

No. 15

August 1970

## 1970 Hugo Nominations

### NOVEL:

The Left Hand of Darkness by Ursula K. LeGuin (Ace)  
Bug Jack Barron by Norman Spinrad (Avon)  
Macroscope by Piers Anthony (Avon)  
Up the Line by Robert Silverberg (Ballantine)  
Slaughterhouse-Five by Kurt Vonnegut (Delacorte)

### NOVELLA:

A Boy and His Dog by Harlan Ellison (New Worlds)  
Dramatic Mission by Anne McCaffrey (Analog, June)  
We All Die Naked by James Blish (Three for Tomorrow)  
Ship of Shadows by Fritz Leiber (F&SF, July)  
To Jorslem by Robert Silverberg (Galaxy, February)

### SHORT STORY:

Passengers by Robert Silverberg (Orbit 4)  
Time Considered as a Helix of Semi-Precious Stones by Samuel R. Delany  
(World's Best SF 1969)  
Deeper Than the Darkness by Greg Benford (F&SF, April)  
Not Long Before the End by Larry Niven (F&SF, April)  
Winter's King by Ursula K. LeGuin (Orbit 5)

### DRAMATIC PRESENTATION:

Marooned  
The Illustrated Man  
The Immortal  
The Bed-Sitting Room  
TV coverage of Apollo XI

### PROFESSIONAL MAGAZINE:

F&SF  
Analog  
Galaxy  
Amazing  
New Worlds

### FAN MAGAZINE:

Science Fiction Review - Dick Geis  
Locus - Charlie Brown  
Riverside Quarterly - Leland Sapiro  
Speculation - Peter Weston  
Beabohema - Frank Lunney

**FAN WRITER:**

Richard E. Geis  
 Richard Delap  
 Bob Tucker  
 Piers Anthony  
 Charlie Brown

**FAN ARTIST:**

Tim Kirk  
 William Rotsler  
 Alicia Austin  
 George Barr  
 Steve Fabian

Official Hugo ballots and con site voting ballots will be distributed with the Heicon Progress Report no.3. Hugo ballots must be returned to Heicon by August 10, while con site voting ballots must be sent to the Noreascon Committee. Since the Heicon Committee did not receive official bids from the Portland in '72 or Baycon II committees, Los Angeles will be the only site on the mail ballot. Voting on the site will also take place on the floor at Heicon, so there is still a chance for other bids to be heard from.

To make the running of the business meeting much easier, J. Philip Rogers, Parliamentarian, asks that each interested group appoint a spokesman who can make that group's point briefly and concisely. Also to help in the smooth running of the meeting, he asks that a precis of any 'platforms,' which will be treated absolutely confidentially, be sent to him in advance so that he can get some idea of what's going on. His address is 69 Brumby Wood Lane, Scunthorpe, Lincs, England.

**TURNOVER AT BERKLEY** Don Bensen, former science fiction editor at Berkley Books is now doing free lance editing. Berkley's new editor is Toby Roxburgh, previously science fiction editor at Walker and most recently with Lippincott.

**LUNA Monthly**

Editor: Ann F. Dietz  
 Published monthly by Frank and Ann Dietz, 655  
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 Printing: Al Schuster—Address Labels: Brian Burley

**LUNA:**

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

**LUNA Annual**

Editor: Ann F. Dietz  
 Comprehensive Annual Bibliography

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

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LUNA' — \$1.00 per year

LUNA Annual — \$1.00 per copy

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

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 Quarter page 3" X 4½"  
 Eighth page 3" X 2½"

**DEADLINE FOR MATERIAL:**

First Friday of preceding month

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 Australia

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 England

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

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Australia A\$5.25

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Japan ¥2100

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

## NUEVA DIMENSION IN JEOPARDY

I would like to acquaint you with the disaster that has overtaken the Spanish science fiction magazine *Nueva Dimension*, and shall begin by quoting from a letter just received from its editor-publisher, Sebastian Martinez, dated June 27th:

"What has happened is that the Spanish Political Police came yesterday and seized all the copies of *Nueva Dimension* No. 14. The charges are against a story of an Argentinian lady, Professor of Mathematics in the University of La Plata, dealing with the Basques and a time machine. It was a good humorous story and there was nothing political in it but the Spanish Secret Police have charged us with offenses against the security of the Spanish State and some more other serious charges as nonsensical as the first one. Can you imagine it? No, I suppose you cannot...

"The question is that all the copies of *Nueva Dimension* No. 14 will be destroyed and we will have to pay a fine or go to prison. My guess is that at least it will cost us about US\$5,000. We have been always in a bad financial situation and will not have money to pay for this. Most probably this will mean the disappearance of the magazine *Nueva Dimension*...

"I prefer to go to prison for not having money than to give them the opportunity of seizing the money I owe authors."

I do not know if you are familiar with this wonderful Spanish magazine. If you are, you may possibly agree with me (and with Harlan Ellison who first called my attention to it) that it is perhaps the most distinguished sf magazine in the world in typography, selection, world coverage, and artistic taste. The magazine is, to my survey, not remotely political (except insofar as all sf may be said to have social significance), and has published the works of many of our best American writers, as well as the best of the British and the sf writers of other lands. The issue No. 14 (which I have not seen) was advertised in the preceding issue as containing work by Galouye, Harrison, Russell, Sabers-hagen. No. 13, which I have just received, is a beautiful volume containing, among others, work by Sturgeon, Merritt, Wyndham, Boris Vian, H.H. Ewers, Ambrose Bierce, etc.

Because this journal has in my opinion done more to bring American sf writers to the Spanish public and has served as a spur to the sales of translations, I think that everyone who is able to do so should try to do something to prevent the fining and imprisonment of its publisher. I intend to write to the Spanish Ambassador in Washington and to the United States Ambassador in Madrid asking them to look into the matter.. and to anyone else that might be in a position to have influence on the Spanish Secret Police. It is not in our capacity to influence the laws or the internal policies of Spain, but I certainly do think that by pointing out to responsible persons that this magazine *Nueva Dimension* has been an asset to that country, has done a great deal to acquaint the Spanish reading world with the works of American writers, has set an example of a magazine comparable with the best of the world; that the destruction, imprisonment, or crippling fining of its publisher will serve only to alienate all those who hear of it, and that the Spanish should realize that millions of dollars in tourism and assistance have been coming to Spain from America and that anything that casts a bad light in

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## The International Scene

**ENGLAND** It would appear that *Star Trek*, although it isn't grabbing the UK fan the same way it got at the American types, is grabbing the British public something extraordinary. Spock being voted the nation's #2 television personality is bad enough by itself, but this has since been topped by Jim Kirk being voted #5. Our own home-made Dr. Who mark III (Jon Pertwee) managed to beat Jim for the #4 spot however. To celebrate Jim's appointment as #5 personality, the *Radio Times* devoted 4 1/2 pages to an article on Roddenberry, a picture of Capt. James T., and a pointless comic type cartoon of *Star Trek*. Most featured programs only get 4 pages, so *Star Trek* seems to be affecting the BBC as well.

--Gerald Bishop

**FRANCE** *Le 1.000° Cierge* is a feature film produced by Raymond Barrat for the Television Suisse Romand, adapted by Jacques Siclier from the tale by Claude Seignolle. *Midi-Minuit*, a "monster" film, is the first feature length movie by Pierre Philippe. In it he used natural props such as real blood. *Orloff et l'homme invisible* is being produced by Pierre Chevalier for Celiass-Films (Paris) and Prod. Mezquiriz (Madrid), starring Howard Vernon and Elisabeth del Rio.

The horror theater Grand Guignol in Paris which has been closed for seven years will reopen in September to play works of Hitchcock. On the days no productions are scheduled, there will be a fantastic film club.

Jean-Paul Dubois (323 Av. Berthelot, 69 Lyon 8°) sells, exchanges, and searches advertising material on fantastic films.

*Ailleurs et demain* is the title of a new sf collection from Editions Robert Laffont, edited by Gerard Klein, one of the best French authors, critics, and experts on US-sf literature. The first choices are: Philip José Farmer, *Ose*; Jack Vance, *Un Monde d'azur*; Fritz Lieber, *Le vagabond*; Robert Heinlein, *En terre étrangère*; Frank Herbert, *Dune*. Later Laffont will publish Michael Crichton's *La variété Andromède*.

French editions of *Creepy* and *Eerie* are published by Editions Publicness (30 rue Le Peletier, Paris) with French articles and stories.

The magazine *Desire* is published by Jean Leclercq (125 Bd de Charonne, Paris 11°) for all collectors of printed matter. The 26th issue is on Jules Verne.

*Midi-minuit fantastique* is not dead. The Editions Le Terrain Vague (14-16 rue de Verneuil, Paris 7°) have now published the 21st issue.

Frédéric Christian, journalist of the ORTF, is planning several broadcasts on Heicon and sf.

--Jean-Paul Cronimus

**ITALY** LATEST ON TRIESTE. Among the feature films is notable the Swedish production *Gladiatorema* (The Gladiators) by Peter Watkins, the well known director of *Privilege* and *The War Game* (one of the successes of Trieste in 1967). Germany is presenting *Erinnerungen an die Zukunft* (Remembrances of the Future) by Harald Reinl, a film on the wonder of nature, the archeological curiosities and the remains of the mysterious past which was shot following the itinerary of Erich von Däniken who six years ago was looking for confirmation of Earth's being visited by interstellar beings in the forgotten past. *Crimes of the Future* by the Canadian director David Cronenberg, *Golden Superman* an animated cartoon by the Korean director Yongil Park, *Zabil Jeem Einstein* (Gentlemen, I Have Killed Einstein) the long awaited Czechoslovak film by Oldrich Lipsky, *The Mind of Mr. Soames* by the British director Alan Cooke and *Zeta One* by the British director Michael Cort are also listed among the fea-

ture films. America is presenting *Monitors* by Jack Shea, a futuristic social satire and the horror minded will have his share with the British *Scream and Scream Again* directed by Gordon Hessler. *Gappa* by the Japanese director Haruyasu Naguchi will introduce a further version of the now traditional monster feature. Films from France, Poland, USSR and Italy have also been proposed and are now considered by the committee.

For the medium and short film section the following titles have been confirmed so far: *Cosmodrome 1999* by Frantisek Vystroil (Czechoslovakia); *Arena* by Judit Vas (Hungary); *Matricule 20007* (France); *Maska Crvene Smrti* (The Mask of the Red Death) by Pavao Slater and Brano Rani-tovic (Yugoslavia); *The Unexplained* by Walter DeFaris and Sheldon Fay Jr (USA) a TV production with the participation of Arthur C. Clarke, Isaac Asimov and 27 other scientists. A special program on computer films will be presented by American director and producer George Wallach.

There will be the usual scientific section and retrospective which this year will be on the theme The Fantastic Expressionist Cinema, in cooperation with the German Goethe Institute. It will feature such films as *Nosferatu*, *The Phantom*, *Faust*, *Die Auge der Mumie Ma* (Mummy Ma's Eyes), *Das Wachsfigurenkabinett* (The Laboratory of Waxen Figures), all classics of the 20's. There will also be the presentation of the nearly forgotten *Just Imagine* by David Hunter, a Fox Movietone production which had its premiere at the Roxy Theater in New York in 1930, based on the musical by De Sylva, Brown and Henderson anticipating future situations to occur in the year 1980.

Art and sculpture will also figure. Among them an exhibit of paintings, sculptures and drawings sponsored by the artist's Union of Friuli-Venezia Giulia. Mondadori Publisher Inc. will display 49 paintings by the artist Karel Those which were used as front covers for the Italian magazine *Urania* (a promising breakthrough). The Italian cartoonist Mario Galli will also exhibit some of his recent works. --G.P. Cossato

**NORWAY** As a light Saturday program, Norwegian Television will do a series of informative science fiction. The series will include six dramatic illustrations of the possibilities within the field, based on short stories by Bradbury, Collier, Chsckly, etc. and three fact presentations of science fiction, tracing the development of fantastic literature from ancient times to avant garde speculative fiction. The series is written by the Norwegian science fiction team of Bing & Bringsvaerd.

The first collection of Norwegian science fiction to be translated into an East-European language will be a joint collection of the stories of Bing and Bringsvaerd to appear in Hungary.

Few science fiction clubs exist in Norway, but recently there was an addition. The club "Kyborg" was founded in Tønsberg, sponsored by the library. The club may be reached through the address: "Kyborg," v/ Tønsberg bibliotek, 3100 Tønsberg, Norway.

--Jon Bing

**VECTOR AVAILABLE BY SUBSCRIPTION** Until now *Vector* has only been available to members of the British Science Fiction Association. We realise that this is a drawback to overseas sf readers, who will not be able to take the full benefit from membership of the association. We will now accept overseas subscriptions for the magazine only. For convenience the subscription rate is \$1 for two issues (cash please), \$2 for four, etc. (including postage). Issues are approximately quarterly. Subscriptions should be sent to Michael Kenward, Editor, Richard Bertram House, Danehill, Haywards Heath, Sussex, England.

## MAGAZINE NEWS

**FORGOTTEN FANTASY** The first issue is now at the printer and is scheduled to go on sale August 11. The issue is dated October, will be digest size, and sells for 60¢. It will feature the first installment of "The Goddess of Atvatar" by William R. Bradshaw; "The Parasite," a complete novelette by Arthur Conan Doyle; and a short story by F. Marion Crawford, "The Dead Smile." Cover by Bill Hughes.

