in a long line of anthologies compiled by editors who have no feeling for the subject they are editing and love order. What's the best way to arrange some items neatly and sensibly? Alphabetically. You want an anthology of science fiction. Let's just get a story whose author starts with each letter and put the stories in that order. Neat, simple, elegant. Except that the end result is not necessarily a good anthology.

Oh, the stories herein are all good ones, stories nobody minds reading. Some, such as Brown's "Pattern" or Vonnegut's "Harrison Bergeron," might be described as classics, they've been anthologized so much. Some, such as Clarke's "Awakening" and Nourse's "Family Resemblance" are merely old, dating from the early fifties. Youngsters like myself haven't seen them, but older fans may have. Some, for instance the Zelazny story, I had never seen, and I'm fairly sure was original for this collection. But it's not a great Zelazny, just a good story.

Not all of the stories were bad, mind you. But the collection is such a hodgepodge -- including a Washington Irving story as the selection for "I," and three limericks by someone using the pseudonym of Xerxes. It is worth reading because the separate stories are good, especially if you haven't read much. As a whole the collection is so contrived, so obvious an anthology that it falls short of its presumed purpose -- to present a good selection of sf stories. I fervently request that future editors have a better reason for putting out an anthology than to show they can recite the alphabet.

--Jan Slavin

THE GOBLIN RESERVATION by Clifford D. Simak. Berkley Medallion S1671, March. 192 p. 75¢ (Hardcover: Putnam, Sept. 1968. \$4.95)

Matter transmitter machines seem to be a hobby of Simak's. He used them extensively in his fine book Way Station, and used them again as premise for Goblin Reservation.

Peter Maxwell, Professor at the College of Supernatural Phenomena, uses a matter transmitter as a matter of course to go off planet, investigating reports of dragons. Peter Maxwell comes back a few days later, and is mysteriously killed. Maxwell also is held prisoner on an alien planetoid, then returned to Earth, only to find that he is dead. So he decides to investigate his own death. Not so strange, really, in this far distant future when humans have recognized their elfin co-planeters, and aliens of all shapes, sizes and sorts are included among Earth's friends -- and enemies. Others in the cast include: a ghost who doesn't know whose ghost he is, a neanderthal brought forward in time, several girls beautiful and otherwise, a sabertooth tiger, assorted goblins, trolls, banshees, and last but not least, a couple of nasty swarms of bugs.

Goblin Reservation is well-paced, amusing, and thoroughly enjoyable. It is well worth the money, especially if you didn't catch the shorter version that appeared in Galaxy.

--Jan Slavin

THE LAST STARSHIP FROM EARTH by John Boyd. Berkley Medallion S1675, March. 182 p. 75¢ (Hardcover: Weybright & Talley, 1968. \$4.95)

With Deviousness aforethought, Boyd sets out to prove that things are never what they seem. The idea that men live with and by illusion is not a new one to novelists, but it is a thought that bears repeating again and again. For as fast as people learn to recognize one form of fraud, there is a newer and more sophisticated wrinkle to replace it. And some frauds go on forever, else how explain the seriousness with which the electorate takes campaign promises?

Starship takes off like a re-run of Romeo and Juliet, with the star-crossed lovers harassed by a robotized and computerized state which is something short of benign and pretty strict about genetic restrictions on mating. Even religion has been adapted to the machine; the Pope in fact, is a computer. And the atavistic lover who dares dally with a beguiling female verboten to him is given short shrift, with arrest and a trial in which the cards are stacked and the rules are changed to make sure he gets it in the neck.

But did we say things are not what they seem? In subtle and witty prose (except for one near-embarrassing love scene in which the lovers bid each other farewell and I don't think Boyd was kidding) the author pulls enough surprise twists on events to keep you guessing.

A good job and very good reading.

--Samuel Mines

COSMOS: Science Fantasy Review. Ed. by Walter Gillings, 115 Wanstead Park Road, Ilford, Essex, England. 35¢ ea., \$2.25/year. Monthly.

After a long period when he was out of fandom, Walter Gillings returns with his magazine *Science Fantasy Review*, this time with the prefix, "Cosmos." The original *Science Fantasy Review* was combined with *Science Fantasy*, the companion prozine to *New Worlds* in its early days when John Carnell was editing these magazines. Walter left fandom at this time to take up journalism; but now, having left that field, he has returned to science fiction and is editing this professional fanzine.

