

**No. 31**

**December 1971**

## **New Editor for Ace Books DAW Books Formed**

Donald A. Wollheim, editor of Ace Books since its formation in 1952, resigned his position as Editorial Vice President of the firm on October 15. His reasons for resigning were related to the company's financial problems involving failure to pay authors on time, and his dissatisfaction with the management of Charter Communications who recently purchased Ace Books. Also involved was his desire to form his own paperback publishing company. Charter Communications made an effort to get him to reconsider his decision, but their offers were declined.

Following his resignation, Mr. Wollheim formed DAW Books through a co-publishing agreement with New American Library. NAL will handle the actual production, distribution and promotion for DAW and is currently providing office space for the venture. His staff presently consists of himself and his wife Elsie, however he expects to need additional personnel after his first titles actually go on sale.

DAW Books will publish four titles per month, beginning in April 1972 -- all science fiction or fantasy. These will be similar in nature to the type of book he was selecting at Ace. He is currently in the market for sf novels from 45,000 to 85,000 words, and short story collections by one writer. The preferred length for his books is around 55,000 words. The first four titles are now in production. The address for DAW Books, Inc. is c/o New American Library, 1301 Avenue of the Americas, New York, N.Y. 10019.

Frederik Pohl, former editor of Galaxy Publications, has accepted the position of editor at Ace Books left vacant by Donald A. Wollheim. Mr. Pohl took over the position in late November. At the time he started, Charter Communications was in the process of clearing up the backlog of payments to authors, with checks being sent at the rate of \$10,000 a week early in December. At this time most writers had received their money. Part of the explanation for this difficulty stems from Charter Communications' recent agreement with Pocket Books for

combined distribution, and growing pains occasioned by the introduction of new lines.

Although Mr. Pohl currently has no firm plans for changes in the type of books Ace will be publishing, because of their low inventory his influence should become noticeable in a relatively short time. His long range goals are to upgrade the quality of the line, introduce new writers, make more use of foreign authors, and revive old classics. He was interested in gaining experience in fields other than science fiction, which was an important reason why he accepted the position with Ace. In addition to sf he will be doing other types of material in the Ace line, plus children's books and textbooks for Charter Communications.

Since leaving the editorial post at Galaxy, Mr. Pohl has been doing considerable writing and freelance editing. He has traveled widely on the lecture circuit speaking on subjects related to science fiction, and has appeared hundreds of times on radio and TV. And he is, of course, Guest of Honor at the World Science Fiction Convention next September in Los Angeles.

**LIBRARY ACQUISITIONS** The Murphy Library Of Wisconsin State University, La Crosse, has purchased the Paul W. Skeeters collection of science fiction, fantasy, and horror literature. The more than 1000 titles range in date from 1764 to the mid-1960s and are mostly first editions. The acquisition will supplement the library's complete collection of Arkham House books.

**DERLETH INFORMATION** I am doing a biography of August Derleth and am looking for manuscripts, photos, letters, etc. Peter Ruber, Candlelight Press, 115 E. 86 Street, New York, N.Y. 10028

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## The International Scene

**DENMARK** Keith Laumer's "The Day Before Forever," and Kurt Vonnegut Jr's "The Sirens of Titan" have appeared in Danish. So has Don Pendleton's "1989: Population Doomsday," in a lousy edition. The movie "No Blade of Grass" has been shown here, bad reviews. I am just completing the translation of eight short stories by Brian Aldiss to be broadcast by the Danish radio. The Danish radio has also run a contest for the best short story about 'Utopia' or 'the road to millennium.' I am in the judging committee. In about a fortnight my new anthology, "En smagfuld verden" (A Tasty World), will appear. It is a collection of Jerry Cornelius stories by Michael Moorcock, Langdon Jones, M. John Harrison, Sven Christer Swahn, Brian Aldiss, and Norman Spinrad. --Jannick Storm

**GERMANY** Frankfort Book Fair. My own sf series, SF of the World. Fantastic Reality, for Insel Verlag didn't appear in time. We had only dummies of the books present. Nevertheless the series attracted a good deal of attention, and most likely the cover art will also appear in the U.S. I had a short interview with the "Süddeutsche Rundfunk," and I briefly met the Norwegian sf writer Tor Age Bringsvaerd, who was there on behalf of the Norwegian Book Club. Highlight of the Book Fair for me was the meeting of Stanislaw Lem who was there on invitation from his and my publisher Insel/Suhrkamp Verlag. Lem is a most interesting person, a witty talker, most especially when speaking of Polish interpretations of his "Hard Vacuum" or Anglo Saxon sf writers.