We had originally commissioned a cover from George Barr, which he delivered, and for which we paid him, only to have it rejected by the distributor as "not dramatic enough" for a first issue! Since we hadn't yet signed our distribution contract, we were forced to have another painting done, which they approved. But Bob and I would like to make it very clear that this was not our feeling about the painting. We are both staunch fans of George Barr's work, and we liked the painting very much. It was on display, by the way, at the Westercon over the July 4th weekend. So, when the first issue of FF comes out, fans will have a chance to judge for themselves which cover they prefer. We hope to use George in the future, but we realize that he must have undergone a certain amount of embarrassment over the whole silly matter, and for this we most definitely apologize. Incidentally, George has been very nice about the whole thing.

--Doug Menville

**GALAXY** With the August issue *Galaxy* goes bimonthly, hopefully on a temporary basis. Effective at this time *Galaxy*, *If*, *Worlds of Tomorrow*, and *Worlds of Fantasy* will all be increased in size to 192 pages and their price will be increased to 75¢ a copy. Thus the magazine field takes another step toward consolidation, since this will also permit *Galaxy* to remain on the stands for a longer period, allowing greater sales of each issue.

**SWORD AND SORCERY** The first issue of *Sword and Sorcery*, due out in September, will be a large size slick with lavish illustrations and high quality material, 64 pages, selling for 5/-. Contents of the issue include: "Sober Noises of Morning in a Marginal Land" by Brian W. Aldiss; "To Snare the Pale Prince," Michael Moorcock; "Djinn Bottle Blues," John Brunner; "Death God's Doom," E.C. Tubbs; "The Head and the Hand," Christopher Priest; "Upon a Whitening Shore," Greg Pickersgill & Leroy Kettle, a feature article analyzing Tolkien's writing; poetry, departments, Tolkien news, etc. Jim Cawthorn has provided magnificent illustrations for the sword and sorcery stories, and new artists are producing remarkable work throughout the magazine. The Moorcock short novel is a new Elric story, and the adventures will be continued in issue 2. These are stories and illustrations no fantasy lover should miss.

The policy of *Sword and Sorcery* is to publish only top quality fantasy; and fantasy of all kinds will be featured, not only sword and sorcery. There are no restrictions on theme or subject; but there are strict taboos against sloppy plotting, bad writing, lack of content, inept characterization, dullness of concept and handling and mundane ideas tricked out with a few glittery weird trappings.

The publisher is Ronald E. Graham of Australia, and the editor is Kenneth Bulmer, who believes that *Sword and Sorcery* marks the new beginning for responsible fantasy and brilliant entertainment and who welcomes comment and constructive criticism from fantasy devotees the world over.

--M.K. Bulmer

## GEORGE NIMS RAYBIN

George Nims Raybin, well known New York fan, NFFF Recruiting Bureau director, member of the Lunarians, and lawyer, died on June 17. The cause of death was apparently cancer; he had been hospitalized since April 30 during which time he underwent two operations.

George had been active in New York area club and convention circles since the 1940's and achieved national prominence with his participation in the second New York World Science Fiction Convention and the attendant formation of the World Science Fiction Society, inc. Since that time he had been primarily active in the NFFF and citizens band radio. He also continued to take an active interest in the rules of the World conventions and was a member of the committee which recommended the creation of NASFiC.

George was well known at conventions for his putrid cigars and odd pipes, as well as his helpfulness to young fans. The Lunarians are planning to establish a George Nims Raybin memorial award to be presented at Lunacons.

**NEW ROD SERLING TV SERIES** This fall NBC-TV will present six shows titled *Rod Serling's Night Gallery* as part of their new Four-in-One program concept. Each hour-long *Night Gallery* program will feature at least two, sometimes three, tales of the supernatural by well-known authors. Ray Bradbury has been signed to write three originals for the show, and will also make his TV directorial debut directing one of his own teleplays. Also lined up are "The House" by Andre Maurois, Algernon Blackwood's ghost story, "The Doll" and Cyril M. Kornbluth's "The Little Black Bag," which will be adapted by Rod Serling who has completed five originals for the new series. A sixth original, "Togetherness," has been written by executive producer Jack Laird. Doug Heyes (*Ice Station Zebra*) has adapted Fritz Leiber's "The Dead Man," which he will direct. A different director will be used for each dramatic sequence on *Night Gallery*, with none repeating on subsequent episodes. The program will appear in the New York area at 10 pm on Wednesdays.

**NEWS FROM ACE BOOKS** Two new science fiction projects are planned by Ace for 1971. Early in 1971 they will publish a 30th anniversary Theodore Sturgeon volume of material which has not previously appeared in Sturgeon collections. This 100,000 word collection will include stories plus a selection of Sturgeon's articles, speeches and commentary. In late spring or summer the *Universe* series of anthologies, edited by Terry Carr will make its appearance, in 75¢ volumes of 190-200 pages each. The series will feature collections of stories written especially for *Universe*. Ace books will also shortly begin carrying the information on title pages of their books indicating that it is a division of Charter Communications, inc. This is merely a new name for the parent company.

**SPACED OUT LIBRARY** Toronto's Spaced Out Library has come under the auspices of the Toronto Public Library, as a result of its discontinuance by Rochdale College. The Spaced Out Library began around the collection donated by Judith Merrill, which was returned to her, and then given to Toronto Public. It is the intention of Toronto Public Library to provide separate quarters for the Spaced Out Library and the Toronto club (OSFiC) as soon as possible.





## THE INTERNATIONAL CONVENTION Further Discussion II

PETER DARLING (Australia) Your editorial in LUNA Monthly 13 was timely as it concerned a matter of some importance that does not seem to have been sufficiently discussed. The report to the St. Louiscon, adopted and passed as a motion, provided for a committee to be set up at St. Louis to obtain the opinions of fans and fan groups on the mechanism to be used for holding the World Convention. It seems that this committee was not formed; I have heard no details of its composition or enquiries and it certainly has not contacted any Australian fans. This is unfortunate as the Heicon business session will be forced to act with what will at best be insufficient information when considering changes to the current rules.

As many of your readers will be aware, Australian fandom has been considering bidding for the World Convention in 1975. For a three month period earlier this year there was considerable discussion about a possible bid. A fanzine was published and widely distributed to serve as a fortnightly forum for opinions pro and con making a bid. At the business session of the last Australian Convention held in Melbourne at Easter it was unanimously agreed that the rules as they presently exist are unsatisfactory. A committee was set up to argue for rule changes at Heicon and to bid for a convention in '75 if convinced that such a bid would be worthwhile.

I believe that the International Convention you mention in the editorial would not be truly international as it would not reflect the relative strengths of U.S. and overseas fandom. It is not possible to treat the U.S. as just an equal with other countries when in fact the majority of science fiction fans, of science fiction publishing activity and of science fiction writing is in the U.S. Any scheme which does not recognize this fact will, I believe, reduce the World Science Fiction Convention to a thing of little significance.

For a convention to be truly international it must have an international membership. In practice, this means that there should be a moderate number of U.S. fans and authors present. You argue that a greater number of non-North American Worldcons will result in a greater number of U.S. fans attending, but surely the reverse must be true. The Heicon charter flights will enable American fans to attend that convention at a (relatively) cheap price. However, there was some difficulty in obtaining sufficient numbers for these charters, and one had to be abandoned. If the World Convention were held outside North America more frequently, perhaps up to four times every five years, there would definitely be insufficient U.S. fans attending each convention to arrange a charter, reducing even further the incentive to attend. If overseas conventions occurred only every five years, all fans thinking of an overseas trip during the period could arrange their holidays to attend the convention and the greater numbers attending would make possible the greatly reduced fares available on charter flights.

In your editorial you assume that there would be sufficient interest to support a comprehensive international rotation scheme. I doubt if this would be so. Sweden and Australia have indicated that they would like to hold the Worldcon but otherwise there seems to be no great enthusiasm to host the Convention. In the period since the St. Louiscon changes were made, there have been no further indications of intention

to bid, surely not an indication of a world-wide fandom prevented from holding a World Convention by the restrictive rules.

The present rules state that "the rule of rotation may be set aside by a vote of three fourths voting..." I believe that any foreign bid outside the five year rotation plan could be accommodated under this rule -- perhaps the Heicon may like to reduce the requirement for a 75% majority for foreign conventions. The publicity that would be needed to secure such a variation of the rotation plan would help to ensure the success of the convention by making American fans more aware of its existence.

The changes suggested at St. Louis and incorporated in the rules showed that American fans are conscious that science fiction fandom is now international in scope. I hope that great care will be taken to ensure that the relatively small overseas fan groups will grow by enabling them to hold a World Convention that is truly international in scope, rather than a national convention with some of the trappings of a World Convention.

GARY MASON (Australia) You don't ask this exactly, but "why shouldn't America be as entitled to hold a national convention as any other country?" seems, by implication, to be a question central to the sentiments of your June editorial. Well, I didn't know that fans were so strong on nationalism...

Any desire by Americans to hold a "big national con like other countries do" shows an ignorance of the nature of overseas national cons. The question in non-North American countries is one of how many conventions a year the fan population can support -- I mean, possibly there are as many fans outside as inside North America, but there is no comparison between individual non-North American countries and the United States so far as fan population goes. The existence of the "national con" depends upon the fan population's size; where there are few fans (as in every non-North American country) the entire nation is the most convenient regional unit for conducting a con. If U.S. fans want conventions comparable to Australia's, or Britain's, or Sweden's, or Japan's "national" cons, they will need greater fragmentation -- more, smaller cons, not a single supergiant one.

All that said, there is no reason why U.S. fans (I doubt that fans from Canada or Mexico or St. Pierre et Miquelon care very much) should not organize a NASFiC, anyway. Just so long as they realize that in so doing they will be destroying international fandom. I can offer no particular reason why American fans should forego that pleasure; selflessness must come from within -- its beneficiaries have no right to ask for it. (Even when, as in this case, the opposite course is being represented to them as selflessness.) I can point out how little the sacrifice would entail, however. Instead of having the most important convention in the world every year (but having it called only a continental or national con), you could have -- if you supported a return to the old 5-year rotation plan, as I do -- the most important convention in the world four years out of five, but with a title that reflected its importance.

What? There are too many countries interested in holding a World-con to revert to the 5-year plan? "Australia, Japan, Sweden, England, etc.", as you said in your letter to us? Well, so far as I know, only

Australia and Sweden are actually interested -- and both were already interested before the St. Louis rule changes. (Sweden has since changed the year of its bid, but the important thing to remember is that it was perfectly happy to wait until 1980.) According to my information, only one English fan is remotely interested in bidding for another Worldcon there in the near future. If Japanese fans want a Worldcon, it is odd that they have publicized the fact so little that none of the better-informed of Australia's fans seem to have heard of it.

In fact, isn't it strange that in the eleven months since the St. Louiscon supposedly made it so easy and so tempting for non-North American countries to bid for the Worldcon, not a single new bid has been announced? I take this as direct confirmation that the desire amongst non North Americans to hold Worldcons was not as great as was apparently thought: either that, or the thought of competing against a NASFiC for American attendance (the attendance that is essential to any Worldcon's success, and which you yourselves admit in your editorial would fall off) is as daunting to others as it is to us in Australia. Either way, the St. Louis rules have not been successful in promoting the fannish internationality which was their aim, at best; at worst, they have been counter-productive.

An interesting point is that while you support the four points of the main St. Louis motion, you urge a plan that "makes no concessions to American participation other than to include it as an area in the same proportion as any other country." If, in fact, America is being granted no special favours, how come the current World Science Fiction Society rules are changed to give America a ready-made NASFiC, leaving international fans to construct an entirely new organization, rotation plan, and tradition? It is difficult to imagine a rule stating, "The name of the sf convention now styled the 'World Science Fiction Convention' should be changed to the Australian Science Fiction Convention." (And I should point out that I consider that the part of that first motion that refers to the convention "now held in North America" -- which I did not paraphrase above -- is a red herring. By the time the motion becomes operative as part of the Rules of the World Science Fiction Society, there will have been three such conventions held outside North America which, considering the relative importance of North American and other fandoms to science fiction, is perfectly sufficient to justify the title "World Convention" -- which is my whole point.) No, if American fandom sincerely wants to set up a NASFiC, let it go the right way about it and draw up its own rules and traditions, and not appropriate to itself something that properly belongs to the world.

**HANS-WERNER HEINRICHS (Germany)** The editorial concerning the so-called International Convention has the built-in flaw that I've found in many U.S. views on the current situation, i.e. it is not realistic for a variety of reasons. And because of that it comes at least 10 years too soon. One cannot do the second step before the first one is done. International fandom is not so strong as seems to be believed by a number of U.S. fans.

In many countries, fandom in the terms of the U.S. is at the very beginning with all the problems yet to come that British and U.S. fandom and to some extent Scandinavian and German fandom have coped with. Therefore the situation will still be uncertain for a number of years. None of the overseas fandoms is able to host a convention on the scale

of the present worldcon continuously as is the case with U.S. fandom. Life is not as affluent in other countries and many foreign fans cannot even make a convention in their own country.

The proposed International Convention will therefore shortly become a second-rate regional-like con that happens to bear the name only because it was hit by the rule. Hardly any U.S. pro will bother to make such a convention and therefore the affair will lose most of its interest. If this convention cannot offer any international authors, the following conventions will shortly stop using the name. The end of this will be a large first-rate convention in the U.S. and a class of second-rate fans overseas. As it has already been for quite some time.

