

No. 3

August 1969

Willy Ley: A Tribute

One of science fiction's most popular technical writers, Willy Ley, has brought home the reminder that the great men in the field will not last forever. On June 24, just four weeks before the culmination of his dream of seeing man set foot on the moon, Willy Ley died of a heart attack. He had planned to be on hand at Cape Kennedy for the Apollo 11 launching, together with Werner Von Braun one of his close friends with whom he initiated the research into space travel in Germany during the early 30's.

Willy Ley, however, chose to follow the science of space travel and rocket research from a literary viewpoint. From the date of his first book on space travel in 1926, he turned out an endless stream of material on the subject. This first book *Die Fahrt ins Weltall* (Trip Into Space) has been called the first book about rockets and space travel that could be read and understood by the ordinary layman. His 1928 work *Die Möglichkeit der Weltraumfahrt* is one of the works that inspired Thea Von Harbou's famous film *Die Frau im Mond*, on which Mr. Ley collaborated with Fritz Lang.

His articles on rocketry during the rise of Nazism in Germany in 1935 made it necessary for him to leave Germany. In that year he came to the United States, becoming a naturalized citizen in 1944.

His first article to appear in an sf magazine was "The Dawn of the Conquest of Space," *Astounding*, March 1937. Since March 1952 he was Science Editor of *Galaxy* magazine; and his science column has appeared in the magazine for the last 17 years. Willy Ley's collaboration with Chesley Bonestell on *The Conquest of Space* (Viking 1949) is still his most famous work. This won the 1950 International Fantasy Award (forerunner of the Hugo). His 'zoological' nonfiction book *Dragons in Amber* (Viking 1951) came in second in the 1951 IFA balloting.

As far as we know, Willy Ley's last appearance at an sf gathering was at the 1967 NyCon. He attended, and addressed, many of the world conventions, beginning with the first in New York in 1939. A transcript

of his speech at this first Worldcon was recently reprinted in our LUNA' number 6.

He was working on several manuscripts at the time of his death. According to publishing associates, he had at least six books under contract. One of these is *Man and the Moon*, a major work in preparation for five years. It deals with the role of the moon in music and literature, scheduled for September publication from Schocken Books. Just published in July is his *Events in Space* (McKay \$4.95) a worldwide survey and history of space exploration. An interview discussing the Apollo 11 voyage, taped several months before his death, was broadcast on BEA-CON with Stewart Ain on July 10.

We believe his wife Olga expressed our thoughts when she said that he had been looking forward to a moon landing as "the justification of all his dreams." Willy Ley is gone but his ideas are still with us.

FEWER REPRINTS FOR AMAZING Beginning with the November 1969 issue, a number of changes will be made in *Amazing Stories*. These represent the second significant change in the magazine since Ted White assumed editorship of *Amazing* and *Fantastic*. The first improvement came with the use of cover illustrations from European magazines, which started at the middle of the year.

Beginning with the November issue, the number of reprints in *Amazing* will be further reduced; that issue will contain only one "classic" reprint. The rest of the magazine will be all new material (70,000 of 85,000 words). With this change however, the price of the magazine will be increased to 60¢ from the current 50¢ per copy. (See Coming Attractions for a listing of the new material, p.13)

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First Friday of preceding month

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ST. LOUISCON With advance membership over 1100 at the beginning of July, this worldcon promises to be another gigantic convention following the trend of recent years. Also as of the same time 250 Hugo ballots had been received by the committee.

While the entire program has not yet been firmly scheduled, the committee has announced that registration will open at 1:00pm on Thursday. The masquerade will be held Saturday evening, and the Hugo Awards banquet on Sunday. There will be room for 1000 banquet attendees, which is expected to be sufficient to accommodate all interested members. The committee has requested that tickets be purchased at the con if possible (reservations will be accepted until Saturday morning). Those desiring to order banquet tickets by mail should do so before August 15.

Hotel reservations are also coming in at a phenomenal rate. Although there is still room at the hotel, the committee suggests that reservations be sent in as early as possible. The hotel swimming pool will be open during the convention; in fact one of the scheduled activities is expected to be an old-fashioned "meet the pros" party at poolside.

There will be numerous small auctions held during the con; one of which will feature a copy of *The Ship That Sailed to Mars* by Timlin. There were only about 95 copies printed of this rare book, the last one to change hands sold at \$100.

Even the program book reflects the expansionist trend in conventions. This year will even see the appearance of airline and travel agency advertising.

For those who have not yet joined the St. Louiscon, see Coming Events for information on membership (p.11)

BURROUGHS GOH CHOSEN

Sam Moskowitz was selected guest of honor for the forthcoming annual luncheon meeting of The Burroughs Bibliophiles to be held in conjunction with the 27th World Science Fiction Convention in St. Louis. The event will be held August 30, and is called a Dum-Dum. Tickets for this luncheon are priced at \$4.50, and may be purchased in advance from The Burroughs Bibliophiles, 6657 Locust Street, Kansas City, Missouri 64131.

The news was released by Vern Coriell, editor of *The Burroughs Bulletin*, *The Gridley Wave* and publisher of a distinguished series of books and brochures by and about Edgar Rice Burroughs.

The selection of Sam Moskowitz was made for his contributions to reviving and sustaining interest in Edgar Rice Burroughs, with particular acknowledgement of the fact that he championed that author at a time when it was unpopular to do so. His article "The Amazing Edgar Rice Burroughs" which ran in the October 1958 issue of *Satellite Science Fiction*, was where he made his renowned comment: "As far as literary worth, it seems likely that at least *Tarzan of the Apes* will be printed and read long after many authors with 'pointed messages for our times' have been forgotten."

The article was reprinted in Great Britain's *Science Fantasy* no.41, 1959, and then reprinted and expanded in *Explorers of the Infinite* (World Publishing Co., 1963). When that volume was reprinted as a Meridian Press \$1.95 paperback, the article went in again with some changes.

At present SaM is readying for early 1970 publication, *Under the Moons of Mars, A History and Anthology of the Scientific Romance in the Munsey Magazines, 1912 to 1921*, which will include not only a Burroughs story but one by each of his followers in the school of the scientific

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The International Scene

DENMARK Two Danish sf series have existed since about January 1968. Both seem to have folded now. I am - have been - editor of one of them, Hasselbalch's Science Fiction. The other one, Vendelkaer's Science Fiction put out some fifteen books, the latest being M.K. Joseph's *The Role in the Zero*. My series will continue until this autumn. We have just published J.G. Ballard's *Verden Under Vand* (*The Drowned World*) and Harrison & Aldiss' *Arets Bedste Science Fiction 68* (*The Year's Best Science Fiction 2*).

This autumn we will be publishing James Blish's *A Case of Conscience* (my firm altered the title to *Paradis-Planeten* -- which means, as you will guess, The Paradise Planet), and an anthology by me and Niels Erik Wille entitled *Impuls 1* (*Impulse one*), containing Brian Aldiss: Send Her Victorious, J. G. Ballard: The University of Death, George Collin: The Singular Quest of Martin Borg, Pamela Zoline: The Heat Death of the Universe, Sven Christer Swahn: Rymdfrisbren (a Swedish short story, in English: The Space Hairdresser), Fritz Leiber: The Inner Circle, Jack Wodhams: The Fuglemen of Recall, and Philip K. Dick: We Can Remember It for You Wholesale. All these editions (also those from Vendelkaer) are paperback originals. We dare not print hardcover editions of sf books over here yet. They cost about ten Danish crowns each.

Also, I have just finished translating Ballard's condensed novels. The book will appear this autumn, published by Rhodos. As far as I know this will be the only complete edition in the world, as it contains the story "Why I Want to Fuck Ronald Reagan." This story, by the way, was published in a magazine here about a month ago, and was received with enthusiasm by the critics. This is a sane country with no censorship, you see! (Actually, as of today there is no censorship concerning movies or pornographic pictures in Denmark.)

Three large papers in Denmark, Norway, and Sweden have just run an sf short story contest. The outcome seems painfully bad -- as one would expect from contests. Just rewritings of Anglo-American sf ideas, and bad rewritings too -- if they had been better, it would have been all right. Nothing original, nothing specially Danish, Norwegian, or Swedish. --Jannick Storm

FRANCE Rene Barjaval has received the award "Grand Prix des Librairies" 1969 for his sf novel *La Nuit des temps* (Presses de la Cite). De-noel has reissued two of his previous novels: *Ravage* and *Le Voyageur imprudent* (the one history in the XXIst century, the other being a time travel tale).

The literary magazine *Cahiers de l'herne* (Minard, 73 rue du Cardinal-Lemoine, 75 Paris 5) has published a special Lovecraft issue, with letters and texts of Lovecraft, and criticisms and articles by French and American authors, illustrations by Philippe Druillet, and a bibliography. They will probably be publishing other special fantasy issues.

The Belgian literary magazine *Audace* is publishing a special sf issue with text and articles of Arcadius, J. Belmans, F. Hellens, S. Cathala, J. L. Monod, A. Lambert, S. A. Steeman, Th. Owen, N. Henneberg etc... (16 rue A. Campenhant, Bruxelles)

In January/February the magazine *Miroir du fantastique* had great difficulties with censorship. Sale to minors and display in store windows were forbidden. As a consequence there were only a few copies sold, and publication was interrupted with the March issue (11). Actually the 12th issue (June/July) was published in the form of a small

newspaper, the magazine is no longer censored, and publication will continue regularly each month after October. --J. Paul Cronimus

SWEDEN This year's Swedish con was held during the Whitsun in Lund. It was a rather successful event, mainly since this time it was arranged on a more informal level. This year you really got time to know other fans, even if the serious items were naturally still there. The site for the con in 1970 isn't decided yet; but it will either be in Stockholm or Gothenburg, or perhaps we'll have two big cons, one in each of the cities.

An sf pocket series has recently been started here, the first in a number of years. So far the following titles have been published: *All Flesh Is Grass* by Clifford Simak, *The Final Program* by Michael Moorcock, *Road to the Rim* by Bertram Chandler and finally a book by the Swede Carl Henner, *Framtidsmaskinen* (*Machine of Future*). The books are selling rather well, something I hope will change other Swedish publishers' opinion about sf.

The first issue of *SF Forum International*, an all English fanzine published by SFSF and edited by me, will be out this summer. No.1 will perhaps not be that glorious fanzine you always dreamt of, but it will contain interviews, articles, artwork, poems, reviews etc. by Scandinavian fans, which I hope will be of at least some interest to you fans out there. This first issue will be mailed to some hundred fans in the US and Europe that we think should get it for one reason or another. If you aren't a fanzine editor, BNF, etc. but nevertheless want to get a copy, drop me a line at Midsommarv. 33, 126 35 Hågersten, Sweden, and I'll arrange it. Another proof that we actually do know English here is the bilingual *Mentat* published by Ulf Westblom, Urban Jhärnes väg 20, 161 52 Bromma, Sweden. Try that also, if you want to know ALL about Scandinavian fandom.

For several months now we have had several programs in a Swedish TV series entirely dedicated to sf. The producer is grand old Swedish fan Sam J. Lundwall. We've seen Swedish dramatizations of two stories by Sheckley; examples of foreign sf series like the English *Stingray* and the Japanese, just incredibly bad, *Captain Ultra* -- which actually was shown as an example of how terribly poor sf can be. However we haven't had any of the well known American series like *Star Trek*, which is a pity. Others shown have been the amateur film based on Matheson's *Born of Man and Woman*; a program from the British con at Oxford this year, where Donald Wollheim, Brian Aldiss, John Brunner and others were being interviewed. The whole series has gotten a rather good reception in the Swedish newspapers.

