



No. 4

September 1969

1969 Trieste Film Festival

Having become something of an old tradition, the Festival Internazionale del Film di Fantascienza took place in Trieste for the 7th time, this year from July 12th to 19th. On the last day of the Festival the international jury, of which James Blish was a member, announced their decisions.

The Golden Asteroid of Trieste was awarded to the film *The Last Man* in the "Best Film" category -- a very good film, directed by Charles Bitsch, France. Two women and three men try to survive in the atomic holocaust that has destroyed mankind.

A "Special Prize" was given to the Finnish film *Time of the Roses*. TV people in 2050 try to reconstruct the life of a playgirl and stripper who died 50 years before their time, a life nobody could understand. The Italian Administration forbade the public showing of this film, so only the journalists and members of the jury had access.

Another special award went to *Why Man Creates* (USA) for the way the impulse of human creativity has been represented on the screen in a few simple images free of philosophic dogma.

"Best Cartoon" was won by a Canadian production, *Cosmic Zoom*.

"Best Actress" went to Ritva Vespa who plays the two Saras in *Ruusu-uken Aika*. "Best Actor" to Tobias Engel in *Tu Imagines Robinson* for the way in which as the only character in the film he transcends the role of a single man and plays that of all humanity.

In my opinion, the best film of the Festival passed by unawarded, without even being mentioned in the discussions. This was the Hungarian film *Windows of Time* by Tamas Fejer. In this film, some hundred years after the end of the world by a new kind of atomic bomb, a fully automatic underground plant of gigantic size is being activated by coincidence -- a plant in which people are held in hibernation. Before an earthquake destroys the robot installations, only five are brought to consciousness, while all the others are beyond help. The film is about

the efforts of these five -- three men and two women -- to find their way up to the surface of earth. Finally only two succeed, finding however, a deserted world. To my regret, this film was not considered by the jury -- it should have been rated among the top films of this Festival. An old science fiction theme -- but well done and packed with new ideas and portrayed by excellent actors.

There were a total of 47 films entered by the fourteen participating countries: Belgium, Bulgaria, Canada, Finland, France, Germany, Great Britain, Hungary, Italy, Japan, Poland, Soviet Union, United States and Yugoslavia.

The festival opened on July 12 with a NASA documentary on the lunar mission of Apollo 10. The U.S. was also represented by the technicolor Panavision film *The Illustrated Man* by Jack Smight, starring Rod Steiger, Claire Bloom and Robert Drivas.

France entered four feature films, of which two are deserving of mention: *Mr. Freedom* by William Klein with Delphine Seyrig, John Abbey, Philippe Noiret, Catherine Rouvel and Samy Frey; and *Le Dernier Homme* which won the Golden Asteroid. Great Britain's entries were *The Body Stealers* by Gerry Levy, a thrilling story on the attempt made by the inhabitants of Micon to repopulate their destroyed planet with people from Earth; and the successful political sf production *It Happened Here*. The Japanese monsters were back with *Kaiju Soshingeki* by Ishiro Honda, a film in which man has easy play with terrifying creatures thirsty for destruction.

A special scientific section included the following documentaries: *Lasers Unlimited*, *The Discoverers*, *A Sense of Hearing*, *Plasma: the*

Fourth State of Matter, *Combustion Technique in Liquid Scintillation Counting*, *Launch Windows for Lunar Landings* and *Apollo 9*.

This year's retrospective section was dedicated to American director Roger Corman and was comprised of seven of his most famous films: *Not of This Earth* (1957), *Bucket of Blood* (1959), *The Fall of the House of Usher* (1960), *The Pit and the Pendulum* (1961), *The Man With the X Ray Eyes* (1963) which won the second prize at the First Trieste Festival, *The Masque of the Red Death* and *The Tomb of Ligia* (both 1964).

On July 14 and 15 at a round table on "Man Beyond the Moon", eminent scientists, journalists and writers from various countries discussed various aspects of human development. James Blish suggested migration to far planets as a solution for the population explosion. Darko Suvin of McGill University re-examined the grim tones of Verne and Wells stories and discussed the dangers rapidly evolving science exposes us to, to which we are not yet immune. John Carnell, analyzing the parallels between science and science fiction, noted how in reality the stage of a space platform as a base for a first trip to the moon has not been considered necessary. Others heard from included Margharita Hack from Trieste University, Silvio Ceccato from Milan University, Lajos Matos Hungarian heart surgeon, and Walter Ernsting (German editor and writer). Among other interesting people at the Festival were Ugo Malaguti (Italian editor and writer), Gianluigi Missiaja (CCSF Chairman), Mario Bosnyak and Thea Auler (active organizers of Heicon), Sandro Sandrelli (Italian writer and journalist), and Fabio Pagan (fan and journalist covering the festival for Trieste's *Il Piccolo*).

A special fandom mention should go to Luigi Cozzi who produced the film *Tunnel Under the World*. Apart from the value of the film itself for whose judgment no yardstick has yet probably been forged, Cozzi has risen from fanzine editor to film director and producer. This is something many fans would like to be able to do in less than six years in the field.

Various restaurants in Trieste and the surrounding area took up the challenge of producing new dishes for the "cucina del 2000" competition. Spaghetti alla spaziale (Space spaghetti), Misto Lunik, Meteoric scampi, and other puzzling items cropped up on menus to the surprise of the regular, non-sf customers.

In its convention-like, family-like atmosphere, the now well known and widely acknowledged Trieste SF Film Festival is an annual event I wouldn't like to miss -- not even for other fannish matters.

--Walter Ernsting (tr. by Tom Schlueck) and G.P. Cossato

MORE IMPROVEMENTS FOR AMAZING AND FANTASTIC *Fantastic* is also raising its price to 60¢ per copy and using 70,000 words of new material per issue. It might be pointed out that when Ted White became editor of the magazines last fall, they were running 20,000 words of new material per issue.

Another major improvement is the addition of Mike Hinge and Jeff Jones as regular illustrators. Mike has designed new department headings (five for *Amazing*, four for *Fantastic*) which enhance the appearance of both magazines. And of course with more new material, Ted is using more new art.

The letter columns are picking up, with an average of two or three letters received a day on each magazine now.

LUNA Monthly
Editor: Ann F. Dietz
Published monthly by Frank and Ann Dietz, 665
Orchard Street, Oradell, New Jersey 07649
Offset printing by Al Schuster

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

LUNA Annual
Editor: Ann F. Dietz
Annual Cumulative Bibliography

ADVERTISING RATES:
Full page \$8.00 Quarter page \$2.50
Half page 4.50 Eighth page 1.50
Classified Advertising: 2¢ per word
Half-tone copy \$4.00 additional

Rates are for camera-ready copy. Advertising in LUNA ANNUAL limited to bibliographic-oriented material. Please request special LUNA layout sheet for setting up copy. Ads requiring preparation should be submitted in advance for quote.

SUBSCRIPTION RATES:

LUNA Monthly -- 25¢ per copy
\$3.00 per year via Third Class Mail
3.75 per year First Class Mail
4.75 per year outside North America via
First Class Mail
Airmail rates outside North America supplied
upon request

LUNA' -- \$1.00 per year

LUNA Annual -- \$1.00 per copy

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

COPY SIZE (inside margin):
Full page 6" X 9"
Half page 3" X 9" or 6" X 4 1/2"
Quarter page 3" X 4 1/2"
Eighth page 3" X 2 1/4"

DEADLINE FOR MATERIAL:
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Sydney South, N.S.W.
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10 Marlborough Road
Exeter EX2 4JT, Devon
England

JAPANESE AGENT:

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

SUBSCRIPTION RATES via Air Mail through agent:

Australia A\$5.25

Great Britain £2

Europe £2/6-

Japan ¥2100

GALAXY AND IF GOING OFFSET - IF SKIPS ANOTHER ISSUE - ENVELOPES RETURN

Galaxy and *If* magazines will switch to offset printing with the September issue as a result of a change in printer for the magazines. The printer which has been doing the magazines has become increasingly unsatisfactory, as evinced by the lateness in publication of the August issue of *Galaxy*. Offset printing will also provide better reproduction of artwork in the magazines, and thus represents a step forward in the campaign of the new editor, Ejler Jacobsen, to make the magazines the leaders in the field.

As a part of the consequences of this change in printer, *If* has skipped the August issue and resumes monthly publication with the September issue. Both *If* and *Galaxy* skipped the July issues, a result of the change in ownership and editorship.

The August issue of *Galaxy* came as a surprise to the subscribers, with the address label pasted directly on the cover, and no envelope or other cover to protect the issue. This is a commonly used method for mailing mass circulation magazines, and apparently the one used by Universal for mailing subscription copies of their other magazines. However the use of this method of mailing for *Galaxy* came as a complete surprise to the editorial staff when they started receiving substantial numbers of letters from subscribers, complaining of the condition of the magazine when received.

An immediate consultation within Universal has brought the promise that envelopes will return with the September issues. So collectors can be assured that this travesty will not occur again.

LATE WORD ON ST. LOUISCON Advance membership is up to 1400, with at least 450 hotel reservations already in. Ray Fisher points out that the rooms are being assigned in the order in which reservations are received with the better rooms being given first. So don't wait until the last minute to get a room.

The convention committee has received official notification of a second bid for the 1970 world convention. The bid is for Bermuda, entered by Jack Chalker, secretary of the bidding group. Chairman is Donald Sobwick. Since another bid has been entered, it would appear that a ballot will be necessary in St. Louis.

NFFF NEWS The Fanzine Clearing House, formerly under the management of the late Seth Johnson, has been turned over to Michael Barnes of the National Fantasy Fan Federation Overseas Bureau as a non-profit project. The clearing house, founded by Seth, sends bundles of current fanzines for \$1 to persons answering ads in prozines. Editors sending zines to FCH have a good chance of receiving cash subscriptions from the recipients as that is their first contact with the fannish press. Mike's address is: 1716 Summerland SE, Decatur, Ala. 35601.

The NFFF Short Story Contest, under the direction of author Leo P. Kelley, has a deadline of November 1. As usual the contest is open to non-members for a 50¢ fee although it is free to members of NFFF and BSFA. Full details may be obtained from Mr. Kelley at: 100 E. 85th St. New York, N.Y. 10028.

A special motion has been placed before the NFFF Directorate which would create a Director Representative to Overseas Fandom. The motion would not replace the current Overseas Bureau but rather would give it greater voice on the governing body of the NFFF.

