



No. 23

April 1971

Nebula Awards

The winners and runners-up of the Sixth Annual Nebula Awards for 1970 are:

Novel

RINGWORLD by Larry Niven (Ballantine)

And Chaos Died by Joanna Russ (Ace) -- tied for second

Tower of Glass by Robert Silverberg (Galaxy, Scribner) -- tied for second

Year of the Quiet Sun by Wilson Tucker (Ace) -- third

Fourth Mansions by R. A. Lafferty (Ace) -- fourth

The Steel Crocodile by D. G. Compton (Ace) -- fifth

Novella

ILL MET IN LANKHMAR by Fritz Leiber (F&SF, April)

The Thing in the Stone by Clifford Simak (If, March) -- second

The Region Between by Harlan Ellison (Galaxy, March) -- third

April Fools Day Forever by Kate Wilhelm (Orbit 7) -- fourth

The Fatal Fulfillment by Poul Anderson (F&SF, March) -- fifth

A Style in Treason by James Blish (Anywhen) -- sixth

Novellette

SLOW SCULPTURE by Theodore Sturgeon (Galaxy, February)

Continued on Next Rock by R. A. Lafferty (Orbit 7) -- second

The Asian Shore by Thomas Disch (Orbit 6) -- third

The Shaker Revival by Gerald Jonas (Galaxy, February) -- fourth

The Second Inquisition by Joanna Russ (Orbit 6) -- fifth

Dear Aunt Annie by Gordon Eklund (Fantastic, April) -- sixth

Short Story -- no award

The short story nominees were "Island of Doctor Death and Other Stories" by Gene Wolfe (Orbit 7), "Entire and Perfect Chrysolite" by R. A. Lafferty (Orbit 6), "A Dream at Noonday" by Gardner Dozois (Orbit 7), "In the Queue" by Keith Laumer (Orbit 7), "The Creation of Bennie Good" by James Sallis (Orbit 6), "By

the Falls" by Harry Harrison (Galaxy, January) and "A Cold Night with Snow" by Kate Wilhelm (Orbit 6).

The Nebula Awards were presented on April 3, at simultaneous banquets in New York, New Orleans and Berkeley, California. Toastmaster for the New Orleans banquet was Joe Green. Avram Davidson acted as Toastmaster in California, with George Clayton Johnson as speaker. The New York banquet featured Toastmaster Isaac Asimov, who also presented the awards. Guest speakers were Marvin Minsky of MIT who spoke on robotics and artificial intelligence, and Allen Rave, Bantam editor.

GALAXY GOES BI-MONTHLY Effective with the May/June issue Galaxy will return to a bi-monthly publication schedule. This is intended to provide a longer selling period for each issue, as a means of compensating for increased printing costs. Recent circulation increases have not been sufficient to absorb these increases. Worlds of Tomorrow and Worlds of Fantasy will be suspended with the current spring issues, also due to increased publication costs.

SF PEOPLE Lester del Rey and Judy-Lynn Benjamin were married on March 21 at the home of Judy's parents on Long Island. Fred Pohl was Best Man.... Terry Carr, an editor at Ace Books, has been released because of the current recession. However he will continue editing the Ace Specials and the original story anthology "Universe" for Ace on a freelance basis.... Miriam Allen deFord suffered a broken back as a result of an accident. However she is now home, in a steel brace and good spirits.

COLERIDGE INFORMATION WANTED I am preparing an annotated bibliography of works about Samuel Taylor Coleridge. Various writers of fantasy, sf, and weird tales have alluded to, or quoted from, Coleridge in their fiction. I would like to include as many references of this kind as possible; please write to Edward S. Lauterbach, Assoc. Professor, Dept. of English, Purdue University, Lafayette, Ind. 47907

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1970 HUGO NOMINATIONS

NOVEL:

Ringworld by Larry Niven (Ballantine)
Star Light by Hal Clement (Analog, June-Sept)
Tau Zero by Poul Anderson (Doubleday, Lancer)
The Tower of Glass by Robert Silverberg (Galaxy, April-June; Scribner, Bantam)
Year of the Quiet Sun by Wilson Tucker (Ace)

NOVELLA:

Beastchild by Dean R. Koontz (Venture, Aug)
Ill Met in Lankhmar by Fritz Leiber (F&SF, April; Swords & Deviltry, Ace)
The Region Between by Harlan Ellison (Galaxy, March; Five Fates, Doubleday)
The Thing in the Stone by Clifford Simak (If, March)
The World Outside by Robert Silverberg (Galaxy, Oct-Nov)

SHORT STORY:

Brillo by Ben Bova & Harlan Ellison (Analog, Aug; Partners in Wonder, Walker)
Continued on Next Rock by R. A. Lafferty (Orbit 7)
In the Queue by Keith Laumer (Orbit 7)
Jean Dupres by Gordon Dickson (Nova 1)
Slow Sculpture by Theodore Sturgeon (Galaxy, Feb)

DRAMATIC PRESENTATION:

Blows Against the Empire
Colossus: The Forbin Project
Don't Crush That Dwarf, Hand Me the Pliers
Hauser's Memory
No Blade of Grass

PROFESSIONAL ARTIST:

Leo and Diane Dillon
Frank Kelly Freas
Jack Gaughan
Eddie Jones
Jeff Jones

PROFESSIONAL MAGAZINE:

Amazing (ed. T. White)
Analog (ed. J. Campbell)
Fantasy and Science Fiction (ed. E. Ferman)
Galaxy (ed. E. Jakobsson)
Vision of Tomorrow (ed. P. Harbottle)

FAN ARTIST:

Alicia Austin
Steve Fabian
Mike Gilbert
Tim Kirk
William Rotsler

AMATEUR MAGAZINE:

Energumen (Glicksohn)
Locus (Brown)
Outworlds (Bowers)
SF Review (Geis)
Speculation (Weston)

FAN WRITER:

Terry Carr
Tom Digby
Elizabeth Fishman
Richard Geis
Ted Pauls

The entry 'No Award' was actually nominated in the Novella, Short Story, and Dramatic Presentation categories; it will be added to the others in accordance with the World Convention rules. A total of 343 nominations were received from Noreascon members and 8 from Heicon members who have not joined Noreascon. About 15 of the Hugo nomination forms in French, which were distributed in Europe, were received.

In the Novella category, "The Snow Women" by Fritz Leiber was also nominated but Mr. Leiber asked that it be withdrawn and only his other novella be left in competition. Harry Stubbs (Hal Clement) has resigned as Treasurer of Noreascon so that his novel would be eligible for a Hugo.

Official ballots will go out in a special first class mailing about the end of April.

The International Scene

ENGLAND A new sf comic (Countdown) has been issued over here. All strips, with a few features. No fiction (though I hope to work the influence on the editor). It's largely based on the Gerry Anderson TV series, featuring UFO, Captain Scarlet, Thunderbirds, Countdown (original strip) and others. Tabloid size, several pages in color, price 5p. Artwork varies from good to absolutely putrid, and the same goes for the story-lines. Oh, also featured is my pet abomination, Dr. Who. The last issue, however, had a full-page feature on "The 1835 Moon Hoax" by Wally Gillings, who has more in the pipeline. The feature appears under his Tom Sheridan byline and is illustrated by artist Powell, of the old post-war Fantasy and Gillings-edited Science Fantasy. --Phil Harbottle

EAST GERMANY In December 1970, DEFA in East Germany released "Signals," the second East German sf film after "The Silent Planet" (based on Lem's "Astro-nauts"). The new sf movie is based on "Asteroid Hunters," a book by East German sf author Carlos Rasch. Starring an international cast of actors (from Poland, East Germany, the Soviet Union, Rumania, Egypt and the U.S.A.), and produced in cooperation with "Zespolsly Fimowy" of Warsaw, the film takes place in the 21st century and depicts the search for a lost space ship in the asteroid belt and beyond. It is in color (70 mm), and is 91 minutes long; a TV version will be available in 1971. For those interested it might be possible to get stills from the film (in black and white only) at \$1.00 per photo. --Franz Rottensteiner

WEST GERMANY With Heyne, the largest sf publisher in the paperback field in Germany, another publisher is entering the quality paperback field (after Marion von Schröder and Lichtenberg). Edited by Jürgen vom Scheidt, a fan of long standing, the first volumes will be "Who?" by Algis Budrys, "Gather Darkness!" by Fritz Leiber, "The Men in the Jungle" by Norman Spinrad, "The City Dwellers" by Charles Platt, and a collection of Tenn stories. --Franz Rottensteiner

NORWAY Two books by young, Norwegian writers which did appear this fall have quite an interest to a science fiction public. The writers both belong to a group of eight located in Bergen. They have adapted Ballard-like techniques to their own ends, expressing influence from New Worlds and Ballard. Gerhard Stoltz does in his "Tre bidrag til myten omkring prinsesse Ira von Fürstenberg" (Three Additions to the Myth of Princess Ira von Fürstenberg) include the authentic characters of Kim Philby, the German-turned-Italian sex star of the title, Oscar Wilde, Karl Marx and a Norwegian ex-athlete, now the director of a food center. The book is illustrated by his own strip cartoonlike drawings.

Arild Steen does in his "Ludwig Wittgensteins metode" (The Method of Ludwig Wittgenstein) start from the fact that the famed philosopher Wittgenstein spent some time in Norway. In this text, Wittgenstein drowns in the magic sun of a fjordscape, talks things over with Jean Luc Godard, Donovan and Charlotte Corday. Steen himself says the book really is describing a way to make films. In a recent TV interview both Steen and Stoltz explained that their reason for using ready-made persons is the associations connected with their social context. Steen, in a recent article, has also treated the influence of modern science fiction on contemporary Norwegian literature.

An extraordinary example of this influence is a collection of poetry by a well-known graphic artist, Trond Botnen, named "Nattordbok" (Nightly Words). Here he makes puns on most serious subjects, putting whole sf stories into small poems; often funny, often acid. Botnen is also known for a series of sf influenced graphic arts, i.e. built on the stories by Ballard.

A science fiction series was launched by our biggest publishing house,

Gyldendal, just before Christmas. Now a new series appears, *Frehøis*, which also has tried their hand, without much success, in this game before. Earlier attempts count translations of David Grinnell "Edge of Time," Charles Chilton "Journey into Space," Pat Frank "Alas, Babylon," Rex Gordon "First on Mars," Jeff Sutton "Apollo at Go," Poul Anderson "Brain Wave." The new series opens with Frank Belknap Long "De fremmede" (The Three Faces of Time). Next one out will be George H. Smith with "Mot evig natt" (The Unending Night). Norwegian literature needs a much broader spectrum of books than the Gyldendal *Lanterne sf* series can supply. It also needs a rather strong injection of light or purely entertaining sf. But one can hardly be too optimistic in respect to the *Frehøis* series. The books are seemingly chosen at random from a well-stocked supply of options. One may only hope that it does not fall flat on its face as so many of its predecessors have, but is able to go on in spite of this ominous start.

The Bing & Bringsvaerd sf series on Norwegian TV is at the moment suspended, as there is an authors' boycott of radio and TV. In the meantime they have had opening night on a new stage production, a cross between a continental revue and a light drama called "Sans & samling" (Sense & Concepts). This is at the moment touring Norway with the State theater. Among the many science fictional scenes included is a Frankenstein inspired creation of the average Norwegian, a sketch of an automated democracy and an arctic playland in the world's most northern town, Hammerfest.

--Jon Bing

POLAND Stanislaw Lem's monumental study of science fiction has finally appeared in January 1971. In two volumes of 292 and 458 pages, "Fantastyka i Futurologia" (Science Fiction and Futurology) is the longest work so far written on science fiction. It is also the most important and the most devastating for sf which Lem thinks a 'debile genre.' The book sells at 130 zloty which seems incredibly cheap to foreigners, but is actually a huge sum when one considers that the average Polish income is about 1500 zloty a month. It is an indication of Lem's stature in Polish letters that even at that price and a first printing of 5000 copies, his publisher, Wydawnictwo Literackie in Cracow, will lose 130,000 zloty. Mind you, that's not the loss the publisher risks if the book doesn't sell: that's the loss he will suffer if the book sells out! I doubt that there exists even one publisher somewhere in the West who would be willing to lose \$5000 on an sf author.

