



No. 10

March 1970

## Evelyn Del Rey

Evelyn del Rey died on January 28th in Virginia when the car she was driving went out of control and off the highway -- a rainstorm had left the shoulders of the road soft and muddy. She and Lester were heading for Florida on a short vacation. Except for minor bruises, Lester suffered no physical injuries. At the small private funeral held near their home in Red Bank, New Jersey on February 1st, Lester delivered the eulogy.

How do you write the obituary of a friend? The words, with slight variations, are always the same: name, date, cause of death... But when the person involved was, somehow still is, close to you each word calls up another memory and each memory, no matter how pleasant, hurts a little. Writing this less than two weeks after the accident and seeing the unalterable facts unroll in front of me, I still find it difficult, all but impossible, to believe that in a week or two Evvie won't call to check on arrangements for our annual trek to the Boskone. Over the years the del Reys and I have shared a lot of conventions and enjoyed them all, but somehow our March weekend in Asimov country was always something special -- at least to the three of us.

This year Evvie will not be at Boskone and will not be at the other cons and will not so many other things. But there is no solace in thinking of all the things she won't do. Besides, Evvie never had patience with things undone, not finished, and she wouldn't want her friends brooding about her absence. Instead we each have our own memories of the times we spent with her, of the gray days that were brightened by her presence, of her infectious enthusiasm for whatever she was doing at a particular time, of her incredible ability to bring fun out of the most impossible situations and of her wonderful sense of whimsy. And that was the light, bright side of Evelyn.

Evelyn's private life and private worries were her own and, with rare exception, she kept it that way. But she always found the time and understanding for her friends and their problems. She worried endlessly

about the people she loved and was always there when she was needed with aid, comfort, or just a sympathetic ear. Though only a relative of the science fiction family by marriage, Evelyn had a deep concern for the traditions and integrity of the field, more so than many born to it and took part in fan activities with the same gusto -- sometimes even more so -- with which she fulfilled her professional responsibilities. Is it any wonder that her loss is felt as keenly in the fan world as it is among the writers?

Somehow our world has changed and is a little emptier. Bloody Marys won't taste the same again, but having enjoyed Evvie's friendship for even a short time is somehow worth the sadness now and having had the opportunity of telling her so not long before she died makes the last few weeks a little less unbearable. --Judy-Lynn Benjamin

**TO TELL THE TRUTH STRIKES AGAIN** In a followup to our report in *LUNA Monthly* 7, *To Tell the Truth* dips into the world of science fiction again for participants in their program. In a forthcoming program the producers have Dr. Jeffrey Warner, currently curator of moon rocks at NASA's Lunar Receiving Laboratory, as guest. And one of his impersonators is none other than Frank Dietz. The real star of the show was, of course, a rock from the moon which is currently in display at the American Museum of Natural History in New York. Due to the fact that the imposters were not supposed to be working in the same field as the guest we could not include any mention of Luna Publications on the program. Air dates for this program vary widely, following are some of the major cities: Feb. 27 St. Louis, Washington D.C.; March 6 New York, Chicago, Los Angeles; March 13 Boston, Detroit, San Francisco; March 20 Minneapolis; March 27 Houston, Baltimore, Miami; April 3 Cleveland

#### LUNA Monthly

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

#### LUNA'

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

#### LUNA Annual

Editor: Ann F. Dietz  
Annual Cumulative Bibliography

#### ADVERTISING RATES:

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

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

#### SUBSCRIPTION RATES:

LUNA Monthly -- 30¢ copy, 40¢ newsstand  
\$3.00 per year via Third Class Mail  
3.75 per year First Class Mail  
4.75 per year outside North America via First Class Mail  
Airmail rates outside North America supplied upon request

LUNA' -- \$1.00 per year

LUNA Annual -- \$1.00 per copy

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

#### COPY SIZE (inside margin):

Full page 6" X 9"  
Half page 3" X 9" or 6" X 4½"  
Quarter page 3" X 4½"  
Eighth page 3" X 2½"

#### DEADLINE FOR MATERIAL:

First Friday of preceding month

#### AUSTRALIAN AGENT:

Peter Darling  
P.O. Box A215  
Sydney South, N.S.W.  
Australia

#### EUROPEAN AGENT:

Gerald Bishop  
10 Marlborough Road  
Exeter EX2 4JT, Devon  
England

#### JAPANESE AGENT:

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

SUBSCRIPTION RATES for LUNA Monthly via Air Mail through agent:

Australia A\$5.25

Great Britain £2

Japan ¥2100

Europe £ 2/6- sterling, £ 2/9/9 foreign

## The International Scene

**DENMARK** Richard Lester's *The Bedsitting Room* has had its first European showing in Copenhagen. It was not very well received. To my mind it is neither funny enough nor serious enough. A lot of things one recalls from old Goon Shows (people turning into rooms, for instance).

The Danish firm Rhodos will publish Michael Moorcock's *The Final Programme* this spring, in my translation. --Jannick Storm

**GREAT BRITAIN** *Star Trek* finished its 6 month run at the beginning of the year and was replaced by a new series of *Doctor Who*, a juvenile series that has been running for at least six years. In the last series, the Doctor, who with two friends roamed the universe in time and space, using the Tardis, a time/space 'ship' disguised as a police box, was arrested by his parent race, and condemned for his gallant, universe and world saving exploits; condemned to a change of identity (i.e. actor!) and returned to Earth and our present time. The latest of the three actors who have played the Doctor is Jon Pertwee, known better for his comedy work, but he is playing this role as straight as the scripts will allow him. It has not yet developed the juvenile strain that previous series did; however, in our opinion, it is better than any of the Irwin Allen series were. The first serial was about a group of invading ETs, who used a doll factory as their headquarters, using robot wax-work models of leading citizens in their bid to take over the world.

Other things being shown on television at the moment are a repeat of the *Prisoner* series on my local station, the Century 21 series *Thunderbirds*, a cartoon series based on the *Journey to the Center of the Earth*, and a cartoon series called *Skane*.

A breakfast cereal is offering free copies of a pb edition of *The Journey to the Center of the Earth* by Verne in exchange for box tops, and in return for labels from jars of beef extract you can get a free copy of the Corgi edition of Bradbury's *Fahrenheit 451*. That's promotion!

News has just reached me of a new television series called *Doomwatch* which will run on Monday evenings from mid-February. Storyline: The Government has set up the 'Department for Observation and Measurement of Science' to watch and control advances in science. In the first episode, a man-made virus with the power to melt all plastic becomes as virulent as the common cold. It is the job of *Doomwatch* (the Department for O&M of Sci), headed by Dr. Quist, to halt this menace... Well, we will see what this series is like when we see it. Even if the plot seems rather odd, the BBC have a good reputation for sf series, and this might turn out to be quite good. Wait for next month's instalment for further details.

The new deluxe edition of J.R.R. Tolkien's *Lord of the Rings* which was published by George Allen & Unwin last November at £6.6.0 (\$15.12) appeared in the Christmas list of bestsellers, compiled by the British book trade for their journal, the *Bookseller*. The book which was printed in two colors on India paper, in a leather binding blocked to a design by the author, and contained in a slipcase, contains the three books of the trilogy, and all the appendices. Only one of the appendices was printed with the one-volume paperback that A & U published in 1968 at 30/- (\$3.60). Professor Tolkien is at the moment writing the prequel to *LotR*, which is to be called the *Silmarillion*, and is hoping that it will be complete in the near future, as his public is waiting eagerly for it.

--Gerald Bishop

## SCIENCE FANTASY: CALIFORNIA by Norris Chapnick

Kris and Lil Neville were recently hosts to John Brunner and wife at a party with Phil and Bette Farmer, Bob and Elly Bloch, Harlan Ellison, Norman Spinrad and Roger Corman among those present; Brunner's reason for being in Hollywood (he lives in England) being to seek film markets for some of his s.f. works. A.E. van Vogt's *The House That Stood Still* will be filmed by the producer of Fred Pohl's *The Tunnel Under the World*. Harlan Ellison will have a feature on science fiction films since *Barbarella* and those announced for 1970 in a near future issue of *Show*. An interviewer from the Canadian Broadcasting Co. taped Ray Bradbury for three and a half hours, Forrest Ackerman on Bradbury for an hour and Ackerman on Ackerman for an hour. Ackerman recently concluded the 15-week course on science fiction films at the University of Southern California with a one-hour extemporaneous speech on the silent classic about the 60 million population super-city of the 21st century, *Metropolis*.

It was an evening of triumph for Ray Bradbury who was brought on stage at the University of California debut of his space age cantata, *Christus Apollo*, from his new book *I Sing the Body Electric*. Narration was made by Charlton Heston, with orchestra of 35 and chorus of 50. Audience reception was very enthusiastic and noted in the auditorium or backstage afterwards were Henry Miller, Elsa Lanchester, Forrest and Waydayne Ackerman, the widow of Lion Feuchtwanger and Bill Warren. Oldest (20) of Bradbury's 4 daughters was recently married.

After showings of his films *The Time Machine*, *When Worlds Collide* and *War of the Worlds*, George Pal was interviewed for an hour and a half by the students-in-residence of the American Film Institute; Forrest Ackerman, only guest present, was also introduced and asked to make several remarks. Pal's next picture will be H. G. Wells' *When the Sleeper Wakes*, screen adaptation by Richard Matheson.

Don Glut, through the Ackerman Agency has sold *Frankenstein Lives Again* and *Terror of Frankenstein*, two sequels to the Shelley original, to a new Spanish pocketbook series called *Forrest J Ackerman Presents*. First book from the Spanish house will be a translation of the Charles Nuetzel novelization of the Curtis Harrington film, *Planet of Blood*. Further projected for the series are Carroll Borland's *Countess Dracula*, Robert M. Rosen's *Dracula Triumphant*, Don Glut's *Bones of Frankenstein*, *Out of the Unknown* by A.E. van Vogt and E. Mayne Hull, and several novels by L. Ron Hubbard. A first hardcover edition of Hubbard's *Old Doc Methuselah* is scheduled to be published within the next few months, in English.

Catherine Moore, the Neville's eldest son and Phil Farmer, all celebrating birthdays within the same week, enjoyed a party on the occasion at the home of the Farmers, with the Blochs, Russells, Forry and Wendy Ackerman, Harlan Ellison, Norman Spinrad and the van Vogts among those participating. Most of the latter group, plus the H. L. Golds, artist Bill Hughes and wife, Larry Niven and wife, and Roy Squires, met in the apartment of Waydayne Ackerman for one of the monthly meetings of the Pinckard Sci-Fi Salon, the speaker's topic being the ecological crisis. Tom and Terri Pinckard, creators of the salon now unfortunately living out of town, were able to join the group on this occasion. Dorothea Faulkner, actifan for 20 years or more, acolyte of St. Fantony and pro-

professionally published as Rory Magill, celebrated her 81st birthday on the 4th of February with greetings from Ray Bradbury and Robert Bloch, among other friends, among whom she numbers Robert Heinlein and Robert Richardson. Heinlein will be the subject of an in-depth interview by Frank Robinson in an upcoming issue of *Playboy*.

