

No. 5

October 1969

St. Louiscon Report

St. Louiscon, the 27th World Science Fiction Convention, held over the August 28-Sept. 1 Labor Day weekend, fulfilled its promise of being the largest convention the science fiction world has ever known. Some of the staggering statistics include registration at 1919, attendance officially posted at 1534, and auction income (gross) of \$6,800. Not only was this the largest convention to date, it was also the longest. Although official registration didn't begin until noon on Thursday, partying began Tuesday evening in the con committee suite; and the parties continued through the following Tuesday night. Paid attendance at the banquet was 660 and would have been more except that tickets were only sold until Saturday noon.

Hugo Awards

BEST NOVEL: Stand on Zanzibar by John Brunner (accepted by Gordon Dickson)

BEST NOVELLA: Nightwings by Robert Silverberg

BEST NOVELETTE: The Sharing of Flesh by Poul Anderson

BEST SHORT STORY: The Beast That Shouted Love by Harlan Ellison

BEST DRAMATIC PRESENTATION: 2001: A Space Odyssey (accepted for Arthur C. Clarke by Dave Kyle)

BEST PROFESSIONAL MAGAZINE: Magazine of Fantasy and Science Fiction

BEST PROFESSIONAL ARTIST: Jack Gaughan

BEST FAN ARTIST: Vaughn Bode

BEST FANZINE: Psychotic (accepted for Dick Geis by Bruce Pelz)

BEST FAN WRITER: Harry Warner Jr. (accepted by Bill Evans)

SPECIAL AWARD: presented to astronauts Armstrong, Aldrin and Collins "for the best moon landing ever" (accepted by Hal Clement)

Other Awards

BIG HEART AWARD: presented to Harry Warner Jr. by Forry Ackerman (accepted by Bob Bloch)

FIRST FANDOM AWARD: presented to Murray Leinster by last year's winner, Jack Williamson (accepted by Judy Lynn Benjamin)

At the banquet Lester Del Rey presented a moving eulogy to Willy Ley, in which he paid tribute to Willy's contributions to man's landing on the moon. L. Sprague de Camp then read the text of a special plaque given by First Fandom to Olga Ley in place of the First Fandom Award which Willy would otherwise have received. Other speakers at the banquet included Guest of Honor, Jack Gaughan, who spoke about his work in the art field; and Eddie Jones, TAFF winner from England. Toastmaster Harlan Ellison provided unexpected controversy early in the program when he stated that the excess of money collected the previous evening at the masquerade ball would be contributed to the Clarion Writers' Workshop. A number of fans objected since there had been no previous discussion concerning the disposal of this money. After considerable debate from the floor, Ray Fisher tabled the discussion until the business session the next day.

Heicon '70 - Noreascon '71

Upon withdrawal of the bids for Bermuda by Jack Chalker, and Tranquility Base, Moon, by Jim Dorr, the Heicon bid was presented by Hans Werner Heinrichs with seconds by Charlie Brown, Eddie Jones and Bob Tucker. Their bid was unanimously accepted by the convention members. As previously announced Heicon memberships are: Supporting \$2.50 and Attending \$4.00 from Heicon '70, D6272 Niedernhausen, W. Germany. Checks should be made payable to Mrs. Thea Auler. The convention will be held over the August 21-24 weekend. Guests of honor will be: Bob Silverberg, U.S.; Ted Tubb, England; Dr. Herbert W. Franke, Germany. Fan GoH will be next year's TAFF delegate. A charter flight is currently being arranged for a three-week trip with return just before Labor Day. Contact for this is: Don Lundry, R.D.1, Old Yorke Estate, Hightstown, New Jersey 08520.

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Bidding for the 1971 convention provided more of a contest with the choice between Boston and Washington. The Boston bid was presented by Tony Lewis, seconded by Gordon Dickson, Evelyn Del Rey and Bruce Pelz. Jay Maldeman and Bob Pavlat jointly gave the Washington bid, seconded by Anne McCaffrey and Terry Carr. Boston was the winner, 169 to 119. Following announcement of the results, a show of hands was called for to see how many had actually made their choice prior to the bidding session and the response was nearly 100%. However when asked how many would eliminate bidding speeches entirely, only about 25% raised their hands.

Boston announced that their convention would be called NOREASCON, and guests of honor will be Clifford Simak and Harry Warner Jr. (Fan GoH). Memberships, until December 1, 1969 are: Supporting \$3.00, Attending \$5.00. Both rates will then increase by \$1.00 until September 1 1970. Memberships should be sent to: NOREASCON, P.O. Box 547, Cambridge Mass. 02139. Please make checks payable to NOREASCON.

Heicon is known to have collected over 100 memberships at St. Louiscon. As of September 15 NOREASCON had a total of 336 memberships.

Business Session

The general business session, held on Monday morning, approved a number of motions affecting the future of the Conventions and the Hugo awards. The session opened with the report of the committee to study the feasibility of a continental convention. This report, which was accepted and then passed as a motion read as follows:

1. The name of the sf convention now held in North America and styled the "World Science Fiction Convention" should be changed to the North American Science Fiction Convention (NASFiC).
2. A true World (or International) Science Fiction Convention (or Congress, etc.) being desirable, it is recommended that a committee be set up at St. Louis to confer with similar committees and individual fans in Europe, the Pacific, etc. to suggest suitable mechanisms for holding such conventions.
3. To maintain the continuity of the name "World Science Fiction Convention" the following interim plan is suggested. The World Science Fiction Convention title shall rotate through continental zones in a pre-arranged manner. One of these zones shall be North America. The fans of each zone shall determine as they see fit which convention in their zone shall assume the title "World Science Fiction Convention" when the title is resident in their zone. In North America the NASFiC would automatically assume the title when the title is resident in North America.
4. The numbering of the NASFiC shall continue the numbering from the former World Science Fiction Conventions in order to preserve continuity when dealing with hotels.

A motion was made and passed that the name of the World Science Fiction Convention shall be changed to the North American Science Fiction Convention, effective with the 1972 convention.

It was decided that whenever an international convention is held in North America, it will be combined with the North American Science Fiction Convention.

The Eastern Region of the rotation plan (North American) was expanded to include various outlying islands such as Bermuda, the Bahamas, Canadian and Caribbean islands.

The Heicon committee introduced a motion to suspend the regular voting rules of the World Science Fiction Convention for the North American consite when the convention is held outside North America. This

motion was passed with the agreement that a mail ballot will be taken by Heidelberg for the 1972 convention, and any member of both the 1970 and 1972 conventions may vote. Regular voting rules will be immediately re-instituted for the succeeding convention.

A special order was declared for the 1971 business meeting to consider the question of permitting a mail ballot for convention sites.

On the subject of Hugo awards, a motion was passed to make the entry "No Award" mandatory on the ballot for each category, both temporary and permanent. This motion will take effect with the 1970 ballot.

The Hugo Novelette category was deleted and word limit for the Short Story category was raised to "less than 17,500", to take effect with the 1970 awards. The second part of this motion provided that the Science Fiction Achievement Awards (Hugos) be considered English language awards for materials presented in English and first translations from other languages. When the international convention is held in non-English speaking countries, the awards are to be administered by NASFiC, otherwise by the World Science Fiction Convention (effective in 1971).

The rotation plan for the North American Science Fiction Convention was changed back to a three-year plan, this to take effect in 1971.

A resolution was passed recommending that professional magazines indicate the official word count of published stories.

The final item of business was a resolution introduced by Elliot Shorter to establish an emergency trust fund with the money left over from the collection made during the Masquerade Ball to pay for repairs to the movie screen. The fund, to be administered by Joe Hensley, is to be held for use by future convention committees in emergency situations. This resolution passed unanimously. The incident which led to this resolution occurred Saturday evening when Rick Norwood as Charlie Brown (of Peanuts) lost his balance on the edge of the stage and fell into the screen. The screen was torn and a collection taken (at the suggestion of Harlan Ellison) to cover the cost of repairs, brought in \$483.50. By late September there was still no estimate of the cost to the convention for repairs. However the owner of the screen (not the hotel) has indicated that they are planning to purchase a new screen and will expect the convention to pay an unspecified portion of the cost. No mention has been made so far of any liability on the part of the hotel for this accident since the rear of the stage was elevated and completely unprotected.

Masquerade Ball

The number of costumes this year was substantially less than at the past couple of cons, with fewer than a hundred compared with close to two hundred previously. However in general the costumes were much better and presented the judges with a hard job in choosing the winners. The judges this year were George Barr, Elliot Shorter, Eddie Jones, Lee (Klingstein) Gold, and Amy Brownstein. Setup in the hall, with a ramp running down the center of the room, was one of the best arrangements for the masquerade we have seen at a convention.

The winners were:

MOST MONSTROUS: William Kritzberg as a half hour genetic mistake. Hon. mention to Richard Arnold as a robo-vendor

MOST HUMOROUS: Rick Norwood as Charlie Brown of "Peanuts". Hon. mention to Steve Hammond as Superman

BEST PRESENTATION: Anne Trembley as the mauki of Mars from *Raiders from the rings* by Alan E. Nourse. Hon. mention to Robert Presson and Nyle Beatty as #6 and #2 from "The Prisoner"

BEST GROUP: Mike Bradley, David Friedman and the University of Chicago SF Group from *Too Many Magicians* by Randall Garrett. Hon. mention to Pat and Peggy Kennedy and Adrienne Martine as the Keeper and his whores of another color.

MOST AUTHENTIC: Ron Bounds as Ottar from *The Technicolor Time Machine* by Harry Harrison. Hon. mentions to Jim Williams as Lord Kalven of Otherwhen by H. Beam Piper, and William F. Orr as Pam Ulthad Dalbha shu from "The Man from the Lake" by William F. Orr.

MOST BEAUTIFUL: tie between Lawrence Ropp and Bertram Parker as Prospero and Caliban from Shakespeare's *The Tempest*, and Jon and Joni Stopa and Marsha Brown as Eric John Stark, Lord Ciaran and a low canaller from *People of the Talisman* by Leigh Brackett. Hon. mentions to Quinn Yarbrow as Ilmatar, and Dilip Cowlage as Nimue the enchantress.

JUDGES CHOICE: Karen and Astrid Anderson as Bat and the Bitten. Hon. mentions to Kathleen Skye as Kitten from Heinlein's "Our Fair City" and to Lee Smoie as Dr. Zira from *Planet of the Apes*.

JUDGES CHOICE - Grand Prize: Bruce Pelz as Gertrude, Countess of Groan from Mervyn Peake's trilogy.

POPULAR VOTE: Karen and Astrid Anderson as Bat and the Bitten, Ron Bounds as Ottar, and Lin & Noel Carter as Ming the Merciless and Princess Aura.

Following the masquerade, a rock group called Spur put on a very interesting program in the convention hall.

Art Show

This year's show was located on the top floor of the Chase Hotel section, well separated from the main convention area. However the outstanding quality of the work on display more than made up for the distance. Judges for the art show were: Vaughn Bode, Charlie Brown, Hal Clement, Mike Glicksohn, Gordon Monson, Andrew Porter and William Rotsler.

There was one theft from the art show, a painting by Jean-Claude Rault which Jack Gaughan had wanted to buy for a professional magazine cover. Bids on the painting had reached \$60.00 at the time of its disappearance. Jean-Claude Rault is a young French artist who would have had his big chance for a first professional sale if the painting had not been stolen.

