

No. 9

February 1970

Seabury Quinn

Author, editor, teacher, lawyer, Seabury Grandin Quinn was a gentleman of the old school, whose like we rarely see today. He was born on January 1, 1889, and was admitted to the District of Columbia bar in 1910, after graduating from the law school of the National University. Following Army service in the Great War, he settled in New York where his activities included teaching medical jurisprudence, editing a number of trade magazines, and writing both technical articles and pulp fiction. This three-way alternation would continue throughout the rest of his working life.

He was not, as has been erroneously reported (I myself repeated the error in an introduction in *Magazine of Horror*), at any time a mortician. He did, however, at one time edit a trade magazine, *Casket and Sunnyside*, and from 1918 to 1926 he taught mortuary law at the Renouard School for Embalmers in New York.

Although over five hundred of his short stories were published, it was the 154 stories and 13 articles in *Weird Tales*, plus an obituary tribute to Farnsworth Wright, bringing his total of contributions to 168 by which he was most widely known. (This figure does not include reappearances of his stories in *Weird Tales'* reprint department.) More cover illustrations for his stories appeared on that magazine than for the stories of any other author in the field of weird and science fiction magazines during the 20s and 30s; and from his first appearance in *WT* to his last, he remained one of the most popular of that magazine's contributors. Even his debut in the October 1923 issue was unique, as he was represented both by an article, "Bluebeard," and a short story, "The Phantom Farmhouse," the latter still regarded as one of his best tales.

Outstanding in his fiction is the long series of stories centering around the adventures of the occultist detective, Dr. Jules de Grandin, as related by Dr. Samuel Trowbridge. While not a physician himself, Mr. Quinn was well versed in anatomy, diagnosis of disease, and the intricate elements of surgery, as well as police work and occult lore; the

stories contain many technical medical details, and I have never heard of his being called on any of them.

The de Grandin series started with "The Horror on the Links," published in the October 1925 issue of *Weird Tales*, and a second story, "The Tenants of Broussac," appeared two issues later. He told me in a letter in 1967, after I had reprinted this story in *Startling Mystery Stories* that: "'The Tenants' was written at a time when I had no idea of making Jules de Grandin the lead character in a series, but Wright practically demanded I embark on such a series. The result has been very satisfactory to both me and Jules de Grandin." Reader reaction quickly showed Farnsworth Wright's wisdom in this demand, and the series would run to 93 tales, including the book-length novel *The Devil's Bride*, ranging over 25 years. The number given for the Jules de Grandin stories in his foreword to *The Phantom Fighter* as "almost 300," is clearly due to a misprint or mistype in the original mss., as he wrote me that there were no unpublished de Grandin tales; Farnsworth Wright and his successors accepted and printed every one written.

Only two hardcover books by Seabury Quinn have been published, both by Arkham House. One of his best loved (non-series) short stories, *Roads*, appeared in a special edition with illustrations by Virgil Finlay, in 1948; it is now out of print. Ten Jules de Grandin stories were slightly revised, in order to up-date them, and collected under the title *The Phantom Fighter* in 1966; this is still available. Of one of these ten tales, he wrote me: "... it was the first pulp story to break the heretofore impassable barrier against making incest an integral part

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DEADLINE CHANGE: DEADLINE FOR APRIL ISSUE WILL BE FEBRUARY 27th.

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The International Scene

THE STRUGATSKY AFFAIR

by Franz Rottensteiner

The decision of the Soviet writer Kuznetsov to stay in England has had very serious effects on Soviet cultural life that were felt even in sf circles. In addition the sf field has had its own affair which makes the future of sf in the Soviet Union appear very dim indeed. The Strugatsky brothers, Arkadi and Boris, for a long time the best authors of Soviet sf and the only ones comparable in quality to the best American authors, published a series of four novels that brought them the disapproval of the party bureaucracy. A short time ago the most popular authors in the Soviet Union, with novels like *It's Difficult to Be a God* and *Monday Began on Saturday* (see the results of a poll in *Fantastika* 1967), they now can't even have harmless mystery novels published any more.

The stories, novels, were *The Fairy Tale of the Troika*, *Snail Pace to Doom*, *The Abominable Swans* and *The Inhabited Island* (accounts of the last novel have appeared in the Western press). In it they take up the subject of *It's Difficult* again: whether we have the right to influence social development on other planets. A planet is found where the people are being ruled by supposedly benevolent "fathers." These have come to power by overthrowing a regime of corrupt bankers and factory owners. The old rulers had caused wars and chaos; the "fathers," however, who claim that the planet is developing straight towards a "just society," set up a totalitarian government. Although the population is poor, the fathers keep telling them that the society of the future is already here. The authors have taken care to point out that they are describing "fascists," but parallels between life on the alien planet and in the Soviet Union can all too easily be construed.

Even more devastating is the social satire in the other novels. In *The Abominable Swans*, for instance, an unsympathetic but very clever and good king of human beings serves as a model for the situation of the Jews; and *The Fairy Tale of the Troika* depicts how typical bureaucratic officials would react to the arrival of an extraterrestrial, to an intelligent bug, and so on.

This is great satire in the tradition of Mayakovsky, and the officials, apparently also informed by less successful sf writers, acted at once. Although the story had appeared in *Angara*, a Siberian literary magazine with a circulation of only 3000 copies, the editor responsible for the publication was fired; and the magazine *Journalist* printed a blast against the whole kind of socio-critical science fiction. As a result of this, many publishers stopped publishing sf, others printed fewer books. The series SF of the World was stopped after 15 volumes, although more had already been prepared for printing, and the *Almanach Nauchnoy Fantastiki*, a pb series of anthologies that had featured many Soviet and foreign authors (including Bester, Russell, Heinlein and Bloch) isn't any more.

Also, now that the officials understand that the hitherto totally naive and loyal sf can be used for subversive purposes (thereby joining the great tradition of Russian literature), they have found means to check the "Progressivity" of foreign authors: by looking up the pro and

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SCIENCE FANTASY: CALIFORNIA II
by Norris Chapnick

Philip Jose Farmer is doing an original, *Death's Dumb Trumpet*, for Avon Books; about the necrology of mankind in 1990 when finis is written to our irreversibly polluted planet. His first Riverworld novel will be published by Berkley-Putnam, titled *To Your Scattered Bones Go...* The legendary German book, *Tarzan the German Eater*, is being translated into English by Wendayne Ackerman for private press publication by Darrell C. Richardson...Harlan Ellison collaborates with A. E. van Vogt for a new one in *Partners in Wonder*; story's called *The Human Operators*...The 35th anniversary of the world's oldest operating sf club, the Los Angeles Science Fantasy Society, was highlighted by the reading by Larry Niven of an article on time travel which will appear in *Galaxy*, and the awarding to Niven of the Forry Award, created 3 years ago by the LASFS and voted on by its members. Previous two winners: Ray Bradbury & Poul Anderson...Harlan Ellison is high on Ross Rocklynne's contribution to *Again: Dangerous Visions*. It's called *Ching Witch!*. Van Vogt will be featured in the same volume with *Future Value*...Sixty students at the University of Southern California attended the opening lecture by Forrest Ackerman on Boris Karloff, an hour and a quarter talk about the *Frankenscience Monster* by the author of the book, in first of a series of 15 classes tracing the history of science fiction & gothic films. Other speakers, other topics, included Prof. Donald A. Reed, Walter Daugherty, Robert Rosen, on *Vampires in the Cinema, Fantasy Film Art, The Horror Classics of Universal Studios, Secrets of Animation*; with a two-part concluding lecture by Ackerman on Lon Chaney and *Metropolis*. In the closing weeks of '69, Ackerman found time to guest 25 art students from the University of California in his "museum" and a busful of 70 high school students from suburb Burbank, where two classes in Science Fiction have been formed with the assistance of Forry Ackerman...His first in nearly 20 years, E. Hoffman Price has finished a new fantasy novel; about serpent-women...Ray Bradbury booked up for lectures 6 months in advance...Fritz Lang, Rod Serling, Forrest & Wendayne Ackerman, George Pal, invited to this year's Science Fiction Film Festival in Trieste...*Spaceway* may not be dead: Editor-Publisher Wm. Crawford reports possibility of a 4th issue in the revived series...Robert Bloch is huddling at 20th-Fox with producer Irwin Allen re an adult sf TV project...A slip of the typographical finger last month: Pat De Graw's "Inside Mother," her first sale, appears in *Infinity One*, the first of a new series from Lancer, edited by Bob Hoskins.

SCIENCE FICTION CHRONOLOGY: Joyce and J.B. Post are working on an sf chronology and would like writers to contact them. They are interested in birthdates, dates of first sales, marriages, etc. Their address is: 4613 Larchwood, Philadelphia, Pa. 19143.

LIGHTS OUT! Thanks to the interest in Arch Oboler's first novel, *House on Fire*, his radio series, *Lights Out!* will again be heard. The plays have been dusted off and syndicated to 61 radio stations -- each one introduced by a recorded message in which Oboler promotes his book.

LEY MATERIALS WANTED: Olga Ley is collecting material for a biography of her late husband, Willy, and would appreciate hearing from anyone who has letters or other material about him. All contributions will be xeroxed and returned to the sender. Her address is: 37-26 77th St., Jackson Heights, N.Y. 11372.

Coming Events

February

- 1 ALBUQUERQUE SF GROUP MEETING at Los Ranchos Village Hall, 920 Green Valley Rd, N.W., Albuquerque, N. M. For info: Bob Vardeman, P.O. Box 11352, Albuquerque, N.M. 87112
- 1 ESFA MEETING at YM-YWCA, 600 Broad St, Newark, N.J., at 3pm
- 1 HOUSTON SF SOCIETY MEETING at home of member. For info: Beth Halphen, 2521 Westgate, Houston Tex. 77019
- 3 FANATICS MEETING at 195 Alhambra, Apt. 9, San Francisco at 7:30pm (ph:921-2927) For info: Quinn Simpson, 977 Kains Ave, Albany, Calif. 94706
- 4 WOODCHUCKS MEETING at home of member. For info: Greg Bear, 5787 College Ave, Apt. 37, San Diego, Ca. 92120 (ph:286-4736)
- 6 VALSFA MEETING at home of member. For info: Dwain Kaiser, 390 N. Euclid, Upland, Calif.
- 6 WSFA MEETING at home of member at 8pm. For info: Alexis Gilliland, 2126 Pennsylvania Ave NW Washington, D.C. 20032
- 7 NEOSFS MEETING at home of member. For info: Bill Mallardi, P.O. Box 368, Akron, Ohio 44309
- 8 NESFA MEETING at home of member For info: NESFA, P. O. Box G, MIT Branch Sta, Cambridge, Mass
- 13 LASFS DIRECTORS DINNER at Norrland Smorgasbord, 1529 S. Robertson Blvd, Los Angeles. GoH: Kris Neville. Tickets \$4 from John Trimble, 417 N. Kenmore Ave, Los Angeles, Calif. 90004. Deadline Feb. 9
- 13 FISTFA MEETING at home of Sandy Meschkow, 47-28 45th St, Woodside, Queens, N.Y. 11377 at 8pm (ph:212-784-5647)
- 13 LITTLE MEN MEETING at home of member at 8:30pm. For info: J. Ben Stark, 113 Ardmore Rd, Berkeley, Calif. 94707
- 13 NAMELESS ONES MEETING at home of member at 8:30pm. For info: Wally Weber, Box 267, 507 3rd

Ave, Seattle, Wash. 98105 (ph: R07-6243)

- 13 PSFS MEETING at Central YMCA, 15th & Arch Sts, Philadelphia, at 8pm
- 14 TANSTAAFL CON at SUNY in Binghamton. For info: Joni Rapkin, 67 Albert St, Johnson City, NY, 13790
- 14 BALTIMORE SCIENCE FANTASY GROUP MEETING at home of member. For info: Jack Chalker, 5111 Liberty Heights Ave, Baltimore, Md. 21207 (ph:301-367-0605)
- 14 CINCINNATI FANTASY GROUP MEETING at home of member. For info: Lou Tabakow, 3953 St. Johns Terr, Cincinnati, Ohio 45236
- 14 MINN-STF MEETING at home of Walter Schwartz, 4138 Wentworth Ave S, Minneapolis, Minn. 55409 at noon. For info: Frank Stodolka, 1325 W. 27th St, Minneapolis, Minn. 55408
- 15 HOUSTON SF SOCIETY, see Feb. 1
- 15 MISFITS MEETING at home of member at 3pm. For info: Howard Devore, 4705 Weddel St, Dearborn Heights, Mich. 48125 (ph: L05-4157)
- 17 FANATICS MEETING at home of Quinn Simpson, 977 Kains Ave, Albany, Calif. 94706 (ph:524-9502) at 7:30pm
- 18 WOODCHUCKS MEETING, see Feb. 4
- 20-22 BALTICONFERENCE IV at the Lord Baltimore Hotel, Baltimore
- ✓ For info: Jack Chalker, 5111 Liberty Heights Ave, Baltimore, Md. 21207. Registration: \$2.00
- 20 VALSFA MEETING, see Feb. 6
- 21 CHICAGO SF LEAGUE MEETING at home of George Price, 1439 W. North Shore Ave, Chicago, Ill. 60626, at 8pm
- 21 DASFA MEETING at Columbia Savings & Loan Assoc, corner of W. Colfax & Wadsworth, Lakewood, Colo. at 7:30pm. For info: Camille Cazedessus Jr, P. O. Box 550, Evergreen, Colo. 80439
- 21 DaSFS MEETING at home of member at 8pm. For info: Tom Reamy, Box 523, Richardson, Tex. 75080

