



No. 21

February 1971

Virgil Finlay

Hugo Award winning artist Virgil Finlay died on January 18 at the age of 56. His death was due to cirrhosis of the liver, an ailment for which he had been hospitalized during the latter part of December. Supposedly recovering, he returned home on New Year's day but reentered the hospital on January 14.

Virgil Finlay was an artist by profession. He studied art in high school and had his first exhibition at the age of 14 at the Memorial Art Gallery in Rochester, New York. His specialty, before he started illustrating in the fantasy magazines, was portrait painting, for which he was able to command \$300 each when the work was available. However this was during the depression when such assignments were scarce, and he found it necessary to look for other sources of income.

In 1935 he was 'discovered' by Farnsworth Wright when he submitted six sketches to *Weird Tales*. His first illustrations appeared in the December 1935 issue of that magazine and he immediately became one of the most popular illustrators. At this time *Weird Tales* was paying \$8.00 each for black and white illustrations, which took Finlay from three days to a week to do. His first cover appeared on the February 1937 issue of *Weird Tales* and from this date through 1940 he did 16 covers for the magazine.

Subsequently his cover paintings and black and white illustrations appeared in almost all the major science fiction - fantasy magazines including *Amazing Stories*, *Argosy*, *Famous Fantastic Mysteries*, *Fantastic Adventures*, *Fantastic Novels*, *Fantastic Universe*, *Future Science Fiction*, *Galaxy*, *If*, *Other Worlds*, *Planet Stories*, *Science Fantasy*, *Science Fiction Adventures*, *Science Fiction +*, *Startling Stories*, *Super Science Stories*, *Thrilling Wonder Stories*, *Universe Science Fiction*, *Wonder Stories*, and *Worlds of Tomorrow*. He also did paintings for a few book covers. Over the span of almost 35 years Virgil Finlay produced over 2000 paintings and illustrations for professional science fiction publications.

In 1937 he was offered a job by A. Merritt, working as illustrator for *The American Weekly*, a newspaper supplement to Hearst papers. He worked for them off and on for approximately two years. He also had a love for poetry and

one of his poems, "Moon Mist," was published in the September 1954 issue of *Weird Tales* with his own illustration. He was awarded the first Hugo in 1953 as Best Professional Artist; Interior Illustrator. At Heicon in 1970 he also received the First Fandom Award. During the 1940's Famous Fantastic Mysteries published three portfolios of his black and white illustrations, one of which was later reprinted by the National Fantasy Fan Federation. Another portfolio was published by Nova Press in 1953. His most recent work however has been limited to cover paintings for astrology magazines.

At the time of his death Mr. Finlay was working with Don Grant on the preparation of a book covering the span of his career in the science fiction-fantasy field. Copiously illustrated, the book will also include a checklist of his works, compiled by Gerry de la Ree. It is hoped that the book will appear later this year.

TARZAN COMES HOME Edgar Rice Burroughs and his fictional brainchild, Tarzan of the Apes, have been vindicated at last. The Encino-Tarzana branch of the Los Angeles Public Library, situated in the very community which borrowed its name from the swinging apeman, has agreed to accept a gift series from the author's son. Rather huffily, the municipal library system for years refused to stock the Tarzan books, insisting they were devoid of literary value. Now that Tarzan is back, what about John Carter, Warlord of Mars? He grew up in Tarzana, too.

--L. A. Times

FRANKENSTEIN CASTLE RESTORATION Germany's terrifying Frankenstein Castle -- made famous from legend, fiction and motion picture horror epics -- is soon going to be offering bed and board to anyone who wants a thrilling new experience in castle life. The castle near Darmstadt, which was first referred to in German documents of the year 1252, is being turned into a restaurant and hotel with conference rooms. About \$1,000,000 will be spent on restorations to bring the ancient edifice up to date. It is now government property and the state of Hesse is providing the funds.

--Variety

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The International Scene

AUSTRALIA Ditmars Awards. The Australian Science Fiction Achievement Awards or 'Ditmars' were presented this year at the Tenth Australian Science Fiction Convention held at the University of Melbourne on January 1-2, 1971. The awards were given for:

Best Australian Science Fiction - A. Bertram Chandler, "The Bitter Pill"

Best International Fiction - no award

Best Australian Fanzine - Noel Kerr, The Somerset Gazette

Special Awards -

Bruce Gillespie, for services to Australian fandom

John Baxter, for "Science Fiction in the Cinema"

Ron Graham, for Vision of Tomorrow

In addition the inaugural Pat Terry Award for Humour in Science Fiction was presented to John T. Sladek for "The Reproductive System" ("Mechasm")

Comorg. The Australian Science Fiction Communications Organisation (or, inevitably, Comorg) was established in 1970 "to disseminate knowledge of the literary genre usually referred to as 'science fiction' and of ancillary and associated areas of interest, such as fantastic literature in general, cinematic and theatrical presentations of science-fictional and fantastic themes and subjects, and the activities of persons and groups in Australia and overseas who share these interests."

Despite these somewhat grandiose aims, the organisation has a useful purpose. It will serve as a clearing house for information on sf activities in Australia, and to serve this end it is publishing the "Australian Science Fiction Monthly." As detailed in LUNA Monthly 19, this magazine is published for Comorg by John Bangsund. The initial issue was published in December 1970, and for sample copies or any information on Comorg, write to the Secretary: The Secretary, Comorg, P. O. Box 4946, Melbourne, 3001, Australia.

Australia in Seventy-Five. At Syncon '70, the sf convention held in Sydney in early January 1970, a panel discussion was held to evaluate the prospects of Australia bidding for the World Convention in 1975. It was generally agreed that Australia should be able to host such a Convention, and it was decided to form a committee to investigate the possibility of bidding for the 1975 Convention and to press for a change in the World Convention Rules to provide for a more realistic rotation plan and to retain the Hugo as a truly international award. This latter decision was made at the Ninth Australian Convention held in Melbourne. Several Australians attended the Heicon, including one representative of the Australia in '75 committee, and presented Australia's point of view to the business session. At the Tenth Australian Convention, the committee reported the decision of the Heicon business session and the result of its investigations. A motion was then taken from the floor, and the Convention unanimously voted that Australia should bid for the World Convention in 1975. The committee formed at the previous convention will continue to organise the bid, and if successful to coordinate the running of the Convention in 1975.

--Peter Darling

ENGLAND On the box the new series of Doomwatch started in December, but unfortunately I missed the first episode entitled "You Killed Toby Wren" which was supposed to be good. However the two episodes shown since then were typical of the last series. Our next new tele series was Doctor Who, which again was just about as poor as ever before. The good Doctor's assistant has been changed from a scientific type to a dumb-blonde-type typist, who might make for a couple of the old 'heroine tied to the railway lines' type situations. And getting back to Doomwatch, Toby Wren's replacement is yet another naive graduate fresh from Cambridge. Ghu help us.

And yet again, our next new series will be starting January 10. A new series of Catweasle, this is the saga of an 11th century wizard who fell through a time gate, arrived in the present time, made friends with a farmer's son, and has plenty of adventures with the modern inventions... And while we're on the subject of time gates, one of the series currently running is entitled Timeslip, in which a couple of kids find a time-gate. In spite of political intervention, they keep slipping through it and each time end up in an alternate future and meet themselves about 20 years older!

Star Trek is nearing the end of its run, and in spite of the fact that my records show that we still have 18 episodes to go, the BBC say that the next 3 will bring them to the end of the lot. Representations are being made to the BBC in the hope that the rest will be shown and the ones we have seen be repeated.

Good (?) old Lost in Space is being reshowed by a number of local ITV stations, and we have recently had a repeat of the series of radio programs on sf with Christopher Evans interviewing various authors about their books. Over the Christmas recess of Parliament, in place of the morning program of titbits from Yesterday in Parliament, we have been hearing a reading of Conan Doyle's "Lost World," with of course, as introductory music, the logical choice of a snatch from Rite of Spring.

--Gerald Bishop

GERMANY H. P. Lovecraft's "Supernatural Horror in Literature" will be published by Suhrkamp in Frankfurt, perhaps Germany's most highbrow publisher. It is a surprising honour, I think, for there Lovecraft will be in the company of men like T. S. Eliot, Bertolt Brecht, Theodor Adorno and Ernst Bloch. "The Best of H. C. Artmann," also published by Suhrkamp, contains a short play of three pages entitled "how lovecraft saved the world," featuring h. p. lovecraft, pickman and 'kutlyoos schatten' as characters. The author, who has always been interested in trivial fiction, in it pays Lovecraft his tribute. H. C. Artman, one of Austria's foremost poets, has also written "Dracula Dracula, A Transsylvanian Adventure," the werewolf story "tök ph'rong süleug," "Frankenstein in Sussex" (in which Frankenstein meets Alice in Wonderland and Frau Holle), and the collection "Die Anfangsbuchstaben der Flagge" (Residenz Verlag), a parody of the popular fiction of the thirties.

--Franz Rottensteiner

POLAND Krysztof Meyer's prize winning, Lem-based sf opera "Cyberiada" will be performed in the Warsaw opera house this spring. The opera will also be shown on Intervision, the TV network of the Communist countries of Europe, on three consecutive days, each day an hour-long act. "Solaris" will be an 80-minute TV play in Hungary, and "Return from the Stars" will not appear in East Germany as previously reported, but from Marion von Schröder in West Germany.

--Franz Rottensteiner

RUSSIA What Sam Lundwall says on the current situation of sf in the Soviet Union is mostly true (see LUNA Monthly 19). The situation isn't quite as black as it seemed in 1969. His claim, however, that there never was a Strugatsky affair, is wrong as can be seen from such accounts as that published in the New York Times Book Review for September 13, 1970 ("Soviet Satirists"). "The Hotel in the Mountains" is a quite harmless adventure novel, and I think it very unlikely that the Strugatskys will ever be allowed to publish another story like "Ulita na sklone" in Baikal & Smena or "Skazka o Troike" in the Siberian Angara, for which its editors got fired (the man who informed me talked with them in Moscow). "The Inhabited Island" was published, as far as I know, only in Neva, but never in book form; and it will be a sort of indication if it ever appears as a separate volume. By the way, both "The Inhabited Island" and "It's Difficult to be a God," the best novel of the Strugatskys, will be published by Marion von Schröder in West Germany, and it is to be hoped that those translations will lead to making them

known in the West. Especially "It's Difficult to be a God," with its pseudo-historical feudal background so familiar from authors such as Poul Anderson, should appeal to the American reader.

It also doesn't seem to be true that the Russians use the Vietnam stand of U. S. authors as a guide, for Hal Clement's "Cycle of Fire" was just published in the USSR by Mir (in a volume containing also stories by Lem, Sturgeon and other American, Italian and German authors). There are plenty of translations of foreign sf in the USSR just now, but very few original Russian sf stories, mostly by dull writers like Efremov, Ludkajanov and the like. This seems to be an indication that the Soviets prefer to publish the politically harmless foreign sf rather than their own satirists, where the reader can read between the lines what is really meant.

--Franz Rottensteiner

SWEDEN The first volume in the sf book series I am editing, Isaac Asimov's "Foundation," was published a couple of months back. It sold 2,000 copies in two weeks, which is exceptionally good for a small country like Sweden. "Foundation and Empire" will come in March and "Second Foundation" in November. Other titles in 1971 include Harry Harrison's "Bill, the Galactic Hero" and "Oxygen and Aromasia" by Claes Lundin, an sf novel first published in 1879. It is still perfectly good, intelligent up-to-date sf, believe it or not. There is time travel, TV, social criticism, and it is well written as well as sarcastic. A beautiful novel.

About June Ace will publish a completely rewritten and very much enlarged translation of my book "Science Fiction från begynnelsen till våra dagar." Don Wollheim also tells me it might be published in a hardcover edition by another publisher. Two of my novels, "Alice's World" and "No Time for Heroes," have just been published as an Ace double. As far as I know this makes me the first Swedish sf writer to write novels in English and have them published in the U.S. They are not the best in the world, but I hope they are not the worst either.

The sf magazine, Magazine of Science Fiction (see LUNA Monthly 11), will not be published, at least not with me as editor. Because of communication problems with the publisher I have backed out of the whole thing. I hope eventually to start the magazine with another publisher, but this most probably will take time. The venture has caused some inconvenience for a lot of people, and the arrangements made with F&SF as well as Vision of Tomorrow will lead nowhere. It's a pity and I feel rather bad about it, but it all is due to reasons completely beyond my control. That's how it goes.