Next year no less than 5 (perhaps more) new Lem books will appear in Germany, and four from Herder and Herder in the U.S.: "The Investigation," "Project: Master's Voice," "Memoirs Found in a Bathtub" and "The Invincible." Even now, this makes Lem the most often translated foreign sf writer in the U.S., and at least 7 other books are to follow. And I now have high hopes that Herder and Herder will also do his futurology and his sf criticism. Among German publishers, interest in Lem was tremendous: one reputable house intends to publish no less than four or five smaller volumes of Lem's criticism. After the Book Fair, Lem negotiated with the Second German TV which intends, under the directorship of Andrzej Wajda, one of the most famous Polish movie-makers, to film his short novel "The Futurological Congress," just out in Poland in a 30,000 copy edition from Wydawnictwo Literackie in Krakow (in a volume called "Bezsensacja" (Insomnia)).

German publishers entering the sf (paperback) field are Fischer Taschenbuchverlag and Bastei. From 1972 on Fischer will publish two pbs a month, mostly low-grade U.S. stuff by writers like Laumer, Ball, Leiber; they'll also do Knight's dull Orbit anthologies which gave the series its name (Fischer Orbit). Their artwork will be done by Eddie Jones. Bastei will issue one title per month, their first volumes being Rosel George Brown's "Sibyl Sue Blue" and Kate Wilhelm's "Killer Thing."

Marion von Schröder presented three new quality paperbacks in their established 'sf and fantastica' series: Anthony's "Chthon," Miller's "A Canticle for Leibowitz" and Pohl and Kornbluth's "The Space Merchants." They have a fantastic line-up for next spring: Bracbury's "Martian Chronicles," Lem's "Solaris" and "The Inhabited Island" by the Strugatskys, plus a short story collection by some hack whose name I've forgotten.

Claassen Verlag (a firm belonging to the same group as Marion von Schröder) offers a new book on sf: Vera Graaf's "Homo Futurus," a paperback selling at DM 25,-. This is a very favorable account of sf, a German doctoral thesis, quite uncritical and without much value. --Franz Rottensteiner

**HUNGARY** After much preparation the first serious Hungarian science fiction and fantasy bibliography is finally available, more than six months late. It was



published by the local library of Miskolc, the second largest industrial town in Hungary. The bibliography was compiled by five people and edited by Kuczka Peter. The cover was drawn by Csanády András, graphic artist. The 160 page volume contains 966 titles: original Hungarian and translated fantastic, utopian, and sf works and criticism, articles and theoretical papers on the subject. It has two indices, one for names and one for titles. The preface surveys bibliographical activities in the world, establishes the importance of this work in the study of sf and promotes the editing of an international science fiction and fantasy bibliography. The volume lists only about 20 to 25% of the literature published in Hungarian and so it is to be regarded as a first step only. The next volume is in preparation already with publication expected the end of 1972. If any LUNA readers are interested in it, we will willingly send copies in exchange for theoretical works or bibliographies.

The theoretical magazine of the Hungarian Writers Association SF Working Committee has also appeared. It contains several important writings on the aesthetic questions of sf by Hungarian and foreign writers and a part of "Summa Technologiae," a volume of essays by Stanislaw Lem which will appear soon in Hungarian. Also this year two anthologies dealing with theoretical questions are going into press in Hungary. One of them is published by the Institute for Literary Sciences of the Hungarian Academy of Sciences, the other one by the Kossuth Publishing House. The former deals with the structural analysis and sociology of sf and utopian literature, the latter mainly with the history and popularization of sf. I am the editor of both volumes and as such, I welcome any studies, essays, criticisms or university lectures dealing with the above questions.

—Péter Kuczka

The Hungarian science fiction club is looking for contacts with clubs and fans in other countries. They are also interested in trading fanzines (theirs is quite professional-looking and has an English summary). Correspondence should be addressed to Arpád Tóth, Secretary, TIT Tudományos Fantasztikus Klub, Budapest, XI, Bocskai út 37, Hungary.

**NORWAY** New Norwegian Science Fiction. This autumn several interesting Norwegian science fiction books have appeared, some of them by well-established authors. One of the most interesting is Kåre Holt's "Oppstandelsen" (The Resurrection), Gyldendal. This is built around a scientist who discovers the corpse of Jesus, whose body has been moved from the grave to the stronghold Masada to protect it from the Romans. When the women discover that the body is missing from the grave, they misinterpret this fact, and the rumor is born that Jesus has left the Earth. This is only the starting-point of Holt's novel, where the main part is a discussion on what impact the discovery will have on present society. Seven men have to decide whether the fact shall become known or not: a U.S. Negro sentenced to death, a communistic commissar, a protestant bishop, a cardinal, a young woman and the Swedish prime minister, Olof Palme. The discussion is followed by the correspondence between Jesus and Judas while Jesus was in prison waiting for his judgment.

Kåre Holt is one of Norway's foremost authors. In earlier books he has also used fantastic elements, but is probably best known for his recent trilogy on the Viking king Sverre.

