



No. 11

April 1970

Nebula Awards

The Fifth Annual Nebula Awards Banquet was held March 14, simultaneously in New York, New Orleans and Berkeley, Calif. A day-long SFWA conference preceded the Berkeley and New Orleans banquets.

The winners and runners-up of the Nebula Awards for 1969 are:

Novel

The Left Hand of Darkness by Ursula K. LeGuin (Ace)

Slaughterhouse 5 by Kurt Vonnegut Jr. (Delacorte) -- second place

Bug Jack Barron by Norman Spinrad (Avon) -- third place

Novella

A Boy and His Dog by Harlan Ellison (Avon, in his *The Beast That Shouted Love at the Heart of the World*)

Ship of Shadows by Fritz Leiber (F&SF, July) -- second place

Dramatic Mission by Anne McCaffrey (Analog, June) -- third place

Novellet

Time Considered as a Helix of Semi-Precious Stones by Samuel R. Delany (Ace, in *World's Best Science Fiction 1969*)

Nine Lives by Ursula K. LeGuin (Playboy, November) -- second place

The Big Flash by Norman Spinrad (Orbit 5) -- third place

Short Story

Passengers by Robert Silverberg (Orbit 4)

Shattered Like a Glass Goblin by Harlan Ellison (Orbit 4) -- second place

Not Long Before the End by Larry Niven (F&SF, April) -- third place

Master of ceremonies in Berkeley was Robert Bloch and guest speaker was Samuel R. Delany. In New Orleans Donald Walsh Jr. was MC, with H.H. Hollis and Andrew J. Offutt as speakers. In New York, Isaac Asimov was his usual inimitable self, introducing guest speaker Carl Sagan who gave a talk on Mars research, illustrated with slides. Judy-Lynn Benjamin entertained the gathering with anecdotes of her relations with Galaxy authors. The Nebula Awards were then presented by Gordon R. Dickson, SFWA President.

PAPERBACK MAGAZINE ANNOUNCED *Warp*, a quarterly from Paperback Library will be edited by Samuel R. Delany and Marilyn Hacker. Chip says he's looking for speculative literature and graphics, original fiction of approximately 3,000 to 20,000 words. Rates: 3-4¢ a word, paid on acceptance. Decisions in approximately 3 weeks. *Warp* will display the finest work of both new and established authors, seeks the highest quality story, whatever its imaginative substance, structure or texture. Send submissions to: 1067 Natoma St., San Francisco, Calif. 94103.

--SFWA Bulletin

SF PROGRAM DISCONTINUED *Of Unicorns and Universes*, the popular Pacifica radio program conducted by Baird Searles, ended with the February 26 New York broadcast. This program, running for about 3 years, featured reviews of "speculative fiction" in all its forms. Begun as a bi-weekly feature on WBAI New York, the program progressed to weekly over a year ago. About this time Pacifica also started to rebroadcast the program on the West Coast (following our suggestion to KPFA at Baycon). The program is being discontinued because Mr. Searles is leaving WBAI and no one else is available to direct it.

TV SPECIALS PLANNED American-International Pictures (AIP) is currently taping a 60-minute Edgar Allan Poe television special for April broadcast. A one-man show, the program will feature Vincent Price in costume, and specially designed settings. It will consist of dramatizations of four Poe classics: *The Telltale Heart*, *The Sphinx*, *The Cask of Amontillado*, and *The Pit and the Pendulum*.

Also coming up is a series of seven color shows called *The Promise of Space*. They will be narrated by Arthur C. Clarke and astronaut Frank Borman. No air date has been announced yet.

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The International Scene

CZECHOSLOVAKIA *I Have Just Killed Einstein* Gentlemen is a science fiction comedy film just released in Prague. Filmed by O. Lipsky (Cola loca Joe) the script uses an idea by Josef Nesvadba. The last of a series of Czech science fiction films, it tries to make humor out of the basic idea of killing the founder of modern physics at the time he was lecturing in Prague in 1912, using a time machine from the future when atomic devices are mutilating mankind. After many adventures Einstein is not killed, he falls in love and becomes a violin player, the expedition returns to the future only to find that other much deadlier devices are endangering mankind and they have to "invite" the atom bomb again to save civilization from its enemies. Mr. Zeman, the director of some lyrical Verne films is preparing a further item: *Mr. Servadees Arch*.

As for the book market, science fiction books aren't as successful as in previous years (in numbers and in translations) the general readership tends to prefer detective stories, Chandler and other U.S. authors. However the last collection of American short stories by various authors, titled *Labyrinths*, has sold some 50,000 copies. Books by the Pole Lem as well as by old Czech authors J. Weiss and K. Capek are widely read and published too.

--J. Ned

GREAT BRITAIN The Tolkien Society was formed during January this year and I hope to be able to tell you more about it in the next issue. However, if you want to join, or for more information, write to Belladonna Took, better known as Mrs. Vera Chapman, Chairman and Secretary, of 21 Harrington House, Stanhope St., London NW1, England.

Much to my dismay, *Doomwatch* has not proved to be of the high quality that I had expected. *Doomwatch* (a government department) appears to have a staff of about 5 terribly intense scientific type bods, whose scientific knowledge doesn't convince me; who go running around chasing up scandals in science. So far they have dealt with tailored bacteria for disposing of plastics, and which caused a plane to crash; heart transplants; and the dumping of waste chemicals at sea. Scientific advisor and chief script writer for the series is Dr. Kit Pedler of London University, and script writer for *Dr. Who*.

--Gerald Bishop

ITALY Two well known members of Italian fandom, Gian Franco Battisti and Massimo Tesserotto, have just been given a special award by the Italian ministry of Defence for "L'energia nucleare per la propulsione spaziale" (nuclear space rockets), a study which appeared in the magazine *Rivista aeronautica, astronautica, missilistica*. Tesserotto who has already spent several months in a European research center in Geneva is looking forward to joining a similar organization in the States, while Battisti intends to specialize in transport and communications systems.

Ugo Malaguti has given up the editorship of *Galassia*. From now on he will concentrate on his own magazine *Nova SF* which has become the best of its kind on the Italian market. He is also editing a series of classics published by Libra Editrice, and one of contemporary sf "Mondo di domani" published by the same house. The list of candidates for Malaguti's Nova Award to be given to the best Italian sf story has been pared down to three names: Franco Bellei, Vittorio Curtoni and Luciano Radaelli. A referendum will shortly determine the winner.

Nearly 20 Heicon memberships have been collected so far among Italian fandom. It might sound a small number to our American counterpart, but with the con 5 months away and the Italian reluctance to commit

themselves so much in advance, it is a big success.

--G.P. Cossato

SWEDEN My book on sf was published just before Christmas. The name on the thing is simply *Science Fiction*. It was published by Sveriges Radio Förlag, price 22:50 SW. kronor (about \$4.50), 188 pages very lavishly illustrated. It is for beginners, actually, giving the whole history of the genre, beginning with the Greeks and going on with special chapters dealing with horror, sword and sorcery, the woman in sf, utopias, anti-utopias, film, fandom, magazines and so on. I write about sf in the whole world, not only Britain or the U.S. or Sweden.

It has been very well received here in Sweden, the first printing in fact sold out in a couple of weeks, and it got a lot of flattering reviews in magazines and papers here. Negotiations are now under way for publishing in Germany, the Netherlands, France, Spain and Denmark. A well-known U.S. paperback publisher has expressed interest, and might publish it too. I am working on the English translation now. And if it gets published in the U.S., I hope to see it published in Britain too.

I am currently working, planning rather, at the moment on another book on a similar theme: the sf of Victorian times, the Utopian literature, the then current dreams about the boundless future and the fantastic inventions and the fantastic literature which came out of this. This book will be published in Sweden late this year; I hope it will see foreign publication too with time.

The well-known Swedish sf magazine *Häpna* will probably start again, under the new name *Science Fiction*, and with me as editor. We are still working on details, but I hope to make it a good magazine (of course). I am looking for good material, it can be "dangerous" and frank, only it has to be good. There is still a lot to do on the project before the first issue can come, but work is being done, and I will tell you more when things have cleared more here. We hope to have the first issue out this year, anyway.

Interest in sf has risen tremendously here during the last year, perhaps partly because of my TV series; which, incidentally, many fans hated but which got very good ratings. So we think this is a good time to launch a quality sf magazine.

I have quit my position in TV, working instead as a full-time writer in photography and sf, something which I have long wished to do. I still, however, have contacts with TV and will do two programs a year for them on a freelance basis.

--Sam J. Lundwall

Lindkvist, the publishing house mentioned in a previous report, that started an sf series last spring, has continued to bring out sf novels of varying quality. The latest are: *Forgotten Planet* by Leinster, *Garbage Planet* by Platt, *Worlds of Tomorrow* by Zeigreid, *Retief's War* by Laumer, *Goblin Reservation* by Simak, *City of the Chasch* by Vance and *When the Star Kings Die* by Jakes.

This year's Swedish con, Fancon 70, as you probably know, will be held in Stockholm at the beginning of May. It's possible that *Le dernier homme* directed by Charles E. Bitsch and the winner at Trieste last year will be shown then. A committee has been formed in Gothenburg and will try to hold a Swedish con there in 1971. Eventually there will also be a con held in Lund that year.

And speaking of cons, as most of you hopefully know by now, our plans concerning a worldcon in Stockholm in 1980 have been changed. With a new rotation plan there is no longer any reason to wait ten years, so instead we'll bid for the con in 1976. We hope we have your support!

--Per Insulander

BOOK BIND
by Michael Kenward

The whole state of science fiction publishing in this country seems to be in a bit of a mess. Books escape rather than being released with a push. That an author should have to wait more than a year for his books to go from him to the book-buying public is appalling. Books are dated before they are even allowed into the fight for readers.

The worst holdup is at the paperback phase. A book reaches its biggest buying public at least three years after it was written. Perhaps an immediate paperback issue, with hardcover editions for libraries would be a more efficient approach. The paperback market is ten to twenty times larger, in terms of the number of books sold, than the hardback market. Libraries may attract readers, but at book prices just five times the paperback cover price, it seems that the authors and publishers are giving library readers a heavy subsidy.

When a book finally does stagger into the book shops its troubles really begin. For a start the only sf readers likely to know what has just been published are booksellers, librarians, and BSFA members. I know of just two bookshops that have a fairly comprehensive, but by no means complete, collection of current sf. And these are in the middle of London! Specialist shops concentrating on paperbacks do exist but, as I have already pointed out, these are mostly selling history books.

And then we come to the books. One big let down! I don't mean the content, this comes in a wide enough variety for most of us to find something to taste. But the packaging of sf books -- particularly the dustjackets -- is pitiful. With the exception of Faber and Hart-Davis nobody seems to bother. Macdonald's attempt at a variable cover using a standard format was a valiant attempt; together the books look interesting enough, but individually they don't succeed. It is the non-specialist publishers who have come up with the best covers, for example, Hutchinson's *The New SF* and Allison and Busby's *The Final Programme*.

Paperbacks fare better, with different publishers dominating the field at different times. Penguin was fine until Aldridge used up his ideas. Panther then took the lead, but allowed themselves to stagnate until Sphere took over the position that they now hold.

For publicity the publishers seem to rely on reviews -- not a wise thing to do with sf books which rarely get reasonable coverage. Occasional advertisements do appear, but so infrequently as to be negligible. While the Nobel Prize is a little harder to come by than a Hugo, I would have thought that John Brunner's *Stand on Zanzibar* Hugo should have given the publisher a chance to give it a push. At the same time Penguin could have given *Squares of the City* some publicity and Sidgwick and Jackson could have given *Quicksand* a boost.