- 22 NESFA MEETING, see Feb. 8
 22 OSFA MEETING at Museum of Science & Nat. Hist., Oak Knoll Pk at Big Bend & Clayton Rds, St. Louis - The Science Bldg, 3rd floor, at 2pm. For info: Ray Fisher, 4404 Forest Park, St. Louis, Mo. 63108
 22 OSFiC MEETING in Toronto. For info: Peter Gill, 18 Glen Manor Dr, Toronto 13, Canada (ph: 694 0667)
 27 FISTFA MEETING, see Feb. 13
 27 LITTLE MEN MEETING, see Feb. 13
 28 BALTIMORE SF GROUP, see Feb. 14
 28 CINCINNATI FANTASY GROUP MEETING, see Feb. 14
 28 LUNARIAN MEETING at home of Frank Dietz, 655 Orchard St, Oradell, N. J. 07649, at 8pm. (ph:201-265-7810)
 28 MINN-STF MEETING, see Feb. 14
 28 OMICRON CETI THREE MEETING at home of member at 8:30pm. For info: Joe Isenstadt, 821 N. Hamilton Ave, Lindenhurst, N.Y. (ph:516-TU8-8327)

March

- 20-22 MARCON at the Christopher George Inn, Columbus, Ohio. GoH: Anne McCaffrey. For info: Larry Smith, 5370F Roche Dr, Columbus, Ohio 43229
 27-29 BOSKONE 7 at the Statler-Hilton, Park Sq, Boston. GoH: Gordon Dickson. Reg: \$2 in advance, \$3 at door. For info: NESFA, P.O. Box G, MIT Branch P.O., Cambridge, Mass. 02139
 27-29 SFCON 70 at the Hilton Hotel San Francisco. Adv. reg: \$4.00 till March 15, payable to Sampo Productions. For info: Quinn Simpson, 977 Kains St, Albany, Calif. 94706
 27-30 SCI-CON 70 at the Royal Hotel in London. Reg: 25/-. For info: Sci Con 70, c/o Dark They Were and Golden-Eyed, 28 Bedfordbury, London WC2, England

April

- 2-4 MINICON 3 at the Dyckman Hotel, S. 6th St, Minneapolis.

Reg: \$2.00, payable to Mrs. Margaret Lessinger. For info: Jim Young, 1948 Ulysses St N.E. Minneapolis, Minn. 55418

- 10-12 LUNACON/EASTERCON at the Hotel McAlpin, Herald Sq, N.Y. GoH: Larry Shaw. Adv. reg: \$2 to Devra Langsam, 250 Crown St, Brooklyn, N.Y. 11225
 30-May 3 FANCON 70 in Stockholm. For info: John-Henri Holmberg, Norrskogsvägen 8, 112 64 Stockholm, Sweden.

May

- 15-17 DISCLAVE at the Skyline Inn S. Capitol St, Washington, D.C. For info: Jack Haldeman, 1244 Woodbourne Ave, Baltimore, Md. 21212
 29-31 BOUCHERCON at the Miramar Hotel, Santa Monica, Calif. Adv. reg: \$4, payable to Bruce Pelz. For info: Box 1, Santa Monica, Calif. 90406
 30-31 NORWESTERCON in Portland, Ore. For info: Mike Zaharakis, 1326 SE 14th, Portland, Ore. 97214

June

- 18-21 MULTICON 70 in Oklahoma City Reg: \$3.50, payable to Oklahoma Alliance of Fandom. For info: OAF %David Smith, 133 Mercer St Ponca City, Okla. 74601
 26-28 MIDWESTCON in Cincinnati, Ohio. For info: Lou Tabakow, 3953 St. John's Terr, Cincinnati, Ohio 45236

July

- 3-5 WESTERCON 23 at the Francisco Torres, Santa Barbara, Calif. Adv. reg: \$3, payable to Dave Hulan. For info: P.O. Box 4456 Downey, Calif. 90241
 17-19 PgHLANGE II at the Chatham Center Motor Inn, Pittsburgh. GoH: Harlan Ellison. Adv. reg: \$2. For info: Linda Bushyager, 5620 Darlington Rd, Pittsburgh, Pa. 15217

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S F and the Cinema

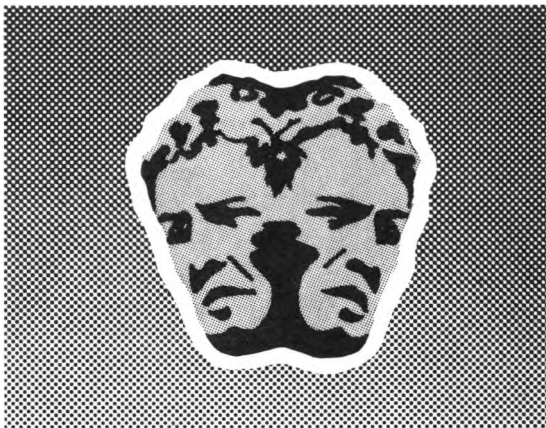
JOURNEY TO THE FAR SIDE OF THE SUN, a release from Universal Pictures Ltd. 1969 1 hr. 39 min. Directed by Robert Parrish. Story by Gerry & Sylvia Anderson. Starring Ian Hendry, Roy Thinnes, Patrick Wymark, Lynn Loring, Loni Von Friedl and Herbert Lom. Technicolor. Rating: G

The concept of a counter-Earth located in the same orbit, but on the opposite side of the sun, has been used before in science fiction, with questionable results. Credibility has been further reduced by advances made in the measurement and calculation of planetary motions, and their influence on each other, which tend to disprove this possibility. The use of this idea therefore seemed to indicate that this would be just another Grade B thriller for the youngsters.

But it's not. With the use of crisp dialogue and a blend of futuristic sets and miniature settings, Mr. Parrish has turned out an interesting drama which, if not suspenseful, is nevertheless entertaining through most of its length. We know why the two astronauts appear to have returned from their voyage three weeks early, and admittedly were somewhat impatient by the time the one survivor eventually discovers the truth.

What we were not prepared for was the ending, after the astronaut (Roy Thinnes) attempts to dock with his command ship left in orbit. No provision was made, it appears, to protect the ship from reversed polarities; as a result all systems go dead, the ship crashes into the middle of the space launch complex, causing the complete destruction of the entire installation. A spectacular wrap-up, but not very convincing.

LUOWIG- 1969



FILMS TO COME

The filming of *Something Wicked This Way Comes* has fallen through for various reasons, but Ray informs me that "The Small Assassin" should be coming up for filming within a year or so. Still on the horizon of the vast TV wasteland: "The Halloween Tree," also within a year, perhaps next October. Bill Stromberg's and Phil Tippet's *A Sound of Thunder* is also in permanent doldrums, due to technical and financial difficulties. It still remains, however, one of the most remarkable amateur film efforts I've ever heard of.

--Greg Bear

Warner Brothers-Seven Arts has a number of promising productions coming up. Stefanie Powers and James Olson will star in *Crescendo*, described as a horror story set in southern France. This color feature will be produced by Michael Carreras and directed by Alan Gibson.

THX 1138, a thriller about a computer-controlled subterranean world is another promising WB-7 Arts film. The most notable thing about this film is that the Executive Producer will be Francis Ford Coppola, who

last made the unsuccessful *The Rain People*, as well as the overdone *Finian's Rainbow*. Coppola first began working for Roger Corman, and from there went on to the dubbing field, writing the English screenplay for foreign-acquired products. The first of these was a Russian-made sf thriller, released in the United States as *Battle Beyond the Stars*, which starred a minor Russian actor who later went on to direct and star in the mammoth version of *War and Peace*. In 1961, shortly after turning 20, Coppola made his first film, *Dementia 13*, a multiple-murder puzzler filmed in Ireland and used as a co-feature to Corman's *X-The Man With X-Ray Eyes*. When he made the highly underrated *You're a Big Boy Now* it became clear that Coppola was someone to watch; and as he had long expressed interest in making a science fiction film, it was only a matter of time before he would get around to it. *THX 1138* will be produced by Lawrence Sturhan and directed by George Lucas.

Dracula, the durable vampire returns in WB-7 Arts' *Taste the Blood of Dracula*, with Christopher Lee once again the lead role. Aida Young produced and Peter Sasoy directed.

John Christopher's *No Blade of Grass* will be filmed by Cornel Wilde for MGM. The actor, turned producer-director has had a number of notable films to his credit, including *Sword of Lancelot*, *The Naked Prey* and *Beach Red*. While not as versatile as Coppola he has displayed a practiced ease in developing off-beat ideas that would leave most traditionalists stymied.

Roman Polanski will produce and direct Robert Merle's best seller *The Day of the Dolphin* for United Artists. It will be interesting to see whether his recent tragedy will impair his film-making skills.

United Artists will also be filming H. Rider Haggard's *The People of the Mist*, to be produced and directed by Michael Winner.

MGM has just released *Captain Nemo and the Underwater City*, starring Robert Ryan, Chuck Connors, Nanette Newman and Luciana Paluzzi. The director is James Hill, and the running time is 106 minutes. The time of this story is during the 1860's. Six passengers aboard a schooner crossing the Atlantic are swept overboard by a storm and saved by underwater swimmers who take them to the submarine *Nautilus*. There they meet Captain Nemo, played by Robert Ryan, who takes them to his underwater city *Templemer* where the inhabitants live within an immense dome. The city is powered by hidden sources and all utensils are made of gold. When Nemo refuses to allow his visitors to return home, in case they reveal the existence of his city, they attempt escape. The special effects and underwater sequences are properly impressive but the entire film has, not unexpectedly, been treated as standard juvenile fare.

The Cave of the Living Dead is a new German film starring Adrian Hoven, Wolfgang Preiss, Karin Field, and John Kitzmuller. The film is produced and directed by C.V. Ratony with a screenplay by C.V. Rock. *The Cave of the Living Dead* is a black and white, dubbed thriller about a vampire loose in a village. There is a mild attempt at evoking the proper atmosphere but this drastically clashes with the many modern touches.

Another foreign import is *The Faceless Monster*, an Italian film with English dubbing, starring Paul Miller and the ubiquitous Barbara Steele. The picture runs for 73 minutes and was directed by Allan Grunewald. *The Faceless Monster* is a ghost story with a number of familiar elements: a mad scientist, the use of a living person's blood to keep alive a ghoul, and ghostly revenge. Barbara Steele has a double role in this film, and viewers who are attracted to her will have something to

see it for. The rest of us can safely avoid it.

Christopher Lee, who also has a considerably large following, can be seen in his newest feature, the German-made, English-dubbed *The Blood Demon*. Along with Lee, Lex Barker, a washed-up Tarzan actor of the 50's who hit it big in the foreign markets, Karin Dor and Vladimir Medar are also featured. The film is directed by Harald Reinl and has a running time of 75 minutes. Christopher Lee plays a murderous count who is sentenced to death for his crime. He is beheaded, but before his death swears vengeance on those responsible. For forty years, Lee, as Count Regula, lies in a state of suspended animation, maintaining his pseudo-life through blood transfusions administered by a henchman. The settings are passable but the transition from German to English results in imperfect translations and much of the dialogue is unintentionally funny, thereby weakening the entire effect.

