

No. 30

November 1971

New Editor for Analog

Ben Bova has been chosen to take over the editorship of Analog, filling the vacancy left by the death of John W. Campbell. His appointment is effective November 1 and he will be listed on the masthead starting with the February 1972 issue (on sale in January). His first editorial is due to appear in the March issue. It is reported that Mr. Bova will adhere to the Campbell tradition in the types of stories and articles he will use, although it is expected that eventually his own personality will come to predominate. All columns are being continued in the same form as they have been appearing.

Kay Tarrant, assistant editor of Analog for over 20 years, will be retiring at the end of this year -- a move she had planned long before Campbell's death. She is presently training a girl as her replacement. It has long been suggested that Kay Tarrant has had substantial influence on the general make-up of the magazine, and her retirement may tend to hasten the change to a Bova-esque personality in Analog.

Mr. Bova, who lives in Chelsea, Mass., studied journalism at Temple University, and has since been involved in several varied editorial/writing projects. He is currently employed as Manager of Marketing for Avco Everett Research Laboratory. He was recently interviewed by The Wall Street Journal, and at that time it was reported he had no plan to quit his job any time soon. His present plans are to spend several days a week at the Analog office while continuing as a consultant with Avco.

His writing includes both science fiction and science fact, juvenile and adult, novel and short story. Most of his hardcover sf novels have been juveniles ("The Star Conquerors," "Star Watchman," "The Weathermakers," "Out of the Sun," "The Dueling Machine," "Escape!" and "Exiled from Earth"). In addition his novelization of the movie "THX 1138" was recently published by Paperback Library. His newest novel, "City of Darkness," which will be published next year, reflects his interest in ecology and the impact of technology. It deals with a time when New York City is closed down, condemned by federal health author-

ities. Many of his other books also examine the effects of science and technology on the individual and on society. His science fact books include "Man Changes the Weather," "Planets, Life and LGM," "The Uses of Space," "Reptiles Since the World Began" and "The Milky Way Galaxy."

Mr. Bova is currently Chairman of both the Nebula Awards Committee and the Library Committee of the SFWA and a member of their Speakers Bureau. He is also a member of the American Association for the Advancement of Science and the National Association of Science Writers.

NEW BERKLEY SERIES "Solaris" by Stanislaw Lem is the first in a new International Science Fiction series from Berkley. Beginning in December, this series will offer American readers the finest works of such major international sf writers as Kobo Abé, Alexei Panshin (?) and Anders Bodelsen.

MATERIALS FOR THE BLIND I would welcome any information from readers who know of sf materials available in braille or on tape. R. Neil Barron, 100-A Finderne Avenue, Somerville, N. J. 08876.

BELA LUGOSI INFORMATION I would appreciate any information on Hungarian-born actor Bela Lugosi (182-1956) during the years before 1931 for a biography of his life. Robert Fells, Iona College, Ryan Library, New Rochelle, N.Y.

LUNA MONTHLY ON MICROFILM An annual microfilm edition of LUNA Monthly is now available on special order in either 16 or 35 mm. These films are priced at \$10.00 for year 1969 (7 issues), and \$17.00 each for years 1970 and 1971. Orders should be sent to the address below, with checks payable to Franklin M. Dietz Jr. only.

LUNA Monthly

Editor: Ann F. Dietz

Published monthly by Frank & Ann Dietz,
655 Orchard Street, Oradell, N.J. 07649

Bibliographic Assistant: Walter R. Cole

DEADLINE FOR MATERIAL:

First Friday of preceding month

LUNA

Editor: Franklin M. Dietz Jr.

Convention Speech Transcripts

Published approx. three times a year

LUNA Annual

Editor: Ann F. Dietz

Comprehensive Annual Bibliography

ADVERTISING RATES:

Full page \$8.00 Quarter page \$2.50

Half page 4.50 Eighth page 1.50

Classified Advertising: 2¢ per word

Half-tone copy \$5.00 additional

Rates are for camera-ready copy. Please request special LUNA layout sheets for setting up copy. Ads requiring preparation should be submitted in advance for quotation.

SUBSCRIPTION RATES:

LUNA Monthly - 35¢ copy, 50¢ newsstand
\$4.00 per year Third Class Mail worldwide
5.00 per year First Class Mail
6.75 per year outside North America via
First Class Mail

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Airmail rates via Agents listed below.

LUNA - \$1.00 for three issues

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2.50 upon publication

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COPY SIZE (inside margins):

Full page 6" x 9"

Half page 3" x 9" or 6" x 4-1/2"

Quarter page 3" x 4-1/2"

Eighth page 3" x 2-1/4"

OVERSEAS SUBSCRIPTION RATES for LUNA Monthly via Air Mail/FC through agents:

AUSTRALIA A\$6.00 Gary Mason, G.P.O. Box 4593, Sydney, N.S.W. 2001, Australia

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JAPAN ¥2500 Takumi Shibano, 1-14-10, O-okayama, Meguro-ku, Tokyo, Japan

SCANDINAVIA SKr. 30 Per Insulander, Midsommarvagen 33, 126 35 Hagersten, Sweden

PHILIP WYLIE

Well-known writer, Philip Wylie, died of a heart ailment on October 25. He was 69 years old. Although best known for his "Generation of Vipers" which coined the term 'momism,' he was known mostly in the science fiction field for his novels "Gladiator," "The Disappearance," "Tomorrow," "Triumph," and most recently "Los Angeles: A. D. 2017" (written first as a television movie). His last novel, "The End of the Dream," will be published next year by Doubleday. He also collaborated with Edwin Balmer in the early 30's on the novels "When Worlds Collide" and "After Worlds Collide."

Mr. Wylie was a Hollywood script writer during the late 1920's and the early 30's, and during this time collaborated on the screen adaptation of H. G. Wells' "Island of Dr. Moreau" which was released as "Island of Lost Souls" (Paramount, 1932).

Wylie was often ahead of his time in the fight against pollution and for environmental protection, turning out countless magazine articles expounding his views that man was destroying the world he lived in. Among other things he led the fight for establishment of the Everglades National Park.

PAUL H. TERRY

Paul H. Terry, 84, pioneer animated cartoonist whose Terrytoons became one of the best-known motion picture animated products, died October 25. An animated film producer for more than 40 years, Terry turned out over 1,000 films, introducing such characters as Mighty Mouse, Farmer Alfalfa, Heckle and Jeckle, etc. His "Aesop's Film Fables," made during the silent film era, predated Walt Disney. In 1955 Mr. Terry sold his concern, Terrytoons, Inc., to the Columbia Broadcasting System. The concern is now the Terrytoons Division of Viacom International. In 1952, on the occasion of his 1,000th cartoon, a retrospective of his works was held at the Museum of Modern Art in New York.

CARL JACOBI, long-time Minneapolis fantasy author, is listed in critical condition at Hennepin County General Hospital. Carl, who has lived alone since the death of his mother several years ago, apparently collapsed in his home sometime Friday (Oct. 22) and was found by a friend. From the late 1920s through the early 1940s he wrote a number of fantasy and science fiction stories and, as well, many stories in the adventure field for the magazines of that time. In recent years his work has been more sporadic... --Clifford Simak, in Locus

ANOTHER LIBRARY COLLECTION J. Francis McComas, founding co-editor of the Magazine of Fantasy and Science Fiction, recently donated his collection to the San Francisco Public Library. Housed in the main branch, the McComas Collection of Fantasy and Science Fiction has been classified as a special collection, i.e., non-circulating, for research... It is no middling collection -- the cards for the collection take up an entire drawer of the catalog -- having in addition to the expected complete run of F&SF, complete runs of most of the major sf pulps from the 20's to the 50's (the noticed absence being Weird Tales), such things as Amazing Stories from #1 on, Astounding Stories from #1 on, the complete Wonder line, Unknown/Unknown Worlds complete in 39 issues, Bill Crawford's Marvel Tales from '34-5, the only issue of Uncanny Tales... Unfortunately the card catalog does not give publishers on the books listed, so several of the rarer volumes from the 760+ in the file might be paperback reprints -- however such things as "Jumbee," "Shambleau," "A Gnome There Was," and Lovecraft's Supernatural Horror in Literature are not to be sneezed at (please!). Unfortunately, even a special collection is not exempt from theft, and several items have been lifted in the past few months... --Sanders

EUROCON 1*

And now let me speak a few words on an event of paramount importance to international fandom. You all probably know by now that the Italian town of Trieste has been chosen as the seat of the first European convention in July next year. This will not only enhance European sf but will also lead to improved co-operation among European fandoms and with overseas fandoms too.

We intend to make Eurocon a showcase of European sf. Artwork, books, magazines, fanzines, comics will be exhibited for a span of five days. This will be an unusually long convention. I did not mention films so far, because there will be films aplenty. The International SF Film Festival takes place at the same time and all members will be able to attend a morning session during which the films competing for the festival awards will be shown. Thanks to the festival organizers this will be free of charge. Another feature of this convention are the Europa SF Awards. For the first time European sf will have its own awards.

Some people may think that this edition of Eurocon is an Italian-inspired convention. They couldn't be farther from the truth. One of the basic characteristics of our committee is its internationalism -- not because we have a conspicuous list of agents scattered all around, but because those agents, and particularly the European ones, are not solely collecting money and paying lip service, but are effectively contributing to the running of the convention through a continuous flow of information, suggestions, ideas, which are constantly modifying the structure of the convention and will in the end make of it an event bearing the mark of European sf as a whole.

We are planning to have a certain number of guests of honor representing each European geographical region. We are now proud to announce the name of one of our guests of honor: the Polish writer Stanislaw Lem. Other names will follow in the months to come.

There have been enquiries all around about the town of Trieste, the site of the convention and the hotels. I can now tell you that the con itself will be held in the Stazione Marittima, a big building facing the gulf of Trieste, in the very heart of the town capable, if necessary, of 2000 people. For those of you who think about the language barrier, do not forget that there are three official languages: French, English and Italian and simultaneous translation facilities for those in need. Hotel booking cards will shortly be given out with the second issue of Europa Report (our progress report), an utterly reliable local travel agency will take care of this on our behalf.

But let me say something about Trieste. The town is situated at the very north end of the Italian peninsula about ten minutes drive from the Yugoslav border. There are a lot of good restaurants where you can enjoy real Italian food and you will discover that this is not expensive, especially if you follow our advice. There are camp sites all around the town and for those who are sports minded you can have a swim during intervals. There are castles too, in and around the town worth visiting and lots of churches and museums if you like antiques. And then you can of course, make a round trip to Venice which is just two hours drive from Trieste.

We will also have the traditional banquet but at untraditional prices. We think people might enjoy it more if they are at ease in a popular place, with popular dishes and some good Italian wine. We want people to meet, to really get to know each other: for this we have in mind some extra features, but you will find out once you get there.

European fandom certainly needs a boost, you can contribute to it by supporting us, joining that is.

* *Guidelines for a speech that was to have been given by Mario Bosnyak at Noreascon.*

Coming Events

November

- 2 FANATICS MEETING at home of member at 7:30pm. For info: Quinn Y. Simpson, 977 Kains Ave, Albany, Calif. 94706
- 5 LITTLE MEN MEETING at home of member at 7:30pm. For info: J. Ben Stark, 113 Ardmore Rd., Berkeley, Calif. 94707
- 5 WSFA MEETING at home of member at 8pm. For info: Alexis Gilliland, 2126 Pennsylvania Ave. NW, Washington, D. C. 20032
- 5-6 SCIENCE FICTION FESTIVAL at Mohonk Mountain House, New Paltz, N. Y. Sponsored by State University College, includes workshops, exhibits, etc. Guest Speaker: Robert Silverberg. For info: Dr. Robert Davidson, Director, Center for Continuing Education, State University College, Faculty Tower, New Paltz, N. Y. 12561
- 5-7 OCTOCON 8 at the Greentree Motor Inn, Sandusky, Ohio. For info: Lou Tabakow, 3953 St. Johns Terrace, Cincinnati, Ohio 45236
- 6 CINCINNATI FANTASY GROUP MEETING at home of member. For info: Lou Tabakow, 2953 St. Johns Terrace, Cincinnati, Ohio 45236
- 6 HOUSTON SF SOCIETY MEETING at home of member. For info: Joe Pumilia, Box 1698, Alvin, Tex. 77511 (ph: 331-3250)
- 6 QUESTION MARK CLUB MEETING at home of member at 2pm. For info: Irvin Koch, 440 Diplomat Blvd, Apt. 16, Cocoa Beach, Fla. 32931 (ph: 783-0224)
- 7 ALBUQUERQUE SF GROUP MEETING at home of member at 2pm. For info: Bob Vardeman, P.O. Box 11352, Albuquerque, N. M. 87112
- 7 ESFA MEETING at the YM-YWCA 600 Broad St., Newark, N. J. at 3pm
- 12 PSFS MEETING at Student Activities Center, 32nd & Chestnut Sts, Philadelphia at 8pm. For info: Ron Stoloff, 10714 Haldeman Ave, Philadelphia, Pa. 19116 (ph: OR6-0358)
- 13 CALGARY SF CLUB MEETING. For info: Brian Hval, 1712 Home Rd. N.W., Calgary 45, Canada
- 13 MINN-STF MEETING at the Pillsbury-Waite Cultural Arts Center, 724 E. 26 St, Minneapolis. For info: Lynn Torline, 1350 Queen Ave N, Minneapolis, Minn. (ph: 529-5458)
- 13-14 NOVACON 1 at the Imperial Hotel, Birmingham, England. Reg: 50p. GoH: James White. For info: Vernon Brown, Room 623 Pharmacy, University of Aston, Birmingham, England
- 14 NESFA MEETING at home of member. For info: NESFA, P.O. Box G, MIT Branch Sta., Cambridge, Mass. 02139
- 16 FANATICS MEETING, see Nov. 2
- 19 LITTLE MEN MEETING, see Nov. 5
- 19 WSFA MEETING, see Nov. 5
- 19-21 PARTY CON II at the North Park Inn, Dallas, Tex. Membership: \$2.00. For info: Ray Eagan, 1005 Ridgefield Dr., Plano, Tex. 75074
- 20 CHICAGO SF LEAGUE MEETING at home of George Price, 1439 W. North Shore Ave., Chicago, Ill. 60626, at 8pm.
- 20 CINCINNATI FANTASY GROUP MEETING, see Nov. 6
- 20 LUNARIAN MEETING at home of John Boardman, 234 E. 19th St., Brooklyn, N. Y. at 8pm. Guests of members and out-of-town fans.
- 20 QUESTION MARK CLUB MEETING, see Nov. 6
- 21 MISFITS MEETING at home of member at 3pm. For info: Howard DeVore, 4705 Weddel Street, Dearborn Heights, Mich. 48125 (ph: LO5-4157)
- 26-28 CHAMBANACON at the Holiday Inn of Champaign-Urbana, Illinois Adv. reg: \$3, \$4 at door. GoH: Andy offutt. For info: Don Blyly, 170 Hopkins, U. R. H., Champaign, Ill. 61820
- 27 CALGARY SF CLUB MEETING, see Nov. 13