--Sam J. Lundwall

ELLISON INFORMATION WANTED I am compiling a bibliography of the published work (professional and amateur) of Harlan Ellison, as a special research project at the UCLA Graduate School of Library Science. I have access to Harlan's files to help me in my work but they are very incomplete as regards his contributions to fanzines. Therefore I would appreciate help from LUNA readers with bibliographic information on fanzine material by Harlan Ellison and, if available, on material about him (book reviews especially): Author of article, Title, Title of fanzine, volume/issue number and day-month-year as appropriate, the complete pagination of the article, plus an indication of its type (e.g., fiction by or article on (Subject) by HE, book review of (Title), parody, interview, etc.). Information should be sent to Leslie K. S. Cohen, 1439 South Bundy Drive, Apt. 3, Los Angeles, California 90025.

COME TO THE BRITISH EASTERCON IN WORCESTER THIS 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.

THE STATE OF ART IN SF PUBLISHING

by Greg Bear

A few honorable members of First Fandom here in San Diego have tried to convince younger enthusiasts that science fiction as a separate, distinct field is dying out, being absorbed into the vast, muddled, muddied river called Mainstream. They point to the popularity, if not the quality, of science fiction being written by the big fish in Mainstream, stepping out like walking catfish to dabble in other tributaries. Authors of every ilk have been doing just that, however, since long before science fiction was even called or recognized as something different. There's a good argument for the idea that Hugo Gernsback, by pulping science fiction and setting it apart, actually did the field a disfavor by giving it a bad reputation... but that's neither here nor there; and especially not here, where we gather for other matters. Besides such refutations, there is also the evidence of the uncounted multitude of sf paperbacks, labelled as such, which appear magically every week wherever you look (if you happen to know where to look). Sf sells better than mysteries and westerns put together in the paperback field, if you lop off Louis L'Amour -- and please do! This is quite an accomplishment from a publishing standpoint. Big publishers in the original field such as Ballantine offer enormous selections, sometimes keeping them in print for two years or more. Ace, a very well-distributed firm, as well as Avon, Berkley, and Dell, have had some experience with the profits of sf, Nixon's economizing dip notwithstanding. An interesting result of all this is a competition to catch the eye of the browser, to lure him between covers and seduce the money from his pocket, sometimes on the basis of primary attraction ("That looks interesting. What the hell --"). Very crafty, this graphics combat, and very beneficial for the artists who have hooked onto it, as well as for connoisseurs of such things.

This boom, of course, extends clear across the paperback field, and each company has taken its own stand and assumed its own character. Far be it from my purposes here to judge the ultimate objective artistic merits, much less the financial results of such ventures... Rather, I'll present my own subjective reaction, as a would-be artist and writer, to a few of the end products.

Ballantine (to everything hereafter add the phrase, 'in my opinion') has succeeded in becoming the most prolific, most attractive small-format paperback publisher in the field of fantasy and science fiction. Their books, besides having nice cover graphics and illustrations, have a fine, pliable feel to them. The cover paper is slick, if somewhat fragile, and the cover color reproduction is the best in the neighborhood. Their artists exhibit a unique variation and variability, from the delicate distortions of Gervasio Gallardo (covers for "Lilith," "The Well at the World's End," etc.) to the psychedelic gaudiness of Ronald Walotsky ("The Blue Star," "Dark Stars," etc.). In between lie the gorgeous water colors of Bob Pepper (the Gormenghast trilogy, "The Silver Stallion"), the Dali-influenced paintings of Bob Foster ("Thorns," "The Masks of Time") and the cover by George Barr for "Zothique." In the adult fantasy series there is only one disappointment, and that's the sketchy, somewhat bland work of Ray Cruz. It was bad judgment for him to do the cover for Bok's "Sorcerer's Ship."

For the artists themselves, the best and most diversified here is probably Pepper. Foster tends to repeat his formats and designs too often, and many of his figures, though nicely executed, look like anatomical poses and lack a sense of life. Occasionally Foster (perhaps because of editorial edict) adds embarrassing bikinis or winding strands of draperies to cover breasts and genitalia, which isn't really necessary. His best work, except for "Thorns," goes to Avon.

Avon probably ranks second for consistent and fine graphics and illustrations. Foster works here also, with his best cover to date for "Behold the Man," front and back. Here the Dali influence is most marked. In the art for "Watch the Northwind Rise" he also reaches a peak, but the cover for "Worlds of the

Wall," with a winged lizard, leotarded man, and solarized Grand Canyon backdrop, hits rock bottom.

Several Silverberg books from Avon, notably "Nightwings" and "Hawksbill Station," as well as Aldiss's "Neanderthal Planet," boast fine covers by Don Ivan Punchatz, who appears regularly in Playboy. Edward Soyka's work for "Shadow of Heaven" is unusual and rather nice, if somewhat sketchy.

At Lancer, some of the work is passable, some of it is good, but the graphics often leave much to be desired. Frazetta works for Conan here, in a league of his own, but he does work elsewhere that is just as good and sometimes better. I don't like the feel of a Lancer book. Perhaps the purple edging ink puts me off.

Berkley has Paul Lehr, who's been around for quite some time, but whose new style is entirely his own, and very distinctive. The colors are startling and eye-catching, and occasionally achieve a harsh, dream-like quality, as in his work for "The Santaroga Barrier," "The Long Winter" (from Fawcett) and most especially for "Grimm's World." This cover is remarkable because, taken in small details, it isn't all that satisfactory, but as a whole, in composition and imagery, it's one of the finest paperback covers in a long time. Sometimes, however, the organic forms in a Lehr painting get out of hand -- as in the colorful art for "Orbit 2," which many people thought was an influence-swipe from "Fantastic Voyage."

Ace Books, in its collection of science fiction specials, has brought to public view the work of Leo and Diane Dillon, who previously limited their efforts in sf to Ellison projects such as the Boschian cover for "I Have No Mouth and I Must Scream" from Pyramid. The Dillons have a surprising and diversified background -- one never knows where they'll turn up, with a bagpipe sketch on the back of a record cover from RCA, or maps and drawings in the Time-Life books on civilizations, or both and beyond! Their work is nearly always good, and at times quite striking. They deserve a Hugo very much indeed.

Although James Bama's work for Bantam, Dell, etc. is usually restricted to beautifully sexy covers for bored-lady novels, he does have exclusive rights to Doc Savage, and his covers in that area and elsewhere, while often hurried, still deserve a kudo or two. He does very good work when he has the time.

With the rest of the paperback market, good graphics and good illustrations are sporadic. The general level is mediocre or worse, with very few highlights. This doesn't include occasional sf publishers like Collier-Macmillan or Dover, but only the 'little' markets.

As for the magazines, artwork for the American Big Four (Analog, F&SF, Galaxy, If) is done by competent people, but brilliant works come few and far between. Amazing and Fantastic have improved vastly at times, but the cover graphics are still often abysmal. The paper is still pulp, a situation which, of course, is not easily rectifiable.

Hard-cover dust wrapper art is seldom as eye-catching as paperback examples. Hard-cover publishers are aiming for a market substantially different from the paperbound distributors, of course, and their trends in graphics and illustrations are quite different from the current soft-cover fashions. Sometimes the results are commendable, sometimes deplorable. Various companies, such as Putnam with its paperback subsidiary Berkley, use the same covers for hardbacks as for paperbacks. Lehr gets this treatment often at Putnam-Berkely, and occasionally his painting will have a section or detail blown up, inexplicably, and printed all out of original composition. Such a dastardly practice should be punished by baths in boiling oil twice daily.

New artists in the field appear every other minute with one cover or another, but some consistent new contenders have been Jim Steranko, fresh from good work in the comics, with "Infinity One" and several others from Lancer, and Dean Ellis ("All Judgment Fled" and the other Ballantine James White reprints),

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PIERRE VERSINS -- AN APPEAL

by Forry Ackerman

I first met Pierre Versins in 1957. Already he was a legendary, if somewhat shadowy, figure to me. I met him in France or perhaps I should say he met me, for he came to see me from his home in Switzerland. It was not till 1965 that I actually set foot in Pierre's home -- it was an apartment then -- and once I had, I did not want to leave. What he had collected was too wonderful.

Five years later -- last summer -- I had the extreme pleasure to be a guest once again of Versins, this time in a true home -- with a truly impressive collection of science fiction, the greatest collection, I dare say, in all of Europe. And all in French. Approximately 8000 volumes, which Versins estimates to be two-thirds of all the sf ever published in the French language. And he does something with his sf, he is constantly busy organizing it, cataloging it, reading it, reacting to it, writing about it, creating from it. His chef d'oeuvre will be his Almanac, due in '72. He has already published extensive book lists, film lists. He has authored at least 3 novels, one of which won the top French sf award of its year.

Hundreds of fanzines have flowed from the Futopian Society which he created and for many years helmed. If he had a stentorian voice and were a controversial figure I would think of him as the Moskowitz of Europe but he is quiet as a lamb, modest, self-effacing, unspectacular, simply going about his scholarly work of collecting, preserving and computerizing science fiction there in Switzerland.

He is a seminal force of science fiction on the European continent and thru an unforeseen adversity the Foundation that he has created for the benefit of all fankind is in peril of perishing as an entity. Participate in this auction generously and help Pierre preserve his lifework, his own precious gift to posterity.

AUCTION OF A LIFETIME

Forry Ackerman speaking. I have been most terribly disappointed by the response from the professionals to whom the first appeal was made. No reaction at all from the four wealthiest. One explained to me that, having already lent close to \$10,000 to a variety of friends who were not exactly rushing to repay their debts, he had hardened his heart to any further appeals until most of his original loans had been repaid, and with this philosophy I cannot quarrel. One author, who prefers to remain anonymous; having enjoyed charity from a number of friends in a time of need; is willing to pledge \$100. And, bless them, Donald & Elsie Wollheim, willing for their names to be used, despite heavy costs for their daughter's college education have volunteered a loan of \$300. Between Windayne's \$1000 and my own (I have already sent \$500 out of pocket), this leaves it \$2600 short of the goal, and the time is short.

I am therefore at this time offering the choicest duplicate collector's items I own on a thru-the-mail auction basis. I will not waste your time with another copy of "The Outsider," the 'bible' edition of the Weinbaum Memorial Volume, the Amazing Annual, etc; instead I am offering items so special that I need say very little about them because it will not be necessary for those few dedicated collectors who will recognize them and will be willing to hock their souls for them.

Let's start with THE MAN WITHOUT A SOUL, Edgar Rice Burroughs, First British Edition and in good condition except for some rusty marks on the outer edges of some pages.

THE TIME TRAVELLER (Feb. 32) #2. Good condition. My grandmother's copy. EERIE. First issue (ashcan edition). Warren 1965. Mint.

THE WALKING DEAD Title Lobby Card autographed by BORIS KARLOFF. (This is not a duplicate -- a real sacrifice on my part.)

WEIRD TALES Feb. 24. A beautiful copy.

METROPOLIS. The 96-page mid-size French Filmbook with many stills.

FANCYCLOPEDIA #1. Mint. Copy #36, for some reason undistributed.

BELA LUGOSI autograph, Halloween 1944, on First Day cover of 50th Anniversary of Motion Pictures commemorative envelope.

FLASH GORDON STRANGE ADVENTURE MAGAZINE. Fine.

HPL Yes, that printed pamphlet of which what--30? certainly no more than 60, I'm pretty sure--copies were printed. I traded one for a couple hundred dollars worth of other collectors' items a year or so ago.

CINEMA 57--Le Fantastique. The publication that was the inspirator of Famous Monsters.

SCIENCE-FICTION AND FANTASY FILM CHECKLIST. Walt Lee. 75 pages. Previous owner has marked it up somewhat with info of interest to the avid collector.

MARS MOUNTAIN. My own copy (till now). Hardcover.

BIZARRE. The unreleased Canadian fantasy prozine. 100 pages. I brought 3 or 4 copies back from the Torcon in late 40s and sold one to Moskowitz or Warner years ago, I think. Anyway, I've only one left now. Really should sell it only to a University, I suppose.

Please get your offers to me right after publication of this issue. If your bid is successful, you will be informed.

Forry Ackerman, 915 South Sherbourne Drive, Los Angeles, Calif. 90035

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THE STATE OF ART IN SF PUBLISHING continued from Page 7  
whose work has been attractive, but unspectacular.

There are several prolific, relatively new artists who stand in categories all by themselves. One of these, Jeff Jones, has become an illo mill with Grumbacher knows how many covers to his credit. His art is usually acceptable, although extremely stylized at times; which isn't always a bad trait, but does have its disadvantages. Every so often an exceptional technical effort will flow from his brush, as in the Award cover for Leiber's "Conjure Wife," which, however, was a compositional and subject matter disaster. On the other hand, a quick work of unexceptional execution will grace a paperback cover with fine color, imagery, and balance, as in (once again, Fritz Leiber's) "Swords Against Death."