The winners were:

Professional Category

S.F. illo - 1st. "Nowhere Castle" by Richard Corben

2d. "Portal on a Deserted Planet" by Eddie Jones

Fantasy - 1st. "Ice Chariot" by Eddie Jones

2d. "Three Kings" by George Barr

Astronomical - 1st. "To Follow the Sun" by Mike Gilbert

2d. "Spiral Nebula Blue #2" by Bjo Trimble

Heroic Fantasy - "Tars Tarkas and Sola" by Richard Corben

Cartoon - 1st. "A Luxurious Rooftop Pool" by George Barr

2d. "Old Paint" by Mike Symes

Children's Fantasy - 1st. "Jabberwock" by Cathy Hill

2d. "Did You Not See" by George Barr

Design - 1st. "Look to the Rose" by George Barr

2d. "Another Place, Another Time" by Eddie Jones

3d. "Sol" by Bjo Trimble

Open Award - "Surprise Voyage" by Cynthia Goldstone

Judges Choice - 1st. "Serenade" by George Barr & Tim Kirk

- 2d. "Beowulf and the Dragon" by Cathy Hill
 3d. "The Lovers" by Cathy Hill
 Hon. "The Con for Every Taste" by George Barr
 Special Prize - Eddie Jones for general excellence

General Category

- S.F. illo - 1st. "My Rheostat Hungers" by Joe Staton
 2d. "Construction of an Alien Mentality" by Alex Eisenstein
 Fantasy - "Sargasso" by Tim Kirk
 Astronomical - "Nebula" by Kathy Bushman
 Heroic Fantasy - no award
 Cartoon - "UFO" by Tim Kirk
 Children's Fantasy - no award
 Design - no award
 Open - no award
 Judges Choice - 1st. "UFO" by Tim Kirk
 2d. "You Need a Kitten!" by Tim Kirk

Novice Category

- S.F. illo - 1st. "Propitiation" by Daniel Frolich
 Fantasy - "Sorcerer" by Alicia Austin
 2d. "Study in Black" by Alicia Austin
 Astronomical - no award
 Heroic Fantasy - "John Carter" by Stan Taylor
 Cartoon - no award
 Childrens Fantasy - no award
 Design - 1st. "Magic Box" by Anne Trembley
 2d. "City and Intruder" by Andrew Porter
 Open - no award
 Sculpture - 1st. "Troll" by Steve Kirk
 2d. "Fan" by George Earley
 Judges Choice - Jean-Claude Rault
 Special Award - Alicia Austin for general excellence

Popular vote (ballot by convention members at the art show)

- 1st. "Necromancer" by George Barr
 2d. Cathy Hill
 3d. "You Need a Kitten" by Tim Kirk
 Hon. mention. "UFO" by Tim Kirk
 Alicia Austin

A separate art show displaying works by Jeff Jones, Vaughn Bode, and Larry Todd occupied a room adjacent to the main meeting hall and probably received more attention than the regular art show.

Program

The convention program officially opened at mid-day on Friday with a welcome by Ray Fisher and introduction of notables by Terry Carr. Three keynote speeches during the afternoon set the theme of the convention. First Bob Silverberg gave a speech, "The Genre of SF" in which he discussed the past, present, and today's frontier. Terry Carr was next with "The Phenomena of Fandom" covering yesterday and today. And last came Ben Bova discussing the realities of the future and some thoughts concerning our choice in the matter. Hal Clement gave a talk illustrated with slides of "The Moon Landing in Fact and Fiction" and showed NASA films of the Apollo 11 flight. Dick Lupoff was the last speaker with part of his presentation consisting of films made by computers. The late afternoon and evening was occupied by a poolside meet-the-pros

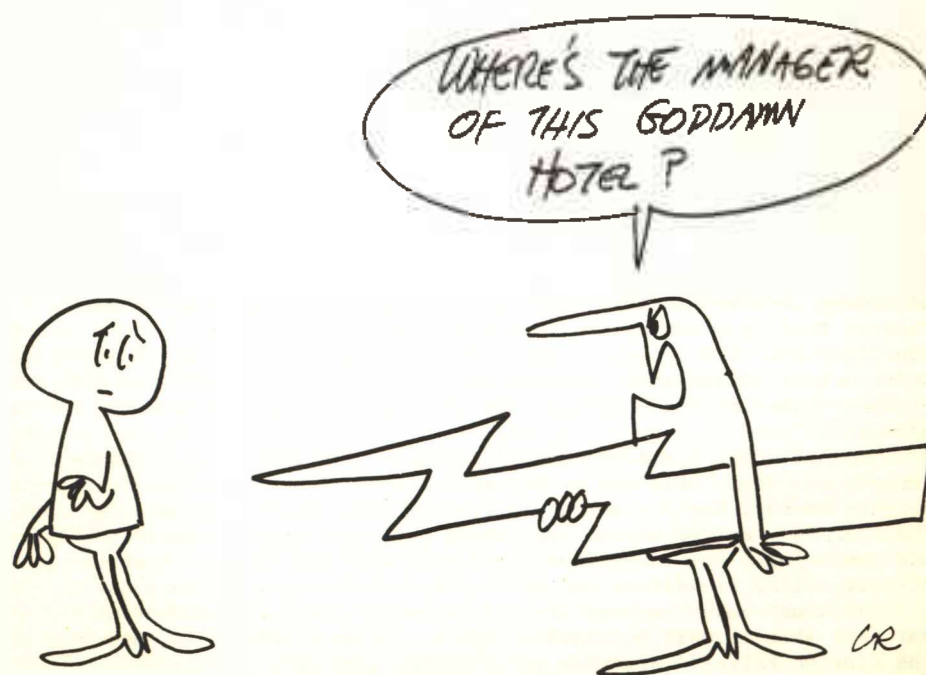
party, complete with band organ, cotton candy and straw hats.

Saturday's program opened early in the morning with a comic art panel. The afternoon program dealt with The SF Package, from the viewpoint of the artist (Jack Gaughan, Mike Gilbert, Eddie Jones, Bill Rotsler), the editor (Ed Ferman, Ejler Jakobsson, Terry Carr, Lester Del Rey and others), and the writer (Alexei Panshin, Larry Niven).

Sunday's program was devoted to a review of the past with such speakers as Bob Bloch, Bob Tucker, Ed Hamilton, Jack Williamson, Clifford Simak, Lester Del Rey, Harry Harrison and others. Wrapping up the afternoon was Harlan Ellison with a talk "A Look at the Whole Ball of Wax." This was one of the best attended portions of the program.

The program on Monday featured the sf writers with Dick Wilson, Anne McCaffrey, David Gerrold, John Jakes and others speaking about the field. Some of the more interesting speeches from the convention will be published in LUNA' during the coming year. Special interest groups also held functions during the convention. These included the Georgette Heyer Tea, James Branch Cabell Society meeting, SFWA business meeting, the annual Burroughs Bibliophiles Dum Dum luncheon, Tolkien Society program, Society for Creative Anachronism gathering, and an organizational meeting for the Science Fiction Research Association. Movies were also shown all night each night from Thursday through Monday. For a report on the movies shown, see SF AND THE CINEMA on page 25.

Several auctions were held during the weekend with prices for most items demonstrating the continued affluence of fans. A copy of the rare book, *The Ship That Sailed to Mars*, was sold to Roger Nelson for \$225, while an hour of Harlan Ellison's time went to a group of 12 fans for \$125. Bob Silverberg who did the auctioning of Harlan was in turn auctioned to Drew Whyte for \$66. The other person auctioned at the con was Robin Shuster, who was sold for \$26 as a banquet companion.



The Hotel...

The hotel made all sorts of promises to the convention committee, when they were bidding for the convention last year -- not only were very few of these promises fulfilled, but the hotel went out of its way to harass attendees and create new problems for the committee. Upon arrival "the briefest pause at the hotel's registration desk" became a wait of up to 5 hours, assuming a room was available at all for a confirmed reservation. Dozens of people with reservations were turned away cold, dozens more were sent to other hotels in the vicinity. This was the response from a hotel which offered to "house the entire convention under one roof, with rooms available for everyone desiring reservations; no fan will have to use an 'over-flow hotel'". As if this weren't enough, a number of rooms were searched during the convention and the doors left standing open. The suites reserved by the Boston and Washington bidding committees had been intended for entertaining, but when these groups arrived they were forced to sign agreements that they would not hold parties in the suites. In addition to this, elevator service was impossible at night in the 25plus-story tower of the hotel where only one elevator was kept running, with an operator who deliberately refused to stop at many floors. People were stranded for up to an hour on various floors.

The hotel also created other problems for guests by closing down the coffee shop on Monday (a holiday) after previously giving poorer and poorer service and finally running out of food. This was a coffee shop which was "open 24 hours every day." Once the more expensive Hunt Room closed at 9pm, there was no food available in the vicinity of the hotel.

The convention committee ran into problems when the hotel tried to close down the main meeting hall Saturday night, a facility the committee had guaranteed in writing for 24 hours a day. Only a desperate conference with a vice-president of the hotel averted what could have become a mass exodus by the convention members. They closed the pool when the committee had paid to keep it open, and did nothing to control harassment of the younger convention members by police, inside the building after St. Louis curfew. They also attempted to charge for facilities which were free according to the contract and drove the First Fandom meeting into a private room as a result.

Small wonder then that the winner of the LASFS Worst Fandom Hall of Infamy Contest was the Chase-Park Plaza Hotel with \$76.65 of the total \$378.13 collected. The next three runners-up were Harlan Ellison with \$72.30, Charlie Brown \$70.05 and Leland Sapiro \$28.71. A number of the attendees involved in these various difficulties have or are planning to express their grievances in letters to the hotel and the Convention and Tourist Board of St. Louis. Ray Fisher has made the request that he receive a copy of all such letters for his files. NOREASCON has also requested copies of these letters for their aid in working with the Boston hotel.

In spite of the numerous difficulties with the hotel, opinion in general was that this was a very good convention. Although it was the largest so far, the convention facilities were spacious enough to avoid the crowded feeling which has caused previous cons to appear too large and confusing. The convention committee, Ray and Joyce Fisher in particular, did a tremendous job in the face of these many problems.

Although money matters are far from settled, the convention has so far been able to pass on \$500 to Heicon, \$500 to NOREASCON, and \$400 to the Clarion Writers' Workshop.

The International Scene

DENMARK When I wrote that both the Danish sf series seem to have folded now, I was a bit wrong. Vendelkaers Forlag will be publishing four more books this autumn: Clarke, Laumer, Leinster, Vonnegut.

A Danish mainstream author, Anders Bodelsen, has just published a sf novel. His new book, *Frysepunktet* (The Freezing Point), deals with a man who has cancer and is frozen and awakened again in the future. The book has had very fine reviews over here, apart from one or two saying that it was a lousy book. Personally I think it is quite an ordinary book, like sf was written in the forties or early fifties. Nothing really original, but then it is professionally written -- something you can't say of many Danish sf books. I think it's a bit like some of Pohl's novels.

--Jannick Storm

FRANCE Science fiction seems to have graduated to respectability in France and this rather recent phenomenon can best be illustrated by the mention of no less than 18 science fiction authors in the monumental *Histoire du roman moderne* (History of the Modern Novel) by R.-M. Alberes published by Editions Albin Michel, the very same editors who have recently brought forth a new sf collection.

Mr. Alberes mentions, or discusses briefly, the following authors some of them more than once: Aldiss, Asimov, Bradbury, Bulmer, Leinster, Lovecraft, Matheson, Simak, Sturgeon, van Vogt (misspelled Voght), Wylie Wells and the following French authors: Rene Barjavel, Francis Carsac (author of good space opera), Barbey d'Aureville, Jules Verne and Villiers de l'Isle Adam as well as the Czech writer, Franz Kafka. Some of these authors are, of course, writers of fantasy rather than sf, but the French seem to hold both genres in the same respect. The author of the book does not like all the sf authors who are the favorites either of U.S. or French fandom, but he does go to a rather unusual length to discuss them frankly and, seemingly, without prejudice, which is definitely an improvement over the usual attitude that we find.

All things considered, it's refreshing to see an honest approach to sf instead of the usual hasty, blind and biased opinions that we have grown used to; and if more critics let themselves sample sf with an open mind instead of their customary reflex, it would be better for their enjoyment of literature. It would also be better for the potential readers which are chased away from sf because they trust the opinion of such unreliable guides.