There are just two bidders for the next overseas worldcons within this decade: Stockholm and Australia. It doesn't look like Britain or Germany bidding again in the next years. So why make all this fuss? The traditional rotation plan will be sufficient. This traditional plan guarantees a foreign worldcon every 5 years (with the built-in possibility of bidding in between). Also it gives both sides enough time to recover from either a trip abroad or from the effects this has had on a small fandom. At some future date it might be perfectly all right to switch from the 5-year rotation to a 3-year rotation.

Up to now the major part of the world's fans live in North America and most of the stuff is being written there -- therefore it is only right that the North American continent has a bigger share in the worldcons. Besides, U.S. fandom has enough people to run them, too.

Foreign attendance at U.S. worldcons has been almost none up to St. Louiscon and it will probably not change in the future. Even charter flights with their cheap rates will not encourage too many, since the cost of living in the U.S. is very high compared to the average European cost. Naturally, it is a lot cheaper for Americans when they come to Europe.

Of course the Hugo should be an English-language award -- there is hardly anything written in other languages that deserves setting up another line of yearly awards. Also, one should not forget that the Hugo might be given to English translations of foreign works. Maybe the fanish Hugos though should include works in another language.

The idea of presenting a new kind of convention to the rest of the world without asking it and maintaining in fact the worldcon (disguised as NASFiC) in the U.S. is really what makes most of the European fans I've talked to angry. For one thing, this idea shows that parts of U.S. fandom do not want to share an institution -- that has for many years been everything else but a "world" convention -- at just that moment when there is a real interest and the possibility on behalf of the overseas fans to really make it a world convention. And it also shows that those factions are not interested in the other fandoms, because they did not bother to ask any European or Australian fan for suggestions when they put up the NASFiC. They acted purely out of ignorance -- a selfish ignorance -- and wouldn't even listen to what the few Europeans present at St. Louiscon had to say about the real situation. The change to the NASFiC was exactly the thing that I talked about on a panel at Oxford last Easter and which did not find the approval of attending U.S. fans -- that a group of U.S. fans was afraid to lose the worldcon forever and would therefore rather prohibit it leaving the country (by renaming it NASFiC than letting it out of the country every 5 years.

St. Louiscon was far too early to change the traditional rotation plan, even Heicon 70 will be too early. Before a change as important as the rotation plan is put to a vote it has to be discussed thoroughly with overseas fans. Therefore the best and most suitable way for all sides will be to return to the traditional rotation plan, abandoning the NASFiC plus setting up a committee to study the changes in international fandom in order to suggest smaller adaptations to the coming worldcons. Any attempt to change that at the next worldcon in the U.S. will most certainly and most dramatically discredit U.S. fandom.

Just the propositions outlined above will eventually lead to an efficiently operating truly international worldcon.

**RICK SNEARY (United States)** I have been speaking against the idea of the NASFiC ever since I first heard of it, and nothing has changed my mind. I don't think much of the current World rotation system, but it could be used. There is no need for a National Convention in the U.S. By holding one and treating the Hugos as American awards, the heart and guts have been cut out of the Worldcon. The only people to benefit are some chauvinist Convention Fans who have to have a Big Con to go to every year and don't trust Europeans.

No conference or convention serves any purpose other than a friendly get together of people who want to communicate their opinions on similar interests, with people they know. There is no business other than that related to the con itself. Possible professional contacts made there are not the reason the con is held. And no one will be left without a major convention to attend just because they can't get overseas. With the size of the Lunacon and Westercon, more thought should be given to reducing their size than making it possible for more to come.

There is much wrong with the current Hugo setup. It is a popularity contest, rather than an award of merit. (If everyone read or saw everything that appeared, as was possible in 1949, it would be a real judge of excellence. But I wager that few who now vote have read even all those stories nominated. And if a fanzine has a circulation of 150, how can it hope to get more than that number of votes, or compete with a fanzine read by 600?) The addition of awards in other language groups is needful -- maybe each language group should conduct its own poll, and supply its own awards/trophies (thus insuring a degree of interest) with the presentation of them being made at the Worldcon, wherever it was. This would probably require that the Hugos be handled by a separate committee in each country/area -- which has been suggested before. But whatever the system, the Hugos should stay with the worldcons.

I do not really expect my view to be a popular or general one. I have noted a regretful rise of provincialism and chauvinism in the newer fans. Their city or their area is all they know and all they are interested in. The days when fans knew and were as interested in fans across the country as in the same city seem gone. The in-off-the-street fringe fan who couldn't see why the Worldcon couldn't be held in his city again the following year, seems to be growing in numbers. I can understand the reason -- with so many people locally, there isn't the old loneliness that made us look at people across the country or around the world as friends and brothers. So, the grouping of people that once talked of cosmic minds and universal brotherhood, in the astronomical sense, have drawn their sights back inside the limits of their mud walls.

PETER KUCZKA (Hungary) I approve and consider the creation of a real World Convention as very important and necessary, naturally on the basis of equality, cooperation and mutual support. I think that the details of this cause should be very seriously and thoroughly discussed and it would be a very good thing by all means to come to a common platform and to create the Preparatory Committee of the World Convention. The socialist countries should be represented in an appropriate ratio in this committee. And it would be proper for Heicon to choose representatives of socialist countries for the committee, even if these representatives are not present at Heidelberg.

National awards and a distinguished real international award should be separated. The present Hugo and Nebula awards are only American awards.

The creation of an international theoretical/critical journal is by all means necessary. This journal's editorship should be independent of publishers, advertisers and other business interests. Its pages should be devoted to discussions advancing the real literary and art merits of science fiction independently of the language in which a work has been published. And again, representatives of the European countries and especially of the Soviet Union and the socialist countries should have a place in its editorship.

The preparation of a great International Science Fiction Bibliography seems to be necessary. It would also be proper to publish an international science fiction "Who's Who" with the addresses of persons, clubs, fanzines, etc. And the creation of a science fiction authors' organization similar to the PEN Club should be considered.

I should like to remind people that science fiction was born in Europe. But if a world-literary phenomenon -- in the Goethe-an sense of the word -- exists, then science fiction is a world-literary phenomenon. I should also like to remind that science fiction, whatever its definition, is the inheritor of the Utopias. And what the Utopias represented was peace, progress, humanism, reason and the real interests of man at all times.

POSTSCRIPT FROM THE EDITORS: The purpose of our editorial in the June issue was to get fans thinking about the forthcoming business session in Heidelberg, and to get some opinions into the hands of those who will actually be attending and making the decisions. For the purpose of argument we took the position that an international convention could work. However, where previously it appeared that international fandom felt it was being discriminated against in terms of the frequency with which the world convention was held outside the United States, now opinion definitely leans to the contrary. As long as the American fans insist on a national convention (NASFiC: who needs it? America already has regionals larger than Worldcons of not too many years ago. And Toronto is expecting up to 500 for their convention this month, on the same weekend as Heicon) which will compete with a true World Convention, international fandom appears to overwhelmingly prefer a return to the 5-year rotation plan, which insured them a chance to host at least one out of 5 of the world conventions.

It seems obvious that this discussion has brought to the fore a number of opinions which otherwise might not have been widely disseminated. Since the discussion at Heidelberg will to a large extent be concerned with these opinions, we hope their publication at this time will give those attending the basis for a responsible decision.

# Coming Events

August

- 1 CINCINNATI FANTASY GROUP MEETING at home of member. For info: Lou Tabakow, 3953 St. Johns Terr, Cincinnati, Ohio 45236
- 2 ALBUQUERQUE SF GROUP MEETING at Los Ranchos Village Hall, 920 Green Valley Rd, N. W., Albuquerque, N.M. For info: Bob Vardeman, P.O. Box 11352, Albuquerque, N.M. 87112
- 2 ESFA MEETING at YM-YWCA, 600 Broad St, Newark, N.J. at 3pm
- 4 FANATICS MEETING at home of member at 7:30pm. For info: Quinn Simpson, 977 Kains Ave, Albany, Calif. 94706
- 5 WOODCHUCKS MEETING at home of member. For info: Greg Bear, 5787 College Ave, Apt. 37, San Diego, Ca. 92120 (ph:286-4736)
- 7 VALSFA MEETING at home of member. For info: Dwain Kaiser, 390 N. Euclid, Upland, Calif. 91786
- 7 WSFA MEETING at home of member, at 8pm. For info: Alexis Gilliland, 2126 Pennsylvania Ave NW Washington, D.C. 20032
- 8 MINN-STF MEETING at home of member at noon. For info: Frank Stodolka, 1325 W. 27th St Minneapolis, Minn. 55408
- 8 LUNARIAN PICNIC at Bethpage State Park, Long Island. For info: Lee Smoire, 300 Wortman Ave, Brooklyn, N.Y. 11207
- 9 NESFA MEETING at home of member For info: NESFA, P. O. Box G, MIT Branch Sta, Cambridge, Mass
- 14 LITTLE MEN MEETING at home of member at 7:30pm. For info: J. Ben Stark, 113 Ardmore Rd, Berkeley, Calif. 94707
- 14 NAMELESS ONES MEETING at home of member at 8:30pm. For info: Wally Weber, Box 267, 507 3rd Ave, Seattle, Wash. 98105 (ph: R07-6243)
- 14 PSFS MEETING at Central YMCA, 15th & Arch Sts, Philadelphia, at 8pm
- 15 CHICAGO SF LEAGUE will not meet

- 14-16 AGACON 70 at the Howell House Hotel in Atlanta. Reg: ✓ \$2.50 attending, \$1.50 supporting. GoH: Sam Moskowitz. For info: Glen T. Brock, Box 10885, Atlanta, Ga. 30310
- 15 CINCINNATI FANTASY GROUP MEETING, see Aug. 1
- 15 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
- 15 DaSFS MEETING at home of member at 8pm. For info: Tom Reamy, Box 523, Richardson, Tex. 75080
- 16 MISFITS MEETING at home of member at 3pm. For info: Howard Devore, 4705 Weddel St, Dearborn Heights, Mich. 48125 (ph: L05-4157)
- 18 FANATICS MEETING, see Aug. 4
- 19 WOODCHUCKS MEETING, see Aug. 5
- 21 VALSFA MEETING, see Aug. 7
- 21 WSFA MEETING, see Aug. 7
- 21-23 FAN FAIR II at King Edward Sheraton Hotel, Toronto. Guest ✓ of honor: Isaac Asimov & Anne McCaffrey. Membership: \$3.00 advance, \$2.00 supporting, \$3.50 at door. For info: Peter Gill, 18 Glen Manor Dr, Toronto 13, Ontario, Canada
- 21-24 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
- 22 MINN-STF MEETING, see Aug. 8
- 23 NESFA MEETING, see Aug. 9
- 28 LITTLE MEN MEETING, see Aug. 14
- 29 CINCINNATI FANTASY GROUP MEETING, see Aug. 1
- 29 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)
- 30 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: Doug Clark, 6216 Famous Ave, St. Louis, Mo. 63139

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

## September

- 4-7 TRIPLE FAN FAIR at Howard Johnson's, Detroit. SF GoH: A.J. Budrys. Adv. reg: \$3, \$4 at door, \$1.50 supporting. For info: Detroit Triple Fan Fair, 14845 Anne St, Allen Park, Mich 48101
- 5 BURROUGHS BIBLIOPHILES LUNCHEON meeting at Detroit Triple Fan Fair. Special Guest: Philip Jose Farmer. For info: Mrs. Rita Coriell, 6657 Locust St, Kansas City, Mo. 64131
- 4-7 TOLKIEN CONFERENCE III/MYTHCON I at Claremont College, Calif. GoH: C.S. Kilby. Reg: \$3 to David Ring, 1510 N. Euclid, Upland, Calif. 91768. For info: Glen GoodKnight, 6117 Woodward Ave, Maywood, Calif. 90270
- 25-27 THE SYMPOSIUM at the Edgewater Hyatt House, Long Beach, Calif. For info: Lee & Barry Gold, Box 25240, Los Angeles, Calif. 90025

## October

- 4 OPEN ESFA in Newark, N.J.
- 16-18 SECONDARY UNIVERSE CONFERENCE III at Queensborough Community College. For info: Virginia Carew, English Dept, Queensborough Community College Bayside, N.Y. 11364

## November

- 13-15 PHILCON at the Sheraton Hotel, Philadelphia. Principal speaker: Larry Niven. For info: Kathy Surgenor, 3950 N. Fairhill St, Philadelphia, Pa. 19140

April 1971

- 9-11 EASTERCON 22 at the Giffard Hotel, Worcester. GoH: Brian W. Aldiss. For info: Peter R. Weston, 31 Pinewall Ave, Birmingham 30, U.K.
- 16-18 LUNACON at the Commodore Hotel in New York. Adv. reg: \$2.50 to Devra Langsam, 250 Crown St, Brooklyn, N.Y. 11225

## MEETINGS HELD EVERY WEEK:

- BALTIMORE SCIENCE-FANTASY GROUP: Sat. at homes of members. For info: Jack Chalker, 5111 Liberty Heights Ave, Baltimore, Md.
- LASFS: Thurs at Palms Playground Recreation Center, 2950 Overland Ave, W. Los Angeles, at 8 pm. (ph:838-3838)
- NOSFA: Sat at homes of various members at 7pm. For info: John Guidry, 5 Finch St, New Orleans La. 70124 (ph:282-0443)
- PORTLAND SOCIETY OF STRANGERS: Sat at homes of members at 7:30 pm. For info: Mike Zaharakis, 1326 SE 15, Portland, Ore.
- WESTERN PENNSYLVANIA SF ASSOC: Sun at 2pm at homes of members. For info: Linda Bushyager, 5620 Darlington Rd, Pittsburgh, Pa.