--Mike Zaharakis

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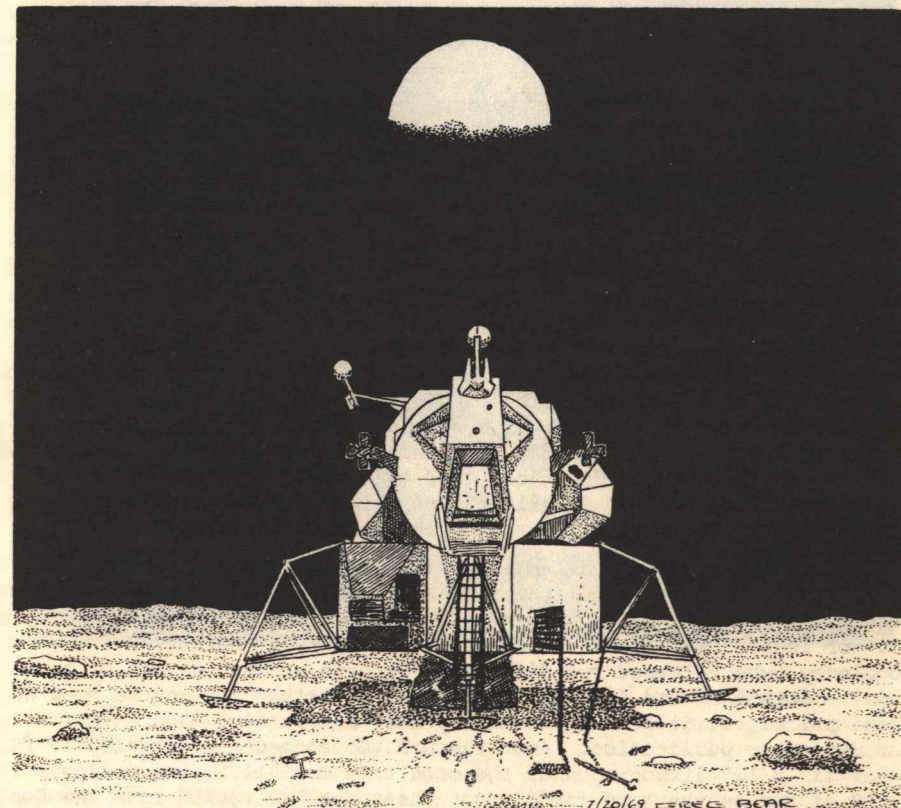
"One small step for Man, one giant leap for Mankind."

With these words, history was made. A human voice had emanated from the surface of an airless sphere nearly a quarter of a million miles from Earth. As an additional wonder, those of us who remained behind but had access to a television receiver could bear witness to Neil Armstrong's historic first steps on the moon.

And yet it seemed as if I had been there before, for as the first pictures came through from the surface of the moon, my mind kept darting back to the movie *Destination Moon*. It all seemed so familiar (indeed, even Walter Cronkite had to remark how everything appeared as the mock-up experts had visualized it for television simulation). I wonder how many science fiction fans felt curiously jaded, their "sense of wonder" having been so satiated by fictionalized accounts of the momentous moment that the real thing was almost anti-climactic.

Still, nothing could, and nothing should detract from the glory of the crew of Apollo 11 as well as the other astronauts and cosmonauts living and dead whose efforts contributed to this magnificent feat. And let us not forget Willy Ley, a man whose dreams encompassed the conquest of the moon, but whose life ended so tragically short of the realization of this dream. Amen.

--David Charles Paskow



Completed as Man Walks the Moon, 9:35 pm PST July 20, 1969

Science fiction was on everyone's mind during the flight of Apollo 11; in fact it was practically impossible to give any attention to the event without hearing or seeing some reference to the speculations about travel to the moon made by the writers, artists, or movie-makers of sf through the years.

Television was a prime medium for portraying these speculations, with ABC and CBS in the fore in using this as background to the real thing. CBS had Arthur C. Clarke and Robert A. Heinlein on hand, and in addition Orson Welles with the story of his 1938 "War of the Worlds" broadcast, and a half hour film composite of moon voyages in films from *Die Frau im Mond* to *Barbarella*. ABC's coverage included a panel of Isaac Asimov, Frederik Pohl, and John R. Pierce, moderated by Rod Serling; Duke Ellington with an original composition for the moon landing; and numerous sf film extracts of moon trips. TV in other countries also followed this trend of using sf personalities and films in their Apollo 11 programs. In Japan, Takumi Shibano was one of several writers who appeared on TV as part of the coverage in that country.

The newspapers had many special features and supplements about the Apollo program, with liberal doses of sf in interviews, articles, and features about sf films and magazines. *The New York Times* ran previews in a supplement and in their Sunday magazine, featuring articles by Isaac Asimov, Arthur C. Clarke, and Kurt Vonnegut, and a special supplement of the color photos of the moon following their release. Even the *Wall Street Journal* was in on the action, with an article on the social significance of the moon landing, liberally sprinkled with quotes from two of these authors.

Planetariums and space science museums around the country were playing to full houses with special programs tied in to the moon landing. An interesting sidelight was the report a few days before takeoff that the Hayden Planetarium in New York City had lost some 50,000 reservation forms for trips to the moon and other planets collected in 1950.

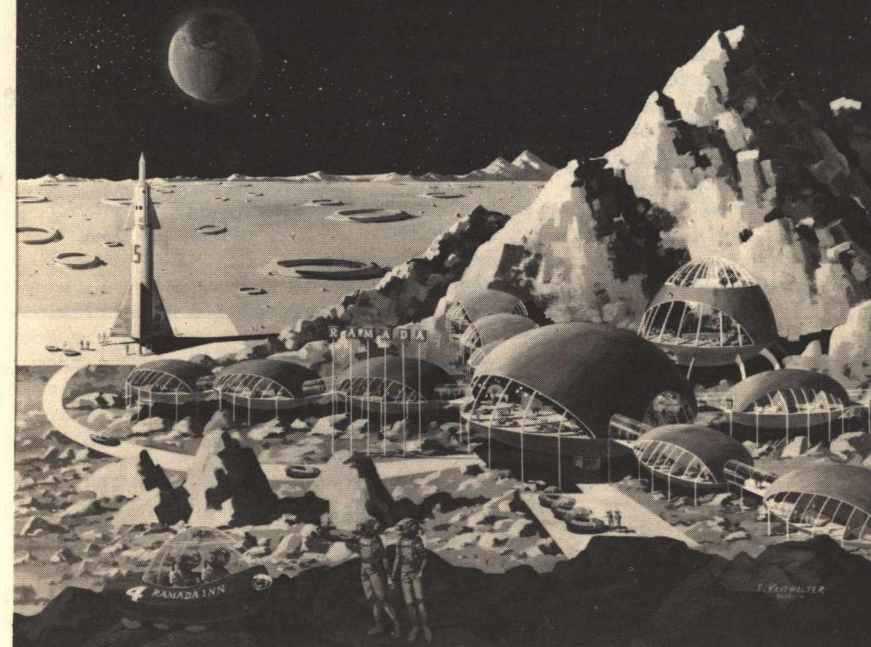
The moon landing prompted a stampede by advertisers and merchandisers to work the theme into their ads or products, regardless of its relevance. Among the more interesting publicity gimmicks are the free Rand McNally moon map from Brillo, available for 2 boxtops or labels and postage; the bargain-priced Rand McNally Moon Globe from Bristol-Myers for \$5.75 and one Bufferin boxtop; and records of the moon events offered free or at various prices up to 50¢. The McDonalds chain had 5 million moon maps for distribution at splashdown. Other giveaways included portraits of the astronauts, punch out lunar landing module kits and Apollo 11 shoulder patches. And the Apollo 11 medals, made by Medallie Art Co. (\$35.00 in silver) are being machine stamped for Woolworth, with 70,000 initially ordered for sale at \$1.00 each.

Among the records available of the event are Decca (12" LP DL79172 \$5.79 list), MGM (the first one released) and CBS News (both are 45 rpm records, being offered as promotions by banks, supermarkets, etc. for 50¢ or less), Metromedia (LP sponsored by P. R. Mallory & Co.), and Doubleday (who released two different records at the instant of splashdown). Both *Look* and *Life* have published special Man on the Moon editions priced at \$1.50. Rand McNally has scheduled a Moon Flight Atlas for September publication. And the U.S. Government is offering 12 full color 11" x 12" lithographs of the moon trip for \$1.75, and a single 16" x 20" of Man on the Moon for \$1.00. These may be ordered from the Supt.

SOON ON THE MOON!

Meanwhile Back On Earth ...

RAMADA IS 27,795 ROOMS
LONG AND 250 INNS WIDE!



One of the most imaginative ads which appeared in the newspapers in connection with the Apollo 11 moon landing, illustrating a complete Lunar Hotel as designed by Ramada Inns. Units in the complex are inflated, set on telescopic legs, and joined by flexible tubular corridors. Ramada anticipates opening this Lunar Hotel by the time the first commercial flights to the moon begin.

Space toys, with emphasis on moon vehicles, have appeared in profusion, and are getting a big play in toy departments. Some stores have set up special "Moon Shot" sections for promoting these items.

A rather damp moon-in was held in New York's Central Park during the night of the "moon walk." Chris Steinbrunner was selected by the N.Y.C. Dept. of Cultural Affairs as Film Director for a collage of "moon voyaging" films which were shown during the evening. As Chris explained in a press release:

"Even though man's reaching the moon is a unique moment in history, the movies have been preparing us for decades. One of the very first story films -- at the turn of the century -- concerned itself with a rocket expedition to the lunar surface, and the moon caves beneath. With Georges Melies, with Flash Gordon, with Barbarella, we've walked in space, we've blasted off for moons and planets. The very best of these films have been uncannily prophetic about the actual minutiae of Apollo 11 -- George Pal's lunar explorations, for instance -- although few movies have come closer than Fritz Lang's astonishingly accurate *Woman in the Moon*, a German silent film made in the 1920's. There have been, as well, and we hope less accurately, lunar invasions, lunar battles, even attempts by lunar beings to control the Earth. Not to mention the Moon's inspiration to lovers and murderers -- in the movies. The moon has always given creative man a sense of wonder; the motion picture makers have proved no exception. The movies romance with the moon has spanned many decades, and culminates tonight. As a prelude, we plan to present some of its finest moments."

Decade of the Jackpot

What notions brave and bright of eye
have turned to tilt with truth, and die.
Brightside crossings, twilight domes,
darkside glaciers: merely stones.
Oceans, jungles, bathed with cloud:
a parched and unremitting shroud,
And oh! The Grand Canal no more,
nor faerie towers on her shore.
I weep, and fear to hope, to hear
that other suns have planets near.

Sherma Burley



"Who have gone before."

The International Scene

ARGENTINA The news is not so good now -- 2001 has dropped its science fiction section and there are now no professional sf magazines in this country. And, of course, my news column won't appear at all. After its long delay the magazine has become a monthly rather than biweekly publication and nobody knows how long it will last.