CRITIQUE: For about the half-dozen time, it has been announced that *The Lord of the Rings* would be filmed. At one time The Beatles were eager to do this, at another time an all-cartoon version was promised (and this may ultimately prove to be the most feasible means of filming the Tolkien trilogy). My own opinion is that *The Lord of the Rings* is unfilmable, no attempt at all is better than the floundering, uncertain results that Hollywood is noted for. The scope of the story is too immense, the cast of characters far too wide to permit character delineation in a movie of anything less than eight or nine hours. (And this would be impractical and much too costly. Split sessions may work for *War and Peace* but it's unlikely that a similar system would be tolerated for *The Lord of the Rings*). A cartoon version might be the solution, but the only studio equipped to handle this mammoth task is the Disney studios, and this would mean that the story would become weighted down with needless sentimentality and "cuteness" to qualify for the juvenile audience which Disney films are made for (i.e. *The Sword in the Stone* and *The Jungle Book*). The last time Disney attempted an adult cartoon was with *Fantasia* in 1940, and although ultimately a success, met with stiffened resistance when it was first released. A Disney-ized LotR would not quite cause elation among the Tolkien Society of America, to say nothing of the non-organized Tolkien readers. The best commentary on filming LotR appeared as a series of articles by Ted Johnstone (David McDaniel) in Bob Lichtman's *Psi-Phi* in 1961-62. If you have these issues accessible, dig them up and re-read Johnstone's modest suggestions for casting, settings, theme music, etc. etc. You might also read the satire on this proposal by Bill Meyers and Kenn Seagle the following year. And if it does turn out that LotR is filmed as an overburdened spectacle with hordes of stars, music and vivid scenics don't be surprised if the film fizzles long before the welcome conclusion and the only thing you're left with to show for this experience is half a \$5.00 seat ticket stub.

--Mike Deckinger

THE OLD DARK HOUSE AND THE OBLONG BOX REVISITED: Since Ken Beale condescended to review films of "a genre whose distinction is dubious at best" (shades of Kingsley Amis!), some attempt should be made to correct a number of glaring errors (of taste and historical record). (Dec p.16+)

Terming any of James Whale's works in the genre as "minor thrillers" makes no sense when every bit of it has been acclaimed the world over -- by buffs, non-buffs and historians -- as outstanding, whether viewed and judged from the standpoint of sheer artistry or as unadulterated, grand and brilliant entertainment. Whale's work hardly needs any

defense... not especially at this late date. The spell-binding special effect he achieved in rendering Rains "invisible" in *The Invisible Man* has been the subject of numerous articles, and in nearly 38 years few have even come close to duplicating its quality. Also, in creating so successfully the mood and atmosphere of an English town and countryside, Whale still remains unmatched among Hollywood directors.

So, it hardly necessitated viewing the hitherto nearly "lost" film, *The Old Dark House*, to convince anyone that "Whale now seems a highly talented, individual artist." Rather, it would have been surprising if *Dark House* had been anything but good. The assertion that Whale had "for the most part worked with unpromising material" is an incredibly thoughtless and inaccurate statement! What in thunder is so promising about J.B. Priestley's plodding novel compared to the tremendously fascinating elements in Shelley's *Frankenstein* (and its sequel *Bride of Frankenstein*) and Wells' *Invisible Man*? Whale deserves all the credit in the world for transferring a basically hackneyed theme so magnificently to the screen, and it's much more than Priestley really deserved.

One just sits back, almost spellbound, at this next lemon: "He [Whale] could have made very fine films, instead of minor thrillers. Exactly why he didn't is an unanswered question." As already stated, after more than 38 odd years, Whale hardly has to be defended -- not after his magnificent achievements nor for breathing great life upon the screen. Only to a blind man does his work require any form of explanation. But, for the record, Whale DID go on to other "great" things; and anyone who writes about him should know that he created and directed for the screen the greatly heralded and Award-nominated musical *Showboat* in 1937 (from the story by Edna Ferber, music by Jerome Kern), starring Irene Dunne. His next great film was *Green Hell*, starring Joan Bennett and Doug Fairbanks Jr., in 1940, a splendid production that received mixed reviews. His last was *The Man in the Iron Mask* (1941). For various inexplicable and mysterious reasons, Whale never made films again and went into retirement; and just as mysteriously as he ceased activity, he was found dead in 1957 in his swimming pool -- the death was due to unknown causes and was never solved.

On a final note: Beale's recommendation of AIP's bloody-slop job, *Oblong Box*, is interesting in that rarely have I ever seen so much money wasted before in the genre. AIP seems to be doing continually worse each time they attempt production in England, since they've gotten away from Hollywood; and I have a feeling that but for the grace of Roger Corman's influence in the past, this studio has hardly been more than a glorified Monogram or PRC. *Oblong Box* is undoubtedly one of the trashiest things ever to bear the label of "horror" -- and, alas for poor Poe! that the name of this master could be so degraded.

Boring isn't just the name for *Box*, and obviously its inept director knew of only one way to cope with a moronic script and to "save" the situation: Have someone running around brandishing a knife and spilling blood by the bucket every couple of minutes. What there was of the rotten plot was of pin-headed standards: African natives wreak revenge on Vincent Price's brother for the inhuman treatment Price doles out in his nefarious undertakings; except... the brother was completely innocent, and it should have been Price who deserved getting hoodoo-vooodoo. So, Price's brother goes about disfigured and completely out of his mind nearly all his life, until the closing loathesome wrap-up of the film's final ten or twelve minutes, which is about as senseless and nauseating as were other sections.

--Calvin Beck

Work in Progress

by Fred Lerner

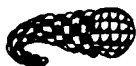
There continues to be considerable activity on the university scene. The Science Fiction Seminar of the 1969 Modern Language Association meeting in Denver was on "John Brunner's *Stand on Zanzibar* and the Nature of the Science Fiction Novel." The discussion was led by Dale Mullen.

The Interuniversity Research Center in Paraliterature in Montreal is publishing its Proceedings on an occasional basis. To date I have received the first two numbers: *Drame et melodrame* (P. Davoine) and *Qu'est-ce que la paralitterature?* (Dominique Noguez). I don't know whether all their publications are to be in French; the Center is interested in all forms of paraliterature, that is, imaginative writing at the fringes of, or totally outside of, conventional literary respectability. This includes science fiction, mystery, westerns, pornography, etc. For more information, write: M. Angenot, Dept. of French Language and Literature, McGill University, Montreal, Quebec.

Reginald Smith has reprinted his 41-page booklet on *Weird Tales in the Thirties*, which is available at \$1.00 per copy from him at 1509 Marles Drive, Santa Ana, Calif. 92706. Most of this well-mimeographed booklet is devoted to a survey of the principal authors of this period and a discussion of their most important series stories. Poetry and artwork are covered briefly, as are the editorial and financial history of the magazine. For one who has not grown up with *Weird Tales*, this is a very good introduction to the most important period of its history. Like Alva Rogers' *Requiem for Astounding*, this is a treatise that non-collectors will read only at their peril.

The Second Annual Conference on the Bibliography of Science Fiction will be held on Saturday morning, 28 March 1970, in Boston, as part of the Boskone. The program will be in two parts: a survey of "The Year's Work in Science Fiction Bibliography," and a group of presentations on the year's theme, which has not been firmly decided at this time.

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, New York 13323.



AWARDS ANNOUNCED: The Count Dracula Society has announced the winners of awards to be presented at the 8th Annual Awards Dinner in April as follows:

Mrs. Ann Radcliffe Awards:

Cinema: Fritz Lang for his whole career

Literature: Fritz Leiber for his whole career

TV: Dan Curtis, producer of TV show *Dark Shadows*

Special Awards: Peter Cushing for his career in gothic films

Morris Scott Dollens, science fiction artist

Katherine Stubergh Keller for her wax works

Horace Walpole Gold Medal: Dr. Devendra P. Varma, author of *The Gothic Flame: A History of the Gothic Novel in England*

Coming Attractions

AMAZING -- March

Serial

BY FURIES POSSESSED by Ted White

Novelettes

TRIAL BY SILK by Christopher Anvil

I'M TOO BIG BUT I LOVE TO PLAY
by James Tiptree Jr.

Short Story

BREAKING POINT by William C. Johnstone

Classic

THE TREE TERROR by David H. Keller

Cover by WILLIS for Breaking Point

AMAZING -- May

Serial

BY FURIES POSSESSED by Ted White

Stories

NOBODY LIVES ON BURTON STREET by Greg Benford

BLOOD OF TYRANTS by Ben Bova

THE BALANCE by Terry Carr

A SKIP IN TIME by Robert E. Toomey Jr.

SATURDAY'S CHILD by Bill Warren

FANTASTIC -- April

Novel

THE SNOW WOMEN by Fritz Leiber

Novelettes

THE WAGER LOST BY WINNING by John Brunner

DEAR AUNT ANNIE by Gordon Eklund

Classic

THE PULSATING PLANET by John Broome

Short Story

THE FREEDOM FIGHTER by Ray Russell

Cover by JEFF JONES for "The Snow Women"

FANTASTIC -- June

Serial

ALWAYS THE BLACK KNIGHT by Lee Hoffman

Stories

THE PRINCE OF NEW YORK by Greg Benford & Laurence Littenberg

THE TIME by David Mason

I OF NEWTON by Joe Haldeman

IN THE LAND OF THE NOT-UNHAPPIES
by David Bunch

PSYCHIVORE by Howard Myers

COMMUNICATION by Bob Shaw

New Column

SCIENCE FICTION IN DIMENSION by Alexei Panshin

F&SF -- March

Complete Short Novel

THE FATAL FULFILLMENT by Poul Anderson

Short Stories

THE NIGHT OF THE EYE by Dennis Etchison

HARVEST by Leo P. Kelley

FUN-NEE by Miriam Allen deFord

THE CHAMELEON by Larry Eisenberg

THE TANGLED WEB OF NEIL WEAVER
by Charles Miller

Article

THE FALLS OF TROY by L. Sprague de Camp

Science

BRIDGING THE GAPS by Isaac Asimov

Cover by RONALD WALOTSKY for "The Fatal Fulfillment"

GALAXY -- March

Serial

DOWNWARD TO THE EARTH by Robert Silverberg

Novella

THE REGION BETWEEN by Harlan Ellison

Short Stories

THE PROPHETEER by Leo P. Kelley

A PLACE OF STRANGE by George C. Willick

REFLECTIONS by Robert F. Young

Cover by GAUGHAN, suggested by "The Region Between"

IF -- March

Serial

WHIPPING STAR by Frank Herbert

Novelettes

SOS by Poul Anderson

THE THING IN STONE by Clifford D Simak

Short Stories

TELEMART 3 by Bob Shaw
THE ETHICS OF TRADE by Timothy
M. Brown (IF First)
IN THE SILENT WORLD by Ed Bryant
TRAPS by George Zebrowski and
Jack Dann
THE TIME JUDGE by Dannie Plachta
LOVE THY NEIGHBOR by E. Clayton
McCarty
ALL BROTHERS ARE MEN by Basil
Wells
Cover by MIKE GILBERT, suggested
by "SOS"

ACE FEBRUARY RELEASES

Mead, Shepherd THE CAREFULLY CON-
SIDERED RAPE OF THE WORLD. 09150
75¢
Nourse, Alan E. THE MERCY MEN
(repr) 52560. 60¢
Russ, Joanna AND CHAOS DIED.
02268. 75¢
Stableford, Brian M. THE BLIND
WORM / SEED OF THE DREAMERS by
Emil Petaja. 06707. 75¢
Vance, Jack PLANET OF ADVENTURE
#4: The Pnume 66902. 60¢
Van Vogt, A.E. THE WAR AGAINST
THE RULL. 87180. 75¢

MARCH BELMONT RELEASES

Ellison, Harlan OVER THE EDGE
(coll) Belmont B75-1091. 75¢
Van Vogt, A. E. THE MIND CAGE.
B75-1093. 75¢

COMING FROM LANCER

Hamilton, Edmond RETURN TO THE
STARS (sequel to Star Kings) Feb
74-612
Farmer, Philip Jose TIME STOP!
(reissue) Feb. 74-616
Jakes, John MASTER OF THE DARK
GATE. Feb. 75-113 95¢
Koontz, Dean R. THE DARK SYMPHONY
74-621, March
Howard, Robert E., L. Sprague de
Camp & Lin Carter CONAN (reis-
sue) March. 95¢
CONAN THE WANDERER (reissue) 95¢
Howard, Robert E. & L. Sprague de
Camp CONAN THE FREEBOOTER (re-
issue) March. 95¢

Howard, Robert E., L. Sprague de
Camp and Lin Carter CONAN OF
CIMMERIA (reissue) March. 95¢
Mason, David THE SORCERER'S SKULL
April
Kelley, Leo P. TIME ROGUE. April

Current Issue ANALOG -- February

Serial

IN OUR HANDS, THE STARS by Harry
Harrison

Novelettes

BIRTHRIGHT by Poul Anderson
THE FIFTH ACE by Robert Chilson
THE BIGGEST OIL DISASTER by Hay-
den Howard

Short Story

DALI, FOR INSTANCE by Jack Wod-
hams

Science Fact

THE WIND FROM A STAR by Margaret
L. Silbar

Editorial

MR. EDISON'S MAGIC LAMP by JWC
Cover by KELLY FREAS for "Birth-
right"

Have You Read?