Looking at all this, it is surprising that the news of a book's escape ever gets through to the reading public. It's hard work keeping up with new science fiction!

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ANNE McCaffrey: A PROFILE
by David Gerrold

Labor day, the 1968 World Science Fiction Convnetion, location: the Hotel of Usher, Berkeley, California. Anne McCaffrey is just another name on the Hugo ballot, author of *Dragonflight*, a book I have not yet read. Suddenly, she is more than that; she is a beautifully joyous woman, friendly and outgoing and before the weekend is over, the first woman science fiction writer ever to win a Hugo.

Where has this woman been all my life, I wonder. Even more important, where has this writer been for so long? *Dragonflight* is the first book I read after the convention and it is a pleasant surprise to find that it is something more than just another pseudo-sword and sorcery.

Anne McCaffrey and I struck up a friendship at that convention -- and I can remember quite vividly how it all came about. And in remembering it, one gets a picture of Anne McCaffrey in several of her many roles.

Scene one: the bar. One of us is drunk, I'm not sure which. I'm dimly aware of an organization called SFWA, Science Fiction Writers of America. "Can I join?" I ask. "Is a sale to *Star Trek* considered science fiction?" Anne thinks it over, decides yes. Despite Harlan Ellison's objections, I am allowed to join SFWA. Eagerly, she takes my check for five dollars like a chipmunk storing nuts for the winter.

Scene two: a party, I think in Judy-Lynn Benjamin's room. Judy-Lynn has invited every important pro at the convention, and I'm there too. Anne is wearing her long black cloak, lined with rich red. As I see more and more of Anne, I begin to learn that this cloak is not just a costume, but a permanent fixture. It is Anne's badge of office as the White Witch of the Western Hemisphere.

Various people are stopped as they enter and the cloak is placed about their shoulders. The reactions vary, the most common is the Count Dracula "Welcome to Transylvania" response; although an occasional "We are not amused" comes through. One of the best is by Ron Goulart (I think) who goes down on one knee before a cloak-wearer and says, "Prith-ee sire, we have had to cancel the royal foxhunt. Thy spendthrift ways are bankrupting the kingdom."

The cloak is returned to Anne who promptly demonstrates the proper way to wear a cloak -- regally. Somehow that cloak looks as good on no one as it does on Anne McCaffrey. Her shock of glowing white hair frames a face that could only belong to a lady science fiction writer -- or perhaps a trunk murderer. That face glows with an innocence and joyousness that bespeaks only lechery and madness well concealed within.

Scene three: the Hugo awards banquet. Chelsea Quinn Yarbro on one side of me, and after I rearrange my chair to listen to Bob Silverberg master the toasts, Anne McCaffrey on the other. We start off with the least important Hugos and work our way up. The category I'm in comes early. Chelsea Quinn holds one hand; somebody -- Anne -- is holding the other. I don't win. Oh well, I got to hold a couple of very nice hands.

Anne's category comes up. I offer my hand for her to hold. She doesn't need it. She is too busy biting her nails down to the first knuckle. And then they read the winners: Phil Farmer and Anne McCaffrey, and we're all screaming with delight for Anne (and Phil as well).

Other scenes -- Me doing a sour grapes number (trampling them, producing only sour wine), being very effectively consoled by an understanding Anne, who -- at the drop of a cue -- adopts a thick Irish accent (or was it Russian?) and tells a long peripatetic tale, the point of which is "When you're up to your neck in shit, don't shout about it."

Memories of correspondences -- references to hand-holding and promises to repeat same at next Hugo banquet either of us has a nomination at. Sure enough, next year, 1969, Anne has a nomination. Again, I offered my hand, again, sadness, rejection. It didn't matter, both of us had our fingers crossed for Bob Silverberg who hasn't won a Hugo in thirteen (or is it fourteen) years and needs something to use as a door-stop in his new home.

Anne McCaffrey, when you get the chance, is fun to hold hands with. Even more fun is the long and involved correspondences that one can initiate with her because she is the Secretary-Treasurer of SFWA. (For how much longer she'll hold that office is unknown.)

You can't miss Anne. The first day of the convention, sometime in the early evening, wait in the hotel lobby. Soon, there will be a burst of excitement rippling through the crowd, and the shout will go up, "there she is!" Then, sweeping majestically into the foyer, she comes, always wearing her cloak and her loud and boisterous laugh punctuated with cries of hello. Trailing behind her is her retinue of relatives, sons and assorted greats of science fiction who have been delegated the task of carrying her luggage.

Anne McCaffrey is regal. She is the Queen of Science Fiction. (One cannot help but suspect that when Anne McCaffrey was a little girl -- last year -- that she, like Lucy Van Pelt, quite simply decided to be a queen, and shortly thereafter seized control of the first available throne.)

Anne's family includes one husband, and three insane children. Al-ec, the oldest, has beard and long hair and marches on Washington with all the regularity of the seasons. Todd, the next in line, reads *Mad Magazine* and watches *Star Trek* re-runs, but she keeps him around anyway. Gigi, the youngest, is just cute.

All three of these offspring have, at various times, as individuals and as a unified delegation, declared their willingness to leave home if Anne continues to sing. Despite this reputation as the Florence Foster Jenkins of Long Island, Anne continues to exercise both her creativity and her lungs. Her extensive background in theater, both professional and amateur, has given her an innate sense of what is proper to put before an audience, and it is this which also guides her as a writer.

The residence, a house which would do Alfred Hitchcock or Shirley Jackson proud, is a rambling, three story, rusty mansion with ten (count them) bathrooms and hot and cold running cats. And a dog too. Stray bums have been known to be invited in for a hot meal and have never been seen or heard of again. Presumably they have become lost in the catacombs and been unable to find their way out.

This masterpiece of gothic horror is located in Sea Cliff, New York, one of those murky little suburbs that grow like fungi along the northern coast of Long Island. It is a location appropriately exotic enough for Anne McCaffrey.

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ASIMOV GOES HOLLYWOOD

by James A. Juracic

[Isaac Asimov has a new thing going -- the TV interview show. To date he has appeared on over half a dozen different network and syndicated programs since his hundredth book was published. Here is a report on one of those appearances.]

On Friday, February 13, Isaac Asimov was one of three guests on Dick Cavett's late night talk show. The last guest to be called out, Asimov bounced past a tall stack of his one hundred three books (although only 83 were actually his) and greeted one of the other guests, a beautiful British actress, with a kiss on the cheek. This prompted Cavett to ask, "Isn't that a bit Hollywood, kissing the lady guest hello?"

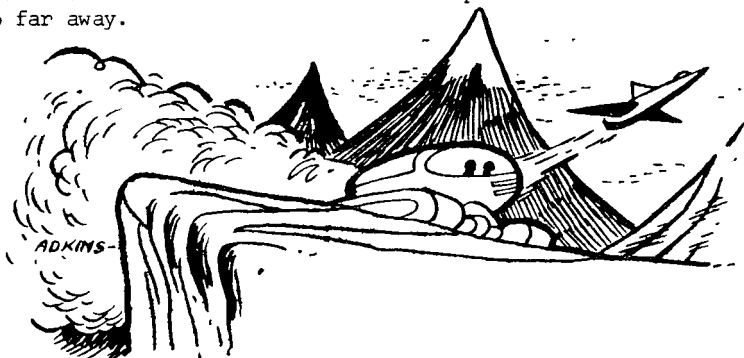
Asimov's appearance on the Dick Cavett Show was in connection with his latest book, *The Solar System and Back*. Although the title was given in the *TV Guide* listing, the book was never actually mentioned on the air.

One of the things Cavett asked Isaac about was the work habits that allowed him to write so many books. "I only work when I'm at my typewriter," he quipped, "If I sit across the room I can't reach the keys." He then told of the time in the Navy when the stenographic pool unanimously refused to let him use their typewriters; his typing made them look bad.

When asked what he had thought of the moon landing last year, he said that he had been disappointed that no evidence of life had been found. Sam Levinson, one of the other guests, then asked Isaac if he didn't think that the universe, the motions of the sun, moon and planets wasn't evidence of the miracle of creation. Asimov's only reply was, "It would be a miracle if they didn't move."

On the subject of astrology, Cavett asked Asimov to settle once and for all the question of whether there was any scientific basis for the belief. Isaac replied that people generally don't want truth or advice; they want answers, any kind of answer. It doesn't matter if they're right or wrong, as long as they are firm answers. "...And astrology guarantees wrong answers. ...Someone once told me that astrologers came before scientists, and I said, 'Yes, and apes came before men!'"

This appearance and his appearance on the Canadian half-hour, prime time, science program *The Nature of Things* on New Years Eve, when he presided over a discussion of the advances in science in the sixties and hoped for advances of the seventies, make it plain that Isaac Asimov has conquered the medium of television. Perhaps the "Isaac Asimov Show" is not too far away.



Coming Events

April

- 1 WOODCHUCKS MEETING at home of member. For info: Greg Bear, 5787 College Ave, Apt. 37, San Diego, Ca. 92120 (ph:286-4736)
- 3 VALSFA MEETING at home of member. For info: Dwain Kaiser, 390 N. Euclid, Upland, Calif. 91786
- 3 WSFA MEETING at home of member, at 8pm. For info: Alexis Gilliland, 2126 Pennsylvania Ave NW Washington, D.C. 20032
- 3-5 MINICON 3 at the Dyckman Hotel S. 6th St, Minneapolis. Reg: ✓ \$2.00. For info: Jim Young, 1948 Ulysses St. NE, Minneapolis, Minn. 55418
- 5 ALBUQUERQUE SF GROUP MEETING at Los Ranchos Village Hall, 920 Green Valley Rd, N. W., Albuquerque, M.M. For info: Bob Vardeman, P.O. Box 11352, Albuquerque, N.M. 87112
- 5 ESFA MEETING at YM-YWCA, 600 Broad St, Newark, N.J., at 3pm. Speaker: J.B. Post
- 5 HOUSTON SF SOCIETY MEETING at home of member. For info: Beth Halphen, 2521 Westgate, Houston Tex. 77019
- 7 FANATICS MEETING at home of member at 7:30pm. For info: Quinn Simpson, 977 Kains Ave, Albany, Calif. 94706
- 10 LITTLE MEN MEETING at home of member at 8:30pm. For info: J. Ben Stark, 113 Ardmore Rd, Berkeley, Calif. 94707
- 10 NAMELESS ONES MEETING at home of member at 8:30pm. For info: Wally Weber, Box 267, 507 3rd Ave, Seattle, Wash. 98105 (ph: RO7-6243)
- 10 PSFS MEETING at Central YMCA, 15th & Arch Sts, Philadelphia, at 8pm
- 10-12 LUNACON/EASTERCON at the Hotel McAlpin, Herald Sq, N.Y. GoH: Larry Shaw. Reg: \$2.50 ✓ For info: Devra Langsam, 250 Crown St, Brooklyn, N.Y. 11225
- 11 CINCINNATI FANTASY GROUP MEETING at home of member. For info: Lou Tabakow, 3953 St. Johns Terr, Cincinnati, Ohio 45236
- 11 MINN-STF MEETING at home of member, at noon. For info: Frank Stodolka, 1325 W. 27th St Minneapolis, Minn. 55408
- 12 NESFA MEETING at home of member For info: NESFA, P.O. Box G, MIT Branch Sta, Cambridge, Mass
- 15 WOODCHUCKS MEETING, see April 1
- 17 VALSFA MEETING, see April 3
- 17 WSFA MEETING, see April 3
- 18 CHICAGO SF LEAGUE MEETING at home of George Price, 1439 W. North Shore Ave, Chicago, Ill. 60626, at 8pm
- 18 DASFA MEETING at Columbia Savings & Loan Assoc, corner of W. Colfax & Wadsworth, Lakewood, Colo. at 7:30pm. For info: Camille Cazedessus Jr, P.O. Box 550, Evergreen, Colo. 80439
- 18 DaSFS MEETING at home of member at 8pm. For info: Tom Reamy, Box 523, Richardson, Tex. 75080
- 18 LUNARIAN MEETING at home of Frank Dietz, 655 Orchard St, Oradell, N.J. 07649, at 8pm
- 19 HOUSTON SF SOCIETY, see April 5
- 19 MISFITS MEETING at home of member at 3pm. For info: Howard Devore, 4705 Weddel St, Dearborn Heights, Mich. 48125 (ph: LO5-4157)
- 21 FANATICS MEETING, see April 7
- 24 FISTFA MEETING in 601 Furnald, Columbia University, NYC, at 8:30pm. For info: Eli Cohen, 601 Furnald, Columbia Univ, New York, N.Y. 10027 (ph:663-4653)
- 24 LITTLE MEN MEETING see April 10
- 25 CINCINNATI FANTASY GROUP MEETING, see April 11
- 25 MINN-STF MEETING, see April 11
- 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
25 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)