Another well known author is Stein Mehren, one of the major poets, but also known as a dramatist and essayist. His last book is a mixture of many themes and many techniques; drama, prose, essays and poetry, combined into a very nearly mythological volume entitled "Kongespillet" (The Game of Kings), Aschehoug. The title is a pun on the classic Norwegian moral lecture from the sagas, entitled "Kongespeilet" (Mirror of the Kings).

Translations. One of the more curious translations is a new edition of Jules

Verne's "Un billet de lotterie," translated to Norwegian as "Det store loddet," Huitfeldt. The subtitle is "A Novel from Telemarken," and Telemarken is a county of South Norway where Jules Verne took a journey in 1862 (about the same time as the dramatist Ibsen lived in one of Telemark's towns). The novel originally appeared in the series "Les voyages extraordinaires" which says something about Norway a century ago. The plot is probably a bit too improbable and standardized to carry away modern readers. But, of course, the fascination of the book lies in its hymns to Norwegian nature and its slightly camp mood. In its modern translation (by Georg Wankel) it has unfortunately lost much of its antiquated charm, as the language is modernized and many details shaved off. Luckily it has kept the engravings of Georg Roux.

Michael Crichton's "The Andromeda Strain" has reached Norway as "Døden fra rommet" (Death from Space) a title one hopefully blames on the publishers (Aschehoug) who also let Thor Sandborg make a rather gasty cover. The translation is effectively executed by Hans Jacob Brinchmann.

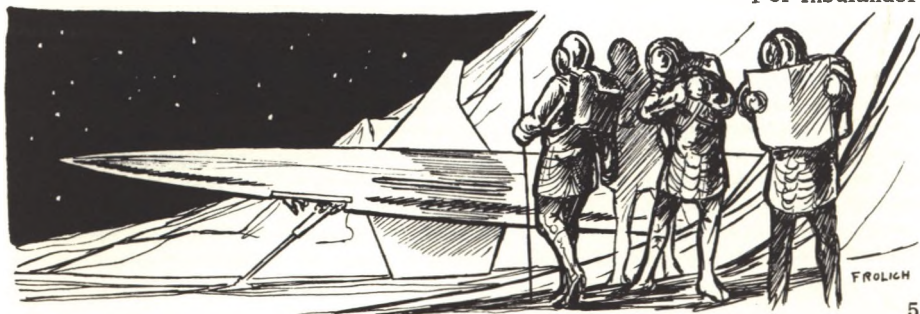
Richard Carpenter's "Catweazle" has become very popular as a children's TV show, now running through its second series. Cappelen has published the first series under the inferior Norwegian title "Den merkelige mannen" (That strange man), translated by Fredrik Chr. Brøgger.

Aniara -- the science fiction club of Norwegian students -- has recently awakened from a rather long slumber. The arouser has been Knut Bjørgen, who also has had some stories published in Norwegian periodicals. This may prove the beginning of a more active period in Norwegian science fiction -- as mentioned in LUNA 29 we now have a professional magazine, and the club already has its own column in this. The address of the club is Aniara, Universitetsbokhandelen, Karl Johans gate 47, Oslo 1; and of its chairman: Knut Bjørgen, c/o Røet, 1. 915, Rødtvedtveien 16, Oslo 9. --Jon Bing

SWEDEN Quite a lot of sf is being published in Sweden nowadays. Norstedts has put out Bradbury's "I Sing the Body Electric," Vonnegut's "Mother Night," "Welcome to the Monkey House" and a pocket edition of "Slaughterhouse 5," Frank G. Slaughter's "Countdown" and "Lungfisken," a novel by the Danish writer Staffan Seeberg. Bonniers has released a new and revised edition of Stapledon's "Last and First Men," Ballard's "The Crystal World," and a pocket edition of "Alice in Wonderland" by Lewis Carroll. Askild & Kärnekull has published the third and last part of Asimov's Foundation trilogy, and Harry Harrison's "Bill, the Galactic Hero." A&K is also planning to publish several of James Branch Cabell's novels, beginning with "Figures of the Earth." Wahlströms has put out G. B. Gilford's "The Liquid Man," John Christopher's "The Possessors" and Curt Siodmak's "Donovan's Brain."

Tolkien's "Lord of the Rings" is doing very well here. Over 23,000 copies have been sold by now, and that's rather good in Sweden. Recently a pocket edition of "The Hobbit" was published and it will probably do very well too.