Cameron, Eleanor "The Owl Service
a Study" (Garner) *Wilson Lib-
rary Bulletin*, Dec. p.425-33
Dunbar, Ernest "Godfrey Cambridge
Turns White" (The Night the Sun
Came Out) *Look*, Dec.30, p.57+
Ellis, H.F. "Queen of Visceroton-
ia" (writing contemporary sf)
New Yorker, Dec.27, p.54-6
Gunn, James E. "Witches Must Burn"
(story) *College & University
Journal*, Fall p.13-17
"First Manned Lunar Landing" NASA
Picture Set #4. GPO no. NAS1.43
/2:4 \$1.75
Rizzo, Francis "Globolinks'
Friend" (Alwin Nikolais) *Opera
News*, Dec.20, p.17
Sargeant, Winthrop "As It Was in
the Beginning" (performance of
Donald Swann's opera *Perelandra*)
New Yorker, Dec.6, p.196+
Spencer, Walter Troy "They're Not
Robots, They're Cyborgs" *New
York Times Magazine*, Dec. 14 p.
40-1+

New Books

HARDCOVERS

- Appel, Benjamin THE FANTASTIC MIR-
ROR: Science Fiction Across the
Ages (juv) Pantheon, Sept. \$3.95
- Asimov, Isaac THE SOLAR SYSTEM
AND BACK (essays) Doubleday,
Jan. \$5.95
- Berlitz, Charles THE MYSTERY OF
ATLANTIS (nf) Grosset, Oct.
\$5.95
- Boas, Maurits I. THE DOG THAT WAS
AND WAS NOT and THE DOUBLE GUAR-
ANTEE: Two Surrealistic Tales
(marg.) Fell, Fall. \$5.95
- Boucher, Anthony THE COMPLEAT
WEREWOLF and Other Stories of
Fantasy and Science Fiction.
Simon & Schuster, Dec. \$6.50
- Boyd, John SEX AND THE HIGH COM-
MAND. Weybright, Jan. \$5.50
- Brophy, Brigid IN TRANSIT (marg.
fty) Putnam, Jan. \$6.95
- Brunhoff, Laurent de BABAR'S MOON
TRIP (juv pop-up) Random, Fall
\$1.95
- Brunner, John THE DEVIL'S WORK
(marg. supernat.) Norton, Jan.
\$5.95
- Cook, Elizabeth THE ORDINARY AND
THE FABULOUS: An Introduction to
Myths, Legends and Fairy Tales
for Teachers and Storytellers.
Cambridge Univ. Pr., Aug. \$5.95
- Craik, Sir Henry THE LIFE OF JON-
ATHAN SWIFT (2d ed., repr. of
1894 ed) B. Franklin, 1969. 2
vols. \$22.50
- De Narvaez, Cynthia MY DEAR DOL-
PHIN (juv nf) American Heritage
Oct. \$3.95
- Dickson, Gordon R. DANGER--HUMAN
(coll) Doubleday, Jan. \$4.95
- Du Maurier, Daphne THE HOUSE ON
THE STRAND (supernat.) Double-
day, Sept. \$5.95
- Fast, Howard THE GENERAL ZAPPED
AN ANGEL: New Stories of Fantasy
and Science Fiction. Morrow,
Jan. \$4.95
- Freeman, Mary Eleanor THE WIND IN
THE ROSE-BUSH and Other Stories
of the Supernatural (repr. of
1903 ed) Garrett, 1969. \$9.95
- Gardner, Fred THE LIONESS WHO
MADE DEALS (marg. juv fty) Nor-
ton, Nov. \$4.25
- Glynn, A.A. PLAN FOR CONQUEST.
Arcadia, Oct. \$3.50
- Goodwin, Harold MAGIC NUMBER (juv
fty) Bradbury, 1969. \$3.95
- Gray, Nicholas Stuart THE APPLE
STONE (juv fty) Meredith, 1969.
\$4.95
- Hale, John THE PARADISE MAN: A
Black and White Farce (marg.)
Bobbs, Dec. \$5.00
- Hall, Roger 19 (marg.) Norton,
Feb. \$5.95
- Hazen, Barbara THE SORCERER'S AP-
PRENTICE (juv fty) Lancelot,
1969. \$3.95, \$5.95 with LP rec.
- Ipcar, Dahlov THE WARLOCK OF NIGHT
(juv fty) Viking, Oct. \$3.95
- Kipling, Rudyard THE MIRACLE OF
THE MOUNTAIN (juv, adapt. from
Jungle Stories) Addison Wesley,
July. \$4.95
- Lewis, C.S. A MIND AWAKE: An An-
thology ed. by Clyde S. Kilby.
Harcourt, Dec. \$5.75
- Lymington, John TEN MILLION YEARS
TO FRIDAY (repr) Doubleday, Jan
\$4.50
- Mansfield, John M. MAN ON THE MOON
(nf) Stein & Day, Dec. \$6.95
- Mendoza, George THE STARFISH TRIL-
OGY (marg. juv fty) Funk, Fall.
\$3.95
- THE NEW SPACE ENCYCLOPAEDIA: A
Guide to Astronomy and Space Ex-
ploration (repr) Dutton, Sept.
\$13.95
- Olney, Ross R., ed. TALES OF TIME
AND SPACE (juv) Whitman, Nov.
69¢
- Parry, Marian THE BIRDS OF BASEL
(juv fty, tr of Die Vögel) Knopf
Fall. \$3.95
- Perry, Ted THE FINAL AMENDMENT
(marg.) Little, Sept. \$5.95
- Pesek, Ludek LOG OF A MOON EXPED-
ITION (juv) Knopf, Oct. \$3.95
- Poe, Edgar Allan COLLECTED WORKS
v.1: Poems, ed. by Thomas Ollive
Mabbott. Belknap Press, 1969.
\$15.00
- Rabinowitch, Eugene & Richard S.

Lewis, eds. MAN ON THE MOON;
The Impact on Science, Technology,
and International Cooperation. Basic, Dec. \$5.95

Sanders, Martha ALEXANDER AND THE
MAGIC MOUSE (juv fty) American
Heritage, Fall. \$3.95

Santesson, Hans Stefan, ed. CRIME
PREVENTION IN THE 30th CENTURY.
Walker, Dec. \$5.95

Dr. Seuss I CAN LICK 30 TIGERS
TODAY! and Other Stories (marg.
juv fty) Random, 1969. \$2.95

Simak, Clifford D. WONDER AND
GLORY: The Story of the Universe
(juv nf) St. Martin, Oct. \$5.95

Smithies, Richard H.R., & Maura
Cavanagh THE YEGGS AND THE YAH-
BUTS (marg. juv fty) Random,
1969. \$3.95

Spiegel, Charles MATH ON MARS; A
New Path to Math (juv) Exposi-
tion, 1969. \$4.00

Stern, Philip Van Doren, ed. THE
OTHER SIDE OF THE CLOCK: Stories
Out of Time, Out of Place. Van
Nostrand, Dec. \$5.95

Verne, Jules 20,000 LEAGUES UNDER
THE SEA (juv, pop-up) Random,
Oct. \$3.95

Von D niken, Erich CHARIOTS OF
THE GODS? (marg. nf, tr. of Er-
inerrungen an die Zukunft) Put-
nam, Feb. \$5.95

Wahl, Jan HOW THE CHILDREN STOP-
PED THE WARS (marg. juv fty)
Farrar, Dec. \$3.75

Wells, H.G. THE WEALTH OF MR.
WADDY (orig. of Kipps) Southern
Ill. Univ. Pr., Dec. \$5.95

Wilford, John Noble WE REACH THE
MOON (young readers ed) Norton,
Dec. \$4.95

Wyndham, Lee RUSSIAN TALES OF FAB-
ULOUS BEASTS AND MARVELS (juv)
Parents, Nov. \$3.95

Yoda, Junichi THE ROLLING RICE
BALL (juv fty, tr) Parents, Nov
\$3.50

PAPERBACKS

Aldiss, Brian W. NEANDERTHAL
PLANET and Other Adventures in
Science Fiction. Avon V2322,
Jan. 75¢

STARSHIP (reissue) Avon V2321,
Dec. 75¢

Alexander, Jan THE WOLVES OF CRAY-
WOOD (supernat. horror) Lancer
73-868, Jan. 60¢

Anderson, Poul & Gordon R. Dickson
EARTHMAN'S BURDEN (juv repr)
Avon Camelot 25166, Jan. 60¢

Anvil, Christopher STRANGERS IN
PARADISE. Tower T075-4, Jan.
75¢

Baxter, John SCIENCE FICTION IN
THE CINEMA. Barnes 7416, 1969.
\$2.45

Bergin, Paul A. XUAN AND THE GIRL
FROM THE OTHER SIDE. Tower T060
-8, Jan. 60¢

Bester, Alfred THE STARS MY DES-
TINATION. Bantam H4815, Jan. 60¢

Bloodstone, John (Stuart J. Byrne)
GOD MAN. Powell PP205, Jan. 95¢

Bradley, Marion Zimmer THE WINDS
OF DARKOVER / THE ANYTHING TREE
by John Rackham. Ace 89250, Jan
75¢

Brett, Leo THE ALIEN ONES (repr)
Tower T060-1, Nov. 60¢

Burton, Richard F. VIKRAM AND THE
VAMPIRE, or, TALES OF HINDU DEV-
ILRY (repr) Dover 486-22057-5,
Jan. \$2.00

Caidin, Martin MAROONED (rev.,
reissue) Bantam N5206, Dec. 95¢

Cameron, Ian THE LOST ONES (repr,
lost race) Avon V2327, Jan. 75¢

Campbell, John W., ed. A WORLD BY
THE TALE (orig: Analog 3) Curtis
123-07060, Jan. 75¢

Carter, Lin TOWER AT THE EDGE OF
TIME (repr, s&s) Tower 43-321,
1969. 60¢

Clement, Hal SPACE LASH (coll, or-
ig: Small Changes) Dell 8039,
Dec. 50¢

Coffman, Virginia VAMPYRE OF MOURA
(supernat) Ace 86020, Jan. 75¢

Collet, Jean JEAN-LUC GODARD (tr)
Ed. Seghers Cinema d'Aujourd'hui
-Crown, Dec. \$2.95

Compton, D.G. THE STEEL CROCODILE



Cowan

- Ace 12298, Jan. 75¢
- Conklin, Groff, ed. 12 GREAT CLAS-
SICS OF SCIENCE FICTION (reis-
sue) Fawcett R2192, Jan. 60¢
- Cook, Elizabeth THE ORDINARY AND
THE FABULOUS: An Introduction to
Myths, Legends and Fairy Tales
for Teachers and Storytellers.
Cambridge Univ. Pr., Aug. \$1.95
- Corley, Edwin SIEGE (marg., repr)
Avon W179, Jan. \$1.25
- Creasey, John THE PLAGUE OF SIL-
ENCE (Dr. Palfrey, repr) Lancer
74-602, Jan. 75¢
- Daniels, Dorothy LADY OF THE SHAD-
OWS (supernat. horror, reissue)
Paperback 63-255, Jan. 60¢
- STRANGE PARADISE (supernat.)
Paperback 63-259, Dec. 60¢
- Delany, Samuel R. BABEL-17 (repr)
Ace 04591, Jan. 60¢
- DuBois, Theodore THE DEVIL AND
DESTINY (supernat) Lancer 74-
603, Jan. 75¢
- Elwood, Roger & Vic Ghidalia, eds.
THE LITTLE MONSTERS. Macfadden
75-282, Dec. 75¢
- Ernsting, Walter & Kurt Mahr
PERRY RHODAN #4: Invasion From
Space (tr) Ace 65793, Jan. 75¢
- Ferman, Edward L., ed. BEST FROM
FANTASY AND SCIENCE FICTION:
15th Series (repr) Ace 05454,
Jan. 75¢
- Fox, Gardner F. KOTHAR AND THE
DEMON-QUEEN (s&s) Tower T075-2,
Dec. 75¢
- Frid, Jonathan BARNABAS COLLINS:
A Personal Picture Album. Pap-
erback 62-210, Dec. 50¢
- Friel, Arthur O. THE PATHLESS
TRAIL (s&s, repr) Centaur, Jan.
60¢
- Garvin, Richard & Edmond Addeo THE
TALBOTT AGREEMENT (repr) Award
A569S, Jan. 75¢
- Gibson, William THE GROVE OF DOOM
(Shadow) Grosset Tempo 5320,
Oct. 60¢
- Goulart, Ron SWORD SWALLOWER
(repr) Dell 8442, Jan. 60¢
- Grant, Sebastian CAMILLE 2,000
(ssf) Award A457S, 1969. 75¢
- Gray, Rod LAID IN THE FUTURE (ssf)
Tower T095-1, Dec. 95¢
- Greenlee, Sam THE SPOOK WHO SAT
16
- BY THE DOOR (marg. repr) Bantam
N5237, Jan. \$1.95
- Greene, Joseph CAPTIVES IN SPACE
(juv, repr) Golden Griffon 5672
Sept. 50¢
- Hamilton, Edmond CAPTAIN FUTURE
AND THE SPACE EMPEROR. Popular
60-2457, Dec. 60¢
- Heard, H.G. A TASTE FOR HONEY
(myst. repr) Lancer 74-605, Jan
75¢
- Heinlein, Robert A. PODKAYNE OF
MARS (repr) Berkley Medallion
N-1791, Jan. 95¢
- WALDO AND MAGIC, INC. (reissue)
Signet T4142, Jan. 75¢
- Henderson, Zenna PILGRIMAGE: The
Book of the People (reissue)
Avon V2312, Jan. 75¢
- Hirsch, Phil, ed. OUT TO LAUNCH
(cartoons) Pyramid X2111, Nov.
60¢
- Hogg, James PRIVATE MEMOIRS AND
CONFESSIONS OF A JUSTIFIED SIN-
NER (marg. fty, repr of 1824 ed)
Norton N515, Jan. \$1.85
- Hoskins, Robert, ed. INFINITY ONE
Lancer 75-108, Jan. 95¢
- Howard, Robert E. ALMURIC (s&s,
reissue) Ace 07150, Jan. 60¢
- THE MOON OF SKULLS (coll) Cen-
taur, Jan. 60¢
- Jakes, John ASYLUM WORLD. Paper-
back 63-236, Dec. 60¢
- Jameson, Twiggs BILLY AND BETTY
(ssf, repr) Grove Z1036, 1969.
\$1.25
- Johnson, Stanley THE PRESIDENTIAL
PLOT (marg.) Paperback 64-191,
Oct. 75¢
- Johnston, William AND LOVING IT!
(marg. juv) Grosset Tempo 4859,
Sept. 60¢
- MAX SMART LOSES CONTROL (marg.
juv) Grosset Tempo 4891, Sept.
60¢
- Kahn, Joan, ed. GRAVEYARD SHIFT:
More Tales from The Edge of the
Chair (repr, some fty) Dell 3038
Jan. 75¢
- Knight, Damon WORLD WITHOUT CHIL-
DREN and THE EARTH QUARTER. Lan-
cer 74-601, Jan. 75¢
- Knight, Mallory T. DRACUTWIG (sex
fty) Award A488S, Jan. 75¢
- Kornbluth, Mary, ed. SCIENCE FIC-