26 NESFA MEETING, see April 12

26 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

26 OSFiC MEETING in Toronto. For info: Peter Gill, 18 Glen Manor Dr, Toronto 13, Canada (ph:694-0667)

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, 10

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

10-12 ILLICON at Sands Motel, Peoria, Ill. Reg: \$2.00. For info: Don Blyly, 825 W. Russell Peoria, Ill. 61606

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

21-23 FAN FAIR II at King Edward Sheraton Hotel, Toronto, Canada Guests of honor: Isaac Asimov & Anne McCaffrey. Membership: \$3 For info: Peter Gill, 18 Glen Manor Dr, Toronto 13, Ontario, Canada

21-14 HEICON 70 in Heidelberg. GoH's: Bob Silverberg, Ted Tubb & Dr. Herbert W. Franke. Attending membership DM20,-; Supporting membership DM14,- to Mrs. Thea Auler, Heicon '70, D6272 Niedernhausen, Feldbergstr. 26A, Germany

MEETINGS HELD EVERY WEEK:

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

BALTIMORE SCIENCE-FANTASY GROUP: Sat. at homes of members. For info: Jack Chalker, 5111 Liberty Heights Ave, Baltimore, Md. 21207 (ph:301-367-0605)

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 Fumald,

Columbia Univ, New York, N.Y.
10027 (ph:212-663-4653)

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

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

MSU FANTASY & SCIENCE FICTION SO-
CIETY: Fri at 8pm in lower
lounge of South Hubbard Hall,
on Michigan State Univ. campus.
For info: Tracie Brown, 551 Al-
bert St., Apt. 9, E. Lansing,
Mich. 48823 (ph:351-6497)

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

PORTLAND SOCIETY OF STRANGERS:
Sat at homes of members at 7:30
pm. For info: Mike Zaharakis,
1326 SE 15, Portland, Ore.
(ph:232-8408)

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

TERMINAL BEACH CLUB: Thurs at SUNY
at Binghamton, at 8:30pm. For
info: Joni Rapkin, 67 Albert
St, Johnson City, N. Y. 13790.

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

UNIVERSITY OF CHICAGO SF SOCIETY:
Tues at 7:30pm. For info: Mike
Bradley, 5400 Harper, Atp.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)

Information supplied in this list is the latest availab
to us, including all changes received prior to closing dat

ANNE McCAFFREY: A PROFILE *Continued from Page 7*

It is here that the Earth Mother/Bitch Goddess of science fiction lives and works. From a study lined with countless paperbacks and several plaques and Hugos (one of them John Brunner's) she has produced such novels as *Restoree*, *The Ship Who Sang* and the aforementioned *Dragonflight*. And others.

In keeping with fan tradition, the McCaffrey home is always in a state of constant uproar. Which is a polite way of saying Anne doesn't keep house too good. But when you've spent a whole day saving the solar system, exploring the Galaxy, and re-aligning the Universe, not to mention beating off the Alien Invasion, as well as handling the SFWA correspondence, who has time to do the dishes?

No matter, it's a fan tradition -- enjoying life is more important than fitting into the mold. Anne doesn't fit anyone's mold, not even her own. She likes to think of herself as serene and matronly -- and then destroys that impression by trading ribald ripostes with the Good Doctor Asimov.

Never mind about serene and matronly, Anne -- you're having too much fun otherwise. Your hair is white, Anne, not because it is a badge of age, but because it is your chosen color, it suits you. It is a badge of your youth, Anne McCaffrey, no matron you; instead you are truly the White Witch of the Western Hemisphere.

Coming Attractions

AMAZING -- July

GALAXY -- May

Serial

ORN by Piers Anthony

Novelette

INVASION OF PRIVACY by Bob Shaw

Short Story

WE KNOW WHO WE ARE by Robert Silverberg

Cover by PEDERSEN

FANTASTIC -- August

Serial

ALWAYS THE BLACK KNIGHT by Lee Hoffman

Short Stories

THE GOOD TRIP by Ursula K LeGuin

SAY GOODBYE TO THE WIND by J.G. Ballard

A GIFT FROM THE GOZNIKS by Gordon Eklund

DIRECTIONS INTO THE DARKNESS by Robert E. Toomey Jr.

MUSIC IN THE AIR by Richard Lupoff

TREATY by Lincoln Albert

Features

FANTASY FANDOM by J. J. Pierce

FANTASTIC ILLUSTRATED -- "2000 A.D. Man" by Jay Kinney

Cover by JEFF JONES from "Directions into the Darkness"

F&SF -- May

Novelettes

THE FINAL QUARRY by Eric Norden

MURDER WILL IN by Frank Herbert

Short Stories

RUNSMITH by Harlan Ellison and Theodore Sturgeon

THE FOURTH TENSE OF TIME by Albert Teichner

THE FABULOUS BARTENDER by Paul Darcy Boles

NOBODY BELIEVES AN INDIAN by G.C Edmondson

Verse

VOICES ANSWERING BACK: THE VAMPIRES by Lawrence Raab

Science

PLAYING THE GAME by Isaac Asimov

Cover by MEL HUNTER

Serial

THE TOWER OF GLASS by Robert Silverberg

Novelettes

A STYLE IN TREASON by James Blish

THE GOD MACHINE by David Gerrold
WHATEVER BECAME OF THE McGOWANS?
by Michael G. Coney

Short Stories

NEUTRON TIDE by Arthur C. Clarke

TIMESERVER by Avram Davidson

Cover by GAUGHAN from "The Tower of Glass"

IF -- May

Serial

THE MISSPELLED MAGICIAN by David Gerrold & Larry Niven

Novelettes

THE REALITY TRIP by Robert Silverberg

THE PIECEMAKERS by Keith Laumer
ZON by Avram Davidson

Short Stories

TROUBLESHOOTER by Michael G. Coney

HUMAN ELEMENT by Larry Eisenberg
THE NIGHTBLOOMING SAURIAN by James Tiptree Jr.

Cover by GAUGHAN from "Trouble-shooter"

MAGAZINE OF HORROR -- Summer

Novelettes

THE NAMELESS OFFSPRING by Clark Ashton Smith

THE ROAD TO NOWHERE by Robert A. W. Lowndes

Short Stories

CAMERA OBSCURA by Ted H. Straus

THE BRIDE WELL by David H. Keller M.D.

LIGEIA by Edgar Allan Poe

BACK BEFORE THE MOON by S. Omar Barker

Editor's page

ON THE DIFFERENCE BETWEEN FICTION AND JOURNALISM

Cover by ROBERT CLEWELL

STARTLING MYSTERY STORIES #16

Novelettes

THE TEMPLE OF DEATH by David H. Keller, M.D.

THE DEVIL'S ROSARY by Seabury Quinn

Short Stories

THE SMELL by Francis Flagg

THE SILVER BULLET by Phyllis A. Whitney

THE MAN WHO COLLECTED EYES by Eddy C. Bertin

Cover by RICHARD SCHMAND

VENTURE -- May

Complete Novel

HIJACK by Edward Wellen

Short Stories

THE EVERGREEN LIBRARY by Bill Pronzini & Jeffrey Wallmann

THE BIG FIGHT by C.G. Cobb

THE SCARRED MAN by Greg Benford

Current Issue ANALOG -- April

Serial

THE SIREN STARS by Richard and Nancy Carrigan

Novelettes

HERE, THERE BE WITCHES by Everett B. Cole

QUIET VILLAGE by David McDaniel

THE LIFE PRESERVERS by Hank Dempsey

Short Stories

COME YOU NIGH: KAY SHUNS by Lawrence A. Perkins

SEED STOCK by Frank Herbert

Science

A CASE OF OVERPROTECTION by Hazel Mosely

Editorial

FILTERED NEWS by JWC

Cover by KELLY FREAS from "Here There be Witches"

ACE RELEASES FOR APRIL

Ellison, Harlan THE GLASS TEAT. 29350. \$1.25

Goulart, Ron AFTER THINGS FELL APART. 00950. 75¢

Howatch, Susan THE DEVIL ON LAMM-

AS NIGHT (supernat. horror) 14286. 60¢

Norton, Andre HIGH SORCERY. 33700 60¢

Richmond, Walt & Leigh POSITIVE CHARGE and GALLAGHER'S GLACIER. 27235. 75¢

Scheer, K.-H. & Kurt Mahr PERRY RHODAN #5: The Vega Sector. 65974. 75¢

Van Vogt, A.E. THE FAR-OUT WORLDS OF A.E. VAN VOGT. 22811. 75¢

Verne, Jules TIGERS AND TRAITORS. 80900. 60¢

COMING FROM BELMONT

Elliott, John DRAGON FEAST. B95-2009, May. 95¢

Van Arnem, Dave WIZARD OF STORMS. (sequel to The Players of Hell) B75-2015, May. 75¢

Farmer, Philip Jose GATE OF TIME. B75-2016, May. 75¢

Coblentz, Stanton THE MOON PEOPLE B75-2024, June. 75¢

POPULAR LIBRARY MAY RELEASES

Haining, Peter, ed. THE MIDNIGHT PEOPLE. 01359. 75¢

Williams, Robert Moore THE RETURN OF JONGOR. 02511. 60¢

COMING FROM WALKER

Anderson, Colin MAGELLAN. May. \$4.95

Silverberg, Robert NIGHTWINGS. June. \$4.95

Classified

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

MISKATONIC UNIVERSITY MUG: Send today for this attractive black mug, with silver lettering, 28 oz. size. \$6.00 by mail (add 25¢ west of Mississippi), or \$5.00 at conventions. Frank Dietz, c/o Luna Publications

S F and the Cinema

A WHALE OF A TALENT by Chris Steinbrunner

I feel that I, too, must disagree with my good friend Ken Beale's evaluation of James Whale, and I think him a director important enough to merit this additional discussion. Indeed, I'm surprised Ken was able to dismiss such of his children as *Frankenstein*, *The Bride of Frankenstein* and *The Invisible Man* so lightly. Despite the *Famous Monsters* following these are some of the landmark films of our genre, and they certainly pass one of the major criteria of the classic cinema: enduring popularity. No matter, I'm glad Ken has finally found James Whale through J.B. Priestley's *Old Dark House*, shown last fall at the New York Film Festival. Good film, good thriller, good use of Karloff, whom Whale had indeed discovered. More a tale of mystery and horror, and the founder of a whole school of mystery cinema to which it has given its name. But I feel strongly that Priestley is as much responsible for making it a connoisseur's film as was Whale.