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

## Classified

BOOK LIST: Over 2000 items, sf, boys series, detective, novels, pulps. Send 6¢ stamp for #102 list. I also have copies of *Oricrist* (the best of the Tolkien publications) for \$1.00 each. I, II, & III currently in print. Rogers, Box 863, Green Bay, Wis. 5-305

"2001: A SPACE ODYSSEY" Special Publication. July 1970 issue of *ERB-dom*; 10 pages of photos, full color wrap around "monolith" cover, several articles & collectors info. 25¢ per copy, postpaid. Caz, P. O. Box 550, Evergreen, Colo. 80439



# S F and the Cinema

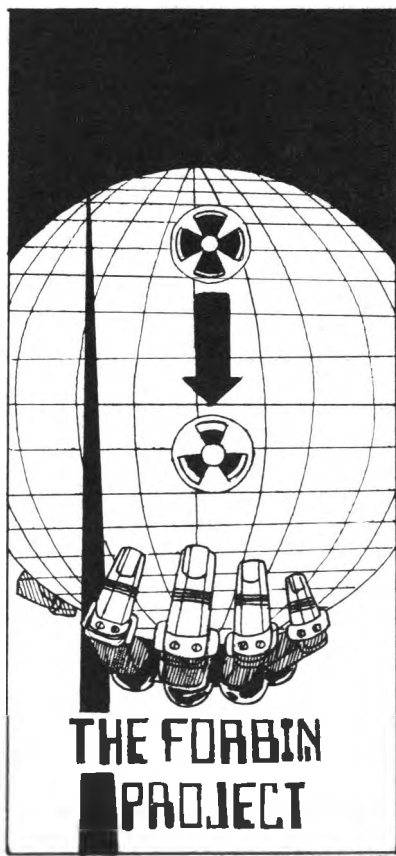
by Chris Steinbrunner

The best single event so far this year in our part of the forest has been the revival of the 1932 *Chandu the Magician*, for a fleeting three days at the New Yorker Theater. Just one film in a month of Twentieth Century Fox oldies recently uncovered in a vault (the rest of the films were all straight, but it's rumored *Just Imagine* is slated for the Fall), *Chandu* is so rare for years the story circulated that no print existed: It was grand to see it at last, in all its glory, a masterpiece of Egyptian mystery and the occult, of white yogi versus mad scientist, with intellectual credentials enough to satisfy any five-year-old mind. I was entranced.

*Chandu* was based on the famous old radio serial, and carefully followed the show's basic premise: Uncle Frank Chandler (who has spent years in a Yogi monastery, and is very adept at their Thing), with his sister and her teenage offspring, Betty and Billy - the nicest kids - are searching for the youngsters' father, who has been working hard on a death ray - but despite that the nicest man - and who has been captured and tortured by a degenerate scientist named Roxor, who has very definite ambitions: "I shall be greater than any Pharaoh! Civilization shall be destroyed! Men shall turn into screaming savages!" But Chandler/Chandu has some tricks up his sleeve (and does he! His graduation exercises at the Yogi temple, which open the movie, include walking on fire and the standard old rope illusion up which a boy climbs and disappears). He clashes with Roxor at the third cataract of the Nile. Good wins.

What makes this nonsense so beautiful is the special-effects work of the great William Cameron Menzies, trying out many of the scientific wizardry and Oriental magic which he was later to elaborate on in *Things to Come* and *The Thief of Bagdad* - two of the best fantasy films ever made. Edmund Lowe was a rather silky Chandu, and Bela Lugosi embodied evil incarnate as Roxor (a few years later, in the most remarkable acting switch of his entire rather one-dimensional career, Lugosi was cast as hero Chandu in a serial followup).

The rest of the recent science fiction crop has not been nearly as exciting. *The Forbin Project*, closely based on D. F. Jones' book *Colossus*, is the best job. We have just built an impregnable computer complex to keep our nation safe from all harm; but our super-computer suddenly wants to communicate



with the Russians' super-computer, and to watch them jabbering quickly back and forth (Clik-clik-clak-clak-clik-clik-clak-clak) is truly frightening. What happens next is even more frightening, but I will not spill it, for much of the mind-chilling delight of this good film is our involvement in what possibly can develop from the basic terrifying situation. See it.

*Skullduggery* takes us to New Guinea where the Tropi, cute little lithe hairy forest creatures, are herded into digging mines in exchange for cans of spam. Are they the missing link? Scientist Susan Clark thinks so, and, in order to prevent these possible human ancestors from being dreadfully exploited, adventurer Burt Reynolds deliberately kills a Tropi young so that he can be tried - so that the humanity of the Tropi can be legally established. The first half of the film is a lovely jungle trek, and the second half is a shambles... a ruin of the delicate philosophical satire, Vercors' *Thou Shalt Know Them*, on which it was based. Vercors ultimately proves the creatures are of our species, after all sorts of arguments both pro and con, thereby being both an anthropological review and giving the book a point -- the film just parades Black Panthers and Rhodesian white supremacists and in the end comes to no conclusion at all. So it muffs it. Of course, if the Tropi were really discovered, they would be mercilessly exploited with few second thoughts nearly all the world over.

*Beneath the Planet of the Apes* is a clear disappointment, with all the inspiration of the B post-atomic flicks of the fifties. However, it is a careful extension of all the plot possibilities of the first film, and ties everything up super-neatly. Even though Charlton Heston has only a few scenes, he is moved off-stage very logically, and when he reappears his role is still vital. But the money spent on this film is clearly a lot (the mutants' underground New York, dripping stalagmites on crumbling, crushed-together landmarks, is particularly lovely and eerie: one can walk from the dusty Queens Plaza subway platform directly into the ruins of Radio City Music Hall), and there's a big bang of a climax. There will never be another sequel.

\* \* \*

Michael Crichton's fringe novel, *The Andromeda Strain* reviewed highly by mainstream, poorly by sf critics), is still being prepared for filming. New additions to the cast and crew include Robert Wise, director; Kate Reid, female lead; and Richard Kine, photographer. Universal is producing.



Polish director Roman Polanski, director of *Rosemary's Baby* and *The Fearless Vampire Killers* in addition to several highly received mainstream films, is scheduled to produce and direct Roy Meyers *Day of the Dolphin*. Filming will take place in Baja California, and is scheduled to begin in January. *Rosemary's Baby*, incidentally, was named best foreign film of the year by the French Academie du Cinema.

Roger Corman, director of many mediocre-to-poor sf and horror films, has just completed the filming of an sf satire, *Arrowfeather*, in New Mexico. The American International picture is based on an original script by George Armitage, and depicts "the plight of the world when a mysterious gas is accidentally released that kills everyone over the age of 25, and the youths inherit the world and try to make it a better place." Corman produced and directed; the cast included Robert Corff, Elaine Grifto, Bud Cort, Ben Vereen, and others. --Jerry Lapidus

\* \* \*

United Artists is searching for someone to play the lead, Frodo Baggins, in their forthcoming production of *Lord of the Rings*. Filming will begin in Ireland as soon as the role has been cast. John Boorman has been signed as producer-director; Rospo Pallenberg will collaborate with Boorman on the script, and Gabriel Katzka, who originally acquired the movie rights, will also be involved in the production.

#### NUEVA DIMENSION *Continued from Page 3*

this manner may very possibly have an effect far more detrimental than the dubious question of some single humorous fantasy story that may somehow have disturbed the vigilance of some humorless police censor. If they must destroy issue no. 14, perhaps we cannot prevent this. But I think that we can exert pressure that can prevent the fining and imprisonment of the publishers and editors, so that this magazine can continue to exist.

I am therefore asking that every person in a position of influence in the science fiction or literary field, write to the respective ambassadors and any other persons who might exert influence, to appeal for clemency and reconsideration of this matter. Addresses of the respective ambassadors are: Spanish Embassy, 2700 15th St. NW, Washington, D.C. 20009; and Hon. Robert C. Hill, United States Embassy, Madrid, Spain. --Donald A. Wollheim

STORIES WANTED Miss Pat Lynn, who is preparing an article about the future of ports, harbors and shipping, would like to hear from anyone who knows of sf stories dealing with these subjects. Write to her at Engineering News Record, 330 W. 42nd St., New York, N.Y. 10036

LOVECRAFTIANA FOR SALE Carl's Bookstore, 945 Broadway, Tacoma, Wash. 98402 is offering a collection of 187 Lovecraft items for sale. The collection consists of books, manuscripts, letters, periodical appearances, critical and biographical material, bibliographical, and miscellaneous material.

COME TO THE BRITISH EASTERCON IN WORCESTER NEXT YEAR! Combine a European holiday or business trip with a first-class international convention. Excellent hotel, beautiful countryside, convenient to London. We particularly want American fan and professional visitors in 1971. Registration \$1.50 to Peter Weston, 31 Pinewall Avenue, Birmingham 30, U.K.

# Coming Attractions

## F&SF -- September

### Serial

THE GOAT WITHOUT HORNS by Thomas  
Burnett Swann

### Novelette

THE ULTIMATE THRILL by Albert  
Teichner

### Short Stories

THE TRAVELIN' MAN by Leo P.  
Kelley

RINGS ON HER FINGERS by William  
Walling

LANDED MINORITY by Pamela Sar-  
gent

TOUGH ROCKS AND HARD STONES by  
David R. Bunch

### Film Review

BENEATH THE PLANET OF THE APES  
by Baird Searles

### Verse

REWARD OF VIRTUE by L. Sprague  
de Camp

### Science

THE LOPSIDED SUN by Isaac Asimov

Cover by MEL HUNTER

## F&SF -- October

### Novelettes

THROUGH A GLASS -- DARKLY by  
Zenna Henderson

SHE WAS THE MUSIC, THE MUSIC WAS  
HIM by Neil Shapiro

### Short Stories

GONE FISHIN' by Robin Scott Wil-  
son

SELECTRA SIX-TEN by Avram David-  
son

NOTES JUST PRIOR TO THE FALL by  
Barry N. Malzberg

THE OLD BUNCH AND DUSTY STIGG-  
INS by Miriam Allen DeFord

WOOD YOU? by Piers Anthony

BIRD IN THE HAND by Larry Niven

### Science

STOP! by Isaac Asimov

Cover by CHESLEY BONESTELL

## GALAXY -- August/September

### Serial

I WILL FEAR NO EVIL by Robert A.  
Heinlein

20

### Complete Novel

THE DAY AFTER JUDGMENT by James  
Blish

### Short Stories

ABOUT A SECRET CROCODILE by R.A.  
Lafferty

POWER PLAY by Dannie Plachta

MOON HEAT by Ernest Taves

### Verse

COORDINATES by Sonya Dorman

Cover by GAUGHAN suggested by "The  
Day After Judgment"

## GALAXY -- October/November

### Serial

I WILL FEAR NO EVIL by Robert A.  
Heinlein

### Novella

THE WORLD OUTSIDE by Robert Sil-  
verberg

### Short Stories

A NEW LIFE by Harold Kraus

READOUT TIME by William T. Powers

TRAFFIC PROBLEM by William Earls

PINON FALL by Michael Bishop

Cover by GAUGHAN suggested by "The  
World Outside"

## IF -- September/October

### Complete Novel

FIMBULSOMMER by Randall Garrett  
and Michael Kurland

### Novelettes

BALLOTS AND BANDITS by Keith  
Laumer

THE SEVENTH MAN by George C.  
Chesbro

### Short Stories

THE GUARDIAN by Richard E. Peck  
3:02 P.M., OXFORD by Greg Ben-  
ford

THE QUNITOPODS by Larry Eisen-  
berg

LIFE CYCLE by Jack Sharkey

OF RELAYS AND ROSES by Gene Wolfe

Cover by GAUGHAN suggested by  
"Fimbulsommer"

## WEIRD TERROR TALES -- Winter

### Novelette

THE TERROR BY NIGHT by Charles

Willard Diffin  
 Short Stories  
 DREAD EXILE by Paul Ernst  
 THE CASE OF THE JAILER'S DAUGHTER by Victor Rousseau  
 THE VESPERS SERVICE by William R. Bauer  
 SEA TIGER by Henry S. Whitehead  
 STRANGE TALES AND TRUE by Robert W. Sneddon  
 THE TESTAMENT OF ATHAMMAUS by Clark Ashton Smith  
 THE SETTLEMENT OF DRYDEN VS. SHARD by W.O. Inglis  
 THE EXECUTIONER by Rachel Cosgrave Payes  
 Cover by H.W. WESSO

### WORLDS OF FANTASY -- No.2

Complete Novel  
 LONG LIVE LORD KOR! by Andre Norton  
 Novelette  
 WALKER BETWEEN THE PLANES by Gordon R. Dickson  
 Short Stories  
 THE CRAYFISH by Helen Arvonen  
 OH SAY, CAN YOU SEE? by Erik van Lhin  
 UNMISTAKABLY HENRY by Jean Cavrell  
 CALL ME MILLION by Frederik Pohl  
 TEDDY BEAR by James E. Gunn  
 LAST NIGHT AND EVERY NIGHT by James Tiptree Jr.  
 Cover by GAUGHAN