The Man Who Came Back From the Dead is gone; such is the short-lived popularity of local shows in this country. But it has been replaced by *A Pact With the Wizards* starring Narciso Ibanez Menta again. Meanwhile on another channel, the present "science fiction wave" has caught on and Myrian de Urquijo, an excellent actress, has begun a show called *What About the Tortoise?* on cryonic suspension. In it an energetic and over-ambitious female tycoon who is suffering from an incurable disease has decided to let herself be frozen with the hope of being revived in a future age when the disease can be cured. The first episodes were just soap opera but the one in which she is revived by a race of mutants created by the usual atomic war was something out of *The Outer Limits* or *Time Tunnel*. The muties send her back to her own age to become Dona Josefita Lagarto, Fairy, Witch and Astronaut. *Miss Aventura*, another show which included spy, sf and the like is also gone and we won't watch its lovely heroine fighting against aliens, foreign spies and evil minded men any longer. *Star Trek*, of course, is gone too and *The Avengers* is on at about 0030 so you can imagine how many fen can be up at that time on Wednesday mornings.

Mitomagia is the title of a new encyclopedia of the fantastic in fascicles which will consist of 52 issues illustrated with excellent b&w and color photos and drawings. It will also include a monumental anthology of fantastic literature of all times and languages. The subjects to be dealt with will be: magic, astrology, witchcraft, mythology, superstition, yoga, spiritism, divination, science fiction and parapsychology. Number 7 contains an article on Isaac Asimov.

The best TV show in July was, of course, the moon landing and fen gathered at different homes to watch the event of the century and remember old science fiction stories about the moon.

The First Interamerican Congress on Scientific Investigations about Extra Terrestrial Life will take place next September. It will include a large number of panel discussions and the like with representatives of scientific, flying saucer, astronomy and science fiction groups and institutions. The long list of personalities to be invited includes Aime Michel, Herman Oberth, Antonio Robera, Jacques Vallee, Gordon W. Creighton, Werner Von Braun, Arthur C. Clarke, Fred Hoyle, Ivan T. Sanderson and many others.

--Hector Pessina

FRANCE Robert Laffont, one of the most active and one of the most prestigious French publishers, has some very interesting news in the April issue of *Vient de paraître* (Just Published), his regular newsletter: he is launching a new collection to be known as "Ailleurs et demain" (Elsewhere and Tomorrow) which will publish science fiction books in a much better presentation than has been seen in France so far. These will not be pocket-books, although they will be soft bound, as are most French books. Here is an abridged translation of the article:

"We have so far published in this genre only isolated works, the

latest of which, *2001: A Space Odyssey*, is pursuing a much noticed career. A collection demands unity and an animator. We have found the latter in the person of Gerard Klein, who embodies a multitude of remarkable qualities. Very early, he manifested his taste for this kind of literature by devoting his diplomas in political sciences to an essay on science fiction in the world. He divides his time between his work as an economist and his work as a writer and critic appreciated by all sf fans. He will seek unity for his collection through a very strict choice of works, the best both from a literary and an intellectual standpoint. The collection, *Elsewhere and Tomorrow*, will thus show those who still doubt that to discover a good sf novel is also to discover a good novel period. Through the pen of certain writers, this genre has, in effect, ceased being "popular literature" as it is sometimes referred to somewhat disdainfully (most needlessly) and it has now become highly sophisticated. Sophisticated, but not difficult to read for all that.

This brings forth two reflections: the first being that "classic" literature of a given period is often the child of the popular literature of the preceding period. Science fiction is perhaps literature in the making. It is attempting to integrate the major lines of force of our civilization: art and science, emotion and intelligence, along with expression and knowledge. The other reflection is that science fiction today even seems to be outpacing the movement and is becoming, in its form, the cousin of all literary "avant-gardes."

We will thus publish well known writers, such as Fritz Leiber and Robert A. Heinlein, but we will also introduce an author unknown in France, Frank Herbert, who has written *Dune*, *La Planete de Sable* (*Dune*, the Sand Planet, a tentative title), an enormous and baroque masterpiece.

Of course, the collection will welcome as soon as possible, writers from all countries, Italians, Germans, Poles, Russians... and also, we hope, French. Because that is our primary task: to bring forth, here, a new generation of writers." Robert Laffont

Editions Albin Michel has just come out with a new, modestly priced collection of sf retailing at \$1.40. The first two titles issued are *Deathworld* by Harry Harrison and *Here Gather the Stars* by Clifford D. Simak (published as *Le Carrefour des etoiles*). They are slightly larger than U.S. pocket books and have full-color covers and the paper is of a good quality. All these factors should combine to make this new venture a success.

--Maurice Henault

The magazine *Horizons du fantastique* has announced a competition for the best sf or fantastic story (unpublished) sent to the organization before October 1969. The address is L'Ile des Poetes, Paul Chevassus, Residence du Levant, 83 Bormes-la-Paviere, France.

--Jean-Paul Cronimus

CANADA The magazine *Fiction*, a French version of *The Magazine of Fantasy and Science Fiction* is now being distributed regularly here in Quebec, as is its sister publication, *Galaxie*. *Fiction* features both translations and some original French sf and fantasy stories each issue, while *Galaxie* reprints only translations of U. S. stories. *Fiction* has several features, including a very lively letter column.

--Maurice Henault

THE CANADIAN SCENE: ROCHDALE SUMMER FESTIVAL by Don Hutchison

Toronto's Rochdale College has been called "an education laboratory"... "a self-governing community of students"... "a revolution"... "an enormously exciting alternative"... "a 24-hour intellectual circus"... "a posh 18-story haven for hairy dropouts, acid-heads, filthy hippies and smart alecs who like to drop eggs on the heads of passers-by..." Certainly there is nothing else quite like it on this or any other planet. According to writer-in-residence, Judith Merrill, Rochdale is a total environment, a world in which she now lives science fiction rather than just writing the stuff.

To celebrate its first birthday this unique institution sponsored the "Rochdale Summer Festival," an sf-oriented Open House with emphasis on the latest breakthroughs in outer/inner space. Guests of the two-week festival included such sf luminaries as Samuel R. Delany, Clifford Simak, Theodore Cogswell, Carol and Ed Emshwiller, Phyllis Gotlieb, Sonya Dorman, Dick Allen and Ivor Rogers of Secondary Universe fame.

The festival opened on July 12 with a three-day screening of sf/fantasy classics (as well as some not so classics) including: Lang's *Metropolis*, *The Golem*, *Nosferatu*, *The Lost Continent* and, courtesy of Ivor Rogers, the never-to-be-forgotten *Tarzan's Green Bay Adventures* in glorious Super-8. That evening an outdoor party was held on the Rochdale patio with lots of fine conversation competing with the film screenings.

The following day saw the official opening of Rochdale's Spaced-Out Library: Canada's (and maybe the world's) largest publicly accessible library of science fiction books, prozines, fanzines and criticism, as well as dozens of related volumes on space, parapsychology, psychedelics pornography, politics, etc. The library constitutes the entire 20-year collection of Judith Merrill plus donations by other sf collectors in and out of Rochdale as well as new material donated by Doubleday, Walker, Ace and New Worlds.

There was a series of talks and forums in the library, and the Canadian Broadcasting Corporation interviewed Simak, Delany and Merrill for its radio network. (It's not that we don't have the Tube up here, it's just that big-time radio of sorts is alive and flourishing in Canada -- a reactionary state that pleasures this native greatly.) In general the interviews were intelligent and the questions knowledgeable, indicating the new respect with which the field is occasionally treated.

The CBC also broadcast the evening symposium, "Man in Space." The symposium -- anteceding the lunar landing by a week -- was perhaps the most interesting participation event of the festival. It featured Delany, Simak, sf poet Dick Allen (featured in Merrill's *SF 12*) versus a panel consisting of cosmologist Bob Roeder, astronomer Bob Garrison and systems analyst Bob Bellis. Making use of a purposely ambiguous title, immoderator Merrill led a free-wheeling discussion that ranged from conventional modes of space travel to the possibilities of teleportation, heatedly examining man's motivations and/or ability to reach the stars before creating his own planetary Doomsday. Afterward, the Ontario Science Fiction Club (OSFiC) invited the panel members and others to their hospitality suite for some cooling refreshments and more friendly argumentation.

Coming Events

September

- 3 SAN DIEGO SCIENCE FANTASY OUTFIT MEETING at home of member. For info: Greg Bear, 5787 College Ave., Apt. 37, San Diego, Calif. 92120 (ph. 286-4736)
- 5 WSFA MEETING at home of Alexis Gilliland, 2126 Pennsylvania Ave NW, Washington, D.C. 20032, at 8pm
- 5 PenSFA MEETING at home of member at 8:30pm. For info: Mike Ward, Box 45, Mountain View, Calif. 94040
- 5 VALSFA MEETING at home of member. For info: Dwain Kaiser, 390 N. Euclid, Upland, Calif.
- 7 ALBUQUERQUE SF GROUP MEETING at home of member. For info: Gordon Benson Jr., P.O. Box 8124, Albuquerque, N.M.
- 7 ESFA MEETING at YM-YWCA, 600 Broad St, Newark, N.J., at 3pm
- 7 HOUSTON SF SOCIETY MEETING at home of member. For info: Beth Halphen, 2521 Westgate, Houston Tex. 77019
- 12 PSFS MEETING at Central YMCA, 15th & Arch Sts, Philadelphia, at 8pm
- 12 LITTLE MEN MEETING at home of member at 8pm. For info: Alva Rogers, 5967 Greenridge Rd, Castro Valley, Calif.
- 12 FISTFA MEETING at home of Sandy Meschkow, 47-28 45th St, Woodside, Queens, N.Y. 11377 at 8pm (ph. 212-784-5647)
- 12 NAMELESS ONES MEETING at home of member at 8:30pm. For info: Wally Weber, Box 267, 507 3rd Ave, Seattle, Wash. 98104
- 13 BALTIMORE SCIENCE FANTASY GROUP MEETING at home of member. For info: Jack Chalker, 5111 Liberty Heights Ave, Baltimore, Md. 21207 (ph. 301-367-0605)
- 13 CINCINNATI FANTASY GROUP MEETING at home of member. For info: Lou Tabakow, 3953 St. Johns Terr, Cincinnati, Ohio 45236
- 13 MINN-STF MEETING at home of Walter Schwartz, 4138 Wentworth