The first issue of *Cosmos* contains articles on John Carnell's *New Writings in SF series*, the new British prozine *Vision of Tomorrow*, a new British zine on horror films, the history of the introduction of hard-back sf to Britain, and a featured article by Arthur C. Clarke on "The Myth of 2001."

--Gerald Bishop

THE BEGINNINGS OF SATELLITE COMMUNICATIONS by John R. Pierce. Preface by Arthur C. Clarke. San Francisco Press, 1968. 61 p. \$2.75

For no other reason than science fiction is praised and referred to, this little book should be read. A "History of Technology Monograph" it is not all that technical -- at least I could understand generally what was being said. Two appendices are included: Dr. Pierce's article "Orbital radio relays" and Arthur C. Clarke's "Extra-terrestrial relays" both direct reproductions of the original magazine articles. Starting with his own early interests in and some early sf speculation on communication by satellite, he gives a history of the controversies and activities leading up to Telstar and Comsat. If AT&T gets a lot of praise, most of it belongs to Bell Laboratories where Dr. Pierce works. Oh, there were disputes over passive (reflecting) vs. active (re-broadcasting) satellites, problems with the military, and general confusion resulting from the Communications Satellite Act of 1962. Dr. Pierce's account is a readable piece of history by a man who was there. Really worth the moderate price, even if the typeface isn't the most beautiful in the world. By the way, in case anyone didn't know, Dr. Pierce wrote some sf under the pen-name "J.J. Coupling."

The publishers address is 255 12th St., San Francisco, California 94103. In the United Kingdom, order from W. Heffer & Sons in Cambridge.

--J.B. Post

Note on the new Ballantine Arthur C. Clarke reissues:

CHILDHOOD'S END (01558), *EARTHLIGHT* (01560), *EXPEDITION TO EARTH* (01559), *TALES FROM THE WHITE HART* (01562) -- all 75¢

Clarke has really "made it" with 2001, to the status of a big-name author, so Ballantine has reissued the above titles in matching editions. The overall design is nice; white and uniform. But the cover illustrations are almost funny. Each and every one seeks in some way to imitate various machines from the movie, sometimes with direct copies of certain portions of equipment; giving the unfortunate illusion of inanity, something which Clarke's novels and stories certainly aren't.

The price hike here isn't enormous. But for the Harper Paperbound Library edition of *The Deep Range* (HPL 36), which once sold from Signet for 35¢ -- it's now a buck and a quarter. No matter how nicely bound, for an ordinary pb-size volume that's stretching it.

--Greg Bear

ISLE OF THE DEAD by Roger Zelazny. Ace 37465, Jan. 190 p. 60¢

Reading Zelazny is somewhat like watching soap bubbles on a warm summer afternoon -- beauty, movement, enough to restore the tiredest fan's SoW. I just wish his books would come to the sort of predictable, certain conclusion that soap bubbles do. *Isle of the Dead* is typically (of Zelazny) marvelous and maddening. Perhaps part of the poetic realism he creates is that his creations have a life of their own, and one tends to wonder what happens to them after he has stopped the book.

The novel's hero, Francis Sandow, is human. He was born about now, but the story takes place in the thirtieth century, thanks to suspended animation on a space voyage. His abilities have been acquired through training, thus adding to the believability. After all, if you study and work long enough, there's nothing you can't do, right? Including building a planet. Thereby starts the tale which culminates in a duel between Sandow and a rival planet-maker.

The cover is as weirdly beautiful as the contents. Both make me wonder why it's only 60¢ -- bargains are so rare nowadays, don't miss this one.

--Jan Slavin

A FEAST UNKNOWN; Volume IX of the Memoirs of Lord Grandrith, by Philip Jose Farmer. An Essex House Original (0121), with postscript by Theodore Sturgeon, "for adults only," 1969. 186 p. \$1.95p

Well, this one is really in a class by itself and there is nothing handy to compare it with. Farmer is a superb storyteller as always, and his narrative gallops at breathtaking pace. I can't see this story boring anyone, although it may offend some with delicate stomachs.