--Per Insulander



## STANISLAW LEM: A PROFILE

by Franz Rottensteiner

Born on September 12, 1921 in Lemberg (new USSR), the Polish writer Stanislaw Lem has been residing in Cracow since 1945. From 1939-41 he studied medicine in Lemberg, from 1945-48 in Cracow; during the German occupation he was forced to work as a mechanic. He first began writing sf during the war when he wrote, purely for the amusement of some friends, "The Man from Mars," a short novel that saw print in 1948 in a series of low priced novels. When urged later to allow this rare item to be reprinted, he always refused. He started writing sf professionally when, during a vacation in Zakopane where he usually spends his summers, he had occasion to blame the indifference of Polish publishing houses for the lack of Polish sf. The man he talked to turned out to be the manager of Czytelnik, a Warsaw publisher, and soon Lem received a contract for a novel which he christened "The Astronauts." This book went through 7 printings in Poland and has been translated into some 15 languages (besides being filmed in East Germany). Prior to "The Astronauts," Lem had written "Time Not Lost," a novel about the German occupation of Poland which wasn't published until 1955.

After the success of "The Astronauts" (1951), other novels and collections of short stories followed in quick succession: "Sezam" (stories, 1955), "The Magellan Nebula" (a huge book about a Utopian society aboard a gigantic starship, 1955), "Dialogi" (1957, futurological dialogues in the manner of Berkeley's Hylas and Filonous), "The Star Diaries of Ijon Tichy" (1957, since then many always enlarged editions), "Eden" (sf novel, 1959), "The Investigation" (fantastic mystery, 1959) and "Invasion from Aldebaran" (1959, short stories). Especially successful was the year 1961 which saw publication of no less than 4 books, including two masterpieces: "Solaris" (published in the U.S. by Walker, paperback by Berkley), "Memoirs Found in a Bathtub" (perhaps his best novel, forthcoming from Herder and Herder). The other two books were "Return from the Stars" (a novel), and "Book of the Robots," a collection which contained mostly new Ijon Tichy tales. Then came: "Going Into Orbit" (1962, a collection of essays), "Moonnight" (1962, mostly TV plays, but also "Diary," Lem's best short story), "The Invincible and Other Stories" (1964), "Summa Technologiae" (1964, futurology), "Robot Fairy Tales" (1964, short stories), "The Cyberiad" (1965, short stories, forthcoming from Herder and Herder), "The Hunt" (1965, a slim volume of new Pirx stories), "Save the Cosmos and other Stories" (1966, a selection from prior work), "The High Castle" (an autobiographical novel, 1966), "Tales of the Pilot Pirx" (1968, the collected Pirx stories plus a long new one, the best), "Project: Master's Voice" (1968, a novel, forthcoming in the U.S. from Herder and Herder), "The Philosophy of Chance" (1968, a theory of culture and literature), "SF and Futurology" (2 huge volumes on sf, 1971, the best existing study of sf, severely critical), "Hard Vacuum" (1971, reviews of fictitious books, non-sf). Due in September is "Insomnia," a new collection of stories.

Besides this long list of books, Lem has also written essays on philosophical, psychological, futurological, literary and other topics; lectures in the University of Cracow and speaks on futurological subjects on Polish TV.

The most striking aspect of the body of sf he has produced is its diversity and originality. As a writer, Lem has developed away from the main currents of sf, the American thing as well as Soviet sf, although he had occasional contacts with both (which he now considers a waste of time). While his earlier work isn't very different from what has been written by others in the history of sf, his present work bears no resemblance to what anybody is doing these days in sf; he now intends to create only things that have never been attempted before. Both in his own work and in his criticism he places an unusual stress on originality of content as well as form. Whereas the currently fashionable American sf is but a



poor rehash of old myths and popular superstition whose main characteristic is a deep innocence about what is going on in the world, especially in the world of intellectual thought and the sciences, Lem's fiction embodies highly complex scientific theories and speculations.

Together with the German author Herbert W. Franke, a theoretical physicist, Lem is the only sf writer living who can be taken seriously from a scientific point of view, and who treats real problems in his works. Unlike Niven or similar writers of reputedly 'hard' science fiction, Lem is not in the slightest interested in gadgets or technological tricks; nor in simple-minded 'predictions' à la Hugo Gernsback. Rather than popularize superficial singular scientific statements, he is concerned with the system of scientific thought itself, in the way scientific hypotheses are formulated, tested and revised. The theories evolved in his books are marvelously developed, too rich in detail as well as grandeur for uneducated readers. His plots, which may be weak from the point of view of commercial fiction, derive their motivation directly from the interaction and clash of theories and different kinds of systems, without resorting to the cloak-and-dagger action which invariably is the last resort of the hacks. This is especially true of his latest novel "Project: Master's Voice," his most complex work to date, which found the high praise of theoretical physicists both in Poland and the Soviet Union. In it he describes the setting up of a huge undertaking similar to the Manhattan project, whose objective it is to decipher mysterious signals from outer space. A number of elaborate contradictory theories are developed and constantly revised. Is the voice from space an attempt at interstellar communication? Or is it just a natural phenomenon, perhaps the by-product of the metabolism of a planet sized organism, similar to the planet-wide ocean in "Solaris"? Or a radiation from a cosmos that existed before our own, again either an artificial or a natural effect, destined to program life into our cosmos? Much as in "Solaris," it isn't possible to decide between the various theories, as is the case in any field of scientific enquiry where we don't know enough as yet. It is impossible to explain a phenomenon when the only information about it is the phenomenon itself. There are worlds between "Project: Master's Voice" and a product of low-brow sf such as Piers Anthony's "Macroscope" where all solutions of human problems emerge via a magic ray from space. In its epistemological depth, "Project: Master's Voice" surpasses by far anything that has yet been produced by American sf.