"Fantastyka i Futurologia" is the third pillar of a sort of non-fictional trilogy, the prior volumes being "Summa Technologiae" (a huge work on futurology) and "The Philosophy of Chance" (an equally fat volume on culture and literary theory). The new work is a sort of synthesis of those earlier volumes, with volume 1 being a theoretical treatise, whereas volume 2 applies the methods delineated there to an analysis of individual works of sf. The book is of especial importance because here speaks a man whose qualifications are unique: a man who is equally at home in literature, the sciences, philosophy, and a lot of other fields; and is at the same time a foremost writer of sf. All prior books on sf were either written by academicians who knew little of the sciences, by people who knew little of sf, or, the mass, by literary amateurs and dilettantes who had only the most tenuous links with general literature. Lem, however, has had the good fortune never to have belonged to the 'field' and has thus escaped the mouse-hole perspective of the ghetto people. His literary criticism (on Mann, Camus, Dostoevsky, Sartre, Saul Bellow, amongst others) has appeared in many Polish periodicals, in his books, as well as in *Novy Mir*, the most famous literary magazine of the Soviet Union; his philosophical papers have been printed in *Studia Filosoficzne* and *Voprosy Filosofii*. His criticism is unusual insofar as he lays much more stress on originality than is usual in literary circles, and at the same time prefers real futurological problems which he finds sadly lacking in sf. It should be stressed here that Lem's poor opinion of sf is not based on run-

of-the-mill material which he didn't bother to read and which neither I nor John Foyster sent him for his work, but on efforts that won the highest acclaim among fans: "Dangerous Visions," "Stand on Zanzibar," "A Case of Conscience" and similar works. Lem has no use for writers like Asimov, Clarke, Heinlein, Ellison, but values highly the work of Cordwainer Smith or J. G. Ballard (despite his anti-scientific world view) or some individual gems like Idris Seabright's "Short in the Chest." By the way, Lem is familiar with fandom and fans like Dick Geis, Leland Sapiro or John Foyster are mentioned in the index.

Since the book is so long, translation costs would be prohibitive and it is unlikely that the book will ever appear in the West. However somewhat simplified accounts have already appeared in various fanzines such as SF Commentary or John Foyster's Journal of Omphalistic Epistemology; more are coming up there as well as in Extrapolation and my own German fanzine Quarber Merkur, while "Robots in SF" is scheduled to appear in an anthology of critical writings on sf, edited by Prof. Thomas D. Claerson for Bowling Green State University.

--Franz Rottensteiner

SWEDEN Quite a lot of sf has been published here in Sweden during the latest months. Among those are "War Against the Rull" by Van Vogt (Bergs); "The Andromeda Strain" by Michael Crichton and "Slaughterhouse 5" by Kurt Vonnegut (both from Norstedts); "This Perfect Day" by Ira Levin (W & W); "2001: A Space Odyssey" by Arthur C. Clarke (Bokklubben Bra Böcker); "Foundation" by Isaac Asimov (Askild & Kjärnekull); "Honeymoon in Hell" by Fredric Brown and "Dragonrider" by Anne McCaffrey (both Lindquists); "Have Space Suit Will Travel" by Robert Heinlein (Saga, reprint). Several other novels by English and American authors are due to appear soon, such as "Last and First Men" by Stapledon, "Crystal World" by Ballard, "Bill the Galactic Hero" by Harrison, "Foundation and Empire" by Asimov, and several others that I don't remember right now.

Finally, if you want to support the Swedish bid for a worldcon in Stockholm 1976 you can do that by buying a presupporting membership from Mr. Lars-Olof Strandberg, Folkskolegatan 22, 117 35 Stockholm, Sweden. Cost: \$1.00.

--Per Insulander

SCIENCE FICTION FOUNDATION A Science Fiction Foundation, believed to be the first of its kind in the country, has been established in association with the Department of Applied Philosophy in the Faculty of Arts at the North East London Polytechnic. Its patron is Arthur C. Clarke and authors James Blish, John Brunner and Kenneth Bulmer are among the vice presidents. The Foundation's Board of Management also reflects its literary, scientific and academic associations, with a membership of twelve including publishers and writers as well as representatives of various departments within the Polytechnic.

The aims of the Foundation are first, to collect together in the Polytechnic various existing bibliographies and private libraries together with original manuscripts and authors' personal papers, and to make this valuable source material available to writers, students and academics. Serious studies of science fiction, selected new texts and some audio-visual material will also be collected. The Foundation is now working on both long-term and short-term plans which include documentary films, a journal, and possible computerization of bibliography.

All the Foundation's activities will of course be linked as closely as possible with parallel ones on an international basis; and approaches from any interested quarters, at home or abroad, will be warmly welcomed. Address the Science Fiction Foundation, North East London Polytechnic, Barking Precinct, Longbridge Road, Dagenham Essex RM8 2AS, England.

--George Hay

FLORIDA AND BEYOND

by Chris Steinbrunner

It was a perfect Walt Disney kind of day: the sky was as blue as it can get for a Florida sky, and palm trees drooped along the horizon. The Disney World Preview Center, a futuristic pagoda in the midst of a cypress swamp, just off an exit of the great Florida Turnpike, "greeted 2,500 guests daily" -- showing them a twenty-minute film and slide show about the fantastic amusement park being built there. Although the preview is free, a huge lot of Mickey Mouse shirts and novelties are being sold at the center. The actual site of Disney World itself is some miles from the center -- that is, its closest perimeter, for the area itself is some 27,000 acres, or twice the size of Manhattan Island -- and a bright young Disney public relations officer, grateful for the copies of LUNA we had given him, drove us to the site in a station wagon, through dirt road and clearing, as if we were surveyors of some infinitely wide and epic plantation hewn out of the jungle. It was in many ways exactly that. A plantation such as Leinengen might have carved, on some borderland of fantasy.

Much of the Disney World which will open in October is now mud flat, crowded with workers and caterpillar trucks. It is an investment that will total three hundred million dollars before the opening date. Much of it will duplicate the successful themes of the West Coast's Disneyland -- for actually the park is meant for Easterners who will never travel west -- but as there is so much ground for innovation and expansion Disney World will be no mere Eastern stand-in. For it is designed as the total entertainment kingdom, pleasure palaces upon pleasure palaces, a universe unto itself. And as we drove through the orange groves to the vast clearing, it was not hard to picture.

Rising out of the mud and dust, Main Street U. S. A. is already a reality. Looking remarkably similar to its California counterpart, the ornate arcades and splendid turn-of-the-century architecture leads on one end to an old-fashioned steam railroad station of impressive Victorian design -- the trains are already there, actual pre-1900 designs rescued from some old midwestern railway line limbo -- and on the other end, surprisingly, by Cinderella's castle, the very heart of the 'magic kingdom,' its golden, sparkling turrets reaching 176 feet into the air, its graceful bridges and walks (over its surrounding moat) leading to the other theme lands of the park: Fantasyland, Frontierland, Liberty Square, Tomorrowland and Adventureland.

Regrettably, Tomorrowland seems to be last of the theme lands to be finished at Disney World, despite the fact no one has been more keen on popularizing science futures for the layman than Disney himself. But much of the other themes are solidifying in the dirt flats. A jungle river is being flooded, past wild animals (recreated by Disney's 'audio-animatronics' process) and 'ancient' ruins, and in the nearby Wild West there will be a 'haunted mesa.' What is now a big trench gouged out of the earth will soon be the submarine bed of Captain Nemo's '20,000 Leagues Under the Sea' -- and when Disney World is completed the Disney organization will have the eighth largest sub fleet in the world! Behind Main Street -- and behind Tom Sawyer's island -- is Liberty Square, with its haunted house. In keeping with the early Americana theme it is a brooding colonial manor, darkly somber even in the bright Florida sun -- while its west coast counterpart is a haunted Southern post-Civil War mansion!

Because Disney soon realized much of the secondary profit from his California amusement park went to hotels and other service companies which ringed and fed upon Disneyland but which he did not own, Disney World has its own huge and fantastic hotels, plus camping and entertainment and water and land recreation facilities of almost unlimited variety and scope. The first of these to open (and actually much of the plans for Disney World will take years to complete) will

be called simply the Contemporary Resort Hotel, a very futuristic steel structure designed like a gigantic "A," with a ten-story-high inside lobby through which a monorail glides and stops. The monorail, moving from the parking area to the theme parks, will go as fast as 45 miles per hour, arcing gracefully over the palm trees to a height at times of 60 feet -- making a journey of close to three miles. From its cars, the view stretched out below -- the castles, the gingerbread streets, the lagoons and wild rivers -- makes it appear as if one is soaring into an incredible hallucination. In what was only a few years ago swamp and jungle and orange groves.

Five New York dummy land companies began buying parcels of this vast territory five years ago, and when it all had been assembled the companies dissolved after selling (for a dollar apiece) the land to the Disney organization. (With the exception of one old hunting shack, there were no homes to dislocate or people to uproot in the territory -- it was all uninhabited.) Disney had toyed with the idea of purchasing New York's old Freedomland parksite (now a vast building co-op), but studies showed him that with rain and winter that locale was workable only 90 days of the year. He was determined, however, to duplicate Disneyland in the East. Only a very small fraction of all the people visiting California were from east of the Mississippi. He hit upon Florida as the perfect all-weather location for a number of good reasons. More than three times as many tourists visit Florida annually than enter California. A staggering 85% of them enter the state by car -- and the Florida Highway skirts right by Disney World. There is little doubt that Disney's Florida establishment will ultimately outshine his California park -- it does so now, in both size and variety.

While much will be ready at the opening date in October, Disney World is a staggering land mass which will never be really finished. Included in the master plans for future development is the creation of EPCOT -- the "Experimental Prototype Community of Tomorrow," where a community of 20,000 residents will, in some utopian ideal, "make use of the newest concepts and technologies of American industry." While this sounds more Orwellian than "Walt Disney's greatest dream," it is a ways in the future. Right now, or at any rate this October, it remains enough to glide across that monorail over the spires and turrets and terrain of a fantastic world moulded into life and adventure and happiness. While the amusement park is, after all, only an amusement park, it is still wildly creative enough, and touches enough bases of childhood imagination, for it to be a memorable experience.

Florida is the state of Today. All its buildings are pastel-colored, modern; there are no 19th century architectural hangups. And sky-scrapers have crowded the Jacksonville and Miami skies. Also, the most important, history-making event of this century -- man's reaching the moon -- begins, not in New York or London or Rome, but in Florida. It is but a short drive -- just some hours -- from Disney World to Cape Kennedy.

The night before the launching of Apollo 14, Cape Kennedy was hot and alive and bouncing. A local nightclub had thrown a party for two thousand newsmen; all the bars are swinging. Kirk Douglas is mobbed in a hotel lobby, while Astronaut Frank Borman walks by unnoticed. Every hostel or business with an electric sign mounts slogans like GOD SPEED APOLLO 14 or WELCOME SPACE FANS.

But beneath the revelry is an undercurrent of gritty discontent. Space appropriations have been slashed -- thousands upon thousands of jobs are gone, and one hears terrible stories: engineering experts forced to accept jobs as lobster fishermen, et cetera. The wife of one shot-down technical man said, with fierce, unbowed pride, "I suppose we'll have to uproot the children again, but it was worth it. It was a good year; God, was it a good year." What a waste.

Some indication of the hard times was the take-over of the gloss-white Cape Kennedy Hilton hotel by fundamentalist preacher Reverend Carl McIntire to be turned into a revival center for his followers with a sort of Biblical Disneyland to be constructed on the grounds. And, as if this weren't enough, Hosea Williams, Southern Christian Leadership Conference activist, had widely announced that he would lead a march from Daytona Beach to protest the expenditure of funds on the space programs -- and would detour to protest Rev McIntire too, for vague reasons involving the Hilton's low pay to cleaning maids in the past. Although the march failed to dent the spirit of launch day, it added another symptom to the defeat Cape Kennedy seemed to be undergoing.

Launch day started extremely overcast, although afternoon clearing had been predicted. Kennedy was swarming with reporters. Some two thousand people crowded the press grandstand, located three-and-a-half miles from the missile-pad itself. (Any closer, and the blast-off noise could deafen or kill.) Among those with press credentials were Science Fiction Writers of America President Gordon Dickson -- the first SFWA officer ever to be present at a launch, and certainly a credit to his tribe -- plus Hal Clament, Poul Anderson, Chris Moskowitz, Roger Zelazny, Banks Mebane. It was a crowded, busy mass of professionals (although somehow a middle-aged woman with an incredible missilepad hat, no doubt mad, kept slowly walking through the throng, on display). The V.I.P. grandstand, elsewhere along the perimeter, was more boisterous -- a holiday, carnival mood. Spiro Agnew and New York Senator James Buckley sat on that grandstand, plus half of official Washington and some 8,000 middle-Americans (college professors, business leaders) to whom NASA had extended invitations across the country. There's Cary Grant, there's Hugh O'Brian (leading thirty Eagle Scouts getting their space technology merit badges), there's Al Cap. And behind the vast, endless grandstands, stretching to the VAB building, where the missiles are assembled, the largest building in the world -- in which the Empire State building could be stuffed with room to spare -- special NASA booths are selling Apollo 14 jacket patches.