--Maurice Henault

Pierre Versins, one of the first French fan-publishers, great sf collector and bibliographer and one of the men who knows sf best is hard at work on an Encyclopedia of Science Fiction which will probably be published next year in France. German and U.S. publishers have also shown interest in this book which will be very important and show all aspects of sf in all spheres (publicity, movies, art, etc.) with many illustrations. It will not be a history of sf, but it will be possible for the reader to construct the history of sf by reading all its articles. The book will also contain articles on sf (critical and historical) in all countries. (I will probably write, as Versins' perhaps sole collaborator, the article on sf in East Germany). Naturally these articles will be superficial because the subject covered is so large.

Pierre Versins has also been working for several years on a chronothematic worldwide bibliography of sf, which will be complete from the beginning to 1865, and only the most important works since then. The

book will be published in France by Nizet, but Versins thinks he has 10 years' work left on this bibliography. He already has 2500 entries but will probably reach 40,000 or 50,000.

Since 1957 Pierre Versins has managed the series *Passeport pour l'inconnu* (Passport for the Unknown) for the Swiss broadcasting network. This year there will be 12 programs, and P. Versins is searching not only French and American scripts, but from other European countries. For instance I am searching for two German plays for him. Conversely the Heidelberg station, which is certainly the broadcasting station in Germany which shows the most sf plays, has agreed to accept French scripts I am searching at present. Perhaps it will be possible to organize a European exchange on the level of the broadcasting stations.

--Jean-Paul Cronimus

GERMANY The wave of new horror books in Germany continues. The latest addition to series such as the Bibliotheca Dracula or Horror Mundi is Library of the House of Usher (Insel publisher) following after the success of their Lovecraft volume *Cthulhu*. Four books will be issued this fall, collections by Ambrose Bierce, Algernon Blackwood, Arthur Machen and another Lovecraft collection, *Das Ding auf der Schwelle*. This will include "The Shadow Out of Time," "Dreams in the Witch House," "The Colour out of Space" and three others. Editor is Kalju Kirde, a fan who published a long study of horror stories in a fanzine.

The English Utopian Novel is the title of a seminar that will be held by the teacher Thieme during the winter of 1969/70 at the University of Marburg.

Kippenheuer & Witsch will publish a collection of modern English prose drawn from *Ambit*. Included in this quality paperback will be a story by J.G. Ballard.

--Franz Rottensteiner

HUNGARY After a pause of several years, works by foreign as well as Hungarian authors are again being published in Hungary. Besides a Writers' Organization there also exists a Committee for Research in Science Fiction; its members are recruited not only from the ranks of writers, but also from readers. Monthly discussions are being held, the participants being readers, scientists and authors. Currently research is being done into classical fantasy and sf books in Hungary and we are trying to compile a bibliography of all works that have appeared in our language. There also is a youth club which publishes the first Hungarian fanzine, *Sci-Fi*. We have good connections with readers and authors in the Socialist countries, regrettably hardly any with Western countries.

My book *Window of Time* is currently being filmed -- it is the first Hungarian sf film. I am also editor of two book series, one already appearing (one volume every other month), the second planned for 1970. The first two books, published by Mora, were Asimov's *The End of Eternity* and Fred Hoyle's *Ossian's Ride*. The second series will feature the classics: Wells, Efremov, Huxley, Stapledon.

--Kuczka Peter, from SF-Times (German) no.98

ITALY Giorgio Albertazzi, very well known in the Italian theater, will direct a film for which he has also written the script. It is about extrasensory perception, whose relation with science he intends to explore through his main character in the film: a medium.

The Golem, a work by Alessandro Persen from the famous story, was presented during "Maggio Fiorentino" in Florence's La Pergola Theatre.

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SCIENCE FICTION IN SWEDEN by Sam J. Lundwall

Science fiction is doing pretty well in Sweden these days. It has had a long down period ever since *Häpnad!* folded in 1966; the market for sf has been poor for many reasons, but it's starting to come back again on all fronts. Many of the leading Swedish writers have started to write more or less straight sf -- most of the themes are of course rather old hat, but the literary quality is usually much higher than that of the average sf novel. A Swedish fan, Bertil Martensson, even had an sf novel published - his first - last year. Incredibly bad, of course, as first novels tend to be, but the publishers are starting to discover sf.

Part of the recent sf boom might be due to the fact that many of the fans from Sweden's "first fandom" now are working at magazines, newspapers, radio and TV, and they are doing as much sf as they can. I am one of these fans myself, and as I am a TV producer, I try to do sf whenever I can. By some stroke of luck I got a lot of money last year to do experimental programs in color, and I thought this would be the perfect vehicle for sf programs. Thus my sf program series *Science Fiction Today* was born. A well known Swedish animator, Ola Lindahl, did a 36-second vignette for the series (marvellously well done, funny, and with the most fantastic BEMs you ever saw). I started collecting material around the world; and got very much help from abroad, especially from Alan E. Nourse and Donald A. Wollheim, who gave me invaluable advice, addresses for writers and so on.

The first program in the series consisted of two short stories by Robert Sheckley, *Lifeboat Mutiny* and *The Body*, directed by Jan Hemmel and with actors Lars Lind and Bert-Ake Warg in the leading roles. The program was shown May 16, with an introduction by the well-known sf and horror anthologist Torsten Jungstedt. An sf fan for many years, Jungstedt knows most of the old-time sf writers personally. He spoke about sf in general and this series in particular.

My idea with this series, besides doing experiments in color, is to give an idea of what sf is today, good and bad. Many people here are very ignorant as to what it is, and usually think it has something to do with flying saucers. The very favorable reception the first program, and all of the rest, got in newspapers and magazines here (the series has almost incredible press coverage, I have thousands of press clippings, most of them positive to enthusiastic) shows that it was appreciated.

The second program in the series was an installment of the Japanese space opera *Captain Ultra*, unbelievably bad, very much like the old Captain Future stuff, but in magnificent color. It was shown just to point out how bad sf can be, and also to inject some humor in the series -- the program was very funny. That one was shown May 25.

June 7 I had an English program, an installment of the very popular *Stingray*, a puppet sf series for kids, very good, though with a lot of violence. Sweden's attitude towards violence is quite different from the one in, for example USA, where the most horrible things are accepted and I did quite a lot of cutting. The result was rather good, however.

June 13 there was a program I had done during the Oxford Easter convention earlier this year, called *Meeting with SF Writers*, in which I spoke with publishers, agents and writers about sf, its meaning, its future and so on. Participating were: author George Hay, bookseller, Les-

lie Flood, authors John Brunner, Brian Aldiss, Ted Tubb, James White, Donald A. Wollheim, agent Ted Carnell and publisher Dennis Dobson (Don Wollheim is of course also a publisher). All of those, with the exception of Dennis Dobson, are also, or have been, sf fans for many years. The program did give a background for the sf genre, giving the writers a chance to tell why somebody reads or writes sf, and also to express their ideas as to how sf will develop in the future.

June 20, two short sf/fantasy films: the Hungarian *Certain Predictions*, a humorous animated sf thing, fantastically well done, intelligent and so on. And the American fantasy *Nowhere*. Both of them won awards at the Trieste Film Festival last year.

June 27, Alan E. Nourse and David Eynon's film after Richard Matheson's short story *Born of Man and Woman*. That one was in black and white but we tinted it here in a ghostly dripping green, substituted a Swedish narration for the original by Nourse, and it went very well.

That ended the first part of the sf series. I am currently at work on the second part. I start shooting a dramatization of Frank G. Robinson's *The Hunting Season* on September 14, very much of a thriller of course, but a good story. I have done the dramatization and will direct it. Swedish actor Ake Ljungquist will have one of the leading roles, while Birger Malmsten, one of Ingmar Bergman's stars way back, is considered for another leading role. It will be done on location in and around Stockholm.

We will start doing an animated short in September too, based on Henry Kuttner's short story "Don't Look Now" -- this will be done with drawings. Another short film, with mechanical dolls, robots and so on, is planned, based on Brian Aldiss' short story "Who Can Replace a Man." This might not be done until next year, however, as I am rather pressed now.

A short (6 minutes) animated film, *A Dog's Life*, a fantasy film, is finished, made by Ulla Fornaeus (my assistant) and photographed by Conny Marnelius, who also will photograph the Kuttner story.

I might include a fannish amateur film, *Doctor Who* by the British Delta SF Film Group. It is done in 8mm color, and we are still experimenting with blowing it up to 16mm with some quality. If this succeeds, it will be included in the series, to show the fannish side of the genre

This is, in short, what is planned for now. Next year I will start the third part of the sf series -- it has so far been very favorably received, and I don't see any reason why the series shouldn't go on.

The interest in sf has gone up considerably, partly as a result of the favorable criticism of this series. This November the Swedish Broadcasting Corporation's publishing house will publish a book about science fiction that I wrote during my vacation two months ago (in the record time of three weeks). It will be published as a pocket, with a first printing of 10,000 copies, which is about three times as much as usual for a pocket here, with lots of illustrations and so on. Price about 15 Sw. kronor (3 dollars). It is for beginners, with a lot about the origins of sf from Medieval times, much about European writings (sf comes from Europe, and most sf is still written here), special chapters about comics, films, fandom and so on, a big chapter dealing with women in sf, their role there, why there is no sex in sf, why women are treated like animals etc. etc. Plus a chapter about the future in sf, the so-called

"New Wave."

This book is sorely needed -- the latest book on sf in general in Swedish was Camille Flammarion's *Les mondes imaginaires et les mondes réels* (the worlds of fantasy and the worlds of reality) which was published here in 1867, and mainly deals with 15th, 16th, 17th and 18th century sf works. It is, naturally, quite dated now. Of course there are some books about sf in Swedish -- about Journeys to the Moon in Literature and such, but no one about sf in general. So we think it will go rather well -- and the publisher is already planning a new printing early next year. I get paid well, and hope to become filthy rich.

Also I hope to see my fantasy novel *Bernhard's Magic Summer* in print early next year. But no one knows for sure yet.

INTERNATIONAL SCENE *Continued from page 10*

presented during "Maggio Fiorentino" in Florence's La Pergola Theatre. Fersen has been toiling more than ten years on his Golem and the result was really superb.

The "Bagaglino" group has presented at the Sant'Erasmo Theatre in Milan a new satirical comedy *Anno 2000 e rotti* (year 2000 and something) in which the consequences of the advent of an Italian De Gaulle and a new course in church policy become part of a very pungent analysis. The music is by Dimitri Gribanovsky and the script by Castellucci and Pingitore.

A short story by Sandro Sandrelli, well known Italian sf writer and journalist has been adapted and broadcast by Belgian radio. The same story, "Il polipo musicante" (The octopus who loved music) was broadcast by French radio a few years ago in the series *Teatre de l'étrange* (Eerie Theatre).

Fernando Di Leo is working on a new film based on the fantasy novel *Capriccio con rovine* (Caprice with ruins) by Luigi Compagnone, winner of the "Selezione campielo" award.

--G.P. Cossato

SPECIAL OFFER An advertisement in *Publishers' Weekly* for September 8 gives a special price for Arthur C. Clarke's books from September 15 to October 15. It says "To take advantage of the extraordinary continuing national publicity for Arthur C. Clarke, one of the truly prophetic figures of the space age, Harcourt, Brace & World offers you 50% off on the titles listed below -- for one month only." The titles are *Across the Sea of Stars* \$5.75, *Childhood's End* \$4.50, *The City and the Stars* \$4.95, *The Deep Range* \$4.95, *A Fall of Moondust* \$4.95, *From the Ocean, From the Stars* \$6.95, *Glide Path* \$4.50, *The Lion of Comarre*, and *Against the Fall of Night* \$4.75, *The Nine Billion Names of God* \$4.75, *The Other Side of the Sky* \$5.95, *Prelude to Mars* \$5.75, *The Sands of Mars* \$4.95, *Tales of Ten Worlds* \$4.50. They should be ordered from Mr. George Vay, Sales Manager, Harcourt, Brace & World, Inc., 757 Third Ave., New York, N.Y. 10017

NOEL LOOMIS

Noel Loomis, 64, died Sept. 8 of a brain tumor. Known mainly as a Western writer, he also wrote some science fiction. Best known is his *City of Glass* (Columbia Publications, 1955). The author of some 50 books and 500 short

stories, he was also a past president of the Western Writers of America.