But, of course, the novel won't appeal to those readers who want solutions to everything, especially to insoluble problems. Lem's central epistemological position in all of his fiction is that we can never know the noumen of things; that we are forever imprisoned by the structure of our minds and bodies. His fiction is a protest against anthropocentric thinking; but he is fully aware of the fact that, try as we might, we cannot escape our own natures. What we seem to recognize in the cosmos, is but a projection of ourselves: the universe is a gigantic Rohrschach test. Most remarkable, perhaps, is that there is nothing of the popular superstition of 'there are things Man isn't meant to know' in his work. There are no gods or superior races to punish our presumption -- we are 'meant to know' everything that we can find out; but there are things we can never find out. Lem believes in the power of science, in the increase of positive knowledge; but at the same time, as our knowledge increases, our awareness of the extent of the things we (still) do not know increases also. Any question answered opens up a number of questions that still have to be answered, and this process takes the form of an avalanche.

Neither pessimist nor optimist, Lem at heart is a criticist, and his work is the best embodiment of scientific doubt in action that I know of in science fiction. Where other sf authors cast doubt on the present world by presenting alternatives, Lem's doubt has already achieved a higher level of reflection, for he casts doubt on that other world as well.

To my mind, Lem has written at least four books which are masterpieces: "Solaris" for imaginative scope; "Project: Master's Voice" for theoretical reflection and seriousness of purpose; "Memoirs Found in a Bathtub" for satire and presentation of the whole predicament of Modern Man; and "The Cyberiad" for wit, humor and elegance, as well as originality and density of new ideas. Each of those books could have been written by a different writer; aside from their common philosophical position, they are as different in style and treatment as could be imagined. Lem's versatility is truly astonishing. Whereas the best writers of Anglo-American sf speak in unmistakable voices, not very different from one work to the next -- one needs to think only of Philip K. Dick, J. G. Ballard, Cordwainer Smith; only Brian W. Aldiss is an exception -- Lem seems to consist of at least four different personalities. The only uniformity is the high quality of language. In "Solaris," for instance, the rhythm of the prose (of the Polish original) of the 'Monster' chapter reflects every movement of the ocean, and some of his other books abound in linguistic experiments. Especially happy is the combination of idea and language in "The Cyberiad," where the most modern concepts of physics and information theory (for instance, the Demon of the 2nd Order, an informative analog to Maxwell's demon, taken from Ross Ashbee) contrast beautifully against the old-fashioned language employed and the background of feudal social conditions, producing an irresistible comic effect. This is one of the great works of wit in our time, and if the translator that Herder and Herder employs for the book manages to save only some 50% of the virtues of the original, "The Cyberiad" will stand established as one of the best and even one of the most popular sf works, or rather, sf parody, since Lem intends the book as a spoof on sf (which I interpret rather as hindsight than an intention). "The Cyberiad" and its more simple forerunner "Robot Fairy-Tales" presents a feudal robot cosmos, where an iron 'better mankind' has shaken off the yoke of the 'foul protein-slime' (i.e. humankind), fled into the cosmos and invented its own states, myths, religions and traditions. "The Cyberiad" is at the same time incredibly rich in ideas; at top form, Lem manages to squeeze more ideas into a paragraph than most writers in a novel. It has been said, even admirably, that Charles Harness put any idea into "The Paradox Men" that occurred to him during two years -- what a damning praise! How poor in ideas, then, Harness must be if this is the best he can come up with in 2 years!

"Memoirs Found in a Bathtub" is a parable of our times, and more specifically a parody of the Polish secret police. It presents the 'world' as a gigantic espionage centre, into which a man is being enrolled, in order to fight an inimical espionage centre. But whether this enemy exists (and if he exists, he may have penetrated and swallowed up the original espionage centre), cannot be found out, and when the hero recognizes that there is no way out of the labyrinthine system of codes and chiffres, absolutely no way to arrive at truth, he cuts his throat. It's a Kafkaesque book written by a Kafka with a scientific education.