The sky grows ominously overcast, and there is a sprinkle of rain. The crowd sullen; they suspect the worst, and rightly: a loudspeaker announces possible delay -- perhaps until tomorrow. A heavy cloud, and storm, is over the astronauts' "window." High overhead a tiny plane is seeding the cloud, hoping to break it up. However, even though the sky remains low and overcast, the countdown is resumed. A collective sigh of relief elevates the mass. The last few counts of the countdown stir up an unbearable wave of tension. Then there is a deafening explosion, a spurt of searing orange flame, and infinitely slowly the ship lifts from its base and moves upward. It pierces the cloud overhead -- is swallowed by it -- and its tail-fire colors the low sky crimson. The ground shakes like the shock wave of an earthquake. And then it is over.

It is a breathless, once-in-a-lifetime experience -- even though thousands were here to share it with you. The roads outside Cape Kennedy were lined six miles deep with cars, most of them parked there since the night before, and many with Canadian and Mexican licenses. It takes four hours to travel as many miles from Kennedy, and in those four hours the sun has set and the endless stream of car headlights forms arteries leading from the launching site, through the night jungles -- too far below for the men of Apollo 14 to see.

That morning a Miami paper carried this editorial, quoting from what astronaut Bill Anders had radioed from the 1969 moon orbit:

"I feel all of us subconsciously believe that the earth is infinitely large and indestructible. Let me assure you that it should be thought of more as a fragile Christmas tree ball -- delicate and destructible -- which we should learn to handle with considerable care."

"How can anyone justify skimping on a program that has enabled man to achieve that new perspective?"

Coming Events

April

- 2 VALSFA MEETING at home of member. For info: Dwain Kaiser, 390 N. Euclid, Upland, Cal. 91786
- 2 WSFA MEETING at home of member at 8pm. For info: Alexis Gilliland, 2126 Pennsylvania Ave. NW, Washington, D. C. 20032
- 2-4 CONFERENCE ON MIDDLE EARTH at the Cleveland State Univ. For info: Jan Finder, 23951 Lake Shore Blvd. #204-B, Euclid, Ohio 44123
- 3 HOUSTON SF SOCIETY MEETING at home of a member. For info: Joe Pumilia, 420 W. Bell, Houston, Texas 77019
- 4 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
- 4 ESFA MEETING at the YM-YWCA 600 Broad St., Newark, N. J. at 3pm
- 6 FANATICS MEETING at home of member at 7:30pm. For info: Quinn Y. Simpson, 977 Kains Ave, Albany, Calif. 94706
- 9 LITTLE MEN MEETING at home of member at 7:30pm. For info: J. Ben Stark, 113 Ardmore Rd., Berkeley, Calif. 94707
- 9 PSFS MEETING at Student Activities Center, 32nd & Chestnut Sts, Philadelphia at 8pm. For info: Ron Stolfoff, 10714 Haldeman Ave, Philadelphia, Pa. 19116 (ph: OR6-0358)
- 9-11 EASTERCON 22 at the Giffard Hotel, Worcester. GoH: Brian W. Aldiss. For info: Peter R. Weston, 31 Pinewall Ave., Birmingham 30, U. K.
- 9-11 PECON II at the Sands Motel, 220 NE Adams St, Peoria, Ill. GoH: Gordon R. Dickson. Adv. reg: \$2.50, \$3 at door. For info: Lawrence W. Propp, 3127 North Sheridan Rd, Peoria, Ill. 61604
- 9-10 VANCOUVER SF CON at the Georgia Hotel, 801 W. Georgia St, Vancouver, B. C., Canada. GoH: Ursula K. LeGuin. Reg: \$5. For info: British Columbia SF Assoc., SUB Box 75 UBC, Vancouver 8, B. C., Canada
- 10 CALGARY SF CLUB MEETING. For info: Brian Hval, 1712 Home Rd. N.W., Calgary 45, Canada
- 10 CINCINNATI FANTASY GROUP MEETING at home of member. For info: Lou Tabakow, 2953 St. Johns Terrace, Cincinnati, Ohio 45236
- 10 MINN-STF MEETING at the Pillsbury-Waite Cultural Arts Center, 724 E. 26 St, Minneapolis. For info: Frank Stodolka, 1325 W. 27 St, Minneapolis, Minn. 55408
- 11 HAFASD MEETING at home of member at 1pm. For info: Roger A. Freedman, 8479 Scarf Pl., San Diego, Calif. 92119 (ph: 469-4280)
- 11 NESFA MEETING at home of member. For info: NESFA, P.O. Box G, MIT Branch Sta., Cambridge, Mass. 02139
- 13 SF SOCIETY OF FAIRBANKS MEETING. For info: David Jaye, Univ. Stationery & Bookstore, Constitution Hall, College, Alaska 99701
- 13 SF & FANTASY SOCIETY MEETING at the Univ. of Tennessee Student Center, Knoxville, Tenn. at 7:30pm. For info: Jim Corrick III, 2116 Lake Ave, Knoxville, Tenn. 37916 (ph: 523-1202)
- 16 VALSFA MEETING, see April 2
- 16 WSFA MEETING, see April 2
- 16-18 LUNACON at the Commodore Hotel in New York. GoH: John W. Campbell, Fan GoH: Howard DeVore. Adv. reg: \$2.50 to Devra Langsam, 250 Crown St, Brooklyn N. Y. 11225
- 17 CHICAGO SF LEAGUE MEETING at home of George Price, 1439 W. North Shore Ave., Chicago, Ill. 60626, at 8pm.
- 17 DaSFS MEETING at home of member at 8pm. For info: Tom Reamy Box 523, Richardson, Tex. 75080 (ph: 214-424-2764)
- 17-18 SFANCON 2 in Antwerp, Belgium. For info: Willy Magiels,

- Langstraat 170, 2200 Borgerhout, Belgium
- 18 MISFITS MEETING at home of member at 3pm. For info: Howard DeVore, 4705 Weddel Street, Dearborn Heights, Mich. 48125 (ph: LO5-4157)
- 20 FANATICS MEETING, see Apr. 6
- 23 LITTLE MEN MEETING, see April 9
- 24 CALGARY SF CLUB MEETING, see April 10
- 24 CINCINNATI FANTASY GROUP MEETING, see April 10
- 24 MINN-STF MEETING, see Apr. 10
- 25 HAFASD MEETING, see April 11
- 25 NESFA MEETING, see April 11
- 25 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
- 25 OSFiC MEETING in Toronto. For info: Peter Gill, 18 Glen Manor Drive, Toronto 13, Canada
- 27 SF SOCIETY OF FAIRBANKS MEETING, see April 13
- 27 SF & FANTASY SOCIETY MEETING, see April 13
- 30 VALSFA MEETING, see April 2
- 30 WSFA PARTY MEETING, see April 2

May

- 21-23 SWEDISH SF CONVENTION in Gothenburg. For info: Arne Andreasson, c/o Karlsson, Dahlströmsgatan 10, 414 65 Göteborg, Sweden
- 28-31 DISCLAVE in Washington, D.C. For info: Jay Haldeman, 405 Southway, Baltimore, Md. 21218
- 28-31 SYMPOSIUM 1971 at the Edgewater Hyatt House, Long Beach, Calif. Guest Speaker: Larry Niven. Membership: \$1.50 April 1 to May 27, \$2.00 at door. For info: Lee & Barry Gold, 11969 Iowa Ave #6, Los Angeles, Calif. 90025

June

- 11-13 GNOMOCLAVE 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, Knoxville, Tenn. 37902
- 12 SPECULATION II at the Birmingham & Midland Institute, Birmingham, England. For info: Peter Weston, 31 Pinewall Ave, Birmingham 30, UK
- 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
- 25-27 MIDWESTCON at the Quality Courts Motel, 4747 Montgomery Rd, Cincinnati, Ohio 45212. For info: Lou Tabakow, 3953 St. Johns Terrace, Cincinnati, Ohio 45236

July

- 3-5 WESTERCON XXIV-SF CON 71 at the San Francisco Airport's Hilton Hotel. Adv. reg: \$4 to June 1, then \$5. GoH: Avram Davidson, Fan GoH: Don Simpson. For info: Secretariat, 3 Las Palomas, Orinda, Calif. 94563. Make checks payable to SAMPO Productions.
- 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
- 27-28 NEW MEXICON III at the Ramada Inn East in Albuquerque. For info: Bob Vardeman, P.O. Box 11352, Albuquerque, N. M. 87112

September

- 3-6 NOREASCON at the Hotel Sheraton-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

October

8-11 BOUCHERCON II at the International Hotel, 6211 W. Century Blvd, Los Angeles, Calif. 90045. Membership to Oct. 1: \$4. For info: Bruce Pelz, Box 1, Santa Monica, Calif. 90406

9-10 ESFA OPEN MEETING at the Robert Treat Hotel, Newark, N. J. For info: Mike Deckinger, 25 Manor Drive, #12J, Newark, N. J.

9-11 SECONDARY UNIVERSE IV in Toronto. For info: Madeleine Morton, 566 Palmerston Ave, Toronto 174, Ontario, Canada

November

13-14 NOVACON 1 at the Imperial Hotel, Birmingham, England. Reg: 50p. For info: Vernon Brown, Room 623 Pharmacy, University of Aston, Birmingham, UK

December

3-5 PHILCON at the Sheraton Hotel, 1725 Kennedy Blvd, Philadelphia. Principal Speaker: Keith Laumer. For info: Sanford Z. Meschkow, 4413 Larchwood Ave, Philadelphia Pa. 19104

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.

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: Ginjer Buchanan, 5830 Bartlett St, Pittsburgh, Pa. 15217

MEETINGS HELD IRREGULARLY:

ATLANTA SF GROUP: For info: Glenn Brock, Box 1085, 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)

BRUNSFA: 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)

NEVADA SF LEAGUE: For info: Verne O'Brian, 1320 Arthur Ave, Las Vegas, Nev. 89101

WOODCHUCKS: For info: Greg Bear 1861 El Jardin Court, El Cajon, Calif. 92020

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



Coming Attractions

F & SF -- June

Novelettes

They Fly at Ciron by Samuel R. Delany & James Sallis
The Butterflies of Beauty by Joseph Green

Short Stories

There's a Wolf in my Time Machine by Larry Niven
The Day They Had the War by Richard Wilson
The Man Trainers by Stephen Barr
The Man Who Collected "The Shadow" by Bill Pronzini
A Tapestry of Little Murders by Michael Bishop

Science

The Eureka Phenomenon by Isaac Asimov

Cover by David A. Hardy

FORGOTTEN FANTASY -- June

Serial

Hartmann the Anarchist by E. Douglas Fawcett

Short Stories

Smith: An Episode in a Lodging-house by Algernon Blackwood
A Lost Opportunity by Tudor Jenks

Verse

The Mer-Mother, and The Pine Lady by Richard Le Gallienne

Cover by Bill Hughes for "Hartmann the Anarchist"

GALAXY -- May/June

Serial

A Time of Changes by Robert Silverberg

Novelettes

Tip of the Iceberg by Ernest Hill
The Message by James E. Gunn

Short Stories

The No-Wind Spotted Tiger Planet by W. MacFarlane
The Verity File by Theodore Sturgeon

Falling Through the World by Duncan Lunan

Rate of Exchange by Jack Sharkey
The Buyer by Larry Eisenberg

Price of Leisure by David R. Bunch
Cover by Jack Gaughan, suggested by "Price of Leisure"

IF -- June

Serial

The Fabulous Riverboat by Philip José Farmer

Novelette

Easy Way Out by John Brunner

Short Stories

Battleground by Greg & Jim Benford

The Right to Revolt by Keith Laumer

The Right to Resist by Keith Laumer

Fallen Spaceman by Lee Harding

Cover by Jack Gaughan, suggested by "Fallen Spaceman"

WITCHCRAFT & SORCERY -- July

Short Novel

Thirst by Gerald W. Page

Novelettes

The Castle at the World's Edge by Carleton Grindle

Gola's Hell by Emil Petaja

Short Stories

Price of a Demon by Gary Brandner
Archangeli Syndrome by Dean Dickens

Sergi by Dale C. Donaldson

Verse

Hopes of Dreams by Robert E. Howard

Pointed Tales

The Dancing Girl of Isphatam by Leo Tifton

In the Sorcerer's Garden by Susan M. Patrick

Appointment in Samarkand by Glen Cook

Cover by Jerry Burge, suggested by "The Castle at the World's Edge"

Back cover by Hannes Bok, illustrating "Gola's Hell"

Current Issue

ANALOG -- April

Serial

The World Menders by Lloyd Biggle Jr.