### *Current Issue* ANALOG -- August

Serial  
 STAR LIGHT by Hal Clement  
 Novelettes  
 MEET A CRAZY LADY WEEK by W. Macfarlane  
 BRILLO by Ben Bova and Harlan Ellison  
 Short Stories  
 HEAVY THINKER by Howard L. Myers  
 EXCELSIOR! by Robert Chilson  
 Science  
 BACKPACK SPACECRAFT by Walter B. Hendrickson Jr.  
 Cover by KELLY FREAS from "Star Light"

### *Current Issue* BIZARRE FANTASY TALES -- Fall, no.1

Novella  
 THE GREAT CIRCLE by Henry S. Whitehead  
 Short Stories  
 THE DOOM THAT CAME TO SARNATH by H.P. Lovecraft  
 NEVER BET THE DEVIL YOUR HEAD by Edgar Allan Poe  
 A TASTE OF RAIN AND DARKNESS by Eddy C. Bertin  
 THE "V" FORCE by Fred C. Smale

### *Current Issue* WORLDS OF TOMORROW -- No. 24

Novelettes  
 IN THE LAND OF LOVE by George H. Smith  
 OF DEATH WHAT DREAMS by Keith Laumer  
 THE STATE VS. SUSAN QUOD by Noel Loomis  
 Short Stories  
 THE BRIDGE by Piers Anthony  
 SERUM-SOB by James Bassett  
 TELL ME by Edward Y. Breese  
 HISTOPORT 3939 by Mark Power  
 THE MALLINSON CASE by K.H. Hartley  
 PRIVATE PHONE by Rachel Cosgrove Payes  
 Cover by GAUGHAN suggested by "The Bridge"

### FALL BALLANTINE TITLES

Morris, William THE WELL AT THE WORLD'S END, v.1 01982, Aug. 95¢; v.2 01215, Sept. 95¢  
 Kurtz, Katherine DERYNI RISING. (fty) 01981, Aug. 95¢  
 Burroughs, Edgar Rice TARZAN OF THE APES (#1) 01591, Aug. 50¢  
 THE RETURN OF TARZAN (#2) 01592 Sept. 50¢  
 THE BEASTS OF TARZAN (#3) 01593, Oct. 50¢  
 SON OF TARZAN (#4) 01594, Nov. 50¢  
 TARZAN AND THE JEWELS OF OPAR (#5) 01595, Nov. 50¢  
 JUNGLE TALES OF TARZAN (#6) 01596, Nov. 50¢

- Wyndham, John OUT OF THE DEEPS  
(reissue) 01639, Aug. 75¢  
RE-BIRTH (reissue) 01638, Oct.  
75¢
- Cowper, Richard BREAKTHROUGH.  
01653, Aug. 75¢  
PHOENIX (reissue) 01856, Sept.  
75¢
- Eddison, E.R. THE WORM OUROBOROS  
(reissue) 02001, Aug. \$1.25  
FISH DINNER IN MEMISON (reiss-  
ue) 02032, Sept. 95¢
- Peake, Mervyn TITUS GROAN (reis-  
sue) 73007, Aug. 95¢  
GORMENGHAST (reissue) 73008,  
Sept. 95¢  
TITUS ALONE (reissue) 73009,  
Oct. 95¢
- Tolkien, J.R.R. LORD OF THE RINGS  
(delux boxed set) 02020, Sept.  
\$7.50  
NEW MAP OF MIDDLE EARTH. 02030  
Sept. \$2.50  
SMITH OF WOOTTON MAJOR & FARMER  
GILES OF HAM (reissue) 01538,  
Sept. 95¢
- Burgess, Anthony A CLOCKWORK OR-  
ANGE (reissue) 01708, Nov. 95¢  
THE WANTING SEED (reissue)  
02011, Sept. 95¢
- Silverberg, Robert, ed. ALPHA  
ONE. 02014, Sept. 95¢  
NEEDLE IN A TIMESTACK (reissue)  
02024, Sept. 75¢  
TO OPEN THE SKY (reissue)  
02025, Sept. 75¢  
THORNS (reissue) 02026, Sept.  
75¢
- Brunner, John STAND ON ZANZIBAR  
(reissue) 01713, Sept. \$1.65
- Niven, Larry RINGWORLD. 02046,  
Oct. 95¢  
WORLD OF PTAAVS (reissue)  
02113, Jan. 75¢  
NEUTRON STAR (reissue) 02114,  
Jan. 75¢  
A GIFT FROM EARTH (reissue)  
02115, Jan. 75¢
- Beagle, Peter A FINE AND PRIVATE  
PLACE (reissue) 01502, Oct.  
95¢  
THE LAST UNICORN (reissue)  
01503, Nov. 95¢
- Del Rey, Lester THE ELEVENTH  
COMMANDMENT (repr) 02068, Nov.  
95¢
- NERVES (reissue) 02069, Nov.  
75¢
- Cabell, James Branch SOMETHING  
ABOUT EVE (repr) 02067, Nov.  
95¢
- Rienow, Leona Train & Robert THE  
YEAR OF THE LAST EAGLE (marg)  
02065, Nov. 95¢
- Norman, John ASSASSIN OF GOR (s&s)  
02094, Dec. 95¢
- Bok, Hannes BEYOND THE GOLDEN  
STAR (fty) 02093, Dec. 95¢
- Ball, Brian N. TIMEPIVOT 02095,  
Dec. 95¢
- Anderson, Poul THE BROKEN SWORD  
(repr) 02107, Jan. 95¢
- King, Vincent ANOTHER END. 02109  
Jan. 95¢
- Mason, Douglas R. SATELLITE 54-  
ZERO. 02108, Jan. 95¢
- Vance, Jack THE BLUE WORLD (re-  
issue) 02116, Jan. 75¢  
TO LIVE FOREVER (reissue) 02117,  
Jan. 75¢  
FUTURE TENSE (reissue) 02118,  
Jan. 75¢

#### SEPTEMBER ACE TITLES

- Asimov, Isaac TWENTIETH CENTURY  
DISCOVERY (nf, repr) 83225 60¢
- Edmondson, G.C. THE SHIP THAT  
SAILED THE TIME STREAM 76094  
75¢
- Farmer, Philip Jose THE MAD GOB-  
LIN and LORD OF THE TREES 51375  
75¢
- Goulart, Ron THE FIRE-EATERS.  
28860 75¢
- Heinlein, Robert A. TUNNEL IN THE  
SKY (juv repr) 82660 75¢
- Mead, Shepherd BIG BALL OF WAX  
(repr) 05785 75¢

#### COMING FROM COLLIER-MACMILLAN

- Goulart, Ron BROKE DOWN ENGINE and  
Other Troubles With Machines  
(coll) Aug. \$4.95
- Sallis, James A FEW LAST WORDS  
(coll) Sept. \$4.95
- Wells, H.G. LITTLE WARS (war games  
facts) Sept. \$4.95
- Barbour, Alan DAYS OF THRILLS AND  
ADVENTURE (film serials) Oct.  
\$6.95, \$2.95p

Ellison, Harlan ALONE AGAINST TOMORROW: A Science Fiction Adventure (coll) Oct. \$4.95  
Calvino, Italo COSMICOMICS (repr) Collier 01820, Sept. \$1.25  
T ZERO (repr) Collier 01821, Nov. \$1.25

Vance, Jack EIGHT FANTASMS AND MAGICS: A Science Fiction Adventure (repr, coll) Collier 02598 Nov. 95¢

Lewis, C. S. THE CHRONICLES OF NARNIA (juv fty, repr) 7 v. Collier 04420-26, Aug. 95¢ ea.

Christopher, John THE CITY OF GOLD AND LEAD (juv repr) Collier 04270, Sept. 95¢

THE POOL OF FIRE (juv repr) Collier 04272, Sept. 95¢

THE WHITE MOUNTAINS (juv repr) Collier 04271, Sept. 95¢

THE PRINCE IN WAITING. \$4.95 Oct.

#### FALL DOUBLEDAY TITLES

Ellison, Harlan, ed. AGAIN, DANGEROUS VISIONS. Nov. \$4.95

McCaffrey, Anne, ed. ALCHEMY AND ACADEME. Nov. \$4.95

Hartridge, Jon BINARY DIVINE. Sept. \$4.95

Kavan, Anna ICE. Nov. \$4.50

Roberts, Keith THE INNER WHEEL. Sept. \$4.95

Blish, James, ed. NEBULA AWARD STORIES 5. Dec. \$5.95

Saxton, Josephine VECTOR FOR SEVEN. Dec. \$4.95

Wilhelm, Kate & Ted Thomas THE YEAR OF THE CLOUD. Oct. \$4.95

Wells, H.G. THE WAR OF THE WORLDS and THE TIME MACHINE (reissue)

Dolphin C304, Dec. 95¢

#### COMING FROM HARCOURT BRACE

Amis, Kingsley THE GREEN MAN (supernat) Aug. \$5.95

Norton, Andre DREAD COMPANION (juv) Sept. \$4.95

Curry, Jane Louise MINDY'S MYSTERIOUS MINIATURE (juv fty) Oct. \$4.50

Severin, Jean THE STAR OF LES BAUX (juv, tr) Oct. \$4.95

Forster, E.M. THE ETERNAL MOMENT AND OTHER STORIES Oct. \$1.85p  
Clarke, Arthur C. A FALL OF MOONDUST (repr) Oct. \$1.25p  
TALES OF TEN WORLDS (coll repr) Oct. \$1.25p

#### COMING FROM HARPER

Hunter, Mollie THE WALKING STONES (juv supernat) Sept. \$3.95

Gordon, John THE GIANT UNDER THE SNOW (juv supernat) Oct. \$3.95

Kahn, Joan, ed. SOME THINGS DARK AND DANGEROUS (juv) Oct. \$4.95

Lobel, Anita UNDER A MUSHROOM (juv fty) Oct. \$3.50

#### SEPTEMBER LANCER TITLES

DeCamp, L. Sprague & Fletcher Pratt THE CARNELIAN CUBE (re-issue) 74676 75¢

Aldiss, Brian W. REPORT ON PROBABILITY A (repr) 74677 75¢

#### COMING FROM LOTHROP LEE

Coombs, Patricia DORRIE AND THE HAUNTED HOUSE (juv fty) Aug. \$3.95

Wilkins, Mary E. THE PUMPKIN GIANT (juv fty) Aug. \$3.95

Reynolds, Pamela EARTH TIMES TWO (juv) Oct. \$4.25

Ross, Frank Jr. SPACE SCIENCE AND YOU (nf) Oct. \$4.95

#### COMING FROM MCGRAW-HILL

Hyde, Margaret O. EXPLORING EARTH AND SPACE (juv nf, 5th ed) Aug. \$4.95

Menotti, Gian-Carlo HELP, HELP, THE GLOBOLINKS! (juv) Oct. \$4.95

#### COMING FROM PARENTS MAGAZINE PRESS

Devlin, Wende OLD WITCH AND THE POLKA-DOT RIBBON (juv fty) Oct. \$3.95

Kent, Jack MR. MEEBLES (juv fty) Sept. \$3.95

Nishimaki, Kayako & Shigeo Nakamura THE LAND OF LOST BUTTONS (juv fty) Sept. \$3.95

## COMING FROM PUTNAM

de Camp, L. Sprague, ed. **WARLOCKS AND WARRIORS.** Aug. \$5.95  
 Harrison, Harry & Brian W. Aldiss, eds. **BEST SF: 1969** Aug. \$4.95  
 Taylor, Jane **ROCKABYE TO MONSTER-LAND** (juv fty) Oct. \$3.68

## COMING FROM SIMON AND SCHUSTER

Addams, Charles **MY CROWD** (cartoons) Sept. \$5.95  
 Lang, Fritz **METROPOLIS** (script) Nov. \$1.95  
 Knight, Damon, comp. **DIMENSION X: 5 Science Fiction Novellas** (juv) \$5.95

## MORE FALL WALKER TITLES

Asimov, Isaac **THE UNIVERSE: From Flat Earth to Quasar.** rev. ed. Sept. \$6.95  
**ABC'S OF THE OCEAN** (juv nf) Oct \$4.50  
 Creasey, John **TRAITORS' DOOM** (Dr. Palfrey, repr) Nov. \$4.95  
 Hartridge, Jon **EARTHJACKET.** Jan. \$4.95  
 White, James **ALL JUDGMENT FLED** (large type, repr) Sept. \$7.50  
 Santesson, Hans Stefan, ed. **CRIME PREVENTION IN THE 30TH CENTURY** (large type, repr) Sept. \$7.50  
 Wyndham, John **TROUBLE WITH LICHEN** (large type, repr) Oct. \$7.50  
 Harrison, Harry **THE STAINLESS STEEL RAT'S REVENGE** (large type repr) Oct. \$7.50

## COMING FROM WATTS

Max, Peter **THE PETER MAX LAND OF BLUE (AND HOW THE COUSINS GOT THERE)** (juv fty) Oct. \$4.95  
**THE PETER MAX LAND OF RED (AND BOY GREEN'S SURPRISE IN THE COSMIC COLOR TUNNEL)** (juv fty) Oct. \$4.95  
**THE PETER MAX LAND OF YELLOW (AND HOW THE PURPLE KING NEARLY LOST HIMSELF THERE)** (juv fty) Oct. \$4.95  
 Mahy, Margaret **THE LITTLE WITCH** (juv fty) Aug. \$3.95