JONQUIL LEIBER

Jonquil Leiber died September 2 of a heart attack. The wife of Fritz Leiber, she was also a writer, but not of science fiction.

ISAAC ASIMOV -- A THINKING WOMAN'S PHILTRE
by Judy-Lynn Benjamin

"... that's right, a special for *LUNA*," phoned Ann Dietz, "in honor of Isaac's 100th book. How about a feature? You know, a female's-eye view. Something different, personal. Just remember it has to go through the mail. And the deadline is the end of August."

"Why not," I drooled and headed for the typewriter.

At approximately the same time, the loose signatures of *Opus 100* were heading for the Houghton Mifflin bindery, last stop before its October publication in a year, 1969-70, filled with Asimov anniversaries and milestones. In January Isaac will be fifty years young because it is ridiculous to think of his ever being fifty years old. Other people grow old; Isaac, never.

Forty years ago Isaac first read a science fiction magazine, *Amazing Stories*, and thirty years ago that magazine printed his first story, "Marooned Off Vesta," in its March 1939 issue. At last Isaac was an author, a published author. Ten years later, or twenty years ago, he wrote *Pebble in the Sky*, a rocks-to-riches story that was the first of the hundred books.

Isaac picked up a Hugo in 1963 at the Discon and waited three years before going to Cleveland to bring home his second.

Finally, two years ago at Nycon, I met Isaac Asimov.

A gaggle of *Galaxy's* finest were making merry in the magazine's suite at a typical late-night pro party at which I was playing hostess. Here was my chance to meet the writers with whom I had corresponded during my year and a half at *Galaxy*. When there was a rare conversation lull, I became aware of great waves of mirth emanating from a couch at the far end of the room, and I turned to find the source of the hilarity. There, surrounded by almost all the females in the room, was a male I did not know. He was obviously having one heck of a good time.

"Who's that?" I asked James Blish's pretty wife, Judy.

"WHO'S THAT!" she echoed incredulously. "That's Isaac, of course."

"Isaac who?" I pursued in all seriousness.

"Asimov, who else?" Judy laughed and went off to join Isaac and his harem.

Impossible! That could not be Asimov, the Isaac Asimov: senior citizen of the sf fraternity, distinguished college professor, biochemist tripping over a floor-length Rip Van Winkle beard I had always pictured. Not the famous author of all those books, whose Dear-Fred-I'm-too-busy-to-write-a-story-for-you letters regularly came into the office on letterheads with three-inch-high-embossings. Not that Isaac Asimov.

But time and introductions proved Judy Blish right. Yes, that man of mirth was -- rather, is -- Isaac Asimov. And the man is definitely better than the myth.

Knowing Isaac gives a girl a certain position in life -- though not necessarily the position he would choose. No matter where she goes, people have heard of Asimov. Wide-eyed kids aged seventy and younger attribute all sorts of marvelous powers to her because she has seen, indeed spoken to, Asimov. It is great for the soul, a kind of egoboo-mer-

ang. You would think he was the promised, though still to be acknowledged, Messiah -- or something.

Trying to get a story from Isaac is quite another matter, one that gives an editor a headache. He is the infamous science fiction writer who does not write science fiction stories any more. But coaxing a story out of his typewriter can be an irresistible challenge, and more than one editor has gone down trying. When I first met Isaac, I did not know these facts of life, and so I bet Fred that I could and would get the story he could not. No problem at all. Fred smiled knowingly (Fred always smiles knowingly). I should have quit then, but instead I launched a carefully planned campaign.

First time out I tried all the standard editorial ploys: dinners, flattery ad nauseum, outlandish promises that Fred would not tamper with his titles and yes, his name would appear in 48-point bold caps on the cover. At one point I even sent Isaac an advance, which, incidentally, came right back. Even bribery bombed. Nothing worked. The Dear-Judy-Lynn-I'm-too-busy letters came rolling in. After months of this literary seduction, I was willing to concede that Isaac was not about to write a story for me or for anyone else, for that matter. And I took Fred's I-told-you-so with all the grace I could muster.

Suddenly, and without warning, absolute treachery! I was crushed, caught with my blue pencil down. Beyond prose, I fired this verse off to the Marharishi of Massachusetts:

OWED TO GALAXY

'Twas the day before yesterday
At the *Galaxy* House,
And still there was no story
From that newt-onian louse.

When what to my wandering
Eyes should appear,
But the names Anderson,
Blish and Asimov, the dear.

Miffed, not yet mad,
I left office for home
And stopped at a newsstand,
Where I let my eyes roam.

A knife in the back
Would have been quicker.
Now Campbell laughs last
And gets the best snicker.

A copy of *Analog*
I subversively bought
To see what new stories
This month John had bought.

I was heard to exclaim
As I hove out a sigh:
"~~~~~"
And to all "~~~~~!"

Just ready to gloat,
I turned to the T of C
To see who peopled the word
Of his eminence J.W.C.

Stories Isaac had no time to write, but back came a poem in response and explanation:

Seated one day at my typer
I was weary and ill at ease.
A voice said "You're a viper"
Over the clacking keys.

It wasn't fair to Campbell
To keep him waiting longer
His kindness had been ample,
His love could not be stronger

You haven't heard the facts, so
You shouldn't judge me, dear,
No tale with Campbell, no, no,
For many a long, long year.

And so I wrote my story
Entitled "Exile to Hell"
And I cannot say I'm sorry
And I'll do it for you as well

The last tale was "Profession"
In July of 'Fifty-seven
(I make this sad confession
Or I won't go to heaven,)

When the inspiration hits me
From the Muse in heaven above,
Or when Cupid's arrow sits me
Down, so I do it for love.

Could I let him have the last poem? Of course not, so the saga continued:

Your deft impromisation
Suited me just fine.
But why wait for one Muse
When there's a family of nine?

Let's thus invoke Mnemosyne
And all her daughters, by Jove,
To bring goddess-given inspiration
All the way to you, Asimov.

Till you are ready to write
The story I am waiting for,
There will be much more clemency
And much less Clement C. Moore!

At least I had a promise, of sorts. The next story, in whatever millennia, was mine. But the cosmic Casanova had another idea: "I submit a story to you," my favorite coeurrepundent suggested, "and then you submit to me." Groovy! Being the object of Isaac propositional phase took twenty seconds to mull: To bed or not to bed -- that is the quest-pun. And I took to the typewriter, "no, nO, NO!"

You would think that would be it, right? Wrong.

Two days later I get a letter ostensibly signed by the Street-Cleaning Department of Boston: "Dear Miss Benjamin," it began, "This scrap of letter was found among the huddled and broken body at the bottom of Boston's tallest building. It has been forwarded to you."

Hmmmmmm! I could hardly wait to read the letter: "Dear Judy-Lynn, You have turned me down and I shall kill myself. Farewell, cruel

wo-o-o" I had a good laugh, wondered if there was not a better way to make a living, wrote an elegy in Isaac's memory and sent it off to his spirit in Boston:

Boohoo, ben Asim, untimely deceased,
You broke my heart by your suicide-peace.
Before you begin to moonlight from your tomb,
Still making out rich 'neath the lilies in bloom--
An angel, typing on an IBM of gold--
(Feeding caprice's what's laid ben Asim cold),
Unto me, yes hence--be exhumed instead;
Reunite us now; my mission's raised the dead.
It undertook to stall your sweet reward,
Perchance are you disposed to love, my lord?

All that verse must have revived Isaac because a story, unheralded, soon appeared in the mail. True, it was an *Esquire* reject; but at least I had something to wave under his editorship's nose. Fred agreed to buy "The Holmes-Ginsbook Device" for 3¢ a word. I was happy; Fred was happy and Isaac, I thought, was happy. A week later the *Galaxy* phone rang. His nibs was in New York visiting publishers and was calling to spread his own inimitable brand of cheer. Well, not exactly. He finally got around to asking, "Don't you people owe me \$123?" Ah, ha! I pushed the check through bookkeeping and attached a snide note, offering to stage a benefit at Madison Square Garden for him and wondering if he wrote for love or money.

Now that must have been an unkind point to raise, for the good Doctor Asimov took umbrage and dashed off the following: "If I were interested in money," he frothed, "I would have sent the story to *Playboy*, which would have paid me not \$123 but \$1230 (30¢ a word) . . . I just want you to know the sacrifices I make writing for you." Clearly, Isaac is all heart!

Not to be outdone by the slick slicks, I femailed him an additional thirty cents and told him that that made him our highest paid writer. I would buy all his stories for 31¢ a word -- that is, for the first word; all the rest would be bought at the standard 3¢. Isaac was overwhelmed. At least for the moment. But the unkindest cut of all was still to come.

One evening over grasshoppers (and that is another story), I suggested to Isaac that he write a female robot story. And he did. And he sent it to Ed Ferman. MY STORY! Talk about chutzpah! And someday I'll write about it -- maybe when Isaac publishes his 200th book, by which year I may have forgiven him.

Though not a word of this narration is fiction (some of the battle scars are still raw), really 'tis jest a way of saluting *Opus 100* and the man behind the typewriter. Knowing Isaac is truly great good fun and one of the nicest things that can happen to a girl -- or an editor. And even if he never writes another sf story, he will always have my adulterated affection.

ASIMOV'S HUNDRED BOOKS

1950

PEBBLE IN THE SKY, Doubleday. (fic) 223 p. \$2.50

I, ROBOT, Gnome Press. (fic, coll) 253 p. \$2.50

1951

THE STARS, LIKE DUST, Doubleday. (fic) 218 p. \$2.50

FOUNDATION, Gnome Press. (fic) 255 p. \$2.75

1952

DAVID STARR: SPACE RANGER, Doubleday. (juv fic) 186 p. \$2.50 by Paul French (pseud)

FOUNDATION AND EMPIRE, Gnome Press. (fic) 247 p. \$2.75

THE CURRENTS OF SPACE, Doubleday. (fic) 217 p. \$2.75

BIOCHEMISTRY AND HUMAN METABOLISM, Williams & Wilkins. 812 p. \$9.00 joint author, with Burnham S. Walker & W.C. Boyd

1953

SECOND FOUNDATION, Gnome Press. (fic) 210 p. \$2.75

LUCKY STARR AND THE PIRATES OF THE ASTEROIDS, Doubleday. (juv fic) 188 p. \$2.50. by Paul French (pseud)

1954

THE CAVES OF STEEL, Doubleday. (fic) 224 p. \$2.95

LUCKY STARR AND THE OCEANS OF VENUS, Doubleday. (juv fic) 186 p. \$2.50 by Paul French (pseud)

THE CHEMICALS OF LIFE; enzymes, vitamins, hormones; Abelard-Schuman. 159 p. \$2.50

1955

THE MARTIAN WAY, AND OTHER STORIES, Doubleday. (fic, coll) 222 p. \$2.95

THE END OF ETERNITY, Doubleday. (fic) 191 p. \$2.95

RACES AND PEOPLE, Abelard-Schuman. (coll) 189 p. \$2.75. joint author with W.C. Boyd

1956

LUCKY STARR AND THE BIG SUN OF MERCURY, Doubleday. (juv fic) 191 p. \$2.50. by Paul French (pseud)

CHEMISTRY AND HUMAN HEALTH, McGraw-Hill. 445 p. \$5.75. with Burnham S. Walker

INSIDE THE ATOM, Abelard-Schuman. (juv) 176 p. \$2.75. revised 1958 (185 p. \$2.75); 1961 (197 p. \$3.00); 1966 (223 p. 18s)