- TION SHOWCASE (repr) Curtis, Dec 75¢
 Lafferty, R. A. FOURTH MANSIONS Ace 24950, Dec. 75¢
 Larson, Charles CHINESE GAME (marg fty, repr) Pocket 75417, Jan. 75¢
 Long, Frank Belknap THE ANDROIDS Tower T060-3, Nov. 60¢
 THE MONSTER FROM OUT OF TIME. Popular 445-02474, Jan. 60¢
 Lymington, John THE SCREAMING FACE. Macfadden 60-346, Jan. 60¢
 Macardle, Dorothy THE UNINVITED (supernat. reissue) Bantam S240 Dec. 75¢
 Maddock, Larry TIME TRAP GAMBIT. Ace 01043, Dec. 75¢
 Mason, David DEVIL'S FOOD (sex fty) Ophelia OPH 175, 1969. \$1.95
 Mason, Douglas R. MATRIX. Ballantine 01816, Jan. 75¢
 Merak, A.J. THE DARK MILLENIUM (repr) Belmont B60-1080, Jan. 60¢
 Michaels, Barbara AMMIE, COME HOME (supernat. repr) Fawcett T1354, Dec. 75¢
 Moorcock, Michael, ed. BEST SF STORIES FROM NEW WORLDS #3 (reprint) Berkley S1790, Jan. 75¢
 Nearing, H. THE SINISTER RESEARCH-ES OF C. P. RANSOM (coll, repr) Curtis, Dec. 75¢
 Norman, John OUTLAW OF GOR (reissue) Ballantine 01831, Jan. 75¢
 PRIEST-KINGS OF GOR (reissue) Ballantine 01832, Jan. 75¢
 TARNSMAN OF GOR (reissue) Ballantine 01830, Jan. 75¢
 Pratt, Fletcher & L. Sprague de Camp LAND OF UNREASON (fty reprint) Ballantine 01814, Jan. 95¢
 Reynolds, Mack THE COSMIC EYE (forecast as Technate Conspiracy) Belmont B60-1040, Aug. 60¢
 Rohmer, Sax THE BRIDE OF FU MAN-CHU (supernat. reissue) Pyramid X2113, Nov. 60¢
 Ross, Clarissa GEMINI IN DARKNESS (supernat.) Lancer 74-598, Jan. 75¢
 Ross, Marilyn BARNABAS COLLINS AND THE MYSTERIOUS GHOST (Dark Shadows) Paperback 63-258, Jan. 60¢
 Savage, Blake RIP FOSTER IN RIDE THE GRAY PLANET (juv, repr) Golden Griffon 5670, Sept. 50¢
 Sherred, T.L. ALIEN ISLAND. Ballantine 01815, Jan. 75¢
 Shute, Nevil IN THE WET (reissue) Ballantine 01834, Jan. 75¢
 Simak, Clifford RING AROUND THE SUN (reissue) Avon V2317, Dec. 75¢
 Smith, Edward E. FIRST LENSMAN (reissue) Pyramid T2172, Jan. 75¢
 TRIPLANETARY (reissue) Pyramid T2174, Jan. 75¢
 Smith, Reginald WEIRD TALES IN THE THIRTIES (reissue, nf) author, 1969. \$1.00
 Soens, A. Lewis Jr. GULLIVER'S TRAVELS NOTES (new ed) Cliff 8220-569-7, Jan. \$1.00
 Spearing, Judith THE GHOSTS WHO WENT TO SCHOOL (juv fty, repr) Scholastic Starline, Jan. 60¢
 Stockbridge, Grant THE SPIDER #3: Wings of the Black Death. Berkley X1782, Jan. 60¢
 Sturgeon, Theodore CAVIAR (reissue) Ballantine 01829, Jan. 75¢
 E PLURIBUS UNICORN (reissue) Ballantine 01827, Jan. 75¢
 MORE THAN HUMAN (reissue) Ballantine 01828, Jan. 75¢
 Swift, Jonathan GULLIVER'S TRAVELS (juv, new ed) Amsco Literature Series, Jan.
 Tralins, Robert THE COSMOZOIDS (reissue) Tower T060-5, Dec. 60¢
 Tucker, Wilson THE LONG, LOUD SILENCE (repr) Lancer 74-600, Jan 75¢
 THE WARLOCK (repr) Avon V2829, Dec. 75¢
 Vale, Rena TAURUS FOUR. Paperback 63-253, Jan. 60¢
 Vonnegut, Kurt CAT'S CRADLE (reissue) Dell 1149, Jan. 95¢
 THE SIRENS OF TITAN (reissue) Dell 7948, Jan. 95¢
 WELCOME TO THE MONKEY HOUSE (reprint, coll) Dell, Jan. 95¢
 Ward, Don, ed. DARK OF THE SOUL Tower T075-3, Jan. 75¢

Williams, Charles ALL HALLOW'S
EVE (supernat. horror, repr)
Avon Bard YQ13, Dec. \$1.45
Williams, Robert Moore BEACHHEAD
PLANET. Dell 0462, Jan. 50¢
Williamson, Jack TRAPPED IN SPACE
(juv repr) Doubleday Semaphore
Books, Jan. \$1.75
Woolrich, Cornell PHANTOM LADY
(supernat.) Ace 66050, Dec. 60¢
Wurlitzer, Rudolph NOG (marg. re-
print) Pocket 66143, Jan. 95¢

Classified

ZAK CITY IN 1872

WANTED: Books, letters, manu-
scripts by Lovecraft, CA Smith.
Original artwork by Finlay, Bok.
Pulp magazines 1920-1945. Pre-
1950 sf books. Gerry de la Ree,
Cedarwood, Saddle River, N. J.
07458

COMING EVENTS *Cont. from page 6*

August

14-16 AGACON at the Regency Hyatt
House in Atlanta. GoH: Sam
Moskowitz. For info: Glen T.
Brock, Box 10885, Atlanta, Ga.
30310

MEETINGS HELD EVERY WEEK:

ACUSFOOS: Tues in Room 560 Loeb
Bldg, on Carleton Univ. campus,
at 7pm. For info: Richard La-
bonte, 53 Rosedale Ave, Ottawa,
Ontario, Canada (ph:235-0875)

ANN ARBOR FANDOM: Wed at Green
House Lounge, East Quad, Univ.
of Mich, Ann Arbor, at 7pm. For
info: Ann Arbor Fandom, 1011
S.A.B., Ann Arbor, Mich. 48104

FANTASY & SCIENCE FICTION SOCIETY
OF COLUMBIA UNIVERSITY: Thurs
in the Postcrypt (basement of
St. Paul's Chapel) on the Colum-
bia campus, at 8:30pm. For
info: Eli Cohen, 601 Fumald,
Columbia Univ, New York, N.Y.
10027 (ph:212-663-4653)

LASFS: Thurs at Palms Playground
Recreation Center, 2950 Over-
land Ave, W. Los Angeles, at 8
pm. (ph:838-3838)

MoSFA: Wed in the Student Union,
Univ. of Missouri, Columbia.
For info: Hank Luttrell, 1108
Locust St, Columbia, Mo. 65201

MSU FANTASY & SCIENCE FICTION SO-
CIETY: Fri at 8pm in lower
lounge of South Hubbard Hall,
on Michigan State Univ. campus.
For info: Tracie Brown, 551 Al-
bert St, Apt. 9, E. Lansing,

Mich. 48823 (ph:351-6497)
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 homes of members at 7:30
pm. For info: Mike Zaharakis,
1326 SE 15, Portland, Ore.
(ph:232-8408)

QUANTA LTD: (sf, film fantasy)
Sun at home of Ivor & Deborah
Rogers, 1457 Crooks St, Green
Bay, Wis. 54301 at 3pm (ph:432-
4741)

TERMINAL BEACH CLUB: Thurs at SUNY
at Binghamton, at 8:30pm. For
info: Joni Rapkin, 67 Albert
St, Johnson City, N. Y. 13790.
(ph:607-797-4993)

THIRD FOUNDATION: Thurs in base-
ment of the New Student Center,
Wayne State Univ, Detroit, at
7pm. For info: Al Smith, 23491
Beverly, Oak Park, Mich. 48237
(ph:548-3081)

UNIVERSITY OF CHICAGO SF SOCIETY:
Tues at 7:30pm. For info: Mike
Bradley, 5400 Harper, Apt.1204,
Chicago, Ill. (ph:312-324-3565)

UNIVERSITY OF ILLINOIS SF SOCIETY:
Wed in Room 113 David Kinley
Hall, on Univ. of Ill. campus,
at 7:30pm. For info: Larry
Propp, 1010 W. Green St, Apt.
335, Urbana, Ill. 61801 (ph:
332-2241)

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.

RECORD REVIEWS

by Greg Bear

CHOR DES NORDDEUTSCHEN RUNDFUNKS HAMBURG (David Bedford: *Two Poems for Chorus*, Gyorgy Ligeti: *Lux Aeterna*, Arna Meln ds: *Succsim*, Marek Kopelant: *Matka*) Deutsche Grammophon Gesellschaft (DGG) *Avant Garde* series, Stereo 137004. \$5.98 list

Usually anything on the Deutsche Grammophon label will be found under classical music in record shops. This one was, but it most definitely isn't classical. Nor does it fall under the opposite extreme of electronic. One of a series of *Avant Garde* music, this is pure choral -- human voices and nothing else, except a flute in *Matka* -- but it's easy to mistake it for electronic unless you're an aficionado. This record demonstrates that the human voice can be as versatile as any artificial instruments, with the possible exception of the synthesizers; and it also demonstrates that what some people call music will drive other people up the walls. I call it music, but it's not for orthodox tastes. It must be approached with open mind and open ear.

One selection, Ligeti's *Lux Aeterna*, will be familiar to 2001 fans as the music accompanying the moonbus's flight to Tycho. It isn't the same version as in the movie, but it's equally eerie.

Maybe that's why this music appeals to me. At its heart it's riddled through and through by the depths of space -- by the unknown -- and that it's all couched in human vocalization adds a mood you might find pleasantly strange.