- 27 MINN-STF MEETING, see Nov.13
 28 NESFA MEETING, see Nov. 14
 28 OMICRON CETI THREE MEETING, at home of member at 8:30 pm. For info: Joe Isenstadt, 821 N. Hamilton Ave., Lindenhurst, N.Y. 11757 (ph: 516-TU8-8327)
 28 OSFA MEETING at Museum of Science & Nat. Hist., Oak Knoll Pk. at Big Bend & Clayton Rds., Clayton, Mo. -- the Science Bldg, 3rd floor, at 2pm. For info: Doug Clark, 6216 Famous Ave., St. Louis, Mo. 63139
 28 OSFIC MEETING at the Spaced-Out Library, 56 Palmerston Blvd Toronto at 2 pm. For info: Peter Gill, 18 Glen Manor Drive, Toronto 13, Ontario, Canada

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
 29 TOLKIEN SOCIETY YULEMOOT has been cancelled
 31-Jan 2 SATRYNICON at the Sheraton-Jefferson Hotel, St. Louis, Mo Adv. reg: \$2.50, \$3 at door. For info: Marsha Allen, 2911 LaCleda, St. Louis, Mo. 63103

January 1972

- 1-2 NEW YEAR CON at Melville House in Adelaide National Park. For info: Adelaide University SF Association, C/-1 Michael Street, Lockleys, S.A. 5032, Australia
 21-23 STAR TREK CON at the Statler Hilton Hotel, 7th Ave. between 32 and 33 St., New York City. Adv. reg: \$2.50, \$3.50 at door. Send to Albert Schuster, 31-78 Crescent St., Long Island City, N.Y. 11106. For info: Elyse Pines, 637 E. 8th St., Brooklyn, N.Y. 11218

February

- 18-19 VANCOUVER SF CONVENTION at the Biltmore Hotel, 12th & Kingsway, Vancouver. GoH:

Philip K. Dick. For info: SF3, c/o Student Society, Simon Fraser University, Burnaby 2, B. C., Canada

- 18-20 BALTICON at the Sheraton-Baltimore Inn, Baltimore, Md. Adv. reg: \$2. GoH: Gordon R. Dickson. For info: Ted Pauls, 1448 Meridene Dr, Baltimore, Md. 21239

March

- 31-April 2 LUNACON '72 at the Statler-Hilton, 33rd & 7th Ave, N.Y. N.Y. Adv. reg: \$3, \$5 at door. For info: Devra Langsam, 250 Crown St, Brooklyn, N.Y. 11225
 31-April 2 CHESSMANCON at the Blossoms Hotel, Chester, England. Reg: 50p. to Tony Edwards, 4, Admel Square, Hulme, Manchester, M15 6EN, England

April

- 28-May 1 SWEDISH SF CONVENTION in Stockholm. GoH: John Brunner. For info: Per Insulander, Midsommarvagen 33, 126 35 Hagersten, Sweden

MEETINGS HELD EVERY WEEK:

- BROOKLYN COLLEGE SCIENCE-FICTION SOCIETY: Wed. at 12 noon in the Student Center
 FANTASY & SCIENCE FICTION SOCIETY OF COLUMBIA UNIVERSITY: Thurs. in the Postcrypt (basement of St. Paul's Chapel) on the Columbia campus, at 8:30 pm. For info: Eli Cohen, 417 W. 118 St., Apt. 63, New York, N.Y. 10027
 UNIVERSITY OF ILLINOIS SF SOCIETY: Alternate Wed. evenings and Sun. afternoons on campus. For info: Don Blyly, 170 Hopkins, U. R. H., Champaign, Ill. 61820 (ph: (217) 332-1176)
 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)
 SF&F SOCIETY AT QUEENS COLLEGE: Tues. on campus at 1pm. Also monthly meeting at home of member. For info: Barry Smotroff, 147-53 71 Rd, Flushing, N.Y. 11367 (ph: LI4-0768)

- STAR & SWORD: Thurs. in parking lot behind Student Union Bldg. at USM. For info: Bill Guy, 101 Apache, Hattiesburg, Miss. 39401
 WESTERN PENNSYLVANIA SF ASSN: Sun at 2pm at homes of members. For info: Ginjer Buchanan, 5830 Bartlett St, Pittsburgh, Pa. 15217
 MEETINGS HELD IRREGULARLY:
 MEETINGS HELD IRREGULARLY:

ATLANTA SF GROUP: For info: Glenn Brock, 3120 Roswell Rd, Atlanta, Ga. 30305

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

BLACK SWAMP SF & FANTASY SOCIETY: at home of member at 8pm. For info: Robert Galbreath, 217 W. Reed Ave, Bowling Green, Ohio 43402 (ph: 354-1822)

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

DASFA: For info: C. Cazedessus, P. O. Box 550, Evergreen, Colo. 80439 (ph: 674-42446)

KANSAS CITY SCIENCE FICTION AND FANTASY SOCIETY: For info: Ken Keller, 612 S. Huttig, Independence, Mo. 64053 (ph: 833-0306)

MID-SOUTH FANTASY ASSOCIATION: Fortnightly at homes of members. For info: Greg Bridges, 3711 Poplar, Memphis, Tenn. 38111 (ph: 458-7025)

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.

Have You Read?

- "The Age of Thinking Machines" Business Week, Oct. 30, p.90-2+
 Black, David "Hope on the Rocks: Immortality at Minus 360" (Cryonics) Metropolitan Review, Oct. 12 p.6-7
 Boiko, Claire "My Cousin from Tycho" (play) Plays, Nov. p.37-46
 Ellison, Harlan "What's the Buzz? Hosanna!" (Jesus Christ Superstar) The Staff (L.A.), Oct. 1 p.27
 Hale, Wanda "At Radio City, Christmas Comes Early" (Bedknobs and Broomsticks) Sunday News (N.Y.) Oct. 24 p.57
 Hollie, Pamela G. "Zam! Science Fiction Zaps Its Giant Robots, Stresses 'Relevance'" Wall Street Journal, Oct. 26 p.1+
 Hunn, David "Reading Loud and Clear" (bookjacket design) London Observer, July 11
 Jahn, Mike, comp. "Cheap Thrills" (horror & sf movies) Esquire, Aug p.68-71
 Janeway, Elizabeth "The End of the World is Coming" (anti-utopian literature) Atlantic, Aug. p.87-90
 "King Kong was a Dirty Old Man" (censored footage) Esquire, Sept. p.146-7
 Manchester, Harland "Mini-people, inc.?" Saturday Review, Oct. 16 p.6+
 Mengeling, Marvin E. "Ray Bradbury's Dandelion Wine: Themes, Sources, and Style." English Journal, Oct. p.877-87
 Purnick, Joyce "The Possessed" (The Exorcist) New York Post, Oct. 12
 Spinrad, Norman "A Hate-brace for Both Sides" (Punishment Park) The Staff (L.A.) Sept. 24
 Russ, Joanna "The Wearing out of Genre Materials" College English Oct. p.46-54
 Streich, Joseph I. "Zacherele (sic) the Great" Metropolitan Review, Nov. 2 p.10-11
 "Technical Dilemma" (Silent Running) Esquire, Sept. p.130-5
 Vaughn, Susan "Monster Movies" School Library Journal, Oct. 15 p. 83-5

Coming Attractions

F & SF -- January

Novelettes

All Around the Universe by Howard L. Myers

Carolyn's Laughter by Robert Thurston

Short Stories

McGillahee's Brat by Ray Bradbury

Choice by Robert J. Tilley

Corpse by Harlan Ellison

Training Talk N. 12 by David R.

Bunch

Jimmy by Miriam Allen deFord

Staying Power by Hank Davis

The Tenderizers by Anthony Boucher

Betty by Gary Jennings

Science

The 3-D Molecule by Isaac Asimov

Verse

Dharma by Henry M. Littlefield

Cover by Ron Walotsky for "McGillahee's Brat"

GALAXY -- January/February

Serial

Dark Inferno by James White

Novelettes

Rorqual Maru by T. J. Bass

The Answer by James Gunn

Short Stories

Esmereida by Michael G. Coney

Gambler by Tad Crawford

Joey by F. A. Davis

Feature

Want to Bet? by Robert S. Richardson

Cover by Jack Gaughan, suggested by "Dark Inferno"

IF -- January/February

Serial

Patterns of Chaos by Colin Kapp

Novelette

The Cast-Iron Rat by Harry Harrison

Short Stories

Time Patrol by Joe L. Hensley

Sheltering Dream by Doris Pischerchia

The Castoffs by David R. Mason

Cover by Jack Gaughan, suggested by "Patterns of Chaos"

Current Issue

ANALOG -- November

Serial

Hierarchies by John T. Phillifent

Novelettes

And Silently Vanish Away by Glen Bever

The Old Man of Ondine by Terrence McKann

Short Stories

Compulsion Worse Confounded by Robert Chilson

Holding Action by Andrew M. Stephenson

The Nothing Venireman One by W. Macfarlane

Science Fact

In Quest of a Humanlike Robot by Margaret L. Silbar

Editorial

The Gored Ox by JWC

Cover by John Schoenherr from "And Silently Vanish Away"

Current Issue

FANTASTIC -- December

Serial

The Dramaturges of Yan by John Brunner

Short Stories

The Awesome Menace of the Polarizer by Geo. Alec Effinger

Things Are Tough All Over by Ted White

Cartoon by Jack M. Dann

Garden of Eden by Jack C. Halderman II

Wires by Gardner R. Dozois

Classic Reprint

Mademoiselle Butterfly by Don Wilcox

SF In Dimension

SF and Academia by Alexei Panshin

Cover by Douglas Chaffee

ACE NOVEMBER TITLES

Norton, Andre Ice Crown. 35840 75¢
High Sorcery. 33701 75¢

Continued on Page 18

S F and the Cinema

by Mark Purcell

Josef Nesvadba is the leading sf writer of Czechoslovakia. No, don't go away, this is about a good movie. In English. Well, in '62 Nesvadba cohabited, intellectually, with a director to adapt one of his short stories under the original title, "Tarzan's Death." The movie came out clever and funny, so I'd like to re-view the rental print owned by Brandon Films (equals Film Center, Chicago; Western Cinema Guild, San Francisco). My pretext is Taplinger's (NYC) publishing the story last year in an English-language Nesvadba collection, "Lost Face." Buy it.

When the Burroughs estate heard of the English-language print I'm reviewing, the title (both film and book versions) suddenly became "Death of the Ape Man." Now the original Tarzan references are not simply production gossip, like a star's off-screen name. Jaroslav Balik, the director, used the MGM Weismuller-Maureen O'Sullivan-Cheetah films of the thirties to dictate the film style of his own "Ape Man." These film allusions are affectionate and cinematic. They explore a theme, the study of man's aggressive instinct, as their hero, raised by A. S. Neill apes, returns to diplomatic, castled Europe of the pre-war thirties. (His Jane is a beautiful blonde spy for the British!) In "Ape Man" two of the sixties' film fads jell: pop art and the anti-militarism theme.

Balik frames the main story with a circus sequence, lifted by director or writer from Ophuls' "Lola Montez" ('55). But the main 'set' is an honest castle, perfect for high camera angles, skulking spies, and apeman gymnastics on the balconies and balustrades. This castle and its grounds don't simply supply a few postcard shots or support some Tarzanish scrambling. Balik has found the proper setting for a polished high comedy -- as though Louis B. Mayer had hired Noel Coward or Lubitsch and ordered them to knock off a Weissmuller-O'Sullivan epic for the fall schedule. Perhaps he did.

That's my main point: "Death of an Ape Man" is a very funny movie. The jokes are witty, whether in dialogue or visual. Most importantly, they function in a clever plot. Take an early sequence: the 'heroine' first appears as a governess-y Miss Smith, doing the glasses bit, hired to mis-educate the apeman after his discovery and return from the jungle, to make sure he never learns to function socially. The buildup to his introduction to society, when it becomes clear that Miss 007 Smith (a) has doublecrossed her employers and (b) is going to be a lot more interesting to look at, than first appeared; this whole sequence works both as humor and suspense.

Second example, the ending. After the hero learns his girl has used him for political reasons (and gone on a bull-elephant rampage over the castle), he regresses to his old chimp stage, finally suicides as part of the circus frame-plot. Immediately everybody decides he was human after all, because he committed suicide. This wraps up, not simply the love story, but the themes of man the natural killer, civilization the question mark.