1957

THE NAKED SUN, Doubleday. (fic) 187 p. \$2.95

LUCKY STARR AND THE MOONS OF JUPITER, Doubleday. (juv fic) 192 p. \$2.75. by Paul French (pseud)

BUILDING BLOCKS OF THE UNIVERSE, Abelard-Schuman. (juv) 256 p. \$3.00 rev. 1961 (280 p. \$3.50)

EARTH IS ROOM ENOUGH; Science Fiction Tales of Our Own Planet, Doubleday (fic, coll) 192 p. \$2.95

ONLY A TRILLION, Abelard-Schuman. (coll) 195 p. \$3.50

1958

THE WORLD OF CARBON, Abelard-Schuman. (juv) 179 p. \$2.75; rev. 1962

LUCKY STARR AND THE RINGS OF SATURN, Doubleday. (juv fic) 179 p. \$2.75 by Paul French (pseud)

THE WORLD OF NITROGEN, Abelard-Schuman. (juv) 160 p. \$2.75; rev. 1962

THE DEATH DEALERS, Avon. (fic)

1959

NINE TOMORROWS, Tales of the Near Future, Doubleday. (fic, coll) 236 p. \$3.50

THE CLOCK WE LIVE ON, Abelard-Schuman (juv) 160 p. \$3.00; rev 1962, 1965

WORDS OF SCIENCE; and the History Behind Them, Houghton Mifflin. (juv) 266 p. \$5.00

REALM OF NUMBERS, Houghton Mifflin. (juv) 200 p. \$2.75

1960

THE LIVING RIVER, Abelard-Schuman. 232 p. \$3.95

THE KINGDOM OF THE SUN, Abelard-Schuman. (juv) 160 p. \$3.00; rev. 1962

REALM OF MEASURE, Houghton Mifflin. (juv) 186 p. \$2.75

BREAKTHROUGHS IN SCIENCE, Houghton Mifflin. (juv) 197 p. \$4.00

SATELLITES IN OUTER SPACE, Random House. (juv) 79 p. \$1.95; rev. 1964

THE WELLSPRINGS OF LIFE, Abelard-Schuman. 238 p. \$3.75

THE INTELLIGENT MAN'S GUIDE TO SCIENCE, Basic Books. 2v, 853 p. \$15.00

THE DOUBLE PLANET, Abelard-Schuman. (juv) 158 p. \$3.00; rev. 1967

1961

WORDS FROM THE MYTHS, Houghton Mifflin. (juv) 225 p. \$3.00

REALM OF ALGEBRA, Houghton Mifflin. (juv) 230 p. \$3.00

1962

LIFE AND ENERGY, Doubleday. 380 p. \$4.95

WORDS IN GENESIS, Houghton Mifflin. (juv) 233 p. \$3.00

FACT AND FANCY, Doubleday. (coll) 264 p. \$3.95

WORDS ON THE MAP, Houghton Mifflin. (juv) 274 p. \$5.00

THE HUGO WINNERS, Doubleday. (fic) 318 p. \$4.50. editor

THE SEARCH FOR THE ELEMENTS, Basic Books. (juv) 158 p. \$4.50

1963

WORDS FROM THE EXODUS, Houghton Mifflin. (juv) 203 p. \$3.25

THE GENETIC CODE, Orion Press. 187 p. \$3.95

THE HUMAN BODY; Its Structure and Operation, Houghton Mifflin. 340 p. \$5.95

FIFTY SHORT SCIENCE FICTION TALES, Collier Books. (fic) 287 p. 95¢ editor, with Groff Conklin

VIEW FROM A HEIGHT, Doubleday. (coll) 252 p. \$4.50

THE KITE THAT WON THE REVOLUTION, Houghton Mifflin. (juv) 148 p. \$3.00

1964

THE HUMAN BRAIN; Its Capacities and Functions, Houghton Mifflin. 357 p. \$5.95

A SHORT HISTORY OF BIOLOGY, Doubleday. 182 p. \$3.95

QUICK AND EASY MATH, Houghton Mifflin. (juv) 180 p. \$3.00

ADDING A DIMENSION; 17 essays on the History of Science, Doubleday. 202 p. \$3.95

PLANETS FOR MAN, Random House. 242 p. \$4.95; joint author, with Stephen Dole

THE REST OF THE ROBOTS, Doubleday. (fic, coll) 556 p. \$5.95

ASIMOV'S BIOGRAPHICAL ENCYCLOPEDIA OF SCIENCE AND TECHNOLOGY, the living stories of more than 1000 great scientists from the age of Greece to the space age chronologically arranged, Doubleday. 662 p. \$8.95

1965

A SHORT HISTORY OF CHEMISTRY, Doubleday. 263 p. \$1.45

THE GREEKS; a great adventure, Houghton Mifflin. 326 p. \$4.00

OF TIME AND SPACE AND OTHER THINGS, Doubleday. (coll) 204 p. \$4.50

THE NEW INTELLIGENT MAN'S GUIDE TO SCIENCE, Basic Books. 864 p. \$12.50

AN EASY INTRODUCTION TO THE SLIDE RULE, Houghton Mifflin. 187 p. \$3.50

1966

FANTASTIC VOYAGE, Houghton Mifflin. 239 p. \$3.95; movie novelization

THE NOBLE GASES, Basic Books. 171 p. \$4.50

THE NEUTRINO; ghost particle of the atom, Doubleday. 223 p. \$4.95

THE ROMAN REPUBLIC, Houghton Mifflin. (juv) 257 p. \$4.00

UNDERSTANDING PHYSICS, Walker. 3v, 248, 251, 264 p. \$6.50 ea.

THE GENETIC EFFECTS OF RADIATION, Atomic Energy Commission. 49 p. with Theodosius Dobzhansky. AEC understanding the atom series.
TOMORROW'S CHILDREN; 18 Tales of Fantasy and science fiction, Doubleday. (fic) 431 p. \$4.95. editor

THE UNIVERSE; From Flat Earth to Quasar, Walker. 308 p. \$6.50
FROM EARTH TO HEAVEN, Doubleday. (coll) 208 p. \$4.50

1967

THE MOON, Follett. (juv) 29 p. \$1.89
ENVIRONMENTS OUT THERE, Scholastic. (juv) (Abelard 1968 128 p. \$3.75)
THE ROMAN EMPIRE, Houghton Mifflin. (juv) 277 p. \$4.50
THROUGH A GLASS, CLEARLY, New English Library. (fic coll) 124 p. 3/6
IS ANYONE THERE? Doubleday. (coll) 320 p. \$5.95
TO THE ENDS OF THE UNIVERSE, Walker. 135 p. \$3.95
MARS, Follett. (juv) 29 p. \$1.89
THE EGYPTIANS, Houghton Mifflin. 256 p. \$4.00

1968

ASIMOV'S MYSTERIES, Doubleday. (fic, coll) 228 p. \$4.50
SCIENCE, NUMBERS AND I, Doubleday. (coll) 226 p. \$4.95
STARS, Follett. (juv) 30 p. \$1.38
GALAXIES, Follett. (juv) 29 p. \$1.38
THE NEAR EAST; 10,000 years of history, Houghton Mifflin. (juv) 277 p. \$4.00
THE DARK AGES, Houghton Mifflin. (juv) 256 p. \$4.50
ASIMOV'S GUIDE TO THE BIBLE, v.1 The Old Testament, Doubleday. 716 p. \$9.95
WORDS FROM HISTORY, Houghton Mifflin. (juv) 265 p. \$5.95
PHOTOSYNTHESIS, Basic Books. 193 p. \$5.95

1969

THE SHAPING OF ENGLAND, Houghton Mifflin. (juv) 278 p. \$4.50
TWENTIETH CENTURY DISCOVERY, Doubleday. (coll) 178 p. \$4.95
NIGHTFALL AND OTHER STORIES, Doubleday. (fic, coll) \$5.95
ASIMOV'S GUIDE TO THE BIBLE, v.2 The New Testament, Doubleday. \$9.95
GREAT IDEAS OF SCIENCE, Houghton Mifflin. (juv) \$4.00
OPUS 100, Houghton Mifflin. (coll) 318 p. \$5.95
THE ABC'S OF SPACE, Walker. (juv) \$3.95

--compiled with the aid of Walter R. Cole

OPUS 100 by Isaac Asimov. Houghton Mifflin, October. 318 p. \$5.95

Here's an anthology of selections from his first 99 books, chosen by Ike Asimov, and spanning his entire 20-year writing career.

Before you rush out and buy a copy, it's only fair to warn you that most of Ike's books are non-fiction. If you like his style, and the subject matter doesn't particularly concern you, you'll probably enjoy this very much.

The book is divided into eleven sections, covering astronomy, robots, mathematics, physics, chemistry, biology, words, history, the Bible, short shorts, and humor. Each section consists of Ike's reminiscences, interspersed with partial selections from his works. A few entire sf stories are included and there are sections from several others. There are also many, many selections from his science popularizations, textbooks, technical writings, and even a section from his doctoral dissertation.

While this undoubtedly gave the Good Doctor many hours of pleasure to write, it really does not make for particularly interesting reading, especially for sf fans. The few sf stories included are very well known and have been widely anthologized elsewhere. --Joe Schaumburger

Coming Events

October

- 1 ProFanEsts MEETING at home of member. For info: Greg Bear, 5787 College Ave, Apt.37, San Diego, Ca. 92120 (ph.286-4736)
- 3 WSFA MEETING at home of Alexis Gilliland, 2126 Pennsylvania Ave NW, Washington, D.C. 20032, at 8pm
- 3 VALSFA MEETING at home of member. For info: Dwain Kaiser, 390 N. Euclid, Upland, Calif.
- 5 ALBUQUERQUE SF GROUP MEETING at home of member. For info: Gordon Benson Jr., P.O. Box 8124, Albuquerque, N.M. 87108
- 5 ESFA MEETING at YM-YWCA, 600 Broad St, Newark, N.J., at 3pm
- 5 HOUSTON SF SOCIETY MEETING at home of member. For info: Beth Halphen, 2521 Westgate, Houston Tex. 77019
- 6 ACUSFOOS MEETING, room 387D, Loeb Building, Carleton Univ., Ottawa, Canada at 12:30pm. For info: Richard Labonte, 971 Walkley Rd, Ottawa 8, Ontario
- 7 FANATICS MEETING at home of member. For info: Quinn Yarbrow 369 Colusa, Berkeley, Calif.
- 10 PSFS MEETING at Central YMCA 15th & Arch Sts, Philadelphia, at 8pm. Speaker Ted White on "Anyone Can Edit a Science Fiction Magazine"
- 10 LITTLE MEN MEETING at home of member at 8pm. For info: Alva Rogers, 5967 Greenridge Rd, Castro Valley, Calif.
- 10 FISTFA MEETING at home of Sandy Meschkow, 47-28 45th St, Woodside, Queens, N.Y. 11377 at 8pm (ph:212-784-5647)
- 10 NAMELESS ONES MEETING at home of member at 8:30pm. For info: Wally Weber, Box 267, 507 3rd Ave, Seattle, Wash. 98104
- 11 BALTIMORE SCIENCE FANTASY GROUP MEETING at home of member. For info: Jack Chalker, 5111 Liberty Heights Ave, Baltimore, Md 21207 (ph:301-367-0605)
- 11 CINCINNATI FANTASY GROUP MEET-