- Ave.S, Minneapolis, Minn. 55409
- 14 NESFA MEETING at home of member For info: NESFA, P. O. Box G, MIT Branch Sta, Cambridge, Mass
- 16 FANATICS MEETING at home of Quinn Yarbrow, 369 Colusa, Berkeley, Calif. at 7:30pm
- 17 SAN DIEGO SF OUTFIT, see Sept. 3
- 19 WSFA MEETING, see Sept. 5
- 19 PenSFA MEETING, see Sept. 5
- 19 VALSFA MEETING, see Sept. 5
- 20 DaSFS MEETING at home of member at 8pm. For info: Tom Reamy, Box 523, Richardson, Tex. 75080
- 20 LUNARIAN MEETING at 8pm. For info: Frank Dietz, 655 Orchard St, Oradell, N.J. 07649
- 20 CHICAGO SF LEAGUE MEETING at home of George Price, 1439 W. North Shore Ave, Chicago, Ill. 60626, at 8pm
- 20 DASFA MEETING at Columbia Savings & Loan Assoc, W. Colfax & Wadsworth, Lakewood, Colo. at 7:30pm
- 21 HOUSTON SF SOCIETY, see Sept. 7
- 21 MISFITS MEETING at home of member. For info: Howard Devore, 4705 Weddel St, Dearborn Hgts, Mich. 48125, at 3pm. (ph. LO5-4157)
- 26 LITTLE MEN MEETING, see Sept. 12
- 26 FISTFA MEETING, see Sept. 12
- 27 BALTIMORE SF GROUP, see Sept. 13
- 27 OMICRON CETI 3 MEETING at home of member at 8:30pm. For info: Joe Isenstadt, 821 N. Hamilton Ave, Lindenhurst, N.Y. (ph. 516-TU8-8327)
- 27 CINCINNATI FANTASY GROUP MEETING, see Sept. 13
- 27 MINN-STF MEETING, see Sept. 13
- 28 NESFA MEETING, see Sept. 14
- 28 OSFA MEETING. For info: Ray Fisher, 4404 Forest Park, St. Louis, Mo. 63108
- 28 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

The third and fourth days of the festival were devoted to an Ed Emshwiller Film Retrospective: a 5 1/2 hour cyclical show featuring *Relativity*, *Totem*, *Thantopsis*, his new feature-length *Image*, *Flesh and Voice* and almost every other motion picture made by the noted film maker /sf artist. In addition, some of Emsh's cover paintings were on display in the library, as was original work by Jack Gaughan and others. To anyone with even a peripheral interest in films, the Emshwiller show was an outstanding event. Ed's films are superbly crafted pieces, "underground" only in the sense that they are experimental in nature. Even the government-sponsored *Project Apollo* is a non-routine documentary, a poetically awesome record of the first days of the age of space.

The festival ran from July 12 to 27. While only the first four days were directly related to science fiction, almost the entire program was of congeneric interest. It included: midnight poetry readings (mostly sf); James McConnell (editor of *The Worm Runner's Digest*) on Behavioral Psychology; Planetarium shows: Computers, Cybernetics, Information Retrieval symposiums; Film-making seminars with Ivor Rogers and Emshwiller a "many-headed" colloquium on Drugs and the Drug Culture; music; dance.. you name it. And last, but hardly least, would you believe a science fiction conference with a "Live Moon Landing on TV in the Library?"

In retrospect, the Rochdale Summer Festival was fun and was, I think, worthwhile. It was not a fan-sponsored gathering but one more evidence of the increasing ties between the genre and the worlds of education, science and the arts.

Editorial

The appearance of a second bid for the 1970 World Convention was not unexpected but neither was it necessary. There is no local fan group in Bermuda sponsoring this bid; rather it appears that the Bermuda Chamber of Commerce would like the convention there and has found fans willing to support this point of view. With nearly everyone actively supporting the Heicon bid, this new bid would appear to be merely a spoiler. However overconfidence has led to defeat of deserving bids in the past, let's not let it happen this time.

The interview with Lloyd Alexander in our last issue was the first in an irregular series of articles about authors, well known and otherwise. No pattern will be followed in the selection of these writers, and we welcome anyone who would like to write an article on someone we might otherwise overlook. We are also still looking for readers who can write concise reviews, particularly of juvenile titles for our Lilliputia column; and artists who can do small drawings or cartoons, both decorative and illustrative.

We have received a number of requests for LUNA Monthly #1. Anyone who has this issue still in good condition may return it in exchange for an additional issue on their subscription.

See you at St. Louiscon!



sin-Green Bay. For info: Secondary Universe II, Ivor A. Rogers, University of Wisconsin -Green Bay, Green Bay, Wis. 54305

November

14-16 PHILCON at the Warwick Hotel 1701 Locust St, Philadelphia. For info: Ron Stoloff, 3112 W. Huntingdon St, Philadelphia, Pa 19132

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

Have You Read?

Apollo 11: On the Moon. Look Magazine special. \$1.50

Asimov, Isaac "Man Getting Better at Deciphering Cosmic Messages" N.Y. Times Special Supplement: The Moon: A New Frontier, Aug. 3, p.18-19

Bertoni, Alfio & Gianluigi Missiaja, eds. *Catalogo Generale Della Fantascienza*. CCSF, 1968. 316p \$8.00 postpaid from Centro Culturale Science Fiction, 30121 Venezia, Cannaregio 1411, Italy.

Bradbury, Ray "The Beautiful One Is Here!" (I Sing the Body Electric, based on short TV play) *McCalls*, Aug. p.62-3+

Campbell-Jones, Simon "Patrick Moore, the Man You Expect to be Unpredictable" *Radio Times*, May 8, p.37

Clarke, Arthur C. "Beyond the Moon: No End" *Time*, July 18, p.31

Cronkite, Walter "We Are Children of the Space Age" *TV Guide*, July 18, p.10-13

Dallas, Gus "How Flash Foiled Ming and Saved a Maiden from a Fate Worse than Death" N. Y. *Daily News*, Aug. 6, p.46

Griffiths, Dave "The Gnomes of Dulwich" (tv show) *Radio Times*, May 8, p.29

"Land of the Giant Bores" *Mad*, Oct. p.18-23

Lang, Fritz "Sci-fi Film-maker's Debt to Rocket Man Willy Ley" *Los Angeles Times Calendar*, July 27

Malec, Alexander B. "Participant Past Imperfect" (sf characters) *The Writer*, Aug. p.19-21

Nichols, Lewis "Isaac Asimov, Man of 7,560,000 Words" N.Y. *Times Book Review*, Aug.3, p.8+

Continued on Page 23

SF and the Arts

STAR TREK GOES TO CHURCH
by Chris Steinbrunner

No one can claim that *Star Trek* isn't science oriented... but these days science and materialism aren't as synonymous as they once were. This spring a Catholic priest, Father Andrew Greeley, who is senior project director for the National Opinion Research Center of the University of Chicago, wrote in his syndicated column for the *St. Louis Review* that not only has *Star Trek* many good pointers to offer the changing Church, but that Captain Kirk and Mr. Spock would make a fine bishop and Vicar General for a star-flung diocese. Kirk and the USS Enterprise "symbolize the Church on a pilgrimage" and *Star Trek* represents "the return of the morality play to the modern world."

Father Greeley called the series the "most obvious" morality play on TV. "The qualities of confidence and hope and integrity displayed by the Enterprise crew" were worth calling to the Catholic Church hierarchy during these days of inner unrest. "The strength of the Enterprise against the various 'aliens' who invade it does not rest in its phasers, its computers, its transrecorders, its nuclear power or even in the immense knowledge of Mister Spock. The Enterprise finds its strength... rather, in the friendship and loyalty of the crew to one another."

"Kirk is the respected and loved leader, but he is also the dedicated friend of his crew. His decisions are brave and forthright, but are never made without consultation. And when the chips are down, the triumph of the Enterprise comes not from its sophisticated gimmicks but from the force of such unconquerable human emotions as friendship, trust courage and love."

Father Greeley's *Star Trek* Sermon was not without its agnostics. Managing editor Jack M. Bickham of the *Oklahoma Courier* -- who writes Westerns -- countered *Star Trek* was no more than "pulp fiction with jazzy visuals," and a much better bishop might be "someone older and more contem-



ABEN '68

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Page 23



A MOONDAY TRIBUTE

A MEMBERSHIP ORGANIZATION FOR
THE PROMOTION OF SCIENCE FICTION

Member's Correspondence

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Jack Williamson
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Arthur C. Clarke
Robert A. Heinlein
F. Orlin Tremaine
Harry Bates
Wesso
Dold

Ackerman

Under the Auspices
of
WONDER STORIES
MAGAZINE

*WHO took my questing young mind and aimed it at the Universe...whose Magic Wands of Words of Wonder kindled a Flame in me four-fifths of my life ago and finally engulfed a once-doubting world in a blaze of Glory on 20 July 1 M.M. (Man on the Moon). Plus those who contributed to the Impossible Dream with their inspired space Art. I would that I could name them all--SPWright, Leslie Stone, Bob Olsen were others who did their part; RFStarzl; Frank K. Kelly, who captured my heart with "Crater 17, Near Tycho"; and I wish I could afford to have my Tribute published in the pages of Galaxy & Analog. But--for better, for worse--this is it: Honor to the pioneering dead, Nulgod bless and preserve the living, now demonstrated to be prophets with honor. With the moon in our pocket & stars in our eyes there is only one answer to Oswald Cabal's question--
"All the Universe or nothing?" It's
ALL THE UNIVERSE.

HEADQUARTERS
OF THE SCIENCE
FICTION LEAGUE
99 HUDSON ST.
NEW YORK, N. Y.

HUMANS AND THE VULCAN IDEAL by Sherma Burley

I have been an active *Star Trek* fan since episode one and, like most, my greatest interest is in Mr. Spock and things Vulcan. I frequently find myself coming up against the surprising fact that many of my fellow Spock fans see yon Vulcan in a way quite opposite to my own, and incompatible with it.

It has been widely said that Spock is to be admired because he keeps his cool. He is logical, unemotional, unshakeable, and his Vulcan ideal is, and should be, a Terran ideal too.

Roddenberry preserve us! Do we really want to escape into a rigid, safely rulebound, authoritarian world safe from everything that distinguishes us from machinery? Without emotion, human life is meaningless. *The total denial of emotion is even more terrible than the total surrender to emotion.*

No one is likely to pretend that emotion can't influence behavior for the worse. The solution must be in understanding, not denial of, one's self. The result will be a stronger, whole person which I find much more desirable than a well insulated living fragment.

Emotion does not distort all perception simply because it enriches the subjective experiencing of the percept. The knowledge I have of the internal structure of a rose is not any the less because I find roses beautiful. Anyone who thinks roses are not beautiful because that is an emotional reaction, and therefore invalid, shows a shallowness and a lack of semantic sophistication. Beauty is a subjective concept. There is no disagreement between me and someone who says roses are ugly unless he insists his judgment is an objective one.