Novelettes

- The Unreachable Stars by Stanley Schmidt
Heart's Desire and Other Simple Wants by W. Macfarlane
Short Story
Higher Centers by F. Paul Wilson
Science Fact
Real Science for Real Problems by John R. Pierce
Editorial
Ecological Collapse by JWC
Cover by Kelly Freas, suggested by "The Unreachable Stars"

ACE APRIL TITLES

- Heinlein, Robert A. Time for the Stars. 81125 95¢
LeGuin, Ursula K. The Left Hand of Darkness. 47800 95¢
Herbert, Frank The Green Brain. 30261 75¢
Stasheff, Christopher King Kobold. 44485 75¢
Nunes, Claude & Rhoda Recoil/Lalia by E. C. Tubbs. 71092 75¢

BELMONT FORECASTS

- O'Neil, Dennis The Bite of the Monster. B75-2134, June. 75¢
Carter, Lin The Quest of Kadji. B95-2146, July. 95¢

BERKLEY APRIL TITLES

- Ballard, J. G. Vermilion Sands. S1980 75¢
Moorcock, Michael The Knight of the Swords. S1971 75¢
Harrison, Harry & Brian W. Aldiss, eds. Best SF: 1969. N1982 95¢
Heinlein, Robert A. Farnham's Freehold. Z1981 \$1.25
Martin, Jay Laying the Ghost (re-issue) Z1815 \$1.25
Herbert, Frank Whipping Star (re-issue) S1909 75¢
Heinlein, Robert A. Orphans of the Sky (reissue) S1908 75¢

LANCER MAY/JUNE TITLES

- DeCamp, L. Sprague & Lin Carter
Conan the Buccaneer. 75181 95¢

- Creasey, John The Sleep. 74759. 75¢
Anderson, Poul Tau Zero. 75185. 95¢
Coffman, Virginia Masque of Satan (Lucifer Cove 4) 75186 95¢
Sanders, Joan Baneful Sorceries. 75188 95¢
Long, Lyda Belknap The Witch Tree. 74772 75¢
Seabrook, William Witchcraft (nf) 78656 \$1.25

WINDMILL SPRING JUVENILES

- Kraus, Robert & Mischa Richter Bunya the Witch. \$4.95
Kraus, Robert Lillian, Morgan and Teddy. \$3.95
Gwynne, Fred The Story of Ick. \$2.95

Have You Read?

- Asimov, Isaac "No Space for Women?" (women astronauts) Ladies' Home Journal, March, p.115+
Boiko, Claire "Star Fever" (play) Plays, March p.15-24
Buker, George E. "The Seven Cities: The Role of a Myth on the Exploration of the Atlantic" The American Neptune, Oct. p.249-59
Canby, Vincent "Wanda's a Wow, So's THX" New York Times, March 21, p.D1+
Livingston, Myra Cohn "I Would Still Plant My Little Apple Tree" (childrens fantasy literature) Horn Book Magazine, Feb. p.75-84
Mano, D. Keith "Christianity as Fairy Tale" (Lewis' Chronicles of Narnia) New York Times Book Review, Feb. 21, p.20
Marin, Peter "Tripping the Heavy Fantastic" (youth reading) New York Times Book Review, Feb. 21 p.7+
Searles, Baird "What If..." (Heinlein) Village Voice, March 18 p.21
Thomas, Bob "Hometown Finally Accepts Good Ol Tarzan" Philadelphia Evening Bulletin, Feb. 18 p.10
Washburn, Martin "Plugging in on Science Fiction" (AC/DC & Look Where I'm At) Village Voice, Mar. 11, p.50

S F and the Cinema

NEWS AND NOTES

Pressman-Williams Enterprises, in association with R.H.M. Productions, has picked up its option on Kurt Vonnegut's novel, "Sirens of Titan." They plan to produce a film version directed by Paul Williams.

Producer George Pal has bought back from MGM the film rights to Philip Wylie's "The Disappearance." Pal will produce and direct the film as an independent, with starting date set for this summer. In the new screen version, gay lib and women's lib elements will be added to the ingredients of the basic story.

Charlton Heston is expected to star in Walter Seltzer's production of "Make Room, Make Room," Harry Harrison's novel of over-population. Seltzer has just completed "I Am Legend."

Jack Finney, whose novels have always in the past been snapped up by the movies, ran into resistance with "Time and Again." Finally Newman-Foreman Productions offered an option last fall and contracts have just been signed. Finney has done a screenplay of his book which takes place in the New York of the 180's.

MGM has begun a sequel to "House of Dark Shadows" starring David Selby in the part of Quentin. Dan Curtis continues as producer-director. Shooting began the end of March.

American International has acquired for distribution the just-completed feature "The Abominable Count Yorga," sequel to "Count Yorga, Vampire." To be released this summer, the film again stars Robert Quarry, with guest stars George Macready and Walter Brook.

AIP's "Dr. Phibes" will be given a unique world premiere on May 19, with the theme 'Stars & Vehicles of the 30's / Stars & Miracles of the 70's.' It will be in the style of 1930 Hollywood premieres, with the attendant fanfare, automobiles and apparel of that period. In contrast will be a large display of the latest far-out inventions of the seventies.

CURRENTLY IN RELEASE

The Andromeda Strain Universal Pictures release. Produced & directed by Robert Wise. Screenplay by Nelson Gidding from novel by Michael Crichton. Starring Arthur Hill, David Wayne, James Olson, Kate Reid, Paula Kelly and George Mitchell. 130 min. Rating: G

Brother John Columbia Pictures release of E & R production. Directed by James Goldstone, screenplay by Ernest Kinoy. Starring Sidney Poitier, with Will Geer, Bradford Dillman and Beverly Todd. 94 min. Rating: GP

Horror of the Blood Monsters Released by Independent-International. Directed by Al Adamson, screenplay by Sue McNair. Starring John Carradine, Robert Dix, Vicki Volante. 85 min. Rating: GP

The House That Dripped Blood Cinerama Releasing Corp. release of Amicus production. Directed by Peter Duffell, screenplay by Robert Bloch. Stars Peter Cushing, Christopher Lee, Jon Pertwee. Omnibus of supernatural tales. 101 min. Rating: GP

The Phantom Tollbooth MGM production. Juvenile animated feature. 86 min. Rating: G

THX 1138 Warner Bros. release of American Zoetrope production. Executive producer, Francis Ford Coppola; produced by Lawrence Sturhahn. Directed by George Lucas. Screenplay by Lucas and Walter Murch from a Lucas story. Starring Robert Duvall. 88 min. Rating: GP

When Dinosaurs Ruled the Earth Warner Bros. release. Directed by Val Guest, produced by Alda Young. Screenplay by Guest. Starring Victoria Vetri & Robin Hawdon. 96 min. Rating: G

New Books

HARDCOVERS

- Adams, Hazard **THE TRUTH ABOUT DRAGONS: An Anti-Romance.** Harcourt, Feb. \$6.50
- Aldiss, Brian W. **THE SHAPE OF FURTHER THINGS** (nf, repr Brit) Doubleday, March. \$4.95
- Biggle, Lloyd Jr. **THE WORLD MENDERS.** Doubleday, March. \$4.95
- Bodelsen, Anders **FREEZING DOWN** (tr. of Danish 'Frysepunktet') Harper, Feb. \$5.95
- Bond, Michael **PADDINGTON TAKES TO THE AIR** (marg juv fty, repr) Houghton, March. \$3.75
- Bowman, John S. **THE QUEST FOR ATLANTIS** (juv nf) Doubleday, March. \$4.50
- Brown, Fredric **MITKEY ASTRO-MOUSE** (juv) Harlin Quist. \$4.95
- Byfield, Barbara Ninde **THE HAUNTED CHURCHBELL** (juv) Doubleday \$4.50
- Coatsworth, Elizabeth **DANIEL WEBSTER'S HORSES** (marg juv fty, folklore) Garrard, March. \$2.39
- Collier, James Lincoln **WHY DOES EVERYBODY THINK I'M NUTTY?** (juv fty) Grosset, April. \$4.50
- Davies, L. P. **GENESIS TWO** (repr Brit, 2d ptg) Doubleday, Feb. \$4.95
- Davis, Elizabeth **THERE WAS AN OLD WOMAN** (ESP mystery) Doubleday, Jan. \$4.50
- DeLage, Ida **WHAT DOES A WITCH NEED?** (juv fty) Garrard, March. \$2.39
- Dickson, Gordon R. **THE TACTICS OF MISTAKE.** Doubleday, April. \$4.95
- Ellison, Harlan **ALONE AGAINST TOMORROW: Stories of Alienation in Speculative Fiction** (coll) Macmillan, March. \$6.95
- Engdahl, Sylvia **THE FAR SIDE OF EVIL** (sequel to Enchantress from the Stars, juv) Atheneum, March. \$6.50
- Fouqué, Friedrich de la Motte **UNDINE** (juv fty, tr, retold by Gertrude C. Schwebell) Simon & Schuster, March. \$4.95

- Goethe, Johann Wolfgang von **FAUST**, tr. by Barker Fairley. Univ. of Toronto Press, 1970. \$12.50
- Goulart, Ron **BROKE DOWN ENGINE and Other Troubles with Machines** (coll) Macmillan, April. \$5.95
- Haining, Peter, ed. **A CIRCLE OF WITCHES: An Anthology of Victorian Witch Stories.** Taplinger, Mar. \$5.95
- THE WILD NIGHT COMPANY: Irish Stories of Fantasy and Horror** (reprint) Taplinger, March. \$5.95
- Halliwell-Phillipps, James Orchard **ILLUSTRATIONS OF THE FAIRY MYTHOLOGY OF 'A MIDSUMMER NIGHT'S DREAM'** (repr of 1845 ed) AMS Press, 1970. \$14.50
- Hoffmann, E.T.A., retold by Doris Orgel **THE CHILD FROM FAR AWAY** (juv fty, tr) Addisonian, March. \$5.95
- Hoyle, Fred & Geoffrey **SEVEN STEPS TO THE SUN (YA)** Harper, March. \$5.95
- Jackson, Basil **EPICENTER: A Novel** (marg) Norton, Feb. \$5.95
- Jackson, Robert Wyse **JONATHAN SWIFT, DEAN AND PASTOR** (repr of 1939 ed) Books for Libraries, 1970. \$9.50
- Jacobs, Francine **THE LEGS OF THE MOON** (juv fty, Hawaiian folk tale) Coward, April. \$4.95
- Key, Alexander **FLIGHT TO THE LONESOME PLACE** (juv) Westminster, April. \$4.50
- Kotzwinkle, William **ELEPHANT BANGS TRAIN** (coll, marg fty) Pantheon, March. \$5.95
- Lafferty, R. A. **THE FLAME IS GREEN** (supernat, #1 of tetralogy) Walker, May. \$5.95
- Langley, Noel **A DREAM OF DRAGONFLIES** (marg supernat) Macmillan, April. \$4.95
- Laumer, Keith **THE OTHER SIDE OF TIME.** Walker, Feb. \$4.95
- Lessing, Doris **BRIEFING FOR A DESCENT INTO HELL** (marg fty) Knopf, March. \$6.95
- Macaulay, Rose **THE WRITINGS OF E.M. FORSTER** (repr of 1938 ed, with updated bibliog) Barnes &

Noble, 1970. \$5.00
 Meyer, Louis A. Jr. THE GYPSY BEARS (marg juv fty) Little, March. \$3.95
 Nesvadba, Josef THE LOST FACT: Best Science Fiction from Czechoslovakia (coll, tr, orig: In the Footsteps of the Abominable Snowman) Taplinger, March. \$5.95
 Newlon, Clarke 1001 QUESTIONS ANSWERED ABOUT SPACE. rev. ed. Dodd. \$7.50
 Newton, Suzanne PURRO AND THE PRATTLEBERRIES (juv fty) Westminster, April. \$4.50
 Petaja, Emil STARDRIFT and Other Fantastic Flotsam (coll) Fantasy Publ Co. (1855 W. Main St, Alhambra, Calif. 91801) \$4.95
 Quinn, Seabury IS THE DEVIL A GENTLEMAN? Mirage, March. \$5.95
 Raspe, R. E. & others., retold by Doris Orgel BARON MUNCHAUSEN: Fifteen Truly Tall Tales (juv) Addisonian, March. \$4.95
 Ripkens, Martin & Hans Stempel ANDROMEDAR SRI (juv) Harlin Quist \$4.95
 Rose, Martial E.M. FORSTER (nf) Arco, April. \$3.95
 Schulman, L. M., ed. THE CRACKED LOOKING GLASS: Stories of Other Realities. Macmillan, March. \$4.95
 Stedman, Raymond William THE SERIALS: Suspense and Drama by Installment. Univ. of Okla. Press, March. \$9.95
 Sturgeon, Theodore STURGEON IS ALIVE AND WELL... (coll) Putnam March. \$4.95
 Tate, Peter GARDENS ONE TO FIVE Doubleday, March. \$4.95
 Wahl, Jan THE SIX VOYAGES OF PLEASANT FIELDMOUSE (marg juv fty) Delacorte, April. \$4.50
 Wollheim, Donald A. THE UNIVERSE MAKERS: Science Fiction Today. Harper, Feb. \$4.95