For kids there is an English series called *Object Z* in some twelve parts. Not too bad, I think.

Yes, we've formed a bidding committee to try to get the 38th Worldcon in Stockholm in 1980. It may seem a little curious to bid for a con ten years in advance, but when the present rotation plan only permits a worldcon outside North America every fifth year, we think we should wait until 1980 if we want a chance to succeed. If we should bid for the con in 1975, that would mean that we only had four years to make Scandinavian fandom well known in Europe, and, particularly, abroad. This is without doubt too short a period of time, especially when UK probably will bid for it then. The committee consists of: Chairman John Henri Holmberg (Carl J. Brandon, Jr.); Co-chairman Ulf Westblom; Secretary Per Insulander; Treasurer Lars-Olaf Strandberg; Consulting members: Mats

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AUTHORitatively Speaking

STANISLAW LEM

Lem's novel *Solaris* will be published by Faber & Faber in London, acting upon my suggestion, and a New York publisher as yet unknown to me. This is, aside from a short story in an anthology called *Polish Mind*, the first appearance of Stanislaw Lem in the English language. It is to be hoped that this state of non-translation will be remedied shortly, for Lem is, in my opinion, the world's most important sf writer. *Solaris* will also appear in another French edition, this time in Switzerland and a German edition may follow next year. Since the West German director Wolfgang Staudte who planned to film *Solaris* some years ago, probed unable to find a producer, the novel will now be filmed in color by Mosfilm in Moscow under the directorship of Andrei Tarkovsky. So far only one of Lem's books has been filmed, *Astronauts*, in East Germany, which was one of the better sf films. Film Polski now intends to film several of his books, but Lem hasn't as yet made up his mind whether he'll give them permission. As he explained some time ago in an interview in the *Soviettsky Kultura*, he thinks that only the USSR has the technical and financial means to produce a good sf film -- among the Communist countries that is.

Lem has, however, always been a successful author of TV plays, and his collection *Moon Night* contains several of them. "Organitaten," a play based upon one of his earliest robot stories, "Are You There, Mr. Jones?" (which will appear in the first issue of Philip Harbottle's new British sf magazine *Vision of Tomorrow*) was shown on West German TV only a short time ago. This is a very funny story about the legal difficulties that may arise when machines are being substituted for body organs.

Lem is the most popular foreign author in the USSR, with a sale of about 3 million copies there. He is also very popular in Japan, and he has just sold two sf books to Japan: the novel *Memoirs Found in a Bath-tub* and a book of robot stories, *Cyberiad*.

Presently, just having finished a book of sf in the West, he's writing a volume of short stories, tentatively titled *Perfect Vacuum*. The book mentioned above, which will most likely also appear in Russian, is a literary analysis of European and American sf, including also the 'new wave.' Special chapters are devoted to some of the better modern authors such as Cordwainer Smith and Philip Jose Farmer, and he also examines the 'new wave', of which I've sent him samples. By and large he thinks that the new sf leads into nothingness; the new authors "feel that all the 'realism' in 'serious' sf was but a myth gone to the dogs and that there should be a CHANGE in the future, but they do not know how to effect such a change, and therefore they eagerly seize upon such literary paradigms as surrealism, which is only an indication of their intellectual poverty. For new things require new forms and surrealism has already become a historical factor in the stream of art." Lem, who is also the author of a book of literary theory, called *The Philosophy of Chance*, in particular makes comparative analyses of the new sf and the French nouveau roman.

Anyone interested in Lem, whose work Prof. Darko Suvin has compared to Mark Twain and Rabelais, can contact me (Felsenstrasse 20, 2762 Ortmann, Austria)

--Franz Rottensteiner

A CHAT WITH LLOYD ALEXANDER

by J.B. Post

Lloyd Alexander lives on a busy but tree-lined street in Drexel Hill, one of Philadelphia's western suburbs. I arrived one evening, tape recorder in hand, prepared to play Peter Martin for *LUNA* and was greeted at the door by his charming wife, Janine. After setting up the recorder in his study, a second floor front room with many bookcases and dominated by a large picture of Mozart, we settled down and I had a very enjoyable conversation with a truly charming man.

He was born 30 January 1924 in west Philadelphia, attended Friends' Select and Friends' Central schools, and graduated from Upper Darby High in 1940. Service with the U. S. Army took him to England, Wales, and France. Discharged in France, he briefly attended the University of Paris, supporting himself as a translator. Married in 1946, Mr. Alexander returned to Philadelphia after his Paris sojourn and settled into a succession of jobs while writing. He first wrote after work but found it more to his liking to rise at 4am and write in the morning before the mundane world got to him.

Mr. Alexander noted that his first three novels were rejected. His fourth, *Let the Credit Go*, was drawn from his own youthful experience & did sell. From that time he has sold regularly. Of interest to fandom might be his *Time Cat*, a boy and his cat going into nine distinct periods of history. Mr. Alexander ran across Welsh legends while doing research for *Time Cat* and in due course the world of Prydain was created. Prydain is essentially chronicled in five books: *The Book of Three*, *The Black Cauldron*, *The Castle of Llyr*, *Taran Wanderer*, and *The High King*. Mr. Alexander said there is nothing to be added to the chronicle and the cycle is artistically complete. When asked what his next venture would be he chortled "Ah! Won't say; won't say: it's secret."

Discussing at various points during the evening which writers he enjoyed and read it came out that Mr. Alexander believes in the writer's duty to be catholic in what he reads but he did admit to a fondness for Anthony Powell among modern authors. Other names to which he affirmed having read some works with pleasure were C.S. Lewis, E.R. Burroughs, H. P. Lovecraft, Alan Garner, Isaac Asimov, to name a few. At one time an ardent fan of science fiction, he has not kept up with the field because other duties call.

Before the tape ran out I found out that Mr. Alexander is an amateur violinist; his favorite musical periods are the Baroque and Classical with Mozart as favorite composer; he was once a free-lance cartoonist; he is left handed; and he is currently associate editor for a local industrial magazine. After the tape ran out the interview stopped and we proceeded to shoot the breeze about all manner of topics. Mr. Alexander believes the children's book is a separate art form, with children's fantasy suffering a decline from 1940 to 1960. The general decline in fantasy was attributed to the United States' obsession with technology. England, on the other hand, has a tradition which reaches back in time and is conducive to introspection and moral problems: he put it as a difference in questions; we ask "how can we do it," the humanist asks "ought we to do it?" Middle Earth could only have been created in a humanistic atmosphere.

Mentioning Tolkien raised the obvious question of relationships be-

tween Prydain and Middle Earth. Mr. Alexander considers J.R.R. Tolkien one of the great writers in the English language. The raw material of legends was used by both Mr. Tolkien and Mr. Alexander and some similarities would occur. One reviewer called the world of Prydain "akin to Tolkien," a phrase which pleases Mr. Alexander.

The rest of the evening was spent telling each other which books we enjoyed and other small talk. I mentioned that until recently he was rather unknown generally. He laughed and pointed out that with his schedule of early to rise he just didn't get out much. "I must get out more," he said and half-promised to make it to the Philcon this year.

On 24 June Mr. Alexander was awarded the Newbery Medal for outstanding writing for children. This award is presented by the American Library Association and in the world of non-fandom can roughly be equated to a Hugo. He showed me a sample of the letters his young readership had sent to him. In receiving the Newbery Medal, this is one of those rare times when the judgment of critics and the judgment of readers agree.

* * *

Even though I tried to unravel all mysteries and reveal all secrets at the end of *The High King*, children sometimes ask: "What happens after?"

Much is open to speculation. Did Hen Wen's piglets thrive? Was Llyan, the giant cat, ever blessed with kittens? Did Gurgi find what he most longed for? (I'm sure he did.) And Fflewddur Fflam -- did he overcome his habit of stretching the truth? (I'm sure he didn't)

Fflewddur, of course, would be happy to oblige with any number of tall tales. Without the facts, he'd be delighted to make up his own. We can only follow his example. The answers to such weighty questions will have to come from our individual imaginations. Just as each child sees Gurgi in his own way, we have to picture the "after" in terms of what we want it to be, and what we hope it will be.

The best clue I can give the children is to remind them that when the mighty heroes and powerful enchanters leave the Land of Prydain, the mortals who stay behind have only themselves to rely on. How well they do it is a measure of their humanity; as what we do in the real world is a measure of our humanity.

What happens "after"? I can hear Princess Eilonwy declare: "Why, that's a story we all have to write for ourselves!"

--Excerpt from the Newbery and Caldecott Awards Dinner booklet, written by Lloyd Alexander

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THE CHRONICLES OF PRYDAIN

Lloyd Alexander's Prydain cycle is a new landmark in children's fantasy. Not since Tolkien has anyone put together so convincing a fantasy world, peopled by such fascinating characters.

In *The Book of Three*, Taran, Assistant Pig-Keeper to the mighty wizard Dallben sets out to pursue his runaway pig Hen Wen, whom the wizard uses to foretell the future. He meets the Lord Gwydion, a great war leader; Gurgi, somewhat like Tolkien's Gollum, but good-natured; and Fflewddur Fflam, a wandering minstrel-king, whose harp strings snap whenever he tells a lie. Opposing them are Arawn, king of the land of

the dead; the Horned King; the witch queen Achren; and the Cauldron Born an army of zombie-warriors created by Arawn. In the course of his search, Taran rescues Eilonwy, a young princess who Achren is training to be an enchantress. By the end of the book, the magic pig has been recaptured, but a whole new series of events has been set in motion by Taran's activities.

In *The Black Cauldron*, Arawn steps up the recruiting of corpses for his zombie-army, and Taran and his friends decide to stop him by destroying the Black Cauldron he uses to create his warriors.

In *The Castle of Llyr*, Princess Eilonwy leaves her friends to go to the Isle of Mona for proper training as a princess. (Until then, she's been helping Taran take care of the pigs.) En route, she's kidnapped, and Taran and his friends set out to rescue her.

In *Taran Wanderer*, Taran sets out on a quest to discover his parentage, hoping it will prove to be noble, so that he can claim Eilonwy's hand. He finds an old shepherd, Craddock, who claims to be his father; and spends many months living with him, until Craddock finally admits he lied out of loneliness. Taran moves on, and learns various crafts as an apprentice to some of the leading master craftsmen of Prydain. Finally, just as he is about to discover his parentage in a magic mirror, he is attacked by an outlaw, and the mirror is destroyed.

Finally, in *The High King*, the entire land of Prydain is the stage for the ultimate clash between the forces of good and evil. The last and greatest quest of Taran and his companions begins when the sword Drwyn, the most powerful weapon in the kingdom, falls into the hands of Arawn Death-Lord. Taran and Prince Gwydion raise an army to march against Arawn's hosts, human and inhuman, and in a final, epic battle destroy the forces of evil. Taran discovers his true parentage, and the series comes to a close.

This epic story, spread through five books of over a thousand pages and close to a quarter of a million words, is based in part on the Mabinogion, the classic collection of Welsh legends.

Lloyd Alexander also has written two brief children's picture books based on the Prydain series, *The Truthful Harp* and *Coll and His White Pig*, but these are not an integral part of the series, and would probably appeal only to die-hard collectors and, of course, the kiddies.

To sum up, the Prydain cycle is a major work of fantasy, and well worth the time, expense and trouble it will take you to read through it.