Nearly all of Priestley's superbly constructed story -- about some couples in a car marooned during a stormy night, and the strange house with weird occupants they find -- and all his wild characters are transferred by Whale intact. Whole scenes of dialogue are almost unaltered. Indeed, Priestley's book is almost a perfect scenario. The only major change is the ending: in the book cynical war veteran Melvyn Douglas, just as he has been given new hope through a romantic relationship, falls to his death down a staircase in a fight with the brutish butler Karloff. In the film he falls as well -- but recovers. Aside from this tacked-on happy finish, much of the film's genius is Priestley's... and not all the credit should be given Whale.

Unfortunately, it was the best contribution Priestley was ever to make the films. All his time-experimentation fantasies -- *Dangerous Corner*, *They Came to a City*, *An Inspector Calls* -- never made great screen adaptations; and his classic comedy of English music-hall life, *The Good Companions*, which cries out for filming and indeed was filmed twice, in neither case made much of a mark.

And Whale, despite *The Old Dark House*, despite *Frankenstein*, was not without flaws -- flaws which seemed to grow as he passed his period of greatest impact in the early thirties. Rather than being trapped in the thriller genre (does Ken suggest this actually?), he made all sorts of films, from musicals like *Show Boat* to adventures like *Green Hell*, and he actually started out with the anti-war *Journey's End*. He publicly declared he was not a horror director, and he wasn't; he was more of a gothic type, specializing in the eccentric and the bizarre. He preferred to mingle his terror with touches of elegance and aristocratic decay -- to be seen in nearly all his films from the Byron-Shelley prologue and Ernest Thesiger scenes in *Bride of Frankenstein* to the Smart Set couples ruffled by murder during a night of yacht club parties in *Remember Last Night*. Ultimately this gothic macabre weighed down his straight films, and by the end of the thirties he found himself out of demand. He was the first British director to be imported into this country, and his early reputation was built largely on thrillers. Ironically, the second major director to be imported from England, a decade late, Alfred Hitchcock, also made his mark in thrillers. But by that time Whale's career was largely over. He had an odd personal life --

which was reflected in his films, I think -- and was found dead in his swimming pool in 1957 under decidedly mysterious circumstances.

I certainly feel his contribution to cinema, eccentric though it might be, was wider than merely *Old Dark House*.

And I must also confess that Ken Beale's dismissal of "a genre whose distinction is dubious at best," is perhaps an over-critical base-position for a reviewer in that genre. Certainly the science fiction B film has little to offer, but only because very little good can come from limited budgets and markets. And good has come. I can neither put down nor abandon the genre in which the likes of H.G. Wells, George Pal, and Stanley Kubrick have worked. What science fiction film criticism needs more than anything now is not disdain but constructive work -- for the *Planet of the Apes*, the *2001*, the *Marooned*, will be commonplace tomorrow.



Another interesting American Film Institute "revival" at the New York Film Festival was the long-lost 1929 MGM film, *Mysterious Island*. Not based on the Jules Verne novel at all, this intriguing and elaborate scientific speculation had oceanographer Lionel Barrymore and his staff building a futuristic submarine on a secret island. Another scientist, Montagu Love, attacks the island with an army, but Barrymore and his crew escape via the newly-built underwater craft to the bottom of the sea. There -- amid superb undersea sequences -- they come upon a strange civilization, a race of hostile dwarfish creatures armed with tridents. (!) Ultimately, all but the mortally wounded Barrymore find their way back to the surface world. On orders from the dead scientist, the submarine is destroyed, "so that the invention would not be used for the destruction of mankind." A very narrow view.

A trifle, but an interesting primitive and good to see. Through the distribution work of the American Film Institute, there will undoubtedly be other screenings of *Mysterious Island* in time to come, particularly at the Museum of Modern Art. The film was made during the transition period between silent and sound, and there is only about ten minutes of spoken dialogue, with a musical score covering the rest. A good deal of the sound-track has deteriorated, sadly enough, and piano music (by Arthur Kleiner) filled in at the N.Y. Film Festival showing.

Two movies-made-for-television are being converted into series shows of interest next season. *The Immortal*, from the James Gunn book (an ABC Movie of the Week reviewed in the January *LUNA*), has Christopher George continuously on the run because his blood contains antibodies and curative powers that make him immune to all disease and, barring violent death, immortal. Everyone is after him because this immortality can be transferred -- with transfusions. Our hero's weekly problems will be twofold: (a) escaping those pursuers who are quite literally out for his blood; (b) deciding which of the deserving sick he can help with his body. Undoubtedly -- because our Immortal is practically unstoppable -- some stronger sort of kryptonite factor will have to be introduced, but it shapes up as an intriguing series idea anyway.

Louis Jordan as psychic-investigator psychiatrist David Sorell, hero of NBC World Premiere's *Fear No Evil* last year and *Ritual of Evil* this past month, will have six episodes in a novel anthology TV slot coming next year -- for six more psychic adventures. *Fear No Evil* with its satanic cult was quite good, but the more recent *Ritual of Evil* dragged woefully -- until a bang-up witch coven ending. Trimming the future stories down to an hour will probably help. Obviously there is a good deal of reaching back to Carnacki and *Weird Tales*, and happily there is not the slightest bit of condescension to its supernatural plots.

* * *

SCREAM AND SCREAM AGAIN, an American International Pictures release. Based on *THE DISORIENTATED MAN* by Peter Saxon (reissued in February by Paperback Library as a movie tie-in: *SCREAM AND SCREAM AGAIN*. 63-273. 60¢) Produced by Max J. Rosenberg & Milton Subotsky. Executive producer, Louis M. Heyward. Directed by Gordon Hessler, screenplay by Christopher Wicking. Starring Vincent Price, Christopher Lee and Peter Cushing. Running time: 95 minutes. MPAA rating: M

An athlete jogs down a suburban lane. Suddenly he sinks unconscious into the grass. When he wakes he is in a hospital bed. He looks down at his body and, to his horror, he sees that one of his legs has been amputated. All he can do is *Scream and Scream Again* -- in American International's giddy new Grand Guignol piece, somewhat less formula than the traditional AIP product these past years, and certainly deserving of a sit-through. If only to try to puzzle out the macabre events which director Gordon Hessler (who also did *The Oblong Box*, reviewed in the December *LUNA*) has linked together like bloodwurst. In London, girls are murdered by a human vampire. Behind the Iron Curtain, a young officer selectively kills his superiors with a one-handed grip of iron which breaks their backs. Back in that London hospital, the athlete finds more of his limbs have been removed. When the police capture the vampire, a young fellow hanging about dancehalls, he frees himself from being handcuffed by ripping off his hand. Later, when capture again seems certain, he flings himself into a-- but the rest you must find out for yourself. The answers, when they do come, are both medical and political, and are the weakest part of the film, especially a climax scene that is very unsatisfying. But *Scream and Scream Again* -- with its trio of horror stars: Vincent Price, Christopher Lee, Peter Cushing, really the last fellows still around -- is the freshest if not the best blood-sport to turn up in years.

New Books

HARDCOVERS

- Aldiss, Brian W. BAREFOOT IN THE HEAD: A European Fantasia (repr) Doubleday, March. \$4.95
- Appleton, Victor II, pseud. TOM SWIFT AND HIS COSMOTRON EXPRESS. (juv) Grosset, Jan. \$1.50
- Barr, Gladys THE BELL WITCH AT ADAMS (juv fty) D. Hutchison, Dec. \$4.50
- Benchley, Nathaniel THE SEVERAL TRICKS OF EDGAR DOLPHIN (marg. juv fty) Harper, March. \$2.50
- Bevis, H.U. SPACE STADIUM. Lenox Hill, Feb. \$3.95
- Blackburn, John BURY HIM DARKLY. (marg. supernat. horror, repr) Putnam, March. \$4.50
- Blum, Ralph THE SIMULTANEOUS MAN. Little, March. \$5.95
- Case, David FENGRIFFEN: A Chilling Tale (marg. supernat) Hill & Wang, March. \$5.00
- Coombs, Patricia LISA AND THE GROMPET (juv fty) Lothrop Lee, Feb. \$3.75
- Lord Dunsany THE LAST BOOK OF WONDER (facs. repr of 1916 ed) Books for Libraries, 1969. \$7.75
- Fokine, Michel THE FIREBIRD (juv, adapt. of ballet, tr) Watts, March. \$4.95
- Forrest, Maryann, pseud. HERE (marg) Coward, Feb. \$5.95
- Freeman, Ira M. THE LOOK-IT-UP BOOK OF SPACE (juv nf) Random, Fall. \$3.95
- Gaskin, Catherine FIONA (marg. supernat.) Doubleday, March \$5.95
- Harrison, Harry, ed. NOVA I; An Anthology of Original Science Fiction Stories. Delacorte, Feb \$4.95
- THE YEAR 2000; An Anthology. Doubleday, March. \$4.95
- Hodgart, Matthew, ed. A NEW VOYAGE TO THE COUNTRY OF THE HOUYHNHNMS Being the Fifth Part of the Travels into Several Remote Parts of the World by Lemuel Gulliver (marg) Putnam, April. \$2.95
- Hoff, Syd THE HORSE IN HARRY'S ROOM (juv fty) Harper, March. \$1.95
- THE LITTER KNIGHT (marg. juv fty) McGraw, March. \$4.50
- Jennings, William Dale THE RONIN: A Novel Based on a Zen Myth (marg, reissue) Tuttle, 1969. \$3.75
- Keith, Eros NANCY'S BACKYARD (juv fty) Harper. \$3.95
- Key, Alexander THE INCREDIBLE TIDE (juv fty) Westminster, March. \$4.25
- Knight, Damon, ed. ORBIT 6 Putnam, April. \$4.95
- Larranaga, Robert D. THE KING'S SHADOW (marg, juv fty) Carol Rhoda. \$4.50
- Leiber, Fritz THE WANDERER (repr) Walker, April. \$5.95
- Lessing, Erich DISCOVERERS OF SPACE: A Pictorial Narrative. Herder, Fall. \$22.50
- Levin, Ira THIS PERFECT DAY. Random, Feb. \$6.95
- Lynch, Patricia BROGEEN AND THE BRONZE LIZARD (juv fty, repr) Macmillan, March. \$4.95
- Manning-Sanders, Ruth DAMIAN AND THE DRAGON: Modern Greek Folk Tales (juv fty) Roy, Fall. \$5.75
- Matthews, Brander TALES OF FANTASY AND FACT (repr of 1896 ed) Books for Libraries, 1969. \$7.50
- Mayer, Mercer A SPECIAL TRICK (juv fty) Dial, March. \$4.50
- Mitumasa, Anno TOPSY-TURVIES: Pictures to Stretch the Imagination (marg) Walker. \$3.50
- Peattie, Elia W. THE SHAPE OF FEAR, and other ghostly tales (facs repr) Books for Libraries 1969. \$6.75
- Place, Marian T. THE RESIDENT WITCH (juv fty) Ives Washburn, March. \$3.50
- Pucetti, Roland PERSONS: A Study of Possible Moral Agents in the Universe (repr) Herder, Oct. \$5.95
- Reesink, Maryke PETER AND THE TWELVE-HEADED DRAGON (juv fty, tr) Harcourt, March. \$4.25
- Rose, Howard TWELVE RAVENS (sup-

ernat) Macmillan, Feb. \$6.95
 Sherburne, Zoa THE GIRL WHO KNEW
 TOMORROW (juv esp) Morrow, March
 \$3.95
 Simak, Clifford D. OUT OF THEIR
 MINDS. Putnam, April. \$4.95
 WONDER AND GLORY: The Story of
 the Universe (juv nf) St. Martin
 Feb. \$5.95
 Volckman-Delabesse, Thelma THE
 LITTLE TREE (juv fty, tr) Doub-
 leday, Sept. \$4.50
 West, Richard TOLKIEN CRITICISM:
 A Checklist. Kent State Univ.
 Press, Jan. \$5.75