These four books are his best; but some of his other works may become more popular, especially the dystopian novel "Return from the Stars," the collected Pirx stories (which, by the way, pretty well show Lem's development as a writer, from quite humble beginnings to the complexity of "The Trial"), or "The Invincible," a puzzle story about the exploration of an alien planet where a battle wagon from Earth has disappeared without a trace. "The Invincible," which owes a lot to Olaf Stapledon (translating an idea of his into robotic terms) is as close to American 'hard' sf as Lem ever cared to get.

Of his many stories, "Diary" is the best, and I think that it can stand up against anything that Borges has written, but is much more 'modern' in theme, treating a cybernetic problem. Sure, it reads more like an essay by Heidegger than a 'story,' but it opens new depths at any reading (and I've read it some 10 times so far) but it will stand up to any number of re-readings.

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## SF IN FRENCH

by Mark Purcell

What follows, most of it, is a blurb for one French publisher. My publicity is free and unbought, I regret to say. If Editions Denoël wishes to arrange a payoff involving champagne or the girl who played Bardot's sister in "La Verité je suis un homme content-moi."

The selling point for reading French-language sf would seem to be learning what the French themselves have written. The trouble is, outside the English language belt, the Germans and the Russians are both much more active and interested, especially in the real thing: black coffee, nuts & bolts, Campbellsque echt science fiction. And whoever he is, if he doesn't write in English, the best modern sf writer is surely a Pole, Stanislaw Lem. What western languages like French provide is a way-station for international sf going both east and west. If your interest in Slavic sf like Lem's or Efremov's is greater than your languages, well, a good high school French-German background will take you through their best stories.

The 'Modern Library' of sf in French seems to be Denoël's "Présence du futur" list, a continuing series of international modern classics published since the early 50's. "PF" averages 6-7 new titles a year, but Denoël advertises as though the whole list stays in stock. PF has many important first editions, even though Anglo-American reprints like Bradbury, Blish and Asimov backbone the list. For the French-reading Anglo fan, the first book would be PF-71/72, Bradbury's "La foire des ténèbres." Here's the complete edition of his first, most characteristic book, the 1947 Arkham House collection of Weird Tales material, "Dark Carnival." As we know, Bradbury has never permitted a new edition, and as a matter of fact, rewrote much of it for "Le pays d'octobre." (PF-20! The French just love Bradbury. "Fahrenheit 451" was of course filmed from PF-8.) So one of the most valued rarities in the American secondhand market can be bought for the price of a French paperback.

Expectedly, the French began to buy sf as the pros developed mainstream skills, style and non-technical imagination. Of the first 109 titles there are 3 Ballards, 5 Aldisses, but only one Clarke (PF-36, "Demain, moisson d'étoiles.") Of the Campbell regulars, only Blish and Asimov have real PF publics, apparently through the serial draw of the Foundation and Okie stories. No PF Clement nor Herbert, though surely "Dune" will build a French cult. The whole list reads as though Denoël's reader were close in taste and style to the people who influenced Fantasy and Science Fiction (Boucher, Merril, Davidson, etc.). "Un cantique pour Leibowitz" and "Un cas de conscience" were translated almost the year they appeared in English, I think, because French Catholics read more adult religious fiction than do American R.C.'s. This imaginary publisher's reader I've invented was alert to the new British talents of the sixties, but the American New Wave, begun by Cordwainer Smith, passed him by. I mean the Smith-Zelazny adventure plot, fired past the reader's eyes at 100 mph. The explanation may be as simple as Smith's selling more to Galaxy, while F&SF is the American magazine with a French edition.

So much for French buying habits. After the complete "Dark Carnival," what else does PF offer the Anglo Buyer? Well, more important than the French authors, I would say Stanislaw Lem. Denoël PF-ed him in 1966 with the important novel "Solaris," and later added two collections, the very funny "Cyberiad" and "Le brévière des robots" (from Lem's 1959-61 Polish collections). The PF numbers are 90, 109, 96. This is still well ahead of Lem in English. We have "Solaris," (1970), four stories in Darko Suvin's East Europe anthology, "Other Worlds, Other Seas," and Ace's commitment to do another novel. Of course, if you read German or Russian, the French list is nothing, as bad as ours. Inci-

dentally, the PF Lems denote no Slavic trend. Of the other 8 authors in Suvin, not one is PF-ed, not even the Czech Voltaire, Josef Nesvadba.

None of the favored PF authors is French. (PF-100, Capoulet-Junac's "Pallas," is an alltime classic, Lem says.) One Gallic title that unquestionably should be translated and paperbacked for us Anglos, is PF-63, Gérard Klein's "No Smell in Time" ("Le temps n'a pas d'odeur"). Klein himself is a French sf pro: 4 novels, 1957-71, two collections for Hachette and Denoël, both around 1960, and two social science books: a hearing study using balloon tests, and co-authorship of a 1970 volume on savings and investment -- a future-fiction topic if there ever was one.