Well-established artists such as Gaughan, Freas, and Frazetta have gotten into unfortunate ruts. Their style has overcome (perhaps) their sense of experimentation and quality, and what we end up with is an acceptable colorful piece without much substance. Cotton candy is seldom preferable to a summer peach. This, perhaps, is necessary to keep the larder full. It may be necessary, but it isn't fortunate.

All told, however, the art field in science fiction is vibrant and alive, very diversified, and full of young blood. With these assets, the future looks very good indeed for bookstore browsing -- at least on the visual side. For what lies between the covers -- but that's another section entirely...



# The Southern California Scene

As seen by Fisher Trentworth

Harlan Ellison drew the largest turnout yet -- 55 -- at a Director's Dinner of the LASFS when he followed in the footsteps of Ray Bradbury, Fritz Leiber and Larry Niven to receive the Forry Award. Rick Sneary, Len Moffatt, Bruce Pelz, Roy Lavender, Fred Patten and many other fans were present to hear speeches by Forry and Harlan, with Norman Spinrad and Larry Niven representing the pro's. After the banquet Niven invited all to carry on the celebration in his home.

A. E. van Vogt, who states with a straight face that he is 'currently working on 30 science fiction novels' -- and he has the titles to prove it -- will fly to Huntsville, Ala. to deliver a lecture, or possibly several in the area, on life in the 21st century.

Stuart J. Byrne has sold "Thundar, Man of Two Worlds," first of a series, to Leisure Books, new Southern California paperback house which has taken three Hubbard novels from the Ackerman Agency -- "Final Blackout," "Triton" and "Death's Deputy" -- and will also publish "The Widderburn Horror" by an old LASFS member (female) under a pen name; "Mission: Manstop" by Kris Neville and a book by Arch Oboler. Bill Hughes has done the cover for Leisure's "Men Like Gods" (H. G. Wells) and George Barr the cover for their Wells novel "Star-Begotten."

Wendayne Ackerman is currently translating an sf novel from German for Ace to be followed by an sf novel, "Fireworks," from French.

Former Angeleno and early LASFS member Ray Harryhausen, now number one builder and animator of screen's prehistoric and mythologic monsters, back in L. A. from London for a month of reunions with Ray Bradbury, Forry Ackerman and other old fan friends, as well as meeting dozens of his own fans. There's something in the wind about a remake of the original King Kong.

Theodore Sturgeon, Forry Ackerman and others will contribute impressions, anecdotes, etc. about Richard Matheson to a tribute book to be published on the author. Ackerman art client Josh Kirby, soon to be seen on an Ace Burroughs cover, will do the jacket of the Matheson book.

Charles Nuetzel has sold his first hardcover sf novel, "The Stars Are Not Enough."

Fritz "Metropolis" Lang, who has made his home in Hollywood for the last 35 years, celebrated his 80th birthday here on December 5th.

Sam Merwin and Forry Ackerman helped convince the Immigration Authorities that Canadian-born Horace Gold wasn't an alien. ("Simple," said Forry; "I didn't have to lie--I just didn't volunteer any information about his Martian ancestry.")

A four and a half hour long opening night college stage adaptation of Ray Bradbury's "Martian Chronicles" was later refined to two and a half hours, attended the same night by the Bradburys, Walter J. Daugherty, Forry Ackerman, Bill Warren and others. The house was packed and the plays were well received, including a good press in the L. A. Times.

Bela Lugosi's last great friend, Richard Sheffield, now a school teacher, sponsored an amateur presentation at his school of "Dracula."

A. E. van Vogt's collections "More Than Superhuman" and "M-33 in Andromeda" due from Dell and Paperback respectively.

Forry Ackerman guested three German professionals for a week while employed by their studio in Wiesbaden to research his archives for material to be featured throughout five 45-minute long segments on TV re sf.

Ray Bradbury was a very animated speaker at the Director's Dinner of the LASFS in his honor recently.

# Coming Events

## February

- 2 FANATICS MEETING at home of member at 7:30pm. For info: Quinn Y. Simpson, 977 Kains Ave, Albany, Calif. 94706
- 3 BLACK SWAMP SF & FANTASY SOCIETY MEETING at home of member at 8pm. For info: Robert Galbreath, 217 W. Reed Ave, Bowling Green, Ohio 43402 (ph: 354-1822)
- 3 WOODCHUCKS MEETING at home of member. For info: Greg Bear, 5787 College Ave., Apt. 37, San Diego, Calif. 92120 (ph: 286-4736)
- 5 VALSFA MEETING at home of member. For info: Dwain Kaiser, 390 N. Euclid, Upland, Cal. 91786
- 5 WSFA MEETING at home of member at 8pm. For info: Alexis Gilliland, 2126 Pennsylvania Ave. NW, Washington, D. C. 20032
- 6 HOUSTON SF SOCIETY MEETING at home of a member. For info: Joe Pumilia, 420 W. Bell, Houston, Texas 77019
- 7 ALBUQUERQUE SF GROUP MEETING at Los Ranchos Village Hall, 920 Green Valley Rd. N.W., Albuquerque, N. M. 87112. For info: Bob Vardeman, P. O. Box 11352, Albuquerque, N. M. 87112
- 7 ESFA MEETING at the YM-YWCA 600 Broad St., Newark, N. J. at 3pm
- 7 HAFASD MEETING at home of member at 1pm. For info: Roger A. Freedman, 8479 Scarf Pl., San Diego, Calif. 92219 (ph: 469-4280)
- 9 SF SOCIETY OF FAIRBANKS MEETING. For info: David Jaye, Univ. Stationery & Bookstore, Constitution Hall, College, Alaska 99701
- 12 LITTLE MEN MEETING at home of member at 7:30pm. For info: J. Ben Stark, 113 Ardmore Rd., Berkeley, Calif. 94707
- 12 PSFS MEETING at Drexel Univ., 36th & Spruce Sts in Philadelphia. For info: Ron Stoloff, 10714 Haldeman Ave, Philadelphia, Pa. 19116 (ph: OR6-0358)
- 12-14 BALTICON at the Lord Baltimore Hotel, Baltimore & Hanover Sts, Baltimore, Md. Reg: \$2 in advance, \$3 at door. GoH: Harry Harrison. For info: Ted Pauls, 1448 Meridene Drive, Baltimore, Md. 21212
- 12-15 PRESIDENTS' DAY SCIENCE FICTION CONFERENCE (PRESICON) at the Airport Marina Hotel, 8601 Lincoln Blvd, Los Angeles, Calif. 90045. GoH: Emil Petaja. Adv. reg: \$3 till Feb. 1; then \$5 For info: Bruce Pelz, P. O. Box 1, Santa Monica, Calif. 90406
- 13 CALGARY SF CLUB MEETING. For info: Brian Hval, 1712 Home Rd. N.W., Calgary 45, Canada
- 13 CINCINNATI FANTASY GROUP MEETING at home of member. For info: Lou Tabakow, 2953 St. Johns Terrace, Cincinnati, Ohio 45236
- 13 MINN-STF MEETING at home of member at noon. For info: Frank Stodolka, 1325 W. 27th St., Minneapolis, Minn. 55408
- 14 NESFA MEETING at home of member. For info: NESFA, P.O. Box G, MIT Branch Sta., Cambridge, Mass. 02139
- 16 FANATICS MEETING, see Feb. 2
- 17 BLACK SWAMP SF & FANTASY SOCIETY MEETING, see Feb. 3
- 17 WOODCHUCKS MEETING, see Feb. 3
- 19 VALSFA MEETING, see Feb. 5
- 19 WSFA MEETING, see Feb. 5
- 20 CHICAGO SF LEAGUE MEETING at home of George Price, 1439 W. North Shore Ave., Chicago, Ill. 60626, at 8pm.
- 20 DaSFS MEETING at home of member at 8pm. For info: Tom Reamy Box 523, Richardson, Tex. 75080 (ph: 214-424-2764)
- 20 LUNARIAN MEETING at home of John Boardman, 234 E. 19th St., Brooklyn, N. Y. at 8pm. Guests of members and out-of-town fans.
- 21 HAFASD MEETING, see Feb. 7
- 21 MISFITS MEETING at home of member at 3pm. For info: Howard DeVore, 4705 Weddel Street,



Dearborn Heights, Mich. 48125  
(ph: LO5-4157)

- 23 SF SOCIETY OF FAIRBANKS  
MEETING, see Feb. 9
- 26 LITTLE MEN MEETING, see  
Feb. 12
- 27 CALGARY SF CLUB MEETING,  
see Feb. 13
- 27 CINCINNATI FANTASY GROUP  
MEETING, see Feb. 13
- 27 MINN-STF MEETING, see Feb.13
- 27 OMICRON CETI THREE MEET-  
ING, at home of member at 8:30  
pm. For info: Joe Isenstadt, 821  
N. Hamilton Ave., Lindenhurst,  
N. Y. 11757 (ph: 516-TU8-8327)
- 28 NESFA MEETING, see Feb. 14
- 28 OSFA MEETING at Museum of  
Science & Nat. Hist., Oak Knoll  
Pk. at Big Bend & Clayton Rds.,  
Clayton, Mo.-- the Science Bldg,  
3rd floor, at 2pm. For info: Doug  
Clark, 6216 Famous Ave., St.  
Louis, Mo. 63139
- 28 OSFIC MEETING in Toronto. For  
info: Peter Gill, 18 Glen Manor  
Drive, Toronto 13, Canada

#### March

- 12-14 BOSKONE VIII at the Sheraton  
Rolling Green Motor Inn, Andover,  
Mass. GoH: Larry Niven. Adv.  
reg: \$3. For info: NESFA, P. O.  
Box G, MIT Branch Station, Cam-  
bridge, Mass. 02139
- 19-20 DRACULA presented by the  
Ten-Ten Players at the Park Ave.  
Christian Church, New York. For  
info: Jean C. Wirth (212) 876-8992
- 26-28 MARCON VI at the Sheraton-  
Columbus Motor Hotel. GoH:  
Lester Del Rey. For info: Larry  
Smith, 5730 Roche Dr., Columbus  
Ohio 43229
- 26-28 DRACULA performance, see  
March 19

#### April

- 2-4 CONFERENCE ON MIDDLE  
EARTH at the Cleveland State  
Univ. For info: Jan Finder, 23951  
Lake Shore Blvd. #204-B, Euclid,  
Ohio 44123
- 9-11 EASTERCON 22 at the Giffard  
12

Hotel, Worcester. GoH: Brian  
W. Aldiss. For info: Peter R.  
Weston, 31 Pinewall Ave., Birm-  
ingham 30, U. K.

- 9-11 PECON 2 GoH: Gordon R. Dick-  
son. Adv. reg: \$2.50, \$3 at door.  
For info: Don Blyly, 158 Hopkins,  
URH, Champaign, Ill. 61820
- 16-18 LUNACON at the Commodore  
Hotel in New York. GoH: John W.  
Campbell, Fan GoH: Howard De-  
Vore. Adv. reg: \$2.50 to Devra  
Langsam, 250 Crown St, Brooklyn  
N. Y. 11225

#### May

- 28-31 DISCLAVE in Washington, D.C.  
For info: Jay Haldeman, 405 South-  
way, Baltimore, Md. 21218

#### June

- 11-13 GNOMOCLOVE at the Hotel  
Andrew Johnson in Knoxville,  
Tenn. GoH: Frank Kelly Freas.  
Reg: \$2.50. For info: Irvin Koch,  
Apt. 45, 614 Hill Ave. SW, Knox-  
ville, Tenn. 37902
- 18-20 MINICON 4 at the Curtis Hotel  
Minneapolis. Adv. reg: \$2, \$3 at  
door. For info: Jim Young, 1948  
Ulysses St. N. E., Minneapolis,  
Minn. 55418

#### July

- 8-11 DCON at the Statler-Hilton Hotel  
Dallas. GoH: Robert Bloch, Fan  
GoH: Andy Offutt. Adv. reg: \$5;  
\$6 at door. For info: Dcon, Box  
242, Lewisville, Texas 75067

#### August

- 7-9 PGHLANGE III at the Chatham  
Center Motor Inn, Pittsburgh.  
GoH: Lester Del Rey. For info:  
Ginjer Buchanan, 5830 Bartlett St,  
Pittsburgh, Pa. 15217

#### September

- 3-6 NOREASCON at the Hotel Sher-  
aton-Boston. GoH: Clifford Simak,  
Fan GoH: Harry Warner Jr.