PAPERBACKS

Allen, Henry Wilson GENESIS FIVE
 (repr) Pyramid T2162, Feb. 75¢
 Anderson, Poul SEVEN CONQUESTS:
 An Adventure in Science Fiction
 (repr, coll) Collier 00907, Feb
 95¢
 Baum, L. Frank THE MUSICAL FANTA-
 SIES OF L. FRANK BAUM. Ford
 Press, 1969. n.p.
 Baxter, John SCIENCE FICTION IN
 THE CINEMA (nf) A. S. Barnes
 7416, March. \$2.45
 Bernanos, Michel THE OTHER SIDE
 OF THE MOUNTAIN (repr, marg.
 fty) Dell 6741, Feb. 95¢
 Burke, John, adapt. MOON ZERO TWO
 Signet P4165, Feb. 60¢
 Caidin, Martin FOUR CAME BACK
 (repr) Bantam N4870, Feb. 95¢
 Carter, Lin THONGOR AND THE DRAG-
 ON CITY (rev. of Thongor of Lem-
 uria) Berkley X1799, Feb. 60¢
 Clark, Paul O. GULLIVER DICTIONARY
 Haskell Comparative Literature
 series no.150-8383-0015-4, Feb.
 \$1.90
 Clarke, Arthur C. THE PROMISE OF
 SPACE (nf, rev. ed) Pyramid,
 V2157, Feb. \$1.25
 Cleve, John BARBARANA (ssf)
 Brandon 6126. \$1.95
 Coffman, Virginia MOURA (supernat
 horror, reissue) Ace 54380, Feb
 60¢
 Daniels, Gil 1999 SEX EROTICS.
 Classic Publ. SAL 416. \$1.95
 del Martia, Astron ONE AGAINST
 TIME. Paperback 63-270, March.

60¢
 Dreyfuss, Ernst FROZEN FOR LIFE.
 Tower T060-11, Feb. 60¢
 Lord Dunsany AT THE EDGE OF THE
 WORLD (fty repr) Ballantine
 01879, March. 95¢
 Eager, Edward HALF MAGIC (juv fty
 repr) Harcourt Voyager AVB59,
 75¢
 Ellwood, Gracia Fay GOOD NEWS FROM
 TOLKIEN'S MIDDLE EARTH. Eerdman
 1285. \$2.45
 Fellini, Federico FELLINI'S SA-
 TYRICON. Ballantine 01869, Feb.
 \$3.95
 Frank, Pat ALAS, BABYLON (reissue)
 Bantam SP4841, Feb. 75¢
 Golding, Morton J. NIGHT MARE.
 Dell 6422, March. 60¢
 Gray, Rod BLOW MY MIND (sex sup-
 ernat) Tower T-095-3. 95¢
 Heinlein, Robert A., ed. TOMORROW
 THE STARS (reissue) Berkley
 \$1426, Dec. 75¢
 Howard, Robert E., & L. Sprague de
 Camp CONAN THE FREEBOOTER (re-
 issue, v.3) Lancer 75119, March
 95¢
 Howard, Robert E., L. Sprague de
 Camp & Lin Carter CONAN (reiss-
 ue, v.1) Lancer 75104, March.
 95¢
 CONAN OF CIMMERIA (reissue, v.2)
 Lancer 75072, March. 95¢
 CONAN THE WANDERER (reissue, v.
 4) Lancer 74976, March. 95¢
 Hughart, Sarah GIRL FROM YESTERDAY
 (supernat. horror) Avon V2326,
 Feb. 75¢
 Irving, Washington TALES OF THE
 ALHAMBRA (supernat, reissue)
 Avon Camelot ZS159, Jan. 60¢
 James, Gunthar THE WITCH'S SPELL
 (sex supernat, repr) Tiburon
 House, Rear Window Series 105,
 Nov. \$1.95
 Kelley, Leo P. THE ACCIDENTAL
 EARTH Belmont B75-1088, Feb. 75¢
 Knight, Damon BEYOND THE BARRIER
 (reissue, orig: The Tree of Time)
 Macfadden 60-444, Feb. 60¢
 Koontz, Dean R. THE DARK SYMPHONY
 Lancer 74621, March. 75¢
 Laumer, Keith RETIEF AND THE WAR-
 LORDS (repr) Berkley X1800, Feb
 60¢

MacApp, C.C. RECALL NOT EARTH.
Dell 7281, March. 60¢

McCaffrey, Anne THE SHIP WHO SANG
(repr) Ballantine 01881, March.
95¢

Macklin, John ORBITS OF THE UN-
KNOWN (nf) Ace 63750. 75¢

Mirrlees, Hope LUD-IN-THE-MIST
(fty repr) Ballantine 01880,
March. 95¢

Morgan, Dan THE MIND TRAP. Avon
V2323, Feb. 75¢

Neville, Kris BETTYANN. Tower
T076-7, Feb. 75¢

INVADERS ON THE MOON. Belmont
B75-1085, Feb. 75¢

Perkins, Michael TERMINUS (ssf)
Essex 0125, 1969. \$1.95

Sellings, Arthur THE POWER OF X.
Berkley X1801, Feb. 60¢

Shannon, Fred WEIGHTLESS IN GAZA.
Tower T060-12, Feb. 60¢

Smith, E.E. GALACTIC PATROL (re-
issue) Pyramid T2176, Feb. 75¢

GRAY LENS MAN (reissue) Pyramid
T2199, Feb. 75¢

Sutton, Jeff WHISPER FROM THE
STARS. Dell 9520, Feb. 60¢

Van Vogt, A.E. THE WORLD OF NULL-A
(repr) Berkley S1802, Feb. 75¢

Vonnegut, Kurt WELCOME TO THE
MONKEY HOUSE (coll, reissue)
Dell 9478, March. 95¢

Waters, T. A. THE BLACKWOOD CULT
(supernat. horror) Lancer 74618
March. 75¢

Whitman, Sarah H. EDGAR ALLAN POE
AND HIS CRITICS. Haskell Studies
in Poe, no.23-8383-0082, Feb.
\$2.50

Wilhelm, Kate THE DOWNSTAIRS
ROOM (repr) Dell 2129, Feb. 75¢

NEW BRITISH BOOKS FOR FEBRUARY

Anderson, Poul LET THE SPACEMEN
BEWARE. Dobson, 18/-.
234.77500.2

Anthony, Piers CHTHON. McDonald,
28/- . 356.02929.8

Caidin, Martin MAROONED. Corgi,
5/-, rev ed, pb. 552.08370.4

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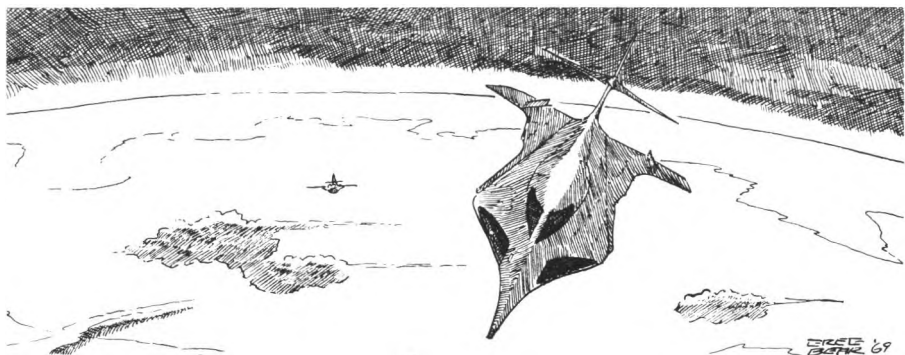
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HEICON MEMBERSHIPS Regarding your item in the January LUNA Monthly, Heicon is not very rich, but is not short of money. Bob Silverberg and Lester del Rey had to pay a membership in St. Louis, in order to be able to vote for us. As they did not want the money back, we have asked our other Guests of Honor to pay too, and intended to make them a little present extra with that money. We published the fact that the GOH paid their membership because there were a few people who believed that they wouldn't need to buy a membership, having helped Heicon somehow sometime. And just this is what I do not want, otherwise we would have a lot of free members... Anyhow, we will have no money left, quite sure, but we will have enough!

--Mario Bosnyak



Have You Read?

- Anderson, Poul "The Past That Never Was" (Chariots of the Gods) *National Review*, Feb. 24, p.211-12
- Barron, R. Neil "Anatomy of Wonder: A Bibliographic Guide to Science Fiction" *Choice*, Jan., p.1536-45
- Clarke, Arthur C. "Beyond Babel" (speech on internat. space communication) *UNESCO Courier*, March, p.32-38
- de la Ree, Gerry "Those Daring Young Writers and Their Fabulous Pulps" *The Sunday Record* (Bergens Co., N.J.) Feb. 22, p.12-13+
- Green, Morton "Birthday Party in Space" (childrens sf story) *Instructor*, Jan., p.74-5
- Jacobs, L.B. "Science Fiction for Children" *Instructor*, Jan. p.71-72
- Lester, Julius "The Kinds of Books We Give Children: Whose Nonsense?" *Publishers' Weekly*, Feb 23, p.86-8
- Maddocks, Melvin "Thoroughly Lost in a Time Warp" (This Perfect Day) *Life*, Feb. 27, p.R
- "Movies: Ghouls, Ghosts, and Ban-shees" (AIP) *McCall's*, March, p.12+
- Prescott, Peter S. "Once and Future Civilizations" (This Perfect Day) *Look*, March 10, p.12
- Rollin, Betty "Fellini, He Shoots Dreams on Film" (Satyricon) *Look*, March 10, p.48-53
- Sturgeon, Theodore "I List in Numbers" (Analog 7, Orbit 4, World's Best Science Fiction 1969) *National Review*, March 10 p.266-7
- Sullivan, Walter "Authority on Sun: Donald Howard Menzel" *New York Times*, March 7, p.14
- Vogel, Nancy "Television & Film Writing" (Star Trek) *Writers Digest*, Feb. p.44-6
- Weiler, A.H. "Kubrick to Adapt 'A Clockwork Orange' for Screen" *New York Times*, Feb. 3, p.36
- Wolf, William "Whatever Happened to Gentle, Innocent, Old-Fashioned Horror Movies?" *Cue*, Jan. 31, p.7

Lilliputia

THE HAIRY HORROR TRICK by Scott Corbett. Illus by Paul Galdone
Little Brown, 1969. 101 p. \$3.50 Age level: 11-15

Scott Corbett, well known and liked author, has written another book in the Trick book series featuring Kerby Maxwell, his friend Fenton Claypool, his dog Waldo, Mrs. Graymalkin and the "Feats O'Magic" set. In this one the setting is Halloween night and one scene is a scary walk through a cemetery on Bald Mountain (get it?). The hairy horror happens to the boys and dog, all of whom lose or gain hair in unusual places. Boys and girls alike will enjoy this one. --Joyce Post

THE DARK TOWER by Peter Vansittart. Illus by Margery Gill
Crowell, April 1969. 135 p. \$3.50 Age level: 8-12

Legends of ancient Britain are beautifully retold by Peter Vansittart and even more beautifully illustrated by Margery Gill. The pen and ink illustrations are sensitive, gentle and filled with a subtle emotion. Some Celtic and many Arthurian legends such as "Gawayne and the Green Knight" are included. The stories are stark and adventuresome, but the characters are puppets to present the legends of an era. Good for eight through twelve year olds, but of limited appeal. --Barbara Lee Stiffler

H. PHILIP BIRDSONG'S ESP by Harriet Lawrence.
Illus by Sandy Huffaker

William R. Scott, April 1969. 304 p. \$4.50 Age level: 10-14

Phil Birdsong inherits a recorder which belonged to an ancestor of his and discovers that when playing this recorder he can communicate with some of the animals in his father's veterinary hospital. Phil uses this new ability to manipulate the sale of a nearby farm to an elderly friend of his. Through many humorous misadventures with the animals Phil learns a little bit about when not to interfere.