--Joe Schaumburger

The Book of Three (1964 217p. \$3.75); *The Black Cauldron* (1965 224p. \$3.95); *The Castle of Llyr* (1966 201p. \$3.95); *Taran Wanderer* (1967 256p. \$4.50); *The High King* (1968 285p. \$4.50). *Coll and His White Pig* (1965 o.p.); *The Truthful Harp* (1967 32p unnumbered \$3.50).

(All titles are published by Holt, Rinehart & Winston)

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some obscure reason is set in almost invisible 4-point type. Perhaps it's just as well.

Over-all, a superior issue. Interestingly enough, none of the stories are New Wave, use any four-letter words, or dwell on pornography or sadism. Which shows up certain authors once again.

--Joe Schaumburger

Coming Events

August

- 1 WSFA MEETING at home of Alexis Gilliland, 2126 Pennsylvania Ave NW, Washington, D.C. 20032, at 8pm
- 1 LITTLE MEN MEETING at home of member at 8pm. For info: Alva Rogers, 5967 Greenridge Rd, Castro Valley, Calif.
- 1 FISTFA MEETING at home of Sandy Meschkow, 47-28 45th St, Woodside, Queens, N.Y. 11377 at 8pm (ph.212-784-5647)
- 1-4 SFCD-CON 1969 in Düsseldorf, Germany. For info: Peter Schellen, 405 Mönchengladbach, Alstr. 260, Germany
- 2 CINCINNATI FANTASY GROUP MEETING at home of member. For info: Lou Tabakow, 3953 St. Johns Terr, Cincinnati, Ohio 45236
- 3 ALBUQUERQUE SF GROUP MEETING at home of member. For info: Gordon Benson Jr., P.O. Box 8124, Albuquerque, N.M.
- 3 ESFA MEETING at YM-YWCA, 600 Broad St, Newark, N.J., at 3pm
- 3 HOUSTON SF SOCIETY MEETING at home of member. For info: Beth Halphen, 2521 Westgate, Houston Tex. 77019
- 8 PSFS MEETING at Central YMCA, 15th & Arch Sts, Philadelphia, at 8pm
- 8 NAMELESS ONES MEETING at home of member at 8:30pm. For info: Wally Weber, Box 267, 507 3rd Ave, Seattle, Wash. 98104
- 8 PenSFA MEETING at home of member at 8:30pm. For info: Mike Ward, Box 45, Mountain View, Calif. 94040
- 8 VALSFA MEETING at home of member. For info: Dwain Kaiser, 390 N. Euclid, Upland, Calif.
- 9 BALTIMORE SCIENCE FANTASY GROUP MEETING at home of member. For info: Jack Chalker, 5111 Liberty Heights Ave, Baltimore, Md. 21207 (ph: 301-367-0605)
- 9 MINN-STF MEETING at home of Walter Schwartz, 4138 Wentworth Ave.S, Minneapolis, Minn.55409

- 10 NESFA MEETING at home of member For info: NESFA, P.O. Box G, MIT Branch Sta, Cambridge, Mass
- 15 WSFA MEETING, see Aug. 1
- 15 LITTLE MEN MEETING, see Aug. 1
- 15 FISTFA MEETING, see Aug. 1
- 16 LUNARIAN MEETING at home of Frank Dietz, 655 Orchard St, Oradell, N.J. 07649, at 8pm
- 16 CINCINNATI FANTASY GROUP MEETING, see Aug. 2
- 16 CHICAGO SF LEAGUE MEETING at home of Aronson, 5126 S. Dorchester, Chicago at 8pm (ph: 684-0132)
- 16 DaSFS MEETING at home of member at 8pm. For info: Tom Reamy, Box 523, Richardson, Tex. 75080
- 16 DASFA MEETING at Columbia Savings & Loan Assoc, W. Colfax & Wadsworth, Lakewood, Colo. at 7:30pm
- 17 HOUSTON SF SOCIETY, see Aug. 3
- 17 MISFITS MEETING at home of member at 3pm. For info: Howard DeVore, 4705 Weddel St, Dearborn Heights, Mich. 48125 (ph: L05-4157)
- 19 FANATICS MEETING at home of Quinn Yarbrow, 369 Colusa, Berkeley, Calif. at 7:30pm
- 22 PenSFA MEETING, see Aug. 8
- 22 VALSFA MEETING, see Aug. 8
- 22-24 DEEPSOUTH CON at the Remada Inn, Knoxville, Tenn. GoH: Rachel Maddux. Chairman: Janie Lamb, Rt 1, Box 364, Heiskell, Tenn. 37754
- 23 BALTIMORE SF GROUP, see Aug. 9
- 23 MINN-STF MEETING, see Aug. 9
- 24 NESFA MEETING, see Aug. 10
- 29 LITTLE MEN MEETING, see Aug. 1
- 29 FISTFA MEETING, see Aug. 1
- 29-Sept.1 ST. LOUISCON 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
- 30 OMICRON CETI THREE MEETING at 8:30pm. For info: Joe Isenstadt 821 N. Hamilton Ave, Lindenhurst, N.Y. (ph:516-TU8-8327)

- 30 BURROUGHS BIBLIOPHILES luncheon at St.Louiscon (see p.3)
- 31 OSFIC MEETING in Toronto. For info: Peter Gill, 18 Glen Manor Dr, Toronto 13, Canada

October

- 30-Nov.1 SECONDARY UNIVERSE, and TOLKIEN SOCIETY OF AMERICA CONFERENCE at the Univ. of Wisconsin-Green Bay. For info: Secondary Universe II, Ivor A. Rogers, University of Wisconsin-Green Bay, Green Bay, Wis. 54305

November

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

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

March 1970

- 27-29 BOSKONE at the Statler Hilton hotel in Boston

April

- 3-5 MINICON 3 at the Andrews Hotel Minneapolis. For info: Jim Young, 1948 Ulysses St.NE, Minneapolis, Minn. 55418
- 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.282-9443)

- PORTLAND SOCIETY OF STRANGERS: Sat. at 7:30pm at home of Mike Zaharakis, 1326 SE 14, Portland, Ore. (ph.232-8408)
- UNIVERSITY OF CHICAGO SF SOCIETY: Tues at 7:30pm. For info: Mike Bradley, 5400 Harper, Apt.1204, Chicago, Ill. (ph.312-324-3565)
- WESTERN PENNSYLVANIA SF ASSOC: Sun. at 2pm. For info: Peter Hays, 1421 Wightman, Pittsburgh Pa. 15217 (ph.421-6560)

- Asimov, Isaac "The Moon Could Answer the Riddle of Life" *N.Y. Times Magazine*, July 13 p.12-15+
- "Speed Limit 186,300 MPS" *Holiday*, July, p.40-1+
- Bloom, Mark "The Great Dream: It Started Centuries Ago" *N.Y. Daily News*, July 7, p.38
- Clarke, Arthur C. "Apollo & Beyond." *Look*, July 15, p.43-49
- Cottrell, John. "The Great Moon Hoax" *Science Digest*, July, p. 40-44
- Davenport, Guy "A Story Strange & Weird" (Ada) *National Review*, July 15, p.706-7
- Le Groupe d'Etude pour le Cinema Fantastique. *65 Ans de science-fiction au cinema*. GECF, 13 rue des Comediens, Bruxelles 1, Belgium, 1969. \$3.00
- Honan, William H. "Le Mot Juste for the Moon." *Esquire*, July, p.53+
- Kenkel, William F. "Marriage and the Family in Modern Science Fiction." *Journal of Marriage and the Family*, Feb. p.6+
- Lobdell, Jared C. "Good and Evil for Men and Hobbits." *National Review*, June 17, p.605
- Morrison, Joseph L. "A View of the Moon from the Sun: 1835." *American Heritage*, April, p.80-2
- "A Science Seance." (Asimov, de Camp, & Clement) *Science & Technology*, May. p.42-51
- Vonnegut, Kurt "Excelsior! We're Going to the Moon! Excelsior" *N.Y. Times Magazine*, July 13, p. 9-11

NEW TELEVISION SERIES In the fall of this year, ABC will begin tele-casting a new series called *The New People*. Rod Serling has done the script for the pilot and will be doing several other episodes for it.

The series is about 40 kids of high school and college age who are marooned on a South Pacific Island, and their efforts to survive. But this is not a survival series. Not by a long shot. It is about the kids' efforts to make a society of their own -- free from the hypocrisy of the world they are cut off from.

I've seen the pilot episode, read some scripts and met and talked with the producer and story editor. These guys have ethics, both in the kind of stories they are buying and in the way they are treating their writers. While they are not doing "message" scripts, they are doing stories that have something to say.

The series is deserving of attention from science fiction fandom. It is not science fiction in the pure sense of the word -- unless, of course, you consider science fiction as including the social sciences. This show could be another *Prisoner* or *Star Trek*.

--David Gerrold

MISFITS PICNIC RESCUES GRENZKE FROM ARMY In their traditional manner the Misfits threw a going-away party for Norman Grenzke, Jr., due to be inducted into the Army on June 16th. Combining the party with a picnic, some 36 Misfits and Lansing fans assembled in Rouge Park on June 15th. The ten cars were loaded with such a profusion of goodies that there was difficulty in consuming them. Filled with good fellowship and sensing the loss of one of their favorite members, first one fan then another forced delicacies upon Grenzke. As the picnic broke up, Dick Schultz produced a magnum of champagne and Grenzke was forced to join in the festivities.

Grenzke reported at the induction center at 5:30am Monday morning and during the final examination was told, "You're three pounds overweight. I'm sorry but we can't use you."

Currently Grenzke has re-entered college, taken a new lease on his apartment (and life) and is planning a huge celebration where he can properly show his appreciation to the Misfits.

The Misfits take care of their own!

--Howard DeVore

BURROUGHS GOH Continued from Page 3

romance including Charles B. Stilson, J.U. Giesy, Austin Hall, Homer Eon Flint, Ray Cummings, A. Merritt, Murray Leinster, Francis Stevens and others. If not abbreviated before publication, the book will carry a 60,000 word history with a wealth of Burroughs information and early history of science fiction never before published. This information was gleaned from the files of the Burroughs estate and the records of the Frank A. Munsey Company to which Moskowitz gained access.

Sam Moskowitz was the first anthologist ever to place a Burroughs story in a science fiction collection, including "The Skeleton Men of Jupiter" in *Strange Signposts*. The book was published by Holt, Rinehart and Winston who will also publish *Under the Moons of Mars*.

Previous guests of honor of the Burroughs Bibliophiles have included Mrs. J. Allen St. John, widow of the great illustrator of Burroughs works; Hal Foster, illustrator of Prince Valiant, who did Burroughs strips in his early days; Russ Manning one of the greatest of all Tarzan cartoonists, and of course Hulbert Burroughs, son of Edgar Rice Burroughs.

Coming Attractions

AMAZING -- November (original material)

Serial

A. LINCOLN, SIMULACRUM by Philip K. Dick

Novelettes

SONS OF MAN by Greg Benford

A SENSE OF DIRECTION by Alexei Panshin

A WHOLE NEW BALL GAME by Ray Russell

FANTASTIC -- December (original material)

Serial

HASAN by Piers Anthony

Novelette

MORALITY by Thomas Scortia

Short Stories

X: YES by Thomas Disch

MAGIC SHOW by Alan Nourse

WOULD YOU? by James Schmitz

Feature

FANTASY FANDOM: article by Piers Anthony on the Arabian Nights from *Niekas*

MAGAZINE OF HORROR -- November

Short Novel

SPEAK FOR YOURSELF, JOHN QUINCY by Theodore Roscoe

Novelette

SATAN'S SERVANTS by Robert Bloch with notes & commentary by HPL

Short Stories

CROSS OF FIRE by Lester del Rey
THE BATTLE OF THE TOADS by David H. Keller M.D.