Emotion does affect judgment, but in a mature, balanced personality that effect need not be an undesirable one. Surely we can be openminded enough to realize a problem may have two, or ten, different valid approaches, and perhaps as many different satisfactory outcomes. Why then need an approach influenced by emotion be worse than one dictated by a formal system of logic (which will, of necessity, overlook any emotional aspects of the solution)?

The only valid test is the test of use. Does an approach lead to a satisfactory solution by acceptable means? Then examine your own compulsiveness before you criticize.

There is, therefore, nothing shameful or imperfect about emotion, anymore than there is anything intrinsically shameful about the body. (Such ideas are emotional anyway. If the Vulcans weren't afraid to examine them, they'd find emotions perfectly amenable to scientific study)

This is not enough. In addition to knowing that emotions, properly balanced by intellect, aren't bad, we must also know that they are good. It is emotions which give life its purpose. With them we are whole, know wonder, have reason to turn our effort toward life, growth and understanding. *There is no logical justification for the effort of living.*

And this is the key. Vulcans and humans have both logic and emotion within them, and for either species to try to deny either aspect of their nature is a genuine, culture-wide tragedy.

Emotion: Intellect Synthesis: The Whole Man Thesis: Antithesis

Coming Attractions

AMAZING -- January 1970
(original material)

Serial
A. LINCOLN, SIMULACRUM by Philip K. Dick
Novelettes
MOON TRASH by Ross Rocklynn
QUESTOR by Howard L. Myers
Editorial
APOLLO 11: A DIARY
The Clubhouse
review of ALL OUR YESTERDAYS
Science
THE COLUMBUS PROBLEM: II by Greg Benford & David Book

FANTASTIC -- February 1970
(original material)

Serial
HASAN by Piers Anthony
Novelette
THE GOOD SHIP LOOKOUTWORLD by Dean R. Koontz
Short Stories
LEARNING IT AT MISS REJOYY'S by David Bunch
THE DOUBLE WHAMMY by Robert Bloch

F&SF -- October
20th Anniversary Issue

Novelettes
FEMININE INTUITION by Isaac Asimov
THE SOFT PREDICAMENT by Brian W. Aldiss
THE ELECTRIC ANT by Philip K. Dick
Short Stories
COME TO ME NOT IN WINTER'S WHITE by Harlan Ellison & Roger Zelazny
THE MOVIE PEOPLE by Robert Bloch
A FINAL SCEPTRE, A LASTING CROWN by Ray Bradbury
THE MAN WHO LEARNED TO LOVE by Theodore Sturgeon
GET A HORSE! by Larry Niven
Science
WORLDS IN CONFUSION by Isaac Asimov

Cover by RONALD WALOTSKY
2nd Cover by CHESLEY BONESTELL

GALAXY -- September

Serial
DUNE MESSIAH by Frank Herbert
Novelettes
HUMANS, GO HOME! by A.E. VanVogt
Special Feature
MARTIANS AND VENUSIANS by Donald H. Menzel
Short Stories
OUT OF PHASE by Joe Haldeman
PASSERBY by Larry Niven
CITADEL by John Fortey
REVIVAL MEETING by Dannie Plachta
Feature
CREDO: WILLY LEY--First Citizen of the Moon by Lester del Rey
Cover: Menzel's Martians

IF -- September

Serial
THE TOWNS MUST ROLL by Mack Reynolds
Stories
BROOD WORLD BARBARIAN by Perry Chapdelaine
AND SO SAY ALL OF US by Bruce McAllister
POSTURE OF PROPHECY by Chelsea Quinn Yarbro
ROBOT 678 by E. Clayton McCarty
STAR SEEDER by T.J. Bass
THE LAST TRUE GOD by Philip St. John

WEIRD TERROR TALES #1 -- Winter

Novelettes
THE HOUSE AND THE BRAIN by Edward Bulwer-Lytton
THE DEAD-ALIVE by Nat Schachner and Arthur L. Zagat
Short Stories
DEAD LEGS by Edmond Hamilton
MS. FOUND IN A BOTTLE by Edgar Allan Poe
HE by H.P. Lovecraft
THE BEAST OF AVEROIGNE by Clark Ashton Smith
THE WHISPERING THING by Eddy C.

Bertin
Cover by VIRGIL FINLAY

VENTURE -- November

Novel

PLAGUE SHIP by Harry Harrison
Short Stories
IN ALIEN WATERS by Richard Peck
I.Q. SOUP by Larry Eisenberg
BASIC by Christopher Anvil
ESCAPE VELOCITY by Robin Scott
THE SNOWS ARE MELTED, THE SNOWS
ARE GONE by James Tiptree Jr.

ACE SEPTEMBER RELEASES

Ackerman, Forrest J, ed. THE
FRANKENSOURCE MONSTER (Karloff)
25130. 95¢
Burroughs, Edgar Rice THE LOST
CONTINENT. 49291. 60¢
Panshin, Alexei MASQUE WORLD (An-
thony Villiers) 02320. 60¢
Shaw, Bob THE PALACE OF ETERNITY
65050. 75¢
Stasheff, Christopher THE WARLOCK
IN SPIKE OF HIMSELF. 87300. 75¢
Tubb, E.C. KALIN / Alex Dain THE
BAIN OF KANTHOS. 42800. 75¢
Verne, Jules THE DEMON OF CAWNPORE
14253. 60¢

FALL JUVENILES

Atheneum

Bloch, Maris Halun IVANKO AND THE
DRAGON. Sept. \$4.95
Ziegler, Ursula SQUAPS, THE MOON-
LING Sept. \$4.95

Childrens Press

Baum, L. Frank THE WIZARD OF OZ
Oct. \$4.50
Carroll, Lewis ALICE IN WONDER-
LAND and THROUGH THE LOOKING
GLASS. Oct. \$4.50
Wells, H.G. THE TIME MACHINE and
THE INVISIBLE MAN. Oct. \$4.50

Follett

Lanier, Sterling E. WAR FOR THE
LOT: A Tale of Fantasy and Terr-
or. Sept. \$3.95

Harcourt, Brace & World

Farmer, Penelope CHARLOTTE SOME-
TIMES. Oct. \$4.95

Norton, Andre POSTMARKED THE
STARS. Oct. \$4.50

Holt, Rinehart & Winston

Bova, Ben THE DUELING MACHINE.
Sept. \$4.50
Gard, Joyce THE MERMAID'S DAUGH-
TER. Sept. \$4.50
Belting, Natalia WINTER'S EVE
(free verse) Oct. \$4.95
Jablow, Alta & Carl Withers THE
MAN IN THE MOON: Sky Tales From
Many Lands. Sept. \$4.50
Silverberg, Barbara, comp. KITTEN
CABOODLE: A Collection of Feline
Fiction. \$3.95

Knopf

Pesek, Ludek LOG OF A MOON EXPED-
ITION. Oct. \$3.95
Updike, John BOTTOM'S DREAM (ad-
apted from Shakespeare) Sept.
\$3.95

McGraw-Hill

Damjan, Mischa IVAN AND THE WITCH
\$4.50
Ley, Willy THE GAS GIANTS: The
Largest Planets. \$4.50

Macmillan

Hamilton, Virginia THE TIME-AGO
TALES OF JAHNU. Oct. \$4.50
Collodi, C. THE ADVENTURES OF
PINOCCHIO (deluxe reissue) \$9.95

Meredith

Lefebure, Molly SCRATCH AND COM-
PANY: The Great Cat Expedition.
\$3.95
Silverberg, Robert
THE WORLD OF SPACE (nf) \$5.95
STARMAN'S QUEST. \$4.95
Silverberg, Robert, Roger Zelazny
and James Blish THREE FOR TOMOR-
ROW. \$5.95

Pantheon

Appel, Benjamin THE FANTASTIC MIR-
ROR: Science Fiction Across the
Ages. Sept. \$3.95
Garfield, Leon THE RESTLESS GHOST
Sept. \$3.95
Lionni, Leo ALEXANDER AND THE
WIND-UP MOUSE. Sept. \$3.95

Putnam

Sutton, Jean & Jeff LORD OF THE
STARS. \$4.50

Continued on Page 23

New Books

HARDCOVERS

Buckley, Mary SIX BROTHERS AND A
WITCH (juv fty) Bobbs, July.
\$4.50
Caidin, Martin THE MENDELLOV CON-
SPIRACY. Meredith, Aug. \$5.95
Calvino, Italo T ZERO (stories
tr) Harcourt, Sept. \$4.95
Cohen, Daniel MYSTERIOUS PLACES
(nf) Dodd Mead. \$5.95
Crumb, R. FRITZ THE CAT (border-
line fty) Viking, May. \$4.95
Dickson, Lovat H. G. WELLS: His
Turbulent Life and Times. Ath-
eneum, July. \$10.00
Hyde, Margaret O. OFF INTO SPACE!
Science for Young Space Travel-
ers. (3d ed) McGraw-Hill. \$3.95
Jacobs, Harvey THE EGG OF THE GLAK
and Other Stories. Harper, Aug.
\$5.95
Manning-Sanders, Ruth A BOOK OF
GHOSTS AND GOBLINS (juv, re-
print) Dutton, Aug. \$3.95
Maurois, Andre FATTYPUFFS AND
THINIFERS (juv satire) Knopf,
April. \$3.95
Minarik, Else Holmelund OSITO
(coll, juv, Spanish tr of Little
Bear) Harper. \$2.95
Muller, John E. THE MAN FROM BEY-
OND (reprint) Arcadia, July.
\$3.50
Mr. Pid, pseud. THE DAY THE BI-
CYCLES DISAPPEARED (juv fty)
Robert Bruce, Aug. \$3.95
Poyer, Joe NORTH CAPE. Doubleday
Aug. \$4.95
Ringi, Kjell THE WINNER (juv fty,
no words) Harper. \$3.95
Rockwell, Anne THE WONDERFUL EGGS
OF FURICCHIA (juv fty) World,
Spring. \$3.95
Saxton, Josephine THE HIEROS GAM-
OS OF SAM AND AN SMITH. Double-
day, Aug. \$4.50
Sharpe, Mitchell LIVING IN SPACE;
The Astronaut and His Environ-
ment (reprint, nf) Doubleday,
Aug. \$5.95
Slater, Marion A. JIMMIE AND THE
CLOCK MEN (juv fty) Vantage.
\$2.95

Williams, Jay & Raymond Abrashkin
DANNY DUNN AND THE SMALLIFYING
MACHINE (juv) McGraw-Hill, Fall
\$3.95
Williams, John A. SONS OF DARK-
NESS, SONS OF LIGHT; a Novel of
Some Probability (borderline)
Little Brown, June. \$5.95
Williams, Ursula Moray THE TOY-
MAKER'S DAUGHTER (juv fty) Mer-
edith, June. \$3.95