Larry and Noreen Shaw were welcomed to town at a dinner given by Wendayne and Forrest Ackerman, with Phil and Bette Farmer, Sam and Florence Russell and Irwin (brother of Arthur) Porges and wife among those present. Porges has been devoting a good deal of his time (together with his wife) the past couple of years to burrowing through the papers of Edgar Rice Burroughs' estate, contacting those who knew ERB and preparing the definitive biography of the amazing man who invented Tarzan. Porges revealed he had uncovered a letter written by Ackerman to Burroughs in the early 30s when FJA was still in high school. Completed work is expected to be a giant volume selling for at least \$10. Bjo and John Trimble gave a birthday party for George Barr. Bjo believes she has come up with a TV format to out-star *Star Trek*. *The Harlan Ellison Movie*, "a combination of realism and fantasy," is currently being scripted by HE for 20th-Fox. *More than Superhuman*, the new van Vogt collection from Dell, will include a previously unpublished android novelet by the author and collaborations with James Schmitz and Forrest Ackerman. Ackerman has been invited to be principal guest at a San Diego s.f. conference on March 21st. Harry Harrison is presenting a course on s.f. films at a San Diego college. Richard Sheffield is prepping a course on s.f. films for students in Simi, Calif. Forrest Ackerman is preparing a 30-minute script on a 70-year history of science fiction films, which will be filmed in his own home, with himself as narrator, by the University of Kansas, as part of the University's 10-hour course on s.f. to be created on film under the aegis of James Gunn. Ackerman has been retained by the legal department of *Playboy* magazine as their science fiction expert on a pending plagiarism suit. William Nolan married Marilyn Seal Pierce, author of *Lost Continents* (For the Millions series). Judy Singer sold Bantam *Terra Incognita*; husband Alex will film the novel. Ed Earl Repp (*The Radium Pool*) alive and well in California has just celebrated his 50th year as a professional writer.

~~~~~  
**NEWBERY AND CALDECOTT WINNERS ANNOUNCED** The Caldecott Medal for the artist of the "most distinguished American picture book" for children has been awarded to William Steig, author-illustrator of *Sylvester and the Magic Pebble* (Simon & Schuster). A runner-up for the Newbery Medal, given for the "most distinguished contribution to American literature for children" is *Journey Outside* by Mary Q. Steele (Viking, for review see Lilliputia this issue). Among runners-up for the Caldecott Medal were Leo Lionni for *Alexander and the Wind-Up Mouse* (Pantheon) and Margo Zemach for *The Judge* (Farrar).

**SYMPOSIUM ON SOCIOLOGY AND PSYCHOLOGY OF FANDOM** Everyone has a pet theory on what this thing called fandom really is. I am soliciting articles for a symposium on the sociology and psychology of fandom and want items dealing with aspects of fandom as a subculture -- also individual behavior within the subculture. Much of this type of work has already been done for college term papers, theses, etc. and these, if well written, will be considered. I also want humorous artwork related to the same subject. I anticipate the symposium to run about 100 pages. It will be multilithed. Direct inquiries and submissions to Brian Burley, 1480 Route #46, Apt. 123A, Parsippany, N.J. 07054.

## KODAK TEENAGE MOVIE AWARDS

The 7th Annual Kodak Teenage Movie Contest featured a number of science fiction and fantasy entries again this year. This competition is sponsored by the Eastman Kodak Company in cooperation with the University Film Foundation on behalf of the University Film Association and the Council for International Nontheatrical Events.

Among the films which received awards this year were:

- The Chase of a Lifetime* by Kenton G. Murphy (15) of Atlanta, Ga. This b&w sound film won fourth prize, senior category. A fantasy, it depicts a tricycle which comes to life and leads a teenage boy through a series of adventures and finally down the road to his demise.
- The Plant* by Albert Fisher (14) of La Crosse, Wis. This 14 minute color film received the special award for science fiction. A lighthearted satire, the story revolves around an alien spore which lands on earth. The plant which grows from the spore attacks two young campers, with hilarious results.
- Metropolis II* by Paul Hasse (15) of Dallas. A 13.5 minute b&w silent film, this won the special award for special effects. Loosely adapted from a Forrest J Ackerman short story, the picture begins in the laboratory of Rotwang when his latest invention, a robot, becomes accidentally activated. He then uses his time machine to find a donosaur to kill the robot.
- House of Usher* by Richard Hunter (19) of Williamsport, Pa. A 30 minute color film which won a special award for settings and costumes. A romantic costume drama, the film is a version of the Edgar Allen Poe story.
- Very Grim Fairy Tales* by Tod Gangler (15) & Rufus Seder (16) of North Haven, Conn. This 3 minute color movie won the special award for comedy. The prince drops Cinderella's glass slipper, and it breaks; another prince goes off with the witch while Snow White lies poisoned on the ground; and Rapunzel is snatched bald-headed by yet another amorous prince who comes to rescue her in this series of spoofs that take an irreverent look at some traditional fairy tales.
- The Fight Game* by David W. Renwick (17) of Livonia, Mich. A 4 minute silent color picture, this won a special award for special effects. A boy opens a box containing the Fight Game; two balls of clay and a button that controls a ray. At a touch of the ray the little balls of clay take on the shape of little men and start fighting each other. Then together they turn the ray on the boy, shake hands and become one ball of clay.
- The Good, The Bad and the Angel* by John Lopez (16) of Rio Piedras, Puerto Rico. A 12 minute color story of an angel who must battle evil in order to earn his halo, this was given an honorable mention. Mr. Lopez was last year's first prize winner in the junior category.

\*\*\*\*\*

SF AND THE CINEMA Continued from Page 17

Well it is, but just barely. The rites in the Devil's Hopyard, which should have been the most dramatic portion of the picture, were totally unconvincing and lacked the power to carry the rest of the film. The most realistic effects were achieved in the portrayal of the twin, the Dunwich Horror of the title. It's a must for Lovecraft fans of course, but others could pass it by with little loss. --F. Maxim

# Coming Events

## March

- 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 Speaker: Donald R. Bensen
- 1 HOUSTON SF SOCIETY MEETING at home of member. For info: Beth Halphen, 2521 Westgate, Houston Tex. 77019
- 3 FANATICS MEETING at home of member at 7:30pm. 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 WSFA MEETING at home of member at 8pm. For info: Alexis Gilliland, 2126 Pennsylvania Ave NW Washington, D.C. 20032
- 8 NESFA MEETING at home of member For info: NESFA, P. O. Box G, MIT Branch Sta, Cambridge, Mass
- 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 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 March 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, see March 3
- 18 WOODCHUCKS MEETING, see March 4
- 20 VALSFA MEETING at home of Chuck Crayne, 1050 N. Ridgewood Pl, Los Angeles, at 7:30pm
- 20 WSFA MEETING, see March 6
- 20-22 MARCON at the Christopher George Inn, Columbus, Ohio. ✓ GoH: Anne McCaffrey. For info: Larry Smith, 5370F Roche Drive, Columbus, Ohio 43229
- 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
- 21 LUNARIAN MEETING at home of John Boardman, 234 E. 19th St, Brooklyn, N.Y. 11226, at 8pm. Guests of members and out-of-town fans.
- 22 NESFA MEETING, see March 8
- 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 Sta, Cambridge, Mass. 02139
- 27-29 SFCON 70 at the Hilton Hotel San Francisco. Adv. reg: \$4.00 ✓ to 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
- 27 LITTLE MEN MEETING, see Mar.13
- 28 BALTIMORE SF GROUP, see Mar.14
- 28 CINCINNATI FANTASY GROUP MEETING, see March 14
- 28 MINN-STF MEETING, see March 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)
- 29 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
- 29 OSFic MEETING in Toronto. For info: Peter Gill, 18 Glen Manor Dr, Toronto 13, Canada (ph: 694 0667)

## 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
- 25 8th ANNUAL COUNT DRACULA SOCIETY AWARDS BANQUET at the Hollywood Knickerbocker Hotel, Los Angeles, at 7pm. \$8 per person payable to Dr. Donald A. Reed, 334 W. 54th St, Los Angeles 90037. Honoring Fritz Lang, Fritz Leiber, etc. Speakers Robert Bloch, Ray Bradbury, George Pal & Forrest Ackerman.
- 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

- 14 SF CONFERENCE at the Midlands Art Centre, Birmingham, England For info: Peter Weston, 31 Pinewall Ave, Kings Norton, Birmingham 30, England
- 18-21 MULTICON 70 at the Skirvin Hotel, Broadway at Park Ave, Oklahoma City. Reg: \$3.50 payable to Oklahoma Alliance of Fandom. Guests: Buster Crabbe, R.A. Lafferty, Jim Harmon, Reed Crandall. For info: 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

## August

- 14-16 AGACON 70 at the Howell House Hotel in Atlanta. Reg: \$2.50 attending, \$1.50 supporting. 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 Labonte, 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 Columbia campus, at 8:30pm. For info: Eli Cohen, 601 Furnald, Columbia Univ, New York, N.Y. 10027 (ph:212-663-4653)

LASFS: Thurs at Palms Playground Recreation Center, 2950 Overland 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 SOCIETY: Fri at 8pm in lower lounge of South Hubbard Hall, on Michigan State Univ. campus. For info: Tracie Brown, 551 Albert 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)

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

## 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 basement 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)

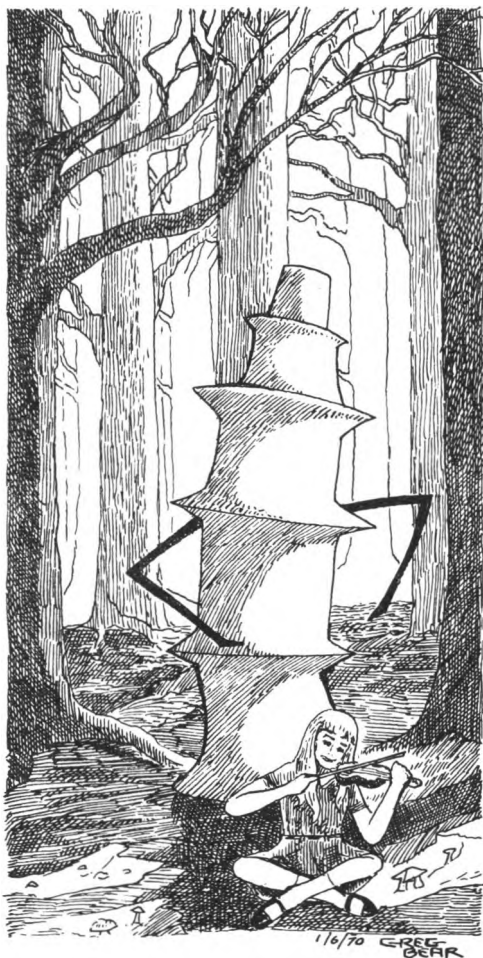
UNIVERSITY OF ILLINOIS SF SOCIETY: Wed in Room 113 David Kinley Hall, on Univ. of Ill. campus, at 7:30pm. For info: Larry Propp, 1010 W. Green St, Apt. 335, Urbana, Ill. 61801 (ph:332-2241)

WESTERN PENNSYLVANIA SF ASSOC: Sun at 2pm in Room 45 Skibo, Carnegie-Mellon campus, 5000 Forbes Ave, Pittsburgh. For info: Ginjer Buchanan, 5830 Bartlett St, Pittsburgh, Pa. 15217 (ph:421-0175)

**MIRAGE PRESS CONSIDERING LAWSUIT** As a result of the premature reprint of Robert Bloch's *Dragons and Nightmares* in paperback, Mirage Press has asked Mr. Bloch for an explanation and stiff settlement of this breach of contract. The book was sold to Belmont almost one year before the contract specified. Jack Chalker of Mirage has advised that "If he does not settle with us for an amount at least equal to his profits for the violation and meet conditions necessary to prevent other authors from breaking contracts in the future (for our protection), we shall be forced to sue him for an amount of real losses and punitive damages which will run quite high...As to the question of whether or not he is in violation, let me just state that we have a lawyer willing to sue him on a strict commission/fee basis -- and they won't do that unless they're sure. The paperback edition is totally in violation of his contract. I might add that, in the future, our contracts will include penalties and guarantees as well as the threat of suit."

## SF and the Arts

*HELP, HELP, THE GLOBOLINKS!* an opera in one act by Gian Carlo Menotti. Libretto by the composer; conductor, Charles Wilson; director, Mr. Menotti; scenery by Ming Cho Lee; costumes by Willa Kim and Alwin Nikolais; choreography by Mr. Nikolais. Approximate time: 1 hour 10 minutes