Rossetti, Christina **GOBLIN MARKET** (juv fty, repr) Aug. \$3.95

## FALL WORLD TITLES

Asimov, Isaac **THE BEST NEW THING** (juv) Nov. \$4.95  
 Vanhalewijn, Mariette **THE LITTLE WITCH WANDA** (juv fty) Oct. \$1.95

## Have You Read?

Asimov, Isaac "The Case Against Man" *Long Island Press*, July 5, p.17+  
 Beatie, Bruce A. "The Tolkien Phenomenon: 1954-1968" *Journal of Popular Culture*, Spring, p. 689-703  
 Canby, Vincent "Dreadful Doings at Dunwich" *New York Times*, July 12, sect.2, p.1+  
 Conlan, James S. "He's Got the Whole World" (script for NBC religious TV play broadcast May 3) Catholic Communications Foundation (Chrysler Bldg, New York N.Y. 10017) donation requested  
 Darrach, Brad "The Spy Who Came in from 1882" (Time and Again) *Life*, June 26, p.16  
 De Bartolo, Dick "21st Century Outdoors Magazine" *Mad*, Sept., p.33-38  
 Gilliatt, Penelope "Sermons in Chimps" (Beneath the Planet of the Apes) *New Yorker*, June 20, p.55-6  
 Hall, H.W. "S/F - The Other Side of the Coin" (fanzine reviews!) *Library Journal*, June 15, p.2240-41  
 MacDonald, Deirdre "Dr. Who's Who's Who" *Radio Times*, May 7, p.50-53  
 New York Times Book & Educational Division. *Lessons from the Moon* A Teaching Guide to the Multi-Media Archive. 31 p. free?  
 Panshin, Alexei "A Basic Science Fiction Collection" *Library Journal*, June 15, p.2223-29  
 Stewart, Mary "The Crystal Cave" (excerpt) *Ladies' Home Journal*, July p.65-72



# New Books

## HARDCOVERS

Adshead, Gladys L. BROWNIES--  
 THEY'RE MOVING! (marg juv fty)  
 Walck, April. \$3.75  
 Anderson, Poul TALES OF THE FLY-  
 ING MOUNTAINS Macmillan, May  
 \$5.95  
 Babbitt, Natalie KNEE-KNOCK RISE  
 (juv fty) Farrar \$3.95  
 Baber, Asa THE LAND OF A MILLION  
 ELEPHANTS (fty) Morrow, June.  
 \$4.95  
 Bierhorst, John, ed. THE RING IN  
 THE PRAIRIE: A Shawnee Legend  
 (marg juv fty) Dial, Spring.  
 \$4.50  
 Blish, James ANYWHEN (coll)  
 Doubleday, July. \$4.95  
 Bova, Ben PLANETS, LIFE AND LGM  
 (juv nf) Addisonian, Apr. \$3.75  
 Cameron, Ian, comp & tr. THE FILMS  
 OF JEAN-LUC GODARD. Praeger  
 Film Library, May. \$5.95  
 DeLage, Ida THE OLD WITCH AND THE  
 SNORES (juv fty) Garrard. \$2.39  
 Dick, Philip K. A MAZE OF DEATH.  
 Doubleday, July \$4.95  
 Dickson, Gordon HOUR OF THE HORDE  
 (juv) Putnam, Aug. \$4.50  
 Dipper, Alan THE PARADISE FORMULA  
 (marg) Morrow, May. \$5.95  
 Donaldson, Lois KARL'S WOODEN  
 HORSE (marg juv fty, repr) A.  
 Whitman, May. \$3.75  
 Dunstan, Maryjane & Patricia W.  
 Garlan WORLDS IN THE MAKING:  
 Probes for Students of the Fut-  
 ure (reader) Prentice Hall, May  
 \$8.95  
 Diggins, Don EAGLE HAS LANDED:  
 The Story of Lunar Exploration  
 (juv nf) Golden Gate, March.  
 \$4.50  
 Feague, Mildred H. THE LITTLE IN-  
 DIAN AND THE ANGEL (marg juv  
 fty) Childrens. \$3.50  
 Finney, Jack TIME AND AGAIN. Sim-  
 on & Schuster, July. \$7.95  
 Francois, Andre YOU ARE RIDICULOUS  
 (juv fty) Pantheon \$3.95  
 Gray, Nicholas Stuart OVER THE  
 HILLS TO FAYLON (juv fty, repr)  
 Hawthorne, Fall. \$4.95

Halacy, D.S. Jr. CENTURY 21: Your  
 Life in the Year 2001 and Beyond  
 (juv nf, reissue) Macrae Smith  
 \$4.25  
 Hamilton-Paterson, James Lee THE  
 HOUSE IN THE WAVES (juv fty) S.  
 G. Philips, Apr. \$4.95  
 Hard, Walter Jr. & Janet C. Greene  
 eds. MISCHIEF IN THE MOUNTAINS  
 (marg) Vermont Life Mag., distr  
 by S. Greene Press, July. \$5.95  
 Harris, Rosemary THE MOON IN THE  
 CLOUD (marg juv fty, repr) Mac-  
 millan, Feb. \$4.95  
 Hassler, Kenneth W. MESSAGE FROM  
 EARTH Lenox Hill, June. \$3.95  
 Heide, Florence Parry GIANTS ARE  
 VERY BRAVE PEOPLE (juv fty) Par-  
 ents, May. \$3.50  
 Hendrickson, Walter B. Jr. APOLLO  
 11: Men to the Moon (juv nf)  
 Harvey House, Apr. \$3.25  
 Heuman, William GRIDIRON STRANGER  
 (sports fty, juv) Lippincott,  
 March. \$4.95  
 Higgins, James E. BEYOND WORDS:  
 Mystical Fancy in Children's  
 Literature. Teachers College  
 Press, Columbia Univ., May.  
 \$5.95  
 Jacobs, Leland B., comp. POETRY  
 OF WITCHES, ELVES AND GOBLINS  
 (juv) Garrard. \$2.59  
 Kubinyi, Laszlo ZEKI AND THE TALK-  
 ING CAT SHUKRU (marg juv fty)  
 Simon & Schuster, Spr. \$3.95  
 Livesey, Claire Warner AT THE BUTT  
 END OF A RAINBOW (juv fty, coll)  
 Harvey House, April \$3.95  
 L8fgren, Ulf THE WONDERFUL TREE  
 (juv fty) Delacorte, Apr. \$4.50  
 McKee, David 123456789 BENN (juv  
 fty) McGraw, Aug. \$4.95  
 Madden, Will Anthony LET'S READ A  
 STORY ABOUT PRINCESS CAROLYN: A  
 Fairy Tale for Children from  
 Seven to Seventy (marg) Exposi-  
 tion. \$3.50  
 Monreal, Guy ALALA (juv fty) Har-  
 lan Quist, July \$4.95  
 Morgan, Violet SEBASTIAN AND THE  
 DRAGON (juv fty, repr) Scroll.  
 \$3.95  
 Norton, Andre ICE CROWN (juv)

Viking, May. \$4.75  
 Orgel, Doris THE UPROAR (marg juv fty) McGraw, April \$4.95  
 Procopio, Andrew B. MR. BEUMPY (An Animal Fantasy) (juv verse) Carlton, June. \$2.50  
 Rose, Mitchell NORMAN (marg juv fty) Simon & Schuster, March. \$3.95  
 Schroeder, Binette LUPINCHEN (juv fty) Delacorte, April \$4.50  
 Silverberg, Robert, ed. THE ENDS OF TIME: Eight Stories of Science Fiction. Hawthorn, July. \$5.95  
 Sneath, P.H.A. PLANETS AND LIFE (nf, repr) Funk & Wagnell, Mar. \$6.95  
 Stewart, Mary THE CRYSTAL CAVE (fty) Morrow, July \$7.95  
 Storr, Catherine THE ADVENTURES OF POLLY AND THE WOLF (marg juv fty, repr) Macrae Smith, May \$3.95  
 Sutton, Jeff & Jean ALIEN FROM THE STARS (juv) Putnam, July. \$4.50  
 Suvin, Darko, ed. OTHER WORLDS, OTHER SEAS: Science Fiction Stories from Socialist Countries. Random, July. \$6.95  
 Thacker, Eric & Anthony Earnshaw MUSRUM (fty) Grove, March. \$6; limited ed. \$20.00  
 Toffler, Alvin FUTURE SHOCK (marg nf) Random, July. \$8.95  
 Turkle, Brinton MOONCOIN CASTLE: or, Skulduggery Rewarded (juv fty) Viking, April. \$3.95  
 Wende, Philip BIRD BOY (marg juv fty) Cowles, March. \$4.95  
 Wyndham, Lee THE WINTER CHILD: An Old Russian Folktale Retold (juv fty) Parents, May. \$3.50

#### PAPERBACKS

Anderson, Poul SHIELD (reissue) Berkley S1862, July 75¢  
 Asselineau, Roger EDGAR ALLAN POE Univ. of Minn. Press Pamphlets on American Writers no. 89, May. 95¢  
 Avallone, Michael BENEATH THE PLANET OF THE APES. Bantam S5674 July 75¢

Barrett, Neal Jr. KELWIN (s&s) Lancer 75133, July 95¢  
 Benford, Greg DEEPER THAN THE DARKNESS Ace 14215, July 60¢  
 Bernard, Joel THE THINKING MACHINE AFFAIR (Man from UNCLE 21) Ace 51704, July 50¢  
 Bradbury, Ray THE MARTIAN CHRONICLES (reissue) Bantam N5613, July 95¢  
 Bridwell, Norman CLIFFORD TAKES A TRIP (marg juv fty, reissue) Scholastic TW882, Feb. 50¢  
 CLIFFORD THE BIG RED DOG (marg juv fty, reissue) Scholastic TW429, Jan. 50¢  
 Caldwell, Taylor DYNASTY OF DEATH (supernat, reissue) Pyramid V2242, May. \$1.25  
 Cameron, Ian, comp & tr. THE FILMS OF JEAN-LUC GODARD. Praeger Film Library, May. \$2.95  
 Campbell, John W., ed. ANALOG 7 (repr) Belmont B95-2032, July 95¢  
 Carter, Lin THONGOR FIGHTS THE PIRATES OF TARAKUS (s&s) Berkley X1861, July 60¢  
 Coblentz, Stanton THE MOON PEOPLE Belmont B75-2024, June. 75¢  
 Collins, Hunt TOMORROW AND TOMORROW (reissue) Pyramid X2250, June. 60¢  
 Daugherty, James ANDY AND THE LION (marg juv fty) Scholastic TW844, May. 45¢  
 DeCamp, L. Sprague & Lin Carter CONAN OF THE ISLES (coll, reissue) Lancer 75136, July 95¢  
 Del Rey, Lester TUNNEL THROUGH TIME (juv reissue) Scholastic TX1065, May. 50¢  
 Dunstan, Maryjane & Patricia W. Garlan WORLDS IN THE MAKING: Probes for Students of the Future (reader) Prentice Hall, May \$4.95  
 THE FROZEN PLANET AND OTHER STORIES Macfadden 75-340, June. 75¢  
 Gray, Rod COPULATION EXPLOSION (marg, sex, Lady from LUST 14) Belmont B95-2008, May. 95¢  
 Greenfield, Irving A. WATERS OF DEATH (repr) Lancer 74655, July 75¢  
 Harrison, Harry THE JUPITER LEG-

ACY (reissue, orig: Plague from Space) Bantam S5445, July 75¢  
 PRIME NUMBER (coll) Berkley S1857, July 75¢  
 Higgins, James E. BEYOND WORDS: Mystical Fancy in Children's Literature. Teachers' College Press, Columbia Univ., May. \$3.25  
 Howard, Robert E. CONAN THE CONQUEROR (reissue) Lancer 75137, July 95¢  
 Hoyle, Fred OCTOBER THE FIRST IS TOO LATE (reissue) Fawcett T1434, July 75¢  
 Huxley, Aldous BRAVE NEW WORLD (reissue) Harper Perennial Classic P3095 95¢  
 Klibbe, Lawrence GREEN MANSIONS NOTES (new ed) Cliffs Notes, April \$1.00  
 Koontz, Dean R. ANTI-MAN Paperback 63-384, July 60¢  
 HELL'S GATE Lancer 74656, July 75¢  
 LeGuin, Ursula K. A WIZARD OF EARTHSEA (repr) Ace 90075, July 75¢  
 Leiber, Fritz CONJURE WIFE (reissue) Award A680S, June 60¢  
 Lewis, C.S. OUT OF THE SILENT PLANET (reissue) Collier 08688 95¢  
 PERELANDRA (reissue) Collier 08690 95¢  
 Lory, Robert MASTERS OF THE LAMP, and A HARVEST OF HOODWINKS Ace 52180, July 75¢  
 Mackelworth, R. W. TILTANGLE Ballantine 01940, June 75¢  
 Margroff, Robert & Piers Anthony THE E.S.P. WORM Paperback 63-357 June 60¢  
 Martin, Jay LAYING THE GHOST (sex supernat) Berkley Z1815, July \$1.25  
 Merle, Robert THE DAY OF THE DOLPHIN (marg, repr) Fawcett M1438 July 95¢  
 Mills, Robert P., ed. THE WORLDS OF SCIENCE FICTION (reissue) Paperback 64-374, July 75¢  
 Ozaki, Yei Theodore, ed & tr. THE JAPANESE FAIRY BOOK (repr) Tuttle, May \$2.25  
 Pendleton, Don THE GUNS OF TERRA