PAPERBACKS

Aldiss, Brian CRYPTOZOIC! (re-
print) Avon V2295, June. 75¢
Anderson, Poul CORRIDORS OF TIME
(repr) Lancer 74-536, July 75¢
Asimov, Isaac THE MARTIAN WAY and
Other Stories (reprint) Fawcett
Crest R1289, July. 60¢
A WHIFF OF DEATH (reprint, orig:
The Death Dealers) Lancer 74-
545. 75¢ Aug.
Baum, L. Frank THE HIGH-JINKS OF
L. FRANK BAUM (songs, reprint)
Ford Press (114 S. Palmway, Lake
Worth, Fla. 33460) \$3.50
Blish, James BLACK EASTER (re-
print) Dell 0653, July. 75¢
Boggon, Martyn THE INEVITABLE
HOUR (reprint) Award A398, June
75¢
Bounds, Sydney J. THE ROBOT BRAINS
(reprint) Macfadden 60-410, Jly.
60¢
Brotman, Jordan DR. VAGO (fty)
Award A451X, July. 60¢
Brunner, John QUICKSAND (reprint)
Bantam H4212, July. 60¢
Byrne, Stuart J. STARMAN. Powell
Sci-Fi PP165, July. 95¢
Cabell, James Branch THE SILVER
STALLION; A Comedy of Redemption
Ballantine 01678, Aug. 95¢
Campbell, John W., ed. ANALOG 6
(reprint) Pocket Books 75357,
June. 75¢
Capek, Josef & Karel R.U.R. (play)
Washington Square Reader's En-
richment 46293, June. 60¢
Carlsen BARRON'S SIMPLIFIED AP-
PROACH TO POE: Stories. Barron
1390-291, July. 95¢

Carr, John Dickson BURNING COURT (horror) Award A459X, June. 60¢
 Carter, Lin BEYOND THE GATES OF DREAM. Belmont, July. 60¢
 Collins, Charles M., ed. WALK WITH THE BEAST (horror) Avon S397, June. 60¢
 Compton, D.G. THE SILENT MULTITUDE. Ace 76385, Aug. 75¢
 Cooper, Edmund SEED OF LIGHT (re-issue) Ballantine 01681, Aug. 75¢
 Coover, Robert THE UNIVERSAL BASEBALL ASSOCIATION INC. J. HENRY WAUGH, PROP. (repr) Signet T3890, June. 75¢
 Corey, Paul THE PLANET OF THE BLIND (repr) Paperback 63-147, July. 60¢
 Crumb, R. FRITZ THE CAT (fty) Viking 01900-3, May. \$2.50
 Del Rey, Lester MAN WITHOUT A PLANET (reissue, orig: Siege Perilous) Lancer 74-538, July. 75¢
 Dickson, Gordon SPACEPAW (repr) Berkley Medallion S1715, July. 75¢
 Ellison, Harlan THE BEAST THAT SHOUTED LOVE AT THE HEART OF THE WORLD (coll) Avon V2300, July. 75¢
 DANGEROUS VISIONS #3 (repr) Berkley N1714, July. 95¢
 Gary, Romain THE DANCE OF GENGHIS COHN (supernatural) Signet Q3929, July. 95¢
 Grubb, Davis, ed. 12 TALES OF SUSPENSE & THE SUPERNATURAL (re-issue) Fawcett Gold Medal R2105 June. 60¢
 Hamilton, Edmond CALLING CAPTAIN FUTURE. Popular Library 60-2421 July. 60¢
 PLANET IN PERIL (Capt. Future) Popular Library 60-2416, June. 60¢
 Heinlein, Robert A. GLORY ROAD (reissue) Avon V2202, July. 75¢
 THE WORLDS OF ROBERT A. HEINLEIN (coll, reissue) Ace 91501, Aug. 60¢
 Johannesson, Olaf END OF MAN (reprint, orig: Tale of the Big Computer) Award A448X, June. 60¢

Ley, Willy ROCKETS, MISSILES, AND MEN IN SPACE (repr) Signet W3889 June. \$1.50
 Lord, Jeffrey THE JADE WARRIOR Macfadden 75-246, June. 75¢
 Mason, Douglas R. RING OF VIOLENCE Avon, July. 60¢
 Moore, C.L. JIREL OF JOIRY (coll) Paperback 63-166, Aug. 60¢
 Morris, Robert BARRON'S SIMPLIFIED APPROACH TO ORWELL: ANIMAL FARM. Barron 4954-363, July. 95¢
 Nolan, Edward F. BARRON'S SIMPLIFIED APPROACH TO SHAKESPEARE: A MIDSUMMER NIGHT'S DREAM. Barron 4956-364, July. 95¢
 O'Donnell, K.M. THE EMPTY PEOPLE Lancer 74-546, Aug. 75¢
 Panshin, Alexei HEINLEIN IN DIMENSION (rev ed) Advent, June. \$2.45
 Pohl, Frederik & C.M. Kornbluth ALTERNATING CURRENTS (reissue) Ballantine 01663, July. 75¢
 GLADIATOR-AT-LAW (reissue) Ballantine 01659, July. 75¢
 SEARCH THE SKY (reissue) Ballantine 01660, July. 75¢
 WOLFBANE (reissue) Ballantine 01661, July. 75¢
 WONDER EFFECT (reissue) Ballantine 01662, July. 75¢
 Reynolds, Mack TIME GLADIATOR (reissue) Lancer 74-537, July. 75¢
 Robeson, Kenneth RED SNOW (Doc Savage 38) Bantam H4065, July. 60¢
 Saxon, Peter THE GUARDIANS #1: The Killing Bone. Berkley X1703, June. 60¢
 THE GUARDIANS #2: Dark Ways to Death (repr) Berkley 1713, July 60¢
 Shakespeare, William A MIDSUMMER NIGHT'S DREAM. Houghton Riverside literature series R35, \$1.60
 Sharpe, Mitchell LIVING IN SPACE The Astronaut and His Environment (repr, nf) Doubleday. \$2.45
 Silverberg, Robert UP THE LINE. Ballantine 01680, Aug. 75¢
 Siodmak, Curt DONOVAN'S BRAIN (repr) Berkley X1716, July. 60¢

Smith, Cordwainer PLANET BUYER (reissue) Pyramid X2049, July. 60¢
 Stableford, Brian M. CRADLE OF THE SUN / Kenneth Bulmer THE WIZARDS OF SENCHURIA. Ace 12140 Aug. 75¢
 Sturgeon, Theodore A WAY HOME (reissue) Pyramid X2030, July. 60¢
 Vance, Jace PLANET OF ADVENTURE #3: The Dirdir. Ace 66901, Aug. 60¢
 Walker, Kenneth E. BARRON'S SIMPLIFIED APPROACH TO GOLDING: LORD OF THE FLIES. Barron 4950-361, July. 95¢
 Williamson, Jack THE PANDORA EFFECT (coll) Ace 65125, Aug. 60¢

 COMING ATTRACTIONS *Cont. from p.20*
 Random House
 de Brunhoff, Laurent BABAR'S MOON TRIP. \$1.95
 Verne, Jules 20,000 LEAGUES UNDER THE SEA. Oct. \$3.95
 Freeman, Ira M. THE LOOK-IT-UP BOOK OF SPACE \$3.95
 Reilly & Lee
 Baum, L. Frank THE SEA FAIRIES. Oct. \$4.95
 Simon & Schuster
 Robinson, Charles YURI AND THE MOONEYGOATS. \$3.95
 Steig, William THE BAD ISLAND. \$4.95
 Viking
 Wiesner, William TOPS. \$4.50

Freeman, Don TILLY WITCH. \$3.95
 Trez, Denise & Alain MAILLA AND THE FLYING CARPET. \$3.95
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 Ipcar, Dahlov THE WARLOCK OF NIGHT. \$3.95
 Walck
 Garner, Alan THE WEIRDSTONE OF BRISINGAMEN. Sept. \$4.50
 Hollister, Warren & Judith Pike. THE MOONS OF MEER. Nov. \$5.00
 Westminster
 Jakes, John SECRETS OF STARDEEP Oct. \$3.95

HAVE YOU READ Continued from p.16
 Pace, special issue: A Down to Earth Look at Space, August 1969 (special interest are: Arthur C. Clarke, "2001 and All That," "What on Earth Can You Do in Space?" a play with Bradbury, Roddenberry, Nimoy)
 To the Moon and Back, Life special edition. \$1.50
 UFOs and Related Subjects: An Annotated Bibliography. AFOSR 68-1656. Supt. of Docs, 1969. \$3.50

Classified

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

SF AND THE ARTS *Continued from Page 15*

porary. Like Ben Cartwright. He has a couple of sons, but he is older than Captain Kirk, and right now, at least, he is celibate."

But a chaste Bonanza bishop didn't turn on Greeley. He replied that Bickham either didn't watch *Star Trek* enough or "if he does, he doesn't fully understand it."

And in the meanwhile, at least while the reruns hold out, God may be Alive and Well on the U.S.S. Enterprise.

P.S.: Religious respect for sf is hardly only Catholic. Tom Purdom wrote recently in the *SFWA Bulletin* that *Enquiry*, a Presbyterian Sunday School magazine, carried a long article and discussion guide called "The Broken Circle: Science Fiction and the Quest for Meaning."

SOME FURTHER COMMENTS ON BUG JACK BARRON, or,
SHOULD NUMBER ONE TRY HARDER by Joyce Post

Although I read a few science fiction novels and collections as a youngster, I do not consider myself a science fiction fan. I certainly did not subscribe to sf magazines and then hoard years and years of them on dusty shelves in my bedroom.

However a few years back I married a "science fiction nut" and was unwittingly drawn into the world of fandom. But I still read very little of the stuff. When the *New Worlds* flap over *Bug Jack Barron* and all the resulting controversy about the book appeared, I decided to read it and see for myself.

What a surprise! I found myself reading one of the most fascinating and interestingly written books I'd read in a long time. (My tastes in the regular genre are not exactly ordinary: I prefer stories of the type told by John Barth, Günter Grass and Frederick Dürrenmatt). The theme is immortality, an admittedly difficult one to handle. Norman Spinrad raises many moralistic questions in the course of the novel but does not try to resolve them with monologues by his characters, the easy way out. Instead, he uses the actions of his characters, certainly a much more difficult way, one requiring a great deal of mental effort on the part of the author.

Sure, many of us will sit and quibble over certain sloppy aspects of the writing such as the uncertainty of the exact time (year) in which the action occurs, the use of the same type of slang by all the characters and the fact that it really isn't much different from what is used today, etc. But when you get right down to the "nitty-gritty" of it, everyone will admit that *Bug Jack Barron* is an important book; a landmark in science fiction writing.