"Ape Man" seems to me the pop-art movie Godard tried to make with "Breathless" ('60, mystery) and "Alphaville" ('65, sf), and Joseph Losey with "Modesty Blaise" ('66, James Bond and comic strips). It's also the adult anti-war picture most young, deaftable directors had a shot at, after Vietnam expanded. But all these later movies (the ones I saw, anyway) seemed to me to trap themselves inside the pop genre they meant to criticize. Like Fellini's "La Dolce Vita" or his other 'satires' of the jet set. It's obvious Fellini's tastes in women and high life are completely bounded by the people he means us to think grotesque and different from himself. "Ape Man's" approach, shooting an old Tarzan plot as literate high comedy, gives its story a point of view. It's obvious Balik loved the old MGM's, but his audience is never confused into thinking it's watching a

half-serious imitation of them. The later pop-art and anti-war pictures are sf, comic-strips, pornography, crude violence, that suddenly try to bite their own tails.

Do I make "Ape Man" sound attractive? -- at least for your foreign-film theatre or campus film operation. I saw it myself with some film-society chairmen, on behalf of a church group. Apparently the noble souls who run film societies, like their screen messages loud, clear, straight and uptight. So be it. The other objections to "Ape Man" are its literacy (even in subtitles) and the functional photography, pretty but not as spectacular as the Godard-Losey films I mentioned. As I said, you can buy the story anyway, in "Lost Face."

NEWS AND NOTES

George Pal, producer of a number of well known sf films, has bought the rights to all 181 Doc Savage novels, and is going into production as soon as possible. Pal plans a series of films set in the 1930s, with music appropriate to that period; he hopes to play the whole thing straight, with the same actors playing Doc and his team in each film. Plans are to begin with a composit film, titled "Doc Savage: The Archemeny of Evil." According to Variety, Pal plans to continue the series as long as they keep making money, and then turn the books into a TV series (he also owns the TV rights). He plans to use major stars whenever possible, to aim for 'G' ratings, and to use as many gimmicks and specialeffects as possible.

Peter Watkins' new film, "Punishment Park," has been picked up for American distribution by Sherpix, the company responsible for U.S. distribution of well known exploitation films, including "The Stewardess" and "Censorship in Denmark." Watkins directed "War Game" and "Privilege," both fringe sf. His latest film, "The Gladiators," was an excellent science fiction film concerning the old idea of using picked teams of soldiers to 'fight' disputes between nations. But the distributors claimed to have lost the prints, shortly after the picture played a few college campuses, and as a result very few people saw it. "Punishment Park" concerns a near-future U.S. society in which protests against the government have led to mass arrests; with the prisons filled to capacity, the primarily political prisoners are given the choice of either serving long jail sentences or taking their chances for survival in a three-day endurance test against National Guard troops. Variety's review is quite detailed, and seems very complimentary. The distributors also were responsible for "Popcorn," "Lonesome Cowboys," and "Without a Stitch."

Warner Bros. and Hammer are collaborating on yet another Dracula film, but this one is a little different. It's an update to the present, titled "Dracula Today;" already cast is a British rock group, The Faces, and the producers hope to cast a black leading lady.

Sf films and related subjects have been doing very well in the box office recently. In Variety's ranking of the biggest grossing films of the summer period, Memorial Day to Labor Day, "Escape from the Planet of the Apes" and "Andromeda Strain" ended up 9 and 10 respectively (with "Love Story" and "Willard" first). More recently, "The Hellstrom Chronicle" and "The Omega Man" have been making the top-50 weekly lists regularly since release, with "The Omega Man" topping the list one week. Other films recently on the top-50 list include: "The Light at the Edge of the World," "Return of Count Yorga," "Night of Dark Shadows," "Murders in the Rue Morgue," and on the latest list -- 2001, in release.

--Jerry Lapidus

Two Heinlein novels have been bought for motion pictures. "Stranger in a Strange Land" will be made for Columbia release while "Door into Summer" is to be produced by independent Reed Sherman.

Writer Mario Puzo, director John Sturges and producer Sidney Beckerman

have started pre-production work on a project for Universal to be titled either "Earthquake" or "Earthquake, 1980."

Brian Clemens, who coproduced the Avengers series on TV, is slated to direct his first feature: a Hammer shocker called "Capt. Kronus -- Vampire Hunter." This is only one of the estimated 25 titles that Hammer will have wrapped up over the past two years, while the rest of the British industry is in a slump. While the company is still keeping to the basic gothic line, the old basic spook stuff is being played down in favor of psychological suspense. They are also trying to get away, where possible, from the studio atmosphere and do more shooting on location.

Scotia International's feature, "The Frog" and AIP's "The Frogs" are both nearing completion. Scotia's, originally titled "The Living Dead," combines motorcycles with occultism and is set for January release. AIP's is an 'ecological drama' (monster picture).

Some television movies: ABC Movie of the Week has coming up a film based on Zenna Henderson's "Pilgrimage" (a Metromedia-American Zoetrope co-production), and "The Delphi Bureau" from an original screenplay by Sam Rolfe. This is the pilot for a projected series. . . . PBS plans a special "Between Time and Timbuktu," billed as a fantasia on the themes of Kurt Vonnegut Jr.. It will contain excerpts from "Cat's Cradle," "Player Piano," and "Welcome to the Monkey House." . . . "Lights Out," the old radio chiller series long identified with Arch Oboler, may come back in a TV version during the 1972 season. The project is in development now for NBC by Herb Brodtkin in association with 20th-Fox TV. NBC is showing strong interest in the old-fashioned creaking-door kind of mystery series for which "Night Gallery" may be paving the way. Another series of Gothic melodramas they are developing has the working title of "Dark Side." Alvin Toffler's book "Future Shock" will be adapted into a 60-minute TV special by Metromedia. It will be televised February 6.

CURRENTLY IN RELEASE

Bedknobs and Broomsticks Walt Disney Production for release by Buena Vista.

Directed by Robert Stevenson, screenplay by Bill Walsh & Don DaGradi, based on book by Mary Norton. Starring Angela Lansbury, David Tomlinson, Roddy McDowall and Sam Jaffe. 117 min. Rating: G

Blood from the Mummy's Tomb Asagio-EMI release of Hammer film. Directed by Seth Holt, screenplay by Christopher Wicking, based on Bram Stoker's "Jewel of the Seven Stars." Starring Andrew Keir, Valerie Leon, James Villiers, Hugh Burden. 94 min.

Cauldron of Blood Cannon release. Produced by Robert D. Weinbach and directed by Edward Mann from a screenplay by John Melson and Mann. Starring Boris Karloff, Vivica Lindfors. 101 min. Rating: GP

Dr. Jekyll and Sister Hyde EMI Film Productions presentation of Hammer production. Directed by Roy Ward Baker, screenplay by Brian Clemens. Starring Ralph Bates and Martine Beswick. 97 min.

Hands of the Ripper Hammer Production for the Rank Organisation. Produced by Aida Young, Directed by Peter Sasdy, screenplay by L.W. Davidson from original story by Edward Spencer Shew. Starring Eric Porter, Angharad Rees, Jane Marrow, Keith Bell. 85 min.

Let's Scare Jessica to Death Paramount release. Produced by Charles B. Moss Jr., directed by John Hancock from screenplay by Norman Jonas & Ralph Rose. Starring Barton Heyman, Zohra Lampert, Kevin O'Connor, Gretchen Corbett, Alan Manson, Mariclare Costello. 89 min. Rating: GP

Lust for a Vampire American Continental Films release of Hammer production. Produced by Michael Style, directed by Jimmy Sangster, screenplay by Tudor Gates based on characters created by J. Sheridan Le Fanu. Starring

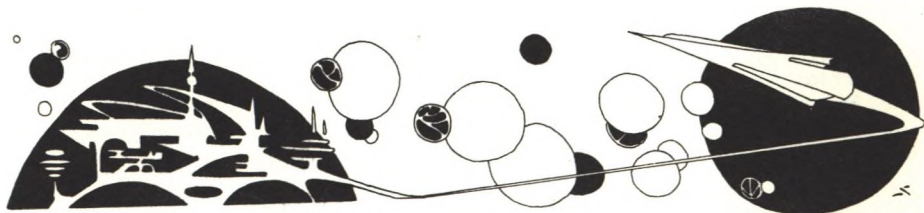
- Ralph Bates, Barbara Jefford, Suzanna Leigh, Michael Johnson, Yutte Stensgaard, Mike Raven. 95 min. Rating: R
- Murders in the Rue Morgue** American International release of Louis M. Heyward production. Directed by Gordon Hessler, screenplay by Christopher Wicking & Henry Slesar, based on story by Edgar Allan Poe. Starring Jason Robards, Herbert Lom, Christine Kaufmann, Adolfo Celi, Lilli Palmer. 87 min. Rating: GP
- Night of Dark Shadows** Metro release of Dan Curtis production. Directed by Curtis, screenplay by Sam Hall. Starring David Selby. 97 min. Rating: GP
- Punishment Park** Produced by Susan Martin for Francoise Films Ltd; distributed by Sherpix. Directed and edited by Peter Watkins. Starring Jim Bohan, Van Daniels, Frederick Franklyn, Sanford Golden, Harlan Green, Rodger Greene 88 min.
- The Return of Count Yorga** American International release of Michael Mac Ready production. Directed by Bob Kelljan, screenplay by Kelljan & Yvonne Wilder. Starring Robert Quarry. 96 min. Rating: GP
- Twins of Evil** Hammer presentation for Rank Organisation. Produced by Harry Fine & Michael Style. Directed by John Hough. Screenplay by Tudor Gates. Starring Madeleine & Mary Collinson, Peter Cushing. 87 min.
- The Velvet Vampire** New World Pictures release. Produced by Charles S. Schwartz. Directed by Stephanie Rothman, screenplay by Maurice Jules, Rothman & Schwartz. Starring Michael Blodgett, Sherry Miles, Celeste Yarnell. 79 min. Rating: R
- Werewolves on Wheels** Fanfare Productions release. Produced by Paul Lewis. Directed by Michel Levesque, screenplay by David A. Kaufman, Levesque. Starring Stephen Oliver, Severn Darden. 85 min. Rating: R
- Yog: Monster from Space** American International release of Toho Company production. Directed by Ishiro Honda, screenplay by Ei Ogawa. Starring Akira Kubo, Atsuko Takahashi, Yoshio Tsuchiya, Kenii Sahara, Noritake Saito, Yukiko Kobayashi. 84 min. Rating: G

ASIMOVIANA On November 13, 1938 Isaac Asimov gave his first talk before a science fiction fan group. He debated Don Wollheim on "Whether the Earth Should Voluntarily Give up to a Superior Civilization or Whether They Should Put up a Fight."

ORACULAR MUTTERINGS continued from Page 20
notorious for their grudges and I suspect would oppose anything from Analog more out of spite than aesthetics. I do remember "Dune" did all right.

Wollheim ought to be ashamed of himself!

But "The Universe Makers" is an important book. It deserves to be read and re-read and for this reason I make a wholehearted recommendation that you shell out the \$4.95 and buy the hardcover edition which is nicely bound and printed and makes for easy reading. It has an index and an attractive cover, and is easily worth the price.



New Books

HARDCOVERS

- Adams, Adrienne A WOGGLE OF WITCHES (juv fty) Scribner, Oct. \$5.95
- Aiken, Joan THE GREEN FLASH and other stories of horror, suspense and fantasy (juv, repr Brit) Holt, Oct. \$4.95
- Alexander, Jean AFFIDAVITS OF GENIUS: Edgar Allan Poe and the French Critics, 1847-1924. Kennikat \$12.50
- Andersen, Hans Christian THE LITTLE MERMAID (juv fty, tr. by Eva Le Gallienne) Harper, Oct. \$4.50
- Bartheleme, Donald THE SLIGHTLY IRREGULAR FIRE ENGINE; or, The Hithering Thithering Djinn (juv fty) Farrar \$4.95
- Bellamy, William THE NOVELS OF WELLS, BENNETT, AND GALS-WORTHY: 1890-1910. Barnes & Noble \$8.50
- Bishop, Morris, ed. A ROMANTIC STORY BOOK (incl. supernat & fairy tales) Cornell University Press, Oct. \$7.50
- Bosley, Keith THE DEVIL'S HORSE; Tales from the Kalevala (repr Brit juv) Pantheon, Sept. \$3.95
- Brock, Betty THE SHADES (juv fty) Harper, Oct. \$3.50
- Brown, Fredric MITKEY ASTRO-MOUSE (juv) Harlin Quist (distr. F. Watts) Sept. \$4.95 corr
- Browning, Robert THE PIED PIPER OF HAMELIN (juv) Coward McCann, Nov. \$5.95
- Brunhoff, Laurent de GREGORY AND LADY TURTLE IN THE VALLEY OF THE MUSIC TREES (juv fty, tr) Pantheon, Oct. \$3.95
- Burroughs, William THE WILD BOYS A Book of the Dead. Grove \$5.95
- Corman, Avery OH, GOD (marg fty) Simon & Schuster, Oct. \$5.95
- Crayder, Dorothy THE PLUPER-FECT OF LOVE (marg juv fty) Atheneum \$5.25
- Daventry, Leonard TWENTY-ONE BILLIONTH PARADOX. Doubleday, Oct. \$4.95
- Davis, Barbara Steincrohn SCRUB-ADUBBA DRAGON (juv fty) Steck-Vaughn, Sept. \$3.25
- deLeeuw, Adele THE BOY WITH WINGS (juv fty) Nautilus Books (5 Mountain Ave, N. Plainfield, N.J. 07060) Sept. \$4.50
- De Regniers, Beatrice Schenk THE BOY, THE RAT, AND THE BUTTERFLY (juv fty) Atheneum \$4.25
- Derleth, August, ed. DARK THINGS. Arkham, June. \$6.50
- Disney Productions THE NEW WALT DISNEY TREASURY. Golden Press \$3.95
- Freeman, Mae & Ira YOU WILL GO TO THE MOON (juv nf) Beginner Books (Random) Sept. \$3.07
- Froman, Elizabeth Hull MR. DRAC-KLE AND HIS DRAGONS (juv fty) F. Watts \$4.95
- Goins, Ellen H. SHE WAS SCARED SILLY (juv fty, rhyme) Steck-Vaughn, Sept. \$3.75
- Greenberg, Alvin GOING NOWHERE (marg fty) Simon & Schuster \$4.95
- Guirma, Frederic TALES OF MOGHO: African Stories from Upper Volta (juv) Macmillan, Sept. \$4.95
- Haining, Peter, ed. THE CLANS OF DARKNESS: Scottish Stories of Fantasy & Horror. Taplinger, Sept \$5.95
- Hardendorff, Jeanne B., ed. WITCHES WIT, AND A WEREWOLF (juv) Lippincott, Sept. \$3.95
- Harder, Eleanor DARIUS AND THE DOZER BULL (juv fty) Abingdon \$3.50
- Higdon, Hal THE ELECTRONIC OLYMPICS (juv) Holt, Oct. \$3.50
- Hipolito, Jane & Willis E. McNelly, eds. MARS, WE LOVE YOU: Tales of Mars, Men, and Martians. Doubleday, Nov. \$6.95
- Hjortsberg, William GRAY MATTERS. Simon & Schuster, Oct. \$4.95
- Hoch, Edward D. THE TRANSVECTION MACHINE. Walker, Nov. \$5.95
- Huxley, Aldous THE WORLD OF ALDOUS HUXLEY: An Omnibus of his Fiction and Non-fiction over Three Decades. Peter Smith \$7.50
- Ionesco, Eugene STORY NUMBER 3