SELECTIONS FROM 2001: A SPACE ODYSSEY by Eugene Ormandy with the Philadelphia Orchestra; Leonard Bernstein with the New York Philharmonic. Suite from *ANIARA*, Electronic and Concrete effects by Swedish Radio. Columbia Masterworks, Stereo MS7176. \$5.95 list

Apparently a financial venture, this album's selections have been taken from previous Columbia albums (with the exception of *Lux Aeterna*) including *Aniara* which came in a two-record set (and which I'd very much like to find). The 2001 side, unfortunately, is disappointing. The classical selections, ranging from fair to excellent in themselves, are marred by inappropriately timed electronic effects. *Lux Aeterna* as performed by the Gregg Smith Singers is choppy and sounds like people singing, which it shouldn't. *Atmospheres* conducted by Bernstein is good, but by far not as powerful as Ernest Bour's performance from the movie. The adagio from *Gayne Ballet Suite* is unexplainably played at a fast, almost sprightly rate, which renders it ineffective. The other selections are excellent. What makes the record worth purchasing, however, is the suite from Blomdahl's *Aniara*, a magnificently varied piece of electronic and concrete music.

A reissue of the two-volume *Aniara* set would have been more worthwhile.



THAT CRAZY BUCK ROGERS STUFF
by John and Perdita Boardman

THE COLLECTED WORKS OF BUCK ROGERS IN THE 25TH CENTURY edited by Robert C. Dille, with an introduction by Ray Bradbury. Chelsea House, Nov. 1969 376 p. \$12.50

Although Buck Rogers is more commonly associated with exploits in space, the original Philip Nowlan novel, *Armageddon 2419 A.D.*, and the earliest days of the comic strip based on it took place in 25th century America occupied by the "Red Mongols." Rogers, an engineer trapped in a mine cave-in in the best John Carter tradition, is revived 500 years later in time to join the "Orgs" -- a loose-knit underground maintaining a guerrilla warfare against the tyrants, who combine all the most horrendous features of the "yellow" and "red" menaces of the pulp fiction of the time.

Although the comic strip, drawn by Dick Calkins and later artists left uncredited by the book's editor, later gained sophistication, its beginnings in 1929 hewed close to the level of the Nowlan plot. The alleged Mongols, who dress and act more like Ching Dynasty Chinese, obey an Emperor, and swear by Buddha, are resisted by equally caricatured Americans and Canadians -- noble Navajos ("It was white of that redskin to let me keep my jumping harness"), wide-chapped cowboys (I'm the Cyclone Kid from Dead Man's Gulch and I kin lick my weight in wildcats"), and a Scot with a spurran under his gravity belt ("Tak' me tae your boss at once"). All that is missing is a Negro with a "Yassa Massa!" dialect.

After about half a year of this, the mellerdrammer plot develops more plausible aspects. Both the Orgs and the Mongols seem to have splits, as Killer Kane goes over to the Emperor's side, and a secret society called the Golden Dragons joins forces with the rebels. The revolt achieves greater success; the eastern seaboard is liberated and an independent American Capital is established at Niagara, powered by the falls. (Presumably there is a "Demilitarized Zone" somewhere along the Mississippi.) Contact is made with other allies against the Mongols; American flying belts join Chilean submarines against the Asians' airships.

The artwork also shows improvement over the years, as Calkins picks up facility in doing the many action poses that the story requires. (Examples of various Calkins styles are shown on the dust jacket of the volume.) There is also much illustration, and even a little discussion, of the scientific wonders of the 25th century world, including what would now be called laser beams, polaroid cameras, remote control missiles, television, and monorails. (There is also anti-gravity, but by now the critical sense of most science fiction readers is numbed in that direction.) Apparently Calkins somewhat agreed with Gernsback, that science fiction should serve among other purposes the education of the masses in elementary science.

Owing to factional squabbles among the Mongols, the "Ameri-Cong" (as they may as well be called) expels them. In the last of the "Mongol" episodes, Buck and his girlfriend Wilma Deering go to the supreme potentate of the empire, find him a decent old buffer who is being hoodwinked by his subordinates into countenancing a tyranny, and negotiate America's independence. This is a considerable improvement over the shoot-em up conflicts of the early days of the strip.

With the Mongols out of the picture, the scene is set for interplanetary adventure. Killer Kane and his girl Ardala become the chief villains. It is perhaps superfluous to say, knowing pulp plots, that Kane is out after Wilma while Ardala suffers unrequited love for Buck, but technical prediction rather than personal relations seems to be Calkins' strong point. And do we really have to be told that Kane's real name is "Coe" and that he has a brother named "Nova"?

Thus developed the Buck Rogers strip of the 1940's, with which most science fiction fans associate his name. An entourage gathers around Buck and Wilma -- Wilma's kid brother Buddy for young readership interest, a reasonably reformed space pirate named Black Barney, and a baffle headed scientist named Huer, completely at sea outside his specialty. Huer, incidentally, appears in two forms. The "old" Huer has a mop of white hair and looks like a scruffy Einstein, while the "new" Huer has a great bulbous dome of a head. It is peculiar that both Huer and Alley Oop's friend Dr. Wonnug are conceived in the popular image of Einstein ("One Mug" could even be a translation of "Ein Stein"). Both comic strip scientists are brilliant experimentalists, while Einstein was a theoretician exclusively.

With the 1940's, the Japanese replace the Red Mongols as the chief menace. Twice Rogers encounters remnants of the Japanese in far reaches of the solar system -- once degenerated into "Monkey Men" and once, in an episode not included in this book, in the hulk of a spaceship in which they escaped from their 20th century defeat. Other interplanetary menaces such as the Tiger Men of Mars and the tiny Asterites, come on in a distinctly Axis fashion.

Although *The Collected Works of Buck Rogers* presents an interesting look at the comic strip science fiction of its time, the book is rather poorly edited by Robert C. Dille. The "Red Mongol" sequence is interrupted in the middle with a series of colored Sunday strips from some 15 years later -- and then resumed from the point of interruption. Subsequent sequences begin and end in the middle of stories, one of which leaves two of the good guys stranded on Mars awaiting a rescue which apparently never materializes.

A nostalgic introduction by Ray Bradbury and a script from the Buck Rogers radio show round out the book. As a whole, it can be compared to a museum dinosaur -- an interesting but ponderous (4 lbs.) specimen of an earlier epoch of life, with missing bits where guesswork must pad out the appearance of the entire creature.

INTERNATIONAL SCENE *Continued from Page 3*

anti-Vietnam war advertisements in U.S. sf magazines. Until now, the editors and critics of sf could, by careful selection and interpretation, by stressing the "progressive" attitudes of writers, achieve publication for them. Now all the writers who are for a U.S. engagement in Vietnam have become unpublishable in the USSR.

This constant war of sf advocates against administrative pressure, which forces them to stress for tactical purposes the "didactic qualities" of sf, is also a reason why soviet sf criticism cannot be taken very seriously. Honest criticism simply isn't possible, for often it would have fatal consequences for the authors and for the better ones among them. American authors, of course, are in no such danger, for they do not feel compelled to write serious social criticism.

Lilliputia

DRAGON STEW by Tom McGowen. Illus. by Trina Schart Hyman
Follett, March 1969. 32 p. \$1.95 Age level: 4-8

Dragon Stew is an amusing story of a king's search for the "perfect cook." King Chubby interviews all the cooks in his kingdom and finally hires a ragged fellow who gives the king exactly what he wants: a chance to cook for himself. The new cook brags about his specialty, dragon stew, never dreaming that King Chubby would ever happen to run across one. Inevitably King Chubby's men capture a small dragon and the cook is faced with the task of proving himself. The dragon, an understandably unwilling bystander, saves the day by changing the dragon stew recipe from stew made with a dragon to stew made by a dragon. The text is bright and imaginative, but is not the only good thing about the book. The illustrations by Trina Schart Hyman are clever and well drawn. They complement the text by capturing its light-hearted humor.

Dragon Stew has only one fault, its binding. Follett is extremely cheap in leaving out end papers... a book as good as this deserves better.

--Deborah Langsam

PILLYCOCK'S SHOP by Margaret Mahy. Illus. by Carol Barker
F. Watts, Sept. 1969. Abt. 24 p. \$4.95 Age level: 6-10

Although this book is in picture book format and although the illustrations, which I can only describe as being a combination of the features of woodcuts, collages and the mystical, are its dominating feature, you can't really call this a picture book in the sense that it's written for the small child using a minimum of simple words. The typeface is quite small and the idea of the story is somewhat complex.

Pillycock's Shop appears for only one day once every five hundred years and is stocked with all sorts of fascinating things from antiquity. It appears to Teddy who is out doing his troublesome chore of wheeling two girl-babies, Val and Penny. Since he can only buy one thing, he chooses a painted tin monkey that tells stories for its living. The cost is a penny and he leaves Penny with the strange shopkeeper until he can run home and get a penny from his mother. But before he can get home, the day's end approaches and he must use what little magic he knows to get Penny, who has been turned into a penny, back from the crafty shopkeeper. He gets out of the shop just before it mysteriously vanishes and only then realizes how much he really prefers the comforts of home to the enticements of a Pillycock's Shop.

--Joyce Post

THE INFINITE VOYAGE: Man's Future in Space by Poul Anderson
Crowell-Collier, April 1969. 160 p. \$4.95 Age level: 12-16

This hardcover is a somewhat romantic discussion of the history of rockets and satellites and mention of Jules Verne's journey to the moon. Rocket engines are explained in terms of the laws of gravity and a comparison is made of the Russian and American space projects, with design and structure explained in terms of the physical forces involved and how to overcome them. The author postulates what is to follow the founding of the moon colonies -- interstellar travel -- provided the energy from the hydrogen nucleus can be harnessed.

Although this book will appeal to most readers, it will especially hold the teenagers' interest because of its highly imaginative treatment and large illustrations. It also contains a bibliography and subject index.

--Virginia Woehr

THE WEIRDSTONE OF BRISINGAMEN: A Tale of Alderly by *Alon Garner Walok*, Sept. 253 p. \$4.50 Age level: 10-14 (rev. ed.)

I suppose it was inevitable; hobbits were successful literary phenomena, so we will now be afflicted with at least a minor host of elves, wizards, symbolic mist-clouds, mineral objects with magical powers, and assorted things that raise miasmas in the night. This book has all of these plus witches, warlocks, thoughtless children (human), somewhat gullible adults (also human), and assorted, orc-type bad guys.

The children are Susan and Colin, who are visiting in Alderly with Bess Mossock, their mother's former nurse, and her husband Gowther. Susan has a bracelet with a rather unusual stone hanging from it, and it is this stone, given to Susan's mother by Bess and passed through Bess's family for generations, which causes all sorts of adventures: a meeting with Cadellin, the good wizard, kidnapping by and escape from the svarts and a desperate flight through the forest, culminating in a furious battle, at the end of which the stone is returned to Cadellin, and the story ends.

This is, in many places, a very good rendering of a fantasy-cum-olde-English-legend, although the young readers for whom it is intended may be disappointed by the somewhat abrupt ending.

--Charlotte Moslander

THE TOYMAKER'S DAUGHTER by *Ursula Moray Williams*

Illus by Shirley Hughes

Meredith, June (c.1968) 134 p. \$3.95 Age level: 8-11

Niclo and her older brother, Danny, protect their baby brother when they see eagles fly overhead because, in the Swiss Alps, eagles have been known to steal lambs, kids, and babies. They are surprised to see the eagles drop what they assume to be a lamb, but which they discover is a little girl, Marta. Her father is a toymaker across the mountain, and she doesn't seem anxious to return to him. Mysterious accidents occur when Niclo's father attempts to return Marta across the mountain. Marta confesses that she is a nearly perfect doll, but that she wants to be able to behave like a little girl. She tries to be a child all winter, but in the spring decides to return to her inventor and to her life as an exhibit.

Miss Williams writes as if she had thought of a marvelous idea for a book but had trouble thinking of her cast of characters. Although the plot is interesting and lively, each character seems to fit a slot, and most are less animated than Marta. Miss Williams has written a pleasant lifeless story which would interest few children.

The pen and ink sketches lack talent and add nothing to the story.

--Barbara Lee Stiffler

DANCE IN THE DESERT by *Madelein L'Engle*. *Illus by Symeon Shimin*

Farrar, April 1969. Abt. 53 p. \$4.95 Age level: 8 up

This is a beautiful, beautiful book. Throughout, each page spread is in full color using variations of ochre and steel blue. One cannot help but feel gladness upon looking at each illustration of the small boy happily dancing with the normally fearful animals of the desert night: the lion, the asses, eagles, an adder, some ostriches, a unicorn, a pelican and two dragons. Since the setting is a desert crossing to Egypt at an unstated time, one immediately thinks of the flight of the Holy Family. You will not be disappointed if you make a special effort to seek out this book by the award winning author of *A Wrinkle in Time*.

--Joyce Post

Reviews

STAR BARBARIAN by Dave Van Arnam. Lancer 74-509, April 1969. 223 p. 75¢

This sword-and-sorcery effort claims, on the cover, to be another new series started "in the tradition of the magnificent Conan." Actually, it's more in the tradition of the magnificent Harold Lamb, from whose *Genghis Khan* the whole plot was adapted.