Plotwise it is something of a mish-mash. Sturgeon points out in his postscript that Farmer is exploring the relationship between violence and sex, and Sturgeon draws the conclusion that unlimited violence and unlimited sex add up to unlimited absurdity. That would seem to make this an absurd book since it has both, but one must halt and observe the author's tongue in cheek, which is the most innocent place for it in these pages. Certainly he carries the proposition close to the logical end with a hero who can only have an erection, and ejaculation, when killing someone, a condition he came by honestly, having inherited it, more or less, from his father, Jack the Ripper.

Actually, both he and his father were victims of the same elixir of youth, which like the miracles of modern pharmaceutical science had its own side effects.

The plot is a pot-pourri of myth, legend and fictional characters durable enough to have become legends, all blended together. The main character here is Tarzan, but a Tarzan who expects to live to be 30,000 years old by virtue of the elixir if his Jack the Ripper proclivities do not get him bumped off. The elixir is supplied by a group of ancients called the Nine, many of whom are at least 30,000 years old and who certainly numbered among them such individuals as Wodin and lesser-known gods.

The mayhem in this little tale is beyond belief -- it outclasses many a small war. For a simple duel between two characters the weapons employed run to missiles, bazookas, hand grenades, tommy guns, simple pistols and knives of various sorts and while I did not attempt to count the bodies, I'd make a quick guess that it would run to 400 at least. The violence is vivid too. Take, as a small example, Tarzan dispatching one enemy.

"With my knife. . or with my fingers, I had cut around his anus and severed it from the connecting tissues. And then, while he screamed, I raised him by one buttock, while holding the end of his bloody anus with the other (hand). I shot him away with my arm, giving him a half-spin, so that until then I ejaculated. Screaming, he soared... His intestines approximately 24 feet long, trailed out behind him and then tore loose from his body..."

So much for unlimited violence. Sex? There is considerable sucking of penises and a little eating (actual) of testicles. In the final battle between Tarzan and his adversary, who is similarly afflicted with this problem of erection only during violence -- well you can imagine the difficulties these two would have in a hand-to-hand combat.

Good clean fun, but probably not for the whole family.

--Samuel Mines

THE SKY IS FILLED WITH SHIPS by Richard C. Meredith. Ballantine 01600, May. 184 p. 75¢

The Sky Is Filled With Ships has some features which could make a great sf novel; great powers in conflict, a far-ranging field of action, a broad panoramic sweep. Perhaps they were cut with scissors from other novels and pasted into place.

Capt. Robert Janas carries proof that the Stellar Trading Company should remain neutral in a civil war between Earth and the rim worlds. His boss and personal friend Altho Franken has committed the STC to support the doomed Earth government, and does not feel like having his mind changed for him. All of this leads to a novel of intrigues which lead nowhere in the dramatic sense, including one which inexplicably succeeds.

Save it for breakfast to read instead of the cereal boxes.

--T.W. Bulmer

THE SOUTHERN CALIFORNIA SCENE Continued from Page 8
ald A. Wollheim. Translation on the 5th Perry Rhodan (*Peacelord of the Universe*) Ace Book has been completed by Wendayne Ackerman.

Vampirella, female space Dracula, has been created by Forrest J Ackerman, and will be brought to life by Frank Frazetta on the cover of a new adult comicbook (50¢) of the same name out soon from Warren Pubs. First issue features an adaptation of an original *Magazine of Horror* story by Tigrina, *Last Act: October*, and a number of fresh fantasy scripts by Don Glut, plus, of course, the opening episode of *Vampirella of Drakulon*. Ackerman expects eventually to write a book about the character. Artist Bill Hughes (Powell Sci-Fi find) has done the second *Vampirella* cover, for which the "Vampi" episode is called *Down to Earth*.

Mensa member Mike Porjes recently conducted a sci-fi discussion group for the high IQ people on a Sunday afternoon in his apartment. Read aloud and discussed was Robt. Sheckley's *Untouched by Human Hands* (the short story in the collection of the same name). Porry & Wendy Ackerman were guests and a Mensa member present turned out to have authored an s.f. paperback, *Father of the Amazons*: Pete Lewis, pseudonym of Peter J. Crown.

A. E. van Vogt is coming on strong with a new novel every 2 months for Ace. First 3 "in the works" are *The Battle of Forever*, *Quest for the Future* and *The Other-Men*.