- FOR CHILDREN OVER THREE YEARS OF AGE (juv fty) Harlin Quist (distr. F. Watts) Sept. \$4.95
- Jacobs, Francine, adapt. THE KING'S DITCH: A Hawaiian Tale (juv fty) Coward McCann, Nov. \$4.95
- Jacobs, Joseph THE CROCK OF GOLD: a picture book by William Stobbs. Being the Pedlar of Swaffham by Joseph Jacobs (juv repr) Follett \$3.95
- Jones, D. F. DENVER IS MISSING. Walker, Oct. \$5.95
- Keith, Eros BEDITA'S BAD DAY (juv fty) Bradbury, Sept. \$4.95
- Kranz, E. Kirker THE CLOUDED MIRROR. Lenox Hill \$3.95
- Langton, Jane THE ASTONISHING STEREOSCOPE (juv fty) Harper, Nov. \$4.95
- Laumer, Keith DINOSAUR BEACH (exp. of The Timesweepers) Scribner, Oct. \$4.95
- Lee, Tanith THE DRAGON HOARD (juv fty, repr Brit) Farrar, Oct. \$4.50
- LeGuin, Ursula K. THE LATHE OF HEAVEN. Scribner, Nov. \$4.95
- Leodhas, Sorche Nic TWELVE GREAT BLACK CATS and other eerie Scottish tales (juv supernat) Dutton Aug. \$5.95
- Leonardo da Vinci FANTASTIC TALES, STRANGE ANIMALS, RIDDLES, JESTS AND PROPHECIES. Ed. & annotated by Emery Kelen. T. Nelson, Oct. \$6.95
- Lifton, Betty Jean THE SILVER CRANE (juv fty) Seabury, Sept. \$4.95
- Lionni, Leo THEODORE AND THE TALKING MUSHROOM (juv fty) Pantheon, Sept. \$3.95
- Longman, Harold S. ANDRON AND THE MAGICIAN (juv fty) Seabury, Sept. \$5.25
- Lovecraft, H. P. SELECTED LETTERS 1929-1931. Arkham, July \$10
- McConnell, James V. & Marlys Schutjer, eds. SCIENCE, SEX AND SACRED COWS: Spoofs on Science from Worm Runner's Digest. Harcourt, Nov. \$5.95
- McGowen, Tom SIR MACHINERY (juv repr) Follett, Oct. \$4.95
- Mayne, William A GAME OF DARK (juv supernat fty, repr Brit) Dutton, Sept. \$4.50
- New York Cultural Center 75 YEARS OF COMICS. Boston Book & Art, Publisher (655 Boylston St, Boston, Mass. 02116) Aug. \$9.95
- North, Joan THE LIGHT MAZE (juv fty, repr Brit) Farrar, Oct. \$4.50
- Parker, Richard THE OLD POWDER LINE (juv, repr Brit) T. Nelson, Oct. \$3.95
- Pauwels, Louis & Jacques Bergier IMPOSSIBLE POSSIBILITIES (nf, tr. of Der planet der unmöglichen möglichkeiten; sequel to The morning of the magicians) Stein & Day, Nov. \$6.95
- Perkins, Al TUBBY AND THE LANTERN (juv fty) Beginner Books Random Sept. \$2.50
- Poe, Edgar Allan SEVEN TALES (tr. by Charles Baudelaire, in French & English) Schocken, June. \$10.00
- VISIONS OF DARKNESS: Masterpieces of Edgar Allan Poe. Ed. by C. Merton Babcock. Hallmark Eds \$2.50
- Pollack, Reginald THE MAGICIAN AND THE CHILD (juv fty) Athenaeum, Oct. \$6.50
- Pope-Hennessy, Dame Una EDGAR ALLAN POE, 1809-1849; a Critical Biography (repr of 1934 ed) Haskell House \$12.95
- Price, Barbara Pradal THE MIRACLE OF THE GOLDEN DOORS (juv fty) Prentice-Hall, Sept. \$3.95
- Provinsen, Alice & Martin, comps. & illus. THE PROVENSEN BOOK OF FAIRY TALES. Random House, Sept. \$4.95
- Prøysen, Alf MRS. PEPPERPOT'S OUTING (juv fty) Pantheon, Sept. \$3.95
- Reavin, Sam HURRAY FOR CAPTAIN JANE! (marg juv fty) Parents Mag. Press, Oct. \$3.95
- Reesink, Marijke THE WISHING BALLOONS (juv fty, tr, repr Brit) Holt, Sept. \$4.95
- Ripkens, Martin & Hans Stempel ANDROMEDAR SR1 (juv, tr) Harlin Quist (distr. F. Watts) Fall \$4.95 corr
- Roberts, Burgert SPACEWALKS (poems for the moon age) Harper \$6.

Roberts, Thom THE MAGICAL MIND
ADVENTURE OF HANNAH AND
COLDY COLDY (juv fty) Knopf,
Aug. \$4.50

Runyon, Charles W. PIG-WORLD.
Doubleday, Nov. \$4.95

Saxton, Josephine GROUP FEAST
(fty) Doubleday, Nov. \$4.95

Sendak, Jack THE MAGIC TEARS
(juv fty) Harper, Nov. \$3.95

Silent, William T. LORD OF THE
RED SUN. Walker, Nov. \$5.95

Simak, Clifford D., ed. THE MARCH
OF SCIENCE (juv nf) Harper, Oct.
\$7.95

Smith, Clark Ashton SELECTED
POEMS. Arkham House, Aug.
\$10.00

Smith, H. Allen THE VIEW FROM
CHIVO (marg fty) Trident, Oct.
\$6.95

Spike, Paul BAD NEWS (coll, marg
fty) Holt, April \$5.95

Taillepiéd, Noel A TREATISE OF
GHOSTS... (tr. from French, repr)
Gryphon Books \$12.50

Tallon, Robert ZOOPHABETS (juv
nonsense) Bobbs \$5.95

Thaler, Mike MY LITTLE FRIEND
(juv fty, rhyme) Lothrop \$3.95

Thoby-Marcelin, Philippe & Pierre
Marcelin THE SINGING TURTLE
and other tales from Haiti (juv)
Farrar \$3.95

Tichenor, Tom SIR PATCHES AND
THE DRAGON (juv fty) Aurora,
Oct. \$5.95

Ungerer, Tomi THE BEAST OF
MONSIEUR RACINE (marg juv fty)
Farrar, Aug. \$4.95

I AM PAPA SNAP AND THESE ARE
MY FAVORITE NO SUCH STORIES
(marg juv fty, nonsense verse) Har-
per \$4.95

Victor, Joan Berg WHERE IS MY
MONSTER? (marg juv fty) Crown
\$3.95

Vine, Louis L. DOGS, DEVILS AND
DEMONS: Lore and Legend of the
Dog. Exposition \$5.00

Wahl, Jan LORENZO BEAR AND
COMPANY (juv) Putnam, Sept.
\$4.25

Walker, Alexander STANLEY KU-
BRICK DIRECTS (nf) Harcourt,
Sept. \$8.95

Wallace, Barbara Brooks THE TRO-
UBLE WITH MISS SWITCH (juv fty)
Abingdon \$3.75

Walton, Luke THE GALÁPAGOS KID;
or, The Spirit of 1976 (marg) Nau-
tilus Books, Sept. \$4.95

Wedeck, Harry E. & Wade Baskin A
DICTIONARY OF SPIRITUALISM.
Philosophical Library, July \$10.00

Williams, Jay & Raymond Abrashkin
DANNY DUNN AND THE SWAMP
MONSTER (juv) McGraw-Hill, Nov
\$3.95

Yolen, Jane THE BIRD OF TIME (juv
fty) T.Y. Crowell \$4.50

Zimpel, Lloyd MEETING THE BEAR
(marg) Macmillan \$5.95

PAPERBACKS

Aickman, Robert, comp. THE SEC-
OND FONTANA BOOK OF GREAT
GHOST STORIES (repr Brit) Bea-
gle 95138, Sept. 95¢

Alexander, Lloyd THE TRUTHFUL
HARP (juv fty, repr) Holt Owllet
086618, Sept. \$1.45

Arthur, Robert GHOSTS AND MORE
GHOSTS (rev ed, juv) Random
House Windward Books, Sept. 95¢

Arvonen, Helen THE WITCHES OF
BRIMSTONE HILL (supernat) Faw-
cett T2485, Oct. 75¢

Asimov, Isaac EIGHT STORIES FR-
OM THE REST OF THE ROBOTS
(5 ptg) Pyramid T2565, Oct. 75¢

THE END OF ETERNITY (repr)
Fawcett T1619, Oct. 75¢

Baum, L. Frank QUEEN ZIXI OF IX;
or, The Story of the Magic Cloak
(juv fty, repr) Dover \$2.25

Berkman, Evelyn THE EVIL OF
TIME (marg supernat) Pyramid
T2525, Aug. 75¢

Berlitz, Charles F. THE MYSTERY
OF ATLANTIS (repr) Tower 95¢

Bernard, Christine, ed. THE FON-
TANA BOOK OF GREAT HORROR
STORIES (repr Brit) Beagle 95142
Sept. 95¢

THE SECOND FONTANA BOOK OF
GREAT HORROR STORIES (repr
Brit) Beagle 95160, Oct. 95¢