Miss Lawrence has written a many faceted story, enjoyable as a humorous story, a family story, and also a story with plausible touches of mysticism. Miss Lawrence's writing style is lively and warm; the illustrations by Sandy Huffaker are adequate but lacking the spontaneity of the text. An excellent book for most ten through twelve year olds.

--Barbara Lee Stiffler

THE SEARCH FOR DELICIOUS by Natalie Babbitt

Farrar, Straus & Giroux, 1969. 167 p. \$3.95 Age level: 8-10

Because of the Prime Minister DeCree's dictionary there was to be civil war. Everyone disagreed over the best comparison for the word "delicious." Some said fish, some apples, some nuts. Twelve year old Gaylen, the Prime Minister's ward, thought this was silly, but DeCree pointed out that silly things often start wars. Gaylen is sent to poll everyone in the kingdom. The King's brother Hemlock, rides ahead, thinking this divisiveness may be his opportunity to become king. Gaylen, with the help of a woldweller, dwarfs, a mermaid and a magical whistle, saves the kingdom from disastrous wars and finds an agreeable definition for delicious.

Man is made to appear foolish, silly and wasteful of his short time. Even so, the premise is still a little hard to believe. If the premise can be accepted, the story is lively and interesting. A pleasant story for the eight through ten year old with an interest in fantasy

--Barbara Lee Stiffler

THE MOUNTAIN AND THE SUMMER STARS by Michael Baker
Illus by Erika Weihs
Harcourt, April 1969. 124 p. \$3.95 Age level: 9-12

Owen Morgan lived with his father and two brothers on a small Welsh farm. When in his teens, Owen learned from his father that his mother was one of the Mountain Folk and that she had returned to the kingdom under the Mountain. The three brothers were allowed to meet with their mother once, near the Mountain lake, after which she must return under the Mountain forever. After meeting his mother, Owen journeyed under the Mountain to try to bring his mother home. His eventual success changed many lives, under and over the Mountain.

Mr. Baker writes with a haunting, eerie quality, and the illustrations by Erika Weihs complement the story perfectly. *The Mountain and the Summer Stars* is a thin book with a slight story, but one which pulls you compellingly to the conclusion at one sitting. A good story for sensitive children near the ages of eight through twelve.

--Barbara Lee Stiffler

VAULT OF THE AGES by Poul Anderson
Avon Camelot ZS161, May 1969. 189 p. 60¢ Age level: 12-16

A few years back, Winston Publishers (later Holt, Rinehart & Winston) was issuing a fine series of science fiction novels aimed at mature teenagers. Top authors (Raymond F. Jones, Lester del Rey, Poul Anderson, Ben Bova, etc.) were represented by superior pieces of entertainment. Several titles in this series have already appeared in paperback (Wollheim's *Secret of Saturn's Rings*, del Rey's *Attack from Atlantis* and *Marooned on Mars*) and now it's Poul Anderson's turn.

Vault of the Ages is a post-holocaust novel, taking place approximately five hundred years from now. Superstition is rampant and what was once "science" is now magic, and as such the tool of wizards. Into this situation comes Carl, son of Ralph of the Dalesmen and some of his friends who come across the Time Vault. The Vault was constructed shortly before the final war and contains the tools and literature with which civilization might be rebuilt -- if the wizards were willing to relinquish their hold over a superstitious majority, which seemed unlikely. So one way or another, it was up to Carl and his followers to "convince" the wizards to go along with a rebirth of civilization.

For teenagers and anyone else interested in good science fiction.

--David C. Paskow

THE ENCHANTED DRUM by Walter Grieder Text by Maria Aebersold
Trans by Doris Orgel Age level: 4-8
Parents Magazine Press, May 1969. Abt. 40 p. \$4.50

Every year the city of Basel, Switzerland celebrates an annual three day carnival, the Morgenstreich, during which everyone, dressed in elaborate costumes, has a very gay time. Drums announce the coming of the holiday and it is from this that we get the story of *The Enchanted Drum*. Bitzgi was a member of the Junior Guard, the children's fife and drum club which heralded the Morgenstreich, but Bitzgi wouldn't practice for the parade. The drum master gave Bitzgi a special drum that originally belonged to a famous drummer, Bobbi Bummumm and told him he could keep it only if he would practice. After a dream, Bitzgi manages, just in the nick of time, to participate in the big parade. The illustrations are the most impressive part of this big picture book and they are indeed very colorful and outstanding.

--Joyce Post

LADIS AND THE ANT by Jose Maria Sanchez-Silva
Trans. from the Spanish by Michael Heron. Illus by James Barkley
McGraw-Hill, 1969. 91 p. \$3.95 Age level: 8-10

Sr. Sanchez-Silva has tried an old schoolmaster's trick here: combine a science lesson on the life and habits of ants and termites with a lecture on the superiority of country life over that of a city tenement, add a few shallow characters, and call the whole dose fiction by way of sugar coating. The spoonful of sugar does not make this medicine go down any easier. Maybe it lost something in the translation, but little boys who calmly announce out of a clear blue sky that "...there were more than seven thousand different species (of ant) and that they included nomads..." ad infinitum, ad nauseum, are obnoxious in any language.

The basic story, if you can call it that, is: one Ladis, a sickly slum child, is sent to the country for a summer with his aunt and uncle. There he meets an ant, who bites him, makes him ant-size, takes him on a guided tour of the anthill, and turns out to be the colony's queen. Ladis returns to normal size, continues growing strong and healthy, and returns to the city. End of narrative.

The illustrations, in various combinations of brown and white, deserve a better story. End of review.

--Charlotte Moslander

THE FORGOTTEN STAR by Joseph Greene
Golden 5663, May 1969 (c1959) 224 p. 50¢

CAPTIVES IN SPACE by Joseph Greene
Golden 5672, Sept. 1969 (c1960) 237 p. 50¢

RIP FOSTER IN RIDE THE GRAY PLANET by Blake Savage
Golden 5670, Sept. 1969 (c1952) 253 p. 50¢

These three books are part of a "new reprint" series from Golden Press, including (besides science fiction) mysteries, romances and true adventures. Going under the title of "Golden Griffon Books," they are handsome, well put together volumes and, when you consider the number of pages you get for the price, a bargain.

Now for the stories. *The Forgotten Star* and its follow-up volume *Captives in Space* relate the adventures of Spacemen Ken and Jim Barry and their plumpish companion Dig Allen. In *The Forgotten Star*, Dig Allen has stowed away the S.S. Pioneer, a cruiser en route to the moon, where the Barry brothers will join their parents, their father being the "Director of the Space Research Department." Digby Allen proves to be quite a mysterious character but it soon becomes apparent that all of Dig's actions are aimed toward reopening the search for his father, Captain Boyd Allen of the S.S. Viking, now a ghost ship. The senior Allen believed in extraterrestrial life and, as the search progresses, the evidence mounts. Many surprises are in store before the search is concluded.

In *Captives in Space*, Ken, Jim and Dig encounter many mysteries: strange wrecks with equally strange cargoes, mysterious messages, unknown planets and seven-inch tall aliens (names Borin and Genang). The three spacemen must fight treachery and deceit before they are ultimately able to gain the aliens' friendship and unravel the mystery surrounding them. They say that sequels never live up to the originals and with *Captives in Space* we have such an example. The level of writing dips drastically and, whereas I could recommend *The Forgotten Star* for ages 10-13, *Captives in Space* is written on a level for ages 8 to "slow" 10s.

Ride the Gray Planet introduces Rip Foster of the Planeteers. Rip hopes to go on vacation but before he does, he is advised by his superior, Major Joe Barris, "When you're in a jam, trust your hunch and not your head." After years of strictly scientific training, this advice comes as a shock. Then Rip gets an important assignment: Somewhere in the Solar System is an asteroid of pure thorium. Rip's assignment is to "ride that asteroid down." However, thorium being as valuable as it is, the idea of an entire asteroid of the stuff also attracts unfriendly powers, and before his mission is completed Rip finds many occasions to make use of Major Barris's advice. Rip Foster's adventures should interest the age group 10-14 and, of the three titles discussed, *Ride the Gray Planet* is clearly the best.

As a whole, this series appears quite promising, and is an example of what can be accomplished when careful attention is paid to presenting good reading matter in attractive packages at reasonable prices.

--David C. Paskow

A BEASTLY ALPHABET with words by George Mendoza and pictures by Joseph Low

Grosset & Dunlap, 1969. Abt. 29 p. \$3.95 Age level: 4-7

Some picture books are written on the flimsiest of pretexts and I'm afraid I'd have to put this one in that category. Each letter of the alphabet is represented by an animal taken from a medieval bestiary and it is depicted in some action also beginning with that same letter and that's the extent of the original writing. And so we have "The Antalops is a-leaping, as well he might; he is being chased by a ... [next page] The Bonnacon is bolting, as well he might; he is being chased by a... [next page] The Cocodryllus is crying, as well he might; he is being chased by a... [next page] etc., etc. In view of all this the ending is a real surprise. There is one page at the end describing each animal. However, illustrators and the Caldecott people will love it since the illustrations are of the fanciful colored-in woodcut variety that is so popular nowadays.

--Joyce Post

THE TREE THAT CONQUERED THE WORLD by Sybil Leek

Prentice-Hall, Sept. 1969 135 p. \$3.95 Age level: 8-12

Take the Atlas-80, a Mars bound spaceship lost in transit, add an alien UFO which crashes in the western United States, blend in an intelligent, talking tree and stir in air pollution and you have the mixture known as *The Tree That Conquered the World*.

Sybil Leek (perhaps better known for her activities as a self-proclaimed witch) tells the story of young Julian Keen who, while tending his Venus flytrap in preparation for a school exhibit, meets the first visitor from space -- a talking tree. Having heard his father talk about the terrible pollution problem, young Julian plans a forest of living trees in the hope that they will, by providing oxygen for the atmosphere, help clear up the pollution problem. So, with a cry of "All for the Invasion," Julian sets his plan into motion.

What Julian didn't know about was a mysterious message from an alien UFO in the form of a greeting... and a warning. And, by the time it was discovered that the UFO wasn't as "alien" as first imagined, the "invasion" had already taken root.

Were the alien trees friends or foes? *The Tree That Conquered the World* is an entertaining novel with a friendly atmosphere, conjured up by a friendly witch.