"No Smell in Time" I find the first novel to deal with the paradoxes of time travel on the complex level of Heinlein's "Bootstraps" and "Zombies." Arcimboldo Urzeit, two puns in his name, the great social planner of a future world UN-type Federation, structures into the organization an international 7-man samurai group. This crew goes through time dealing with pressure points that will prevent 'progress,' i.e., the Federation's social plans. (Do Klein's 7 heroes come from Kurosawa's movie or the old WWII "Blackhawk" comic book? Both?)

Chapters 1-3, the first half of the book, are a reverse-Campbell plot. On a small, no-industry planet the trained destructors find themselves gradually unmanned by a kind of cultural judo that makes impotent their weaponry and protective equipment, designed by Urzeit himself for every climatic and cultural peril in time or space. At last the crew faces the "Who Goes There?" problem of isolating a double for one of the men, Mario. At this point Jorgenssen, their captain, makes the great refusal: no killing. He realizes they are being driven by this 'primitive' planet to turn on themselves. So he drops out, leaves his impotent weapons with the crew, including a probable double-man. Jorgenssen solos into the nearest city. He finds a tree-city bred (by Urzeit, he learns later) to support the population. A plant 'technology' feeds, houses, transports the residents. Unfortunately for plot momentum, he also finds the usual Noble Savages, clad in nudity, H.G. Wells' old movie tunics, and free lecture materials for corrupt moderns like Jorgenssen and us on the glories of permissiveness. The only people Jorgenssen really gets to meet are a Tuesday Weld type and an older man that Jorgenssen and I begin by assuming is keeping her. But Anema ("Tuesday"), Daddy and Klein himself refute our dirty thoughts and reassure us that Daddy's ("Daalquin") thoughts about her are only 'paternelle' (p.118. At the moment Daalquin is running his hands through Anema's hair. She's in bed with her clothes off.)

After this Tahitian interlude with Anema, Jorgenssen intends to return to the Federation through the crew's time machine, like a converted missionary returning to Scotland or Pittsburgh to preach voodoo. Instead, Jorgenssen and his crew -- they split in two for a while, but I'm simplifying the story -- find themselves programmed into a time machine pursuit of Urzeit. First they reach his skeleton, then, thousands of years earlier, the live father of their whole Federation program, on the same planet in a different ecological phase. The climax is an unforgettable pre-"Dune" time-storm on the planet's desert. The time they are literally rearranging begins to pull apart on them. Each adventurer is stalked by his double (the secret of Mario's replacement earlier). Klein's moral is Freudian: all the heroes, adventurers, explorers, mountain climbers, they're self-hating freakouts, bedeviling themselves -- unlike us normal sf readers, tree dwellers and balloon testers! At least at the conclusion the men aren't really cured, but sent out to fight the Federation's other crews -- including, if my French held out, their world-of-if doubles roving time and space! With Anema holding the tree-fort back home, safe with Daalquin's 'paternal' thoughts.

"No Smell in Time" was published March 1963. So many of the analogies we assume in 1971 about Vietnam, pacifism, hippie communes, are partly intended

*Continued on Page 22*

## HENRY M. EICHNER

Forry Ackerman writing from Santa Maria, Calif. It is 1 p.m. on the Friday afternoon after Thanksgiving and in Los Angeles A. E. van Vogt, Walt Daugherty, Dr. Donald Reed, Rich Correll, the William Crawfords and others of his friends from LASFS and the Dracula Society and elsewhere are gathered for the funeral services of Atlantean authority Henry M. Eichner.

Fifty years a fan, 'Hank' was a member of First Fandom and joined the Los Angeles Science Fantasy Society during the 40s. With the appearance in the late 40s of the first Mexican science fiction periodical, Hank became a frequent contributor of free artwork to *Los Cuentos Fantasticos*, both cover and interior drawings. He was the illustrator of E. Everett Evans' posthumously published book "Food for Demons" and authored the introduction to the hardcover edition of "Treasure of Atlantis."

In the Count Dracula Society he was a knight, governor and recipient of the President's Award. For his fine hand lettering of approximately 150 awards, he was recognized as the organization's Grand Scrollmaster.

At the 1970 Worldcon in Heidelberg he made, in French, the presentation speech about Virgil Finlay for his award from First Fandom. Most recently (Noreascon and Witchcraft & Sorcery Con) he held audiences spellbound with his learned lectures on Atlantis, and at the Authors Luncheon of the Halloween con in L.A. he assumed a new role, that of toastmaster.

L.A.'s most important paper, the Times, noted his passing with an 8" write-up and his death was also announced on radio.