Registration fee to August 10, \$4 supporting, \$6 attending. Send to Noreascon, Box 547, Cambridge, Mass. 02139

#### MEETINGS HELD EVERY WEEK

**FANTASY & SCIENCE FICTION SOCIETY OF COLUMBIA UNIV:** Thurs. in the Postcrypt (basement of St. Paul's Chapel) on the Columbia campus, at 8:30pm. For info: Eli Cohen, 408 McBain, 562 W. 113th St, New York, N.Y. 10025 (ph: 280-7310)

**UNIVERSITY OF ILLINOIS SF SOCIETY:** Wed. on Univ. campus at 7:30pm. For info: Don Blyly, 158 Hopkins, URH, Champaign, Ill. 61820 (ph: 332-1170)

**LASFS:** Thurs. at Palms Playground Recreation Center, 2950 Overland Ave, W. Los Angeles, at 8pm. (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 7:30pm. For info: Mike Zaharakis, 1326 SE 15, Portland, Ore. 97214 (ph: 232-8408)

**QUANTA LTD:** Sun. at 5pm at home of Ivor Rogers, 110 S. Monroe, Green Bay, Wis. Call Ivor or Debby at 432-4741 for details. Interests: sf, fantasy, sf/film & sf art and comics.

**SYRACUSE UNIVERSITY SF SOCIETY** Every Sunday school is in session at 303 Stadium Place, 2nd floor lounge, at 3pm. For info: Lisa Tuttle, 1000 Irving Ave, Syracuse, N. Y. 13210

**TERMINAL BEACH CLUB:** Thurs. at 9pm in the Fine Arts Bldg, SUNY campus. For info: Terminal Beach Club, Box 3000, Binghamton, N. Y. 13901

**WESTERN PENNSYLVANIA SF ASSN:** Sun. at 2pm at homes of members For info: Linda Bushyager, 5620 Darlington Rd, Pittsburgh, Pa. 15217 (ph: 421-0185)

#### MEETINGS HELD IRREGULARLY

**ATLANTA SF GROUP:** For info: Glenn Brock, Box 10885, Atlanta, Ga. 30310

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

**BRUNSWICK:** For info: Bruce Newrock, 6 Paulus Blvd, New Brunswick, N. J. 08901

**DASFA:** New location, date indefinite For info: C. Cazedessus, PO Box 550, Evergreen, Colo. 80439 (ph: 674-4246)

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

## Have You Read?

Cox, Jeff "Tolkien, the Man Who Created Nine Languages," *Quinto Lingo* Aug/Sept. 1969, p.8-11

Garrison, Webb "Science Fiction Story Described Atom Bomb 17 Months Before First One Was Dropped," *National Enquirer*, Jan.3

Glueck, Grace "Maxfield Parrish" (with portfolio) *American Heritage*, Dec. p.16-27

Grimsley, Juliet "The Martian Chronicles; a Provocative Study," *English Journal*, Dec. p.1239-42

Kazantsev, Alexander "The 'Testament' of Niels Bohr" (story) *Soviet Literature Monthly*, No. 12, 1970 p.112-30

Murray, William "The Pulps" (review) *New York Times Book Review*, Dec. 27, p.6-7

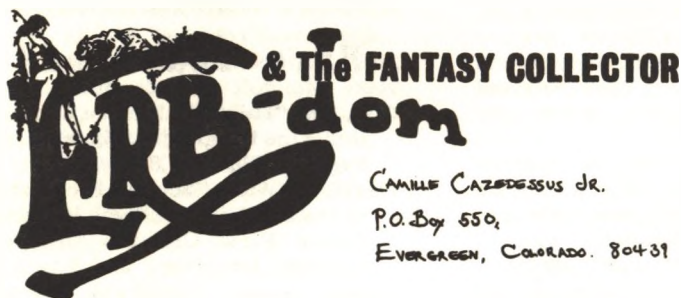
Peck, Ira "They're Making a Monkey of Kim Again" (Planet of the Apes series) *New York Times*, Dec. 13, p.D13

Sturgeon, Theodore "Memento Mori - et seq." (Five Fates, Wizard of Earthsea, City of Illusions) *National Review*, Jan. 12 p.39+

Todd, Richard "The Masks of Kurt Vonnegut Jr." *New York Times Magazine*, Jan. 24, p.16-17+

*Entries are welcome for this list. Include all pertinent information.*

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# S F and the Cinema

by Chris Steinbrunner

Critics played the major part in not stirring up proper amounts of interest in Cornel Wilde's superb "No Blade of Grass." Unable to accept its extremes, they totally missed its point... and its thrust against a real, growing world problem makes it the most important film in years. The pollutants slowly poisoning us finally throw the Earth itself into a high fever: a fungus growth which eats at all the green grass and grains of the world, causing famine among man and beast. Nigel Davenport, a middle-class London businessman, hears from a private source that the English Government may well follow the example of Red China, which in its ruthless attempt to stem both famine and panic has simply eliminated several major cities and their populations. The only answer is to start a caravan out of London, far into the North Country where his older brother has thoughtfully barricaded himself and endless cans of food in an impenetrable valley. The journey is a desperate one, across a landscape dotted with rotted grass and the carcasses of small animals... and factory sites still polluting air and stream. Dreadful things happen, rape and bloodshed and stillbirth, all shown in unsparing grim detail by Director Wilde--who seems in this film to be searching out simple, horrific gut-punchers. He succeeds only too well. The film is elemental. It rejects such token ecological solutions as "Write Your Congressman;" the violent underlying message in this study of human savagery might well be to shoot him.

"Brewster McCloud" tries very hard to take wing, but the ceiling is low. What blood-spurting was to "M.A.S.H." (director Robert Altman's previous triumph), bird-excrement is to "Brewster." A lot of it is dropped on the legions of ordinary folk who try to get in the way of our elfin hero, who is hiding in the Houston Astrodome desperately trying to invent the mechanical wings of man. Those ordinary folk, by the way, are not only bird-polluted, they are murdered, seemingly by bird-woman Sally Kellerman, Brewster's guardian angel, a malevolent Rima giving the Texas police a sporty chase in a car with the none too cryptic license plate BRD SHT. When we see her splashing nude in a huge bird-bath we note the two long scars down her back -- where no doubt large wings were amputated. But why? None of it except Brewster's driving passion for flight makes much sense, but when Brewster finally takes for the skies in his flapping graceful harness the film soars into sheer aerial poetry. Unfortunately by this time the cops are after him and, like Icarus, Brewster glides too high... scraping the inside girders of the Astrodome and falling -- falling... The post-climax credits are out of a Pirandello circus; the film itself tasteless and extraordinary and witty and fun. Not quite as important nor as good as "M.A.S.H." but well worth the flight of fantasy.

There's a lot of the supernatural and witchcraft on the made-for-TV feature circuits these nights; plots like "Crowhollow Farm" where little girls burned at the stake in other centuries return to cause all sorts of trouble. NBC's World Premiere brought Curt Siodmak's new book, "Hauser's Memory," the return of Dr. Patrick Cory, who you will no doubt remember was the scientist who experimented with "Donovan's Brain." This time Cory's fooling with injections of DNA brain cells, giving his young assistant flashbacks to a time before he was born -- the memory cells of a dead European defector important to our CIA. The World Premiere TV film cast David McCallum as the young assistant to whom Hauser's memory is grafted, eliminated Cory entirely, reset the entire story in Europe, and on the whole did a very creditable adaptation... right down to the book's tragic ending.

Only a few weeks ago the first important TV science fiction of the new year was aired... and got 1971 off to a splendid start. Philip Wylie was hired to do a "Name of the Game" segment, and totally without reason or explanation moved this ordinary magazine-reporters series for just one episode to a time beyond 2001, where air pollution has forced the residents of Los Angeles to complexes underground. Breath-taking, in more ways than one! Look for it at rerun time.

American-International, the cinema juggernaut, has releases upon releases trotting out of the wings. "The Crimson Altar" was the last important Boris Karloff vehicle, and seeing him as an aged though still potent necromancer provided some very poignant moments. "Count Yorga, Vampire" is a sort of now-generation Bram Stoker -- three sets of very mod, hip boys and girls pop out of each others beds to battle Yorga the Red Menace, who surprisingly enough is not modern at all but completely old-fashioned, flamboyant and limp-wristed, and looking as if he had just been turned away for being too old from a road-company version of "The Boys in the Band." Why not a modern, updated vampire, too, without European title, opera cape and exaggerated theatrical mannerisms! The old ways seem best though, for at the end -- predictably enough -- Yorga's side wins out, another in A-I's increasingly frequent attempts to appeal to the ghoul out there.

American-International completely recovered its sense of good taste, however, when it remade "Wuthering Heights." One cannot help but compare this version with the Samuel Goldwyn 1939 Academy Award-winning Laurence Olivier Merle Oberon original, and astonishingly, this adaptation is better! It is much more a story of the supernatural, as Emily Bronte intended, and because it is filmed in the mud and bleak of the actual Yorkshire moors it has ten times the realism of the former film's Hollywood studio sets. American-International could not follow closely the original film, as the script to it was still under copy-right, so they did what was really a better thing: they embraced the Emily Bronte source. The result is astonishingly good. And especially so for a studio which previously had concentrated on B's. "Wuthering Heights" will open at Radio City Music Hall. See it.

\* \* \*


*L.A. 2017 by Philip Wylie (filmed for NAME OF THE GAME TV series), produced by Universal Pictures, broadcast January 15. Starring Barry Sullivan, Edmond O'Brien, Sharon Farrell. 1½ hours.*

Increasing concern over the deterioration of the environment of our planet has prompted this film, which was presented on the network program "The Name of the Game" on January 15. Unlike "1985" (reviewed Luna Monthly 14), this is a genuine science fiction film, in which Glenn Howard (Barry Sullivan) is transported to Los Angeles in the year 2017. He discovers that the only survivors on the planet live underground in cities protected from the poisonous atmosphere which covers the Earth. The Los Angeles survivors were a select few thousand, plagued by shortages and overcrowding, and a group of revolutionaries who oppose the use of factories on the surface, needed to support the city.

At the end, we discover that Glenn has really been dreaming all of this, when he falls asleep while returning from a conference on ecology. Just what effect this dream has on his report (to the President) is left unanswered, the film ends with him driving off again without comment.

Concern about the pollution of our planet is receiving a lot of attention today in many countries, in laws and restrictions which are being enforced, and in the actions of many individuals and groups. Industry still remains to be convinced however that they have not had free license to discard their wastes into the environment, and have an obligation to repair the damage they have caused through

*Continued on Page 22*



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# Coming Attractions

F & SF -- April

## Special Poul Anderson Section

The Queen of Air and Darkness by Poul Anderson (complete short novel)

Poul Anderson (profile) by Gordon R. Dickson

Poul Anderson: The Enduring Explosion (article) by James Blish

Bibliography

The Unicorn Trade (verse) by Karen Anderson

## Short Stories

The Power of the Sentence by David M. Locke

The Unsigned by William Walling  
Darktree, Darktide by Michael Bishop

Bruno by Dean R. Koontz

## Science

The Plane Truth by Isaac Asimov  
Cover by Kelly Freas

FORGOTTEN FANTASY -- April

## Serial

The Goddess of Atvatabar by William R. Bradshaw (conclusion)

## Novelette

The Hollow Land by William Morris

Cover by Tim Kirk for "The Hollow Land"

Current Issue

AMAZING -- March

## Novel

The Lathe of Heaven by Ursula K. LeGuin

## Novelette

Gemini Cavendish by Gordon Eklund

## Short Stories

A Girl Like You by Ted White  
Servo by Calvin Demmon

## Classic Reprint

The Achilles Heel by Raymond Z. Gallun

## Features

Science in Science Fiction: The Ultimate City by Greg Benford and David Book

What Is Scientology by Robert H. Thomas

Cover by John Pederson

Current Issue

ANALOG -- February

## Serial

The World Menders by Lloyd Biggle Jr.