--David C. Paskow

Reviews

FIVE TO TWELVE by Edmund Cooper. Putnam, June 1969. 153 p. \$4.50
(paperback: Berkley Medallion X1768, Nov. 1969. 60¢)

A masculine nightmare -- a world dominated by women who have achieved superiority in all areas. Men are numerically insignificant and those who have survived are gigolos, prostitutes, thieves or beggars. Why this prospect should be more horrifying to men than a similar situation has been to women for centuries is a moot question, but then women have never been afflicted with *machismo*. At any rate, *Five to Twelve* is the story of one man's inept rebellion against the world of *dominas* and a life of being barely tolerated. It is at times a curiously beautiful book -- curious because one might wonder how the author manages to achieve nostalgia about times which are yet to be; nostalgia usually being reserved for the past. The dialogue is generally agreeable, although I found some of the repartee pretentious rather than witty. However, I would think this was not an easy book to write and the author may be forgiven if he seems to press a little now and then.

I don't think he intended a moral, but if moral can be drawn, it might be observed that love has little to do with the war between the sexes, that few people understand it at all, and that several hundred years from now they are no more likely to understand it than today. And that, as always, those who do learn to love usually get it in the neck.

--Samuel Mines

STARMAN by Stuart J. Byrne. Powell Sci-Fi PP165, July 1969. 205 p. 95¢

An early astronaut, Larry Buchanan, is frozen accidentally by the cold of deep space, and drifts aimlessly. Five hundred years later he is found and revived by a would-be dictator, Vince Cardwell. Cardwell uses Buchanan in his takeover, then enslaves him. Buchanan escapes, and leads the people's revolution, which topples the dictatorship. Curtain.

This is a reasonably good space opera. I suspect it was frozen for forty years in someone's desk drawer. It moves quickly and smoothly, with more than adequate description to support the action. My only complaint is that the typeface, being unstandard, is rather hard on the eyes. Easy to follow escape, almost worth 95¢.

--Jan Slavin

H.G. WELLS: HIS TURBULENT LIFE AND TIMES by Lovat Dickson. Atheneum, July 1969. 330 p. \$10.00

This is a distinctly sympathetic biography of an author who is probably best remembered at present only for his earliest 19th century novels. Actually, Wells considered himself the prophet of a new social order which would do away with Victorian repressions and nationalistic boundaries, to whom novels were merely another form of expression through which to convey his gospel. Unfortunately, many of his ideas were rather too advanced for his time, and this impatient, unpleasant upstart from the servants-and-shopkeepers class was roundly censured for those of his books which were then considered immoral or heretical, as well as for his own somewhat unorthodox lifestyle.

Dickson draws a clear picture of what childhood must have been like for this quick, intelligent boy of lower class parentage, at a time when upward mobility meant being apprenticed to a draper at the age of 14, and traces the influence of these inauspicious beginnings through his youth and early maturity. As he escaped from the class restrictions im-

posed by his time, Wells also struggled to break down its rigid sexual mores. He was not as successful in this latter undertaking, and suffered much criticism for practicing what he preached, not to mention for convincing some of the daughters of prominent liberal thinkers to do the same. However, a less moralistic age saw Wells become a figure of international fame, interviewing Roosevelt and Stalin in order to compare their social ideas with those espoused in his own works.

Dickson is a self-admitted admirer of H.G. Wells, and this book shows it. While he does not commend his subject for his attitudes and behavior, he tends to explain that which others found shocking or unpleasant as functions of background and personality. Nevertheless, the book is well-written, often from first-hand accounts and letters, and gives an excellent feeling for the dynamic man who, unfortunately, might be better remembered today if he had stuck to writing novels and not tried to reform the world in addition.

--Charlotte Moslander

I TOLD YOU SO! A Life of H.G. Wells, by James Playsted Wood. Pantheon, April 1969. 182 p. \$3.95 illus with photographs.

This is an adequate biography of H. G. Wells. It gives names, places, dates, facts, photographs, and some interesting interpretation of the interaction among these elements. It's all right, really, but comparing it with *H.G. Wells: His Turbulent Life & Times* by Lovat Dickson, is like comparing ground round to sirloin -- they're not in the same league.

Wood's book is not boring; it is not slow-moving; it is not even heavy reading, but neither does one finish it feeling that one has met and talked with H.G. Wells. There's the difference, and it is this difference which makes *I Told You So!* an entry in a biographical dictionary and *Turbulent Life and Times* a view of the life of a dynamic, interesting, maddening, obstinate near-genius who wrote books, planned Utopias, stirred up storms of Victorian censure, and badgered staid publishers halfway to distraction.

--Charlotte Moslander

THE LITTLE MONSTERS, edited by Roger Elwood and Vic Ghidalia. Macfadden 75-282, Dec. 160 p. 75¢

The treatment of children as mysterious or even alien beings is one which apparently fascinates a goodly number of science fiction and fantasy writers, judging by the numerous stories on this theme. Why adults who were once children, appear to forget so completely what it was to be a child, to have severed communication so absolutely is something of a mystery and explains, I suppose, why this sense of mystery and alien quality persists. In any case, the present anthology will add no particular light on the problem. It consists of a wide range of stories, some dating back to Victorian English writers and most being fantasy or outright ghost stories. For me, this collection had two high spots, "Mimsy Were the Borogroves" reminds us poignantly of the lost genius of Henry Kuttner, unmatched in his field. And "They" by Rudyard Kipling brought an unexpected charm and warmth to a very simple kind of ghost story. It wasn't much, but what there was rather clung to you. Mention should also be made of E.F. Benson's "How Fear Departed from the Long Gallery," another ghost story about murdered babies which might have been ordinary except for the consummate skill with which the writer evoked his mood of suspense and fear. These three were the outstanding stories.

--Samuel Mines

NEWS FROM ELSEWHERE by Edmund Cooper. Berkley Medallion X1696, May 1969
142 p. 60¢

Eight short stories of other worlds, other times, other beings. None very profound nor significant; many in fact, rather fragmentary and going nowhere in particular. The one I liked best was "The Lizard of Woz" and I liked it for its humor, not for the fact that it was more in the line of a traditional short story than the rest.

"The Intruders" is an over-familiar plot of the sophisticated space travelers who run afoul of some Neanderthal-type aborigines who turn out to have all kinds of mental powers and make monkeys of the advanced types. And "The Butterflies" are carnivorous butterflies with a nasty way of picking a space traveler right down to the skeleton after esp-ing him into removing his space helmet. This is a bit reminiscent of some of Bradbury's Martian chronicles. I'd rate this just so-so.

--Samuel Mines

THE DAY OF THE DOLPHIN by Robert Merle. Simon & Schuster, May 1969.
320 p. \$5.95

Professor Henry Sevilla is an idealist in a world where idealists finish last. Ivan and Bessie (Pa and Bi) are dolphins. Among the three a bond is formed, upon which may depend the security of the United States and the survival of the world. Robert Merle has used the well trod ground of dolphin research, combined it with a military security angle and come up with what might have been a good novel.

The Day of the Dolphin does have some good moments, but these are mostly the non-human ones. Ivan and Bessie are the stars of the novel and their training and reactions are fascinating. The human characters, however, are incredibly dull, thanks in a large manner to the author's use of long, convoluted and, for the most part unintelligible paragraphs. So it is that, when the dolphins are called upon to prevent a possible nuclear holocaust which could ravage the surface world, the reader's first interest is in the dolphins' safety.

For a good novel on a very similar theme, I recommend Joe Poyer's *Operation Malacca* (Doubleday, 1968).

--David C. Paskow

THE FLYPAPER WAR by Richard Starnes. Trident Press, May 1969. 254 p.
\$4.95

The Middle East is the setting of this contemporary novel dealing with the intrigues surrounding international politics, revolution and oil. An American journalist, super-cynical and generally disgusted Maxwell Perkins Speed is the protagonist, sent on the heels of one Harry Vermillion, who met this fate: "They flayed him alive...They just peeled his skin off. Skillfully. He was still alive - conscious - all red and sticky, rolling in the dirt and screaming when they hung his skin from a balcony where he could see it." (p.111) As might be deduced, "They" are not very pleasant people and are wont to do such things (see also pages 60-63).

The specific locale is Qyran, a mythical sheikdom where an oil strike may be in the offing. Revolution is also in the offing, led by a mysterious figure known as Rijal. Speed's assignment is to find out more about whatever he can, preferably without going the way of Harry Vermillion. However, Speed finds out that the Middle East is indeed mysterious, with nothing being quite as it was represented. And, just as Speed ascertains this fact, the real bombshell explodes.

I have just one real complaint about the author's style and that involves his sense of the dramatic. There are certain scenes (such as Chapter 22) where it is painfully obvious that the author was regarding the scene in terms of how it would appear on film. The drawback is that such a scene becomes ludicrous on paper, becoming pretentious rather than dramatic. Fortunately, these scenes are few and for the most part, *The Flypaper War* is one of those up-to-the-minute-situation novels, a piece of fiction which one has a fear may make the headlines of tomorrow's newspapers.

--David C. Paskow

SEND HIM VICTORIOUS by Douglas Hurd and Andrew Osmond. Macmillan, May 1969. 246 p. \$5.95

A political thriller, *Send Him Victorious* covers a period of sixteen days in August, 1975; a period marking the escalation of the Rhodesian situation, a revolt of the Royal Grenadiers and the loss of the King of England at sea, presumably a case of sabotage. The scenes shift back and forth, from the apparently ineffectual Prime Minister Patrick Harvey to the Grenadier Guards prior to Rhodesian assignment, to the Press and to the United Nations.

Young Harry Steele, accused of the murder of his senior officer, the action at the root of the Grenadiers' "revolt" is a key person in the turmoil, though the authors never allow the reader to second guess the true nature of the plot until the novel is almost ended. The actions of Steele, Patrick Harvey and Lord Thorngaby, Patrick's potential replacement lead inexorably to the uncovering of a sinister plot, within the core of the British government, of unbelievable magnitude.

An intricate yet effective thriller.

--David C. Paskow

THE NEW ADAM by Stanley G. Weinbaum. Avon V2288, May 1969. 192 p. 75¢

Weinbaum, surely one of the most phenomenal sf authors of the past forty years, was able to turn out only a handful of short stories, novelets and novels before his death in 1935. Yet with these few efforts he established a lasting place in science fiction, having as much influence as other authors of much more voluminous work. *The New Adam*, one of his earlier efforts, is a Homo superior story much in the tradition of Stapledon's classic *Odd John*. However, where Stapledon drew inspiration from a variety of philosophical views, Weinbaum stuck chiefly with Nietzsche and Schopenhauer. Though he explains in a short prologue that his idea of a superman is far removed from Nietzsche's Overman (Übermensch), having differences in physique and mental capability as well as philosophy, the book is permeated with an almost defeatist attitude. As Weinbaum's superman unveils the wonders of the universe, he rapidly grows bored with them, finally casting them aside to pursue other goals. He never finds meaning, and in the end is done in by his love for an ordinary woman.

The book displays all the qualities which were Weinbaum -- richness and depth in characterizations, interesting turns in plot and situation, and a surprisingly mature handling of sex. There is, however, an unfortunate tendency for the protagonist to pronounce numerous aphorisms. This gives the author a chance to spout straight philosophy, but somewhat interrupts the otherwise smooth writing.

Weinbaum shows a wide diversity of background material for this work, but the overall picture is a perfect example of Nietzschean sadness. A strange and thought-provoking book.

--Greg Bear

TO THE DARK TOWER by Lyda Belknap Long. *Lancer* 73-840, June 1969. 191 p. 60¢

Here is another book about witches. It seems to have been written by someone who said "Oh, anybody can write a witch story" and was told "So go ahead and write one" by someone else who was antagonistic enough to make her want to accept the challenge. She didn't do too badly until she got to the ending, and then she didn't know what to do so she didn't do anything. And that is my main complaint with this book. When I finished it, I was very disappointed with the explanations and the lack of them, and I think this book proves that just anyone cannot write a good witch story.