HARRY PROTAGONIST, UNDERSEC FOR OVERPOP by Richard Wilson

Verse

SLUMBER by Robert E. Howard
Cover by RICHARD SCHMAND for "Cross of Fire"

STARTLING MYSTERY STORIES -- Fall

Novelettes

THE DOGS OF DOCTOR DWANN by Edmond Hamilton

THE CONSUMING FLAME by Paul Ernst

Short Stories

THE PARASITE by Dorothy Norman Cooke

THE OUTSIDER by H.P. Lovecraft

THE WHITE DOMINO by Urann Thayer

THE CASE OF THE DOCTOR WHO HAD

NO BUSINESS by Richard Lupoff

THE FELINE PHANTOM by Gilbert Draper

Verse

THE CRAWLER by Robert W. Lowndes
Cover by VIRGIL FINLAY

AUGUST ACE RELEASES

Compton, D.G. THE SILENT MULTITUDE. 76385. 75¢

Heinlein, Robert A. THE WORLDS OF ROBERT A. HEINLEIN (coll, reissue) 91501. 60¢

Stableford, Brian M. CRADLE OF THE SUN / Kenneth Bulmer. THE WIZARDS OF SENCHURIA. 12140. 75¢

Vance, Jack PLANET OF ADVENTURE #3: The Dirdir. 66901. 60¢

Williamson, Jack THE PANDORA EFFECT (coll) 65125. 60¢

COMING FROM DOUBLEDAY

September

Harrison, Harry, ed. WORLDS OF WONDER; 16 Tales of Science Fiction (juv) \$3.95

Manley, Seon & Gogo Lewis, eds. SHAPES OF THE SUPERNATURAL (juv) \$5.95

Nielsen, H. A. OLAF AND THE FRUMP (juv fty) \$3.50

Zaffo, George THE GIANT BOOK OF THINGS IN SPACE (juv nf) \$4.95

Zelazny, Roger CREATURES OF LIGHT AND DARKNESS. \$4.95

Silverberg, Robert TO LIVE AGAIN. \$4.95

October

Rauch, Earl M. DIRTY PICTURES FROM THE PROM (borderline fty) \$5.95, \$2.95p

Knebel, Fletcher TRESPASS (borderline) \$5.95

Asimov, Isaac NIGHTFALL and other stories. \$4.95

Tate, Peter THE THINKING SEAT.

\$4.95
November
 Purdom, Tom, ed. ADVENTURES IN DISCOVERY (nf) \$4.95
 Aldiss, Brian W. REPORT ON PROBABILITY A. \$4.50
 Anderson, Poul SATAN'S WORLD. \$4.95
December
 Pohl, Frederik, ed. THE ELEVENTH GALAXY READER. \$4.95
 Anderson, Poul, ed. NEBULA AWARD STORIES FOUR. \$4.95

COMING FROM BALLANTINE

August
 Cabell, James Branch THE SILVER STALLION. 01678. 95¢
 Silverberg, Robert UP THE LINE 01680. 75¢
 Cooper, Edmund SEED OF LIGHT. 01681. 75¢
September
 Smith, Lee THE LAST DAY THE DOG-BUSHES BLOOMED. 01709. 95¢
 MacDonald, George LILITH (fty) 01711. 95¢
 Niven, Larry THE SHAPE OF SPACE. 01712. 75¢
 Brunner, John STAND ON ZANZIBAR. (reprint) 01713. \$1.65
 Burgess, Anthony A CLOCKWORK ORANGE (reprint) 01708. 95¢
October
 Gentry, Curt THE LAST DAYS OF THE LATE, GREAT STATE OF CALIFORNIA (borderline, reprint) 01725. 95¢
 Carter, Lin THE YOUNG MAGICIANS. (fty) 01730. 95¢
 Carter, Lin, ed. DRAGONS, ELVES & HEROES (fty) 01731. 95¢
 Pohl, Frederik AGE OF THE PUSSY-FOOT (reprint) 01732. 75¢
 Peake, Mervyn GORMENGHAST TRILOGY (reissue, boxed set) 90204. \$2.85
 Pohl, Frederik reissues 75¢ ea.
 DRUNKARD'S WALK 01743, SLAVE SHIP 01744, A PLAGUE OF PYTHONS 01745, TOMORROW TIMES SEVEN 01746, TURN LEFT AT THURSDAY 01747, THE ABOMINABLE EARTHMAN 01748

Burroughs, Edgar Rice reissues, 50¢ ea. TARZAN THE UNTAMED 01749
 TARZAN THE TERRIBLE 01750, TARZAN AND THE GOLDEN LION 01751, TARZAN AND THE ANT MEN 01752, TARZAN LORD OF THE JUNGLE 01753, TARZAN AND THE LOST EMPIRE 01754

November
 Cabell, James Branch FIGURES OF EARTH (fty) 01763. 95¢
 Meredith, Richard C. WE ALL DIED AT BREAKAWAY STATION. 01764. 75¢
 Norman, John NOMADS OF GOR. 01765 75¢

December
 Bok, Hannes THE SORCERER'S SHIP (fty) 01795. 95¢
 Silverberg, Robert, ed. THE DARK STARS. 01796. 95¢
 Pohl, Frederik & Jack Williamson ROGUE STAR. 01797. 75¢

January
 Pratt, Fletcher & L. Sprague de Camp LAND OF UNREASON. 01814. 95¢
 Sherred, T.L. ALIEN ISLAND. 01815 75¢
 Mason, Douglas R. MATRIX. 01816. 75¢
 Sturgeon, Theodore. reissues. 75¢ each. E PLURIBUS UNICORN 01827, MORE THAN HUMAN 01828, CAVIAR 01829
 Norman, John. reissues. 75¢ ea. TARNSMAN OF GOR 01830, OUTLAW OF GOR 01831, PRIEST-KINGS OF GOR 01832

COMING FROM MIRAGE PRESS

Quinn, Seabury IS THE DEVIL A GENTLEMAN? October
 CONAN SWORDBOOK. November
 Foster, Bob GUIDE TO MIDDLE EARTH early 1970

COMING FROM WALKER

Hamilton, Alex, ed. SPLINTERS Aug. \$5.95
 Levene, Malcolm CARDER'S PARADISE October. \$4.95
 Santesson, Hans Stefan, ed. CRIME PREVENTION IN THE 30th CENTURY. November

New Books

HARDCOVERS

Andrews, John William A.D. TWENTY ONE HUNDRED; A Narrative of Space (poetry) Branden, July. \$4.95
 Bendick, Jeanne SPACE TRAVEL (juv nf, rev. ed., orig: The First Book of Space Travel) Watts, Nov. \$2.95, lib.bdg. \$1.98
 Bloch, Robert DRAGONS AND NIGHTMARES (coll) Mirage, Apr. \$4.00
 Brett, Leo THE ALIEN ONES (reprint) Arcadia, June. \$3.50
 Carroll, Lewis THE WALRUS AND THE CARPENTER, and other poems (nonsense, reprint) Dutton, Feb. \$3.95
 Cole, Burt THE FUNCO FILE. Doubleday, July. \$4.95
 Corbett, Scott EVER RIDE A DINOSAUR? (juv fty) Holt, May. \$3.95
 Creasey, John THE TOUCH OF DEATH (Dr. Palfrey, reprint) Walker, Aug. \$4.50
 Cullen, Countee THE LOST ZOO (juv fty, poetry, reprint) Follett, May. \$4.95
 DeLage, Ida THE WITCHY BROOM (juv fty) Garrard. \$2.12
 Freudenthal, Elisabeth FANTASTIC REALITY. Vantage. \$3.00
 Gagliardi, Maria Francesca and Stephen Zavrel THE MAGIC FISH (juv fty, tr) Putnam, July. \$3.64
 Garner, Alan ed. A CAVALCADE OF GOBLINS (juv reprint, orig: Hamish Hamilton Book of Goblins) Walck, June. \$6.50
 Hearn, Lafcadio THE ROMANCE OF THE MILKY WAY and Other Studies and Stories (reprint) Books for Libraries. \$6.50
 Karlins, Marvin THE LAST MAN IS OUT. Prentice-Hall, Apr. \$5.95
 Kovalik, Vladimir and Nada UNDERSEA WORLD OF TOMORROW (juv nf) Prentice-Hall, May. \$3.95
 Krutch, Joseph Wood THE MOST WONDERFUL ANIMALS THAT NEVER WERE (juv nf) Houghton, May. \$3.95
 Lauber, Patricia CURIOUS CRITTERS (juv fty) Garrard. \$2.32

Lear, Edward THE OWL AND THE PUSSYCAT. Little, Brown, April \$2.95
 LeGuin, Ursula K. THE LEFT HAND OF DARKNESS (reprint) Walker, July \$4.95
 Ley, Willy EVENTS IN SPACE (nf) McKay, July. \$4.95
 Lief, Ruth Ann HOMAGE TO OCEANIA; The Prophetic Vision of George Orwell. Ohio State Univ. Press. \$6.50
 Løfgren, Ulf FELIX FORGETFUL (juv fty, tr, orig: GABRIEL GLÖMMER) Delacorte, May. \$4.50
 Luce, J.V. LOST ATLANTIS (nf, reprint) McGraw-Hill, June. \$9.95
 Mano, D. Keith HORN (borderline) Houghton Mifflin, Spring. \$5.95
 Mayne, William THE HILL ROAD (juv fty, reprint, orig: Over the Hills and Far Away) Dutton, Mar \$3.75
 Merrill, Judith DAUGHTERS OF EARTH; three novels. (Project Nursemaid; Daughters of Earth; Homecalling) Doubleday, July. \$4.95
 Moskowitz, Sam THE MAN WHO CALLED HIMSELF POE. Doubleday, July. \$4.95
 Poe, Edgar Allan SELECTED STORIES AND POEMS (ultratyp ed) Watts, \$4.95
 TALES; And, The Raven, and other poems. Merrill. \$4.95
 Reeves, James THE COLD FLAME (reprint, juv fty) Meredith. \$3.95
 Sanchez-Silva, Jose Maria LADIS AND THE ANT (juv fty, tr) McGraw-Hill. \$3.95
 Silverberg, Robert ACROSS A BILLION YEARS (juv) Dial, Apr. \$4.50
 Tolstoy, Leo VAMPIRES: Stories of the Supernatural (tr) Hawthorn, July. \$4.95
 Verney, John SEVEN SUNFLOWER SEEDS (juv fty, borderline) Holt \$4.50, lib.ed. \$3.95
 Wood, James Playsted I TOLD YOU SO! A Life of H.G. Wells (juv) Pantheon, Apr. \$3.95
 Wyndham, John TROUBLE WITH LICHEN (reprint) Walker, Aug. \$4.95