- ING at home of member. For info: Lou Tabakow, 3953 St. Johns Terr, Cincinnati, Ohio 45236
- 11 MINN-STF MEETING at home of Walter Schwartz, 4138 Wentworth Ave S, Minneapolis, Minn. 55409
- 12 NESFA MEETING at home of member For info: NESFA, P. O. Box G, MIT Branch Sta, Cambridge, Mass
- 15 ProFanEsts MEETING, see Oct.1
- 17 WSFA MEETING, see Oct. 3
- 17 VALSFA MEETING, see Oct. 3
- 18 LUNARIAN MEETING at home of Frank Dietz, 655 Orchard St, Oradell, N.J. 07649, at 8pm
- 18 CHICAGO SF LEAGUE MEETING at home of George Price, 1439 W. North Shore Ave, Chicago, Ill. 60626, at 8pm
- 18 DASFA MEETING at Columbia Savings & Loan Assoc, W. Colfax & Wadsworth, Lakewood, Colo. at 7:30pm
- 19 HOUSTON SF SOCIETY, see Oct. 5
- 19 MISFITS MEETING at home of member. For info: Howard Devore, 4705 Weddel St, Dearborn Hgts, Mich. 48125, at 3pm (ph: L05-4157)
- 21 FANATICS MEETING at home of Quinn Yarbrow, 369 Colusa, Berkeley, Calif. 94707 at 7:30pm
- 24 LITTLE MEN MEETING, see Oct. 10
- 24 FISTFA MEETING, see Oct. 10
- 25 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)
- 25 BALTIMORE SF GROUP, see Oct. 11
- 25 CINCINNATI FANTASY GROUP MEETING, see Oct. 11
- 25 MINN-STF MEETING, see Oct. 11
- 26 NESFA MEETING, see Oct. 12
- 26 OSFA MEETING. For info: Ray Fisher, 4404 Forest Park, St. Louis, Mo. 63108
- 26 OSFIC MEETING in Toronto. For info: Peter Gill, 18 Glen Manor Dr, Toronto 13, Canada
- 30-Nov.1 SECONDARY UNIVERSE, and TOLKIEN SOCIETY OF AMERICA CONFERENCE at the Univ. of Wisconsin-Green Bay. For info: Sec-

ondary Universe II, Ivor A. Rogers, University of Wisconsin-Green Bay, Green Bay, Wis. 54305

- 31 WSFA MEETING at home of member. For info: Alexis Gilliland, 2126 Pennsylvania Ave NW, Washington, D.C. 20032, at 8pm
31 VALSFA MEETING, see Oct. 3

November

- 14-16 PHILCON at the Warwick Hotel 1701 Locust St, Philadelphia. Principal speaker: Anne McCaffrey. For info: Ron Stolloff, 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, 601-2 Fumald, Columbia University, New York, N.Y. 10027

March 1970

- 27-29 BOSKONE at the Statler Hilton hotel in Boston
27-29 SFCON 70 at the Hilton Inn, San Francisco. For info: Quinn Yarbrow, 369 Colusa #5, Berkeley Calif. 94707

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. CoH: Larry Shaw. 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)
MSU FANTASY & SCIENCE FICTION SOCIETY: Fri at 8pm in lower lounge of South Hubbard Hall,

on Michigan State Univ. campus. For info: Tracie Brown, 151 Mason, MSU, E. Lansing, Mich. 48823 (ph:337-9921)

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

PORTLAND SOCIETY OF STRANGERS: Sat. at 7:30pm at home of Mike Zaharakis, 1326 SE 15, 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?

Aldiss, Brian "The Art of SF Magazine Covers" *The Private Library*, Summer, p.47-53

Alexander, Lloyd "Newbery Award Acceptance" *Hornbook*, Aug. p. 378-81

Alpert, Hollis "Fellini at Work" (Satyricon) *Saturday Review*, July 12, p.14-17

"The Astronauts -- Their Own Great Stories" *Life*, Aug. 22, p.22-29

Cain, Seymour "Pillar of Salt" (Slaughter-House 5) *Christian Century*, Aug. 13, p.1069-70

Clarke, Arthur C. "The Challenge of the Spaceship" (repr of 1957 article) *UNESCO Courier*, Aug. p.25-28

Cook, Alexander "The Andromeda Strain" (review) *Commonweal*, Aug 8, p.492-4

Crist, Judith "Could Anything Be More Erotic Than an Allosaurus?" (Valley of the Gwangi) *New York* May 19, p.49

Durrell, Ann "Who's Lloyd Alexander?" *Hornbook*, Aug. p.382-4

Hughes, Eileen "There's No Place Like Rome" (Satyricon) *Life*, Aug.15, p.56-61

Johnson, Albert "If..." (review) *Continued on Page 30*

Design by
Dennis McCunney

"We should never have given them the vote!"

Anne McCaffrey:
Principal Speaker,
Phil-Con, Nov. 14-16
Warwick Hotel
Philadelphia, Pa
For information, contact
Tom Purdom 4734 Cedar Ave.
Phila., Penna, 19143

I REMEMBER THE GOOD OLD DAYS WHEN WOMEN KNEW THEIR PLACE! SCIENCE FICTION WAS A MAN'S READING! THEN THEY STARTED GETTING UPPLY, FIRST IT WAS THE VOTE, THEN IT WAS READING SCIENCE FICTION. AND NOW THE LAST STRAW. THEY'VE GOT A WOMAN FOR PRINCIPAL SPEAKER AT PHIL-CON! WHAT'S THE WORLD COMING TO, ANYWAY? OO (HIRAM OLDFOGGY, LONG TIME SF FAN)

P.S.:
November 9-16 is Science Fiction Week in Phila!

Work in Progress

by Fred Lerner

Science fiction activity is cropping up in the unlikely places. I recently came across a reference to a science fiction novelist in Outer Mongolia, and I've made some attempts to get more information about this. Next year, at the International Science Fiction Convention in Heidelberg, there will be an international exhibition of science fiction professional and amateur publications. It is hoped to include as many countries, and as many languages, as possible. Anyone knowing of science fiction publications from unlikely places is urged to let me know about them (at the address below). I'll pass the word along to Heidelberg.

Bibliographical material also appears in Franz Rottensteiner's *Quarber Merkus*, which includes contributions by East European writers such as Stanislaw Lem and Ion Hobhane. This quarterly is available at 50¢ per copy or \$2.00 per year from Franz at Felzenstr. 20, 2762 Ortman Austria.

I've received a couple of bibliographical publications for review. Marty Massoglia has compiled the first of a series of publishers' listings. His *Checklist of Ace SF Through 1968* is available at 25¢ per copy from him at 400 Gunson Street, Apt. 24, East Lansing, Mich. 48823. The list is arranged by book number, with previous publication numbers indicated. It is legibly mimeographed on legal-length paper. Since the printing runs off the bottom of each sheet, an errata sheet at the end supplies the missing data. I hope that future publications in this series will be done on letter-size paper; and there is really no excuse for not doing this in photo-offset, considering the low cost of such printing today.

Robert Weinberg, who compiled the recent *Robert E. Howard Fantasy Biblio*, has issued *A Reader's Guide to the Cthulhu Mythos* (9 p., mimeo, quarto). "An extensive effort has been made to locate every story published that forms a part of the mythology," whether by Lovecraft or others. Stories are listed by title and by author; 90 stories, including five novels, are indexed. The useful critical notes include information on illustrators of Cthulhu stories, and suggestions as to the best of the non-Lovecraftian contributions to the mythos. The Guide is available at 50¢ per copy from Robert Weinberg, 127 Clark Street, Hillside, N.J. 07205.

Last time I suggested that a "guide to resources for the study of science fiction in North American libraries" might be worth compiling. Neil Barron, of the Sacramento State College Library (6000 Jay Street, Sacramento, Calif. 95819) is working on such a project. He would like to know of useful sf collections in major libraries. He is also working on a guide to the critical, historical, and bibliographical literature on science fiction, to be published sometime this fall in *Choice*, a review journal directed to college libraries.

The Second Annual Meeting of the American Studies Association will be held at the Commodore Perry Motor Inn in Toledo, Ohio, on the weekend of 30 October - 1 November 1969. "The program is designed to be relevant, timely and widely inclusive." Themes for papers will include folklore, popular culture (including sf and fantasy), contemporary in-

Continued on Page 26

S F and the Cinema

by Ken Beale

SPIRITS OF THE DEAD American International Pictures, 1969. Directed by Roger Vadim, Louis Malle and Federico Fellini. Based on stories by Edgar Allan Poe. In Pathe Color and wide screen. 117 min.

Metzengerstein Directed by Vadim, from a script by himself, Pascal Cousin and Clement Biddlewood. Starring Jane Fonda as Countess Frederica and Peter Fonda as Baron Wilhelm

William Wilson Directed by Malle, from his own script. Starring Alain Delon as Wilson and Brigitte Bardot as Giuseppina

Toby Dammit Directed by Fellini, from a script by himself and Bernardino Zapponi. Starring Terence Stamp as Toby Dammit and Salvo Randone as Priest.

American International Pictures, or AIP, is a company with a bad reputation. In New York, for instance, most theater owners carry an 11-foot pole, with which they avoid touching AIP films. Especially AIP horror or stf pictures. These generally play on the skid row of N.Y. moviedom -- 42nd Street -- and are then sold to television. Sometimes they play only on TV, especially if they are foreign films. If they play theaters, by some miracle, the New York reviewers (whom some people call "critics") get out their standard AIP review. This is an unmerciful pan. It is the same stock review they use for 98% of all stf pictures, even ones like *2001*.

So it is surprising that AIP managed to get this particular film into two first-run New York theaters; but it is not surprising that the reviewers lambasted at least two-thirds of it.

Its reputation to the contrary, AIP has released some excellent foreign stf pictures (only to TV, usually) and even made some good ones of its own. This 3-part Poe film, done by as many top European directors, is in many ways the best screen version of Poe to date. It is definitely worth seeing.

William Wilson is nearly perfect. Dubbed English dialogue is the only real drawback. The episode is in color, gorgeously set and costumed in the Napoleonic era, and almost perfectly faithful to the spirit of Poe. I say "almost" because there are some grand guignol horror and sex touches which Poe probably wouldn't have liked. However, this kind of thing has been linked with supernatural fantasy for years -- ever since the pulp era, at least. Lurid elements aside, Malle has made the kind of authentic Poe film Roger Corman never has. Possibly it is the best film treatment of this writer anyone can do in our time, assuming he remains reasonably faithful to the original.

Fellini has taken a different approach to Poe. He has put fidelity to the story aside and tried a modernization. His episode is set in contemporary Rome: the Rome of that director's *La Dolce Vita*. It is a brilliant success. Like many good films, including *2001*, it is almost totally visual, and so almost totally indescribable, I can only urge you to see it.

(Incidentally, Fellini's episode is in two languages: English and Italian. Either the Italian dialogue is translated on the screen, or it has English titles.)

Vadim's episode, *Metzengerstein*, is the only disappointment. It is confusingly and choppyly put together, in the form of too many brief scenes. Nothing at all like his *Barbarella*, it is bleak and moody: more like his earlier *Blood and Roses*. For me, at least, it fails to come off. The dialogue is post-synchronized (not "dubbed" as most people understand the word) by the original stars, and is not at all distracting.

To sum up, this is a film that will disappoint very few fantasy fans. Even the Poe buffs should be happy.

FILMS AT ST. LOUIS

This year's Worldcon inaugurated what may be a new practice: showing movies all night, every night. Here are some of the ones shown:

THE GOLEM, 1937, France. (A very bad print, of a good film)
 THE BEAST WITH FIVE FINGERS, 1946, Warner Bros.
 WHITE REINDEER, ca. 1960, Finland. (A very rare film. Interesting primitive fantasy)
 THE INVISIBLE RAY, 1936, Universal.
 BARON MUNCHAUSEN, ca. 1962, Czechoslovakia. (Never shown in theaters here, and a really beautiful film)
 THIEF OF BAGDAD, 1961, Italy. (Too bad they didn't show the classic British version, or the silent U.S. one)
 THE SEVENTH VOYAGE OF SINBAD, 1958, Columbia
 KRIEMHILD'S REVENGE, 1928, Germany. (It was quite stupid to show this picture: it was the second of two parts, and part 1 was not shown. Also, it was not fantasy. The first part, SIEGFRIED, contained all the fantasy elements)
 AN OCCURRENCE AT OWL CREEK BRIDGE, 1963, France. (This short film has been seen on TWILIGHT ZONE. Many fans think it was made for that series. It was actually filmed in France, by a director named Robert Enrico. Incredibly, its actors all speak perfect Southern English!)