Bertin, Jack THE PYRAMIDS FROM
SPACE (repr) Macfadden 75-440
75¢

- Bloch, Robert FEAR TODAY, GONE TOMORROW (coll) Award A811S 75¢
- Bradley, Marion Zimmer THE WOULD WRECKERS. Ace 91170, Oct. 75¢
- Brennan, Alice NEVER TODIE (supernat) Lancer 75222, Oct. 95¢
- Brunner, John GOOD MEN DO NOTHING (not sf) Pyramid T2443 75¢
- Cabell, James Branch THE CREAM OF THE JEST (fty, repr) Ballantine 02364, Sept. \$1.25
- Calhoun, Mary THE WHITE WITCH OF KYNANCE (marg juv fty, repr) Harper Trophy Books J12, Sept. 95¢
- Carter, Lin, ed. THE SPAWN OF CTHULHU by H.P. Lovecraft and others. Ballantine 02394, Oct. 95¢
- Clareson, Thomas D., ed. SF: THE OTHER SIDE OF REALISM (nf) Bowling Green Univ. Popular Press \$3.50
- Creasey, John THE TOUCH OF DEATH (Dr. Palfrey, repr) Lancer 75237, Oct. 95¢
- Crichton, Michael THE ANDROMEDA STRAIN (14 ptg) Dell 0199, Sept. \$1.25
- Culling, Louis T. A MANUAL OF SEX MAGIC. Llewellyn \$2.95
- Dalmas, John THE YNGLING (S&S) Pyramid T2466, Aug. 75¢
- Darlton, Clark PERRY RHODAN 8: The Galactic Riddle. Ace 65977, Oct. 60¢
- deCamp, L. Sprague THE CONTINENT MAKERS and other tales of the Viagens (repr) Signet Q4825, Nov. 95¢
- THE TRITONIAN RING (fty, 2 ptg) Paperback 64-696, Sept. 75¢
- and Lin Carter CONAN OF THE ISLES (coll, reissue) Lancer 75136 Oct. 95¢
- Delany, Samuel R. DRIFTGLASS (coll) Signet Q4834, Nov. 95¢
- THE EINSTEIN INTERSECTION (reissue) Ace 19681, Oct. 75¢
- Durrell, Lawrence NUNQUAM (repr) Pocket 78072, Oct. \$1.25
- Evans, E. Everett FOOD FOR DEMONS (coll, with appreciations of Evans) Shroud Publishers (Ken Krueger, 1845 Garnet Ave, San Diego, Calif. 92109) \$3.95
- Fairman, Paul W. THE DOOMSDAY EXHIBIT (horror, coll) Lancer 74782, Oct. 75¢
- Farmer, Philip Jose DOWN IN THE BLACK GANG and other stories. Signet T4805, Oct. 75¢
- TO YOUR SCATTERED BODIES GO (repr) Berkley S2057, Sept. 75¢
- FIVE FATES, by Keith Laumer, Poul Anderson, Frank Herbert, Gordon Dickson, Harlan Ellison (repr) Paperback 65-690, Sept. 95¢
- FLASH GORDON IN "RED HOT" (ssf, comics, fcs repr) Stellar Productions' (37 W. 20th St, New York, N. Y. 10011) 50¢
- Gerrold, David, ed. PROTOSTARS. Ballantine 02393, Oct. 95¢
- Green, I. G. TIME BEYOND TIME. Belmont B75-2164, Sept. 75¢
- Grimm, Jakob Ludwig Karl & Wilhelm Karl THE SHOEMAKER AND THE ELVES (juv fty) Scribner, Sept. 95¢
- Hamilton, Alex, ed. SPLINTERS (supernat, repr) Berkley N2067, Sept. 95¢
- Hardendorff, Jeanne B., ed. WITCHES WIT, AND A WEREWOLF (juv) Lippincott, Sept. \$1.95
- Harrison, Harry & Brian W. Aldiss, eds. BEST SF: 1970 (repr) Berkley N2087, Nov. 95¢
- Heinlein, Robert A. I WILL FEAR NO EVIL (repr) Berkley Z2085, Nov. \$1.25
- THE MOON IS A HARSH MISTRESS (7 ptg) Berkley N1601 \$1.25
- PODKAYNE OF MARS (3 ptg) Berkley N2073 95¢
- STRANGER IN A STRANGE LAND (11 ptg) Berkley Z1756 \$1.25
- Huson, Paul MASTERING WITCHCRAFT (nf, repr) Berkley Z2037, Aug. \$1.25
- Huxley, Aldous THE DEVILS OF LOUDUN (marg supernat, repr) Harper Perennial Lib. P226 \$1.50
- Jackman, Stuart THE DAVIDSON AFFAIR (marg, repr) Pyramid T2510, July 75¢
- Jencks, Charles ARCHITECTURE 2000; Predictions and Methods. Praeger, June. \$3.95
- Koontz, Dean R. THE CRIMSON WITCH. Curtis 07156 75¢
- Leiber, Fritz A SPECTER IS HAUNTING TEXAS (repr) Bantam S6733 Oct. 75¢
- Leinster, Murray THE PIRATES OF ZAN / THE MUTANT WEAPON (reissue) Ace 66525, Oct. 95¢
- Lewis, Hilda THE WITCH AND THE PRIEST (marg supernat, repr) Lancer 78683, Nov. \$1.25
- Lovecraft, H. P. THE COLOUR OUT OF SPACE (coll, reissue) Lancer 75248, Nov. 95¢
- THE DUNWICH HORROR (coll, reissue) Lancer 75247, Nov. 95¢
- McHale, John THE FUTURE OF THE FUTURE (nf, repr) Ballantine 02373, Sept. \$1.50
- McLaughlin, Dean THE FURY FROM EARTH (2 ptg) Pyramid T2542, Sept. 75¢
- Mason, David THE SHORES OF TOMORROW. Lancer 75217, Oct. 95¢
- Michaels, Barbara PRINCE OF DARKNESS (supernat, repr) Fawcett M1586 95¢
- Norton, Andre GALACTIC DERELICT (reissue) Ace 27226, Oct. 75¢
- O'Donnell, Elliot THE MIDNIGHT HEARSE AND MORE GHOSTS (coll repr) Paperback 64-630 75¢
- O'Donnell, K. M. GATHER IN THE HALL OF THE PLANETS / IN THE POCKET AND OTHER S-F STORIES (coll) Ace 27415, Sept. 75¢
- O'Sullivan, Judith THE ART OF THE COMIC STRIP (exhibition catalog) University of Md. Art Gallery (College Park, Md. 20742) April \$5.00
- Parker, Brant & Johnny Hart REMEMBER THE GOLDEN RULE (Wizard of Id #4) Fawcett D2487, Oct. 50¢
- Piercy, Marge DANCE THE EAGLE TO SLEEP (repr) Fawcett M1615, Oct. 95¢
- Playboy Magazine WEIRD SHOW (coll, horror) Playboy Press 95¢
- Priest, Christopher INDOCTRINAIRE (repr) Pocket 77367, Oct. 95¢
- Purdum, Tom REDUCTION IN ARMS Berkley S208, Nov. 75¢
- Rayner, Claire THE BABY FACTORY (marg, repr, orig: The Meddlers) Lancer 78676 \$1.25
- Reed, Kit ARMED CAMPS (repr) Berkley S2086, Nov. 75¢
- Rohmer, Sax THE DRUMS OF FU MANCHU (supernat, 3 ptg) Pyramid X2531, Aug. 60¢
- THE HAND OF FU MANCHU (supernat) Pyramid X2342, July 60¢
- Ross, Clarissa DURRELL TOWERS (marg supernat) Pyramid T2505, July 75¢
- Ross, Marilyn BARNABAS, QUENTIN AND THE MAD MAGICIAN (Dark Shadows 30) Paperback 64-714 75¢
- BARNABAS, QUENTIN AND THE SEA GHOST (Dark Shadows 29) Paperback 64-663 75¢
- Sallis, James, ed. THE SHORES BE-NEATH. Avon V2396, Aug. 75¢
- Shakespeare, William A MIDSUMMER NIGHT'S DREAM (rev ed) Ed. by Madeleine Doran. Penguin 95¢
- Shelley, Mary W. FRANKENSTEIN; Or, The Modern Prometheus. Ed. by M. K. Joseph. Oxford OX264, May \$2.50
- Stockton, Frank R. THE BEE-MAN OF ORN (juv fty, repr) Holt Owllet 080114, May \$1.65
- Swann, Thomas Burnett THE GOAT WITHOUT HORNS (fty) Ballantine 02395, Oct. 95¢

SEPTEMBER BRITISH BOOKS

- Aldiss, Brian W. BEST SCIENCE FICTION STORIES. Faber, £1.75 Rev. ed. 571.04747.5
- Amis, Kingsley & Robert Conquest, eds. SPECTRUM III. Pan, 30p. ne pb. 330.20113.1
- Berk, Howard THE SUN GROWS COLD. Gollancz, £1.60 575.00687.0
- Bevis, H. U. SPACE STADIUM. Gresham, £1.10 7090.0267.X
- Bradbury, Ray I SING THE BODY ELECTRIC. Corgi, 35p. ne, pb. 552.08785.8
- Carter, Lin THONGOR FIGHTS THE PIRATES OF TARAKUS. Tandem, 25p. pb. 426.05709.0
- Dickinson, Peter HEARTSEASE. Penguin Puffin, 25p. pb, juv. 14. 030498.3
- Frame, Janet INTENSIVE CARE. W.H. Allen, £2.00 491.00278.5
- Harrison, Harry, ed. THE YEAR

2,000. Faber, £2.00 571.08371.4
 Harrison, M. John PASTEL CITY.
 N.E.L., 30p. pb. 450.00764.2
 Heinlein, Robert A. I WILL FEAR
 NO EVIL. N.E.L., £2.50 450.01001
 .5
 High, Philip E. BUTTERFLY PLAN-
 ET. Hale, £1.40 7091.2373.6
 Hoyle, Fred THE BLACK CLOUD.
 Penguin, 30p. ni, pb. 14.001466.7
 King, Vincent LIGHT A LAST CAN-
 DLE. Tandem, 25p. ne, pb. 426.
 05821.6
 LeGuin, Ursula CITY OF ILLUSIONS
 Gollancz, £1.60 575.00758.3
 Leiber, Fritz A SPECTRE IS HAUN-
 TING TEXAS. Mayflower, 30p. ne,
 pb. 583.11934.4
 Leinster, Murray TIME TUNNEL.
 Sidgwick & Jackson, £1.50 283.
 48488.8
 Lem, Stanislaw SOLARIS. Faber,
 £2.00. tr. 571.09205.5
 Levy, David THE GODS OF FOX-
 CROFT. N.E.L., £2.25 450.00926
 .2
 Ludwig, Edward W. THE MASK OF
 JOHN CULON. Gresham, £1.10.
 7090.0266.1
 Miall, Robert UFO. Piccolo/Pan,
 20p. ni, pb, juv. 330.02644.5
 Moorcock, Michael A CURE FOR
 CANCER. Allison & Busby, £1.50
 85031.026.1
 THE WARLOCK OF THE AIR. N.E.
 L., £1.75 450.00952.1
 (ed) NEW WORLDS QUARTERLY
 #2. Sphere, 30p. pb. 7221.6210.3
 Simak, Clifford CITY. Sphere, 30p.
 ne, pb. 7221.7857.3
 Smith, E. E. GALACTIC PATROL.
 W.H. Allen, £1.50 491.00388.9
 GREY LENS MAN. W.H. Allen,
 £1.50 491.00378.1
 Stewart, Bruce TIMESLIP. Piccolo/
 Pan, 20p. ni, pb, juv. 330.02723.9
 Stone, Leslie F. OUT OF THE VOID
 Hale, £1.40 7091.2230.6
 Taine, John TIME STREAM & OTH-
 ER STORIES. Remploy, £2.50. ne
 7066.0072.X
 Verne, Jules FROM THE EARTH TO
 THE MOON. Remploy, £2.50. tr,
 ne. 7066.0070.3
 TO THE SUN? -- OFF ON A COM-
 ET. Remploy, £2.50 ne, tr 7066.

0071.1
 Wells, H. G. THE WAR OF THE
 WORLDS. Penguin, 25p. ni, pb.
 14.00570.6
 Williams, Jay & Raymond Abrashkin
 DANNY DUNN, TIME TRAVELLER
 Carousel/Corgi, 25p. ne, pb, juv.
 552.52005.5
 Williams, Robert Moore NOW COM-
 ES TOMORROW. Sidgwick & Jack-
 son, £1.50 283.48489.6
 Zelazny, Roger LORD OF LIGHT.
 Panther, 40p. ne, pb. 586.03518.4

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 Kingdom subject to market restrictions.

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COMING ATTRACTIONS

Continued from Page 8
 Delany, Samuel The Ballad of Beta 2
 04722 60¢
 Kuttner, Henry The Mask of Circe.
 52075 60¢
 Darlton, Clark Quest Through Space
 and Time (Perry Rhodan 9) 65978
 60¢
 Brackett, Leigh The Secret of Sin-
 harat / People of the Talisman.
 75781 95¢

HOLT RINEHART FORECASTS

Alexander, Lloyd The Four Donkey.
 (not fty) Feb. \$4.95
 McHargue, Georgess The Impossible
 People. Feb. \$4.95
 Kohn, Bernice Out of the Cauldron;
 a short history of witchcraft. \$4.95
 Higdon, Hal Electronic Olympics.
 \$3.50

LANCER DECEMBER TITLES

Coffman, Virginia From Satan with
 Love (Lucifer Cove 6) 75254 75¢
 Wylie, Philip Gladiator 78686 \$1.25
 White Ted Star Wolf! 75252 95¢

PUTNAM FORECASTS

Simak, Clifford D. The Project and
 the Principle. Jan. \$4.95
 Laumer, Keith The Shape Changer.
 Feb. \$4.95



Oracular Mutterings

by Paul Walker

Donald A. Wollheim's "The Universe Makers: Science Fiction Today" (Harper and Row, Feb. 1971 122p. \$4.95) is the best book on science fiction -- what and why it is what it is -- that I have yet read. It is modest, casual, unpretentious but not unambitious. It says more about the field than most longer books, and following up on my last column, I want to discuss a few of the things he has to say.

On page 69, he says, in protesting the criticism of the New Wavers: "Our audience is not that of the mainstream. Our influence is specialized and what we do has a different effect than the general run of mainstream fiction, from best sellers to remaindered losers. We are, in fact, as specialized a form as the mystery novel..."

I would disagree with his last remark. Sf is certainly not as specialized a form as the mystery novel. It lends itself to too many uses. A mystery can be simply defined as a "Who-done-it?" or a "thriller." You may add novels of intrigue, gothics, or whatnot, but the form goes back farther than sf's does, and whatever variations are published today, more characterizations, etc., it is essentially bound to technique. (Forgive me if I offend you my fellow mystery buffs. I am being simplistic to make a point.)

Sf is a very elusive form. It may be about the future, about science, or it may be about itself, as with some mainstream novels. I think Zelazny and Lafferty are writing as much about language as they are about whatever it is they write about, and so did James Joyce. Bradbury writes about mood, anxiety, dreams. Ellison may write about what happened last Saturday night. Delany may write about himself and how curious it is to be Delany writing about himself.

No, I am not joking. Bradbury does write about mood. His story means mood: how does it feel to feel this way or that? Lafferty does write about words, about the sound, exhilaration, and insanity of one word pressed up against another. Sf is the literature of possibilities, in which possibility is an end in itself.

Wollheim is right that sf's audience is not of the mainstream, and that what we do has a different effect than the general run of mainstream fiction. I think that the failure to grasp this fact is what has killed off so many New Wavers and probably abetted them in damaging science fiction in general. The mainstream is a literature of the concrete. Its insights, its predictions, its techniques are primarily definitive ones: personal and artistic statements. The concrete in sf, its directness, its applicability, its truth is undermined by possibility, by the distance its fantasy trappings permit its readers.

Character is the foundation of mainstream technique, and character does not lend itself easily to plot, which is the foundation of sf technique. The victory or character over plot in an sf story usually results in a forgettable story. Vonnegut's characters are generally caricatures, and his ideas -- or more accurately, thoughts or perspectives -- are phrased cleverly. His appeal does not rest on his ideas, which are mostly adolescent, but on his exploitation of the possibilities of form and phrasing which are congenial to sf readers.

The attitude of the New Wavers is exemplified by Wollheim when he says in commenting on Galaxy and F&SF: "It is accepted that the better the writing the more likely will be reflected the social and psychological changes in man and mankind caused by projected futures or inventive situations." Does this mean that because Zelazny writes better than Blish that Zelazny's futures are more accurate than Blish's? (Wollheim is not attacking the New Wave in this instance, but his statement is a perfect description of their thinking.)

On page 64 he discusses sf negative predictions for the future of man and it is interesting to consider how negative they have been: "But are there no stories in which the atomic war never occurs? To be sure, but they are not too convinc-

ing;" and "Andre Norton was not the only one (to predict the fall of man through atomic war)...Others have predicted it back when it counted. Leigh Brackett's "The Long Tomorrow" -- she thought the Dark Ages to come might be sustained by isolated farm communities like the Amish. Poul Anderson has written several novels of the post-atomic bomb world..."On the Beach" by Nevil Shute is the supreme pessimistic view..." and Wollheim concludes a sentence later, saying: "We sf writers rarely let the world die. We have the farther vision. It sustains us."