PAPERBACKS

Aldiss, Brian W. STARSWARM (reprint) Signet T4558, March. 75¢
 Asimov, Isaac THE CURRENTS OF SPACE (repr) Fawcett T1541,

March. 75¢
 SPACE DICTIONARY (juv) Starline TW1671, Feb. 60¢
 Binder, Eando GET OFF MY WORLD Curtis 07121 75¢
 THE IMPOSSIBLE WORLD. Curtis 07113 75¢
 Bode, Vaughn DEADBONE EROTICA (cartoons) Bantam T5869, Feb. \$1.50
 Bond, Michael PADDINGTON MARCHES ON (marg juv fty, repr) Dell Yearling 06799, Jan. 75¢
 Bridwell, Norman CLIFFORD'S TRICKS (juv fty, repr) Starline TW1557, Feb. 50¢
 Bulmer, Kenneth THE INSANE CITY Curtis 07122 75¢
 Cabell, James Branch SOMETHING ABOUT EVE: A Comedy of Fig-Leaves (fty, repr) Ballantine 02067 March. 95¢
 Carnell, John NEW WRITINGS IN SF-6 (repr Brit) Bantam S5795. 75¢
 Chandler, A. Bertram TO PRIME THE PUMP. Curtis 07116 75¢
 Chant, Joy RED MOON AND BLACK MOUNTAIN: The End of the House of Kendreth (fty, repr Brit) Ballantine 02178, March. 95¢
 Däniken, Erich von CHARIOTS OF THE GODS? (marg nf, repr) Bantam N5753, Feb. \$1.25
 Delany, Samuel R. & Marilyn Hacker, eds. QUARK/2. Paperback 66-530 Feb. \$1.25
 Dick, Philip K. THE THREE STIGMATA OF PALMER ELORITCH (2d ptg) Macfadden 75-399, March 75¢
 Dickson, Gordon R. NONE BUT MAN (repr) Pyramid T2428, March. 75¢
 Dorson, Richard M. comp. FOLK LEGENDS OF JAPAN (6 ptg) Tuttle. \$2.25
 Duffield, Brainerd, adapt. WHEN THE KISSING HAD TO STOP (play, adapt. from C. Fitzgibbon story) Dramatic Publ. Co., 1970. \$1.50
 Galouye, Daniel DARK UNIVERSE (reissue) Bantam S5734, Feb. 75¢
 Godwin, Tom BEYOND ANOTHER SUN. Curtis 07129. 75¢
 Gray, Nicholas Stuart THE OTHER CINDERELLA (juv fty play, re-

- issue) Oxford U.P., distr. S. French 1970. \$1.50
- Grillot de Vivry, Emile Angelo WITCHCRAFT, MAGIC AND ALCHEMY (nf, tr., repr of 1931 ed) Dover \$4.00 (corr)
- Harrison, Harry PLANET OF THE DAMNED (reissue) Bantam S5769, Feb. 75¢
- Hearn, Lafcadio SHADOWINGS (coll, part fty, repr) Tuttle, April. \$2.00
- Hitchcock, Alfred, ed. ALFRED HITCHCOCK PRESENTS: SLAY RIDE (tales from Stories that scared even me) Dell 3641, Feb. 75¢
- Kelley, Leo P. BROTHER JOHN (based on screenplay) Avon V2379, Feb. 75¢
- La Tourrette, Jacqueline THE JOSEPH STONE (supernat) Leisure 00156, March. 75¢
- Leach, Audrey THE WITCHES OF OMEN (Large type ed) Pyramid T2411, Feb. 75¢
- Leinster, Murray DOCTOR TO THE STARS (2 ptg, coll) Pyramid T2367 March. 75¢
- Levin, Ira THIS PERFECT DAY (reprint) Fawcett Crest P1536, March \$1.25
- Little, Jane SPOOK (juv fty) Starline TX1001, Feb. 50¢
- Lofting, Hugh THE WORLD OF DR. DOLITTLE. 5v. (incl. The Voyages of Doctor Dolittle, The Story of Doctor Dolittle, Doctor Dolittle's Zoo, Doctor Dolittle's Circus, Doctor Dolittle's Post Office) Dell 1974-9, 1970. \$3.95 boxed set
- Lovecraft, H.P. & August Derleth THE SURVIVOR and others (coll) Ballantine 02148, Feb. 95¢
- Macdonald, John D. WINE OF THE DREAMERS (reissue) Fawcett R-2400, Feb. 75¢
- Mason, Douglas R. DILATION EFFECT. Ballantine 02180, March. 95¢
- HORIZON ALPHA. Ballantine 02179 March. 95¢
- Moskowitz, Sam & Alden H. Norton, eds. GHOSTLY BY GASLIGHT, Fearful Tales of a Lost Era. Pyramid T2416, Feb. 75¢
- Nicole, Claudette HAUNTING OF DRUMROE (supernat) Fawcett R2392, Feb. 60¢
- Peterson, John LITTLES TO THE RESCUE (juv) Starline TW1322, Feb. 60¢
- Playboy Magazine FROM THE "S" FILE (coll) Playboy 16110, Feb. 75¢
- Poyer, Joe NORTH CAPE (repr) Pyramid N2345, Feb. 95¢
- Reynolds, Mack ONE DEPARTED. Curtis 06122. 60¢
- Rinkoff, Barbara DRAGON'S HAND-BOOK (juv fty, repr) Starline TW1145, Feb. 60¢
- Roberts, Susan WITCHES, U.S.A. (marg nf) Dell 9607, Jan. 95¢
- Rogers, David, adapt. BRAVE NEW WORLD (play, adapt. from Huxley story) Dramatic Publ. Co., 1970 \$1.50
- Rohmer, Sax THE GREEN EYES OF BAST. Pyramid T2414, Feb. 75¢
- Ronald, Bruce & John Jakes DRACULA, BABY (musical comedy, w/o music, from Stoker novel) Dramatic Publ. Co., 1970. \$1.50
- Rose, Martial E.M. FORSTER (nf) Arco 02357, April. \$1.95
- Ross, Marilyn BARNABAS, QUENTIN AND THE BODY SNATCHERS (Dark Shadows 26) Paperback 63-534, Feb. 60¢
- Serling, Robert J. THE PRESIDENT'S PLANE IS MISSING (marg, 12 ptg) Dell 7102, Nov. 95¢
- Spiegelman, Art and others SWIFT COMICS (marg, cartoons) Bantam T5870, Feb. \$1.50
- Swift, Jonathan GULLIVER'S TRAVELS, ed. by Clauston Jenkins. Bantam NM5971. 95¢
- Tepper, Matthew Bruce, comp. THE ASIMOV SCIENCE FICTION BIBLIOGRAPHY. Author (535 Ocean Ave, Santa Monica, Calif. 90402) 1970. 75¢
- Vonnegut, Kurt Jr. THE SIRENS OF TITAN (repr) Dell Delta 7948, Feb. \$2.25
- Way, Isabel Stewart BELL, BOOK AND CANDLEFLAME, A Novel of Witchcraft. Beagle 94056. 75¢
- Wayman, Tony Russell ADS INFINITUM. Curtis 07130. 75¢
- Williams, Robert Moore NOW COMES TOMORROW. Curtis 07115. 75¢

Oracular Mutterings

by Paul Walker

Hmm, my spies in the Establishment tell me a new Voice is emerging. Editors seem to like him. What's worse -- I like him. Something should be done about John Jakes.

I get a lot of books to review. Mostly because I haven't anything better to do. I read the Ace Doubles last. Not that I have anything against Ace Doubles, but so many of them have given me hives. Anyway, I received this Ace Double a while back and, frankly, it looked less promising than usual. One half was a collaboration, which are always awful, and the other was something called "Tonight We Steal the Stars," which is one of the least promising titles ever!

I stuck it at the bottom of the stack.

A few days later, there it was again. I had read the Andre Norton, the Conklin anthology, and the "FREE MONEY-BACK GUARANTEE" label at the back of my Raisin Bran package three times. There was no escape.

Whimpering, I sat down with the thing and opened to the first page. It was mercifully brief. I tried a second, then a third. Soon I was past chapter three -- could it be? Was it possible? -- Who the hell was this John Jakes!

I asked a lot of people that question, and no one seemed to know. He had been around for a while was all I got. Nobody I knew had read him and, knowing my taste, they refused my offer to buy them morocco bound copies. In frustration, I wrote a beaming review and sent it in.

So it is with some satisfaction that I report Jakes is making noise. "Tonight We Steal the Stars" (Ace 81680, 75¢) is a winner. A first-rate thriller that is extraordinarily professional and consistently interesting. I see another listed "The Planet Wizard" (Ace 67060, 60¢), which I will read as soon as somebody sends me a free copy. (It is beneath a reviewer's dignity to buy books.) Meanwhile, if you miss out on these two, you are going to wake up one morning and find yourself obsolescent! This is not a plea to read a novice hack. It is an invitation to the pleasure of discovering a disciplined talent.

When you buy them and see that I am right, you may thank me by sending a couple of free copies.

NEW WAVE...SPECULATIVE FICTION...PSYCHEDELIC REALISM...
THE NOVEL OF APPARATUS...Bah, humbug...A*L*A*N E. N*O*U*R*S*E* --
we need you.

He's trying to pull a fast one. Ace has reissued his old "A Man Obsessed" in an expanded form as "The Mercy Men." (52560, 60¢) A story of nightmare. A story of a hospital as an abyss of lurking evil. (It might have gotten Nourse defrocked!) A nice one, though. One of my all time favorites.

Nobody writes about nightmares the way Nourse does. No one tells a story quite the way he does. He has his failings, but losing my interest is not one of them. For 60¢, you could do worse.

Of course, if you have another fifteen cents, and you've read the Master, then you might try Leo P. Kelley's "Time Rogue." (Lancer 74-627, 75¢) It always upsets me when somebody I just run into turns out to be a big shot and I didn't know it. Kelley is some kind of big shot, I guess. Anyway, he's a damn fine writer and I liked his book, which is my idea of 'New Wave,' about people the way people are involved in an sf plot that is about the way people are.

For once, the guy from the future is a bad ass son of a bitch, meddling in the lives of decent sorts who gain something more from the experience than Excedrin headaches. I'm told this had a helluva time getting into print, but I can't see why. Perhaps, it is not a novel for everyone. It lacks the gadgetry and gore, the shoot-em-up sensationalism but, if you lack the same taste that I do, you might greasy-finger through a couple of chapters.

Comic World

by David Charles Paskow

I am writing this column while only partially recovered from the shock of learning that my first professional science fiction story, accepted by Robert Lowndes in August 1970 and to have been published as the lead-off story in the 19th issue of Startling Mystery Stories (I'd have shared cover billing with Seabury Quinn/Jules de Grandin) is now in editorial limbo due to the collapse of the Lowndes magazines three weeks short of publication of SMS 19. I take some slight consolation in the fact that both editor/author Lowndes and a chap by the name of Asimov had similar experiences.

What has all this to do with comics? Much to my surprise, I learned from Roy Thomas that authorship in the comics field is a real cut-throat business. You're 'in' one day but, by Crom, make one slip and you've had it. As Mr. Thomas said in a recent communiqué, comics scripters abound "...standing vulture-like to take over if we drop." Think about that the next time you're about to send off a hasty criticism of a comic plot... the scripter you save might be Roy Thomas.

The comic chosen as best to have gone on sale in January 1971 was: Astonishing Tales #5 (Marvel). Though I'd have preferred entries to be complete (that is one-story issues) I was remiss in not making this point clear.

The comic chosen as best to have gone on sale during the month of February once more comes from Marvel: Conan #5. Runnerup: DC's Witching Hour #14. (Personally, my favorite for February was Sub-Mariner #37 but I am naturally disqualified from voting.)