10. Pinnacle, June 95¢  
 Pohl, Frederik DAY MILLION (coll) Ballantine 01939, June 95¢  
 Pygaster, Cal I. ZERO GRAVITY SWAP (ssf) Corinth CA1030 \$1.50  
 Robeson, Kenneth DEVIL ON THE MOON (Doc Savage 50) Bantam H5450, July 60¢  
 Smith, Clark Ashton ZOTHIQUE (coll) Ballantine 01938, June 95¢  
 Smith, Edward E. SKYLARK DUQUESNE (reissue) Pyramid T2238, June 75¢  
 SKYLARK OF VALERON (reissue) Pyramid T2237, June 75¢  
 Vance, Jack THE LANGUAGES OF PAO (reissue) Ace 47401, July 60¢  
 Van Thal, Herbert, ed. SELECTIONS FROM THE PAN BOOK OF HORROR STORIES #3 Berkley S1828, July 75¢  
 Van Vogt, A.E. QUEST FOR THE FUTURE Ace 69700, July 95¢  
 Verne, Jules MYSTERIOUS ISLAND (abr ed) Bantam Pathfinder SP-5439, May 75¢  
 Whitfield, Stephen E. & Gene Roddenberry THE MAKING OF STAR TREK (nf, reissue) Ballantine 01621, July 95¢  
 Wolfe, Gene OPERATION ARES Berkley S1858, July 75¢

#### NEW BRITISH BOOKS FOR MAY/JUNE

Aldiss, Brian W, ed. BEST FANTASY STORIES. Faber, 9/-, ne, pb. 571.09391.4  
 Aldiss, Brian W. & Harry Harrison, eds. YEAR'S BEST SCIENCE FICTION No.3. Sphere, 6/-, pb. 7221.4341.9  
 Appleton, Victor II TOM SWIFT & HIS DYNA-4 CAPSULE. Collins, 6/-, pb, juv. 00.162213.7  
 TOM SWIFT & HIS G-FORCE INVERTER Collins, 6/-, pb, juv. 00.162218.8  
 TOM SWIFT AND HIS MEGASCOPE SPACE PROBER. Collins, 6/-, pb, juv. 00.162215.3  
 TOM SWIFT & HIS POLAR-RAY DYNASPHERE. Collins, 6/-, pb, juv. 00.162217.X  
 TOM SWIFT & HIS REPELATRON SKYWAY. Collins, 6/-, pb, juv.

- 00.162216.1  
TOM SWIFT & HIS TRIPHIBIAN AT-  
OMICAR. Collins, 6/-, pb, juv  
00.162214.5  
Asimov, Isaac NIGHTFALL: Science  
Fiction Short Stories. Rapp &  
Whiting, 35/-. 85391.157.6  
Biggle, Lloyd, Jr. WATCHERS OF  
THE DARK. Panther, 5/-, ne, pb  
586.03303.3  
Blackburn, John YOUNG MAN FROM  
LIMA. Panther, 5/-, ne, pb.  
586.03304.1  
Bradbury, Ray GOLDEN APPLES OF  
THE SUN. Corgi, 4/-, ne, pb.  
552.08454.9  
Carnell, John, ed. NEW WRITINGS  
IN SF SERIES. vol 1. Corgi,  
4/-, ni, pb. 552.08411.5; vol.  
2. Corgi, 4/-, ni, pb. 552.  
08412.3; vol 3. Corgi, 4/-, ni  
pb. 552.08417.4  
Dick, Philip K. PENULTIMATE  
TRUTH. Penguin, 6/-, ne, pb.  
14.003105.7  
UBIK. Rapp & Whiting, 28/-.  
85391.164.9  
Fisk, Nicholas SPACE HOSTAGES.  
Puffin, 4/-, ne, pb, juv.  
14.030439.8  
George, Peter DR. STRANGELOVE.  
Corgi, 4/-, ni, pb. 552.08413.1  
Gilmore, Maeve A WORLD AWAY  
(biog of Mervyn Peake) Gollan-  
cncz, 40/-. 575.00424.X  
Harker, Kenneth FLOWERS OF FEB-  
RUARY. Hale, 21/-. 7091.1456.7  
Hay, George, ed. THE DISAPPEAR-  
ING FUTURE. Panther, 5/-, pb.  
586.03323.8  
Herbert, Frank THE HEAVEN MAKERS  
NEL, 6/-, pb. 450.00516.X  
SANTAROGA BARRIER. Rapp & Whit-  
ing, 28/-. 85391.159.2  
Hoyle, Fred OSSIANS RIDE. Hein-  
eman, 30/-, ni. 434.34923.2  
Johns, W.E. KINGS OF SPACE. Ar-  
marda, 3/6, ne, pb. 00.690322.3  
RETURN TO MARS. Armarda, 3/6,  
ne, pb. 00.690323.1  
McCaffrey, Anne DRAGONFLIGHT  
Corgi, 5/-, ne, pb. 552.08453.0  
Moorcock, Michael THE BLOOD RED  
GAME (ne of The Sundered Worlds)  
Sphere, 5/-, ne, pb. 7221.6213.8  
THE ETERNAL CHAMPION. Mayflower  
8/-, pb. 583.11745.7  
THE SHORES OF DEATH (ne of The  
Twilight Man) Sphere, 5/-, ne,  
pb. 7221.6214.6  
THE WINDS OF LIMBO (ne of The  
Fireclown) Sphere, 5/-, ne, pb.  
7221.6215.4  
Morgan, Dan MIND TRAP. Corgi,  
4/-, pb. 552.08432.X  
Nolan, William F., ed WILDERNESS  
OF STARS. Gollancz, 32/-.  
575.00540.8  
Norman, John TARNSMAN OF GOR.  
Tandem, 5/-, ne, pb. 426.04546.7  
Peake, Mervyn TITUS ALONE (rev by  
Lang Jones) Eyre & Spottiswoode  
35/-, ni, 413.44430.9; Penguin,  
6/-, ne, pb. 14.003091.3  
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98095.8  
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Corgi, 5/-, ne, pb. 552.08461.1  
Wyndham, John CHOCKY. Penguin,  
4/-, ne, pb. 14.003121.9  
THE KRAKEN WAKES. Penguin, 5/-,  
ni, pb. 14.001075.0

# Lilliputia

*IN THE SPACE OF A WINK* by Frances Brailsford Illus by Ati Forberg  
Follett, Oct. 1969 94 p. \$2.95 Age level: 8-12

Any girl in her pre-teens who is fond of dogs will like this book -- she doesn't have to have any special interest in science fiction. In fact, the only sf-ish aspect present comes up when our heroine, 10 year old Elizabeth Washburton, who has been sent to the country because the city air makes her cough badly, is, in the space of a wink, transported to a land where everything is fresh and verdant, where time stands still and where dogs that speak English are the primary inhabitants. After spending a few happy, although somewhat anxious, hours in Tailway and Wagsville, Elizabeth is returned to Clock Time and to the station platform in time to meet her Aunt Kate, with whom she will be staying. This is primarily a dog story. --Joyce Post

*A KIDNAPPED SANTA CLAUS* by L. Frank Baum Illus by Richard Rosenblum  
Bobbs-Merrill, Oct. 1969 45 p. \$4.95 Age level: 6-11

Here is your chance to get hold of one of Baum's lesser known stories. Until now it has only appeared in the December 1904 issue of the *Delineator* and in a 1915 anthology.

Selfishness, Envy, Hatred, Malice and Repentance are personified as Daemons that live in caves on the other side of the Laughing Valley where Santa Claus and his workmen, the ryls, knooks, pixies and fairies, live. Since happiness and contentment are states of the human mind which disturb the Daemons tremendously, they resolve to kidnap Santa thereby bringing out selfishness, envy, hatred and malice in children on Christmas Day. Naturally their efforts are unsuccessful. This is a good Christmas story to read with your children at any time of the year. The illustrations are just right and I hope we see more soon of this first time book illustrator.

Unfortunately, there is one problem with this story as I see it: it seems to me that by the time children are able to understand the concepts of selfishness, envy, hatred, malice and repentance they will have long outgrown any belief in Santa Claus they may have had. --Joyce Post

*SCOPE READING SERIES* co-authored by John C. Bushman et al  
Harper & Row no price Age level: 14-18

*NOW AND ANY TIME* 1970 320 p.

*REAL AND FANTASTIC* 1970 320 p.

With all the recent interest in possibly deterring high school dropouts by making their education more relevant, we have all kinds of anthology series issued by publishers that supposedly contain such relevant selections. In my career as book selection librarian for an adult basic education program, I have seen a good number of these readers and have noticed their almost consistent omission of anything in the nature of science fiction. The two books above, which are part of the Scope Reading Series, Harper & Row's contribution to the dropout problem, bear me out on this observation. Together they contain a total of 79 selections and only two can be considered science fiction. These are Ray Bradbury's "The Screaming Woman" and Philip K. Dick's "The Father-Thing" both of which appear in the *Real and Fantastic* volume. A study of the relationship, if any, between the worlds of the ghetto and science fiction is needed and would make for very interesting reading.

--Joyce Post

## Reviews

*ANIMAL FAIRY TALES* by L. Frank Baum. With illus. by Dick Martin & an introd. by Russell P. MacFall. *The International Wizard of Oz Club Inc.*, May 1969. 151 p. \$3.00paper (available from David L. Greene, 128 S. 39 St., Philadelphia, Pa. 19104)

This volume will obviously appeal to a select group of people, mainly those who devote themselves to the works of L. Frank Baum. While I am not among them, I know the feeling, being myself devoted to the Sherlock Holmes canon.

In his prologue, Mr. Baum states that these tales come right from a squirrel's mouth, Mr. Baum having achieved the enviable ability to talk to the animals and all that. Of the nine tales (and I found them all enjoyable even if a bit over-moralistic) my favorites were "The Story of Jaglon," "The Pea-Green Poodle" and "The Jolly Giraffe of Jomb" -- good stories to read alone or aloud to youngsters. The introduction by Mr. MacFall provides interesting bibliographic commentary for those who are interested in such matters.

--David C. Paskow

*THE AGE OF THE PUSSYFOOT* by Frederik Pohl. *Trident*, Feb. 1969. 191 p. \$4.95 (paperback: Ballantine 01732, Oct. 1969. 75¢)

The world of the far future, at whose depiction most sf writers have tried their hands, has never been very convincing to me because of the evident limits of imagination. Too many writers, in fact, fall back upon what I consider a very bad device, that of swinging the wheel full circle and returning the future to the past, complete with feudal war lords and with swords as weapons instead of lasers.

Let it be said at the outset then, that Fred Pohl's new book is by far the best extrapolation of the future city that I recall reading. He gives us a thoroughly computerized society, but a believable one. The individual of tomorrow remains a human being. He is not a robot locked into an electronic monster. The computerized technology described does, in truth, perform the labor, the data retrieval, the financial accounting and all the other chores of a complex civilization; but in this city humans remain humans, not mindless cogs trapped on some unfeeling assembly line.

For plot, the author has picked up the now-familiar idea of freezing people who were about to die of some unsolved disease, or accident, and storing them until the time when technology in medicine had evolved to the point where they could safely be revived and cured. Our hero, having been burned to death, finds himself revived six centuries later, cured, and a citizen of a world he never made. To his credit he wastes no time lamenting the past. He likes the new world and indeed, it is a rather attractive world, which, I repeat, is more than can be said for many of the other future worlds in circulation. He gets involved in a considerable number of adventures which could not have happened except through his ignorance of changed customs, but at no time is he discouraged enough to indulge in nostalgia for the good old days. And he is rather pleased at the idea that he has actually attained immortality because any time death appears imminent, he can be refrozen and stored again, to be revived when medicine has again caught up to the problem of restoring him to perfect health.

The plot is not startlingly new any longer, but it is well thought out and very pleasantly done.

--Samuel Mines

*THE MIGHTY BARBARIANS* edited by Hans Steffan Santesson. *Lancer* 74-556, Oct. 1969. 221 p. 75¢

The most noteworthy thing about this s&s anthology is the cover by Marvel Comics' Jim Steranko, whose work in this vein has recently graced the pages of Wally Wood's *Witzend*. Beautiful.

The former editor of *Fantastic Universe* has brought together a collection of fairly familiar items (Leiber's "When the Sea King's Away," Kuttner's "Dragon Moon" and Howard's "A Witch Shall Be Born"). What are not overly familiar items are, unfortunately, weak items (L. Sprague de Camp's "The Stronger Spell" and Lin Carter's "Thieves of Zangabal," a Thongor tale, new to this volume, filled with thud and blunder).

When, oh when, will *Lancer* resume its Conan series?

--David C. Paskow

*THE VAMPIRE OF MOURA* by Virginia Coffman. *Ace* 86020, Jan. 1970. 220 p. 75¢

At her cousin's summons, Anne Wicklow returns to her late husband's former estate to be the housekeeper for the new tenants and to solve the mystery of what they are doing there. Unfortunately, because of the title there can be little mystery except as to who are the good guys and who are the bad guys, and they sort themselves out fairly quickly, leaving the reader to wonder only about whose rules of vampirism are being used. Personally, I never heard of vampires being able to walk around in the daytime before, but I don't pretend to know everything. Considering all those strikes against her, the author manages to turn out something that is eminently mediocre.