This is subtitled "An Opera for Children and Those Who Like Children." Its premiere performances this past year drew generally favorable notice from critics; and after seeing *Globolinks!* during its New York premiere, we add our recommendation to these critics.

The story revolves around the invasion of Earth by the Globolinks, who shimmy across the stage like astral teddy bears, emitting electronic beeps and growls. Anyone they touch turns into a Globolink within 24 hours, which makes them persona non gratis. They are found to be impervious to all forms of physical attack; the one weapon effective against them is music.

The opera opens with an attack by the Globolinks on pupils returning from vacation to St. Paul's School. The children accidentally discover that music repels the creatures and send one girl with her violin through the woods to bring help. The rest of the plot revolves around the attempt to foil the Globolinks and get the students back to school.

Against a background of strange silhouetted towers and constantly shifting colors, with the odd disharmonies of electronic sounds filling the air, the Globolinks come to life in a very realistic fashion. For unexplained reasons there are two kinds of Globolinks, one of which is humanoid. However these appear to be mere decoration; it's very easy to identify the true Globolinks. Alwin Nikolais' costumes and choreography for the Globolinks are superb, contributing heavily to the opera's success. The human characters are all highly stereotyped: the frightened children, the brave bus driver, fanatic music teacher, mad science professor, bohemian literature professor and the mousy geometry teacher. However it all seems very realistic within the framework of the opera, and the audience enjoyed it immensely.

--F. Maxim

## Coming Attractions

F&SF -- April

Short Novel

ILL MET IN LANKHMAR by Fritz  
Leiber

Novelette

IN BLACK OF MANY COLORS by Neil  
Shapiro

Short Stories

SOULMATE by Charles W. Runyon  
THE BRIEF, SWINGING CAREER OF  
DAN AND JUDY SMYTHE by Carter  
Wilson

THE WIZARD OF ATALA by Richard A  
Lupoff

THEY ALL RAN AFTER THE FARMER'S  
WIFE by Raylyn Moore

Science

THE NOBEL PRIZE THAT WASN'T by  
Isaac Asimov

Cover by CHESLEY BONESTELL

GALAXY -- April

Serial

THE TOWER OF GLASS by Robert  
Silverberg

Novelettes

ALLISON, CARMICHAEL AND TATTER-  
SALL by Stephen Tall  
DISCOVER A LATENT MOSES by Mich-  
ael G. Coney

THE RUB by A. Bertram Chandler

Short Stories

NO PLANET LIKE HOME by Robert  
Conquest

KINDERGARTEN by James E. Gunn

Meditation

DARWIN IN THE FIELDS by Ray  
Bradbury

Cover by JACK GAUGHAN, suggested  
by "Allison, Carmichael and Tat-  
tersall"

IF -- April

Serial

WHIPPING STAR by Frank Herbert

Novelettes

WATERCLAP by Isaac Asimov

SPACEMAN by Lee Harding

Short Stories

TO TOUCH A STAR by Robert F.  
Young

SWAP by Ron Goulart

RIDE A TIN CAN by R.A. Lafferty  
THOU SPARK OF BLOOD by Gene  
Wolfe

Cover by JACK GAUGHAN, suggested  
by "Waterclap"

*Current Issue*

ANALOG -- March

Serial

THE SIREN STARS by Richard and  
Nancy Carrigan

Novelettes

RAVENSHAW OF WBY, INC. by W.  
McFarlane

REVOLUTIONARIES by M.R. Anver

Short Stories

ONE STEP FROM EARTH by Hank  
Dempsey

PROTECTION by Steven Shaw

WRONG RABBIT by Jack Wodhams

Science

ROVER DOES TRICKS IN SPACE by  
Walter B. Hendrickson Jr.

Editorial

GOOD-BYE BARSOOM by JWC

Cover by FREAS for THE SIREN STARS

*Current Issue*

COVEN 13 -- March

Serial

LET THERE BE MAGICK! by James R.  
Keaveny

Short Stories

THE BIDDERFROST DRAGON! by B.  
Saunders

I, VAMPIRE! by Pronzini/Wallman

CONVERT by S.M. Clawson

ON THE STAIRS by E. Chater

EATS! by Sidney Harriet

Cover by WILLIAM STOUT

ACE MARCH RELEASES

Arnold, Edwin L. GULLIVER OF MARS  
30600 60¢

Asimov, Isaac IS ANYONE THERE?  
(nf) 37415 95¢

Blackmore, Jane BROOMSTICK IN THE  
HALL (supernat) 08200 75¢

Davidson, Avram THE PHOENIX AND  
THE MIRROR 66100 75¢

Merrill, Judith, ed. ENGLAND SWINGS  
20670 \$1.25

Scott, Sir Walter LETTERS ON DEMON-  
OLOGY AND WITCHCRAFT. 14256.  
75¢

Tubb, E. C. THE JESTER AT SCAR /  
TO VENUS! TO VENUS! by David  
Grinnell. 81610 75¢

### ATHENEUM SPRING JUVENILES

Arthur, Ruth M. THE SARACEN LAMP.  
\$4.95

Calhoun, Mary MAGIC IN THE ALLEY.  
\$4.50

Newman, Robert MERLIN'S MISTAKE.  
\$5.25

Engdahl, Sylvia Louise ENCHANTRESS  
FROM THE STARS. \$5.95

Michel-Dansac, Monique PERONNIQUE  
\$4.50

### BALLANTINE SPRING TITLES

#### March

Mirreles, Hope LUD-IN-THE-MIST.  
01880 95¢

Lord Dunsany AT THE EDGE OF THE  
WORLD 01879 95¢

McCaffrey, Anne THE SHIP WHO SANG  
01881 95¢

Brunner, John THE WHOLE MAN (re-  
issue) 01885 75¢

THE SQUARES OF THE CITY (re-  
issue) 01886 75¢

THE LONG RESULT (reissue) 01887  
75¢

#### April

Burroughs, Edgar Rice JOHN CARTER  
OF MARS (reissue) 01531 75¢

TARZAN AT THE EARTH'S CORE (re-  
issue) 01907 75¢

TARZAN THE INVINCIBLE (reissue)  
01908 75¢

TARZAN TRIUMPHANT (reissue)  
01909 75¢

TARZAN AND THE CITY OF GOLD (re-  
issue) 01910 75¢

TARZAN AND THE LION MAN (reis-  
sue) 01911 75¢

TARZAN AND THE LEOPARD MEN (re-  
issue) 01912 75¢

MacDonald, George PHANTASTES.  
01902 95¢

Ball, Brian N. TIMEPIECE. 01903  
75¢

#### May

Morgan, Dan & John Kippax A THUN-  
DER OF STARS 01922 75¢

Lovecraft, H. P. THE DREAM QUEST  
OF UNKNOWN KADATH 01923 95¢

#### June

Smith, Clark Ashton ZOTHIQUE.  
01938 95¢

Pohl, Frederik DAY MILLION 01939  
95¢

THE CASE AGAINST TOMORROW (re-  
issue) 01945 75¢

THE MAN WHO ATE THE WORLD (re-  
issue) 01946 75¢

DIGITS AND DASTARDS (reissue)  
01947 75¢

Mackelworth, R.W. TILTANGLE 01940  
75¢

Clement, Hal CYCLE OF FIRE (reis-  
sue) 01948 75¢

CLOSE TO CRITICAL (reissue)  
01949 75¢

NATIVES OF SPACE (reissue) 01950  
75¢

#### July

Meredith, George THE SHAVING OF  
SHAGPAT 01958 95¢

Walters, Evangeline THE ISLAND OF  
THE MIGHTY 01959 95¢

Silverberg, Robert, ed. GREAT  
SHORT NOVELS OF SCIENCE FICTION.  
01960 95¢

### BERKLEY SPRING TITLES

#### March

Stockbridge, Grant SPIDER #4:  
City of Flaming Shadows X1795  
60¢

Heinlein, Robert A. GLORY ROAD.  
(reissue) N1809 95¢

Hubbard, L.Ron FEAR and THE ULTI-  
MATE ADVENTURE (repr) S1811 60¢

Stover, Leon E. & Harry Harrison,  
eds. APEMAN, SPACEMAN (repr)  
N1819 95¢

#### April

Hogan, Robert J. THE BAT STAFFEL  
(repr) X1734 60¢

Saxon, Peter THE GUARDIANS #4: The  
Vampires of Finistere X1808 60¢

Moorcock, Michael THE TWILIGHT MAN  
S1820 75¢

Laumer, Keith RETIEF: AMBASSADOR  
TO SPACE (repr) S1829 75¢

Sturgeon, Ted A TOUCH OF STRANGE.  
(coll, repr) N1830 95¢

Jones, D.F. COLOSSUS (repr) S1840  
75¢

## May

Hogan, Robert J. PURPLE ACES.  
X1746 60¢  
Laumer, Keith THE LONG TWILIGHT  
(repr) S1810 75¢  
Harrison, Harry, ed. SF: AUTHOR'S  
CHOICE #2 N1837 95¢

## June

Hogan, Robert J. ACE OF THE WHITE  
DEATH X1764 60¢  
Zelazny, Roger DAMNATION ALLEY  
(repr) S1846 75¢  
Herbert, Frank DUNE MESSIAH (re-  
print) N1847 95¢  
Knight, Damon, ed. ORBIT 6 (repr)  
S1848 75¢

## DOUBLEDAY SPRING TITLES

Aldiss, Brian W. BAREFOOT IN THE  
HEAD: A European Fantasia. Mar.  
\$4.95  
Harrison, Harry THE YEAR 2000.  
March \$4.95  
Silverberg, Robert, ed. SCIENCE  
FICTION HALL OF FAME, vol. 1.  
April \$7.95  
Anderson, Poul TAU ZERO April.  
\$4.95  
Knight, Damon CHARLES FORT: Pro-  
phet of the Unexplained. April.  
\$6.95  
Ruzic, Neil P. WHERE THE WINDS  
SLEEP: Man's Future on the Moon,  
a Projected History. April.  
\$5.95

## HARCOURT SPRING TITLES

Reesink, Maryke & Adrie Hospes  
PETER AND THE TWELVE-HEADED DRA-  
GON (juv fty) March \$4.25  
Eager, Edward HALF MAGIC (juv fty  
repr) Voyager AVB59, March 75¢  
Norton, Mary THE BORROWERS AFIELD  
(juv fty, repr) Voyager AVB60,  
March 75¢  
Curry, Jane Louise THE DAYBREAKERS  
(juv fty) April. \$4.95

## HARPER SPRING TITLES

Wiseman, B. MORRIS GOES TO SCHOOL  
(juv fty) April \$2.50  
Huxley, Aldous LETTERS. April  
\$15.00  
Benchley, Nathaniel THE SEVERAL

TRICKS OF EDGAR DOLPHIN (juv  
fty) April \$2.50  
Brock, Betty NO FLYING IN THE  
HOUSE (juv fty) April \$3.95  
Calhoun, Mary WHITE WITCH OF KY-  
NANCE (juv supernat) May \$4.50  
Silverberg, Robert, ed. THE MIR-  
ROR OF INFINITY: A Critics' An-  
thology of Science Fiction. May  
\$6.95  
Stapp, Robert A MORE PERFECT UN-  
ION May \$7.50  
Hoyle, Fred & Geoffrey ROCKETS IN  
URSA MAJOR July \$4.95  
Nourse, Alan E. NINE PLANETS (nf,  
rev ed) July \$8.95

## LANCER MAY RELEASES

Clement, Hal ICEWORLD (repr)  
74-128 95¢  
THE NAKED SUN (reissue) 74-644  
75¢

## PUTNAM SPRING TITLES

Harrison, Harry THE DALETH EFFECT  
March \$4.50  
Knight, Damon, ed. ORBIT 6 April  
\$4.95  
Simak, Clifford D. OUT OF THEIR  
MINDS April \$4.50  
Herbert, Frank WHIPPING STAR Ap-  
ril \$4.95  
Laumer, Keith THE WORLD SHUFFLER  
April \$4.50  
Ferman, Edward L. & Robert P Mills  
TWENTY YEARS OF THE MAGAZINE OF  
FANTASY & SCIENCE FICTION June.  
\$4.95  
Knight, Damon, ed ORBIT 7 June.  
\$4.95

## RANDOM HOUSE SPRING TITLES

McComas, J. Francis, ed. SPECIAL  
WONDER: The Anthony Boucher Mem-  
orial Anthology of Fantasy and  
Science Fiction. March. \$7.95  
Suvín, Darko, ed. OTHER WORLDS,  
OTHER SEAS. July \$5.95

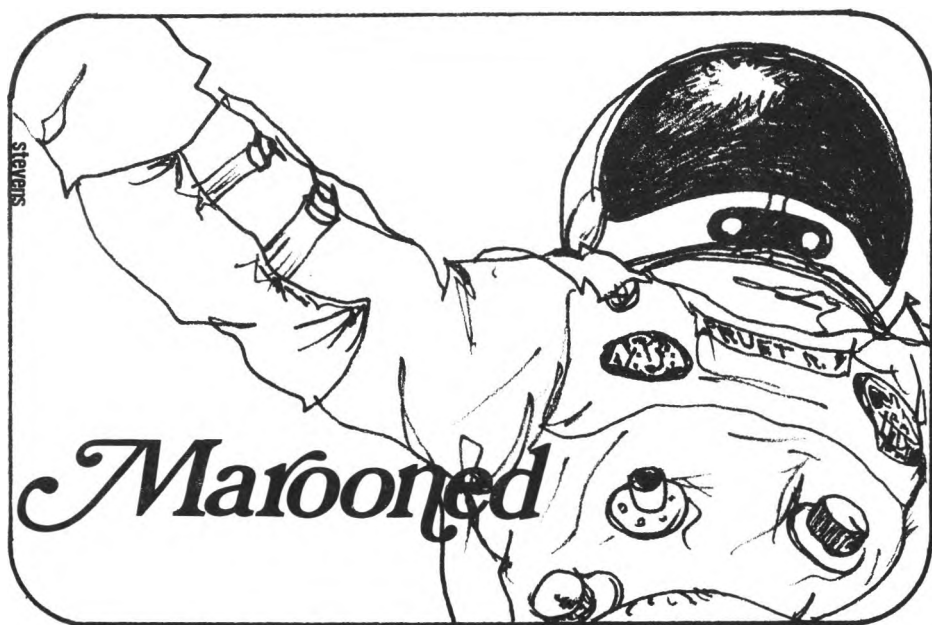
## SIMON & SCHUSTER SPRING TITLES

Finney, Jack TIME AND AGAIN May  
\$7.50  
Bunuel, Luis THE EXTERMINATING  
ANGEL (script) \$1.95

## S F and the Cinema

*MAROONED*, a Columbia Pictures release in Panavision and Eastmancolor. Based on the novel, *Marooned*, by Martin Caidin. Produced by M.J. Frankovich, directed by John Sturges, script written by Mayo Simon. The principals include Gregory Peck, Richard Crenna, David Janssen, James Franciscus, Gene Hackman. Running time: 1 hour, 54 minutes. MPAA rating: G

In a sense, the motion picture *Marooned* is a victim of history, but let that not detract from its solid merits. When Martin Caidin's novel, *Marooned*, on which the film is based, first appeared a few years ago, neither we nor the Russians were able to send more than one man into space at a time. Neither side had yet achieved a successful linking up of two ships in space. Nor had anybody yet walked on the moon. Therefore, through no fault of Martin Caidin's or any of the other people involved in the film, some of the things that happen on the screen no longer have the sharp cutting edge that they would have had, say, two years ago or three years ago.



Caidin builds his original story around a solo astronaut who has been shot into space and cannot return because his retro rockets will not fire. Without their indispensable help he cannot reduce his orbital speed, therefore cannot descend. The big problem, of course, is his oxygen supply, which is rapidly diminishing.

The film version is built around three astronauts who have spent several months in an orbiting space laboratory. They have been ordered, finally, to return to earth because they are beginning to show signs of wear -- physical as well as psychological deterioration.