## Novelette

Polywater Doodle by Howard L. Myers

## Short Stories

Wrong Attitude by Joseph Green  
The Claw and the Clock by Christopher Anvil

The Pickle Barrel by Jack Wodhams

## Science Fact

Ptolemy's Red Sirius by Robert S. Richardson

## Editorial

Traditional Values by JWC

Cover by Kelly Freas for "The World Menders"

Current Issue

FANTASTIC -- April

## Short Novels

Wolf Quest by Ted White

Dread Empire by John Brunner

## Short Stories

The Eight Thirty to Nine Slot by Alex Effinger

How Georges Duchamps Discovered a Plot to Take Over the World by Alexei Panshin

The Iconoclasts by Dennis O'Neil

## Classic Reprint

The Garden of Hell by Leroy Xerxa

## Feature

The Short History of Science Fiction by Alexei Panshin

Cover by Grey Morrow

ACE FEBRUARY TITLES

Heinlein, Robert A. Between Planets  
05500 95¢

Eklund, Gordon The Eclipse of Dawn  
18630 75¢

*Continued on Page 24*

## New Books

### HARDCOVERS

Atheling, William jr. (James Blish) MORE ISSUES AT HAND (nf) Advent, Dec. \$5.00

Barjavel, Rene THE ICE PEOPLE (tr. of La Nuit des temps, repr) Morrow, Feb. \$5.95

Baum, L. Frank SKY ISLAND: Being the further exciting adventures of Trot and Cap'n Bill... (facs reprint of 1912 ed) Reilly & Lee, Sept. \$4.95

Blish, James THE DAY AFTER JUDGMENT, Doubleday, Jan. \$4.95

Bradbury, Ray I SING THE BODY ELECTRIC! (Coll, 5 ptg) Knopf, Sept. \$6.95

Brett, Leo MIND FORCE (repr Brit) Lenox Hill, Feb. \$3.95

Bunin, Ivan VELGA (juv fty, tr) S.G. Phillips, Fall. \$4.50

Calvino, Italo THE WATCHER AND OTHER STORIES (marg, tr) Harcourt, Jan. \$5.95

Creasey, John THE SMOG (Dr. Palfrey, repr Brit) Walker, Feb. \$4.95

TRAITORS' DOOM (Dr. Palfrey 1, repr Brit) Walker, Nov. \$4.95

Danielson, Henry ARTHUR MACHEN A Bibliography (repr of 1923 ed) Haskell House, 1970

Dempsey, Michael W. & Angela Sheehan, eds. INTO SPACE (juv nf, repr) World, Nov. \$1.95

Ducornet, Erica & Guy SHAZIRA SHAZAM AND THE DEVIL (juv fty) Prentice-Hall, Fall. \$4.50

Elliott, Robert C. THE SHAPE OF UTOPIA: Studies in a Literary Genre. Univ. of Chicago Press, 1970. \$6.50

Ellison, Harlan, ed. PARTNERS IN WONDER. Walker, Jan. \$8.95

Farmer, Philip José TO YOUR SCATTERED BODIES GO. Putnam Jan. \$4.95

Field, Eugene WYNKEN, BLYNKEN AND NOD (poem, repr, tr) Hastings House, 1970. \$3.95

Fleishman, Seymour GUMBEL, THE FIRE-BREATHING DRAGON (juv fty, repr) Harvey House, Sept. \$3.95

Gat, Dimitri V. THE SHEPHERD IS MY LORD. Doubleday, Jan. \$4.95

Goulart, Ron GADGET MAN. Doubleday, Jan. \$4.95

Grimm, Jakob & W.K. JORINDA AND JORINGEL (juv fty, repr) World, Nov. \$4.95

Hanson, Joan THE MONSTER'S NOSE WAS COLD (juv fty) C. Rhoda, 1971 \$3.95

Hoffmann, E. T. A. WEIRD TALES (tr, repr of 1923 ed) 2vin1 Books for Libraries, 1970. \$18.50

Holst, Spencer THE LANGUAGE OF CATS AND OTHER STORIES (marg fty) McCall, Jan. \$3.95

Howarth, William L., ed. TWENTIETH CENTURY INTERPRETATIONS OF POE'S TALES. Prentice Hall, Jan. \$4.95

Janosch DEAR SNOWMAN (marg juv fty, tr) World, Nov. \$4.95

Johnson, Edna, Evelyn R. Sickels & Frances Clarke Savers, comp. ANTHOLOGY OF CHILDREN'S LITERATURE. 4th ed. (incl. fty, mythology, fairy tales, folk tales) Houghton, 1970. \$19.95

Lazarus, Keo Felker THE GISMO: A Science Fiction Story (juv) Follet, Aug. \$2.95

Lobe, Mira THE GRANDMA IN THE APPLE TREE (marg juv fty, tr) McGraw Hill, Oct. \$4.95

Lowery, Bruce WEREWOLF (marg fty) Vanguard, Aug. \$5.95

Lyons, Arthur THE SECOND COMING: Satanism in America (marg nf) Dodd, Nov. \$6.95

Machen, Arthur THE GREAT GOD, PAN (coll, repr) Books for Libraries, 1970

Manchel, Frank TERRORS OF THE SCREEN (juv nf) Prentice-Hall, Fall. \$4.25

Miles, Mildred Lynn INDEX TO PLAYBOY: Belles-lettres, articles and humor, December 1953-December 1969. Scarecrow, 1970 \$5.00

Russell, Geraldine A ROCKET TRIP TO THE MOON (juv nf) Golden, 1970. \$1.95

Silverberg, Robert, ed. TO THE

STARS. Hawthorn, Feb. \$5.95  
 Simak, Clifford D. BEST SCIENCE  
 FICTION STORIES. Doubleday,  
 Jan. \$4.95  
 Vanhalewijn, Mariette THE LITTLE  
 WITCH WANDA (juv fty, tr) World  
 Nov. \$1.95

#### PAPERBACKS

Anderson, Poul THE BROKEN  
 SWORD (fty, rev) Ballantine 02107  
 Jan. 95¢

Asimov, Isaac ENVIRONMENTS OUT  
 THERE (nf, repr) Starline 2526,  
 Oct. 50¢

SECOND FOUNDATION (rs) Avon  
 N306, Nov. 95¢

Barjavel, Rene FUTURE TIMES  
 THREE (orig: Le Voyageur Im-  
 prudent) Award A743S, Jan. 75¢

Barrett, Neal THE LEAVES OF  
 TIME. Lancer 74721, Jan. 75¢

Beagle, Peter S. THE LAST UNI-  
 CORN (fty, rs) Ballantine 01503,  
 Nov. 95¢

Bernard, Christine, ed. THE THIRD  
 FONTANA BOOK OF GREAT HOR-  
 ROR STORIES (repr) Berkley  
 S1942, Jan. 75¢

Birkin, Charles MY NAME IS DEATH  
 (coll, macabre horror, reprint)  
 Award A750S, Jan. 75¢

Blake, Quentin PATRICK (juv fty,  
 repr) Puffin 050021-9, Nov. 95¢

Bradbury, Ray FAHRENHEIT 451  
 (rs) Ballantine 01636, Nov. 75¢  
 I SING THE BODY ELECTRIC!  
 (coll, repr) Bantam N5752, Jan.  
 95¢

Brunner, John THE TRAVELER IN  
 BLACK. Ace 82210, Jan. 75¢

Burgess, Anthony A CLOCKWORK  
 ORANGE (rs) Ballantine 01708,  
 Nov. 95¢

Burroughs, Edgar Rice THE MON-  
 STER MEN (repr) Ace 53587, Jan  
 60¢

SON OF TARZAN (rs, Tarzan 4)  
 Ballantine 01594, Nov. 50¢

Cabell, James Branch SOMETHING  
 ABOUT EVE (fty, repr) Ballantine  
 02067, Nov. 95¢

Caldwell, Taylor THE DEVIL'S AD-  
 VOCATE (supernat, rs) Macfad-  
 den 95-140, Nov. 95¢

Carter, Lin OUTWORLDER. Lanc-  
 er 74722, Jan. 75¢

Case, David FENGRIFFEN (super-  
 nat, repr) Lancer 74728, Jan. 75¢

Clarke, Arthur C. DOLPHIN ISLAND  
 (repr) Berkley S1914, Jan. 75¢

VOICES FROM THE SKY: Pre-  
 views of the Coming Space Age (nf  
 coll, 2ptg) Pyramid T2396, Jan.  
 75¢

Coffman, Virginia THE DEVIL'S  
 VIRGIN (Lucifer Cove 3) Lancer  
 74729, Feb. 75¢

Conklin, Groff, ed. MINDS UNLE-  
 ASHED (orig: Giants Unleashed)  
 Tempo, Oct. 95¢

Daniels, Dorothy THE UNEARTHLY  
 (marg supernat horror) Lancer  
 74723, Jan. 75¢

deCamp, L. Sprague, ed. WARLOCKS  
 AND WARRIORS (repr) Berkley  
 S1944, Jan. 75¢

duMaurier, Daphne HOUSE ON THE  
 STRAND (supernat, repr) Avon  
 W212, Nov. \$1.25

Green, Roger Lancelyn MYTHS OF  
 THE NORSEMEN (juv fty, repr)  
 Puffin 030464, Nov. 95¢

Heinlein, Robert A. ASSIGNMENT  
 IN ETERNITY (coll, rs) Signet  
 T3868, Nov. 75¢

BEYOND THIS HORIZON (rs) Sig-  
 net T4211, Nov. 75¢

DOUBLE STAR (rs) Signet P3669,  
 Nov. 60¢

FARNHAM'S FREEHOLD (rs) Sig-  
 net T2704, Nov. 75¢

RED PLANET (repr) Ace 71140,  
 Jan. 95¢

Hoskins, Robert, ed. INFINITY TWO  
 Lancer 75166, Feb. 95¢

Howarth, William L., ed. TWENTI-  
 ETH CENTURY INTERPRETATI-  
 ONS OF POE'S TALES. Prentice-  
 Hall, Jan. \$1.45

Hubbard, L. Ron FINAL BLACKOUT  
 Leisure 000302, Nov. 75¢

King, Vincent ANOTHER END. Bal-  
 lantine 02109, Jan. 95¢

Kriss, Marika WITCHCRAFT PAST  
 AND PRESENT FOR THE MIL-  
 LIONS (nf, repr) Award A755S,  
 Jan. 75¢

Lang, Fritz METROPOLIS. Simon  
 & Schuster Classic Film Scripts  
 20791, Nov. \$1.95



Leek, Sybil CAST YOUR OWN SPELL (nf) Pinnacle, Jan. 95¢

Loring, Ann THE MARK OF SATAN (marg supernat horror, repr, 2 ptg) Award A770X, Jan. 60¢

Lovecraft, H. P. THE TOMB AND OTHER TALES (excerpts from Dagon and other macabre tales) Beagle 95032, Jan. 95¢

Lundwall, Sam J. NO TIME FOR HEROES / ALICE'S WORLD. Ace 5880, Jan. 75¢

Lymington, John A SWORD ABOVE THE NIGHT (repr) Macfadden 75-309, Jan. 75¢

Mason, Douglas R. EIGHT AGAINST UTOPIA (2 ptg, orig: From Carthage Then I Came) Paperback 63-496, Dec. 60¢

SATELLITE 54-ZERO. Ballantine 02108, Jan. 95¢

Moorcock, Michael THE LORD OF THE SPIDERS (repr, Warrior of Mars 2) Lancer 74736, Feb. 75¢

Moorcock, Michael, ed. BEST SF STORIES FROM NEW WORLDS 4 (repr) Berkley S1943, Jan. 75¢

Norton, Alden H. & Sam Moskowitz, eds. THE SPACE MAGICIANS. Pyramid T2393, Jan. 75¢

Poe, Edgar Allan GREAT SHORT WORKS, ed. by G. R. Thompson. Harper Perennial Classic, 1970. \$1.50

Robeson, Kenneth THE GIGGLING GHOSTS (Doc Savage 56) Bantam H5705, Jan. 60¢

Rogers, David BRAVE NEW WORLD (play, based on Huxley book) Dramatic, 1970. \$1.50

Ross, Clarissa GLIMPSE INTO TERROR(esp) Lancer 74735, Feb. 75¢

Sergel, Christopher, adapt. THE MOUSE THAT ROARED (play, based on Wibberley book) Dramatic, 1970. \$1.50

WELCOME TO THE MONKEY HOUSE (play, based on Vonnegut story) Dramatic, 1970. \$1.50

Silverberg, Robert DOWNWARD TO THE EARTH. Signet T4497, Jan. 75¢

THOSE WHO WATCH (3 ptg) Signet T4496, Jan. 75¢

TO LIVE AGAIN (coll, repr) Dell 8973, Jan. 75¢

Spetz, Marseille DESTINY & THE HERO: A Chronicle of One Man's Search for Salvation (coll, marg fty, 2d ed, 2d ptg) Deuce of Clubs, 1970. \$3.50

Steranko, James THE STERANKO HISTORY OF COMICS, v.1. Supergraphics (501 Spruce St, Reading Pa. 19602) 1970. \$3.00

TRANSIT OF EARTH (coll) Playboy Jan. 75¢

Trinian, John HOUSE OF EVIL (marg supernat) Macfadden 75-379, Nov. 75¢

Van Vogt, A. E. & E. Mayne Hull PLANETS FOR SALE. Grosset, Nov. 75¢

#### DECEMBER BRITISH BOOKS

Christopher, John THE DEATH OF GRASS. Penguin, 6/-, ni, pb. 14. 001300.8

Disch, Thomas THE GENOCIDES. Panther, 6/-, ni, pb. 586.02420.4

Evans, Christopher, ed. MIND IN CHAINS. Panther, 6/-, pb. 586. 03423.4

Harrison, Harry IN OUR HANDS, THE STARS. Faber, 28/- 571. 09429.5

Jones, Langdon, ed. THE NEW SF. Arrow, 5/-, ne, pb. 09.003890.8

Leiber, Fritz THE SWORDS OF LANKHMAR. Mayflower, 5/-, ne, pb. 583.11817.8

Norton, Andre THE WITCH WORLD SERIES. Tandem, all 5/-

Sorceress of the Witch World, 426.05055.X

Three Against the Witch World, 426.05039.X

Warlock of the Witch World, 426.05047.9

Web of the Witch World, 426.05020.7

Witch World, 426.05012.6

Year of the Unicorn, 426.05063.0

Smith, Cordwainer SPACE LORDS. Sphere, 5/-, ne, pb. 7221.7938.3

White, James OPEN PRISON. Cor-gi, 4/-, ne, pb. 552.08591.X

Zelazny, Roger CREATURES OF LIGHT AND DARKNESS. Faber, 30/- 571.09554.2

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

by David Charles Paskow

The big news for this month's column comes from Roy Thomas of Marvel Comics fame. It appears that the Powers-That-Be at Marvel have looked at Conan's sales figures and found them good for, following a King Kull story in Creatures on the Loose (formerly Tower of Shadows) #10, March 1971, the first issue of Savage Tales, a fifty-cent black-and-white comics anthology on sale in early January, will feature an adaptation of "Frost Giant's Daughter," an eleven page, cover featured Conan adventure. AND, (to quote Mr. Thomas, "the merry month of March will see the first issue of Kull the Conqueror, with story by me... and art by Ross Andru and Wally Wood. In addition, it seems likely that Solomon Kane will make an appearance in an early issue of Savage Tales as well, with Berni Wrightson art." The only drawback I can see is the fact that the March on-sale date for Kull will mean that both Conan and Kull will be appearing in the same month...there is such a thing as too much of a good thing. Perhaps it's still not too late to revise the publishing schedule so that Conan and Kull will appear in alternate months.