--Joni Rapkin

*THE GLASS BEAD GAME (MAGISTER LUDI)* by Hermann Hesse. Translated by Richard & Clara Winston. *Holt*, Oct. 1969. xix, 558 p. \$7.95

To properly evaluate a new translation one must be familiar with the original and all other translations. German is not my language and I must plead total incompetence in judging the quality of the translation. As for the story told, well, it's a hard one to judge. Set in an unstated future, the story is a dry (but intentionally so) narrative of the life of Joseph Knecht who becomes the Magister Ludi of the Glass Bead Game, an intellectual activity which aims at encompassing all knowledge into a single system. I found much to enjoy in this book, but I'm not sure just how far into fandom the reading of Hesse is going to penetrate. Perhaps I malign fandom but I think most fans would be bored with the book.

Of course, p.354 seems to partially describe our current chaos. And the "Three Lives" appended at the end of the book are shorter: "The Rainmaker" tells of the apprenticeship of a boy to the tribal rainmaker in a matriarchial prehistoric time that sounds like Robert Graves' or Vardis Fisher's prehistory (by the way, Fisher is one of the few writers I consider obscure); "The Father Confessor" is set in the early Christian Middle East and deals with lone hermits and holy men; "The Indian life" can be looked at as a parallel world story heavily overlaid with mysticism.

Words of description, even many more than I have here, cannot do justice to the writings of Hermann Hesse. There is a hell of a lot on many levels and it is not easy going. Most fans read for pleasure and this book is work. There is pleasure of a sort, but the kind that comes from plodding through a book and pondering upon it.

--J.B. Post

THE 21ST CENTURY: THE CONTROL OF LIFE by Fred Warshofsky. Viking, Nov. 1969. ix, 181 p. \$6.95

Mr. Warshofsky once again proves himself a competent science writer. Starting with a discussion of DNA and RNA, he takes us through a discussion of reproduction, overpopulation, and organ transplants to the latest research on the mind. Written in simple and understandable prose and factually correct (except for a slight misstatement on p.103), the book is an excellent piece of science writing for the layman. For the fan, wait for the paperback but suggest this, and other books by Mr. Warshofsky, to friends who want clear explanations of modern scientific research techniques and findings.

--J.B. Post

THE REVENGE OF INCREASE SEWALL by Heinrich Graat. Belmont B75-1066, December 1969. 157 p. 75¢

A stupid title, a stupid cover design, and a trivial story of vengeance by witches in modern times, this book is saved, barely, by having a literate author. While far from perfect, the narrative style concentrates on people and things; painting, or attempting to, real scenes. It's the kind of writing I think works well in mysteries. Oh, yes, the story. The Camdens, young couple, move into quaint New England village of Dorrington and become involved with neighbors. A coven of witches is hexing last descendant of old witch-hanger. Benjamin Camden becomes their tool (joke) but manages to foil them at the end.

--J.B. Post

TIMES WITHOUT NUMBER by John Brunner. Ace 81270, Oct. 1969. 156 p. 60¢

John Brunner will undoubtedly chew on his tongue painfully whenever a reviewer says, "This is no *Stand on Zanzibar*, or even a *Jagged Orbit*". So I won't say it. It's obvious. Brunner is such a marvelously variable (and varied) writer that to classify him in one section of the genre, and to regard everything else by him as inferior, is doing yourself a disservice.

This book has been bandied about between publishers and expansions to such an extent that its flavor might appear lost in the shuffle, but it isn't. It's a parallel-world novel in which the Spanish Armada triumphed a long time back, and now that it's 1988, history has switched space-travel with time-travel. This is the story of a young Licentiate in Ordinary of the Society of Time, a highly selective and guarded group which commands time travel this side of the Empire. The Confederacy, however, consisting of the Eastern nations and a few European handholds in Prussia, etc., still perpetuates an East-West conflict. They also possess the secret of time. Of such confrontations, along with many internal problems on both sides, does the problem of time -- and this novel -- consist. There are many fascinating touches here, and a characteristic Brunner thoroughness which developed in a later period into you-know-what. But Brunner ultimately falls afoul on his basic assumption, that time can be changed, and traps himself in errors of time logic which he deftly disregards. He must have had periods of intense conscience-searching, however, as he figured out the fabric of time travel.

The book ends on a note which seems both right and inevitable for the whole premise. It's an entertaining, thought-provoking adventure, best suited to an Old Spanish interior with a plush leather chair, some good port, and a dark, chill misty night to look at through lead-pane windows.

--Greg Bear



*I SING THE BODY ELECTRIC!* by Ray Bradbury. Knopf, Oct. 1969. 305 p. \$6.95

Bradbury demands mainstream prices now, as well as mainstream attention, but even at seven dollars Bradbury can supply a worthwhile amount of marvelous entertainment. There's a lot of "new" Bradbury in this anthology, direct from the magazines, and not all of it is science fiction. Yet Bradbury has an almost universal appeal in any story he writes, if the reader can only abandon, for a moment, the nit-picking world of hard realities and hard facts and turn to the world of emotion's less savage side. Hard realities and hard facts have a frustrating way of changing with time; sometimes allegory is the most lasting form of literature. Bradbury can write in almost any allegorical form you desire; humorous and serious, romantic and horrible, and the representation here is rich with nearly all his elements.

Nicely printed and bound, and already into its second hardbound printing, *I Sing the Body Electric!* has all the vigor and appeal of its Walt Whitman title.

--Greg Bear

*TOPSY-TURVIES, Pictures to Stretch the Imagination* by Mitsumasa Anno. Walker/Weatherhill, 1970. 27 p. \$3.50

Although this is being marketed as a book for children, I suspect even more adults will enjoy it, if they ever discover it. It consists of twelve double page spreads in color of visual illusions such as reversing staircases, ceilings that are also floors, labyrinths that turn upside down, etc. etc. Instead of just the basic line drawings which make up such illusions and with which a lot of us are probably familiar, the artist embellishes them and turns them into fascinating pictures with lots of gnome-like people and everyday objects serving unusual purposes. One can easily spend an hour looking at this little book, puzzling over all the subtle situations and "mistakes." If such illusions interest you, you will also enjoy the Mathematical Games column of the May 1970 issue of *Scientific American* and *The Graphic Work of M. C. Escher* (new, rev. ed. New York, Hawthorne, repr.1969 \$7.95)

--Joyce Post

*WORLDS OF WONDER: Sixteen Tales of Science Fiction* edited by Harry Harrison. Doubleday, Oct. 1969. 287 p. \$4.50

A regatta to the moon, an artificial cow built because a man in a lunar outpost is tired of powdered milk, an accident prone cadet who is sent to Mars as a walking secret weapon, a robot Bard who doesn't know any up-to-date stories -- all appear in this outstanding collection. The table of contents reads like Who's Who in Science Fiction, and the stories selected are worthy representatives of their authors' work. The anthology also has some historical interest, since the oldest of the stories ("Heavyplanet") was first published in 1939, while the infant of the group ("If") is less than a year old, with the 1950's as the best represented decade. Unfortunately, some of the then-current theories about the physiological effects of reduced gravity have since been proved incorrect by actual experience in space, but this is merely a minor annoyance.

Some of the older selections have been anthologized elsewhere; however they were definitely worth resurrecting for the upcoming generation of sf readers who missed them the first time around.

--Charlotte D. Moslander

*THE RONIN* by William Dale Jennings. Tuttle, 1968. 159 p. \$3.75

A wandering ronin (masterless samurai) despoils the countryside, kills a lord and carries off the lady, and repents. The son of the lord and lady learns swordsmanship from an old master, three of whose earlier students were slain by the ronin, and vows vengeance. This Zen novel is much like the play *Barefoot in the Park* in that each of the main characters alternately becomes the mouthpiece of wisdom. For both mood and humor (not to mention Zen wisdom) this should be high on one's list of books to read.

--J.B. Post

*GREAT UNTOLD STORIES OF FANTASY AND HORROR* edited by Alden H. Norton and Sam Moskowitz. Pyramid T2093, Oct. 1969. 222 p. 75¢

The cover blurb warns you not to read these stories alone at night, but don't let them scare you. Today these old tales seem more quaint than frightening. Some of the old-timers had wonderful styles that might be emulated by modern writers, but what frightened them is most unlikely to keep you awake at night. There is a little gem by Winston Churchill (yes, the Winston Churchill, who had a fling at journalism before getting into politics) that is worth reading. The Lovecraft story, "Dreams in the Witchhouse" is gruesomely interesting although this kind of voodoo is not my particular cup of tea. If you read it, note that there isn't a single line of dialogue in the entire story.

On the whole a readable collection --surely of interest to those who like ghost stories.

--Samuel Mines

*THE POOH COOK BOOK* by Virginia H. Ellison. illus. by Ernest H. Shepard. Dutton, 1969. 120 p. \$4.50

*THE DARK SHADOWS COOKBOOK* compiled by Jody Cameron Malis. Ace 13810, June 1970. 175 p. 75¢

*CALDRON COOKERY: An Authentic Guide for Coven Connoisseurs* by Marcello Truzzi. Meredith, Oct. 1969. 115 p. \$3.95

A. A. Milne's Pooh and his friends come to life once again in a delightful cookbook for children of all ages. Each page in *The Pooh Cook Book* is decorated with an illustration and appropriate quotation from *Winnie-the-Pooh* or *The House at Pooh Corner*. Many of the recipes contain honey, Pooh's favorite sweet, and all are easy to prepare. This would be a welcome addition to anyone's collection, whether he's a cook or simply an admirer of these classic stories.

If you haven't tasted Quentin's Ghoulish Goulash or Maggie's Witches' Brew Fondue, run to your nearest bookstore for a copy of *The Dark Shadows Cookbook*. This little book contains more than 150 unusual but serious recipes, complete menus and kitchen hints, while the inhabitants of Collinwood romp through its pages as names of their favorite dishes. Even if you aren't a fan of this spooky soap opera, the recipes are most worthwhile.

*Caldron Cookery*, despite its title, is not for cooking, since most of the ingredients are impossible to find. It is a curiosity, however, and the author has gleaned authentic recipes from many books on the history of witchcraft. Most interesting is the section on first aid, which offers cures for ailments such as burns, arthritis and alcoholism. If you're ever in need of a love potion or want an effective way of quieting your neighbor, then this is the book for you.

--Marylou Hewitt

THE THROWBACKS by Roger Sarac. Belmont B60-1064, Nov. 1969. 140 p. 60¢

A couple, a wildlife writer and his wife to be precise, driving through the California wilderness one night hit what they think is a bear. Except that it isn't. Analysis of blood left on the fender shows it to be humanoid -- but not human. So an expedition is organized to investigate this strange creature -- or rather, these strange creatures, because more of them have been sighted in the area. The result is a trite adventure story, good for an hour's diversion at best. This book is superficial, and I doubt it's worth sixty cents unless you are desperate for escape reading.

--Jan Slavin

ATLANTIS: The Truth Behind the Legend by A. G. Galanopoulos & Edward Bacon. Bobbs-Merrill, Oct. 1969. 216 p. \$12.50

I think we all have to admit that for the present the spectre of Atlantis has been laid. Such ghosts have a way of coming back, though. Messrs. Galanopoulos & Bacon, in a very cocksure manner, present us with the new party line. They start with a discussion of Plato and the first mention of Atlantis, claiming Plato was not writing allegory but history -- or at least legend. They conclude that the model for Atlantis was Minoan Crete. Orichalcum becomes an alloy of copper, Crete being a Bronze Age civilization. The island of Thera was a great naval and trading center of the Minoan civilization, a center built on a dormant volcano which suddenly exploded. The loss of ships, the dust which brought disaster, the rise of more barbarous folks led to the conquest of the Minoan world by the coarser Greeks.

Rival theories of Atlantis are put down rather abruptly after a very brief survey (L. Sprague de Camp's *Lost Continents* contains a far better enumeration of locations). The authors offer a variety of moderately convincing proof of a geologic nature for their viewpoint. I think we have to accept the view of the authors in broad outline but much more research is going to be needed to refine the theory. The book is marred by the smugness of the authors and the heavy reliance placed on the Platonic dialogues which mention Atlantis. These dialogues have been used to "prove" so many different theories that it is not surprising they fit the correct one (if this is the correct one). The discrepancies are brushed aside with the same glibness used by cranks.

Even though this is a very well made book with many illustrations (many of them stuck in the middle of text which has no relation to the plates) and is written for the intelligent layman, fans should think twice before buying it. Use the public library and buy *The Collected Works of Buck Rogers in the Twenty-Fifth Century* with the money you save.

--J.B. Post

**NFFF STORY CONTEST** The 1970 Story Contest sponsored by the National Fantasy Fan Federation is now open to all amateur writers in this field. Stories must be the original unpublished work of the entrant, must be less than 5000 words in length, and must come within the field of science fiction and/or fantasy in the opinion of the final judge, who for 1970 is Mr. Edward L. Ferman, Editor of *The Magazine of Fantasy and Science Fiction*. Contestants may enter any number of stories, each one accompanied by a fee of 50¢, unless the contestant is a member in good standing of NFFF or BSFA. Final judging begins November 1, 1970. For further information write to Dannie Plachta, Contest Manager, 9147 Roselawn, Detroit, Mich. 48204.



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