In the original book much is made of a Soviet rescue attempt -- a space flight by a solo Russian cosmonaut. The solo American in the marooned spacecraft has to make a decision -- whether to be saved instantly by the Soviet cosmonaut who has already reached him in space, or wait a while -- and gamble against his own rapidly dwindling oxygen supply -- in the hope that he will be rescued, not by a representative of an alien power, but by somebody from his own side -- by an American. (Dare we say, "Better dead than rescued by a 'Red'?" )

The marooned spaceman elects to be rescued by "his own kind." The Soviet cosmonaut accepts this decision like a gentleman; he stands by gallantly and directs his floodlights toward the marooned American spacecraft so that both the rescuer and the rescuee can see what they are doing -- no small aid in the blackness of space. In the film version, too, Russian spacemen figure in the attempts to help the stranded Americans.

Rescue in space is an act, as far as we laymen know, that neither we nor the Russians have yet been called on to perform. (There is always the tantalizing thought that neither side tells us everything.) Both sides have tempted fate over and over again and -- so far -- have gotten away with it. The great brains will tell you that, statistically speaking, one of these days we may very well have to face up to a disaster in space or on the moon.

Apart from the human aspects of such a disaster, there would be the political ones: the Russians would not hesitate to slug us for our alleged lack of regard for safety in space. Their press, radio, and TV (a not inconsiderable public relations establishment) would thunder that, in our bloody hurry to be first in space, we did not care about human life.

The spectre is always there. During the first moon landing, the final touchdown on the moon was done by overriding the computer and coming down on manual guidance. Always present was the danger of landing on the wrong kind of terrain, or the module's being set down at such an angle as to make it impossible for it to take off again.

During the second moon landing, it will be remembered, clouds of lunar dust raised by the landing craft's rocket discharge against the surface of the moon, obscured the pilot's vision. After the dust had settled, our spacemen found that they had come down very close to the edge of a crater. Had the craft landed only a short distance further over, it might have touched down at an angle so pronounced as to make subsequent takeoff from the moon impossible. If that had happened, the ability of our brave spacemen to survive on the moon -- as in the case of the three astronauts trapped in orbit in *Marooned* -- would have been limited absolutely by their oxygen supply. To the best of our (layman's) knowledge, there was no "backup" rocket standing by on some nearby launching pad, waiting to blast off and rescue our lunar explorers.

The dangers are always implicit. There is never any big publicity about the possible need for rescue. Occasionally some newspaper man will raise a few questions. Or a panel of "experts" will kick the question around on TV, and Dr. so and so will reluctantly (or blandly) say, "Yes, that's the way it is, boys. If one of the astronauts falls and breaks a leg on the moon, they'll have to leave him behind."

In *Marooned* the project director, the Chief of Manned Space Flight

(played by Gregory Peck, who after all these years still looks like Gregory Peck) is convinced that, on the basis of logic, mathematical probabilities, etc., it is utterly impossible to save the three men stuck up there in space. At one point he holds in his hand "...a report to be issued Tuesday morning by the Director of Manned Space Flight emphasizing the high degree of safety and success in the program thus far. The accident will be compared to the failure of an experimental aircraft. It will be noted that in the development of such aircraft, a 10% pilot loss is considered acceptable. And on Wednesday morning, if necessary, the President will issue an appropriate message to the nation emphasizing the courage and determination of the crew and their final wish that the program be continued without pause."

Of course, nobody has asked the crew.

The well-known theme of sacrifice pops up in the picture. Peck himself suggests via radio link to the three marooned astronauts that there definitely is not enough oxygen for three men. There may be enough for two men, he says.

There is nobody in this film, male or female, of whom you will say that he or she gave a great or brilliant performance. By the same token, there is hardly anyone who is not more than adequate. Please note that when I say there are no acting performances that will cause you to bring out the adjective "brilliant," I do not mean to denigrate anything. The play's the thing, not the individual acting performances. And this production 'works'. There is never a dull moment. *Marooned* will not be one of those space films where fifteen minutes have to be cut out here and ten minutes there.

*Marooned* is literal, non-poetic documentary. It is as real as the space shots we watched on our TV sets, except that it is in wide-screen and in color. And we do get to know the people involved more intimately than is possible in instantaneous TV transmission.

There are no innovations in the way of telling the story. (I am almost inclined to say, "Thank God!") The narrative proceeds in a straight line, with the utmost clarity, without obscurity and without meanings (or alleged meanings) on sixteen different levels.

*Marooned* is based on hard science. Its details, its *mise en scene* are so close to reality that they are not so much fiction as 'extrapolations of reality', as someone has said.

Although *Marooned* does not strain to be spectacular, it often is. The shots of spacecraft floating in space are impressive, but they do not have the awesome visual quality of analogous shots in *2001*, nor do they have the poetry.

I have been told by many science fiction fans that one of the major selling points of *2001* is that the final sequences are 'psychedelic,' that you are taken on a 'trip'. No such thing happens in *Marooned*. Many people say they find spiritual overtones in the Kubrick-Clarke work. *2001*, in a sense, presents God according to Arthur C. Clarke. Do not look to *Marooned* for the religious experience that some people have found in *2001*, unless you are willing to apply the term 'spiritual' to a tremendous effort -- against gigantic odds -- to save three fellow human beings slowly dying for lack of oxygen.

The musical background is strictly utilitarian. It supplements and



helps create the atmosphere. (What more can you expect of a motion picture score?) Do not seek the majesty (or sententious pomposity -- depending on your particular point of view) of *Thus Spake Zarathustra*.

I could show you what an alert critic I am by carefully picking out three dozen details at which to carp. But to hell with that. I repeat, the totality is the thing. And the totality comes off. --Julius Postal

*THE DUNWICH HORROR*, an American International Pictures release. Based on the story by H.P. Lovecraft. Produced by James H. Nicholson and Samuel Z. Arkoff. Executive Producer, Roger Corman. Screenplay by Curtis Lee Hanson, Henry Rosenbaum and Ronald Silkosky. Starring Sandra Dee, Dean Stockwell, Ed Begley, Lloyd Bochner and Sam Jaffe. Running time: 90 minutes. MPA rating: M

This tale by H.P. Lovecraft has been loosely interpreted by AIP in a new picture which opened recently around the country. This is the story of the Whateley family, whose members have previously been suspected of practicing black magic. Young Wilbur Whateley (Dean Stockwell) steals the Necronomicon from Miskatonic University (not specifically

identified in the film) to use in letting the Old Ones into our world. Nancy Walker (Sandra Dee) is strangely drawn to Wilbur and of course becomes the 'young virgin' for the ancient rites. Wilbur's grandfather (Sam Jaffe) attempts to dissuade Wilbur from practicing these rites, which were last carried out on Wilbur's mother. Unbeknownst to the world, there is also a twin brother who is the nonhuman product of the union between Wilbur's mother, Lavinia (Joanna Moore Jordan) and a monster from another world. This horror breaks loose and leaves a path of destruction across the countryside before being destroyed in a climactic finale at the Devil's Hopyard where Dr. Armitage (Ed Begley), lecturer at the University, defeats Wilbur in a battle of incantations from the Necronomicon.

Lovecraft fans have been waiting for this film, hoping it would be better than AIP's *Shuttered Room*.  
*Continued on Page 6*



# New Books

## HARDCOVERS

- Babb, Howard S. THE NOVELS OF WILLIAM GOLDING. Ohio State Univ. Press, Dec. \$6.50
- Bernard, Raymond W. THE HOLLOW EARTH, the Greatest Geographical Discovery in History Made by Admiral Richard E. Byrd in the Mysterious Land Beyond the Poles (marg nf, repr) University Bks 1969 \$5.95
- Beskow, Elsa CHILDREN OF THE FOREST (juv fty, verse, tr) Delacorte, Feb. \$4.50
- Bova, Ben IN QUEST OF QUASARS: an Introduction to Stars and Star-like Objects (juv nf) Crowell-Collier, Nov. \$5.95
- Boyce, Burke LIONS BACKWARD (juv fty) Doubleday, Jan. \$4.50
- Boyd, John THE RAKEHELLS OF HEAVEN. Weybright, Dec. \$5.50
- Carpentier, Alejo WAR OF TIME (marg fty) Knopf, Feb. \$4.95
- Christopher, John THE GUARDIANS. Macmillan, Feb. \$4.50
- Clarke, Arthur C. EXPEDITION TO EARTH (coll, new ed) Harcourt, Feb. \$5.75
- PRELUDE TO SPACE (new ed) Harcourt, Feb. \$5.75
- REACH FOR TOMORROW (coll, new ed) Harcourt, Feb. \$5.75
- TALES FROM THE WHITE HART (new ed) Harcourt, Feb. \$5.75
- Dolezal, Erich CONQUEST OF SPACE (juv nf, tr) Abelard, Nov. \$4.50
- Downs, Hugh RINGS AROUND TOMORROW (nf, coll) introd. by Isaac Asimov. Doubleday, Feb. \$5.95
- Farmer, Philip Jose LORD TYGER (ERB sex satire) Doubleday, Feb. \$5.95
- Fast, Julius THE LEAGUE OF GREY-EYED WOMEN. Lippincott, Jan. \$5.95
- Gilman, Robert Cham THE STARKAHN OF RHADA (juv) Harcourt, March \$4.95
- Greeley, Andrew M. RELIGION IN THE YEAR 2000. Sheed & Ward, 1969. \$4.95
- Harrison, Harry THE STAINLESS STEEL RAT (repr) Walker, Jan. \$4.95
- Harrison, Harry, ed. NOVA 1; An Anthology of Original Science Fiction Stories. Delacorte, Feb. \$4.95
- Laumer, Keith TIME TRAP. Putnam, Feb. \$4.50
- Ley, Willy THE DRIFTING CONTINENTS (juv nf) Weybright, Fall \$5.50
- THE GAS GIANTS: The Largest Planets (juv nf) McGraw, Fall. \$3.95
- Ludwig, Edward W. THE MASK OF JONCULON. Lenox Hill, Jan. \$3.95
- McCaffery, Janet THE SWAMP WITCH. (juv fty) Morrow, March. \$3.75
- Manning-Sanders, Ruth JONNIKIN AND THE FLYING BASKET: French Folk and Fairy Tales. Dutton, 1969. \$4.95
- Maupassant, Guy de CONTES DU SURNATUREL (in French) Pergamon, 1969. \$4.25
- Meckier, Jerome ALDOUS HUXLEY: Satire and Structure. Barnes & Noble, 1969. \$5.75
- Mendelsohn, Felix jr. SUPERBABY. Nash, Jan. \$4.95
- Niven, Larry A GIFT FROM EARTH (repr) Walker, Feb. \$4.95
- St. John, David THE SORCERERS (marg supernat fty) Weybright, Dec. \$5.50
- Shelley, Mary FRANKENSTEIN: or, The Modern Prometheus (repr of 1831 ed) ed. by M. K. Joseph. Oxford U.P., 1969. \$4.25
- Silverberg, Robert PARSECS AND PARABLES: Ten Science Fiction Stories. Doubleday, Feb. \$4.95
- Starrett, Vincent AMBROSE BIERCE (nf, repr of 1920 ed) Kennikat, 1969. \$4.50
- Varga, Judy THE MAGIC WALL (juv fty) Morrow, Feb. \$3.95