Deadline information: for comics having on-sale dates in February, March 16; for comics having on-sale dates in March, April 16; April, May 21; and May, June 18th. The address for nominations: Comic World, c/o David Charles Paskow, 817 West 66th Avenue, Philadelphia, Pa. 19126.

COMIC COMMENTS: Charlton's Phantom is their second longest lived hero title, the first having been Captain Atom. (Does anyone out there know if there was ever a Phantom #29? Gold Key published the first 17 issues; King Features issued numbers 18-28; the earliest Phantom from Charlton is #30.) Speaking of Charlton, more people should: though often overlooked due to poor distribution and its generally minor position in relation to National, Marvel and Gold Key, Sal Gentile is doing a very capable job in Dick Giordano's place and their fantasy titles (Ghostly Haunts, Ghostly Tales, Ghost Manor, Haunted and Many Ghosts of Doctor Graves) maintain a high level of scripting... Gold Key's Tarzan celebrated its 200th issue with a 'new' tale of Tarzan, Queen La and "The Vaults of Opar" while Twilight Zone joins Boris Karloff Tales of Mystery as a bi-monthly... Skywald Comics, formed by ex-Marvelite Sol Brodsky and a Mr. Waldman should concentrate on the secondary features in their fantasy oriented Jungle Adventures: scripting and art tend to be sloppy... Marvel's Spider-Man has passed the century mark but I wonder how many realize how many of Marvel's heroes have seen over 100 issues besides Spider-Man and Fantastic Four. Well, try Iron Man, and Thor for two... National's Jack Kirby is apparently forming a mythology of his own with his Forever People, Jimmy Olsen, Mister Miracle and New Gods, placing loose threads in each (a la Marvel) which will one day, hopefully soon, knit to form one GREAT SCHEME OF THINGS.



Lilliputia

PETER AND THE TWELVE-HEADED DRAGON by Maryke Reesink. Illus. by Adrié Hoespes. Harcourt, 1970. Abt. 29 p. \$4.25 Age level: 4-8

A very simply told picture-book fairy tale of the boy Peter who was discovered as a baby in the middle of a giant peach. He takes an eagle, a lion, a swan and one each of every animal and goes to slay the twelve-headed dragon who had seized the castle of an old and wise king. The illustrations are big and bold and bright, and I liked in particular the ones showing all the animals following along behind Peter.

--Joyce Post

ABC'S OF THE OCEAN by Isaac Asimov. Walker, Jan. 1971. \$4.50 48 p. Age level: 5-12

This book has exactly the same format as this author's "ABC's of Space" reviewed in the July 1970 LUNA Monthly, p.20. "ABC's of the Ocean is dedicated to Ben Bova and Harry Stubbs. The color scheme is, appropriately, black and white and blue and there are two words, each with lucid text and appropriate illustrations, given for each letter of the alphabet. The good doctor cheats a little with the letters A, O, X and Z in that in each case both examples have the same prefix: aquanaut and aquaculture, ocean and oceanography, xiphias and xiphosaurus and zooplankton and zoogene. Do you know what a Dragon's Tail is? How about guyot, hadal, undal and voe? Get ahold of this book for the answers. And hold your hat -- "ABC's of the Earth" is coming.

--Joyce Post

JOURNEY TO UNTOR by Leonard Wibberley. Farrar, Straus & Giroux, 1970. 188 p. \$3.95 Age level: 10 up

Six children and their scientist uncle Bill are transported to the saucer-shaped planet Untor, where space and time as we perceive them do not exist; and in some cases, individuality is unknown (the Forest, for example, does not think of itself as a group of trees, but as a unit called Forest). They set off astride a very affected group of unicorns to find the Delethon, who is local agent for the planetary Ruler. Uncle Bill, however, rides a wise but humble donkey whose job it becomes to keep those ridiculous unicorns from doing anything too rash. After various adventures, including a temporary time-splitting of the group on the Red Plain, they meet the Delethon, who turns out to be an archangel who delivers a homily on love and hate and mankind's role in continued Creation. After a brief stay with the Delethon, the travelers are returned to Uncle Bill's house outside Coppertown, Colorado.

This is a fairly interesting, fast-paced adventure fantasy which most children would enjoy, were it not for the religious emphasis in the last chapter, which does get a bit preachy. It is never made quite clear why the humans were transported to Untor in the first place, although there are hints that it may have been accidental, which young readers will probably accept as a valid explanation. Also, there is an undercurrent of amusement with formulae and mathematics and dimensions which will delight the modern-math child.

One bothersome element is the author's use of euphemisms when dealing with the religious aspects of the story: e.g. "Ruler," "Adversary." Euphemisms are currently out of style, so Mr. Wibberley would have done better to call things by their proper names. Also, the concept of love as a moving force is somewhat beyond the abstracting ability of the audience who will enjoy the plot.

All in all, this is a pretty good book for the Sunday School 'library' or for those little girls who declare at age eight or ten that they want to be nuns when they grow up. "Pilgrim's Progress" is still more exciting reading, though.

--Charlotte Moslander

CHILDREN OF THE FOREST, verse and pictures by Else Beskow. Adapted from the Swedish by William Jay Smith. A Seymour Lawrence Book, Delacorte Press, 1970. Abt. 32 p. \$4.50 Age level: 4-8

The author is the Beatrix Potter of Sweden, having written over thirty picture books all with the same delightful type of illustrations. But this book is big: a page spread of 25" x 9 1/2". The story is in verse and is about the way of life of the children of the forest (tomten) through all the seasons of the year. Father slays a serpent, there is an ogre who lives in a hill, fairies to seesaw with and a nursery school run by an owl for all the creatures of the forest to attend in addition to all the preparations for winter. The story-poem ends with the return of spring. The adapter was Consultant in Poetry to the Library of Congress at the time of publication. A very nice book but not with any particular implications for the reader of science fiction.

--Joyce Post

THE WIZARD OF OZ by L. Frank Baum. Illus. by Brigitte Bryan. 192 p.

ALICE IN WONDERLAND and THROUGH THE LOOKING GLASS by Lewis Carroll. Illus. by Brigitte Bryan. 192 p.

AROUND THE WORLD IN EIGHTY DAYS by Jules Verne. Illus by Don Irwin. 223 p.

THE TIME MACHINE and THE INVISIBLE MAN by H.G. Wells. Illus by Dick Cole. 256 p.

Childrens Press, Oct. 1969. \$4.50 each. Age level: 9 up

These classic tales of fantasy and science fiction have been published many times over the years, but I have never seen unabridged editions more appealing than these. Each book boasts a brightly colored cover illustration and library binding, with many black and white drawings accompanying the text. Each page is set with wide margins so that some of the harder words in the story, together with definitions, can be brought to the attention of the reader. An Afterword features a biographical sketch of the author and a short essay relating to the main theme of the story. Hats off to the Childrens Press for this great series!

--Marylou Hewitt

THE ASTONISHING ADVENTURES OF PATRICK THE MOUSE by Katja Beskow. Illus. by Ylva Kälström-Eklund, trans. by Florence Lamborn. Dell Yearling 0195 March 1970. 84 p. 65¢

Patrick, the youngest of eighteen children (mice, that is) has more adventures than any three mice really need, including being kidnapped by a mouse-collecting American millionaire, helping catch a gang of jewel thieves on an ocean liner, and traveling from Sweden to France to the U. S. and back to Sweden by means of various conveyances

Sound pretty bad? It is pretty bad. If Swedish children enjoy this kind of cutsey-pie stuff, they are quite different from their Yankee (or Rebel) counterparts. Patrick is always the hero, but the humans talk down to him to an extent which would insult a three-year old, and the descriptive parts of the book talk down just as much to the reader. I don't read Swedish, so I can't judge the quality of the translation, but the language definitely does not follow the rhythmic patterns of American English. The non-Swedish characters are obvious caricatures, and clumsy, somewhat offensive ones at that. The illustrations are so-so.

With the current demand for juvenile paperbacks growing as it is, it would appear that Dell printed this one in the hope that anything will sell on the soft-cover market right now. Unfortunately, they may be right.

--Charlotte Moslander

THE WAR OF THE WORLDS by H.G. Wells. *Amsco Literature Series WW-S, Jan. 1970.* 169 p.

This is a handsome edition of the Wells classic, obviously intended for use in a secondary school literature program. No price is listed, but if I had to guess I'd put the price at about \$1.75. One aspect of the book that attracted my admiration instantly was the fact that there are no questions at the end of each chapter, nor a 'comprehension' test at the end. Too often, in books with these features, students have read the questions first then skimmed the chapter to find the answers.

For those unfamiliar with the story (for shame!), Martians invade our planet in metal cylinders from which war machines emerge. Mankind is helpless before their onslaught and all appears lost until the unexpected occurs. The only fault I might find would be the non-separation of chapters; to have each chapter begin on a new page would have made for a better physical appearance (but probably would have increased the price). It's good as it is. --David C. Paskow

STORY NUMBER 1 and STORY NUMBER 2 for children under three years of age, by Eugene Ionesco. *Illus. by Etienne Delessert. Harlin Quist, 1968 & 1970. distrib. by F. Watts. unpagd (abt 25 & 17 p) \$4.20, \$3.85*

"Story Number 1" tells of a little girl named Josette, who is not quite three and who lives in an apartment with her parents, who have a hangover and a maid. Josette finally wakes her papa, who tells her a story and then sends her to the store with the maid. The story he tells is totally silly, as is "Story Number 2." These stories are well written, using a picture book format. They are especially suitable for family story hours.

The illustrations are bizarre, and the colors are subdued. Although they are skillfully done and attractive, they do not seem to suit the lighthearted silliness of the Ionesco stories. Children hearing these stories will visualize better illustrations than Delessert's, and perhaps this stimulation of the imagination makes these books more valuable. Highly recommended for children and adults who like silly stories.

--Barbara Lee Stiffler

THE FAIRLY SCARY ADVENTURE BOOK by William Attwood. *Illus. by Bobb Bugg Harper & Row, 1969. 96 p. \$3.95 Age Level: 7-10*

Jubilee Jones and her brother Johnny are in an airplane, but they fall out of the plane (Jubilee is looking for the bathroom and opens the wrong door) and land in darkest Africa. There they meet an assortment of talking animals, such as a South American monkey and a Bengal tiger, both of whom accompany them on their adventures -- which include a city of purple people, pursuit by pygmies, and a couple of rushes with a Wicked Witch. At the end, of course, Mommy and Dad arrive in a helicopter to take everyone home again.

The story is divided into ten read-aloud-length chapters, each a cliff-hanger, and at the end, one is led to believe that it all took place in Jubilee's dreams. The children who can read this book themselves may enjoy it, but the parent or babysitter who elects to read aloud a chapter a night better be prepared to hear worried questions as to whether or not Jubilee ever found that bathroom for nine consecutive chapters.

The stories (for the book is really ten loosely connected short-short stories) are fantastic and somewhat funny, but the darkest Africa setting is quite unnecessary: the children could have fallen out of a plane over the Everglades and had more believable adventures. The illustrations are amusing, and the crosseyed Abominable Snowman is a real charmer, not to mention the classically hideous Wicked Witch and her scruffy cat.

--Charlotte Moslander
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Reviews

BLESS THE BEASTS AND CHILDREN by Glendon Swarthout. Doubleday, 1970. 205 p. \$4.95

I could not put this novel down.

It is an experience comparable to "Lord of the Flies" and "The Butterfly Revolution." It concerns a group of misfits at a camp for boys ("Send us a boy, we'll return a man"). Known as 'The Bedwetters,' the boys, shunned by the others, form a unique unit and devise an incredible plan to prove themselves. The reader doesn't know what that plan is until practically three-quarters of the way through the novel but he finds himself praying for the boys' success. The boys have been subjected to extreme mental torture, been witness to extreme senseless brutality (the buffalo slaughter scene is one of the most powerfully descriptive passages I have ever read); they have nothing to lose by their venture.

Beg, borrow or steal this one, but read it. I can guarantee that you won't soon forget it.

--David C. Paskow

THE STARS MY DESTINATION by Alfred Bester. Bantam H4815, 1970. 197 p. 60¢

Gully Foyle is my name
And Terra is my nation.
Deep space is my dwelling place
The stars my destination.

Anyway, once upon a time there was an author named Alfred Bester. And Mr. Bester wrote a novel, "The Demolished Man," appearing as a serial in *Galaxy* in 1952 and later as a Signet paperback. This novel dealt with crime in a society of telepaths and must have driven the type-setter bananas, for Mr. Bester liked to use print devices such

as
this

and names and/or words such as h8 ('hate,' y'underst&?). The novel was the most talked about thing since the Shaver Mystery.