Now I get down to what I really want to say. Immediately upon finishing *Bug Jack Barron* I started "the number one novel of the year" *Airport* by Arthur Hailey. And I guess the claim is legitimate since it has been on the Best Seller List for over a year.

What a disappointment! All it is is a cleverly drawn out (the 500 pages of the book cover a period of seven hours) piece of reportage on the part of the author. Using the cliff-hanging technique, the author tells the stories of many different people involved with the airport, using each as a vehicle for disclosing information on one particular aspect of airport life: what the life of pilots, stewardesses, air traffic controllers and ticket agents are really like, emergency landings, stowaways, bomb carrying passengers, a nearby community determined to do something about the noise problem; I could go on and on.

Hailey has done his homework well and the information given is fascinating. One of the parts I particularly enjoyed was his description of how airports keep their runways clear in snow storms. In his usual manner he is very thorough and devotes an entire chapter (Part 1, Chapter 7) to the explanation. In fact, it almost read like something out of a science fiction novel! But reporting the facts is as far as the novel goes. And this certainly doesn't require much brainwork, certainly nothing like what Spinrad was faced with in his theme of immortality in *Bug Jack Barron*.

Because of publishers' promotion budgets, thousands will read *Air-*
Continued on Page 31

Lilliputia

by Marylou Hewitt

"The day is not far away when man will land on the moon." This rather startling quotation appears on the title page of Chesley Bonestell's new non-fiction for juveniles, *Rocket to the Moon*. I have had this book on the shelf for several months, unopened, saving it for my first column after our Apollo 11 mission. Now I'm sorry I did not call it to your attention before, for it is wonderfully accurate, well-written and illustrated. All is not lost, however, even though man has landed on the moon, this book is a must for all ages.

ROCKET TO THE MOON, written & illus. by Chesley Bonestell
Childrens Press, 1968. 63p. \$2.95 new edition

THE SOLAR SYSTEM, written & illus. by Chesley Bonestell
Childrens Press, 1967. 63p. \$2.95 new edition

This companion volume to *Rocket to the Moon* actually preceded it in publication, and it too is beautifully written and illustrated. All the basic concepts and facts of astronomy are presented with simple yet concise explanations, along with an appropriate drawing. It is interesting to note that the illustration of Mars seems remarkably accurate in comparison with the recent Mariner photos we have been seeing.

THE THREE-WHEELED ROCKET by Charlene Slivnick. illus. by Francoise Webb. Walker, 1968. unnumbered (abt 24p) \$3.95 Age level: 4-6

This is a delightful fantasy of a little boy, Jonathan, who imagines himself an astronaut on his way to the moon. The illustrations add much to this very timely story all children will love.

HIT OR MYTH by James Riddell
Harper, March (c1949) Unnumbered (abt 32p) \$2.95 Age level: 4 up

This is a rather clever little book containing "more animal lore and disorder" in an unusual format. Opposite each illustration is a short description of a real or mythical animal. The pages are split horizontally so that the characters may be combined in a variety of ways, e.g. a "rabster" who scuttles about in the fields and wakes everyone at sunrise. It's fun if you like that kind of thing.

THE SORCERER'S APPRENTICE, retold by Elizabeth Rose. illus by Gerald Rose. Walker, 1968 (c1966) unnumbered (abt 32p) \$3.95

This classic tale about the sorcerer's apprentice who tried to make his own spell -- have the broom fetch water from the river -- only to discover he could not make it stop, is so beautifully and simply written and illustrated that young and old alike will want to read it over and over again.

BENJAMIN THE TRUE by Claudia Paley. illus. by T.S. Hyman
Little, Brown, March. 90p. \$3.75 Age level: 8-12

Benjamin discovers Ellenwan, a very unusual witch, living in a deserted part of a neighbor's cellar. He spends many hours watching and questioning her, and sometimes accompanies her on her mysterious journeys. It is on their greatest and most dangerous mission that the boy becomes Benjamin the True because of his exemplary behavior. A well-written fantasy for older children by a new author. I'm looking forward to more!

Reviews

THE ANDROMEDA STRAIN by Michael Crichton. Alfred Knopf, May. 295p. \$5.95

Crichton is evidently a member of that not-so-rare breed, the scientist who sits down to write science fiction. Currently a postdoctoral fellow at the Salk Institute in San Diego, Crichton wrote *The Andromeda Strain* while attending Harvard Medical School -- a diversion between classes, one might expect.

But the novel is more than that. It is a conscious, applied effort by an intelligent gentleman who knows a great deal whereof he speaks. It's also extremely readable, highly entertaining, and an admirable first novel. To examine it in its proper perspective, however, I think we've got to take into account an article Crichton wrote for *The New Republic* in the April 26, 1969 issue. "Sci-fi and Vonnegut" is so outrageously ignorant (and that's really the only way I can express it) that to belabor its errors here would require far too much work than it's worth. In summary, it tells us that science fiction is no better now than it ever was, that most of science fiction today is trash, and that the only halfway worthwhile stuff is being produced by mainstream authors who stoop to dabble in the field. He makes many non sequiturs, not the least of which is confusing an author's intent with an examination of some of the audience he attracts (witness Heinlein's hippy following, Ballard's and Zelazny's "druggie panoply").

His comments about Vonnegut take up roughly half of the article -- the other half being devoted to his uninformed and/or blatantly idiotic denunciation of "sci-fi's" literary aspirations. The portion on Vonnegut aroused little ire in me; Crichton obviously knows a little about the author. But as a "die-hard sci-fi addict" (his phrase) I took to heart his petty barbs on my particular "thing" (somebody else's phrase) and the article damned near ruined any enjoyment at all that I gleaned from *The Andromeda Strain*.

It is now my turn to chortle and gibber about literary aspirations. What Crichton has given us in his first novel is a nicely written, technical and authoritative adventure story, i.e., the Somebody-Blunders, Menace-Happens, Menace-Conquered plot that seems to occur so often when authors attempt to make science fiction "believable." It's the type of stuff Wyndham and Christopher have been doing for years (though not, perhaps, for the same motives) and the novels they've turned out have been just as entertaining and worthwhile, on the whole, as *The Andromeda Strain*. As Crichton's novel is written (and skillfully written, I must admit) as a documentary-after-the-fact, with many diagrams and computer charts and readouts, it superficially ends up more impressive. As it provides much more authoritative dialogue and description (Crichton knows what he's talking about) than the Wyndham-Christopher type of novel usually does, it seems to be more science than fiction. It is, in fact, reminiscent of *The Double Helix* in its form and mood, though with a lot more latent menace involved.

The plot is intriguingly simple. A military project labelled Scoop, involving satellites exploring the biological aspects of the extreme upper atmosphere, backfires when one such satellite mysteriously falters and has to be prematurely drawn out of orbit. The satellite plummets to Earth and touches down, unfortunately, near a small town in Arizona. Local rustics, seeing its flaming trail in the night skies, run out to retrieve it. Not knowing exactly what to do with what they find, they

take it to the local doctor, who proceeds to fool with it. Within a very short time, everyone in the town is dead but a Sterno-quaffing old man and a squalling young child. The authorities arrive too late, and the first investigating team of two men also dies. Thereafter they proceed more carefully. The cause is, of course, some mysterious organism the Scoop satellite retrieved from the fringes of space. But how does the organism function, and how can it be stopped before (and if) it functions as a plague?

The handling is ingenious and (once again) very believable. But what about the literary aspects that so concerned Crichton in *The New Republic*?

His characters, as described, seem realistic and non-stereotyped, and they probably are. They are, however, just that -- described -- and their actions don't demonstrate their characteristics, at least to any satisfying extent. Their failings in the plot don't necessarily match up with their failings as described.

The main characters are, of course, the scientists who track down and isolate the Andromeda Strain. They have home lives, backgrounds, the works, yet the least believable characters in the novel are the scientists. The Sterno-quaffer is a remarkable job of character construction for playing such a minor role, but where Crichton slows down (but not necessarily fails) is in the area where he should be most familiar.

Any relevance or "meaning" the novel has works either on a vastly analytical scale (such as, *Scientists Are Human, Too or Science Is a Harsh Mistress*) or not at all. It is, then, an adventure novel. Highly sophisticated meanderings in a field traditionally inhabited by either old and accepted classics or the very pulps Crichton appears to despise.

Whether Crichton meant it to be anything else or not is debatable. As a sideline, it functions as an introduction to biology and medicine. But it won't save sf from the pulps, and it doesn't vindicate any of Crichton's views on sf.

It's just a good, entertaining first novel, something worth reading and having in your library, not as a classic, but as a book. I thank Crichton for that.

--Greg Bear

THE SWORD SWALLOWER by Ron Goulart. Doubleday, Dec. 1968. 181 p. \$4.50

There are books which make us happy and there are books which make us blue. Mr. Goulart has written a funny book (although it isn't as funny as it seems at first reading because so many of the humorous items are dated). It's the story of Ben Jolson of the Chameleon Corps assigned to track down vanishing VIPs on the planet of Esperanza, a planet shared by cemeteries and resorts. Jolson is himself a cast of characters: the Chameleon Corps men have the ability to change themselves into a duplicate of anyone if all the information about that person is known. The track of the vanished leads through many levels of Esperanza society until Jolson confronts the Earth Supremacist who masterminded the snatches. He wins.

Unfortunately too many of the jokes and too much of the humor is dated. Jennifer, a girl P.E.O. (Political Espionage Office) agent, confesses she was tired of getting involved in P.E.O. front organizations. In twenty years copious footnotes will be needed to explain the joke. And much of the humor is heavy-handed -- funny, but not subtle. This is a book for an evening when the head is weary with worldly matters. Beer, pipe, and Goulart make a perfect threesome.

--J.B. Post

MEN AND MACHINES: Ten Stories of Science Fiction edited by Robert Silverberg. Meredith, Sept. 1968. 240 p. \$4.95

These are all good stories, skillfully selected to ring all the major changes on the theme of man-machine interaction. In several somber offerings, technology outstrips reason. Fritz Leiber's machine "is neither villain nor hero ... tirelessly uttering its sales pitch in a moment of devastation." (p.31) The final story, "With Folded Hands," by Jack Williamson, pictures a sort of "Brave New World" run by perfect servants who create happiness by altering both their masters' environments and their masters' minds. Lewis Padgett's "Twonky" is a cybernetic censor accidentally slipped into the twentieth century. Despite its original 1942 copyright date, "Twonky" still produces a strong cold chill. The editor's own "The Macauley Circuit" presents the machine as the artist's servant and as his competitor.