- Wyndham, John RE-BIRTH (repr) Walker, March. \$4.95
- Zemach, Harve THE JUDGE; An Untrue Tale (marg juv fty) Farrar, Nov. \$4.50

## PAPERBACKS

- Aldiss, Brian W. & Harry Harrison, eds. NEBULA AWARD STORIES Number Two (reissue) Pocket 75114, Dec. 75¢
- Blish, James SPOCK MUST DIE! Bantam H5515, Feb. 60¢
- Cabell, James Branch THE HIGH PLACE (fty, repr) Ballantine 01855, Feb. 95¢
- Carroll, Lewis ALICE IN WONDERLAND and Other Favorites. Washington Square 46325, Feb. 60¢
- Clow, Martha deMey STARBREED. Ballantine 01157, Feb. 75¢
- Cowper, Richard PHOENIX (repr) Ballantine 01856, Feb. 75¢
- Cresswell, Helen THE WHITE SEA HORSE (juv fty, repr) Dell Yearling 09518, Jan. 65¢
- FAIRY TALES FOR COMPUTERS (marg.) Eakins Press, Dec. \$2.95
- Farmer, Philip Jose TIMESTOP! (reissue, orig: A Woman a Day) Lancer 74616, Feb. 75¢
- Gordon, Rex THE YELLOW FRACTION. Ace 94350, Dec. 60¢
- Graat, Heinrich THE REVENGE OF INCREASE SEWALL (supernat. horror) Belmont B75-1066, Dec. 75¢
- Greenan, Russell H. IT HAPPENED IN BOSTON? (supernat. horror, repr) Fawcett Crest M1376, Feb. 95¢
- Groves, J. W. SHELLBREAK (repr) Paperback 63-293, Feb. 60¢
- Gurney, David THE "F" CERTIFICATE (repr, ssf) Pocket 77082, Feb. 95¢
- Hamilton, Edmond RETURN TO THE STARS (sequel to Star Kings) Lancer 74612, Feb. 75¢
- Harmon, Jim THE GREAT RADIO HEROES (nf, reissue) Ace 30255, Dec 75¢
- Hay, Jacob & John M. Keshishian AUTOPSY FOR A COSMONAUT (repr) Popular 445-01342, Feb. 75¢
- Henry, George E. TOMORROW'S MOON (21st Century monografics no.6) Little, 1969. \$1.95
- Jakes, John MASTER OF THE DARK GATE. Lancer 75113, Feb. 95¢
- Knight, Damon, ed. NEBULA AWARD STORIES (reissue) Pocket 75275, Dec. 75¢
- Kuttner, Henry DR. CYCLOPS (also Too Late for Eternity by Bruce Walton; The Harpers of Titan by Edmond Hamilton) Popular 445-02485, Feb. 60¢
- Jackson, Shirley HANGSAMAN (repr, marg. supernat.) Ace 31705, Dec 75¢
- Linkroum, Richard ONE BEFORE BEDTIME (marg, repr) Pocket 75371, Dec. 75¢
- Martello, Leo L. WEIRD WAYS OF WITCHCRAFT. HC Pubs., 1969. \$1
- Mead, Shepherd THE CAREFULLY CONSIDERED RAPE OF THE WORLD (repr) Ace 09150, Feb. 75¢
- Meltzer, David GLUE FACTORY (Brain plant book 4) Essex 20134, 1969 \$1.95
- Nourse, Alan E. THE MERCY MEN (repr) Ace 52560, Feb. 60¢
- Richmond, Walt & Leigh PHOENIX SHIP / EARTHRIM by Nick Kamin. Ace 66160, Dec. 75¢
- Robeson, Kenneth THE MEN WHO SMILED NO MORE (Doc Savage 45) Bantam H4875, Feb. 60¢
- THE MIDAS MAN (Doc Savage 46) Bantam H5217, March. 60¢
- Rohmer, Sax THE ROMANCE OF SORCERY (repr) Paperback 65-281, Feb. 95¢
- Ross, Marilyn BARNABAS COLLINS AND QUENTIN'S DEMON (Dark Shadows) Paperback 63-275, Feb. 60¢
- Russ, Joanna AND CHAOS DIED. Ace 02268, Feb. 75¢
- Saxon, Peter SCREAM AND SCREAM AGAIN (reissue, orig: The Disorientated Man) Paperback 63-273 Feb. 60¢
- Smythe, R. John THE CONCEPTION (sex fty) Late Hour Library LL843, 1969. \$1.25
- Somerlott, Robert THE INQUISITOR'S HOUSE (marg supernat horror, reprint) Avon W160, Dec. \$1.25
- Stableford, Brian M. THE BLIND WORM / SEED OF THE DREAMERS by Emil Petaja. Ace 06707, Feb. 75¢
- Stevenson, Florence A FEAST OF EGGSHHELLS (supernat) Signet T4129, Jan. 75¢
- Vance, Jack PLANET OF ADVENTURE #4

*Continued on Page 21*

# NEW SCIENCE FICTION BOOKS PUBLISHED IN BRITAIN DURING JANUARY 1970

compiled by Gerald Bishop

The following abbreviations are used to denote the status of a book:

|    |             |     |                             |
|----|-------------|-----|-----------------------------|
| ni | new issue   | juv | juvenile or childrens book  |
| ne | new edition | sch | intended for use in schools |
| pb | paperback   |     |                             |

ni denotes a reissue of the book by a publisher who has issued it before in the same format and at the same price.

ne denotes a new edition of a book previously published in Britain, either by the publisher of a previous edition, but in a different format or at a different price, or by a different publisher.

If a book is neither a new issue nor a new edition, it is in its first British edition. A book is also taken to be a hardback, unless otherwise indicated by the use of pb.

The Standard Book Number (SBN) is a code to assist in ordering of books by computer. It has 9 digits made up of three groups. The first group defines the publisher, the second the book, and the last number is a check digit for the computer's use. A SBN is unique to one edition of one book. It may be used for later 'new issues' but not for a 'new edition' or another book.

Books listed here generally remain in print about a year after publication. Books by popular authors such as Isaac Asimov or Robert Heinlein may go out of print earlier, but are generally reprinted soon after.

Due to the difficulty of obtaining advance information regularly from all publishers, inclusion in these lists does not necessarily mean that the book is science fiction, but in most cases it is. Conversely, omission from these lists does not mean that a book was not published, but that news of it did not appear in any of the compiler's sources of reference. Where one of these books is discovered after the relevant list has gone to print, it will be listed in a later one.

## Acknowledgements:

The compiler is grateful to the following for the supply of information. Various publishers who send me details of 'forthcoming books' and catalogs, The Bookseller, and Ken Slater, of Fantast (Medway) Ltd.

|                                                                                          |                                                                                  |
|------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------|
| Aldiss, Brian W. HAND-REARED BOY.<br>Weidenfeld & Nicholson. 30/-<br>non-sf. 297.17960.8 | GODS. Tandem, 4/-, ne, pb.<br>426.04319.7                                        |
| Anderson, Colin MAGELLAN. Goll-<br>ancz. 28/- 575.00369.3                                | THONGOR IN THE CITY OF THE MAG-<br>ICIANS. Tandem, 4/-, ne, pb.<br>426.04327.8   |
| Balchin, Nigel KINGS OF INFINITE<br>SPACE Pan, 6/-, ne, pb.<br>330.02431.0               | THONGOR OF LEMURIA. Tandem, 4/-<br>pb. 426.04386.3                               |
| Baum, L.F. MARVELOUS LAND OF OZ.<br>Collins, Armarda, 3/6, ne, pb,<br>juv. 00.690303.7   | WIZARD OF LEMURIA. Tandem, 4/-<br>pb. 426.04378.2                                |
| WIZARD OF OZ. Collins, Armarda,<br>3/6, ne, pb, juv. 00.690261.8                         | Conquest, Robert A WORLD OF DIFF-<br>ERENCE. Sphere, 5/-, ne, pb.<br>7221.2438.4 |
| Bulmer, Ken QUENCH THE BURNING<br>STARS. Hale, 21/-. 7091.1164.9                         | Cooper, Edmund THE SQUARE ROOT OF<br>TOMORROW. Hale, 21/- 7091.1122.3            |
| Carter, Lin THONGOR AGAINST THE                                                          | Daventry, Leonard THE TICKING IS<br>IN YOUR HEAD. Hale 21/-.                     |

7091.1055.3

Davies, L.P. DIMENSION A. Jenk-  
ins, 25/- 257.65104.7

Dick, Philip K. WORLD JONES MADE.

Panther, 5/-, ne, pb 586.02949.4

Galouye, Daniel F. COUNTERFEIT

WORLD. Sphere, 5/-, ne, pb.

7221.3744.3

DARK UNIVERSE. Sphere, 5/-, ne,

pb. 7221.3743.5

PROJECT BARRIER. Sphere, 5/-,

ne, pb. 7221.3745.1

Heinlein, Robert A. THE MAN WHO

SOLD THE MOON. N.E.L., 6/-, ne,

pb. 450.00432.7

Knight, Damon, ed. ORBIT 4. Rapp

& Whiting, 28/- 85391.151.7

Lauder, George Dick OUR MAN FOR

GANYMEDE. Dobson, 30/-.

234.77407.X

Norman, John OUTLAW OF GOR. Sid-

gewick & Jackson, 27/-.

283.98086.9

Norton, Andre POSTMARKED THE

STARS. Harcourt, Brace, 39/-.

15.262392.2

Orwell, George NINETEEN EIGHTY-

FOUR. Penguin Mod. Class., 5/-,

ni, pb. 14.000972.8

Pohl, Frederik THE AGE OF THE

PUSSYFOOT. Gollancz, 25/-.

575.00402.9

Serling, Rod J. THE PRESIDENT'S

PLANE IS MISSING. Hodder, 6/-,

ne, pb. 340.10526.7

These books are only available outside the United  
Kingdom subject to market restrictions.

© Gerald Bishop 1970

## PAPERBACKS *cont. from page 19*

The Pnume. Ace 66902, Feb. 60¢

Van Vogt, A.E. THE WAR AGAINST THE

RULL (repr) Ace 87180, Feb. 75¢

THE WEAPON SHOPS OF ISHER (re-

issue) Ace 87855, Dec. 60¢

Vonnegut, Kurt GOD BLESS YOU, MR.

ROSEWATER, or, Pearls Before

Swine (marg., reissue) Dell

2929, Jan. 95¢

Wahl, Jan THE FURIOUS FLYCYCLE

(juv fty, repr) Dell Yearling

02768, Jan. 75¢

White, Ted PHOENIX PRIME (Max

Quest #1, reissue) Lancer 74-593

Dec. 75¢

THE SORCERESS OF QAR (Max Quest  
#2, reissue) Lancer 74-592, Dec  
75¢

Wollheim, Donald A., ed. MEN ON

THE MOON (new ed) Ace 52470,

Dec. 60¢

Wyman, Karl THE MAGIC BOTTLE (sex

fty) Greenleaf GP529, 1969.

\$2.95

Zelazny, Roger, ed. NEBULA AWARD

STORIES THREE (repr) Pocket

75420, Feb. 75¢

## Have You Read?

Alexander, Lloyd "No Laughter in

Heaven" *Hornbook Magazine*, Feb.

p.11-19

Allen, Dick "Theory of the Alter-

nate Universe; To the S-F Woman;

Escape Velocity; Poster Poem"

(sf poems) *Poetry*, Jan. p.219-23

Asimov, Isaac "Outer Space -- Wet

Space" *Seventeen*, Jan. p.82-3+

Condon, Edward U. "UFOs I Have

Loved and Lost" *Bulletin of the*

*Atomic Scientists*, Dec. p.6-8

Goodey, Brian R. "Mapping 'Utop-

ia': A Comment on the Geography

of Sir Thomas More." *The Geo-*

*graphical Review*, Jan. p.15-30

*Oltre il cielo*, no.151 August 1969

(special moon landing issue)

Panshin, Alexei "Books in the

Field: Science Fiction" *Wilson*

*Library Bulletin*, Feb. p.616-20

Pohl, Frederik "The Writer in the

Year 2001" *Writer's Digest*, Jan

p.36-39

Reines, Donald F. "The Shape of

Copyright to Come" (copyright on

other planets) *Library of Cong-*

*ress Information Bulletin*. Ap-

pendix, Jan. 29, p.A15-17

"The Return of *Dracula*" *Dance Mag-*

*azine*, Jan. p.46-9

Shamberg, Michael "The Handy Uses

of a Home Computer" *Life*, Jan.

30, p.48-51

Sperling, Edwardine "Conquest of

Space" (poem) *Clearing House*,

Jan. p.299

Wohlfeil, Alan W. "Science-Fiction

Stories in the Social Studies"

*Clearing House*, Jan. p.300-04

# With Broadsword and Grimoire

by Lin Carter

The frequency with which sword & sorcery appears on the newsstands has reached the point where it looks like the paperback boys have found themselves a brand new publishing category. It has been suggested that I do a regular review column on this field, since most of my writing, both fictional and critical, has been in this area. This, then, is the first installment of what will be a monthly feature, providing the number of new releases each month gives me enough to talk about.

But first, a few ground rules. Obviously, I cannot review my own publications in this area, so that's settled. And I am a little dubious over the proprieties of reviewing the books I have selected for Ballantine in my capacity as editorial consultant for the Adult Fantasy Series, but we shall see about that. In order to have enough books to talk about each month to warrant the appearance of this column, I am temporarily widening the scope of the usual definition of sword & sorcery to include both the Burroughsian pseudo-science yarn and the *Planet Stories* sort of swashbuckler. New books unread by press time, or books I prefer not to review will be listed at the end, sometimes with capsule commentary.

*FLAME WINDS* by Norvell W. Page  
Berkley X1741, Sept. 1969. 144 p. 60¢