Four years and many short stories later, Mr. Bester surpassed himself, and readers of the October 1956-January 1957 issues of *Galaxy* were treated to the most brutal, uncompromisingly violent novel in quite a while, a novel that even today can stand beside some of Harlan Ellison's best and make the latter appear anemic. That novel was "The Stars My Destination," which soon after publication appeared as a Signet paperback, went through several printings, and then faded from view. Now Bantam Books has brought out a new printing of this near-classic and we should be grateful.

Gully Foyle, the ostensible hero of this opus, is not the usual 'nice' hero; a modern parallel, I suppose, could be found in Norman Spinrad's Jack Barron. Barron, however, did not have to prove his inherent power the way that Foyle must: the former has the mass media in his grasp and rarely has to fight completely alone; except for a near brush with death from a bullet, Barron remains untouched. Foyle, however, is the recipient of almost every conceivable death-dealing device and maneuver known to his future 'civilized' society.

The book begins with Foyle in a seemingly hopeless situation, adrift in space, totally alone in a void... and things go downhill from there. All the pyrotechnics of "The Demolished Man" are here in force and all the devices Bester had toyed with in that novel spring full-blown upon the reader. And how did Gully Foyle get into this revoltin' development to begin with?

Well, the answer to that makes for a very interesting story, the title of which is "The Stars My Destination."

--David C. Paskow

BEWARE THE BEASTS edited by Vic Ghdalia and Roger Elwood. Macfadden Bartell 75-343, 1970. 160 p. 75¢

Ignore the blurbs on this book -- it is not a third rate novel but a first rate collection of gothic fantasy. It contains ten stories by the masters, all somewhat obscure, but still high quality pieces by Poe, Lovecraft, Blackwood, Bram Stoker, Fritz Leiber, Wells, Derleth and others.

If you haven't read Poe's "Metzengerstein" you missed one of his better stories; it's about medieval vengeance, through the agency of a fire-colored horse. "The Cats of Ulthar" is of beastly vengeance of a different type, with the sort of lurking evil Lovecraft is so good with. Edward Lucas White is represented by "The House of the Nightmare" which if it isn't the original haunted-house-horror story, should be. "In the Avu Observatory" is a neat little bit of Victorian sounding fantasy, something of H. G. Wells I had never read.

This is a good book for horror fans. Certainly take a look at it -- if you haven't read the stories, it's a must, and a bargain.

--Jan M. Evers

OPERATION: COUNTDOWN (aka *CODE NAME COUNTDOWN*) by Daniel T. Streib and Robert Page Jones. Powell PP210, 1970. 206 p. 95¢

A six cubic inch reallocation of space may spell disaster for the manned rocket Wanderer II. A contraband mechanism is present which may or may not be an explosive device. The problem is what to do about it. If the device is to be triggered from the ground, little can be done. If it is a timed device the problem is getting to it before it does whatever it is supposed to do. If the saboteurs could be identified they could provide the answers, but there are precious few clues.

And so it is that the Wanderer II remains in space with an orbiting device of an unknown nature, though presumed deadly, while a massive manhunt is undertaken on the ground in an effort to find some answers. "Operation: Countdown," while far from being another "Marooned," is nevertheless a pleasant surprise, coming as it does from Powell Publications. I could think of worse things (coincidentally also published by Powell Publications) on which to spend ninety-five cents.

--David C. Paskow

TOWER OF GLASS by Robert Silverberg. Scribner, 1970. 247 p. \$5.95

Silverberg improves consistently, quietly, and surely. His work still retains a sense of aloofness, but this may or may not be fortunate. It allows him to examine human motivations with surgical deftness, but it also embroils him in some uncertain characterizations.

The Tower of Glass is industrialist Simeon Krug's answer to a call from the stars -- a massive, android-built silica needle to act as a tachyon broadcasting antenna. The purpose is to communicate with the beings who originated the cryptic, random-number message. Krug's drive is rooted in 19th century capitalism, but his son's ambitions are eighteenth century humanism mixed with twentieth-and-beyond century free-thought. The conflict that arises thereby is inspired by the sub-human status of the androids -- and it's here that Silverberg's creativity reaches cloud-dappled heights. The androids and their situation are realized with painful clarity and obvious present-day relevance. The old question of "When is a man a man, and what makes up a soul?" will, Silverberg postulates, become more than just a theological/biological exercise in wit. Already the sounds of distant battle creep into the media with increasing announcements of test-tube life.

Silverberg's characterizations are not flawless, but they are skillful and flowing, by far above average in the sf line. He shows promise of besting the mainstream at its own forté. This is a fine and important book. --Greg Bear

THE ACCIDENTAL EARTH by Leo P. Kelley. Belmont B75-1088, 1970. 173 p. 75¢

The serenity of the Caribbean is shattered as an inter-spatial upheaval throws two worlds into turmoil. The planet S'rll and Vpaad, one of its inhabitants, suddenly become as one with Earth. Unfortunately the life forms of the planets involved are not quite compatible and the story takes off from here.

Vpaad's presence on Earth is more than a trifle upsetting, however unintentional. Vpaad takes possession of the body of one of the natives with disastrous results, and native superstition battles science in dealing with the visitor from S'rll. And then enter the prospect of inter-spatial war.

While hardly an 'important' novel, "The Accidental Earth" does provide a few hours of fairly entertaining reading.

--David C. Paskow

THE UNFROZEN by Ernst Dreyfuss. Tower T-060-11, 1970. 158 p. 60¢

This novel has to be a put-on: no one can write such an incredibly poor and stilted novel intentionally. The so-called plot has Neal McDavid and his beloved Marya Svenson frozen in the year 1969 (even though the latter is already dead) and awakening in the time of Computer Phase 569. It matters little that the world is populated by human automatons speaking computerese because Neal and Marya speak as characters out of a Horatio Alger novel ("Isn't this lovely," I said. "How well everything has turned out. And soon our sixth child will be born. He, too, will be beautiful." "You know something?" Marya said. "We are fortunate God has chosen us as his tools... Neal, can you hear the distant chime of bells? Come, God's house is down the road a bit.'). If I were a Damon Knight I could do justice to this bit of trash; being me I can just say "Yech."

--David C. Paskow

MIND TRAP by Dan Morgan. Avon V2323, 1970. 189 p. 75¢

The third in Dan Morgan's novels of "The Sixth Perception" (the previous two being "The New Minds" - Avon V2271 and "The Several Minds" - Avon V2302, both 75¢) continues the story of Richard Havenlake, Peter Moray and the others having the extra mental powers of Psi as they in turn continue their search for still more mental mutants. The target of their search is Katie Mackinnon, a young girl who realizes she has special powers but does not realize their true extent. Katie is a dangerous entity as she now exists, for she can be used by others who suspect the nature of her powers. Moray and Havenlake must deal with this potential threat before it becomes real.

Mr. Morgan's series is definitely improving with each additional novel.

--David C. Paskow

AND CHAOS DIED by Joanna Russ. Ace 02268, 1970. 189 p. 75¢

This is a novel about a telepathic, telekinetic people who have perfected the total mental control of their environment. Miss Russ deftly uses the stream-of-consciousness technique to give the reader the feeling of sharing the mind of Jai Vedh, an earthman spaceshipwrecked among the telepaths and shaken in his innermost being by exposure to their mental touch. This Jai Vedh is an acutely sensitive, gentle young man who considers himself a homosexual until he meets the telepathic woman, Evne, who knows better. She accompanies him back to old, overcrowded earth, and solves the earthlings' problems in a most unusual way.

Miss Russ's style is vivid and leaps and blazes with continually changing images. She never falls into cliché, never steps aside to point out a 'right' attitude toward her characters or their philosophies. This is a stimulating and challenging piece of creative writing that demands creative reading.

--Cindy Woodruff

FEAR and THE ULTIMATE ADVENTURE by L. Ron Hubbard. Berkley S1811, 1970. 221 p. 75¢

It's not often that one can believe a cover blurb, but Berkley is perfectly honest when it asserts these to be "Two Classic Fantasy Novels." "Fear" is from the July 1940 issue of Unknown (and was later reprinted by Galaxy Science Fiction Novels in 1957) and "The Ultimate Adventure" is from the second issue of Unknown, April 1939.

"Fear" relates the nightmarish existence of James Lowry, an existence hovering between delusion and reality. Madness and murder intermingle to provide a roller-coaster, merry-go-round narrative which leaves the reader mentally exhausted by the climax. "Fear" is a fine psychological horror novel, comparable to Russell Greenan's "It Happened in Boston?"

"The Ultimate Adventure" is pure Arabian Nights fantasy with touches of horror (if one considers the appearance of a ghoul or two an element of horror) as Stephen Jebson fights for life and love in the City of Brass. At times the atmosphere is that of deCamp and Pratt's Harold Shea adventures, but Hubbard was first.

This double package of fantasy is a bargain in every way.

--David C. Paskow

MAGELLAN by Colin Anderson. Walker, 1970. 189 p. \$4.95

Many novels have been fabricated out of two or three novelettes or short stories, but this one seems to require an inversion of that process: the first and second portions seem to have been written as a unit, but are relatively incidental to each other and should really be stood on their own after some expansion.

The first section, of some one hundred pages, is a fairly conventional tale of The Cynic in Utopia: the utopia is Magellan, the last remaining city a century hence, whose citizens spend all their days in 'creative' research and artworks. Such work turns out to be of little value, which is to be expected in a society which registers over 10,000 new geniuses every year. Against this backdrop -- and one gets the impression that it is really meant to be a backdrop -- moves the cynic, Euri, considered disadvantaged due to his having had a maternal birth, besides having experienced other childhood horrors. He does not try to destroy the system per se, but simply advocates a less contrived mode of existence that recognizes man's animal nature. His wish is granted at least in part by the end of the novel, but it is what happens between the first section and the book's end that is of greatest interest and imaginative quality.

This second section deals with a topic no less than the problems of universal omnipotence. The first section's action takes place on New Year's Eve, 2079: at midnight Chronophage, the 'ultimate computer' which possesses all known data, fulfills its designed purpose and thrusts mankind into eternity, with nothing but immortality and omnipotence to survive with. How inadequate these are becomes rapidly apparent to Euri, as his most fleeting thoughts materialize unheralded before him. This section, with its Dantean imagery (no, not "Il Paradiso") is the apex of "Magellan" -- it's all downhill after Chronophage judges man unworthy of such power and dumps him back into reality as a savage, a rather inelegant touch.

Despite the rather disparate nature of the two sections, Anderson's prose reads smoothly and captivantly throughout, blending somewhat the border between the halves. This is quite an unusual quality for a style that is more a literary one than a standard fiction style. But it cannot camouflage the fact that the eighty pages that Anderson devotes to the second section are inadequate for the sweeping treatment the theme deserves.

Shortcomings aside, "Magellan" has more than enough of interest and entertainment value to make it worth while of your attention. --Roger A. Freedman

THE OTHER PEOPLE by Pat A. Brisco. Powell PP211, 1970. 204 p. 95¢

From the publishing firm that brought you "The Slaves of Lomooro" comes this novel of Gothic Horror. Yes, this is a horror novel, or rather a horror of a novel, with witches, vampires, pseudo-vampires, werewolves, ghouls and sex.

The 'hero' of this opus is Carl, who is turned into a wolf when he meddles in affairs which don't concern him. Some of his best friends are Jonathan, a would-be vampire and Gina, the genuine article and then there's Lethia the she-wolf and lots more, gang.

This novel is an affront to any self-respecting vampires, werewolves and witches in the reading audience.

--David C. Paskow

QUARK/1, edited by Samuel R. Delany & Marilyn Hacker. Paperback Library 66-480, Nov. 1970. 239 p. \$1.25

As I write this "Quark/2" is on the stands and maybe "Quark/3" will be out by the time you read this. It's unfair to judge a series by its first offering but, then, this isn't a fair world. The price seems a little high but if the authors are sharing in the inflation it shouldn't bother us. I think this series (if it continues) will be the center of a controversy. #1 is a child of the New Wave (whatever that may be) and those of us preferring traditional science fiction may well question including this collection in our field while those of us who favor an evolving 'speculative fiction' (even if it includes obscure and bad writing) will welcome this series. Both new names and old-time sf people are included doing new/old/good/bad/interesting/silly things. I'd say let's hold off judgment until a few more numbers have been published. Anyway, as the editors say, "Quark/four times a year will present stories, articles, poetry, and graphics that demonstrate the strengths, the range, and the resonances of speculative fiction in search of a read-out."