How true, and how curious. For all its alleged faith in man, sf takes a very dim view of him. Contemporary man is doomed because he is stupid. No hope, no hope. Future man -- preferably far, far future man -- is redeemable because -- why? He is enlightened by a stellar experience? By a superior culture?

It seems to me that sf's pessimism is merely an aspect of its overall jaundiced view of man. He is not so homogenous, so mob-minded, so easily panicked as sf writers suggest. Anyone who lives in, or around, New York City may not have the highest opinion of the man in the street, but they must admit that he is remarkably adaptable to the catastrophes which beset him weekly: sanitation and subway strikes, exploding gas and water mains, riots, and muggers.

Finally, we come (down) to Wollheim's pet peeve, his incarnation of evil, his champion of the Vernian school: John W. Campbell. In several references throughout the book, and in one entire chapter, Wollheim almost manages to wreck my high opinion of him. He calls Campbell "a living fossil," an advocate of slavery; he suggests he was a petty bourgeois as was Verne, a fascist, and a warmonger. He also goes a long way to imply that he was a crackpot. Of course, diplomatically, he disguises these pretty petty accusations under the guise of polite language.

However, he has some accurate things to say: "Campbell, grounded in physics and chemistry, has always approached humanity and the humanities with the supposition that the human mind and human psyche can be handled in a laboratory with the techniques and impersonal methodology of the exact sciences" He says earlier that although Campbell welcomes technological innovation and denounced those who oppose it as bigots, he resists economic change and denounces those who advocate it. All very true.

I could say nasty things about Campbell myself, but then I was not a colleague, a fellow editor. For Wollheim to say them leaves a bad taste in the mouth.

He suggests that Campbell caters to a special audience composed of right-wingers such as himself who have grown up 'unthinking,' 'unquestioning' following the rules of church and society, then passed security clearances to work in government operations: "You must be the kind of person who brainwashed yourself from your earliest days in high school right on through college...to this very day."

It is true that Analog sells quite well at Cape Kennedy, but how Wollheim knows so much of the people who buy it is remarkable. My brother has long been employed at the local Bell Labs and his anecdotes of the office radicals, who far outnumber the moderates, are hilarious. It seems to me Bell Labs employed an Analog writer once upon a time. Then, Noam Chomsky and the MIT contingent of the Cause are not unknown either, neither are Harry Harrison or Robert Chilton, both Analog alumni.

Wollheim supports his own views by pointing to the scarcity of Hugos and Nebulas Analog has won, which seems to contradict his previous view that all readers of Analog are professionals. Fans vote Hugos, and judging from some of the fanzines I've seen I doubt some fans have the intelligence to understand the average Analog story. As for the Nebulas, sf writers, and editors as well, are

Continued on Page 12

A SURFEIT OF LOVECRAFT

by J. B. Post

Opening a box of review books from LUNA (just like Christmas) a while back, I received a batch of Lovecraft reprints and a note from the Noble Editress to do a blanket review of the Beagle Books program. A letter to the venerable firm elicited no response so all I know is what I read in Publishers' Weekly. My next problem is what in Hell does one say about a Lovecraft reprint? I could have called this piece "The Spawn of Cthulhu," or "Yog-Sothoth Rides Again," or "Cthulhu is Alive and Well in Paperbacks" but I am too tired of the proliferation of reprints of older authors to be witty.

You like Lovecraft and can't find the out of print Arkham House titles? Great! You see there is this reprint program by Beagle Books (an Intext publisher) to reprint most of the Arkham House titles in paperback at fairly reasonable prices. Not only can you get Lovecraft but the host of mostly poor imitations as well.

You don't know if you like Lovecraft? Well, here is a fairly cheap way to find out. So far the standard price seems to be 95¢. Buy a couple and see if you dig him and his world.

I must admit that I am one of those people who has read everything published that Lovecraft has written and has enjoyed most of the stories. In the middle of a positively bad story HPL drops a description of a man doing historical research; in another ("He") he has a great description of New York which really stirs me; the first few paragraphs of the essentially silly "The Silver Key" he has his philosophy of life. In short, the man is always present in his stories. He may have only written one masterpiece, "The Colour Out of Space," but there are other virtues in his works than just story line. The Cthulhu Mythos with its utterly alien extraterrestrials is inspiring when viewed apart from the stories in which it is buried. His verse for the most part is bad but even there he strikes moments -- in my humble view his best poem was buried in the story "The Tome:" How's this bit of poesy, gang; "But fill up your goblets and pass 'em around --/ Better under the table than under the ground!" Yes, Virginia, HPL wrote that.

For all my admiration of the man I think we have too much in paperback by Lovecraft. Sure, a few basic volumes kept in print, but we really don't need a collection of Lovecraft's imitations of Dunsany (edited and with notes). Maybe I'm bitter because I'm an old timer who had to get his Lovecraft and Howard and Smith and Burroughs and Tolkien in hard cover in the second hand bookshops and who was laughed at for reading all that stupid shit by a world which won't admit now that it ever laughed then; just as the people who told me space travel was impossible because there wasn't any air to push against deny they ever said it back twenty-five years ago. But the past is dead and at least in my own eyes my reading tastes are vindicated -- or maybe the world has descended to my level. But whatever, you can now find Lovecraft, in all his glory, wherever paperback books are sold. Rest in peace, Howard, you finally arrived.

AT THE MOUNTAINS OF MADNESS AND OTHER TALES OF TERROR. Beagle 95041
THE CASE OF CHARLES DEXTER WARD. Beagle 94123
THE DOOM THAT CAME TO SARWATH. Ballantine 02146
FUNGI FROM YUGGOTH AND OTHER POEMS. Ballantine 02147
THE LURKER AT THE THRESHOLD. Beagle 95058
THE LURKING FEAR AND OTHER STORIES. Beagle 95042
NINE STORIES FROM THE HORROR IN THE MUSEUM & OTHERS. Beagle 95159
THE SHUTTERED ROOM & OTHER TALES OF TERROR. Beagle 95068
THE SURVIVOR AND OTHERS. Ballantine 02148
THE TOMB AND OTHER TALES. Beagle 95032

Lilliputia

MR. BEUMPY (AN ANIMAL FANTASY) by Andrew B. Procopio. Carlton Press, 1970
Abt. 44 p. \$2.50

Here we go with another vanity press book. The ones from Carlton Press are always unbelievably bad and to make matters worse this one is in verse. There is a frog, Mr. Beap, who cannot leap; a bird, Mr. Fry, who cannot fly and a rabbit, Mr. Pop, who cannot hop. So along comes this creature (who looks exactly like the M&M's candy figure) who wants the world to be happy. He gets these three to overcome their handicaps and in gratitude they give him the name of Mr. Beumpy. (Don't ask me, I don't get it either). The author says "The message I am conveying is everybody has a great need to get along with one another, no matter what their race, color or creed, in order to achieve true happiness." Save the world with M&M's!
--Joyce Post

JASON'S QUEST by Margaret Laurence. Illus by Steffan Torel. Knopf, 1970
211 p. \$4.95 Age level: 9-12

A young mole named Jason sets out to discover a cure for the mysterious disease that is destroying the great and ancient of Molanium. He is joined by Oliver, an owl in search of wisdom, and by two cats, commonsense Calico and frivolous (but not silly) Topaz. They meet a strange assortment of characters: Stan the Con Cat; Glitter La Fay, the mole music hall star; Ugh, Brr, and Phew, a set of repulsive London owls; the menacing Blades; and Perdiat, who solves the quest neatly. The reader will probably have solved it sooner. The characters are well-done, ingratiating, even charming; and there is a constant series of encounters and adventures which lead right on to the plot's resolution; but the book unfortunately manages to be less than the sum of its parts. It's a pleasant, and sometimes very clever and amusing diversion, but not memorable. I hope the author tries again sometime; I'd like to see the characters in a really good book.
--Daphne Ann Hamilton

SKY ISLAND: Being the further exciting adventures of Trot and Cap'n Bill after their visit to the Sea Fairies, by L. Frank Baum. Illus. by John R. Neill. Reilly & Lee, 1912 (reissue 1970) 288 p. \$4.95 Age level: 9-12 (or the right sort of person)

One of four facsimile reprints of Baum's books. Sky Island is on the Borderland of Oz, and Trot and Cap'n Bill (and Button-Bright) land there quite by accident. They had asked Button-Bright's magic umbrella to take them to a little island on the horizon which they called Sky Island; and since the umbrella goes exactly where it is told (and can't be turned back on the way), they wind up in the real Sky Island. It is divided into the Blue Kingdom and the Pink Country by the Great Fog Bank, which no one dares to cross. The respective peoples manage to find each other's country absolutely horrid and impossible even though, of course, they have never actually seen the other side. Escaping from the unpleasant Boolooroo of the Blues, the travelers are helped through the Great Fog Bank by the giant frogs who live there, and find themselves in more trouble in the Pink Country. With some help from Rosalie the Witch and Polychrome the Rainbow's daughter, Trot and her common-sensical approach to things manage to straighten things up for the whole island.

Until you re-read a story like this, you are apt to forget that Baum was not just an author who used ridiculous words and wrote slight fantasy. He had a real gift for creating very real children (very real people of all kinds), for apt and humorous language, and for subtle satire.

It would be a shame to miss this one.

--Daphne Ann Hamilton

ALIEN FROM THE STARS by Jeff & Jean Sutton. Putnam, 1970. 223 p. \$4.50
Age level: "12-16"

Barlo is an alien from the Andromeda star system whose spacecraft crash lands on our planet. Hunted by a vigilante group which believes him to be a Russian spy, he is befriended by young Toby Adam and Toby's grandfather and girl friend. When Barlo's presence is finally made known, a real Russian spy is brought to ground as a Presidential assassination plot is just barely thwarted.

The Suttons have written a well paced, if at times a bit simplistic, science fiction novel which youngsters 9-12 should find quite entertaining.

--David C. Paskow

THE INCHWORM WAR AND THE BUTTERFLY PEACE by Brock Brower. Illus. by Arnold Roth. Doubleday, 1970. Abt. 38 p. \$4.50 Age level: 6-12

In revenge for a cop who accidentally tramped on two of them, an army of inchworms invades a town and chews a hole in the center of it. A town sage says perhaps the hole could be a butterfly lake. The townsfolk go to work beautifying the hole and the inchworms, feeling guilty, go to work in the trees with their cocoons and soon provide the butterflies. An imaginative book with the story told in short verses and the illustrations after the style of Tomi Ungerer.

--Joyce Post

ADVENTURES IN SPACE by Sheila McCullagh. Illus by G. Alfo Quinn. Fearon 85¢ each

<i>Moonflight</i> 1-2-3	1968
<i>Journey to Mars</i> 1-2-3	1968
<i>Red Planet</i> 1-2-3	1970

This is a comic-type series. *Moonflight* 1-2-3 reads like an announcement for the recent space shots and the science seems accurate. *Journey to Mars* and *Red Planet* are straight science fiction. They remind me of the Space Cadet series.

Each book in the series is complete, yet there is a continuation of action and characterization in the entire series. The books also show racial integration which is still rare in children's works. I would recommend these books for the child just starting out in science fiction.

--Sandra Deckinger

JOURNEY BETWEEN WORLDS by Sylvia Louise Engdahl. Decorations by James & Ruth McCrea. Atheneum, 1970. 235 p. \$5.25 Age level: 12-18

Melinda Ashley had all her plans made, her life neatly mapped out in front of her. Then her father gave her a ticket to Mars as a graduation present. It upset first her plans and then her thinking, changing her and her whole life.

Out of what could have been a pedestrian or clichéd story, the author has made a realistic, human treatment of the theme of change, both for an individual and for mankind -- the difficulty, the pain, and the necessity of it; and at the same time has told an honest story of a girl falling in love. The setting is science fiction, but the story is actually one of romance and growing, broadening thoughts and attitudes, expanding horizons and futures. The 'journey between worlds' is not just between Earth and Mars; it is also between youth and adulthood, and between comfortable, ingrained mental patterns and processes, and true thought and openmindedness.

For all this, the trip to Mars is the catalyst or pivotal factor; and the author has made a strong and meaningful statement about the reasons for continued efforts in space exploration.

Pretty much a girl's book, I hope it won't be read just by science fiction fans. It's good writing and good reading.

--Daphne Ann Hamilton

THE HAT by Tomi Ungerer. Parents Magazine Press, 1970. Abt. 32 p. \$3.50 All ages

Probably all of us know and love Tomi Ungerer. Since this picture book is written especially for children, it isn't as macabre as a lot of his stories. The hat is a black top hat with a magenta silk sash and it is magic: the person on whose head it lands becomes very wealthy. In this case it is Benito Badoglio, a penniless veteran with a wooden leg. He attains his wealth because the hat saves a wealthy tourist from being beamed on the head by a falling flowerpot and by winning the award for rescuing the only puffbird in captivity, who has escaped from the zoo. Eventually Benito marries the Contessa Aspi d'Istra. One particularly funny episode is when a burning baby pram rolls down the endless steps of the Messalina Prospect and Benito cries "A thousand Potemkins" and orders the hat to get water. Very funny for adults, yes, but for children ages 4 to 8, the interest level indicated on the publishers review slip? They will enjoy the colored illustrations though.

--Joyce Post

ZEKI AND THE TALKING CAT SHUKRU by Laszlo Kubinyi. Simon & Schuster, 1970. 47 p. \$3.95 Age level: 7-12

Zeki, the duduk (a recorder-type instrument) player and the clever talking cat Shukru volunteer to go on a mission for Grand Vizier Ibrahim to hang Czar Vladimir, who earlier had raided the Turk's beloved city San'at Shehri, by his left big toe from his favorite bulbous prickly puglia tree. They also liberate the beautiful Princess Marfusha, the greatest patron of arts in the land ruled by the boorish Czar. The story is exotic and fast moving, is chuck full of Eastern moorish phrases and has many pleasing drawings. Children of all ages will like this one.