With Henry Kuttner, C.L. Moore, and Clifford Ball, Page was one of those who stepped in after the demise of Robert E. Howard, striving to fill the void in adventure fantasy left by his untimely suicide. The difference with Page is that he wrote for Campbell, not for Farnsworth Wright; also, his contributions were novel-length, rather than shorts. He only wrote two such novels, which I deem unfortunate, as he writes with a vigor and color and pace that make reading him quite a pleasure. His character, Wan Tengri, has a bit more dimension and roundness than Kuttner's Elak or Moore's Jirel, and he could write rings around Clifford Ball, whose efforts in sword & sorcery were very undistinguished. Page's world is that of our own during the 1st century A.D., and his hero a wandering adventurer in Asia. Tengri, or Prester John, as he was to be remembered, enters the sybaritic Eastern metropolis of Turgohl on the brink of the Karakorum, and finds the city in the grip of mysterious wizards who have seized control through their mastery of the so-called Flame Winds. He falls in with a delicious little rat, a whining, servile rogue named Bourtai, who becomes his sidekick during this adventure.

The story moves splendidly and smoothly, and Wan Tengri makes a marvelously interesting character. Unlike Conan, he has a gusty sense of humor. Like him, he has an eye for the ladies and a contempt for wizardry. It makes for entertaining reading, thoroughly excellent.

*KOTHAR OF THE MAGIC SWORD* by Gardner F. Fox  
Belmont B60-1043, Sept. 1969. 154 p. 60¢

Fox goes back to the same decade as Page, but in all those years he has learned little; he is a writer of indifferent talent and slender skills. He's one of



those writers who turns the stuff out at dazzling speed, making it up as he goes along, which is not the way to do it. His coining of names is a dead giveaway of sloppy writing habits: he grabs the first thing that comes to mind, and changes a vowel or so, convinced the readers will never notice. In this one, his wandering barbarian, armed with a magic sword given to him by the wizard Afgordon (from Clark Ashton Smith's "Aforgomon") attempts to steal a magic treasure from the emperor of Avalonia (from the Arthurian "Avalon") but is caught by the emperor's Prokorian guards (from the Roman "Praetorian Guards"). Swearing by Dwalka (from Howard's god "Valka"), he fights free and is transported by the magical helix to a parallel world called Nirvalla (from the Buddhist "Nirvana"), where the giant Cumberian (from Howard's "Giant Cimmerian") gets into a peck of trouble. Clumsy, crude hackwork. Save your 60¢.

*THE LAST MAGICIANS by John Jakes*  
*Signet T3988, Sept. 1969. 190 p. 75¢*

I generally enjoy Jakes, for he writes with gusto and inventiveness, but of the several of his novels that I have read, this is far and away his best. His ideas are refreshing and original -- such as laying this yarn in a world called "the Worlde," for instance: one of those perfectly simple and perfectly beautiful concepts that was bound to occur to somebody sooner or later. Also refreshingly his hero is a sorcerer, not a warrior -- Cham Helleyes, by name; a somber, grim, brooding man. In the Worlde, rival schools of magicians, the Red and Blue Companies, struggle for supremacy. Cham is the last of the Red Magicians, who have been whelmed by the Blue. Cham battles against the mightiest magician of all time, the unconquerable Imm, and the tale is told with swift-moving action, lovely touches of inventiveness, fresh ideas, and masterly control of mood. I think it's better than his Brak the Barbarian novels, and I commend it to your attentions.

*WITCH QUEEN OF LOCHLANN by George Henry Smith*  
*Signet P4098, Dec. 1969. 159 p. 60¢*

This one is so completely incompetent it makes Fox's novel, reviewed above, shine by comparison. Smith has no control over the elements or proportions of his story, and stampedes in all directions. Let's see, now: a burly heroic type with the unlikely name of Duffus January is a sort of occult private eye who runs a black magic bookshop, kills werewolves, and is the most powerful magician in the country, despite the fact, repeated over and over, that in our world magic does not work. January loathes our world with all its (echhh) machines, which he is convinced (to the point of paranoia) are out to get him -- I'm not exaggerating, he turns white at the thought of getting in a car -- and he longs to dwell in a Sword & Sorcery world, so much so that he keeps a chainmail shirt, warrior's helm, and enchanted broadsword in the closet against the chance of being transported into one. A movie actress client says screwy druids are after her, claiming that she is the exiled queen of Lochlann, a magic world parallel to our own. This gives Smith the opportunity to throw in some learned exposition about the defensive power of Solomon's "Stone" (by which he means "Seal") and the Earth "plain" by which he means "plane") and fine points of Celtic lore cribbed out of Lewis Spence.

Smith's main trouble with this book is that the private eye angle sends him off into reams of wise-cracking Chandleresque prose, which is the wrong note for a tale of this type. The corner-of-the-mouth style

becomes unbearable in no time ("I'll put you into orbit so deep in space that you'll have to have a telescope to see the sun!" yells the queen of the barbaric other-world. "I'll blast you with a spell that'll curl your hair!" replies her rival). The book is simply ludicrous and the writing an atrocity.

#### OTHER RECENT TITLES RECEIVED:

- LOST WORLD OF TIME by Lin Carter. Signet P4068, Nov. 1969. 60¢ First novel in a projected trilogy
- THE WARLOCK IN SPITE OF HIMSELF by Christopher Stasheff. Ace 87300, Dec 1969. 75¢ First novel by a new writer
- THONGOR AND THE WIZARD OF LEMURIA by Lin Carter. Berkley X1777, Dec. 1969. 60¢ Reissue of the 1965 novel, revised and expanded
- THE SORCERER'S SHIP by Hannes Bok. Ballantine 01795, Dec. 1969. 95¢ Reprinted from *Unknown*
- LAND OF UNREASON by Fletcher Pratt and L. Sprague de Camp. Ballantine 01814, Jan. 1970. 95¢ Rather incredibly, first time in paperback for this classic

INFINITY TWO: Bob Hoskins is now buying stories for *Infinity Two*. Closing date for submissions is May 1st, and rate is 2-4¢ a word; top length 10,000 words. His address is: SF Editor, Lancer Books, Inc., 1560 Broadway, New York, N.Y. 10036

## Classified Ads

### ZAK CITY IN 1872

WANTED -- COMICS: *Phantom* #29, *Twilight Zone* #28; PAPERBACK: *Phantom of the Opera* (Popular Library) Will pay reasonable price. D. Paskow, 817 West 66th Ave., Philadelphia, Pa. 19126

Be the first in your neighborhood to own a MISKATONIC UNIVERSITY MUG Black, with silver lettering, it holds 28 oz. \$5.00 at conventions \$6.00 by mail (add 25¢ west of the Mississippi). Order now from Frank & Ann Dietz, 655 Orchard Street, Oradell, N.J. 07649

### SCIENCE FICTION REVIEW

P.O. Box 3116  
Santa Monica, Cal. 90403

Featured in SFR #35: "Chewing Gum for the Vulgar" by Franz Rottensteiner, a highly controversial anti-Heinlein review-essay; with an answering "Comment" by Alexei Panshin.

Also featured: Piers Anthony's column, "Off the Deep End"; Dean Grennell's new column, "The Square Needle"; Banks Mebane's column, "The Banks Deposit."

Featured artwork: a stunning cover by Steve Fabian; a self-serving TAFF back cover by Bill Rotsler; another classic full page cartoon by Tim Kirk.

Also: "Dialog" and "Monolog" by the editor; Book Reviews; and hordes of professionals' letters in the "Box 3116" letter column.

SAMPLE SUBSCRIPTION---\$1 for two issues



# Lilliputia

THE MOOMIN SERIES, written and illus. by Tove Jansson. Walck, \$4.00 each. Age level: Grade 7 up (Dates given are first English publication and current edition)

|                                                      |            |        |
|------------------------------------------------------|------------|--------|
| FINN FAMILY MOOMINTROLL<br>(orig: The Happy Moomins) | 1950, 1965 | 170 p. |
| COMET IN MOOMINLAND                                  | 1951, 1968 | 192 p. |
| MOOMINSUMMER MADNESS                                 | 1955, 1961 | 163 p. |
| MOOMINLAND MIDWINTER                                 | 1958, 1961 | 165 p. |
| TALES FROM MOOMINVALLEY                              | 1963, 1964 | 175 p. |
| THE EXPLOITS OF MOOMINPAPPA                          | 1966       | 160 p. |
| MOOMINPAPPA AT SEA                                   | 1966, 1967 | 192 p. |

This series is quietly charming and utterly delightful. Anyone looking for excitement or plots that go much of anywhere will be bored or disappointed. I wasn't.

Moomintrolls look rather like small, cuddly (they have gray velvety fur) hippopotami (except that they walk upright and have rather longer tails). They like jam and swimming; hibernate during the winter (after a good meal of pine needles); and are quite cheerful and imperturbable by nature.

The series which starts with *Comet in Moominland* and continues in no order that I can see, deals with the Moomintroll family -- Moominmamma (very understanding), Moominpappa (who is writing his memoirs), and Moomintroll (friendly and curious) -- and their friends, acquaintances, and adventures. The most remarkable thing about their experiences is the calm with which the family accepts them: deserted theaters which float in with floods, magical hats that grow jungles in the house -- nothing seems to faze them more than momentarily. Then things are accepted and life goes cheerfully on.

The creatures and their adventures have what can only be described as real charm, compounded of a gentle humor, an elusive wisdom, and a strange sense of reality. Most of us have known someone like the acerbic Little My, the bluff and hearty Hemulen, the professionally gloomy Muskrat, or the self-sufficient Snufkin; most of us too would find something familiar about the Hattifatteners, the Thing-Which-Lives-Under-the-Sink and even the Grohe.

I won't attempt to tell anything of the plots of the books, as they tend to be episodic, strung on the merest thread of plot. This actually seems to be a positive factor; the books with the most plot (*Comet in Moominland* and *Moominpappa at Sea*) seem to me to be the least successful of the series. The episodic form leaves the author freer to develop the whimsical atmosphere and meaning of the characters and their adventures. This she has done beautifully, most successfully, I think, in *Moominland Midwinter*. She has created a world of gentleness and charm without descending to cuteness.

Miss Jansson, who is Finnish and writes (I believe) in Swedish, has been fortunate in her translators (three for the series), especially Thomas Warburton. The Moomins have appeared in Scandinavia as a comic strip, originally done by the author herself and now done by her brother Lars. In 1966 the Hans Christian Andersen Medal, an international book award given for the totality of an author's (or artist's) work, was given to Miss Jansson for her Moomin books. Bravo!

--Daphne Ann Hamilton

THE SAGA OF NOGGIN THE NOG by Oliver Postgate and Peter Firmin

KING OF THE NOGS and THE ICE DRAGON

Holiday House, 1968. 48 p. \$2.95 ea. Age level: 6-9

NOGGIN AND THE MOON MOUSE and NOGBAD AND THE ELEPHANTS

D. White, 1967. 47 p. \$3.50 ea. Age level: 4-8