THE GAMESTERS OF TRISKELION The STAR TREK episode, of course.
 DRACULA, PRINCE OF DARKNESS, 1966, Hammer
 TALES OF HOFFMAN, 1951, Britain. (Offenbach's opera, brought to the screen superbly.)
 FRANKENSTEIN, 1931, Universal.
 THE WOLF MAN, 1941, Universal
 THE INVISIBLE MAN, 1933, Universal
 HOUSE OF FRANKENSTEIN, 1945, Universal
 THE TWENTY-FIRST CENTURY Several episodes of this TV series.

Like most of the St. Louiscon, this was confusing, erratic, but fun. I could easily have improved on the selection of films, given the time, money, and resources. So could many people. At any rate, it was a start.

WORK IN PROGRESS Continued from Page 24

volvement, etc. For information, write: Ray Browne, English Dept., Bowling Green University, Bowling Green, Ohio 43402.

Please report forthcoming meetings and projects to this column, and send bibliographical, historical, or critical works for review, to: Fred Lerner, 95 College Hill Road, Clinton, N.Y. 13323.

Coming Attractions

F&SF -- November

Novelettes

A FEMININE JURISDICTION by Sterling E. Lanier

DIASPORA by Robin Scott

Short Stories

THE MOUSE by Howard Fast

PENNY DREADFUL by Ron Goulart

THE CRIB CIRCUIT by Miriam Allen DeFord

COME UP AND SEE ME SOME TIME by Gilbert Thomas

AFTER THE BOMB CLICHES by Bruce McAllister

AFTER THE MYTHS WENT HOME by Robert Silverberg

Science

THE SIN OF THE SCIENTIST by Isaac Asimov

Cover by JACK GAUGHAN for "A Feminine Jurisdiction"

GALAXY -- October

Serial

DUNE MESSIAH by Frank Herbert

Novelettes

TOMORROW CUM LAUDE by Hayden Howard

TAKE THE B TRAIN by Ernest Keith Taves

Short Stories

TRULY HUMAN by Damon Knight

GOD OF COOL by J.W. Schutz

ELEMENT OF CHANCE by Bob Shaw

THE SOUL MACHINE by A. Bertram Chandler

ERSAL'S RULE by George C. Willick

STELLA by Dannie Plachta

Editorial

WHAT HAPPENED ON 18 DECEMBER 1955? by Fred Pohl

Cover by MORROW for "Tomorrow Cum Laude"

IF -- October

Serial

THE SEEDS OF GONYL by Keith Lau-mer

Novelettes

THE MIND BOMB by Frank Herbert

NONE BUT I by Piers Anthony

DOWN ON THE FARM by W. MacFarlane

TO THE LAST RITE! by Perry Chapdelaine

Short Stories

BY RIGHT OF SUCCESSION by Barry Malzberg

SURVIVAL by Steven Guy Oliver

Special Science Feature

THE STORY OF OUR EARTH by Willy Ley

Cover by GAUGHAN suggested by "Seeds of Gonyl"

IF -- November

Serial

THE SEEDS OF GONYL by Keith Lau-mer

Novelette

HAPPINESS IS A WARM SPACESHIP by James Tiptree, Jr.

Short Stories

TO KILL A WORLD by Irwin Ross

GENEMASTER by Barry Alan Weissman

FOR SACRED SAN FRANCISCO by Alfred Coppel

BY CIVILIZED STANDARDS by Neal Barrett Jr.

APPROPRIATE PUNISHMENT by Theresa M. Treadway (If First)

Special Science Feature

THE STORY OF OUR EARTH by Willy Ley

Cover by GAUGHAN

ACE OCTOBER RELEASES

Brunner, John TIMES WITHOUT NUMBER. 81270. 60¢

McDaniel, David THE PRISONER #2. 67901. 60¢

Norton, Andre DARK PIPER (repr) 13795. 60¢

Nowlan, Philip Francis ARMAGEDDON 2419 A.D. (repr) 02935. 60¢

O'Donnell, K. M. FINAL WAR AND OTHER FANTASIES / TREASURE OF TAU CETI. 23775. 75¢

Roberts, Keith PAVANE (repr) 65430. 95¢

Continued on Page 32

New Books

HARDCOVERS

- Aiken, Joan A NECKLACE OF RAIN-DROPS (juv fty coll, repr) Doubleday, Aug. \$3.95
- Armstrong, Gerry & George THE FAIRY THORN (juv fty) A. Whitman, July. \$3.50
- Asimov, Isaac NIGHTFALL AND OTHER STORIES. Doubleday, Oct. \$5.95
- OPUS 100 (coll & autobiog) Houghton, Oct. \$5.95
- Babbitt, Natalie THE SEARCH FOR DELICIOUS (juv fty) Farrar. \$3.95
- Bangs, John Kendrick MR. MUNCHAU-SEN... Books for Libraries. \$7.50
- Bedford, Annie North WALT DISNEY'S PETER PAN AND WENDY (reissue) Golden Press D110. 29¢
- Braddon, Russell WHEN THE ENEMY IS TIRED (borderline, repr, lge type) Viking. \$7.95
- Bunuel, Luis THREE SCREENPLAYS (incl. Exterminating Angel) Orion, Aug. \$6.95
- Byfield, Barbara Ninde THE HAUNTED SPY (juv) Doubleday, Sept. \$4.50
- Canning, John, ed. 50 GREAT HORROR STORIES (repr) Taplinger, Aug. \$5.95
- Christopher, John THE LOTUS CAVES (juv) Macmillan, Aug. \$4.50
- Coffin, Patricia THE GRUESOME GREEN WITCH (juv fty) Walker, Sept. \$4.50
- Davies, L.P. THE WHITE ROOM (borderline) Doubleday, Aug. \$4.50
- Galanopoulos, A.G. & Edward Bacon. ATLANTIS: THE TRUTH BEHIND THE LEGEND. Bobbs, Oct. \$12.50
- Gilford, C.B. THE CROOKED SHAM-ROCK (borderline) Doubleday, Sept. \$5.95
- Gill, Joan SARA'S GRANNY AND THE GROODLE (juv fty) Doubleday, Aug. \$3.95
- Grahame, Kenneth THE WIND IN THE WILLOWS (reissue) Scribner \$3.95
- Hamilton, Alex, ed. SPLINTERS: A New Anthology of Macabre Fiction Walker, Aug. \$5.95

- Heit, Robert THE DAY THAT MONDAY RAN AWAY (juv fty) Lion. \$3.50
- Hoban, Russell UGLY BIRD (juv fty) Macmillan, Aug. \$3.95
- Hoff, Syd DANIELITO Y EL DINOSAURO (juv, tr. from English) Harper, April. \$2.92
- Kafka, Franz THE CASTLE. Modern Library, March. \$2.45
- Knight, Damon, ed. ORBIT 5. Putnam, Aug. \$4.95
- Knott, William C. JOURNEY ACROSS THE THIRD PLANET (juv) Chilton, Sept. \$4.25
- Lear, Edward CALICO PIE, and other nonsense (juv, reprint) Follett Jan. \$3.95
- THE POBBLE WHO HAS NO TOES (juv nonsense, repr) Follett, Jan. \$3.95
- Leek, Sybil THE TREE THAT CONQUERED THE WORLD (juv) Prentice Hall, Sept. \$3.95
- Lehner, Ernst & Johanna A FANTASTIC BESTIARY (nf) Tudor, Aug. \$7.95
- L'Engle, Madeleine DANCE IN THE DESERT (juv fty) Farrar, April. \$4.95
- McLachlan, Edward SIMON IN THE LAND OF CHALK DRAWINGS (juv fty, repr) Follett, Sept. \$3.50
- Moore, Bob, adapt. WALT DISNEY'S PETER PAN AND THE PIRATES (reissue) Golden Press D73. 29¢
- Noakes, Vivien EDWARD LEAR: The Life of a Wanderer (repr) Houghton, Spring. \$8.95
- Price, Roger THE LAST LITTLE DRAGON (juv fty) Harper, Sept. \$3.50
- Raizizun, May M. YOUR OWN LITTLE ELF (borderline juv fty, poetry) Theosophical, Aug. \$2.50
- Raspe, R.E. et al THE ADVENTURES OF BARON MUNCHAUSEN. Pantheon, Oct. \$7.95
- Rees, Ennis POTATO TALK (juv fty) Pantheon, Spring. \$3.95
- Silverberg, Barbara, ed. KITTEN CABOODLE: A Collection of Feline Fiction. Holt, Fall. \$4.95
- Silverberg, Robert, ed. THREE FOR TOMORROW (juv) Meredith, Aug. \$5.95

- Silverberg, Robert TO LIVE AGAIN. Doubleday, Sept. \$4.95
- Stevenson, James WALKER, THE WITCH, AND THE STRIPED FLYING SAUCER (juv) Little Brown, Aug. \$3.95
- Vavra, Robert TIGER FLOWER (fty) Reynal, Oct. \$5.95
- WALT DISNEY PRESENTS PETER PAN, adapted from movie. Whitman. 69¢
- Watts, Harold H. ALDOUS HUXLEY. Twayne. \$3.95
- Young, Richard S. LIFE BEYOND EARTH. Atlantic-Little Brown, Aug. \$1.95
- Zelazny, Roger CREATURES OF LIGHT AND DARKNESS. Doubleday, Sept. \$4.50
- Ziegler, Ursina SQUAPS, THE MOON-LING (juv) Atheneum, Sept. \$4.95

PAPERBACKS

- Ackerman, Forrest J, ed. THE FRANKENSCEINCE MONSTER (Karloff) Ace 25130, Sept. 95¢
- Alexander, Lloyd THE CASTLE OF LLYR (juv repr) Dell Yearling, Aug. 75¢
- TARAN WANDERER (juv fty, repr) Dell Yearling, Aug. 75¢
- Anderson, Poul BEYOND THE BEYOND (Coll) Signet T3947, Aug. 75¢
- Asimov, Isaac FOUNDATION (reissue) Avon V2248, March. 75¢
- Baum, L. Frank THE MARVELOUS LAND OF OZ. Dover. \$1.75
- Biggle, Lloyd THE STILL, SMALL VOICE OF TRUMPETS (repr) Curtis 07036, Aug. 75¢
- WATCHERS OF THE DARK (repr) Curtis 07033, July. 75¢
- Binder, Eando ANTON YORK, IMMORTAL (repr) Belmont B60-1033, Aug. 60¢
- Bradbury, Ray DANDELION WINE (reissue) Bantam Pathfinder HP4197 Sept. 60¢
- R IS FOR ROCKET (reissue) Bantam Pathfinder HP4398, Sept. 60¢
- Brunner, John BLACK IS THE COLOR (borderline supernatural) Pyramid X1955, Feb. 60¢
- STAND ON ZANZIBAR (repr) Ballantine 01713, Sept. \$1.65