Future Conan contents: "Zukala's Daughter" (Thomas, #5), "Devil Wings Over Shadizar" (Thomas, #6) and "The God in the Bowl" (Thomas-Howard, #7).

Amateur publication of the month: "The Comic Book Price Guide" by Bob Overstreet (\$5.00 from Bob Overstreet, 2905 Vista Drive N. W., Cleveland, Tennessee 37311). Leafing through its 244 5½ x 8½ pages is a most rewarding experience. Using the prices Bob quotes I discovered that the first issues of comics which I purchased at a total expense of \$24.45 are worth, at the minimum ('Good' condition), \$237.65. In "Mint" condition (and I pride myself that I've kept these issues in Mint condition), they are worth, to interested collectors, \$338.35! Not that I am planning to sell any of these issues in the near future, but it is a nice piece of information to keep in mind. The Guide lists practically every comic ever published with, in most cases, first and last issue information, title changes, publisher changes, cross-overs and so on. Also included is a brief history of the comic magazine as well as comic fandom. Even if you aren't interested in selling I'm certain you'll find, as I did, that Bob Overstreet's "The Comic Book Price Guide" will provide many hours of fascinating reading. At \$5.00 it is, along with Jerry Bails' "Collector's Guide to the First Heroic Age of Comics," the best buy in amateur publications currently available.

Keep those cards and letters, with nominations for comic of the month, comments, criticisms, etc., coming (Comic World, 817 West 66th Avenue, Philadelphia, Pa. 19126)!

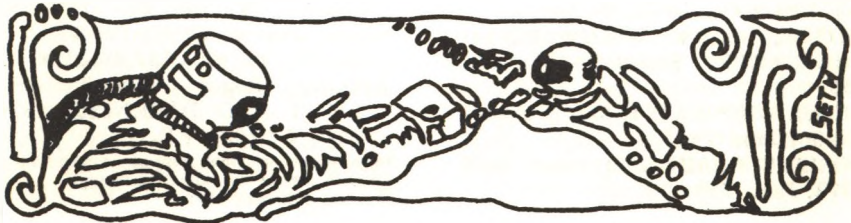
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SF AND THE CINEMA continued from Page 16

the years. And the less-developed nations, many over populated and under educated (the catastrophic poisoning of the seas and air started in the Bay of Bengal) have still to begin any effective control of their pollution. The realities of the future may well bring us to the brink of a disaster this horrifying.

"Los Angeles: A.D. 2017" will be published in April by Popular Library (see Coming Attractions this issue).

--F. Maxim



# Lilliputia

According to a recent study of the reading interests of 900 students in grades 4 to 7, sf ranked fifth in popularity among 40 topics. Mysteries, adventure, ghost stories and comics topped the popularity list. Sf was the first choice of 15% of the sample with the peak of interest in 5th grade boys. In the list of relative dislikes, sf ranked 31st, with the peak in 6th grade girls. (Ashley, L. F. "Children's reading interests and individualized reading," Elementary English, Dec. 1970, p.1088-96)

Horn Book's Honor List of 1969 children's books includes a number of fantasy titles:

Sylvester and the Magic Pebble by William Steig. Windmill \$4.95  
The Judge: An Untrue Tale by Harve Zemach. Farrar \$4.50  
The Search for Delicious by Natalie Babbitt. Farrar \$3.95 (reviewed LM 11)  
Charlotte Sometimes by Penelope Farmer. Harcourt \$4.95 (reviewed LM 16)  
The Cold Flame by James Reeves. Meredith \$3.95 (reviewed LM 8)  
The Lost Zoo by Countee Cullen. Follett \$4.95 (reviewed LM 14)  
The Light Princess by George MacDonald. Farrar \$3.95

*THE BELL WITCH AT ADAMS* by Gladys Barr. David Hutchison Publishing Co., 1969. 107 p. \$4.50

The witch Kate came to the Bell farm in 1817. She took a special delight in tormenting John Bell and his daughter Betsy. John Bell was driven to his death and Betsy nearly followed him.

The writing is simple and interesting with a good deal of dialogue. The story has a convincing folksy quality like listening to the troubles of your neighbor. An interesting book for anyone eight years old and up. Not highly recommended but pleasant.

--Barbara Lee Stiffler

*THE THREE KINGS* written and illus. by Marcello Mariotti. Knopf, Feb. 1970. Abt. 37 p. \$3.95 Age level: 4-8

Three kings live on three mountains and only the sun can make them happy. The king in the Blue Castle, which faces East, sleeps late; the king in the Green Castle in the middle takes a late morning nap; the king in the Red Castle, which faces West, goes to bed in the late afternoon. Therefore they are all unhappy. Each tries to capture the sun for the entire day, Blue using a magician with a cold silver vapor, Green using an inventor with magic paint and Red using a witch with a flower tossing machine. None succeeds. The three kings then get together and make one giant maze over all three castles. And again the sun crosses over. Finally they see the obvious solution to their problem. Story, page layout, drawings and color all combine to make this quite a nice picture book. --Joyce Post

*THE FURIOUS FLYCYCLE* by Jan Wahl. Illus by Fernando Krahn. Dell Yearling 02768, Jan. 1970. 115 p. 75¢ Age level: 10-14 (hardcover: Delacorte 1968. \$3.50)

This is "a wacky tale of a boy inventor," Melvin Spitznagle, who learns how to produce an anti-gravity device from his idol, Professor Mickimecki. The Generating Stabilizing Electro Carbon Condensating Atmospheric Pro-Cyclonic Compact Dynamic Magnet Box turns Melvin's bicycle into the world's first Furious Flycycle, and he immediately goes searching for his aunt, uncle and cousins who have disappeared while on a canoe trip.

The deadpan ridiculousness of the story may appeal to young readers, but I felt constantly disappointed by the failure of the drollery to turn into the hilarity which always seemed beyond the next phrase.

--Daphne Ann Hamilton



HALF MAGIC by Edward Eager. Illus. by N.M. Bodecker. Voyager AVB59, March 1970. 217 p. 75¢ (hardcover: Harcourt, 1954)

A charming, old-fashioned story of four children who find a magic charm that grants only part of each wish. Each child has some special wishes that misfire and cause personal and public upheavals. All of course ends happily with the charm going on to help other children who need to live happily ever after. Mr. Eager always presents a well-written, exciting story with real children and little or no trauma. He is a consistently good author and his books are extremely popular with children. This book would be wonderful for imaginative children from eight through twelve years old.

--Barbara Lee Stiffler

THE MOONS OF MEER by Warren Hollister and Judith Pike. Illus. by Richard Lebenson. Walck, 1969. 208 p. \$5.00 Age level: 9-12

Ellen lived in Arizona and was bored; Charlie was from Los Angeles and looking for adventure, so they set off together one morning to climb a mountain. There they discovered a cave which led them to Meer, a world of wizards, sorceresses, dragons, minstrels, and a missing king, along with a host of ordinary people who were being oppressed by the Scarlet Sorceress, who had turned the king into nobody-knows-what (but everybody suspects a frog) in order to gain her power. After a series of adventures, Charlie and Ellen organize a revolt against the usurpers, and King Imbrian is returned to his natural form.

This is a delightful, tongue-in-cheek fairy tale -- one in which the characters are refreshingly fallible; the dragon is a friendly means of transportation, and the leader of a bloodthirsty band of pirates is henpecked by his small daughter. The story is fanciful, with no pretense of being anything else, and humorous in a very unsubtle way (King Imbrian is restored still wearing the nightshirt he had on when he was bewitched; one of the corrupt practices of the Scarlet Sorceress' deputies was stealing green karf eggs, thereby inflating the market value of green karfs.) Oh yes, Charlie and Ellen do return through the cave to Arizona, and are met by their fathers and a search party, only one day after they climbed the mountain. Richard Lebenson's black-and-white drawings are very simply done, yet realistic -- I'm sure they will convince the reader that, if he ever meets a smiling dragon, it will look just like Tinsigga of "The Moons of Meer."

--Charlotte Moslander

COMING ATTRACTIONS continued from Page 18

Saberhagen, Fred The Black Mount-  
tains. 06615 60¢

Names of God (coll) HPL 50, Mar.  
\$1.45p

Rackham, John Beyond Capella / The  
Electric Sword - Swallowers by  
Kenneth Bulmer. 05595 75¢

#### LANCER MARCH TITLES

Anderson, Poul The Corridors of  
Time. 74742 75¢

Lymington, John Ten Million Years  
to Friday. 74741 75¢

White, Ted Phoenix Prime. 74593.  
75¢

Myers, Russell Broom-Hilda (car-  
toons) 73217 60¢

#### DELL FORECASTS

Vonnegut, Kurt The Sirens of Titan.  
Delta, Feb. \$2.25p

Allen, Dick Anon and Various Time  
Machine Poems. Delta, Apr. \$2.45

McClure, Michael Gargoyle Cartoons  
(plays) Delta, April \$1.95

#### POPULAR LIBRARY APRIL TITLES

Wylie, Philip Los Angeles: A.D. 2017  
00272 95¢

Pugh, Marshall The Last Place Left  
01417 75¢

#### HARCOURT FORECASTS

Adams, Hazard The Truth About Dra-  
gons. Feb. \$6.50

Clarke, Arthur C. The Nine Billion  
24

## Reviews

NEBULA AWARD STORIES FOUR edited by Poul Anderson. Doubleday, 1969. 237 p. \$5.95 (paperback: Pocket Books 75646, Jan. 1971. 75¢)

This is the first collection in the Nebula series that I've had an opportunity to examine and it is a handsome volume indeed. The introduction by Poul Anderson reviews the sf year of 1968 and the Foreword by Willis E. McNelly (Professor of English, California State College, Fullerton) is a fairly comprehensive overview of the sf novel, circa 1968. There is also a special section at the end, "In Memoriam," with tributes to "personalities" in the field who died during the year, by such living authors as J. Francis McComas (Anthony Boucher), Isaac Asimov (Groff Conklin), Harlan Ellison (Gerald Kersh) and Ted Carnell (Arthur Sellings).

Contents are the three Nebula Award winners: "Mother to the World" by Richard Wilson (from Damon Knight's Orbit 3), a touching Pygmalion-type end of civilization story, "The Planners" by Kate Wilhelm (Orbit 3), a super-"The Naked Ape" extrapolation and Anne McCaffrey's "Dragonrider" (Analog, December 1967-January 1968), further adventures with the dragons of Pern and the power struggles of that planet.

The three runners-up, also included, are James Gunn's "The Listeners" (Galaxy, September 1968), "Sword Game" by H. H. Hollis (Galaxy, April 1968) and "The Dance of the Changer and the Three" by Terry Carr (from the original collection, "The Farthest Reaches," edited by Joseph Elder).

The only drawback to these collections are that the avid fan will have already read the stories in their original appearances. To these fans I recommend the paperback, if only to read the introduction, foreword and "In Memoriam." For all others, in hardback or paperback, this is a collection worth having.