This series could best be described as a children's Nordic sword-and-sorcery. *King of the Nogs* opens with the death of good King Knut. According to the law of the land, Noggin his son, must marry within 6 weeks or abdicate his throne to his wicked uncle, Nogbad the Bad. Noggin is given the pick of all the maidens in the kingdom, but he falls in love with the picture of a girl. Noggin travels to the land of the Midnight Sun in order to meet and marry her. The book describes Noggin's trip, his marriage and the downfall of Nogbad the Bad (who eventually "puts on his climbing boots" and sets "off to stay with his granny in Finland"). The book is written in a chatty mock-saga style and would be particularly successful as a read-aloud story. The text is clear and well-written. The authors are well aware that their characters are stereotyped; they use this to their advantage by depicting them in a tongue-in-cheek style (would you believe that the King of the land of the Midnight Sun is named Nan-of-the-Nooks). The art is not exceptional but it manages to capture the lighthearted essence of the text. I heartily recommend this book as one which will be read over and over again by both children and adults.

*The Ice Dragon* is a fairly successful sequel to *King of the Nogs*. The story revolves around Noggin's trip to the Hot-water Valley. The dragon they are sent to fight turns out to be one of the perennial friendly kind. The ice dragon is the victim of a heat wave, perpetuated by Nogbad the Bad, which has struck his frozen cave. Noggin and his men foil Nogbad's attempt to steal the dragon's treasure and peace is once again restored to the valley. This book is not as good as its predecessor, but it is a good try by its authors. It is well-written, with the light humor of *King of the Nogs* and the same style of illustration.

*Noggin and the Moon Mouse* and *Nogbad and the Elephants* are inferior sequels to the original books by Postgate and Firmin. The better of the two is *Noggin and the Moon Mouse*; however, that isn't saying much. A silver object falling from the sky lands in Noggin's kingdom -- right smack in the middle of a new water trough. The people of the town are startled by the mouse that jumps out of the object. Their screaming and carrying on scares the animal and he flees. Nooka, King Noggin's wife, saves the day by being kind to the mouse. When the mouse is ready to return to his home, the moon, he refuels his space ship (with vinegar, oil and soap flakes). The story line is poor and nothing is done by the authors to enhance it. The tongue-in-cheek humor, found in the first two books, is missing in this one. The humor is strained and the people and events are totally unconvincing, even for make-believe. The illustrations are competent, but not sensational. At best, *Noggin and the Moon Mouse* is mediocre.

*Nogbad and the Elephants*, however, is poor. The story is extremely weak: A baby elephant, given to King Noggin's son, is extremely sad at being separated from its mother. Nogbad, the King's wicked brother, sees and vows to steal the elephant's jewelled coat. His plan is foiled, naturally, and the book ends with Prince Knut riding off on the elephant's back in search of his mother. *Nogbad and the Elephants* fails because of its poor story line. It is fairly predictable and very uninteresting. The text plods along with many repeated words and ideas. I

resented the ending of the book which was an offensively obvious lead-in to what I imagine will be advertised as "an exciting new sequel to the *Noggin the Nog* books." The illustrations are still competent, but not anything to get particularly excited about.

Two earlier *Noggin* books published by David White were not available for review. Their titles are: *Noggin the King* and *Noggin and the Whale*.  
--Deborah Langsam

*JOURNEY OUTSIDE* by Mary Q. Steele. Woodcuts by Rocco Negri  
Viking, April 1969. 143 p. \$4.50 Age level: 9-12

Dilar was one of the Raft People, but he was convinced that his people were drifting in a circle, always on the same river through the same series of caverns, rather than progressing toward the "better place" told of by his grandfather. One sleep-period, Dilar decided to prove once and for all that he was right, so he jumped from his family's raft to a rocky ledge, planning to wait there until the rafts came around again. Unfortunately, he had not reckoned with the rats, and so found himself pursued out of the caverns and into the open air. Then begins a sort of Pilgrim's Progress -- from the Raft People who circle forever in the same pattern and eternally prepare for a future that never arrives; to the People Against the Tigers, who own all things in common and never innovate; Wingo, who blindly provides food the small creatures need during the winter, ignoring the fact that he is thus also feeding the predators; the desert people, who propitiate some tree or rock with every step; through Vigan, the old goatherd who is very wise. Dilar's bravest feat -- scaling a cliff to steal an eagle's egg and return it to Vigan -- is done, like everything else, in hopes that he will learn the reason for the Raft People's quest.

Younger readers will enjoy this book simply for the adventure in it, but the older subteens should be able to see the allegorical notes without too much assistance. I don't seem rash, I believe, in predicting that the first junior high English teacher who reads it will add *Journey Outside* to his classes' reading list. It's that kind of book -- well written, very readable, really lends itself to analysis and discussion by beginners. My only question is -- do kids really appreciate primitive woodcuts as illustrations? or should they be saved for a more mature audience?  
--Charlotte Moslander

*THE CHANGE-CHILD* by Jane Louise Curry. Illus. by Gareth Floyd  
Harcourt, April 1969. 174 p. \$4.25 Age level: 9-12

Elian would like to believe that she really is a change-child, for then she would have some hope of returning to the Red Fairies who left her in the cradle in place of a healthy human baby. As it is, she is just a lame young girl who has been bound out as a servant to a Welsh farmer and his wife. One day at a fair Elian's life changes, for she hears the arrogant young Simon Rastall refer to her as his "bird-bride." She goes home to seek an explanation of this peculiar behavior and in the process learns about her own ancestry, her relationship with the Red Fairies, and a legend linking her family with the strange, other-worldly people of the Last Garden.

This is a good book -- not magnificent, but definitely adequate -- which will be enjoyed by older elementary school girls by the score. Elian is a 'real' little girl with whom such readers will sympathize, and the other major characters are solidly three-dimensional. The sad moments are handled well: Elian discovers with shock, but not hysterics,

*Continued on Page 32*

## Reviews

*BLOWN* by Philip Jose Farmer. Essex House 020139, 1969. 208 p. \$1.95p.

If you go to any West Coast sf convention, and a good many World-cons, you're likely to encounter a dignified, silver-haired gentleman wearing a dark grey business suit, patronly, pleasantly smiling.

He writes pornography.

For Essex House, which puts out Adult Entertainment in quality bindings (would that other paperbacks could be bound so well) Mr. Farmer has written *A Feast Unknown* and *The Image of the Beast*, and now *Blown*. *Blown* is a sequel to *The Image of the Beast*, and it continues the saga of the Tocs and the Ogs. The Tocs require sex to survive, the Ogs require blood. Both find peculiar ways to satisfy their cravings -- and that's putting it mildly.

Whether Farmer has a personal demon to excise (or exercise) or is just in it for the money or for some other inscrutable reason has been turning out this sort of work, is the subject of a good deal of debate in "the sf community," to coin a cliché. I doubt that very many people begrudge him his right to do so, but from a literary standpoint the work is disappointing. The writing is imprecise and often stilted (in *Blown*; I have yet to read the others) and the action, to a person not used to the excesses of pronography, a little startling at times. As in most pornography, what you end up with is a sexual tour de force, and from a physiological aspect it's a tour de farce.

There are two subtitles to the book. They are, "(An Exorcism: Ritual 2)" and Sketches Among the Ruins of My Mind. Take whatever meaning you will from these hints. Farmer has written much better, and very little worse. And yet, it's by far better-than-average pornography. Take your choice.

--Greg Bear

*THE ADVENTURES OF PHOEBE ZEIT GEIST* by Michael O'Donoghue and Frank Springer. Grove GS-6, June 1969. abt. 108 p. \$1.50 paper

Wow! This is pretty strong stuff for those unaccustomed to de Sade and the modern pornographers. Rendered in black and white comic book style (reminiscent of *Mad*), the book deals with what happens to a young socialite named Phoebe Zeit-Geist after she is kidnapped from an elegant garden party in Antwerp.

She awakes to find herself in the hands of a demented Nazi who tears off her clothes (she doesn't wear anything for the rest of the book, except briefly) and plans to drop her into the La Brea Tar Pits. Tying her on a long rope beneath his helicopter, the Nazi starts to fly cross-country, slamming Phoebe into numerous obstacles as he goes. But Phoebe is rescued...

... by a blind Japanese Zen archer, who wanted to kill her himself. And so he does, with an arrow right between the bazzooms. "Aha!" you say, "Phoebe really isn't dead!"

But she is. However, this only takes you up to Episode 4. There are many, many more episodes. Phoebe falls into the hands of a necrophiliac cult (appropriately meeting in a bank vault), a mad scientist (who uses her body to grow fungus on), an Eskimo witch doctor, two fruity Captain Nemos, a kooky shoe-fetishist, a giant Communist lizard, a crazed tattooer, and the Blob Princess.

Definitely not good clean fun. But fun, anyway.

--Joe Schaumburger

*TIME OUT OF MIND* by Pierre Boule. Tr. from the French by Xan Fielding and Elisabeth Abbott. Signet T3812, March 1969. 280 p. 75¢

France has produced many excellent writers. Jules Verne was one of the fathers of science fiction and Pierre Boule follows his tradition of excellence. In this, his first collection of short stories, Boule shows his range of talents. He can use the bitter irony of O'Henry in stories such as "E=MC<sup>2</sup>". He possesses the black humor of Poe in "The Egmatic Saint." Some of his work defies classification, "The Miracle" for one. The stories are half serious, half humorous, and always ironic. Because of the delay in having these translated, some are slightly inaccurate (about moon landing, for example).

These are idea, rather than action stories. They stimulate the mind, but are not really escape. They probe deeply; some, such as "The Perfect Robot," are closer to being hypothetical essays than true stories. Nevertheless, this is a fabulous collection, and a must for serious sf readers. --Jan Slavin

*ANALOG 7* edited by John W. Campbell. Doubleday, June 1969. 352 p. \$5.95

*THE BEST FROM FANTASY AND SCIENCE FICTION, Eighteenth Series* edited by Edward L. Ferman. Doubleday, April 1969. 285 p. \$4.95