--Joyce Post

THE UPROAR by Doris Orgel. Pictures by Anita Lobel. McGraw-Hill, 1970. \$4.95 Abt. 36 p. Age level: 5-8

This book about the uproar is really a gentle, quiet book both in story and pictures. Saul Laurence has to stay home with the babysitter, Mrs. Onion (his name for her because she wears many layers of clothing), whom he does not like, while his parents go to the opera, Madame Butterfly. To him opera sounds like uproar and he wants to go. He dreams that a lovely diaphanous lady, Madame Butterfly, carries him through the sky to the uproar where everybody makes his favorite sounds both quiet and loud, from falling snowflakes to crashing thunder. Saul Laurence participates too. Without skill, a story like this could go bad, but this one is very good. The soft yellow, blue and gray drawings go well too.

--Joyce Post

THE STARLIGHT BARKING by Dodie Smith. Illus. by Janet & Anne Grahame Johnstone. Dell Yearling 8247, 1970. 157 p. 75¢ Age Level: 8-12 (hardcover: Simon & Schuster, 1968 \$3.95)

The canine heroes of "One Hundred and One Dalmatians" are back again in a new adventure of English country life. Pongo and Missis awaken one morning during the dog days of summer to find all other animals and their masters in a deep sleep. This day must be enchanted, for all dogs are able to travel by soaring a few feet above the ground and are gifted with special powers of communication. At midnight, when the reason for the magic is finally revealed, man's best friends are asked to choose between life with their masters here on earth, or traveling to the Dog Star, Sirius, and a world of their own. Miss Smith's sparkling imaginative tale will surely delight children for many years to come.

--Marylou Hewitt

LIZZIE THE LOST TOYS WITCH by Mabel Harmer. Macrae Smith, 1970. 30p.
\$3.95 Age level: 7 up

Lizzie is a witch who spends her nights collecting toys which have been left outside by children. She spends her days giving them back or packing them off to the orphans in Zanzibar. Lizzie has two problems: a chronic toy loser named Chubby Sims and an inexplicably lost kangaroo named Josephine. Boy meets kangaroo and both problems are solved. The kangaroo will carry the toys in her pouch and Chubby will provide her with a home. Unfortunately one must plow through thirty pages before reaching this brilliant conclusion. Several things remain unexplained. Where does the kangaroo come from? Why don't Chubby's parents object? Why doesn't Lizzie use any magic?

--Deborah M. Langsam

JOURNEY TO THE MOON by Erich Fuchs. A Seymour Lawrence Book, Delacort Press, 1970. Abt. 27 p. \$4.50 Age level: all ages

"Journey to the Moon" is an unusual book. The author is a German painter who has exhibited in many European cities and whose style resembles that of Paul Klee. The book consists of twelve full color double page spreads each depicting a stage in the flight of Apollo 11 from launch preparation to Pacific splash-down. The thing that makes it unusual is that there is no text. The only words are one or two sentence descriptions for each painting, all lumped together at the beginning of the book. A picture book like this is a welcome change from the deluge of wordy second by second accounts of that flight that have been published.

--Joyce Post

THE CHRONICLES OF NARNIA by C.S. Lewis. Collier 04428, 1970 \$6.95 set.

The Lion, The Witch and the Wardrobe. 04422, c1950

Prince Caspian. 04424, c1951

The Voyage of the Dawn Treader. 04426, c1954

The Silver Chair. 04425, c1953

The Horse and His Boy. 04420, c1954

The Magician's Nephew. 04423, c1955

The Last Battle. 04421, c1956

I did not have the experience of reading C.S. Lewis when I was a child. I am therefore doubly grateful that I was sent these books to review, for Lewis' ability to play the forces of light against dark, good against evil, life against death is in my opinion unparalleled among those who write for children. His 'chronicles' are told with a minimum of preachiness and a maximum of adventure (not necessarily violence, though), and the spirituality and feeling for human dignity which come through are very much part of the story. "The Last Battle" warns subtly of the danger posed to real gods by the false ones, and introduces the young reader to a few Platonic ideas. Sophomore Philosophy is a long time past in my own personal chronology, but Lewis has finally made me understand a little Plato -- it's really so simple when not explained pompously...

One question: would someone raised less in the Anglo-Saxon, Anglican tradition of compulsory Sunday school, Bible verses, and Established hymnal understand some of the nuances of Narnia? Especially the reference to a stable bigger inside than outside and the scene of creation in which Aslan sings all the creatures into existence...?

Lewis has been dissected critically so many times before that I hardly feel it is necessary to do so again here. Suffice it to say "The Chronicles of Narnia" is recommended. Buy these boxed paperbacks for your kids. If they don't like them now, they may like them when they're older. Try reading them out loud. You might enjoy them too.

--Charlotte Moslander

Reviews

I AM LEGEND by Richard Matheson. Walker, 1970. 122 p. \$4.95

There was a war -- with bombings -- and dust storms -- and a strange disease which killed people but did not let them stay dead. Vampires walked at night, seeking blood to ease their hunger -- no one was immune. Except Robert Neville. He barricaded his house at night and went out vampire hunting with stakes by day -- the only normal human in a world gone mad. Until Ruth came by and warned him that he was the menace and would be exterminated sooner or later. Question: what are the criteria of 'normal'?

This 1970 printing of a book with a 1954 copyright is well worth the \$4.95 price. The plot successfully walks the line dividing a good novel from melodrama Saturday-afternoon-horror-film and carries the reader with it all the way. Robert Neville is the only well-developed character -- but then he is the one through whose eyes we see the world. All others are no better known to the reader than they are to him. There have for so long been legends of the living dead that the discovery of a virus causing such a condition is not totally beyond the realm of imagination, nor is the idea that humans will adapt even to this.

"I Am Legend" is a chilling novel which holds the reader's interest through the very last page (although the ending does smell somewhat of 'cue in trumpets & kettledrums...fade'). One word of caution -- don't read it at night, especially if you live alone and/or your neighbor has a dog who howls a lot. I still haven't recovered from that experience...

--Charlotte Moslander

LITTLE WARS (A Game for boys from twelve years of age to one hundred and fifty and for that more intelligent sort of girl who likes boys' games and books) with an appendix on Kriegspiel, by H. G. Wells. Macmillan, 1970, c1913. 111 p. \$5.95

With several illustrations, marginal drawings by J. R. Sinclair, an introduction by Christopher Ellis, and a foreword by Isaac Asimov, this facsimile edition of a 1913 book is a bargain for all lovers of war games and nascent warlords. As the Good Doctor points out, 1914 sort of dated the book and some of its ideas. Still, it is an interesting chronicle of how Wells discovered the delight of playing with toy soldiers and how the rules of the game evolved. A well-illustrated account of one of the classical battles, the Battle of Hook's Farm, is a practical exercise.

Just as fandom has its players of 'Diplomacy,' so too it has players with toy soldiers. Here in the City of Brotherly Love, the chief war-monger is Tom P____, followed closely by Yale E____ (we herewith protect the innocent by not naming names). Tom P____ is currently reconstructing the Seven Years War, but he also has two beautiful medieval armies, captained respectively by the Red Baron and the King in Yellow. Great fun, and bloodless, too.

--J. B. Post

WORLDS IN THE MAKING: PROBES FOR STUDENTS OF THE FUTURE by Maryjane Dunstan & Patricia W. Garlan. Prentice-Hall, 1970. xiv, 370 p. illus, bibliog footnotes. \$8.95, \$4.95 paper

This is exactly what the title implies: a textbook. An outstanding textbook -- in fact, one of the best of that somewhat dubious breed. The authors have drawn upon fiction, nonfiction, cartoons, calendar illustrations and even a still from "2001: A Space Odyssey" and that now-famous NASA photograph of Earth to convey the concept that our environment and society are changing more rapidly than our ability to keep up with them, and we'd better speed up. The reader is encouraged, through selections from various books and leading thought questions interspersed among the chapters, to internalize the implications of and the prob-

lems involved in living amidst high-speed change; to discover himself as an individual person, then as inseparable from a continuum; to design life-styles and living space for the future, considering the planet as a closed life-support system; and then to explore human nature, the nature of the machine, and of change itself. The only 'slant' is toward the obvious -- we are living in the middle of an evolution (or a revolution), and things are just not going to be the same tomorrow as they were yesterday. Perhaps there are those who will disagree with this premise, but they are not likely to be 'students of the future,' anyway.

Hopefully, any course on 'the future' will: (a) be a seminar, (b) use this book as a basic text, and (c) encourage (require?) the participants to read in their entirety as many of the materials included as probes as may be possible in the time available.

As a starting point, this is very good -- readable, interesting, stimulating; however, it is just a starting point, and should not be expected to provide answers to the questions it asks.

--Charlotte Moslander

BLACK IN TIME by John Jakes. Paperback Library 63-426, 1970. 171 p.
60¢

This starts badly -- with the cover, but also, unfortunately, with the first chapter and a half. The cover in addition to an hour glass and one of those march of humanity pictures, shows three faces: supposedly those of Harold Quigley (black good guy time tripper), Jomo (black bad guy time meddler), and the Rev. Billy Roy Whisk (white bad guy etc.) All are wrong. Hero Harold has twice the intelligence and half the courage of the staunch young man depicted; he is in fact Harold Shea thinly coated with milk chocolate. Similarly Jomo (nee, Earl C. Ingersoll of Philadelphia) is nothing like the sour black intellectual Steele Savage has shown. He is instead -- and much more interestingly -- a bull buckra niggah, with a .45 perpetually in one hand and a sweet piece named Diana X in the other. Even the Rev. Billy Roy had been defrauded of his toothpowder smile and the charisma that enchants the All-American Apostolic Fellowship of the U.S.A. (Jakes refers to this outfit, which distributes luminous red white and blue plastic crosses to its members, as cryptopatriotic. Hell, the Rev. Billy Roy wouldn't even know what cryptopatriotic means. Neither do I.)

Like the cover the first score and ten pages are unbelievably bad as we are told over and over and over again that Harold is black, black, Black. Jakes is horribly afraid we may forget this, and to hammer home the point starts his book too soon and too slowly, making poor Harold say and do things that would embarrass him half to death. Fortunately the root idea of "Black in Time" is so good, and the characters so vital, that they wrench direction from the author's selfconscious hands. For example, he cannot make Jomo & Co. talk as they should -- but they jeer at each other for it, and at him, and achieve a plausibility of their own despite it.

Thanks to the characters (white as well as black) the book is full of nice touches: the 'Nuit de Mozambique' perfume Harold has given his sister Sally, and the 'Queen of Sheba Brand Frozen Soul Dinners' Sally serves at her party. There is the Rev. Billy Roy's Pauline vision just outside the main gate of the Buick plant in Flint, Michigan, and the way his pet bunny (Miss Adelaide Pepper) uses the mirror from her compact to check the condition of her powdered and rouged breasts -- not to mention Diana X snapping, "Listen here, we don't need any of that phony liberal jive," at an underground railway worker in 1851.

So tear off the cover and the first thirty pages and have yourself a time. Start at the top of page 31 -- just where it says "Jomo dragged him out into the crickety night air and kicked him in the groin." (Hey, Mistuh John Jakes write that line? Yeah man, that muther can write when he quit tryin' to hack it up.)

--Gene Wolfe

THE SHIP THAT SAILED THE TIME STREAM by G.C. Edmondson. Ace 76094, 1970 75¢

"The Ship That Sailed the Time Stream" was G. C. Edmondson's only sf novel, published in 1965, and reprinted thanks to a suggestion by Dean Koontz. The reviews I've seen of it so far all agree it is a great deal of fun, but that is an understatement! The plot is one of the oldest: An 89' yawl, the Alice, on secret anti-submarine maneuvers in the Pacific finds itself transported back through time, and across the world, to face Viking marauders, Moorish slave-traders, and Roman raiders. There is the resourceful captain, the delectable slave girl, the plucky crew, and a proper assortment of villains, but there tradition ends and the real fun begins. Always with tongue-in-cheek, G. C. Edmondson has detailed his fantasy almost to the point of credibility; he has peopled it with full-blooded, loveable characters; and kept his action to an acceptable minimum, so what might have been an unreadable pulp rehash is instead a consistently readable, thoroughly entertaining adventure yarn, with a skillful dash of comic sex. This is a must for a rainy day.

--Paul Walker

THE THIRD POLICEMAN by Flann O'Brien. Lancer 75145, 1970. 240 p. 95¢ (hardcover: Walker, 1967 \$4.95)

This book is definitely not science fiction, and barely could be called fantasy. I'm not sure there is such a thing as surrealism in literature, but if there is, this is it. The story is told with such a sense of realism and wit that one believes it to be a description of actual events, and yet it can't be. The quotes and references to DeSelby and his works -- wholly fictitious as far as I can tell -- add an air of scholarly truth, but the happenings are utter nonsense. It is a confusing but enjoyable book. The main character has no name, people are turning into bicycles, and heaven can be reached by elevator. "The Third Policeman" is a marvelous masterpiece of something, but I'm not sure what. Perhaps it is another "Alice in Wonderland," perhaps another "Finnegan's Wake," perhaps neither. It may not make any sense to anyone else, it may contain yet undiscovered truth -- I think I'll read it a third time. I certainly recommend it if you like to tangle with odd ideas and boxes with boxes within boxes within boxes.

--Jan M. Evers

THE ASIMOV SCIENCE FICTION BIBLIOGRAPHY compiled by M. B. Tepper. Author (535 Ocean Ave., Santa Monica, Calif. 90402) 1971. Abt. 85 p. 75¢

It has been our contention for a number of years that one of the factors that makes science fiction unique is the extraordinary interest these readers show toward the medium. Extending this principle one step further, we note that some of these readers devote extensive time and energy (not to forget the all important money) in compiling valuable reference works.