---David C. Paskow

THE STAINLESS STEEL RAT'S REVENGE by Harry Harrison. Walker, Oct. 1970. 186 p. \$4.95

In "The Stainless Steel Rat", Slippery Jim DiGriz said "...society is all ferro-concrete and stainless steel..." and it takes a stainless steel rat to feel at home in this environment. Throughout the book, we find him making himself at home in that society, finding 'gaps between the joints' with gusto, cunning and humor. Later after he is caught, and persuaded to join the side of Law and Order, his methods still leave something to be desired from the standpoint of the model citizen.

In this 'sequel,' set a short distance in the future of the first book, we find him a different person entirely. It's true he engages in criminal activity with a certain enjoyment, but his method is a bulldozer knocking down the walls, rather than a stainless steel rat slipping between them.

The major part of the book deals with an interstellar espionage mission. It is good high adventure on the spaceways, but nowhere are the special talents which gave 'Slippery Jim' his nickname called upon. Instead, there is a careful infiltration into the heart of the enemy camp, accomplished with imagination to be sure, but nothing that, say, James Bond might not have done. This is followed by a battle for a planet, and our hero's contact with the local underground. From there it proceeds to a logical ending. Di Griz doesn't even use the opportunity to engage in any fiendish sabotage, or try to con the invaders out of their weapons.

This is a competent, workmanlike book, and enjoyable reading. Indeed, Harrison has improved on his previous high standards. The only flaw, if it can be called that, is that it is not a sequel to the first book. Change the hero's name, delete the few references to previous incidents, and the book will not suffer. I would have liked to see the stainless steel rat gnaw at some more of the foundations of society. However, lacking that, "The Stainless Steel Rat's Revenge" is an enjoyable way to pass an evening.

---Brian L. Burley  
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*CRIME PREVENTION IN THE 30th CENTURY* edited by Hans Stefan Santesson.  
Walker, 1969. 175 p. \$5.95

Hans Stefan Santesson has been editor both of *Fantastic Universe* and *The Saint Mystery Magazine* and is, in my opinion, an editor/anthologist on a par with the late Groff Conklin. This anthology is a definite plus to his credits.

Of the ten stories, three ("The Future Is Ours" by Stephen Dentinger, a short-short of a police captain's visit to the future in an effort to learn futuristic crime fighting techniques and his harsh revelation; "Computer Cops" by Edward D. Hoch, a story of how crime keeps up with futuristic crime-detection techniques; "Apple" by Anne McCaffrey, dealing with the use of projected emotions and other "wild talents" in crime and crime prevention) are originals and one ("Jack Fell Down" by John Brunner, about a seemingly irrational crime in an almost dehumanized society) is new to American publication.

The other stories range from very good (Miriam Allen deFord's "The Eel" and William Tenn's "Party of the Two Parts") through good ("Toys" by Tom Purdom and "Velvet Glove" by Harry Harrison) to okay ("Let There Be Night!" by Morris Herschman and "Rain Check" by Judith Merrill).

My one gripe: 175 pages (even small type pages) for \$5.95...but you can't blame that on Mr. Santesson. What this country needs is a good, thick, inexpensive anthology.

--David C. Paskow

*LORD TYGER* by Philip Jose Farmer. Doubleday, Feb. 1970. 335 p. \$5.95

Philip Jose Farmer is like the little girl in the limerick: when he's good, he's very, very good; but when he's bad, he's just awful. "Lord Tyger," fortunately, is one of the cases in which he is very, very good. Which is surprising, when one considers he was just awful in his previous Burroughs pastiche, "A Feast Unknown."

The difference is, this time he's written a real story instead of a polemic. Farmer has a point to make -- but he lets it develop naturally, from the events of the story, instead of trying to clobber the reader with a 'message.' And he appeals to the reader's emotions, instead of sneering at them.

Basically, Farmer is contrasting the myth of the Noble Savage with the reality -- or possibility, at least. The story derives from an attempt by a megalomaniac millionaire who takes Burroughs too literally to raise a 'real' Tarzan in a hidden African valley. Ras Tyger, the subject of the experiment, doesn't realize this of course, but it becomes clear to the reader early on, so nothing's given away by revealing this.

While discarding those ideas from "Tarzan of the Apes" that obviously wouldn't work (Farmer knows his feralism), plot, mood and character all manage to evoke not only the essential elements of Burroughs' mythos, but also its deeper roots in the writings of Kipling and Haggard. And he's managed to combine all this with modern trappings like helicopters and hidden TV cameras.

Ras Tyger's story, like Tarzan's, is that of a search for identity. His natural inclinations repeatedly clash with the unseen megalomaniac's preconceived ideas of what a Noble Savage should be, and with the plan being imposed from above for his future. Much of the conflict involves sex -- but this is handled as logically as the rest, and is a natural part of the story, instead of just a 'shocking' overlay.

The 'mystery' element may be inspired partly by Harry Harrison's bizarre treatment in "Captive Universe" or even Algis Budrys' "The Iron Thorm." This time the reader knows damn well what's behind all the things that mystify Tyger, but the story itself is exciting and well-paced enough to hold attention -- for its own sake as well as for the desire to unravel the details of the Great Big Plan.

One can quibble with a few things -- are Finnish women really likely to be that frigid these days? And the ending is somewhat inconclusive. But overall, it's a fine job of work. Farmer deserves kudos.

--John J. Pierce



THE ELEVENTH GALAXY READER edited by Frederik Pohl. Doubleday, 1969. 254 p. \$4.95

A generally superior level of writing marks these stories culled from the pages of Galaxy. Fred Pohl says in his introduction that these were the stories chosen by the readers themselves and, for the most part, he agrees with their taste. Which doesn't necessarily make them all of either lofty excellence or significance. Of the ten stories I thought two -- "The Sharing of Flesh" by Poul Anderson and "Nightwings" by Robert Silverberg -- stood out; the rest varied from good to minor. But then nobody, including the editor himself, is ever satisfied with an anthology collection. --Samuel Mines

CHARIOTS OF THE GODS? Unsolved Mysteries of the Past by Erich von Daniken. Trans. by Michael Heron. Putnam, Feb. 1970. 189 p. \$5.95

This book is a piece of garbage but one of the most fascinating ones I have read lately. Essentially, Herr Daniken's thesis is that the earth has been visited in the past by space travellers. Hardly an earth-shattering idea to us in fandom. This basic idea is supported, sort of, by a great compilation of prehistoric (and some modern) mysteries and anomalies. It is true that there are more things in the universe than are dreamt of in our philosophies and some of the traditional explanations for the ancient artifacts are pretty weak, but this does not prove that God was a spaceman. What annoys me most is the author's glib leaps in reasoning when he wants to prove his point. He is always telling us "it is obvious that..." Well, it is not obvious and there are alternate explanations for most of the events or phenomena. While the theory can be dismissed and the author classed with Velikovsky, the book is not a dead loss because it does contain such an interesting mass of information. Having dismissed the author we are still faced with the problem of how the hell do we explain away his evidence? Isaac--help!

--J. B. Post

DARK STARS edited, and with an introduction by Robert Silverberg. Ballantine 01796, 1969. 309 p. 95¢

This meaty collection has sixteen stories, supposedly tied together by the question: "Do we hold our destiny in our own hands, or are we a plaything of dark stars?" Regardless, this is not truly a "theme" anthology.

The oldest story in the collection is Philip K. Dick's unimpressive (in view of what he has produced since) "Imposter" from the June '953 Astounding (though attributed to Galaxy in the credits), a story of mixed identities, the threat of a nuclear explosion and van Vogtian intrigues. The most recent story is the 1969 revision of a 1962 story by James Blish and Virginia Kidd, "On the Wall of the Lodge" (Galaxy, June 1962), a harsh, brutal story of man reverting to savagery for survival, a future nightmare world where the most primitive emotions rule, in short a story on a par with any produced by Harlan Ellison (who is represented here with his award-winning "The Beast That Shouted Love at the Heart of the World").

An interesting approach to overpopulation is given by A. K. Jorgensson (?) who describes a future society where artificial protoplasmic devices are secured to one's genital area to provide sex without the physical act, in "Coming-of-Age Day" (Science Fantasy, September 1965); the late C. M. Kornbluth gives a bitter vision of suicidal exploitation of resources in "Shark Ship" and Brian Aldiss continues to flaunt conventions in "Heresies of the Huge God."

The other authors represented are Poul Anderson, J. G. Ballard, John Brunner, Lester del Rey, Harry Harrison, Damon Knight, R. A. Lafferty, Fritz Leiber, David I. Masson and Robert Silverberg. Altogether, an extraordinary collection of solid science fiction at a reasonable price.

--David C. Paskow

ONE BEFORE BEDTIME by Richard Linkrout. Pocket Books 75371, 1969.  
168 p. 75¢

In some women a side effect of birth control pills is a melasma, or a darkening of a part of the skin. In this book, an amateur chemist produces an acne pill which causes a "total black melasma" as a side effect. This provides an excellent opportunity for a comment on race relations, and the author takes full advantage of it, but he is never "preachy." He tells a story in the first person but through the eyes of several people and shows, rather than describes, various attitudes toward the subject and other people's reactions to those attitudes. The result is a story that is authentic and readable.

--Joni Rapkin

THE PULPS edited by Tony Goodstone. Chelsea House, Nov. 1970. 238 p.  
\$15.00

Nostalgia for the past often fixes its attention upon the less reputable pastimes of the participants. My generation fondly remembers the hours of squatting in front of a small, luminescent square of glass and staring at Howdy Doody or at the colorful pages of Superman comics; my father's generation delights in recalling the days when they listened to their heroes cavort on the radio or smuggled forbidden pulp fiction into the house. Tony Goodstone's book has captured some of the flavor and excitement of the era of the pulps.

This is not a history although there is some historical treatment in the introduction and in the brief introductory notes to each chapter. Instead, "The Pulps" is a sampling of "over 50 complete stories, poems, features and articles all in their original format" along with "100 full color rare, original covers--plus black & white drawings & ads." There is no attempt to select the best literature published by the pulps; rather, Goodstone attempts to select that which is representative of the fiction that they published. The only exception to this rule occurs in the last chapter, devoted to the hero pulps, where the length of the original fiction precluded anything but brief illustrative excerpts.

Many authors used the pulps for a training ground before going on to more respected work, and the fact that the material was chosen as representative does not mean that it lacks interest, either historical or literary. Included in the fat volume are Thomas Lanier "Tennessee" Williams' first short story (for *Weird Tales*), a sports story by Paul Gallico, and a filler piece by William E. Barrett. Although science fiction (as distinct from fantasy and the supernatural) is represented only by shorts by Harl Vincent and Stanley G. Weinbaum, the sf reader will find several familiar faces including Bradbury, Burroughs, Lovecraft, and Howard (including a sex exploitation piece from *Spicy Adventure*). If any field is under-represented, it is the mystery. Although Hammett, who set the style for the 'hard-boiled' detective, is present, other leading practitioners who began their writing careers and developed their style in *Black Mask*, such as Raymond Chandler or Erle Stanley Gardner, are left out. In fact, the only recognizable mystery authors are Lawrence Sanders, a minor talent, and Robert Leslie Bellem, who is known principally because he was parodied by S. J. Perelman.

Aside from the stories, Goodstone includes a sampling of the ads and features that added so much to the atmosphere of the pulps. Morbidly the reader can pore over ads for the "strip-tease necktie that glows in the dark" or discover means for curing ruptures or "disgusting hickies"; he can read with interest messages addressed to "Buzzards, kiwis, peelots, ack emmas and cloudbusters!" or wonder if Jim Kerr of Chicago ever found his old-time boomer pals such as "Old Seegram" Jerry Hart or "Bourbon Head" Jerry O'Connor.

Short of an expensive collection of these now rare magazines, "The Pulps" is the only way to discover the romance and wonder of this bygone form of entertainment.

--Yale Edeiken

THE WHITE WIDOWS by Sam Merwin Jr. Curtis 06072, Jan. 1970. 126 p. 60¢

In a nutshell, this book is a reprint of 1953 vintage. It's a fairly good adventure story, with a number of interesting gimmicks and devices. The writing is a bit stilted and verbose, but readable. The plot is moderately plausible -- a conspiracy of women dedicated to breeding out strong, masterful men, replacing them with weak-willed puny nothings in their control, and voila, women will take over the world. Naturally, the government -- the men's government -- must and does defeat them. This could easily be a parody of Women's Lib, except I guess they didn't have Women's Lib in 1953. Oh well, this is a decent yarn of goodies defeating the baddies, if you don't mind gross stereotypes.