It's the story of Jamar, a barbarian tribesman, whose grandfather Raham Kan is murdered by an attacking enemy tribe. To get revenge, he takes over his own tribe, then several surrounding ones, and finally every tribe on the continent. He then becomes High Kan, and is getting all set to rule the planet when he suffers a sneak attack and is conveniently deposed so that there can be a sequel.

However the book is very well written, and superior to the usual imitation-Conan crud that's flooding the bookstores these days. There is a modicum of science fiction in it, too. The hero's advisor is a space-wrecked scientist; and instead of getting his magic weapon from the gods, the hero gets it from an abandoned computer. There's also a hint, here and there, of strange esper powers.

Not bad, over all. Perhaps the second volume will be better.

--Joe Schaumburger

HOLDING YOUR EIGHT HANDS: An Anthology of Science Fiction Verse, edited by Edward Lucie-Smith. Doubleday, April 1969. xix, 120 p. \$1.95 paper

Poetry is not my bag but science fiction most assuredly is. I had my doubts at first because nearly all of the verse was what can be called "modern," that is, by the living or recently dead. There was nothing to represent the delightful (but admittedly minor) verse produced by the Hyborean Legion. Upon closer reading, however, I think I can recommend this collection to anyone in fandom who has any interest in verse. The introductory essay on poetry in sf and sf in poetry is rather good. The biographical notes on poets included is quite useful. All in all, well worth the price if poetry interests one.

It was surprising to note that two sonnets by H.P. Lovecraft are included. Upon reflection this isn't so odd because Lovecraft in some of his verse comes very close to achieving the effect sought by Mr. Lucie-Smith as the goal of sf/poetry. The anthology has both sf folk writing verse and more traditionally connected poets writing sf/poetry. Worth a quick scan by everybody.

--J.B. Post

THE KA OF GIFFORD HILLARY by Dennis Wheatley. Bantam S3766, May 1969. 369 p. 75¢

A Ka is the spirit that leaves the body during sleep and returns, on awakening, to give the body renewed energy, according to the ancient Egyptians. Imagine, therefore, Gifford Hillary's surprise to learn that, although he saw himself killed and even watched his own funeral, he is still wandering around in the form of a Ka. This is a suspense-filled story set in England, and it is very interesting in the parts where Mr. Wheatley manages to refrain from turning it into an essay on defense strategy. If you are interested in military planning as well as the supernatural, you might enjoy this book thoroughly. But if you are not, it tends to become a bit boring at times, even if you skip the long exposition at the beginning.

--Joni Rapkin

OUTLAWS OF THE MOON by Edmond Hamilton. Popular Library 60-2399, April 1969. 128 p. 60¢

Zowie, gang! Ask your mom if she'll let you stay up late tonight to finish this rip-roaring epic of the spaceways! Good old Cap Future is accused of bumping off his friend James Carthew "venerated President of the Solar System." 'Course he didn't do it, gang, we all know that. It was that evil robot that came flying in through the window when nobody was looking.

Anyway, the coppers think he did do it. So he slugs a couple of dozen of them, and jumps into his spaceship, which just happens to be parked on the roof. Zoo-o-m, he's off to his secret Moon hideaway, with his trusty Android, his flying Brain, and his big, strong Tin Man. (No, Dorothy, not the one from the Oz book -- that's another kiddy story.)

Crash landing on the Moon, Cap Future and his buddies fight their way through hordes of ferocious Moon Puppies and find an amazing lost civilization inside the Moon. (No, Edgar, it's not called Pellucidar, that's another kiddy story.) Well, the bad guys are attacking Cap Future and the Moon Men through a tunnel when he suddenly makes a mad dash in a canoe to an island of solid radium where he gets some rocks to make his Super-Ray machine work.

Ka-blam! Suddenly all the power goes off on both the Earth and the Moon! Meanwhile, all of Cap Future's friends from the other stories come zooming in and jump the bad guys from behind!

Zap! Bash! Zing! Boong! Pffft.

--Joe Schaumburger

GOG by Andrew Sinclair. Avon N208, April 1969. 448 p. 95¢

Science fiction may be the most elastic of media, but even stretching that classification to the limit, I can't see *Gog* as fitting within it. *Gog* is a fantasy of sorts, but really a parable on good and evil, using the ancient British twins Gog and Magog as their personifications. Gog is George Griffin, a historian, who comes alive, half drowned on a beach in Scotland, at the very close of the war in Europe and with sufficient amnesia to be thoroughly confused as to his identity, especially since Gog is tattooed on one hand and Magog on the other. He begins an epic walk from Scotland to London in an attempt to discover who he is and his walk takes him back through layers of his own and Britain's history, while the forces of Magog snipe at him from behind every bush and wall.

Gog is the eternal schnook, the honest, blundering patsy, beset, belabored, and beaten to a pulp by every cunning rogue he meets -- and he meets them on every page. Chief persecutor is his wife, Marie; his brother Magog is not revealed until the end. But along the way Gog meets as bewildering and murderous and colorful a crew as might be imagined and is rolled and pounded and shredded and bloodied until there should have been nothing bigger than a noodle left of him. However, one is never sure that this is not all his amnesiac dream and surely in the end he has learned little or nothing from it all.

Sinclair writes in a florid style that often bursts the bounds of language like a dozen rockets and overwhelms the reader in the sheer outpouring of ripe adjectives. He has been compared to John Barth and there is a resemblance, but personally I found the satire of *Giles Goat Boy* more incisive. On the other hand this might mean more to the English reader since the pages are rife with myth and legend of ancient Albion. For the American reader I'd call it marginal, although it is the work of a genuine talent.

--Samuel Mines

DECISION AT DOONA by Anne McCaffrey. Ballantine 01576, April 1969.
245 p. 75¢

This is the story of a group of colonists who leave Earth to settle on a less-crowded planet. For the Earth is so crowded that even flatulence is a crime (punishable appropriately by calorie deprivation.)

However the colonists are soon shocked to discover that their new home is already inhabited. Under Earth law, no inhabited planet may be colonized. And so, after waiting years to emigrate, they find that they may have to return to Earth immediately. Luckily, the "natives" turn out to be a group of colonists themselves, from a somewhat more advanced alien culture.

The story is entertainingly told, and the background laid in by a master hand. Particularly amusing are the bureaucrats from Earth, who keep insisting that there aren't any aliens, because they were never reported.

Predictable, but pleasant.

--Joe Schaumburger

NONE BUT MAN by Gordon R. Dickson. Doubleday, April. 253 p. \$4.95

If you like a lot of action and a good story that also leaves you with something to think about then this book is for you. It combines the popular theme of non-solar system planets revolting from the ignorant paranoid domination of Venus, Mars, and Earth, with the old theme of alien contact and misunderstanding. The frontier planets are caught between the aliens and the inner planets, and the story is about how they extract themselves and, in the process, solve the human-alien problem. One of the best things about this book, though, is that it does not depend on an unexpected *Deus ex Machina*-type twist at the end and yet the suspense is maintained. I highly recommend this book.

--Joni Rapkin

OUT OF THE UNKNOWN by A.E. Van Vogt and E. Mayne Hull. Powell PP128, April 1969. 222 p. 95¢

This is a reprint in paperback of a limited edition hardcover book, which, in turn, was a collection of Van Vogt and Hull stories from *Unknown Worlds*. The paperback, however, includes a new "wish" story by E. Mayne Hull. Although Van Vogt claims in his introduction that he has difficulty in writing fantasy, he has done a creditable job on the stories in this book, and Hull matches his quality to produce a fine fantasy collection.

--Joni Rapkin

THE MEPHISTO WALTZ by Fred Mustard Stewart. Coward-McCann, March 1969. 256 p. \$4.95

Judging by dust jacket and cover blurbs, it seems to be the thing to do these days to compare books having to do with the devil or satanism (and some having to do with neither) with *Rosemary's Baby*. While the atmosphere of *The Mephisto Waltz* does make such a comparison possible, the similarity is minimal. Personally I much preferred *The Mephisto Waltz*, especially the ending. The only thing I would have liked to have changed, although it would not have made a substantial difference in the story, would have been to have this game of "Musical Bodies" originate not with Duncan Ely, but much earlier with, for example, J.S. Bach. Even if this had been included, however, it could only have been touched on very briefly in the story, and even then it might be out of place. Read it and see what you think.

--Joni Rapkin

ACROSS A BILLION YEARS by Robert Silverberg. Dial Press, April 1969. 249 p. \$4.50

Tom Rice is a young archeology student in this adventure set four hundred years in the future. On the planet Highby V, Tom's archeology class is searching for any artifacts, any clues which might shed some light on the mysterious culture and lost civilization of beings known as "The High Ones." The life span for the High Ones' civilization was at least 250 million years and yet them seem to have vanished so completely ... and Tom and a companion discover a mysterious globe which could very well hold all the answers. One scene which the globe reveals remains tantalizingly out of the reach of interpretation, that involving a rock vault guarded by one of the High Ones' robots.

The asteroid with the rock vault is located across the galaxy, events rush forward, and death strikes at the expedition as some of the mystery surrounding the High Ones is finally dissipated. Though apparently intended as a juvenile, this novel once again proves that Silverberg writes for all ages.

--David C. Paskow

WATCH THE NORTHWIND RISE by Robert Graves. Avon V2296, 1963 (reissue June 1969) 256 p. 75¢

Robert Graves, as we all know, has, in *The White Goddess*, attempted to reconstruct an ancient poetic faith, matriarchial in nature, worshipping the horned Moon Goddess. Whether he is correct or not, he has given us a mythology with great possibilities for stories. The work in hand, sometimes called *Seven Days in New Crete*, is the story of a modern man being snatched ahead in time to a future which has returned to a worship of the Goddess and a simpler life. There can be no progress in a perfect world (described in usual Utopian detail) and the Goddess brought a man of the past to destroy New Crete for "true love and wisdom spring only from calamity..." Lovers of fantasy who have missed this can now find it on the book racks.

--J.B. Post

THE BLACK FLAME by Stanley G. Weinbaum. Avon V2280, April 1969. 223 p. 75¢

When a story that was originally published in 1939 reads as well or better than anything on the stands today, it must have something. This is a really superior piece of writing that has held up marvelously. It's the story of a post-atomic war world in which civilization has been rebuilt by a small group of men who have discovered the secret of immortality. Starting in New Orleans, they expand their empire bit by bit across the U.S., and eventually conquer the world.

Actually, the book consists of two related novelettes. The first, "Dawn of Flame," tells of the resistance of a small community in the Ozarks to the marching armies of the Immortals. The second, "The Black Flame," concerns a 20th century American who is placed into a cataleptic trance by an electric shock, and awakens in the far future at a time when the Immortals have consolidated their conquest of the world for several hundred years.

Unlike some modern sf, every detail has been lovingly worked out. The characters are fully three-dimensional, the minute workings of everyday life have been carefully integrated into the story, and there's a feeling that things really could be this way, if history had taken that course. Well worth reading -- or re-reading.

--Joe Schaumburger

THE CALIBRATED ALLIGATOR by Robert Silverberg. Holt, Rinehart and Winston, March 1969. 224 p. \$4.95

A collection of nine stories, this Robert Silverberg collection should provide a story for everyone's taste, even if they do not fit into the "Ages 10-14" niche. The title story originally appeared under the byline of "Calvin M. Knox" in the February 1960 *Astounding/Analog*. It relates the tale of Caligula, a pet alligator smuggled into the American Lunar Base Three. Caligula soon becomes the subject for a growth experiment that goes wild, as the ten inch alligatorett is soon transformed into a twenty foot alligator. All is not lost, however, and Caligula saves the day when the Russians, in a rival outpost, pose a scientific propaganda threat.

"MUGwump 4" (from *Galaxy*, August 1959) is a time paradox tale in which Al Miller, attempting to dial a Murray Hill telephone exchange gets his wires crossed and becomes involved in a temporal espionage plot. "Precedent" (*Astounding*, December 1957) examines crime and punishment under alien conditions, where treating aliens as equals, though sounding nice, is not the key to survival. "Artifact Business" (*Fantastic Universe*, April 1957) is the story of an interplanetary con game which provides a few unexpected twists for the would-be profiteers.

The other stories ("Blaze of Glory," *Galaxy*, August 1957; "Delivery Guaranteed," *Science Fiction Stories*, February 1959; "His Head in the Clouds," *Science Fiction Stories*, September 1957; "Point of View," *Astounding*, August 1958 and "Why?", *Science Fiction Stories*, November 1957) range from fair to very good, and the collection as a whole is rather pleasant.