PAPERBACKS

- Anderson, Poul VAULT OF AGES (juv) Avon Camelot ZS161, May. 60¢
- Barjavel, Rene ASHES, ASHES (reprint, tr, orig: Ravage) Curtis 07015, March. 75¢
- Bentley, John WHERE ARE THE RUSSIANS? (borderline, reprint) Curtis 07023, May. 75¢
- Biggle, Lloyd Jr. THE RULE OF THE DOOR and Other Fanciful Regulations (coll, reprint) Curtis 07024, May. 75¢
- WATCHERS OF THE DARK (reprint) Curtis 07033, July. 75¢
- Birkin, Charles THE KISS OF DEATH (coll, reprint) Award A4385. 75¢
- Blish, James BLACK EASTER (reprint) Dell 0653, July. 75¢
- Bradbury, Ray FAHRENHEIT 451 (reissue, orig: The Fireman) Ballantine 01636, June. 75¢
- THE OCTOBER COUNTRY (coll, reissue) Ballantine 01637, June. 75¢
- Brunner, John TIMESCOOP. Dell 8916, July. 50¢
- Burroughs, Edgar Rice THE ETERNAL SAVAGE (reprint) Ace 21801, July. 60¢
- Capps, Carroll SECRET OF THE SUNLESS WORLD. Dell 7663, July. 50¢
- Carroll, Lewis ALICE'S ADVENTURES IN WONDERLAND, a Critical Handbook, ed. by Donald Rackin. Wadsworth, n.p.
- Cowper, Richard BREAKTHROUGH. Ballantine 01653, July. 75¢
- Davidson, Avram THE ISLAND UNDER THE EARTH. Ace 37425, June. 75¢
- Dick, Philip K. GALACTIC POT-HEALER. Berkley Medallion X1705, June. 60¢
- Douglas, Drake HORROR (nf, reprint) Collier 01227, June. \$1.50
- Draco, F. THE DEVIL'S CHURCH (reissue) Lancer 73-843, June. 60¢
- Lord Dunsany THE KING OF ELFLAND'S DAUGHTER (fty) Ballantine 01628 June. 95¢
- Ellison, Harlan, ed. DANGEROUS VISIONS (v.1 & 2 of 3, reprint) Berkley N1686, N1704; May & June 95¢ each
- Forbes, Esther A MIRROR FOR WITCHES (reprint) Dell 5664, June. 50¢
- Garrett, Randall TOO MANY MAGICIANS (reprint) Curtis 07022, May 75¢
- Geston, Mark S. OUT OF THE MOUTH OF THE DRAGON. Ace 64460, June. 60¢
- Grant, Maxwell THE LIVING SHADOW (Shadow #1) Bantam H4663, June. 60¢
- Graves, Robert WATCH THE NORTH-WIND RISE (fty, reissue) Avon V2296, June. 75¢
- Hamilton, Edmond COMET KINGS (Captain Future) Popular 60-2407, May. 60¢
- Jakes, John TONIGHT WE STEAL THE STARS / Laurence M. Janifer and S. J. Treibich. THE WAGERED WORLD. Ace 81690, July. 75¢
- Johnston, William THE LITTLE GREEN MEN; Flying Nun #4. Ace 24301, July. 60¢
- Judd, Cyril (C.M. Kornbluth & Judith Merrill) GUNNER CADE (reprint) Dell 3329, June. 50¢
- Kafka, Franz THE TRIAL. Vintage Books V484, Feb. \$1.95
- King, Vincent LIGHT A LAST CANDLE Ballantine 01654, July. 75¢
- Knight, Damon, ed. THE DARK SIDE (reprint) Curtis 07029, June. 75¢
- THREE NOVELS (Rule Golden, Natural State, The Dying Man; reprint) Berkley Medallion X1706, June. 60¢
- Lee, Elsie BARROW SINISTER (supernatural) Dell 0454, June. 50¢
- Leiber, Fritz THE SILVER EGGHEADS (reissue) Ballantine 01634, June. 75¢
- THE WANDERER (reissue) Ballantine 01635, June. 75¢
- Long, Lyda Belknap TO THE DARK TOWER (supernatural horror) Lancer 73-840, June. 60¢
- Lopez, Hank AFRO-6 (borderline) Dell 0180, July. 75¢
- Lymington, John THE NIGHT SPIDERS (reprint) Curtis 07006, Jan. 75¢
- McCutchan, Philip THE SCREAMING DEAD BALLOONS; A Commander Shaw Counterspy Novel (reprint) Berkley Medallion X1695, May. 60¢
- Mahr, Kurt and W. W. Shols PERRY RHODAN #3: Galactic Alarm (tr) Ace 65972, July. 60¢
- Meltzer, David HEALER (Brain Plant book 2) Essex 0122. \$1.95
- Merril, Judith, ed. SF 12 (reprint) Dell 7815, June. 75¢
- MOON ERA (Leinster-The Mole Pirate Williamson-The Moon Era; Wyndham -Exiles on Asperus) Curtis 07014 March. 75¢
- Moorcock, Michael THE WINDS OF LIMBO (reissue, orig: The Fire-crown) Paperback 63-149, July. 60¢
- Morris, William THE WOOD BEYOND THE WORLD (fty, reprint) Ballantine 01652, July. 95¢
- Nolan, William F. & George Clayton Johnson LOGAN'S RUN (reprint) Dell 4933, March. 75¢
- Norton, Alden H., ed. HORROR TIMES TEN (reissue) Berkley X1414, Jan. 60¢
- Norton, Andre SECRET OF THE LOST RACE (reprint) Ace 75830, July. 60¢
- Nuetzel, Charles RAIDERS OF NOOMAS (s&s) Powell PP157, June. 95¢
- Paul, F.W. THE PLANNED PLANETHOOD CAPER: Man from STUD #7 (ssf) Lancer 74-531, June. 75¢
- Poe, Edgar Allan TALES; And, The Raven, and other poems. Merrill \$1.75
- Pratt, Fletcher THE BLUE STAR (reprint) Ballantine 01602, May 95¢
- Rackin, Donald, ed. ALICE'S ADVENTURES IN WONDERLAND: a critical handbook (with text) Wadsworth Guides to Literary Study, May. \$3.95
- Reynolds, Mack THE SPACE BARBARIANS / Robert Lory THE EYES OF BOLSK. Ace 77710, June. 75¢
- Robeson, Kenneth HEX (Doc Savage 37) Bantam H4707, June. 60¢
- RESURRECTION DAY (Doc Savage 36) Bantam F4403, May. 50¢
- Ross, Marilyn THE FOE OF BARNABAS COLLINS (Dark Shadows) Paperback 62-135. 50¢
- Scheer, K-H. & Walter Ernsting THE RADIANT DOME (Perry Rhodan #2) Ace 65971, June. 60¢
- Shaw, Bob SHADOW OF HEAVEN. Avon S398, June. 60¢
- Shirley, Robert TEENOCRACY. Ace 80200, July. 75¢
- Simak, Clifford D. COSMIC ENGINEERS (reissue) Paperback 63-133 June. 60¢
- TIME AND AGAIN (reprint) Ace 81000, June. 75¢
- Sladek, John T. MECHASM (reprint) Ace 71435, July. 75¢
- Steinbeck, John THE SHORT REIGN OF PIPPIN IV (reissue, borderline fty) Bantam S4397, May. 75¢
- Tyler, Theodore THE MAN WHOSE NAME WOULDN'T FIT (reprint) Curtis 07020, April. 75¢
- Verrel, Charles ROCKET GENIUS (nf Robert Goddard biog, juv) Scholastic Starline TX752, May. 35¢
- Weinbaum, Stanley G. THE NEW ADAM (reprint) Avon V2288, May. 75¢
- Wyndham, John OUT OF THE DEEPS (reissue, orig: The Kraken Wakes Ballantine 01639, June. 75¢
- RE-BIRTH (reissue) Ballantine 01638, June. 75¢
- Xanthus, Xavier THE TIDES IN THE BAY OF FUNDY; a Vazzele (fty) Opium Books, Spring. n.p.

Classified

WEIRDBOOK TWO is now available. Stories by Howard, Brennan, Munn Kelley, as well as fiction and poetry by others -- send 75¢ for this issue and receive a copy of *Weirdbook One* free! Or subscribe: 4/\$2.00, 8/\$3.75. Or send us a quarter for a sample copy of *Weirdbook one* -- it's deductible from the price of a subscription at any later time. What critics think -- "...a strong entrant," *WSFA Journal*, "...interesting and deserving of support," *The Arkham Collector*. P.O. Box 601 Chambersburg, Pa. 17201

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Work in Progress

by Fred Lerner

The Science Fiction Research Association is beginning to get off the ground. Its first annual general meeting will be held at St. Louis -- exact time and place will be given in the program book. The membership dues will be \$5 per year, which will include receipt of *Extrapolation* twice annually and the *SFRA Newsletter* every other month; membership is open to anyone interested. The ad hoc organizing committee of the SFRA consists of Darko Suvin, Bruce Pelz, Thomas D. Clareson, and myself; I am serving as acting Executive Secretary. The new mailing address of the SFRA is: Science Fiction Research Assoc., Hamilton College Library, Clinton, N.Y. 13323.

Prof. Curtis C. Smith, English Dept., State University of New York at Albany, Albany, N. Y. 12203, is "investigating the possibility of writing a critical bibliography of Olaf Stapledon." He would like to hear from anyone interested in Stapledon, especially anyone who knows of the locations of copies of those works of his which have not been published in this country.

Gerald Bishop, 10 Marlborough Road, Exeter, Devon, England, is working on a bibliography of reference materials pertaining to sf and associated subjects. He is particularly interested in articles on sf appearing in publications outside the sf field.

Willem Van den Broek tells me that there exists at the University of Michigan Library in Ann Arbor the "Hubbard Imaginary Voyages Collection." This collection consists of Utopian novels as well as many editions of such books as *Robinson Crusoe* and *Gulliver's Travels*. No modern science fiction is included. I understand that there is a similar collection at Duke University. Does anyone know more about it?

A project that might well be undertaken is a guide to resources for the study of science fiction in North American libraries. Such a list would include manuscript, magazine, book, and audio-visual collections, of all periods and languages. Such a survey would probably require financial support from a university or foundation; but the beginnings of such a project could be made on a shoestring. Interested persons can begin by visiting likely libraries in their areas, and inquiring of reference and special collection librarians as to the resources of their own or neighboring institutions.

Progress in this and related projects may be reported to this column at my new address: Fred Lerner, 95 College Hill Road, Clinton, New York 13323.

SPECULATION 23 will be out soon, containing a pro-panel on the "New Wave," and other things. Next will be a special issue to commemorate the 30th anniversary of Robert A. Heinlein's first published story. It will cost the usual price of 35¢, 3/\$1.00. Contents include original material by Robert A.W. Lowndes, Algis Budrys, Fritz Leiber, John Brunner, Harlan Ellison, Jack Williamson, Harry Harrison, Brian Aldiss, and one or two others. Plus material by Buz Busby, Harry Warner Jr., etc. Available from Pete Weston, 31 Pinewall Ave., Masshouse Lane, Kings Norton, Birmingham 30, England.

S F and the Cinema

by Frederick S. Clarke and Larry Winters

What seems ages and other worlds ago, but actually is little more than ten years, I and a friend would travel one and a half hours by bus every Saturday to a run-down neighborhood theater in an ethnic part of Chicago which invariably ran horror and science fiction triple-bills. We did not go to see good movies, like *War of the Worlds* or *The Time Machine* or *Day of the Triffids*. We saw those too of course, but they were respectable enough to open at our own suburban neighborhood theaters. We went to see B-films, cheapies made by independent outfits and amateurs and an endless blur of substandard foreign films. From this era some semi-respectable names still survive to this day, AIP, Roger Corman, Ib Melchior, Mario Bava, Robert Lippert, but in the main, B-films were bad beyond imagination. But not to us of course, not to the throng of other kids lines up outside the theater, ogling the posters and discussing the merits of last week's attractions. To us there was something in even the worst to stir our sense of wonder.