--Jan M. Evers

AT THE EDGE OF THE WORLD by Lord Dunsany, with an introd. and notes by Lin Carter. Ballantine Books Adult Fantasy Series 01879, March 1970. 238 p. 95¢

Lin Carter says in his introduction (and I'll take his word for it) that "This book contains thirty of the finest stories written by the man many connoisseurs -- including myself -- consider the greatest fantasy writer of all time." The thirty stories are from eight long out-of-print collections of Dunsany's stories. The stories are pure fantasy, pure Dunsany filled with "...the lyric singing beauty of his prose, the inexhaustible fertility of his imagination...his glorious pantheon of fabulous, exotic and evocative invented names."

I do not care that much for pure fantasy but I can appreciate good writing. Dunsany's stories take you from your world into Dunsany's and you're never quite aware of the moment you suspended your disbelief. The term 'adult fairytales' sounds like a put-down but I don't mean it as such. Indeed, in a world where the urge seems to be sado-masochistic in real life, an escape into the fantasy world which Dunsany has conjured is an escape devoutly to be wished.

--David C. Paskow

DANGER -- HUMAN by Gordon R. Dickson. Doubleday, Jan. 1970. 228 p. \$4.95

This is one of the very rare collections of Gordon Dickson's short stories (possibly due to the rarity of short stories by Gordon Dickson). In chronological order, the contents are: "Steel Brother" (Astounding, February 1952), "Lulugomeena" (Galaxy, January 1954), "Black Charlie" (Galaxy, April 1954), "James" (F&SF, May 1955), "Flat Tiger" (Galaxy, March 1956), "Danger - Human" (Astounding, December 1957), "The Quarry" (Astounding, September 1958), "An Honorable Death" (Galaxy, February 1961), "And Then There Was Peace" (If, September 1962), "Dolphin's Way" (Astounding, June 1964) and "The Man From Earth" (Galaxy, June 1964).

"Call Him Lord" is the longest story and by far the best. Some might call it 'New Wave' if they didn't know that Gordon Dickson does not write 'New Wave.' Seriously though, I've coined a term for Mr. Dickson and his writings: sociopologist. Mr. Dickson is at his best describing the life forms and social structures of alien societies and the bumbling attempts of Earthmen to fit in (in a less serious vein, remember the troubles of the Terran Ambassador on the planet of the teddy bear-like Hokas?). Beginning with (in order of their appearance in the collection) "The Man From Earth" and "Black Charlie" the reader is quickly impressed with Dickson's evocative capabilities.

The other Dickson is the Brutal Dickson, the author of the Dorsai series and "Soldier Ask Not" (Dell 8090, 50¢). "Danger - Human," "The Quarry" and "Steel Brother" are examples. And "An Honorable Death" combines the best of both Dicksons. This is an excellent representative collection.

--David C. Paskow



BARNABAS COLLINS AND THE MYSTERIOUS GHOST by Marilyn Ross. Paperback Library 63-258, Jan. 1970. 160 p. 60¢

One would hope that in a series such as "Dark Shadows" the 13th of the series would be something special, but unfortunately this is not true. Once again, Barnabas' girlfriend is the victim of mysterious assaults and Barnabas solves the mystery. In this case, the girlfriend is a ballet dancer, and I feel that I can state authoritatively that the author knows nothing about the way a dance company is run, but that does not surprise me. Her writing may be improving a bit, but it should after all the rewriting she has done on this story (see "Dark Shadows" books #6-12).  
--Joni Rapkin

THONGOR AND THE WIZARD OF LEMURIA by Lin Carter. "A Revised and Expanded Version of 'The Wizard of Lemuria.'" Berkley X1777, 1969. 143 p. 60¢

In the beginning there was Tarzan. And lo, authors looked on and declared that good, and so there came Conan and King Kull and much blood flowed. And blood begat Brak and Brak led the way for Dorian Hawkmoon of the Runestaff, and this was good. Then came Thongor and Thongor was of Lemuria, a warrior of powerfully moulded arms and shoulders, of mighty thews glistening with blood and sweat as he fights for the fair Sumia, captive of Vaspas Ptol, Archdruid of Yamath, God of Fire, in the years 7007-7008 of early Lemurian history. And lo, the mighty heavens themselves came to aid the mighty warrior of Valkarth who, wielding the mystic Star Sword, gave pause to the evil plottings of the Dragon Kings. And judgment came not, for many more trials lay in store for Thongor, and these trials will be related in future scrolls, culminating no doubt, in "Thongor Meets Conan's Great Great Grand Uncle."

Okay, if you prefer Brand X to Conan or his reasonable facsimiles.

--David C. Paskow

OUT TO LAUNCH edited by Phil Hirsch. Pyramid X2111, Nov. 1969. 125 p. 60¢

A FUNNY THING HAPPENED ON THE WAY TO THE MOON compiled by Bob Ward. Gold Medal R2180, Jan. 1970. 144 p. 60¢

1969 was the Year of Apollo and these two books are examples of how publishers can recognize and take advantage of a good thing. There must be some corollary of the Peter Principle or Parkinson's Laws of Dynamic Negatives which would explain these books in one neat sentence; being an English major, and therefore having a way with words, I will take several paragraphs.

"Out to Launch" is a collection of cartoons relating to the space age. Now I like a good cartoon as much as the next guy (the next guy being Joe Pyne). I read, and quite often chuckle over Johnny Hart's "B. C." and "Wizard of Id," Tom Ryan's "Tumbleweeds" and Charles Schulz's "Peanuts". After perusing the cartoons in "Out to Launch" I can honestly say that I haven't laughed so hard since I read the latest report of Vietnam casualties. The book is 'dedicated' to "Pyramid Publications' sales force" with the admonition "sale on, men, sale on." Which is like saying "We're only in it for the money." Of which this book is proof.

Slightly better is "A Funny Thing Happened on the Way to the Moon," a collection of humorous anecdotes by and about the men connected with our space effort. We have some idea of our astronauts' sense of humor from what we've seen and heard in their transmissions from space, and much of this is reiterated here. Well, it seems that they're equally funny on the ground and this light-hearted collection of quips is pleasant (and, in a sense, reassuring) reading.

To Gold Medal and Bob Ward, my compliments for a tasteful selection; to Pyramid Publications sales force and Phil Hirsch, greetings from the Almighty... dollar.

--David C. Paskow

*INTO THE UNKNOWN: The Evolution of Science Fiction from Francis Godwin to H.G. Wells*, by Robert M. Philmus. University of California Press, Jan. 1970. xii, 174 p. \$6.95

This is a tough book to review. On the one hand it starts out written in an involved and convoluted prose and contains some questionable conclusions, but on the other hand has a rather good and detailed study of lots of pre-modern science fiction. The plot outlines alone are worth the price of the book. When giving us these outlines, Mr. Philmus writes in a nice clear style, but when discussing theory he often is hard to follow. There is a four page index and a nine page bibliography. (Attention reprinters: study the bibliography carefully, some great stuff is just sitting in the public domain.) Being a bibliographic conservative, I must attack Mr. Philmus for incomplete citations. I insist on Author. Title. Place of publication: Publisher, date. Pagination. (I'll compromise on the sequence of information if it's all there.) The casual reader may not need all the information but the researcher certainly does. Mr. Philmus (or his editor) belongs to that sloppy breed who omits publisher and pagination. The omission is not fatal but is damned annoying. Still, a most useful publication.

--J. B. Post

*BEST SF STORIES FROM NEW WORLDS 3*, edited by Michael Moorcock. Berkley Medallion S1790, Jan. 1970. 191 p. 75¢

If this is the New Wave of writing, it is going to wash on without me. Most of the time I couldn't tell what they were talking about in these stories, and I question the need for having the proper code at your disposal to be able to join this inside group. If that automatically relegates me to the over-30 disposables, so be it. But just as I fail to see the virtue of living on hallucinogenic drugs, I similarly fail to see the virtues of literature that reads like a psychedelic seizure. I have no quarrel with writers who maintain that life is sound and fury going nowhere, since it very likely is just that, but I think the best writing on that subject will come from clearer heads who see what is going on around them and evaluate it coolly rather than out of a rose-tinged mania. I think this kind of writing is as much a cop-out as "heightening one's awareness" with drugs.

--Samuel Mines

*THE DOWNSTAIRS ROOM AND OTHER SPECULATIVE FICTION* by Kate Wilhelm. Dell 2129, Feb. 1970. 222 p. 75¢ (hardcover: Doubleday, 1968 \$4.95)

A man gets off the elevator in his apartment building and walks into a party which has no host. An actress has transmitters implanted in her brain so her audience can experience her emotions first hand -- but soon people are tuning in all the time. The dark sun which forms part of a spiral pattern on the floor of a new room in the cellar draws a woman into its power. An elderly couple are going to a 'home,' but they go Home instead. This is the stuff of which Kate Wilhelm's anthology is made, and tasty stuff it is, too. Each story invites the reader to enter a world which is not really so far from the everyday -- no farther than the inside of another person's mind, that is.

These stories cover ten years of writing and demonstrate the author's outstanding ability to tell a story, keep it close to the bones of character and plot, yet weave a fabric of commonplaces which somewhere crosses into the realm of the fantastic, the macabre, the unthinkable, or the ought-to-be-but-isn't. Kate Wilhelm's words are everyday, simple, easy to read and understand, but this collection cannot be digested in one piece -- each story creates its own mood, presents its own, individual set of characters, and has an impact which is distinctly its own. Reading more than one at a time only blurs the image of the individual story and dulls its impact, so save this one for short stretches which only leave room for one brief, but excellent, presentation at a time.

--Charlotte Moslander

HEX by Arthur H. Lewis. Pocket Books 77156, May 1970. 228 p. 95¢

In 1928, a murder in Pennsylvania drew newsmen from as far away as London and Paris. The reason for this notoriety was that the victim and one of the murderers were Pennsylvania Dutch witches and the motive was the removal of hexes cast by the victim. Arthur H. Lewis has done a lot of research on this case, both into the written records and in interviews with people who were connected with the story. He seems to accept easily the idea that many people believe in this witchcraft and that it seems to work for them even though he does not believe in it, and so he can concentrate on the lack of justice which was caused by other people's intolerance.

The top right corner of the back cover says "sociology" and that is just what this book is. But don't let that make you think of a dry textbook because it is definitely not that.

--Joni Rapkin

ROGUE STAR by Frederik Pohl and Jack Williamson. Ballantine 01797, 1969 213 p. 75¢

How does one go about creating a star (no, Virginia, I don't mean a Judy Garland or a Barbra Streisand, but a real, honest-to-goodness, interplanetary body)? Cliff Hawk thought that he had all the answers, and he may have had them at that. Unfortunately, much like Dr. Frankenstein, he did not have the necessary power to control what he had created.

And what had Cliff Hawk created? There was unimaginable power, true but also something else, for he had become part of his creation; not enough to exercise control, but enough to give his star intelligence and something akin to emotion.

Cliff Hawk loved Molly Zandivar, and this emotion, transferred to his creation, resulted in the weirdest love triangle of all time. The saying goes that "Hell hath no fury as a woman scorned;" what of a star? "Rogue Star" is a rousing adventure that one should save for an intemperate Saturday, when he can sit back and enjoy, uninterrupted, a fun reading experience.

--David C. Paskow

GRAVEYARD SHIFT: More Tales from "The Edge of the Chair" edited by Joan Kahn. Dell 3038, Jan. 1970. 319 p. 75¢ (hardcover: Harper and Row 1967 \$6.95)

This is a collection of 17 stories in the general vein of those found in Fraser and Wise's "Great Tales of Terror and the Supernatural" and a fine collection it is. Some of the stories ("The Last Night of the Worlds" by Ray Bradbury and "The Horla" by Guy de Maupassant) will be familiar to most everyone, but there are others (Agatha Christie's "The Adventure of the Clapham Cook" - a Hercule Poirot mystery; William Seabrook's eerie factual tale of zombies "...Dead Men Working in the Cane Fields"; John Collier's disturbing "Sleeping Beauty"; G. K. Chesterton's 'impossible murder' story "The Shadow of the Shark" plus stories and articles by Kathleen Freeman, John Bartlow Martin, Sir Arthur Conan Doyle, John Buchan, John Fischer and others) which are not so familiar yet deserve to be read. So read them already.

--David C. Paskow

#### ALSO RECEIVED:

The Big Win by Jimmy Miller. Bantam N5651, Dec. 1970. 95¢ (hardcover: Knopf 1969. \$5.95 reviewed Luna Monthly 18)

Opus 100 by Isaac Asimov. Dell 6695, Oct. 1970. 95¢ (hardcover: Houghton Mifflin, 1969. \$5.95 reviewed Luna Monthly 5)

Welcome to the Monkey House by Kurt Vonnegut Jr. Dell Delta 09434, Nov. 1970. \$1.95 paper (hardcover: Delacorte 1968. \$5.95 Dell paperback reviewed Luna Monthly 19)