--J. B. Post

SCIENCE FICTION HALL OF FAME: The Greatest Science Fiction Stories of All Time Chosen by the Members of the Science Fiction Writers of America, volume one. Edited by Robert Silverberg. Doubleday, 1970. xi, 558 p. \$7.95

Expensive though this may appear at first, especially for a volume one, this collection stands as a cornerstone in and science fiction library which does not have a complete (and indexed) run of all science fiction magazines. It, and the forthcoming volume(s), can stand proudly with the Healy & McComas collection "Adventures in Time and Space" (Random House, 1946). Any courses in science fiction offered in the schools will find this a useful source book. If you don't buy it, at least read it.

For the record, let me list the contents: "A Martian Odyssey" by Stanley G. Weinbaum, "Twilight" by John W. Campbell, "Helen O'Loy" by Lester del Rey, "The Roads Must Roll" by Robert Heinlein, "Microcosmic God" by Theodore Sturgeon, "Nightfall" by Isaac Asimov, "The Weapon Shop" by A. E. Van Vogt, "Mimsy Were the Borogoves" by Lewis Padgett, "Huddling Place" by Clifford D. Simak, "Arena" by Frederic Brown, "First Contact" by Murray Leinster, "That Only a Mother" by Judith Merril, "Scanners Live in Vain" by Cordwainer Smith, "Mars Is Heaven!" by Ray Bradbury, "The Little Black Bag" by C. M. Kornbluth, "Born of Man and Woman" by Richard Matheson, "Coming Attraction" by Fritz Leiber, "The Quest for Saint Aquin" by Anthony Boucher, "Surface Tension" by James Blish, "The Nine Billion Names of God" by Arthur C. Clarke, "It's a Good Life" by Jerome Bixby, "The Cold Equations" by Tom Godwin, "Fondly Fahrenheit" by Alfred Bester, "The Country of the Kind" by Damon Knight, "Flowers for Algernon" by Daniel Keyes, and "A Rose for Ecclesiastes" by Roger Zelazny. (Whew) The contents speak for themselves.

--J. B. Post

THE BLIND WORM by Brian Stableford and *SEED OF THE DREAMERS* by Emil Petaja. Ace 06707, 1970. 149 & 103 p. 75¢

The "Blind Worm" versus John Tamerlane, the black king, might well have been the billing had this novel been a title bout. What exactly this novel is is not that easy to determine. The Blind Worm is tall, sexless, though not so "...in the sense that a hermaphrodite is sexless, in terms of definition, but absolutely sexless - he possessed only a single excretory pore. His skin was hard and jointed like an exoskeleton and he breathed through gill-like slits...He was a cyclops." (p.14) And then there is always the mysterious entity known as Sum.

John Tamerlane is a proud, bold man, in search of the answers to his existence and to the mysteries of his world. The answers may exist with Sum and to find Sum Tamerlane needs the aid of the Blind Worm. An interesting odyssey in a strange land.

Alan Quartermain and John Clayton, Lord Staygrove live (and I was almost tempted to type 'again') in Emil Petaja's short adventure tale, "Seed of the Dreamers." And the mysterious masked rider of the plains. And H. G. Wells' time traveller. Starcop Brad Mantee is reborn time and time again as he pursues an impossible quest to locate the incredible destiny controlling Cells, super intelligent creations which defy description. I found myself completely immersed as I travelled through ERB's Africa, Hilton's Shangri-La, Dodgson's Wonderland, Baum's Oz and other fascinating universes, following Brad Mantee on his quest. I think you'll enjoy this one.

--David C. Paskow

THE GLASS TEAT by Harlan Ellison. Ace 29350, 1970. 317 p. \$1.25

A very interesting series of TV reviews published originally in the L. A. Free Press covering about one year and four months. Harlan's reviews are written from an unusual point of view. In them he thoroughly castigates the banality of most of the pap shown on the boob tube. To summarize, Harlan says that TV is incompetent, irrelevant, and immaterial to life today. The TV networks seem to be playing exclusively to an audience living in the never-never land of rural America.

His viewpoint is different in that he is looking at shows from a political point of view. He looks at current TV heroines and their relationship to Women's Liberation and the ideal of freedom and equality for women. He finds that most programs are designed to present the image of Kinder, Kirche, Kuche favored by male supremacists (although he has never seen the afternoon soap operas. If he thinks prime time TV presents the KKK image, he should watch a soap opera). Next, he examines the current crop of doctor operas which are intended to convey the idea of a non-violent society (after Senator Pastore) and points out that violence is part of life -- simply erasing it from the screen won't delete it from life.

All in all, a worthwhile bag of reviews, filled with Harlan's vivid, sock it to you, language. Well worth reading. Many of the reviews consist mainly of Harlan rapping and, as we know, he is a good talker.

There is one main fault in the book. H. E. spends much of his time criticizing the networks for looking at life from a black-white point of view. He spends a great deal of time pointing out that life is not clearcut. Unfortunately, Harlan looks at things from the yang-yin, black-white point of view himself. What he likes is white, his dislikes are black. In this matter, Harlan shouldn't throw stones at anyone. His one redeeming feature is that he changes his opinions frequently. Just don't believe everything he says, he may change his mind next week.

Despite this fault, a well written book, worth buying and reading.

--JoAnn Wood

THE STAR WITCHES by John Lymington. Macfadden 60-445, 1970. 60¢

"Some things were not meant for us to know." Harry Royce has been messing around with radio astronomy, trances, and electrodes clamped to his head in a haunted house. Just to complicate the issue, the local clergyman has been noticing that someone has been using the church for orgies. All you need now is a bunch of eccentric people locked in said haunted house with a very important mystery to solve and a very important decision to make. The story has them, too. The result is a mild creepy-crawley that doesn't ever get really visceral. Fair.

--Thomas W. Bulmer

THE POWER OF X by Arthur Sellings. Berkley X1801, 1970. 60¢

The hero, Max Afford, an art dealer, has a freak talent which pulls him into the center of two bizarre conspiracies. Events develop through the interplay of a number of strange but plausible characters. Most of it is low key and humorous in a very British way. The sudden plot twists come so thick and fast that the reader may miss the complex irony of the ending.

The name of the novel is unimaginative and unappealing. It deserves better -- "Figurehead," perhaps, or "Copy Man." Well read fans will recall also that most of the sf-ish ideas of the novel can be found in two novels (one is marginal to sf fandom, and one is as dead center as it could be) and a short. The novels are "The Prisoner of Zenda" and "Double Star." I forget the name of the short story, but it involves the formation of an army of Adolf Hitlers. Fast moving and enjoyable.

--Thomas W. Bulmer

THE MAKING OF KUBRICK'S 2001, edited by Jerome Agel. Signet Film Series, W4205, 1970. 368 p. \$1.50paper

The title of this book suggests a behind-the-scenes look at the filming of a major sf movie, like the Ballantine book on "Star Trek." But the title is misleading. The book should have been called "The 2001 Scrapbook," for that is exactly what it is. Jerome Agel has evidently been collecting clippings about the film, and now he has pasted them all together, added a bare minimum of original material and, presto! a book. And, judging by the popularity of the film, evidently an instant best seller.

There is no visible selectivity in what he has chosen to reprint. It is as if HAL, the computer, had put the book together. Here are newspaper reviews, fan letters (from teenagers, children, adults), pieces about Kubrick from Playboy and The New Yorker, reviews of the lp of the music, quotations from the people involved in the film, part of a text on Astrology, the instruction sheet from a 2001 model kit, etc., etc. Among the very few things actually written by Mr. Agel are some catalogues of various items in the film, like the number of killings. There is also Clarke's original story, "The Sentinel."

Mr. Agel has previously put together a book with Marshall McLuhan, "The Medium is the Massage." He has imitated its construction here. There is neither a table of contents nor an index to this volume. There are a lot of pictures (in black and white): more than 96 pages of them, in fact. They are the best thing about the book. Some of the photos have captions explaining how the special effects were done. But these are in highly technical terms, which the average reader will be unable to follow.

Hardcore 2001 freaks, all of whom have seen the film at least five times, will doubtless snatch this volume up. Others are warned to avoid it. The most important sf movie since "Things to Come" deserves better treatment than this. (Editor: In addition, the SFWA has suggested that its members not buy the anthology "because of unsatisfactory arrangements with contributors.")

--Ken Beale

MORE ISSUES AT HAND: CRITICAL STUDIES IN CONTEMPORARY SCIENCE FICTION
by William Atheling, Jr. (James Blish) Advent, Dec. 1970. 154 p. \$5.00

A worthy successor to the earlier volume, "The Issue at Hand," this work is a selection of rather good -- nay, excellent -- criticism of modern science fiction. It may make all of us who practice the lesser art of reviewing feel like a pile of excrement for failing to be critics, but we shall probably continue to give plot summaries however bad we feel. Mr. Blish brings a wide range of knowledge to his task of criticizing sf and proves that mere enthusiasm and extensive reading of sf are not enough to speak intelligently of the genre. After telling us why we need criticism in sf, he proceeds to define sf as a public tattoo which reflects the workings of an author's psyche. As in any work of criticism, some authors (Sturgeon, Budrys, and a host of others) are praised. A. Merritt is mercilessly ripped apart (sigh, why are all the authors I liked in my youth -- and who got me interested in sf -- not really worth shit when examined?). The whole structure -- or lack of one -- of sf criticism is examined: Damon Knight seems to be the major good critic. (Oh, for Messrs. Knight and Blish to jointly give us "The Well Wrought Spaceship," a study of what makes for good sf.) The 'New Wave' (whatever that is) is examined and individual (individualistic?) practitioners are singled out for comment. There is an eight (8) page index.

As a mere reviewer I should stop here, but as a blabbermouth I shall continue. Two things bothered me as I read this book: Mr. Blish's excessive modesty when speaking of his own works (especially if I liked the story) and a certain awkwardness in some of the essays. Much of the material was given as speeches and the transition from the speech portions to newer written text is abrupt (at least for me) in a few spots. Typographic tricks with type size and indentation could have been used.

I also wish to take issue with Mr. Blish. I note two ways of looking at the relationship between sf and the 'mainstream' in sf circles. Our illustrious critic has implied that sf should have no truck with the outside literary world. Many New Wave-ites want Literature to come to sf and save our little ghetto from irrelevance. I accuse Mr. Blish of not modifying the second proposal and making it workable. The New Wave plan would still leave sf a ghetto, a literate ghetto, but still alone doing its own thing. Mr. Blish laments the fact that sf was ever put into pulp magazines (H. Gernsback becomes a villain) because this led to deadlines and the need to fill pages which led to bad writing getting published. Sf is also essentially a sub- or semi-literate genre. We do not need Literature coming to us -- we must go to Literature. We must take the 'mainstream' by storm, using the weapons forged by a knowledge of Literature (and lots of other things). The total antagonism toward sf which old-timers remember is fading because we young, punk kids are growing up and taking over the world; nearly everyone has read some sf these days. Science fiction can once more be accepted in polite company. Mr. Blish and his critical colleagues are trying to tell us how.

--J. B. Post

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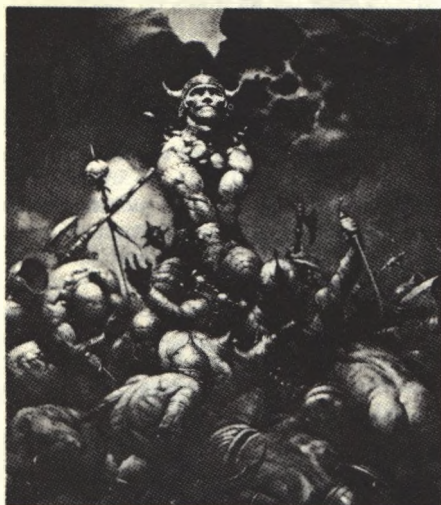
- Eight Fantasms and Magics, by Jack Vance. Collier 02598, Nov. 1970. 95¢ (hardcover: Macmillan, 1969. \$5.95 reviewed Luna Monthly 18)
Men and Machines, ed. by Robert Silverberg. Award A765N, Feb. 1971. 95¢ (hardcover: Meredith Press, 1968. \$4.95 reviewed Luna Monthly 4)
None but Man, by Gordon R. Dickson. Pyramid T2428, March 1971. 75¢ (hardcover: Doubleday, 1969. \$4.95 reviewed Luna Monthly 9)
Postmarked the Stars, by Andre Norton. Ace 67555, March 1971. 75¢ (hardcover: Harcourt, 1969. \$4.50 reviewed Luna Monthly 17)
To Live Again, by Robert Silverberg. Dell 8973, Jan. 1971. 75¢ (hardcover: Doubleday, 1969. \$4.95 reviewed Luna Monthly 16)

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