--David C. Paskow

THE SUPERNATURALISM OF NEW ENGLAND by John Greenleaf Whittier. Edited, and with an introduction by Edward Wagenknecht. University of Oklahoma Press, March 1969. 133 p. \$4.50

After reading Whittier, I believe New England is not only known for supernaturalism but for verbose writing as well. Lovecraft becomes more understandable after reading Whittier. Contained within the involved sentence structure is a nice compendium of selected New England legends and preaching against the evils of established religions. Informative footnotes are provided by the editor, who has also seen fit to include the earlier essay "New England Superstitions" and Nathaniel Hawthorne's review of *Supernaturalism*... as appendices. If anyone shares my interest in legends, they will find this a nice little book for an evening's reading.

--J.B. Post

WHEN THE ENEMY IS TIRED by Russell Braddon. Viking, March 1969. 251 p. \$5.95 (also large type ed. \$7.95)

A detailed and chilling account, step-by-step, of the brainwashing ordeal of a military prisoner. The detail that the prisoner is Australian, his captors Chinese, and the year 1975 make little difference and the mere updating does not make this science fiction. There is nothing whatever of a science fiction nature about it. It is merely a horrifying account of torture and although it is superbly written, it is very difficult to stay with because you very quickly get the point and don't need to be hit over the head with it for page after page after page.

I have seen nothing else of Braddon's, but he is a powerful writer and with the right kind of novel, should make his mark.

--Samuel Mines

GENTLE INVADERS, edited by Hans Stefan Santesson. Belmont B60-1011, May 1969. 176 p. 60¢

How delightful. Mr. Santesson, fed up with extra-terrestrials always being portrayed as green slime or girl chasing Bug-Eyed-Monsters, has collected stories about the other aliens. Not all are as friendly as in "Subcommittee," my favorite of the bunch, but at least they aren't all descending to conquer Earth with flying saucers and ray guns. Trouble is, this book is at least ten years late; most of the stories are that old, if not older. Before you buy it, look through the table of contents. If you haven't read the stories before, they are worth reading. Rather standard, but a good collection.

--Jan Slavin

THE PRISONER by Thomas M. Disch. Ace 67900, April 1969. 169 p. 60¢

McGoohan's television show, recently on reruns over CBS, is one of the best TV productions to come along in a long while, at least on this continent (and at least since a few of the early first season *Star Treks*). Disch's novelization is not strictly drawn from the show, though similarities in plotting are there, but instead extrapolates on what happened after the Prisoner (McGoohan) "escaped." This would be difficult under any circumstances, considering the chaotic and somewhat inconclusive character of the final show.

Disch attempts to carry it off, however, and succeeds rather well, capturing the blackly humorous character of the show (and, incidentally, containing some of the flavor of his earlier short story, "Descending"). It's to his credit that the book could stand by itself and still prove interesting; Disch's style and handling are smoothly reliable in all instances but one. More on that in a paragraph or so.

The Prisoner, be he John Drake or "Jones" or whatever secret agent type McGoohan has played, has been recaptured and reinstated in the Village, a ginger-bread and striped-shirt fairyland with a rather obvious foundation of electronic bugs and shoddily impressive modernity. This allows Disch to re-play the original drama, with the explanation that Number 6 has been made to forget nearly all his past experiences, not only in the village, but as an agent.

The motive of whoever heads the Village, in the TV version, seems at first quite distinct: Make Number 6 tell why he resigned. The book disposes of that; instead, 6 is led through a variety of frustrating escape attempts, which always lead back to the Village, and offered the position of Mayor of the Village. No explanation why. The major emphasis seems to be on breaking Number 6, no matter for what reason.

Disch's only weak point is in a sequence involving a Shakespeare play, "Measure for Measure," staged in the Village as a facade for 6's escape attempt in a re-inflated rover (one variety of the watchdog spheres). The passage rambles in and out of the play with a confusing melange of characters, until the reader hardly knows who's who, or who's trying to escape. Eventually Number 2 and 6's erstwhile girlfriend escape and leave 6 behind. Jilted -- in the Village. Perhaps Disch intended the confusion, in which case he's absolved -- he succeeded in his efforts.

No concrete solutions are to be found here. The book leaves as much unsaid as the show did, allowing us to tack on all the interpretations we wish. Here's one: Perhaps all that's being said is that the world is a global Village, though not in the McLuhanesque sense...or is it?

--Greg Bear

THE CAVES OF KARST by Lee Hoffman. Ballantine 01507, Feb. 1969. 224 p. 75¢

I guess I'm just an old-fashioned fan after all: I like entertaining stories of space intrigue set on distant worlds with unearthly environments. Because of my inclinations I found *Caves of Karst* a really entertaining story. Griffith is a diver who has been surgically altered so he can breathe with gills added to his neck. While prospecting for mineral veins in the labyrinthian underwater caverns of the planet Karst he discovers a very rich vein of thelemite and a dead diver, a diver apparently murdered. Karst is an outlying planet in the Earth Empire and Earth, in the form of the Colonial Authority, is always suspecting revolts. The Divers Guild is one of the major powers on Karst and usually protects its own but when Griffith is framed for destroying a space ship he is caught in the middle. Not only does the Authority want him suspecting him of being part of a revolution, and the Guild want him to turn over to the Authority to prove good faith, but a mysterious third party is after him. A fine and readable story for an evening's enjoyment.

--J.B. Post

I HAVE NO NOSE AND I MUST SNEEZE by William F. Orr. Carralot Publications, 1336 E. Mifflin, Madison, Wis. 53702. 1969. 13 p. ditto. 75¢

Never in the annals of fannish history has there waged a battle such as tears our illustrious ranks now, a war -- nay! A civil war!-- that threatens to decimate our long-earned reputations for having senses of humor, or being tolerant. Or open minded. Or intelligent. It is, fortunately, not as bad as all that -- but occasionally it seems that way. Also fortunately, the majority of fandom considers such warfare silly, and every so often some one will come along to point a finger at the New Wave-Old Guard squabble and make us laugh. That's pretty much what Orr has done with this tome, which pokes fun at Harlan Ellison & Co., that is, "I Have No Mouth and I Must Scream" and *Dangerous Visions*. The fun that ensues is not at all vicious, most of the time worth a chuckle, and sometimes worth the price. There's only one minor problem -- the repro is close to unreadable, which makes the text hard to discern, and that, Mr. Orr, is a New Wave trick. At 75¢ it should have been offset, or at least multilith.

--Greg Bear

THE MARVELLOUS LAND OF OZ by L. Frank Baum. Dutton, May. 164 p. \$3.95

A new English edition of the second book in the Oz series, illustrated with 4 color and 47 black and white line drawings by B.S. Biro.

This is the book that introduces Jack Pumpkinhead, one of the most delightful characters in the Oz series, as well as the Saw Horse, H. M. Woggle-Bug, T. E., and the amazing Gump.

The generating mechanism is a magic powder owned by the witch Mombi, which turns anything it touches into a living being. Tip, a captive of Mombi's, uses the powder to create Jack Pumpkinhead, and the two of them decide to run away to the Emerald City.

However, things are not going well there, for Queen Jinjur and her all-girl army have staged a feminist coup, and have routed the Scarecrow and the Tin Woodman as rulers.

In a rousing climax, Baum wraps up all the loose ends and reveals who Tip really is. Definitely one of the better Oz books, and they're all good.

--Joe Schaumburger

DIMENSION THIRTEEN by Robert Silverberg. Ballantine 01601, May 1969. 75¢

Thirteen stories, all reprints. They are all good stories, fresh and unpretentious, and don't really deserve to be put into a collection with such a trite name. They could have done worse, I guess, with a blurb about stories of depravity and unnatural sex or something of the sort. That would have been as misleading as the word "original" which is used. Technically correct, but misleading.

"Bride Ninety-One" is delightful and merits special mention.

--Thomas Bulmer

ANYTHING YOU CAN DO... by Randall Garrett. Lancer 74-532, June 1969. 192 p. 75¢ (hardcover: Doubleday, 1963)

I had thought this one was much younger, but the truth of the matter is that it originally appeared as a two-part serial by "Darrell T. Langart" (notice the clever juxtapositioning of the author's initials in the pseudonym) in *Analog* for May and June of 1962.

Once upon a time, a very very nasty creature, as mean, wicked, evil bad and nasty as they come, crashed on our fair planet. Besides having ultra-fast reflexes, the Nipe uses every appendage on his body in his offense/defense and, to quote from pages 35-6, "...has taken on the attributes of a djinn, the vampire, the ghoul, the werewolf...and eats like a shrew."

Ten years have passed since the Nipe's arrival, and for the past five years, the Government has been busily building Bart Stanton into a superman, the only conceivable defense/offense against the creature. And Bart Stanton was not alone, for hidden in a remote corner of his mind was an identity problem, a solution to which could prove invaluable in the ultimate destruction of the Nipe.

This is a smooth, professional, almost "slick" job by Mr. Garrett and, while not of lasting social significance, is totally enjoyable.

--David C. Paskow

THE PRESERVING MACHINE by Philip K. Dick. Ace 67800, April 1969. 317 p 95¢

At last! A (as a typo on my rough draft put it) collection of Phil Dick's stories. It's a rare anthology nowadays that doesn't contain one of his stories; finally here are the best, all together in one book. They all possess a strong streak of surrealism, characteristic of Dick's writing. Although most of his stories are too short to have the multi-level realities of his novels such as *Eye in the Sky*, a few stories, "What the Dead Men Say" and "We Can Remember It for You Wholesale," for instance, can leave the reader wondering just what is real. In most of the stories there is the feeling of tricks within tricks, guises within guises, fakery that may be real after all; "War Game" and "If There Was No Benny Cemoli" are typical of this. Some of his stories are mind-croggling, leaving the reader with a sense of floating mid-air, no strings attached. I don't recommend "Retreat Syndrome" or "Upon the Dull Earth" for those whose heads are not firmly tied down. A few end with an evial twist that will keep the reader glancing over his shoulder looking for a shadow; "Captive Market" is like that.

This is a great book. It consists of intricate, enthralling science fiction. It might be called escape, but from what to what? It's like riding a rollercoaster, definitely worth the money if your nerves can take it.

--Jan Slavin

THE EVIL THAT MEN DO by John Brunner, and THE PURLOINED PLANET by Lin Carter. Belmont B60-1010, April 1969. 90p & 72p 60¢

Belmont has taken a page from Ace Books and begun issuing two-in-one books. This present volume offers a night's pleasant reading at a slightly unreasonable cost.

John Brunner gives us a story which finds one Godfrey Raynor, amateur hypnotist involved with what seems on the surface to be a case of possession. Flighty Eirene Jackson, introverted Fey Cantrip and sadistic Alan Rogers share a common dream cum nightmare world. Only Rogers seems to actively enjoy this world and it appears at first that he might somehow be forcing or projecting cruel images into the mind of the frightened Cantrip girl.

All is not as it seems, however, and young Raynor finds himself emotionally involved as the Cantrip girl's past is revealed to be far more complex and sinister than he might have believed.

This one is hard to put down.

Much easier to put down, however, is Lin Carter's whimsical *The Purloined Planet*, "a Hautley Quicksilver adventure." Hautley Quicksilver is a citizen of an outlaw world, and by that virtue, a thief who can quite honestly get away with murder. He is called upon by an emissary from Albazar I to protect one Zork Arrgh, the lone witness to a theft by one Zaphtar Zazz. It seems that Albazar is a credit run world having no thefts. Furthermore, the inhabitants lacking endocrine systems, there are no crimes of passion. Consequently, the authorities have no idea about how to begin to protect Arrgh from Zazz, Zazz being the planet's first thief. So, set a thief to catch a thief, as the saying goes.

In painting Hautley Quicksilver, Carter tends to be overly coy. His style is that of an excessive Leslie Charteris writing an Anthony Villiers adventure. Unfortunately, Hautley Quicksilver lacks the appeal of a Simon Templar and Lin Carter lacks the regulated whimsy of Alexei Panshin. It's a pity, too, for there are some potentially interesting characters.

If you do decide to buy this Belmont double, buy it for the Brunner half.

--David C. Paskow

SEABURY QUINN *Continued from Page 2*

of the story." This is "The Jest of Warburg Tantavul," originally published in the September 1934 issue of *Weird Tales*. Mirage Press will be publishing his *Is the Devil a Gentleman?* in the spring.

In August 1964, while *The Phantom Fighter* was still in process, he suffered a Cerebral Vascular Accident which affected both his walking and his vision, and the following year he found it necessary to resign as an intelligence specialist with the Air Force. He remained active and interested in further writing, and was gratified by the reception that his stories received in my magazines -- so many readers wrote in expressing the same sort of enthusiasm as did *Weird Tales'* readers 30 years ago.

His condition proved to be incurable, nor was there any effective treatment. He suffered a stroke in the autumn of 1969, and passed away on Christmas Eve. I shall always be grateful for the opportunity given me to show him that he was not forgotten after *Weird Tales* disappeared in 1954, and for the brief but memorable correspondence we had between 1964 and last year.

--Robert A.W. Lowndes