M. B. Tepper is one of these devoted readers. He has undertaken the task of compiling the writings of Isaac Asimov, otherwise known as the Good Doctor. This 5½" x 8½" offset bibliography is bound only with a fastener and has been divided into ten separate sections, i.e. adult science fiction novels, science fiction stories, spoof articles, etc. All listings cover the good doctor's output through 1970.

Mr. Tepper deserves an E for effort but a P for poor planning and layout. The section covering collections, for example, lists the contents of the books, the publisher and the year of publication. He omits the price of the books nor does he show the original source of publication of the material in these collections. At the same time, there is no cross-reference by title of all the entries in this index. However, even with these limitations it is well worth the 75¢ Mr. Tepper is charging for this work.

--Walter R. Cole

HOOR OF THE HORDE by Gordon R. Dickson. Putnam, 1970. 191 p. \$4.50
(paperback: Berkley S1957, Feb. 1971. 75¢)

From the now twice-defunct Venture Science Fiction (May 1969) comes this blood and thunder space opera pitting Miles Vander against an enemy willing to suffer incredible losses and continue fighting. The universe (ours) is apparently helpless in the face of such determined ferocity; our one possibly ally remains neutral until and unless Miles and his crew of misfits can convince them we're worth helping.

No Message here, but if you want an afternoon's pleasant reading, you'll find it in "Hour of the Horde." And, come to think of it, a novel without a Message is what I've been needing.

--David C. Paskow

THE FUTURE IS NOW: ALL-NEW ALL-STAR SCIENCE FICTION STORIES compiled and edited by William F. Nolan. Sherbourne Press, 1970. 248 p. \$6.50

These twelve stories are all new -- or at least haven't been published before. They are "The Ogress" by Robert F. Young; "Jenny Among the Zeebs" by Frank Anmar; "Earthcoming" by Richard C. Meredith; "Belles Lettres, 2272" by Norman Corwin; "A Shape in Time" by Anthony Boucher; "Damechild" by Dennis Etchison; "Toe to Tip, Tip to Toe, Pip-Pop as You Go" by William F. Nolan; "A War of Passion" by Tom Purdom; "Hate is a Sandpaper Ice Cube with Polka Dots of Love on It" by Terry Dixon; "Walter Perkins is Here!" by Raymond E. Banks; "The Darwin Sampler" by Ray Russell; and "The Whole Round World" by Ron Goulart. All in all, a nice, entertaining collection ranging from the editor's own story which I thought the weakest to the Robert F. Young offering which I liked the most -- but, then, I'm a Robert F. Young fan. The overall feeling is one of pleasure even if many of the stories are downbeat. Quite often the story is funny downbeat, like "The Darwin Sampler" wherein mankind learns to love pollution. A nice collection, buy the paperback when it comes out.

--J. B. Post

HEROES & VILLAINS by Angela Carter. Simon & Schuster, 1970. 214 p. \$5.95

This is another 'after the bomb' novel -- although one wonders at times if that device is really necessary to the story. True there are references to the 'deep shelters,' and there are the Out People, who are part human and part who-knows-what, but the Barbarians could be any Barbarians, and the Professors any self-satisfied group of walled-in city dwellers. The odd one is Marianne, daughter of a Professor, who rescues a Barbarian she finds trapped inside the city after a raid, is forced to marry him, and finds there are humans outside the walls, too.

The book advertises itself as a 'gothic' novel, and I suppose it is, in a way -- the atmosphere is brooding and decadent enough. However, Marianne is never the victimized heroine -- she knows she is asking for trouble when she leaves the city, and she gets somewhat more than she bargained for. Despite occasional reminders that the story is set 'after the war,' the Barbarian chieftain's educational accomplishments and philosophical remarks seem more anachronistic than futuristic, and the 'civilized' behavior as practiced by a former servant woman who has run away from the Professors, and the contemptuousness of Donaly, a man of suspicious origin who is regarded as a sort of High Priest because he can read, somehow are never quite convincing. Only Marianne and her husband Jewel are believable characters, but even they seem to float against a hazy background of unrelated events and irrational behavior.

Perhaps Angela Carter is trying to say something about Humanity here, but if she is, it doesn't quite come across and the reader is left submerged in a formless, almost plotless haze of 'so, what?'

--Charlotte Moslander

Here we are in beautiful Transylvania where the local vampire (who is also a werewolf) is about to marry a lovely young girl from Grand Rapids, Michigan. Fortunately for her a foreign correspondent is also travelling in Rumania and her photographer sees the girl on her way to the vampire and likes her so much that he decides to follow her. Actually the story isn't quite that bad, but certain parts shouldn't be read while you are eating.

--Joni Rapkin

LOOKING FORWARD: LIFE IN THE TWENTIETH CENTURY AS PREDICTED IN THE PAGES OF AMERICAN MAGAZINES FROM 1895 to 1905, created and compiled by Ray Brousseau, interpretive text by Ralph K. Andrist. American Heritage Press, 1970. 352 p. \$14.95

This is an expensive little number, not really worth the price for most fans. The title explains the scope of the book. Some of the selected material is interesting and if your local library stocks the book, by all means look at it, but don't consider shelling out any money. Some of the nice touches are discussions of how the world will end, some science writing by G. P. Serviss, discussions of various minorities (Negroes, Chinese, Indians, and Women), an article on the Mafia, and several articles on the then future of transportation, notably automobiles and airplanes. Not really a bad book, just overpriced for the fan. A far better book for the fannish audience is John Durant's "Predictions: Pictorial Predictions from the Past" (Barnes, 1956). That is the book to buy.

--J. B. Post

CAMP CONCENTRATION by Thomas M. Disch. Avon V2348, 1971. 175 p. 75¢ (Hardcover: Doubleday, 1969 \$5.95)

Would that 'twere "a tale- told by an idiot, full of sound and fury, signifying -- nothing." For all that a mythical 'silent majority' and the kept (and whipped) press of the Establishment may say or wish, this tale is all too realistic, imminent and ominous: highly literate, even poetic at points, well-woven to the point of exercising an almost hypnotic grip on the reader, this volume remains grimly prophetic, urgently timely -- and endlessly depressing.

This mood is born most immediately not merely from our hero's status as a prisoner, an imprisoned 'conscientious objector,' writing in the first person in the deepest tradition of prison writing (occasionally to the point of distraction, in psychic free-association form), nor even from the innate grimness of prison and 'camp' life and its urgency in American political life today (as one of the 'D. C. 13,000' and a veteran of 'Camp Nixon' in the wake of Mayday 1971, I can readily attest to both) -- nor yet from the insipid opium-nightmares of 'other countries' " concentration camps and medical experimentation on human guinea pigs -- but above all from the pressing currency of this account, so near to reality in a land of mass political internments and such 'pioneering' work as injection of cancerous tissue into the eyes of 'volunteer' prisoners as to scarcely appear 'futuristic' even in the most formal terms.

Briefly -- our hero is incarcerated in a secretive, underground 'camp' where inmates garnered from military brigs and the ranks of political internees like himself are injected with a subtle, germ-based poison (a mutant form of syphilis, in point of fact) which raises their intelligence to towering heights -- then, lacking a cure still 'in the making' are slowly driven mad, then to death.

Seeking supermen, America (or as some 'movement' types would have it, 'Amerikkka') thus produces mad, dying geniuses. Progress is made, hope springs eternal: but for all such palliatives, the book's lesson is clear and inescapable. It should, I think, be made must reading not only for literati absorbed in the genre of sf per se, but for every conscious citizen who hopes seriously that it mightn't be bald reality.

--Robin FitzOsbert

THE INNER WHEEL by Keith Roberts. Doubleday, 1970. 207 p. \$4.95

Joan of Arc is not dead. There are still people who hear voices and leap to fulfill a mission. In this case, so far as I could tell, a group of British telepaths unite to stop war. Just how they did it escaped me because the action is so fragmented and disconnected that it is pretty difficult to tell what is going on or who is doing what why. To make it harder, the whole business is so wearily over-written that it takes a stern effort of will to stay with it. With all the charity in world, I'd have to rate this as a miss.

--Samuel Mines

GOOD NEWS FROM TOLKIEN'S MIDDLE EARTH: Two Essays on the "Applicability" of The Lord of the Rings by Gracia Fay Ellwood. William B. Eerdmans, 1970 160 p. \$2.45 paper

At least Miss(?) Ellwood is kindly disposed toward Mr. Tolkien's master-work. If her heart is in the right place there is still the question of her head. These two essays ramble quite a bit and the first, "Everything is Alive," brings psychic phenomena into the discussion. In "The Good Guys" she examines symbolism in LoTR, doing a fair job of finding it but then stressing the Christian parallels. Gracia, baby, Christian symbolism is older than Christianity and was in many cases stolen from earlier mythologies. This book really isn't worth owning even if it does have a very good synopsis of the action. Strictly for borrowing from libraries.

--J. B. Post

MUSRUM by Eric Thacker and Anthony Earnshaw. Grove Press, 1970. 160 p. \$6.00

Speaking of dirty books... Seriously, when I first picked this one up I thought that, coming from Grove Press, it just had to be a dirty book. I was wrong, or at least I think I was wrong. "Musrum" is far from an easy book to interpret.

"Musrum" might be an adult fairy tale or it might be a piece of surrealistic, satiric prose. Or both. Or neither. You see, there's this good guy (Musrum) and his enemy (Weedking). Now, is Musrum meant to convey the idea of 'mush-room' with all its pseudo-religious potential? Similarly, is 'Weedking' another name for marijuana? I don't know.

What I do know is that the book, incoherent as I find it, has some great one-liners ("Sudden prayers make God jump;" "Sight is an excretion of darkness;" "Every man is the stem of his own bloom"). Still, for six dollars (or twenty dollars if you want the deluxe, numbered limited edition) I'd like a book in which I can comprehend/appreciate more than an occasional one-liner.

--David C. Paskow

THE STEEL SPRING by Peter Wahloo. Tr. by Joan Tate. Delacorte Press, 1970. 188 p. \$5.95

I read this novel in one sitting because, try as I would, I could not stop reading once I had started. The novel begins in an unspecified future with Chief Inspector Jensen taking sick leave so that he may possibly be cured of an unspecified disease. After his cure, he receives an urgent order commanding him to return from whence he left. Arriving he finds that a mysterious plague has left hundreds dead. No one seems to know what it is, how or why it strikes or how to prevent it. Jensen is able to ascertain that there are human parties behind it and their cause was political, but there is more to the novel than these few facts. And through Wahloo's skillful prose, the reader becomes Jensen and discovers new information along with him.

Wahloo's prose style is reminiscent of Hammett and Hemingway, an unbeatable combination for readability; "The Steel Spring" was a totally enjoyable reading experience.

--David C. Paskow

According to the cover, this book "...delivers more chilling suspense than *The Andromeda Strain*." Michael Crichton should sue for libel. Reefer King, Our Noble Hero, is a narcissistic actor-turned-espionage-man with an unresolved mammary fixation. Old-buddy astronaut returns from moon with at-first-undetected possible mutation in genetic material. Impregnates hard-bitten female muckraker (not his wife) who is writing exposé of skirt-chasing Senator with speed-freak daughter. Some violence. Some sex. Much self-description by Our Hero. Unresolved ending.

If you enjoyed *"Andromeda Strain"* as much as I did, read it again. If you prefer James Bond, dust off your Ian Fleming collection. If someone gives you a copy of *"The Apollo Legacy,"* tear off the sleazy cover and recycle the rest. Hopefully something will later be printed on it that will justify the arbicide committed to manufacture the paper. This doesn't.

--Charlotte Moslander

CITY OF ILLUSIONS by Ursula K. LeGuin. Ace 10701, 1970. 60¢

As a novelist, Ursula K. (Kroeber) LeGuin is an interior decorator. Her work abounds with the sights and sounds, the tastes and touches of alien landscapes. This was apparent from the 1966 appearance of her first Ace novels, *"Rocannon's World"* and *"Planet of Exile."* Both were awkward, imitative novels but nevertheless, strong in their promise, combining solid science fiction backgrounds with fantasy atmospherics. Even then Mrs. LeGuin's prose sparkled with evocative precision in its depiction of time, place, and mood.

"City of Illusions," in 1967, climaxed this early period and brought her some recognition. It was her first work of consistent quality, assembling all the familiar elements of her previous two novels successfully; creating a twilight Earth populated with laser-bearing barbarians lorded over by the enigmatic Shings. It solidified her earlier promise and paved the way for her 1969 Hugo/Nebula Award winning *"Left Hand of Darkness."* *"City of Illusions"* major weakness, as in previous novels, is the plot. The story opens well before the actual story begins and rambles toward it. The story being Hero Falk, his encounter and subsequent intrigue with the Shings. It is unimaginative and predictable from chapter two, although both faults are easily understood and forgiven.

Ursula K. LeGuin is not a 'professional' in the accepted connotation of that term, as is, say, Robert Silverberg. She is a novelist in the 19th Century mainstream tradition, with an indifference to the expediences of plot and character. Foremost, she is a novelist of 'Place,' and it is the mood of her landscape that occupies her mind. Her characters, fine as they may be, co-star with the landscape, for her landscape is the hero. The fate of her characters is the fate of her landscape.

As a 'non-professional,' lacking or shunning the psychology of commercial devices, she bears the weight of the novel on her talent alone, which is witness to its strength. In *"Left Hand of Darkness,"* she relegated plot to a puny third of the book, and I suspect she will soon abandon it entirely, for it seems to inhibit her. I imagine her books will double, if not triple, in length, and find their most appreciative audience outside the science fiction field. I anticipate this because it seems to me that when an sf writer's work approaches genuine literary quality the pressures of commercialism in the editorial sphere, and a dash of author ego, drive the author elsewhere. At least, this seemed the case with Bradbury and Vonnegut.

Nevertheless, while she lasts in our genre, Ursula K. LeGuin is a brilliant and wise woman, whose works are something special which only sf could have inspired. *"City of Illusions"* is worth reading and re-reading. Don't miss it, again!

--Paul Walker