--Joni Rapkin

THE INEVITABLE HOUR by Martyn Boggon. Award A398, June 1969. 188 p. 75¢

The novel opens with a stanza from Gray's "Elegy in a Country Churchyard," lines which apply quite easily to the novel's protagonist (I hesitate to use the word "hero"), multi-millionaire Sir Gordon Graydon.

Graydon has hand-picked a group of men and women to populate a vast underground structure, a structure prepared for security purposes in the event of a nuclear war. Sir Graydon considers this a likelihood and has even negotiated the sale of missiles to the British government. In this deal, however, Sir Gordon considered the timing devices "extra" (How to sell your missiles and have them too). War does come. Bombs are dropped on San Francisco, Chicago, Dallas, Detroit and Washington. The United States replies in kind to Russian cities. Great Britain, the area of Sir Gordon's concern, receives two bombs. And so it goes, while Sir Gordon and his group remain free from harm.

Until one of them is found very messily murdered in a shower. The select group, cut off from the outside world where madness reigns, has its own little tragedy being played out in the vein of Agatha Christie's *And Then There Were None*.

Not important, but ver-r-y interesting.

--David C. Paskow

THE SIEGE OF HARLEM by Warren Miller. Fawcett T424, May 1969 (c.1964) 143 p. 75¢

HORN by D. Keith Mano. Houghton Mifflin, 1969. 337 p. \$5.95

Both of these books deal with a Harlem in the near future. *Siege* is cast in the form of an old man's musings to his grandchildren about the early years when Harlem -- Greater Harlem from river to river and 97th to 145th Sts. -- simply declares itself a republic and turns its back on a country which has neglected it. The trials and tribulations of the early years when threatened with invasion, dealing with minorities, establishing a concordat with Columbia University, etc. are chronicled in a style which one wants to call charming except such a term would mislead. The grandchildren have heard the story of Lance Huggins, leader of Harlem, many times and are constantly anticipating their grandfather in the story by asking leading questions. The apathy of the Administration in permitting an independent Harlem to exist is inadequately explained; Mr. Miller seems to feel that absentee landlords don't want their property damaged and hope to get it back someday. Warren, baby, us White Folk are the meanest cats around, I wouldn't put it past us to use artillery and poison gas, selecting every tenth survivor as a ring-leader, and making the rest pay for everything -- including the gas.

Horn is the memoir of an old, fat Episcopal priest sent to a near abandoned church, now a "mission," in Harlem. This Harlem is dominated by George Horn Smith, a Negro from the West Indies with a skin disease which takes the form of a large horn on his head. Smith has begun to organize Harlem into a separate government, it is a socialized state with Smith's government taking a cut. There is even a Whore Corps. Smith is a fairly benevolent ruler, turning most of the profits back into the community in the form of health insurance and subsistence rations. Communist inspired intrigues at court ultimately lead to Smith's death and the end of his fine dreams. That Mr. Mano can tell this story through the eyes of a White Episcopal priest and make it ring true until the very end when the story falls apart is tribute to his narrative ability. This is one of the best written books I have read lately.

While neither of the above tales is science fiction, they are both worth reading. --J.B. Post

DESTINY AND THE DOLPHINS by Roy Meyers. Ballantine 01627, June 1969. 210 p. 75¢

It started with *Dolphin Boy*, an absorbing story of a child raised by dolphins. The adventures of Triton (Sir John Averill) on the surface world and his "adoption" of two "dolphin girls" (Vinca and Syn) were related in *Daughters of the Dolphin*. This present volume relates the adventures of Vinca and Syn in the surface world. There are many problems to be faced, not the least of which involves the mating habits of air breathers, for Vinca and Syn are completely innocent and naive. Though Sir John has placed them under the tutelage of the worldly Vicky, Duchess of Beaux, the girls' candor is a never ending source of frustration and embarrassment (as witness the "love scene" between Vinca and James Renshaw, an avid, though bewildered suitor).

Unfortunately, though these incidents are often amusing, they are not substantive enough for a 210 page book, a book which too often comes off as a botched up combination of *Pamela, Or Virtue Rewarded* and *The Perils of Pauline*.

A word to the wise: Enough with the dolphins, already.

--David C. Paskow

THE KING OF ELFLAND'S DAUGHTER by Lord Dunsany. Ballantine 01628, June 1969. 242 p. 95¢

This is the second title in Ballantine's new fantasy classic series under the editorship of Lin Carter, and a splendid book considered by many to be the finest of Dunsany's fantasy novels. Originally printed in 1924, the book is the timeless story of a prince who sets forth to steal and marry the King of Elfland's daughter at the request of his local parliament, who want a little more magic in the land. This takes all of 28 pages... then, for more than 200 pages, Dunsany tells what happened afterwards.

The writing possesses a beautiful lyrical quality, similar to Cabell and Lovecraft (both of whom were strongly influenced by Dunsany). Elfland is not a fixed place -- sometimes it is only a few hundred yards away, other times it recedes like a wave running back down the beach. The hero later attempts to return there and can never quite arrive. His son hunts unicorns on its borders. Even time is different in Elfland, in a peculiar manner no other story has quite managed to catch.

If you like Cabell, Tolkien, or Eddison, you'll find this to be pure delight. --Joe Schaumburger

HORROR! by Drake Douglas. Collier Books 01227, June 1969. ix, 277 p.
(and 8 of photographs) \$1.50 (hardcover: Macmillan, 1966)

Word has it that "Drake Douglas" was the pseudonym of the late great master of horror films, Boris Karloff. Indeed, the short introductory sections to the individual chapters on "The Vampire," "The Werewolf," "The Monster," "The Mummy," "The Walking Dead," "The Schizophrenic," "The Phantom" and "The Creators of Horror -- Poe, Lovecraft and Machen" 'sound' quite like the great Karloff.

This is not a scholarly coverage of the entire field of horror films, such as Carlos Clarens' *An Illustrated History of the Horror Film* (regarding which see J.B. Post's excellent review in the September 1969 issue of LUNA). *Horror* is a late, late movie sort of book, a book which brings to life the feelings experienced when you first saw and heard Colin Clive exclaim "It's alive! It's alive!" when Bela Lugosi explained to a bewildered Dwight Frye, "I do not drink...wine," when Maria Ouspenskaya warned Lon Chaney Jr. that "Even a man who is pure at heart/ And says his prayers at night / May become a wolf when the wolfbane blooms / And the moon is full and bright."

Those were the days, my friend, and they are vividly recreated in this book. I still envy those who have yet to see these classics for the first time; for us seasoned veterans, as the shadows of the night fall silently, *Horror* will provide an echo of the past and some delightfully haunting memories (apologies to Quentin Collins).

--David C. Paskow

THE HOLE IN THE ZERO by M.K. Joseph. Avon V2284, May 1969. 192 p. 75¢
(hardcover: Dutton 1968. \$3.95)

*I go and I return: I would I were
The pilot of the darkness and the dream*

[title page]

This is one of the most fascinating novels it's been my pleasure to encounter in the past couple of years. Joseph has discovered a way to let his imagination run almost totally unbounded, and what an imagination it is! In the first two chapters we are introduced to the various main characters and Joseph's concept of what lies beyond the edge of the universe -- unspace. Unprobability, an unstable and nebulous void where anything happens. When the universe bulges, whole galaxies may be swallowed, and when the rift slips back, what are left are two-headed lions and Izaak Newton in a paper coffin; carnivorous stones and radioactive lead. Anything.

Joseph places his characters on an outpost just on the fringes of the void, and by the third chapter gets them lost in unspace. From that point on the book is an insanely beautiful conglomerate of scenes and ideas, snatches of fantasy and reality mixed together so well that a string of continuity seems to remain -- until you wonder which reality is real, and which isn't. To the characters, who are essentially the same in each schema, reality has become a progression of probabilities, taking bits and pieces from myth, history and the subconscious. Joseph varies these probabilities from hard-core science fiction to the purest fantasy, and ties it all together with an ending that approaches a Stapledonian concept. This one should be up for a Hugo and a Nebula and whatever else is around, and if it isn't, it's a shame.

One question, however: what will Joseph do to top it?

--Greg Bear
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THE LEFT HAND OF DARKNESS by Ursula K. LeGuin. Walker, July 1969. 286 p \$4.95 (paperback: Ace 47800, March 1969. 95¢)

This is the report of Genly Ai, a normal male from the planet Earth, sent as envoy by the interstellar Ekumen (a clearinghouse for exchange of information rather than a supergovernment) to the hermaphroditic people of the planet Gethen (Winter). He recounts his attempts to thread his way through the cultural barriers and the complicated politics of Gethen's two major countries, Karhide and Orgoreyn, to persuade one or both to join the Ekumen. At every turn, he finds his moves checkmated by a certain lord, Therem Harth rem ir Estraven, whose motives of enmity or friendship he cannot interpret. Interposed among Ai's reports, the reader finds excerpts from Estraven's journal, conveying the Gethenian's impressions of the Earth man: a being physiologically repulsive (Ai was commonly called "The Pervert" in private Gethenian conversations), vulnerable to the cold, politically naive, and, in manner, bold and gauche. Eventually, through hardship and peril, Ai and Estraven discover a common goal and a common humanity.

The Left Hand is more than a most intriguing science fiction story. Mrs. LeGuin has given us a sensitive study of alienation in one of the most intimate, and most often crudely exploited, of human relationships -- sex. --Cindy Woodruff

SECRET OF THE SUNLESS WORLD by Carroll M. Capps. Dell 7663, July 1969. 204 p. 50¢

Vince Cullow, an Earthman, is dying of a rare space disease which has already destroyed his sight. When an alien named Thood Hivvis offers to restore his sight and cure him, he jumps at the chance. But the alien does not cure his eyesight, he replaces Cullow's eyes with electronic-powered lenses that increase his visual threshold by a factor of 2-million. And he tells Cullow that he will need additional treatment -- available only if he performs certain illegal acts for Hivvis.

What Hivvis wants him to do is to help him steal the secret of a long-vanished humanoid race from a sunless planet. It seems that the galaxy is divided into "cells" -- specific areas that are entirely walled off from each other, and that only the lost race possessed the power to travel from one cell to another.

This is rich, idea-packed science fiction in the classic tradition, and very enjoyable reading. Highly recommended.

--Joe Schaumburger

ALSO RECEIVED:

Autopsy for a Cosmonaut by Jacob Hay & John M. Keshishian. Popular Library 01342, Feb. 75¢ (hardcover: Little Brown, Feb. 1969. \$5.95 reviewed LUNA Monthly 7)

The Blight by John Creasey. Lancer 74623, March. 75¢ (hardcover: Walker, 1968. \$3.95 reviewed LUNA Monthly 4)

The "F" Certificate by David Gurney. Pocket 77082, Feb. 95¢ (hardcover: Geis, 1969. \$5.95 reviewed LUNA Monthly 8)

The Mercy Men by Alan E. Nourse. Ace 52560, Feb. 60¢ (hardcover: McKay, 1968. \$3.95 reviewed LUNA Monthly 2)

The Sword Swallower by Ron Goulart. Dell 8442, Jan. 60¢ (hardcover: Doubleday, 1968. \$4.50 reviewed LUNA Monthly 4)

The Talbott Agreement by Richard M. Garvin and Edmond G. Addeo. Award A469S, Jan (1969 in book) 75¢ (hardcover: Sherbourne, 1968. \$4.95 reviewed LUNA Monthly 4)