The old theater has been replaced by a supermarket today, but long before that happened, I began to grow up and lost the stamina and innocence to sit through those Saturday afternoon marathons, and in retrospect, after seeing some of the better of those B-films on television, I wonder how I ever stood it. To bring it all back again, I went to a very similar neighborhood theater and, ice cream cone in hand, stood in line with the press of other enthusiastic kids to see *The Green Slime*.*.

As mentioned in my column in LUNA #1, *The Green Slime* is a B-film of Japanese/American extraction, originally entitled *Battle Beyond the Stars* and hyped up by MGM with an ingenious exploitation campaign, following the formula of their release in 1966 of *Wild, Wild Planet*, an Italian B-film which netted them a disproportionate amount of cash.

The Green Slime is really a throwback, something that would have fit comfortably on the program of that old neighborhood theater back in 1958, and had I seen it then it probably would have numbed me for a week it is that exciting. But seeing it now, after the advent of the 2001 era and our soft landing on the moon, I cherish it even more. It puts the hyperbolic action and suspense back into the space opera which the realism of everyday exposure had drained away, which the realism of 2001: *A Space Odyssey* could not tolerate. It has the fun and the flavor of Tom Swift and His Space Cadets, of old Flash Gordon serials, of something we remember enjoying long ago. Seeing it now requires the slightest mental conditioning, a submergence of our sophistication and affected intellectualism, a quiescence of our analytical powers which demand below the surface of everything some meaning or profundity. *The Green Slime* is only entertainment, and only if we let it be.

Robert Horton is Jack Rankin, hard bitten space commander who is "the only man who can handle the job" of preventing the collision of the Earth with a huge onrushing asteroid. Horton is a very capable actor whose natural screen presence enlivens the traditional science fiction super hero. Rankin is cold and rough and independent, admirable, but not likeable. Richard Jaeckel is Commander Vince Elliot, flawed for command by sentimentality and soft-headedness, at constant odds with Rankin over command, over the girl, over something hinted at in their past. Luciana Paluzzi is the girl, and Ted Gunther is the inevitable doctor/scientist

cum Answer Man, neither of which act. The Green Slime is the monster, which comes into the picture after being brought back accidentally from the asteroid to Space Station Gamma, and steals the show.

The Green Slime is essentially *The Thing* (1951) transferred from its Arctic locale to an equally remote and isolated scene in outer space, and mixed with the elements of *Them* (1954), *Day of the Triffids* (1962), *It*, *The Terror From Beyond Space* (1958)...and any of a dozen other titles. That the film emerges as something more than a mere rehash is attributable to the imagination and skill with which it is assembled by the unlikely sounding team of Kinji Fukasaku and Osamu Tanaka, director and film editor. Once the menace of the Green Slime is established on Space Station Gamma, a frenzied pace and direction begins, imperceptibly at first, but increasing exponentially in intensity. Fukasaku's direction gathers you up unexpectedly and sweeps you along on a tide of excitement and suspense with consummate ease. Tanaka's skillful editing of very complicated action scenes provides only fleeting and tantalizing glimpses of a menace that would become ludicrous under lingering examination. Together the editing and direction infuse an immediacy and authenticity, not inherent otherwise.

The Green Slime restores faith in the B-film. It is excellent entertainment, nostalgic considerations aside, and should you drop your kid in front of the theater some Saturday afternoon to see it, you won't be sorry if you park your car and sneak in secretly after him. But ask yourself first, "What do I expect from a movie called *The Green Slime*?" and if it's anything but fun, drive on, drive on.

--Frederick S. Clarke

The Magus, now in release from 20th Century Fox, is produced by John Kohn and Jud Kinberg, the same team which brought John Fowles' *The Collector* to the screen four years ago. *The Magus* is not enjoying the wide popularity or critical success with which that first Fowles film was received. *The Collector* was a more emotional film which an audience could easily identify with and understand, whereas *The Magus* is intellectual and even alienating.

John Fowles' novel is a massive work over 600 pages in length, and is divided into three parts. The screenplay by the author is derived almost exclusively from the second part of his novel, the first part, mainly introductory material is sketched in using flashbacks, and the third part is presented only in spirit.

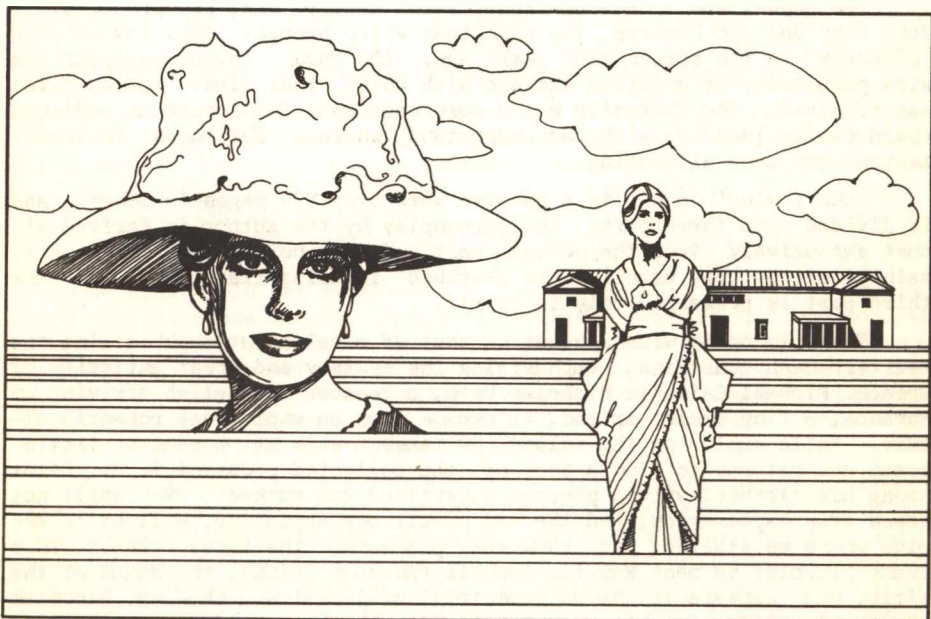
The film opens with a haunting shot of a caique at dusk sailing the Mediterranean coastline, emphasizing the mystery and great antiquity of Greece. Michael Caine is Nicholas Urfe, a teacher of English arriving on Phraxos, a tiny Greek island, to escape from an unpleasant romantic affair. While exploring the island, he takes a swim at a remote little beach and returns to find a book of the collected poems of T. S. Eliot among his clothes, with a passage underlined and marked: "We shall not cease from exploration, And the end of all our exploring, Will be to arrive where we started, And know the place for the first time." This leads Nicholas to meet Maurice Conchis (Anthony Quinn), the Magus of the title, who appears to be an eccentric millionaire. Showing Nicholas about his villa, Conchis reveals to him what he considers the ultimate reality, not gods, not dilysurgic acid, he says, but this, and opening a cabinet reveals a bust of oriental appearance, with a most intriguing smile, which Fowles describes as "...above all the smile of dramatic i-

rony, of those who have privileged information." A quick cut to Anthony Quinn reveals him to be smiling that smile, as he often does throughout the film.

Conchis involves Nicholas in what appears to be a game, a game that is a long continuous practical joke on Nicholas, and the further the film progresses, the more bizarre and fantastic the game becomes. Conchis is like a man wearing many masks, taking off one at a time only to fool us again and again, and with each new face we are never sure whether we see the man or just another mask.

Conchis is never explained, nor is his game. At the film's conclusion, Conchis merely vanishes and Nicholas, rushing back to his villa, finds it empty and deserted. Coming upon the cabinet containing the strange oriental bust, he opens it and finds it smiling its implacable smile, and slowly this smile begins to contort his own features as he remembers the quote from T. S. Eliot which attracted him to Conchis at the film's beginning. This ending is as ambiguous and open to interpretation as the conclusion of 2001, and is causing as much, if not more dissatisfaction. Yet to explain *The Magus* in rational terms would have been far worse.

Michael Caine as Nicholas Urfe is cast in a role very similar to *Alfie*, which made him a star, and Fowles has even modified the character of Nicholas as presented in the novel to better fit the Caine image. Anthony Quinn as the Magus is like some white-haired Clarabell, a sinister clown, which, underneath the make-up and the greasepaint, harbors a dark secret. Quinn has the most fascinating role, and gives a virtuoso performance as a manipulator of souls, as if enjoying every minute of



We shall not cease from exploration. And the end of all our exploring will be to arrive where we started and know the place for the first time.

T. S. Eliot

it. Anna Karina (star of Godard's *Alphaville* 1965) is Anne from whom Nicholas is trying to escape, and Candice Bergen is Lily, ghost and pawn in the game played by Conchis.

The Magus is directed by Guy Green who directed in 1965 the very successful Sidney Poitier vehicle *A Patch of Blue*, and is responsible in large part for the excellent performance of all the principals here. The musical score by John Dankworth has a light, but macabre quality, like *The Dance of the Sugar Plum Fairies*, which he uses with variations to underlie quite successfully scenes which cover the entire dramatic range from comedy to pathos.

--Larry Winters

THE GREEN SLIME MGM. 5/69. 90 min. Directed by Kinji Fukasaku. Original screenplay by Charles Sinclair, William Finger, Tom Rowe. Stars: Robert Horton, Richard Jaeckel, Luciana Paluzzi, and Ted Gunther. In color. Rated G.

THE MAGUS 20th. 1/69. 116 min. Directed by Guy Green. Screenplay by John Fowles from his novel. Stars: Anthony Quinn, Michael Caine, Anna Karina, Candice Bergen. In color and Panavision. Rated R.

OTHER FILM REVIEWS

THE MALTESE BIPPY MGM. Starring Dick Martin and Dan Rowan, and Carol Lynley. 98 min.

Even for Rowan and Martin fans this movie may be a disappointment, since the film is played strictly for laughs and sustaining their slapstick humor for an hour and a half on the weak storyline here becomes rather tiring. Elements of sf and fantasy are thrown in, which appeared to make the picture of interest to the field, but none of them are genuine. There is the filming of *Lunar Lust: A Space Odyssey* in a rundown Manhattan office building, the post-hypnotic suggestions which lead Rowan - or was it Martin? - to believe he is turning into a werewolf, and the search for Excalibur, which turns out to be a diamond. Several different endings are tried, which completely kills whatever comedy was left at that point. Not recommended.

--F. Maxim

If Paramount Pictures release. Director: Lindsay Anderson. Stars: Malcolm McDowell, Christine Noonan. 1 hr. 51 min.

More than anything else, *If* is a brazen indictment of American commercialized film making. The British, who have lovingly assembled *If* from a brilliantly provocative screenplay written by a culturally aware 27 year old, have expertly applied proper cinematic touches to achieve a form of technical perfection that would be unknown and unsought for by the Hollywood monarchy. Under the spatulate-handed clumsiness of a Zanuck or a Kramer, *If* would have shakily emerged as a botched-up presentation, cut and distorted to appeal to the hollow-minded people who coarsely comprise a "family audience," that is, the imbecilic masses invigorated and mesmerized by glops of design like *The Sound of Music*. Director Lindsay Anderson (*This Sporting Life*, *A Kind of Loving*) used a boys school in a wealthy section of England, vacated by a summer recess as the setting for the film. Most of the boys in the film are actually students of the school who were on hand for the filming. They slip into their parts with accustomed ease because they are not actors facing a difficult role, merely students going about their normal affairs with the occasional intrusion of a camera spying on them.