Both of these collections contain excellent stories. If the eleven stories from *Analog* tend to be longer on the average than the fourteen stories (and five Gahan Wilson cartoons) from *F&SF*, and if more literary baubles appear in the *F&SF* collection, why, this is only a reflection of the magazines. I tried to see if I could detect any quality about the stories which would set apart those from one mag from those from the other. Anything from *Analog* would be right at home in the *F&SF* collection, the mysterious "Campbell attitude" notwithstanding. The straight sf from *F&SF* would, likewise, not be out of place in *Analog*. I guess there isn't that much difference among the magazines when one really comes down to basics.

Both of these collections are well worth reading because most of the stories in both will entertain, the ultimate criteria. --J.B. Post

*RATMAN'S NOTEBOOKS* by Stephen Gilbert. Viking, May 1969. 184 p. \$4.95

Once you start this nightmare, be warned: you'll find it next to impossible to put down. This is the notebook of a young misfit, almost a born loser. He lives at home with his mother and works in a position where he is constantly being put down even though it is within his power to reverse this situation. His chief tormentor is a Mr. Jones.

One day the narrator's mother calls upon him to eliminate a family of rats. Instead of doing so, however, he begins to train them to a point where they are responding to oral commands. Particularly intelligent is Socrates, a rat's rat who leads the pack and sees that the others obey the narrator's commands. One of the rats' first missions involves chewing holes in the tires of Mr. Jones' car.

After his mother dies, the narrator takes Socrates and company into his home. From this point on the narrative gathers incredible momentum as the rats are sent on bigger and bolder missions, becoming almost human in their skills, while the narrator becomes more and more inhuman. (A good example is the "Malcolmson raid," pages 104-113)

*Ratman's Notebooks* is a nightmare experience in the vein of John Knowles' *The Collector* and is not soon forgotten.

--David C. Paskow  
29

BARROW SINISTER by Elsie Lee. Dell 0454, June 1969. 188 p. 50¢

An archeological dig would seem to be the perfect place to find ghosts, but the only ghosts that appear are in the castle where the archeological team is staying. I think that this is one of the best haunted castle stories I have come across because the heroine doesn't scream and run at the first indication of a ghost. She is an American secretary who is working with an archeological team in Sweden, despite the fact that she speaks no Swedish. When she meets the spirits, she not only does not try to run away, but she manages to break the language barrier (after all, they are Swedish ghosts) and communicate with them. She has a very good relationship with a former occupant of her room. If you have always hated squeamish heroines, you will find this book a refreshing change.

--Joni Rapkin

OUT OF THE MOUTH OF THE DRAGON by Mark S. Geston. Ace 64460, June 1969. 156 p. 60¢

This is the long-awaited sequel to *Lords of the Starship*, and one not worth waiting for. Somehow Mark Geston seems to have been bitten by the New Wave bug, and has managed to write 156 pages of pure atmosphere. The story, what there is of it, is the quest of Amon VanRoark to reach the last great battlefield on which the forces of Good and Evil will fight to the finish. He wanders rather aimlessly cross-country in the general direction of the battlefield, meeting people real and imaginary (in the best New Wave manner), and eventually ends up on a beach somewhere musing on the Meaning of It All. He never does find the battle.

This could have been a marvelous book. What a pity.

--Joe Schaumburger

THIS BUSINESS OF BOMFOG by Madeline Duke. Doubleday, May 1969. 192 p. \$4.50

"Bomfog" is an acronym for "Brotherhood of Man, Fatherhood of God" and Bomfog is more a state of mind than an actual physical or governmental structure. The setting is twenty years hence and into Bomfogged England comes author Maxim Donne. Donne is to become part of the Inter-Availability Department, whose purpose is to handle various and sundry Important Guests.

To make a long story short (and one wishes Mrs. Duke had) this is intended as a broad spoof of bureaucracy in national and international relations. Too often the book is merely cute when it could be scathing (as witness the excerpts from the New Nations Manual, such as: Gentleman's Agreement - An unwritten agreement between gentlemen which may be violated at any time without notice; Treaty - A gentleman's agreement, written down; Nonaggression Pact - A duly signed document, valid only in peacetime).

Mrs. Duke seems to feel that giving cute names to the characters will heighten the satiric sense; names such as Mabooby, Kapott, Aphasia, Choobchick, ad nauseum (and one wonders why Mrs. Duke let that one slip by) tend to deaden the senses of the potential reader after he has been assaulted repeatedly by them in the first few chapters. There is little action and, if the reader puts the book down, it's awfully hard for him to convince himself to pick it up again.

In a phrase, *This Business of Bomfog* is a "can't-pick-it-up-again" novel.

--David C. Paskow

THE NETS OF SPACE by Emil Petaja. Berkley X1692, May 1969. 128 p. 60¢

A most unusual plot. The book opens with a group of humans wriggling around in what turns out to be a giant bowl. An even larger, lobster-like claw descends into the bowl at intervals, fishes out a human, dunks him in another bowl of red sauce, and eats him.

I suspect the genesis of this book was a nightmare induced by eating too many shrimp cocktails. However, to follow the plot, the hero discovers that a race of giant, mile-high crab people, led by the Sacred Priestess Poogli, are planning to break through into our universe, and have us all for lunch. The hero desperately tries to convince the authorities that the Crabs are coming, while space ships start to vanish, and the evil aliens start hanging fish nets from star to star (hence the book's title). At the last second, the hero heads for another dimension filled with teeny-weeny people, who tell him how he can save the world.

Having used up the great Finnish epic, the *Kalevala*, in his other books, Petaja seems to be branching out to *Gulliver's Travels*. What comes next -- *Winnie-the-Pooh*?

--Joe Schaumburger

ZANTHAR AT TRIP'S END by Robert Moore Williams. Lancer 73-836, May 1969 191 p. 60¢

This series is rapidly progressing from the monotonous to the interminable. Once again, the noble professor John Zanthar and his two sidekicks Billy and Betty (oops, sorry, got them mixed up with Jack Armstrong) -- I mean Red Cornish and Laurel Ponder -- are attacked by the insidious Fu Cong.

This time, old Fu really has a cute one -- it's a psychic wind that blows people's minds right out of their skulls. But the good professor eludes the archfiend, and goes hunting for him in Tibet. Here he runs into his old mentor Edward Henderson, an alchemist busily engaged in the Great Work, which turns out to be hatching an egg. With the help of Henderson's pet salamander, Zanthar pops into the nearest fire, and comes out spang -- right in the middle of Fu Cong's secret hideaway.

The Fu Forces are not napping, however, and they grab him right away. Then, as Red and Laurel are about to undergo sort of an electrified spiritual fricassee and Zanthar is trapped with three cord men looping strangling cords around his neck, the Egg hatches.

To quote Fu, on page 42, "How do oo like this wind?"

--Joe Schaumburger

THE LIVING SHADOW by Maxwell Grant. (The Shadow no.1) Bantam H4463, June 1969. 173 p. 60¢

"Who knows what evil lurks in the hearts of men? The Shadow knows. heh, heh, heh..." And Bantam Books seems to know on which side their corn is buttered. After the phenomenal success of the Doc Savage revival, Bantam has turned to another Street and Smith publication and issued the first of The Shadow novels from 1931. (Belmont Books had been issuing a new series of Shadow novels, the first by "Walter Gibson" and the others by Maxwell Grant. These were either entirely new novels or revisions. The Bantam series will be straight reprints.) This first novel introduces Harry Vincent, soon to be one of the Shadow's top agents. A rather mundane beginning for the series (with no hint of Lamont Cranston, Margo Lane or Inspector Weston). Oh well, the magazine itself had a life span of 325 issues, so I guess there's time for improvement.

--David C. Paskow

*JESUS CHRISTS* by A.J. Langguth. Ballantine 01584, April 1969. 247 p. 95¢ (hardcover: Harper, 1968. \$4.95)

It is a safe bet that this novel is going to offend many people. There are those who will react rabidly to the very thought of the name of Jesus Christ being "used in vain"; the thought of Jesus Christ as an everyday guy will prove blasphemous to these people.

What would happen if Jesus Christ were to reappear in today's society? Author Langguth provides some hilariously blunt answers (one especially funny passage has Jesus before a House Committee hearing arguments for and against a bill that would prohibit scientific experimentation in the area of human reproduction. At one point one member of the Committee objects to the testimony of Christ on the grounds that "...the court has threatened to cite our whole committee for contempt if he starts talking about God again." (p.125-6)

The potential reader is hereby warned: the inside blurb is completely honest in setting the tenor of the novel. I found it difficult to stop laughing; many, I am sure, will find it difficult to stop shouting. Who knows? This novel may bring back book burning.

--David C. Paskow

*THE JADE WARRIOR* by Jeffrey Lord. Macfadden 75-246, June 1969. 192 p. 75¢

Take poor imitations of de Camp-Pratt, Robert E. Howard, and Ian Fleming. Mix well with much blood and gore, a poor anti-hero, and Harold Robbins-type hot'n'humid rutting, and you've got this Richard Blade adventure. Or rather, it's got you, if you bought it or buy it. Even getting it for free, it leaves a bad taste in my mouth.

P.S. I didn't finish it.

--Greg Bear

*SPACE FRONTIER* by Wernher von Braun. Fawcett Premier M426, May 1969 224 p. 95¢ (reprint, with new preface)

Although there is considerable technical information in this paperback, it is very readable. A functional simplicity and clarity characterize the contents. The author uses many illustrations to explain the parts of rockets and satellites. For instance, the top of a pencil eraser is used to show how small a chip transistor can be, and simple drawings portray centrifugal force and circular and elliptical orbits. Besides including the structure of rockets and satellites, he also discusses the potentialities of space exploration, the application of the present technical findings to problems in the fields of biology, engineering and medicine on earth, and implications for long range weather forecasting and control of crop diseases and pests on a large scale.

If you are interested in how rockets and satellites work, here is a book with easy, concise answers.

--Virginia Woehr

\*\*\*\*\*  
*LILLIPUTIA Continued from Page 27*

that her beloved grandmother is actually the matriarchal head of a band of thieves; and Goronwy, whose heritage is part of the human and part of the Children in the Last Garden elects mortality and calmly stays behind when his parents go to Tir na'n Og, where life is always at the summer.

Just the book for little girls who like to curl up in a corner and read of other times and other places, and a touch of "other world."

--Charlotte Moslander