Man, however, has his advocates. Brian Aldiss ("But Who Can Replace a Man?") and Lester del Rey ("Instinct") convince us of the inner need of machines for human direction. Randall Garrett's Bondesque hero of "The Hunting Lodge" (written fifteen years ago, incidentally) never mistakes the machines set against him for his true antagonists, and casually makes their gadgetry work for him. James Blish, in "Solar Plexus," has also written a duel of wits: a former man who has built his brain and personality into his spaceship captures a young astronomer from whom he hopes to regain the power to think creatively. In an adventure-type story, "Without a Thought," by Fred Saberhagen, an Earthman and his non-human mascot outguess an immense alien war machine. The opener, George O. Smith's tongue-in-cheek "Counter Foil," describes a frantic rush-hour breakdown in New York City's molecular dispersion system of mass transit.

All in all, this collection tots up a final score of Men, 6 / Machines, 4. Worthwhile reading.

--Cindy Woodruff

THE SURPRISING ADVENTURES OF THE MAGICAL MONARCH OF MO by L. Frank Baum. Dover T1892, 1968. 237 p. \$2.00 paper

This book was first published in October 1900, a month after Baum's *Wonderful Wizard of Oz*. Baum himself did not know which book would sell best, but the public soon gave its answer and the Oz series followed. The reason is easy to see: while each of the Oz books is a single book-length story, *The Magical Monarch of Mo* is a collection of 14 related stories in the Mo setting.

Oz students will find much of interest in this early work. There is for example, a Cast-iron Man -- an obvious ancestor of both the Tin Woodsman and Tik-Tok, the robot. And Billina, from *Ozma of Oz*, appears here as The Yellow Hen. Martin Gardner, in his excellent introduction, points out a number of other similarities.

The stories themselves have a quaint, turn-of-the-century charm to them that mirrors a happier, more innocent era. Kings battle with Purple Dragons, princes go on quests, princesses are bewitched right and left. Somehow, everyone seems to have a marvelous good time -- and it communicates to the reader.

For the collector, all 15 of the full page color plates and all of the more than 100 line drawings from the first two editions have been brought together for the first time. If you collect children's fantasies, this book not only deserves a place on your shelf, but will provide a few hours entertainment of a type that's very rare nowadays.

--Joe Schaumburger

THE DARK SHADOWS SERIES by Marilyn Ross. Paperback Library. 50¢ ea.

DARK SHADOWS. 52-386, Dec. 1968 reissue. 159 p.

VICTORIA WINTERS. 52-421, Dec. 1968 reissue. 160 p.

STRANGERS AT COLLINS HOUSE. 52-543, Oct. 1968 reissue. 159 p.

THE MYSTERY OF COLLINWOOD. 52-610, Dec. 1968 reissue. 159 p.

THE CURSE OF COLLINWOOD. 52-608, Dec. 1968 reissue. 158 p.

BARNABAS COLLINS. 62-001, Nov. 1968. 157 p.

THE SECRET OF BARNABAS COLLINS. 62-039, Jan. 1969. 159 p.

These are the first seven books in a series based on the TV show *Dark Shadows* (ABC weekdays), and would probably be of little or no interest to those who do not follow the show. Basically, the books divide into two groups. The first five books all have the same plot; somebody tries to kill Victoria Winters, and if they don't start by trying to strangle her, they try it second or third. Barnabas fans please note that he does not appear at all in these five books, except on the covers. In fact, nothing at all supernatural happens until the fifth book, and even then an alternate solution, mundane and perfectly acceptable, is provided at the end.

The two Barnabas books have different plots, which may not be much better than the one in the first group, but seem so just because they are not the same one for the sixth and seventh time. Barnabas is an important character in these stories, but they are really about the people around him. In order to provide more story possibilities, Barnabas has not remained chained in his coffin since the 18th century as he has on TV, but has been travelling back and forth between England and America. It hardly seems worth it when you have to take your coffin and a bag of Maine earth wherever you go.

The stories in these books are not the same as the ones on the TV show, and the characters, although similar to those on the show, do not come across the same. If you want to know what happened on the show before you started watching, ask another viewer; but if you have an insatiable thirst for more stories about "the vampire America loves to hate" (???) you might take a look at some of these books.

A record of the music from the TV program has just been released on Philips label (PHS-600-314, \$4.98 list). The music for *Dark Shadows* was composed and conducted by Robert Cobert, and the album contains all the themes and songs used in the TV show as well as a poster of Barnabas and Quentin.

--Joni Rapkin

THE BLIGHT by John Creasey. Walker, July 1968. 192 p. \$3.95

Dr. Palfrey of present-day London and his secret world-wide intelligence group, Z-5, again save us all from another megalomaniac bent on world domination. The culprit this time has a plan to develop a super-culture of superior men. (We get an interesting glimpse of his pilot settlement in California.) To force the nations' governments to acquiesce, he has devised a way to dry up the sap of living trees so that within hours they will topple at a touch -- the "blight" of the title. This is action-spy adventure rather than science fiction.

This one did not seem to me as fast-paced as *The Fire*, nor as carefully written. The characters, especially, were not as real. However, Creasey's less-than-best is still good reading. His plot has unusual kinks, and Dr. Palfrey's cool one-ups-manship is a refreshing change from violence.

--Cindy Woodruff

THE WOODROW WILSON DIME by Jack Finney. Simon & Schuster, May 1968. 190 p. \$4.95

Jack Finney is perhaps best remembered for his science fictional horror novel, *Invasion of the Body Snatchers* (made into the excellent 1956 Allied Artists production starring Kevin McCarthy and Dana Wynter) published as a paperback by Dell, who also published his collection of shorts *The Third Level*.

The Woodrow Wilson Dime is an alternate universe novel where hapless Ben Bennell seeks escape from wife and job, both of which he finds unpleasant. No universe is perfect, however, as Bennell discovers to his chagrin. Good, but wait for the paperback.

--David C. Paskow

AN ILLUSTRATED HISTORY OF THE HORROR FILM by Carlos Clarens. Capricorn Books, May 1968. xv, 256 p., 135 stills from movies. \$2.75 (hardcover: Putnam, 1967. \$6.95)

Whether one reads this from cover to cover or dips into it at random, one is sure to enjoy this book. Well, almost sure. Maybe everyone won't be as pleased as I was but this is certainly an informative work. Aside from being lavishly illustrated with stills from some of the movies discussed, and having an excellent index (letter-by-letter, so watch out), there is a 68-page appendix giving the cast and credits of the movies mentioned. I wish Mr. Clarens had examined other movies in addition to those he does describe but one can't have everything. "Horror Film" is used in its broadest meaning so many sf flicks are discussed. Mr. Clarens makes a powerful (and, I think, true) comment on most of the movies when he says "That such a mediocre effort won ... an award at the First International Festival of Science Fiction held in Trieste ... proves only that the crisis of this genre demands choices among an embarrassment of pittances." (p.150) Mr. Clarens reveals both love and knowledgeability for and about his subject but is not slow to criticize when necessary (which is often). He is also aware of the stories upon which the movies are based and points out when the cinematic possibilities are not realized. All in all, a book worth a quick browse at the very least. I think so highly of it that I bought a copy.

--J.B. Post

THE TALBOTT AGREEMENT by Richard M. Garvin and Edmond G. Addeo. Sherbourne Press, Nov. 1968. 255 p. \$4.95

Red China, whose experimentation with nuclear weaponry is a worrisome problem for the major nuclear powers now, becomes a very tangible threat in this suspenseful novel set in the too near future. The agreement of the title is an agreement promising U.S. assistance in an invasion of the Red Chinese mainland.

The crucial point of the plan is a Chinese scientist whose report on China and her nuclear capabilities will determine a course of action. The Red Chinese are fully aware of the invasion threat and are prepared with a group of highly talented people, "talented" in the true science-fictional sense of possessing psi powers. U.S. Intelligence agent Ben Garcia has as his mission the task of persuading Dr. Tsien Hsue-shen, the scientist in question, to return to the United States or eliminating him. Tsien Hsue-shen is the scientist whose work was reported on by Chang, a top Chinese official, and led to Garcia's mission.

I found this to be a disquieting, can't-put-it-down novel.

--David C. Paskow

STAR TREK 3, adapted by James Blish. Bantam F4371, April. 118 p. 50¢

This is the third volume of stories adapted from the TV show; and it reflects many of the virtues and shortcomings of the show, as well as the problems of adaptation.

I wonder, frankly, whether the stories would make much sense to an sf reader who's never seen *Star Trek* (assuming such a fan exists). Without the visual background in the reader's mind, and the memory of the excellent performances of Messrs. Shatner, Nimoy and Co., I have a feeling that this would be a very dull book.

If you've seen the series, you'll remember the delightful "Trouble With Tribbles," Spock's sex madness in "Amok Time," the mysterious Gary 7 in "Assignment: Earth," the giant berserker-device in "The Doomsday Machine," the alternate universe of "Mirror, Mirror." You probably won't remember "Friday's Child," a turgid soap opera without much point. And you've probably been trying to forget "The Last Gunfight," which seems to have been left over from an old Tom Mix movie.

All of these are (more or less) competently turned into stories by Blish. Somehow, things get lost in translation. Spock seems to be much less interesting and sympathetic in print. And Capt. Kirk seems rather two-dimensional.

Oddly enough, *Star Trek 1* seems to have been enormously successful, although it's very similar to this book, so I suppose this one will be also. It seems a pity to waste a brilliant talent like Blish's on this sort of thing.

--Joe Schaumburger

UBIK by Philip K. Dick. Doubleday, May. 202 p. \$4.50

A Hugo to Philip Dick for producing a real mind-blower. I've never been tempted to take an LSD trip, but I have a hunch that it must be something like reading this book. The author's ability to thread his way along a thin line between reality and unreality and pull the line out from under the reader at intervals, excites pure admiration. If you can stand it, you have the opportunity of living in several different worlds simultaneously and these include the world of the present (or the future actually, since the story is set in the future) the world of the past, plus the world of the living and the world of the dead.

If this brief description puzzles you, despair not, the book will not clear it up. The essential plot gimmick is the idea that if a dying individual can be quickly frozen before death stills his brain processes he remains for a long time in a dream-like comatose condition from which at intervals he can be roused for direct mental communication. This is not permanent; like a battery, he eventually runs down and is lost. But the quiet horror which Dick evokes is to begin on the living side, with his characters reaching out to the living-dead and then, although you don't know it, you are transferred to the world of the dead-living. The hallucinogenic quality comes from the fact that you never can tell where you are or what switch is coming next.

All this is done with great skill and if you are subject to the screaming meemies, don't read it alone late at night.

--Samuel Mines

BUG JACK BARRON Continued from Page 24

port (and still thousands more will see it as a movie), but only hundreds will hear of *Bug Jack Barron*. Probably most of these will pick it up just because they've heard it contains four-letter words and sex scenes.



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