- Burroughs, Edgar Rice THE LOST CONTINENT (orig: Beyond Thirty) Ace 49291, Sept. 60¢
- Caldwell, Taylor THE DEVIL'S ADVOCATE (reissue) Macfadden 95-124, Aug. 95¢
- Clarke, Arthur C. REACH FOR TOMORROW (reissue) Ballantine 01561, March. 75¢
- Clement, Hal MISSION OF GRAVITY (repr) Pyramid T2063, Aug. 75¢
- NEEDLE (repr) Lancer 74-557, Sept. 75¢
- Clements, Jack THE MOON ON A DAY. American Greetings, Aug. \$1.00
- Daniels, Dorothy SHADOWS OF TOMORROW (supernatural) Paperback 63-156, Aug. 60¢
- DeCamp, L. Sprague LEST DARKNESS FALL (reissue) Pyramid X2056, Aug. 60¢
- duBomb, Bonee PLANET OF SEX AND ORGIES (ssf) Peyote. \$1.75
- Duke, Madelaine CLARET, SANDWICHES AND SIN (repr) Curtis 06050, Sept. 60¢
- Ellison, Harlan MEMOS FROM PURGATORY (nf, repr) Powell PP154. 95¢
- Fox, Gardner F. KOTHAR OF THE MAGIC SWORD. Belmont B60-1043, Aug. 60¢
- Fredrics, George OPERATION NIGHTMARE. Powell PP171, Aug. 95¢
- Garnett, Dav MIRROR IN THE SKY. Berkley X1743, Sept. 60¢
- Grant, Maxwell THE EYES OF THE SHADOW (Shadow 2) Bantam H4056, Aug. 60¢
- Hamilton, Edmond CAPTAIN FUTURE'S CHALLENGE. Popular 60-2430, Aug 60¢
- Harrison, Harry CAPTIVE UNIVERSE (repr) Berkley X1725, Aug. 60¢
- Harrison, Harry & Brian Aldiss, ed BEST SF: 1968 (repr) Berkley S1742, Sept. 75¢
- Heinlein, Robert A. STRANGER IN A STRANGE LAND (reissue) Berkley Z1765, July. \$1.25
- Hoskins, Robert, ed. FIRST STEP OUTWARDS. Dell 2549, Aug. 50¢
- Howard, Robert E. & Lin Carter KING KULL (reissue) Lancer 74-561, Sept. 75¢

Jensen, Paul M. THE CINEMA OF FRITZ LANG. Barnes, Sept. \$2.45
 Kanto, Peter WORLD WHERE SEX WAS BORN (ssf) Ophelia. \$1.75
 Knight, Damon, ed. ORBIT 4 (repr) Berkley S1724, Aug. 75¢
 Lewis, Richard S. APPOINTMENT ON THE MOON (rev ed, incl. Apollo 11) Ballantine 01679, July. \$1.25
 MacDonald, George LILITH (fty, repr) Ballantine 01711, Sept. 95¢
 McIntosh, J. T. SIX GATES FROM LIMBO (repr) Avon V2274, Aug. 75¢
 Mann, A. Philo KINGDOM OF FUKKIAN Belmont B12-1037, Aug. \$1.25
 Mason, David KAVIN'S WORLD (sfs) Lancer 74-564, Sept. 75¢
 Meltzer, David OUT (Brain plant book 3) Essex. \$1.95
 Niven, Larry THE SHAPE OF SPACE (coll) Ballantine 01712, Sept. 75¢
 O'Donoghue, Michael and Frank Springer THE ADVENTURES OF PHOEBE ZEIT-GEIST (repr) Grove GS-6, June. \$1.50
 Page, Norvell W. FLAME WINDS (sfs) Berkley X1741, Sept. 60¢
 Panshin, Alexei MASQUE WORLD (Anthony Villiers 3) Ace 02320, Sept. 60¢
 Phillifent, John T. THE MAN FROM U.N.C.L.E. 19: The Power Cube Affair. Ace 51702, Sept. 50¢
 Reynolds, Mack TECHNATE CONSPIRACY. Belmont B60-1040, Aug. 60¢
 Robeson, Kenneth THE DAGGER IN THE SKY (Doc Savage 40) Bantam H4624, Sept. 60¢
 WORLD'S FAIR GOBLIN (Doc Savage 39) Bantam H4721, Aug. 60¢
 St. Clair, Margaret SHADOW PEOPLE Dell 7820, Aug. 60¢
 Saxon, Peter THE GUARDIANS #3: The Haunting of Alan Mais (fty, repr) Berkley X1727, Aug. 60¢
 Serviss, Garrett P. INVASION OF MARS. Powell PP173, Aug. 95¢
 Shaw, Bob THE PALACE OF ETERNITY. Ace 65050, Sept. 75¢
 Spinrad, Norman THE MEN IN THE JUNGLE (repr) Avon N228, Aug. 95¢

Stasheff, Christopher THE WARLOCK IN SPIKE OF HIMSELF. Ace 87300, Sept. 75¢
 Swift, Jonathan TALES FROM GULLIVER'S TRAVELS. Pyramid Little Paperback Classic LP64, June. 35¢
 Tabori, Paul THE TORTURE MACHINE (borderline) Pyramid X2057, Aug. 60¢
 Townsend, Larry 2069 (ssf) Phoenix Pleasure Reader PR225. \$1.50
 Tubb, E. C. KALIN / THE BANE OF KANTHOS by Alex Dain. Ace 42800 Sept. 75¢
 Vance, Jack THE DYING EARTH (repr) Lancer 74-547, Aug. 75¢
 Van Vogt, A.E. THE CHANGELING (re-issue) Macfadden 60-416, Aug. 60¢
 Verne, Jules THE DEMON OF CAWNPORE. Ace 14253, Sept. 60¢
 Vonnegut, Kurt PLAYER PIANO (re-issue) Avon NS16, Aug. 95¢
 Weldon, Rex TIME SWAP (ssf) PEC Giant. \$1.75
 Wellsley, Julie STRANGER IN A DARK LAND (supernatural) Lancer 74-550, Aug. 75¢
 Wibberley, Leonard THE MOUSE ON THE MOON (repr) Bantam Pathfinder HP4594, Aug. 60¢
 THE MOUSE THAT ROARED (repr) Bantam Pathfinder HP4595, Aug. 60¢
 Wood, Robin HITCHCOCK'S FILMS (2d ed) Barnes, Sept. \$2.45
 Zerwick, Chloe & Harrison Brown THE CASSIOPEIA AFFAIR (repr) Curtis 07037, Aug. 75¢

HAVE YOU READ cont. from page 22
Film Quarterly, Summer, p.48-52
 "Out of the Ego Chamber" (Arthur C. Clarke) *New Yorker*, Aug. 9, p.40-2+
 Schonberg, Harold C. "Did Menotti Beat the Devils?" *New York Times* Aug 24
 "Menotti's Globolinks Invade Santa Fe" *New York Times*, Aug. 18, p.28
 Skinner, Olivia "Worlds of the Future" (St.Louiscon) *St.Louis Post-Dispatch Everyday Magazine*, Sept. 11, p.1,3

Lilliputia

by Marylou Hewitt, Deborah Langsam, and David C. Paskow

Short stories happen to be my favorite type of writing -- probably because I can finish one in a short time. Since much of my reading time seems to come in small amounts, I don't often find a book so ideally suited to my conditions.

TOMORROW'S WORLDS edited by Robert Silverberg
 Meredith Press, March. 234 p. \$4.95 Age level: 12 up

Ten stories, one set on each of our known planets, and the tenth on our moon, form this unusual collection by ten of our greatest sf writers. Each story is briefly introduced by Silverberg, making their content all the more interesting. It is impossible to pick a favorite -- you'll just like them all, as I did! M.H.

THE WEATHERMONGER by Peter Dickinson
 Little, Brown, April. 216 p. \$4.95 Age level: 10-14

Jeff Tinker and his sister Sally are fugitives from an England which has mysteriously reverted to a pre-machine age. Suddenly there were the Changes; with the Changes came a superstitious fear of anything mechanical. Young Jeff Tinker has the mysterious ability to influence weather patterns, to cause storms, fogs and other weather phenomena. While his talent is appreciated by the people of the British Isles, his immunity to the superstitious dread of machines and his continued curiosity toward things mechanical force him to flee for his life.

Flee he does, to the welcoming arms of France, a France unaffected by the Changes. French officials urge him to return to England, make the most of his immunity, and try to discover the reason behind the Changes. Return he does, with his sister and two newly acquired friends to the Montague Motor Museum. Here they "borrow" a 1909 Rolls Royce Silver Ghost and, using it (and later an irascible pony named Maddox) set forth to solve the enigma of England's second childhood.

Mr. Dickinson has taken a good idea (mental control of weather), added a tantalizing mystery, and succeeded in being boring. Too many pages pass before clues to the mystery begin to appear. I'll grant that once the clues begin to appear the pace picks up; it is unfair, however, to make the young reader wait so long. D.C.P.

NICHOLAS by Marlie Brande, tr. by Elisabeth Boas
 Follett, Sept. 1968 (c1965) \$3.50 unpagged (abt 26p) Age level: 4-8

Nicholas is a slow moving story about a boy's adventures with his imaginary playmate. Nicholas and Nick (I've never known any child who gave an imaginary playmate his or her own name) are made very small by magic and explore the world around them, e.g. ladybugs, birds, wild strawberries and grass. *Nicholas'* basic problem is its coyness. Marlie Brande insists on putting in phrases like "make a magic." This coyness dispells the mood she is attempting to produce by distracting and annoying the reader. The high spot of the book is its black and white and color illustrations. They are well drawn and succeed in achieving a light and airy mood which is lacking in the text. D.L.

THE SORCERER'S APPRENTICE retold by Elizabeth and Gerald Rose
 Walker, 1968 (c1966) unpagged (abt 29p) \$3.95

This is a good retelling of the classic story, *The Sorcerer's Ap-*

prentice. The text is clear and amusing (my favorite line was, "He was able to change frogs into canaries -- which was very popular with the frogs.") I was especially pleased to see that the authors did not stomp on the traditionally moral ending of this story. The end is handled with a delicacy which one usually does not find in these teach-a-lesson-tales I was a bit disappointed by the artwork which I found to be ugly. The illustrations are colorful, however, and therefore may appeal to the children. D.L.

COMING ATTRACTIONS *Continued from Page 27*

COMING FROM LANCER

October

Santesson, Hans, ed. THE MIGHTY
BARBARIANS. 74-556. 75¢
Siegel, Martin AGENT OF ENTROPY.
74-573. 75¢
Gilford, C. B. THE LIQUID MAN.
74-560. 75¢

November

Knight, Damon, ed. NOW BEGINS TO-
MORROW (reissue, orig: First
Flight) 74-585. 75¢
Resnick, Michael D. REDBEARD.
74-579. 75¢

December

Wilhelm, Kate LET THE FIRE FALL
MacApp, C.C. PRISONERS OF THE SKY

Review

A VOYAGE TO ARCTURUS by David Lindsay. Ballantine 73010, Nov. 1968 (hardcover 1963) x,287 p. 95¢

C. S. Lewis calls this a "shattering, intolerable, and irresistible work..." My own feelings are ambiguous. I think everyone should read it, being warned to force one's self through the first 44 pages. In some ways it is like Stapledon's *Star Maker*, it deals with ultimates in what can only be called "a philosophical manner."

Maskull and Nightspore attend a seance where a materialization takes place. Krag crashes the seance and breaks the ghost's neck. Outside, Krag invites Maskull and Nightspore to join him on a trip to Tormance, the inhabited planet circling the double sun of Arcturus, the home world of such as was just conjured up at the seance. Journeying to an abandoned observatory in Scotland, they leave in a strange vessel.

Waking up naked and alone on Tormance, Maskull travels north through a variety of lands, the natives of each having different sense organs. Taking on the sensory organs of the countries through which he passes, Maskull also takes on the philosophies and mysticism of the countries as he changes his Kantian spectacles and views the world anew each time. He leaves a swath of destruction across the face of Tormance -- he either kills or is responsible for the deaths of most of the characters he encounters. Maskull finally dies and we find that somehow he and Nightspore are the same. Surtur, Shaping, Crystalman, and Krag alternately become God and Devil throughout the book.

The story can be said to be unsatisfactory because there are no answers and most of the time one isn't even sure of the questions, but it is still a book to be read. At the very lowest level the scenery of Tormance makes it worthwhile. No, this will not catch on and become a cult -- there will be no buttons reading "Nightspore is alive in Muspel" or "Leehallfae is a Phaen." In one light it is too silly a book to get excited about, in another light it is too awesome to joke about. There will be as many lights as there are readers.

--J.B. Post