At first consideration *If* seems to be a vivid description of the unknown cruelties practiced by youngsters. Like those in *Lord of the Flies* or *A High Wind in Jamaica*, the children are not consciously directing hatred and sadism towards each other. In the scope of their own existence, their behavior is entirely relevant to the impinging forces from without, as they interpret them. They can see no undue callousness in ridiculing a fat boy or intimidating another, it's merely an unpleasant aspect of existence. Within the regimented conduct of the boys school the older students are granted the most privileges including the usage of underclass boys as personal servants. The school bishop is a sweaty pervert who inflicts bruises on children and achieves sexual release by listening to covert confessions from older students concerned with their thoughts of the opposite sex. The headmaster is a bumbling, pompous farce, an elder Richard Nixon. He is married to a dumpy woman of ungainly proportions who looks longingly at the younger boys and dreams of walking nude through the school. For good measure a trace of homosexuality assists the older students in their selections of youthful attendant.

We know children are prone towards violent actions and dramatizing desires which carefully built up inhibitions stifle in their elders. We accept juvenile fantasizing and the proclamation of being the center of relentless opposition because we know this paranoid outlook is the result of unsophisticated interpretation of outside stimuli, becoming more acute with approaching maturity. We can overlook the fear of a small child who refuses to enter an unlighted room because we know that nothing is really there. In *If*, the lurker in the dark, the oppressive force smashing down infantile exploration, becomes a tangible presence.

Malcolm MacDowell plays a rebellious student in his late teens who refuses to bow to the demands of the system. He defies authority, leads his roommates in rebellious episodes and is severely beaten by his peers for these attempts. Throughout the film the setting is confined to the single school, but the meaning is universal. As an allegory, the film succeeds because both levels of interpretation are treated strongly enough, and with proper cohesion, to leave a forcible impression for whatever plane one chooses to approach *If*. We are witness to the rigid, bloodless formalities of a boys school and beyond this we see a superimposition of suppression and condoned injustices. We see the pretentious, loathsome strutting of incompetent authority backed by a shadowy legion of grotesque, fawning, pandering Presidents, statesmen, Government, spiritual and community leaders, etc. etc.

The content of *If* lingers between subjective reality and imagined escapism. The harsh discipline of inflexible scholarly pursuits are contrasted to an incredibly easy motorcycle theft, a pastoral ride, and a dreamlike encounter with an attractive waitress culminating in a beast like tussle, a ritualistic mating between snarling savages. A fire for the disposal of refuse becomes a book-burning, Hitlerian holocaust.

The majority of the film is in color, but a number of sequences are shown in black and white. The reason given is that the director ran out of color film during production and as a result certain non-pivotal sequences were filmed in less costly black and white. The fantasy visions are expertly blended with the subjective reality of the film's content. One moment we are the observer, the next we are transported to the mind of the protagonist. The transition deliberately creates ambiguity.

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COVEN 13, v.1 no.1 - September 1969. 60¢ Published by Camelot Publishing Co., 2412 West 7th St., Suite 302, Los Angeles, Calif. 90057. Editor: Arthur H. Landis. Subscription rates: \$6/year, \$10/2 years, \$13/3 years.

Here's the first new prozine in quite a while, and an ambitious one at that. It proclaims that it intends to fill the vacuum left by the demise of *Weird Tales* and *Unknown Worlds* -- and the first issue certainly makes a good stab at it.

"Odile," the main novelette by Alain Caillou, is a particularly well-written story of a modern-day witch killing in the south of France, and the witch's posthumous revenge. Very entertaining, but don't read it late at night if you're alone.

"In Markham Town" by Jack G. Levine, the other novelette, is the story of a TV broadcast from a haunted house in a little New England town. (Hint: drop the M out of the title). About par for the course, if you like that sort of Thing.

The serial, "Let There be Magick" (pt.1 of 5) by James R. Keaveny is concerned with the visit of a Galactic Adjuster to the planet Camelot where magic really seems to work. In fact, it's working so well that the planet's industrial development has been set back several hundred years. The story seems to be about halfway between *Unknown Worlds* and a meeting of the Society for Creative Anachronism. Fun to read, so far.

Then there are five short stories:

"The Postman Always" by Richard Flanagan. A special delivery package is delivered by the postman after an A-bomb attack.

"Of Brides and Brimstone" by Lenore Betker. How to get rid of your wife, a la Hitchcock.

"Potlatch" by Joseph Harris. Some rather strange and *Unknown* activities at the Rotting Hills Country Club.

"I'll Come to You by Moonlight" by Jean W. Cirrito. Hero gives heroine a post-hypnotic suggestion to come visit him many years later. She does, and he's mighty sorry.

"A Spell of Desperation" by G. Kissinger. Easily the best of the short stories. In fact, the best thing in the issue. A hilarious tale of little old witches in tennis shoes -- a sort of Senior Citizen's coven whose main activities are hexing the new neighbors.

There's also a poem, "The Visitor" by Walden Muns, which for

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When Walker and Company announced their plans for a hard-cover science fiction series last fall, there was considerable discussion, with two viewpoints predominating: that the series had limited potential, since it was of little interest to the general science fiction readers, almost all of the announced titles having been previously published in paperback; and that the program represented a bold new approach to publishing in the sf field, with a good chance of success since the majority of the titles were good science fiction which would be purchased by many readers and collectors, particularly those who have come onto the scene since the paperback editions were published, and libraries which usually do not purchase paperbacks because of their limited durability.

The second viewpoint has been reinforced by the attractive and well made product Walker has produced, and by the selection of additional titles continuing the program. Also it has been obvious for a long time that prior publication does not inhibit the sales of a hardcover edition. If anything it creates a market for the hardcover edition on the basis of the reviews and recommendations for the title in its original publication.

Admittedly there is some difference between the hardcover edition of a magazine serial, for instance, and that of a paperback novel, but this is not terribly significant. Paperback publishers depend primarily on readers who would not purchase a higher-priced hardcover book, for their sales. In the absence of a hardcover edition this would include those who would usually buy that edition; but the record of paperback reissues in recent years shows that there is a continuing influx of new readers, many of whom are customers for the Walker edition since the paperbacks are no longer in print. In addition two of these titles have been available in English hard-cover editions, but these received only limited circulation through sf dealers in the U.S.

Information we have received from Walker indicates that sales are excellent, with the majority to libraries, and the military library program. Already two titles are nearly out of stock. Another source indicates that in the science fiction field sales of the books are about equal to that of other current titles. Walker has not been neglecting the potential of the market; their ads are appearing in both sf publications and convention programs, and in publications directed to the library market.

To date Walker has published 12 titles, all of which are recommended. In order of publication, they are:

THE WATCH BELOW by James White. Jan. \$4.50 (Whiting & Wheaton 1966)
 THE MIDWICH CUCKOOS by John Wyndham. Jan. \$4.50 (M. Joseph, 1957)
 THE WHOLE MAN by John Brunner. Jan. \$4.50 (Ballantine 1964)
 THE SPACE MERCHANTS by Frederik Pohl & C.M. Kornbluth. Feb. \$4.50 (Ballantine hc & pb 1953)
 BRAIN WAVE by Poul Anderson. Feb. \$4.50 (Ballantine 1954)
 DRAGON FLIGHT by Anne McCaffrey. Feb. \$4.95 (Ballantine 1968)
 A CASE OF CONSCIENCE by James Blish. March. \$4.50 (Ballantine 1958)
 THORNS by Robert Silverberg. March. \$4.95 (Ballantine 1967)
 A SPECTER IS HAUNTING TEXAS by Fritz Leiber. April. \$4.95 (Galaxy 1968)
 BUG JACK BARRON by Norman Spinrad. April. \$5.95 (New Worlds 1968)
 THE LEFT HAND OF DARKNESS by Ursula LeGuin. July. \$5.95 (Ace 1969)
 TROUBLE WITH LICHEN by John Wyndham. August. \$4.95 (Ballantine 1965)

Lilliputia

I AM YOUR MISFORTUNE by Marguerita Rudolph. illus by Imero Gobbato
 Seabury, Sept. 1968. unnumbered (abt.31p) \$3.50

A poor but generous and honest farmer meets his Misfortune on the road at night and is able to trick Misfortune. Like the genie, the Misfortune becomes very small, and the farmer imprisons it in his snuffbox. Then, his rich and wicked brother, jealous of the poor farmer's new prosperity, searches for and finds Misfortune and releases him. The rich brother is then horrified to have Misfortune adopt HIM. This is a brisk, lively story, with solid dark illustrations, relieved with touches of bright yellow and rose. Story and pictures fit well together and form an amusing tale. Give this to your favorite Lithuanian.

--Devra Langsam

NOT HERE AND NEVER WAS by Virginia Smith
 Harvey House, October 1968. unnumbered (abt.40p) \$3.50

This is a dull story, built around a single coy gimmick. A dragon and a dinosaur go looking in The Past for the dinosaur's home. They locate the proper past, but are chased by a Tyrannosaurus rex, and flee to Never Was (the dragon) home in The Imagination. There they are attacked by a knight in armour, so they escape in their cobbled-up time machine to the Here and Now, where they gather flowers and presumably live in some sort of future bliss. Uninspired cartoonish pictures do nothing for this.

--Devra Langsam

UNCHARTED STARS by Andre Norton
 Viking Press, April. 253 p. \$4.95

This is classified as a juvenile for some reason, but it's really just as good (and maybe better) than a lot of "adult" sf.

The book continues the search begun in *The Zero Stone* for the source of a mysterious gem from outer space. The hero, Murdoc Jern, accompanied by a mutated pussycat named Eet, starts out trying to raise money for his quest by gem-trading. However, unlike the super-competent heroes of the average sf epic, he's not very good at it, and is barely making a profit by the middle of the book.

Then, a hijacked archeological expedition points the way to Waystar the dreaded stronghold of the Thieves' Guild. Since the Guild bumped off his father, and has been searching for him ever since the start of the book, you'd expect him to avoid them. But using the amazing powers of the zero stone in his possession, he infiltrates Waystar successfully grabs the treasure and gets away with nary a scratch. Part of the treasure is a star map, from a millenia-old Forerunner civilization.

Then he's off to the planet of the zero stones, accompanied by his trusty pussycat, a renegade Earthman, and a telepathic lizard. I won't spoil the book for you by revealing the ending, but I will say this -- pussycat lovers will have their minds boggled.

All in all, a very entertaining book, and one of Andre Norton's better efforts. Highly recommended for kids from 9 to 90.

--Joe Schaumburger

USHA THE MOUSE-MAIDEN, retold and illus. by Mehlii Gobhai
 Hawthorn, March. Unnumbered (abt.26p) \$4.25

A simple, charming retelling of the traditional tale of the search

for the strongest groom in the world. The old sage wants to marry his mouse-turned-into-a-daughter to the most powerful being in the world. He successively summons the Sun, Cloud, Wind, and Mountain, only to discover that the mouse who nibbles at the Mountain's root is strongest. Usha, the maiden, falls in love with the mouse, so the sage turns her back into a mouse. The two mice then are wed. The beautiful watercolor illustrations complement the story's mood and carry the ethnic feeling very nicely. A pleasing package.

--Devra Langsam

A WIZARD OF EARTHSEA by Ursula LeGuin. illus by Ruth Robbin
Parnassus, Oct. 1968. 205 p. \$3.95 Age level: 11 up

This adventure fantasy for children is told as a legend about the youth of Ged, a mighty wizard. It moves fast, and its imaginary world of Earthsea is as complete and self-consistent as Middle-Earth, Narnia or Zimiamvia. Ged is first seen as a boy, herding goats and learning spells from an aunt who is a witch, then as an unsuccessful apprentice under the quiet healer, Ogion. We follow him through a most fascinating school for wizards where his heedless and unlawful use of magic looses a nameless evil, which it is his fate to seek and try to master or to perish in the attempt.

To an adult reader, the struggle with the evil being presents an interesting allegory of the nature of man, as well as a fast paced, well written fantasy. Younger readers may not accept or understand his encounter with the evil shadow. Recommended for better readers, probably grades 6 through 8.

--Cindy Woodruff



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GOING OFF THE DEEP END (In which John J. Pierce comments on Justin St. John's review of BUG JACK BARRON)

Justin St. John, in what purports to be a review of Norman Spinrad's *Bug Jack Barron*, manages to completely misunderstand both "traditionalist" and "New Wave" science fiction. To add insult to injury, he makes a number of offensive and irrational innuendos about the Second Foundation and "traditionalists" generally.

What his remarks have to do with the book in question is hard to fathom. I have read *Bug Jack Barron*, and found it to be anything but a "masterpiece." True, it apes the forms of Romanticism -- in my own review for *Renaissance* 3, I note that it "might have been a good story" if only it weren't so badly written. But I suspect Mr. Spinrad was only parodying Romanticist forms -- certainly his expressed admiration for writers like William S. Burroughs casts doubt on the "view of life" Mr. St. John professes to discern in *Bug Jack Barron*.

But even if all the claims Mr. St. John made for Mr. Spinrad were valid, which I don't believe for a minute, his conclusions about the nature of the "New Wave" would remain nonsense. Mr. Spinrad is but a minor figure in a literary movement dominated by men like Marlan Ellison Thomas Disch and J.G. Ballard, whom Mr. St. John himself admits to be proponents of "Naturalism" on a "dead-end street."

Knowing this, Mr. St. John makes the incredible statement that the "goal" of the "New Wave" is to "redeem Romanticism from...the hack writers." Does he really expect us to believe that Messrs. Ellison, Disch and Ballard suddenly recognize this as their "goal" -- solely and only because of the publication of *Bug Jack Barron*? Has Mr. St. John read Judith Merrill's book reviews? Or Mr. Ellison's polemic "introductions?" Is he aware of the activities of the Milford Mafia? Has he any idea how deeply most "New Wave" writers are committed to philosophies of nihilism and despair? Yet by these, so he tells us, we are to be redeemed!

And who are the "hack writers" from whom we must be rescued? In a letter to Richard Geis' *Science Fiction Review*, he indicates that Dr. Isaac Asimov is one of them. From the content of his *Bug Jack Barron* review, I gather that he also includes Lester del Rey. Who else? Robert A. Heinlein, perhaps? Stanley G. Weinbaum? Roger Zelazny? H.G. Wells? One gets the impression that, to Mr. St. John, every writer prior to the advent of Mr. Spinrad has been a hack.

There's worse, however. Mr. St. John parrots the "New Wave" line that readers like myself and "traditionalists" in general want only "unbelievable" and "cardboard" heroes -- I suppose he means Captain Future and the like.

Not so. My personal favorites include D.D. Harriman from Mr. Heinlein's *The Man Who Sold the Moon*, Enoch Wallace from Clifford Simak's *Way Station*, Lord Jestocost and C'Mell from Cordwainer Smith's "Instrumentality" stories, "Hell" Tanner from Mr. Zelazny's *Damnation Alley*, Balck Margot from Mr. Weinbaum's *Dawn of Flame*, Johann Karlsen from Fred Saberhagen's "Berserker" series, and others of similar stature.

Such heroes and heroines are quite "real" to me; I feel the same way about them as about heroes like Fabian and Riviere in Antoine De Saint-Exupery's *Night Flight* -- which, I suspect, even Mr. St. John would have difficulty dismissing as a "hack" work. And I wouldn't trade

one of them for a whole roomful of Jack Barrons.

And Mr. St. John's efforts to impugn the motives of "traditionalist" writers can only be described as bordering on libel when applied to men like Mr. del Rey who have time and again expressed their sincere belief in human worth and dignity, and shown their own worth both as writers and as men. To accuse such men of intellectual dishonesty and "evasions" places Mr. St. John beneath contempt.

Elsewhere in his "review," Mr. St. John celebrates what he calls the "extrapolation of a man" over scientific extrapolation as if the two were mutually exclusive. By doing so, he seeks to cut the heart out of science fiction. If fiction must deal only with "current," cultural and social trends, why have sf at all? The "contemporary" novel can handle them just as well -- in fact, Mr. del Rey believes *Bug Jack Barron* would have been better as a "contemporary" novel, with no sf elements.

Both man and his culture evolve. When science fiction seeks to project "what might and/or ought to be," it must take both into account. When Dr. Asimov deals with the problems of the relationship of man and robot in *The Caves of Steel*, Mr. St. John may think this irrelevant. But it will become relevant, as any perceptive critic should be aware. To borrow a reverse-proverb from C. S. Lewis, "The proper study of man is everything."

For a representative of a certain ideological movement which asserts a commitment to rationality, Mr. St. John has written a shockingly irrational statement -- full of the "package deals" and "evasions" he claims to oppose. Nearly all his opinions are based on ignorance -- or worse. As liaison officer of the Second Foundation, I condemn Mr. St. John, and appeal to other Second Foundationers to do likewise.

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If was first released with an "X" rating, restricting children under 16 from viewing it; but subsequently less than sixty seconds of footage from two nude scenes was deleted, thereby permitting an "R" rating which now allows those under 17 to see it when accompanied by a parent or guardian.

If ends in a fiery outburst of rebellious savagery, a bloody, indiscriminate slaughter directed against the Establishment by those who have suffered from its stupidities and lack of compassion. *If* is neither a prophecy nor a warning, *If* is a promise.

--Mike Deckinger

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Reviews

THE OTHER SIDE OF THE MOUNTAIN by Michel Bermanos. Houghton Mifflin, 1968. 107 p. \$4.95

This one I could have done without. A strange, disturbing little novel, it leaves the reader feeling like a depressed masochist who has lost the will to die...

The main characters in the novel are the anonymous narrator and the cook on a French galleon. When the ship is becalmed, the crew mutinies and Toine, the cook, takes the young narrator under his protection. So desperate does the situation become that, before a huge wave washes the crew away, they have resorted to cannibalism. The ship soon sinks and, after an interval afloat, Toine and his companion are washed ashore on a strange land.

They soon discover strange lifelike statues, frozen in various positions as if they were paralyzed and then preserved in mineral. Also on the island are apparently carnivorous plants, tree structures that bow down as if in prayer, and sand which seeks to entrap them. Trying to make sense out of their situation, the two embark upon an odyssey toward a distant peak, hoping to get on top of the situation by scaling the mountain and perhaps finding a means of escape, or at least hope, on the other side. They are working against time, however, for the stay on the island is affecting them in a horrible physical manner.

I could not put this one down (which is not to say I wouldn't have liked to) for there is a terrible fascination which draws the reader. The author's style is simple which belies the seriousness of the story. The conclusion will mean different things to different people; some (like me) will have to reread it to satisfy themselves on their interpretation. It's that type of book.

--David C. Paskow

IT'S A MAD, MAD, MAD GALAXY by Keith Lawner. Berkley X1641, Dec. 1968. 160 p. 60¢

Some of the five stories in this book may be familiar, but that does not make them any less enjoyable. The stories are "The Body Builders," "The Planet Wreckers," "The Star-Sent Knaves," "The War With the Yukks," and, apparently a new story, "Goobereality." Retief does not appear, but there is enough going on in the stories that he will not be missed by any but the most rabid Retief fans. It is indeed a mad, mad, mad galaxy and a lot of fun.

--Joni Rapkin

THE WHITE DEER by James Thurber. Harcourt, HPL 33, Oct. 1968 (c.1945) 115 p. 95¢

The word "charming" may sound effete and affected but it really describes this book. Cast in the traditional fairy tale form, the story is of a deer being transformed into a princess during a hunt and the three sons of the king being sent out on quests to see which will marry her. Before they return the king suspects that she may be a deer turned human by a wicked magician to harass him. With his usual wit, Mr. Thurber chronicles the adventures of the three princes. The seven-headed dragon turns out to be a mechanical device in an amusement park, as an instance. A book quickly read, and long enjoyed, I recommend it to all. Even if fairy tales aren't your thing, adopt the philosophy of Jurgen and try any drink once; I think you will find this a pleasant draught.

--J.B. Post

A collection of Van Vogt stories is always an occasion and this is billed as the first new anthology in 15 years. A number of the stories are, in fact, as recent as 1964 and 1965 although others date back to 1937 and 1941 so will hardly be new to Van Vogt fans.

As might be expected in a collection ranging over 20 years of writing, the style varies as widely. It retains however, the basic Van Vogtian character. First, last and always, Van Vogt is interested in ideas and his approach to writing is always in character -- he presents those ideas as simply and bluntly as he can, with a fine economy of words and a superb contempt for style. The reader who enjoys Van Vogt enjoys him for the deliberate provocation which is the heart of the discussion and not for any elegance of presentation.

The stories in this volume include both long pieces and short fragments apparently dashed off almost as an afterthought. "The Replicators" uses a monster invasion gimmick only as a kind of vehicle to study the reactions of a self-centered, literal-minded man, an ex-Marine who is offered as the beautiful end result of military training. When this product of the military establishment meets a monster from outer space, his response to the situation is so simply matter-of-fact that the ensuing bedlam is only one of puzzlement to him.

"The Purpose" explores the possibility that organ transplants might conceivably develop into a kind of major industry and be subverted to the uses of organized crime. As a concept it has nothing particularly original to offer, being predictable enough all along the way.

"The Earth Killers" is another fairly pulpy effort along conventional lines of a plot to take over the Earth by a Fifth Column working from some secret headquarters on earth. There is little realism in the events -- they begin with an atomic holocaust that destroys most American cities, but the obvious aftermath of a devastated continent, poisoned atmosphere, plant and animal life wiped out is calmly ignored. Although 40 million people in 50 major cities are wiped out, life goes calmly on and none of the survivors seem to have any particular problems of existence. The rest is pretty much cops and robbers to the eventual unmasking of the villain.

In "The Cataaaaaa," Van Vogt explores another familiar theme -- the visit to Earth of a super-brain from afar who is charting human intelligence and collecting significant samples from all planets visited for a kind of super-zoo back home. Potentially this is one of the most interesting science fiction plots of all, but it always fails because it is so difficult for a mortal to present a convincing portrait of a super-brain. The Cataaaaaa in this story offers no startling insights or other evidence of super-intelligence and its purposes on the whole are hardly superior to the average Girl Scout collecting butterflies.

On balance this is not an important anthology, not a collection which has anything startling or provocative to say. For Van Vogt collectors it is presumably a must; otherwise it is not apt to be memorable

--Samuel Mines

INTERNATIONAL SCENE *Continued from Page 5*

Linder, Bertil Martensson, Leif Andersson and Annika Johnsson. Leif has been studying in the USA for the past year and will attend St. Louiscon. The committee's address is: 38th World SF Con Bidding Committee, Box 3273, S-103 65 Stockholm 3, Sweden.

--Per Insulander