Henry Eichner's major claim to fame will rest on the publication of his book "The Atlantean Chronicles," due from Fantasy Publishing the end of December, a work which was the culmination of a lifetime love affair with the legendary island. Willy Ley lost out by a few weeks on his dream of seeing man on the moon and Eichner died too soon to reap the benefits of his book but he held the galley proofs in his hands three nights before he died and the year before he had set foot on Santorin, the Cretan location which he accepted as the true Atlantis, and actually he must have died a happy man.

Henry Eichner died in his sleep of a heart attack at approximately 3:15 a.m. on November 24. It was his wish that his incomparable Atlantean collection should become a permanent part of the Ackermuseum upon his passing, a present to posterity. And to this end I intend to incorporate my own Lost Continent holdings with those of 'Mr. Atlantis' in a section of my collection henceforward to be known as Eichner's Atlantis.

## ELMA WENTZ

The first time I ever met Elma Wentz would have been about 30 years ago in the home of Robert Heinlein, with whom (writing as Lyle Monroe) she was to collaborate on a single sci-fi story, "Beyond Doubt," in the April 1941 *Astonishing*. I seem to recall the story as explaining the mystery of Easter Island. Elma herself, in those days, immediately reminded me of the living incarnation of S. Fowler Wright's far-future humanoid amphibian in "The World Below" and I told her so and thereafter always referred to her as such.

My amphibian, known in the latter years of her life as Elma LeCron, a sometimes frequenter of the Pinckard Sci-Fi Salon, died of cancer in her early 60s either late in October or early in November. Her onetime husband Roby (see Day Index) had three stories in *Astounding* and one in *Unknown*. Elma was for about 25 years chief of the Story Analysis Dept. of Warner Bros. Studios.

--Forry Ackerman



## KODAK TEENAGE MOVIE AWARDS

Young filmmakers from 44 states, the District of Columbia, British Columbia, Ontario, and Quebec this year submitted a record total of 1,075 entries to the ninth annual Kodak Teenage Movie Awards. Among the films which received awards this year were the following ones of interest for their science fiction, fantasy, supernatural content:

**Impossible Dream**, by a fifth grade class, Petaluma, Calif. This delightful puppet animation in which a child becomes a peanut, won first prize in the pre-teen category. A 5 minute, 8mm color sound film.

**Squiggle**, by Dan Bailey (19) of Temple Terrace, Fla. This 6 minute 16mm black and white sound film won first prize in the 16mm category. A 'squiggle' cavorts in a darkened room to a whisper voice-musical background, hiding when the door is opened. It gradually becomes more aggressive and eventually escapes out the open door.

**Why Frankenstein**, by Howy Hess (17) of Stockton, Calif. won second prize in the senior category. A super 8 color sound film, this is the tale of an antithetical Frankenstein's monster.

**The Evils of Alcohol**, by Craig Reardon (18) of Redondo Beach, Calif. This King Kong spoof won a special award for special effects.

**The Master**, by Randy David Tallman (18) of Kenosha, Wis. won a special award for musical scoring. A live-action horror film, it tells the story of a warlock's pact with evil.

**Invasion of the Zeek-O's**, by Frank Leto (18) of Port Washington, N.Y. tells the story of the hamburger that devoured Long Island. An animated cartoon, this film won a special award for social satire.

**Shudders of Frankenstein**, by John Bundy (17) of Colonia, N.J. This spoof of 1930's horror films was given a special award for development of comic storyline.

**Ward of the State**, by Jon Michaelson (17) of Dorval, Quebec won a special award for outstanding production organization. A futuristic drama, the story takes place in a time when people are forced to live underground because of pollution.

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**COUNT DRACULA SOCIETY AWARDS** The 1971 Ann Radcliffe Awards for 'significant contributions to Gothic excellence,' to be presented at a Los Angeles banquet of the Count Dracula Society in spring '72, have been voted by over 100 governors to:

**TV:** Francis Lederer for his portrayal of Dracula in Manly Wade Wellman's Unknown tale "The Devil Is Not Mocked" on Night Gallery.

**Films:** Robert Quarry, the new vampire in the Count Yorga series

**Literature:** the late Henry M. Eichner for his contributions to "Food for Demons," the hardcover edition of "Treasure of Atlantis" and forthcoming non-fiction work "The Atlantean Chronicles."

**Special Awards:** Richard Matheson, Ray Milland, Glenn (Frankenstein) Strange

**Walpole Award:** Rod Serling

Additionally, the Henry M. Eichner Service Award has been created and 5 annual selections will be made by the President, starting with Dr. Donald A. Reed's presentation to Walter Daugherty, Frank Cunningham, Rich Correll, Sir Alvin Germeshausen and Forry Ackerman.

--Vespertina Torgosi

**LOVECRAFT INFORMATION** I would appreciate any relevant material on Howard Phillips Lovecraft, for a biography. James D. Merritt, Dept. of English, Brooklyn College, CUNY, Brooklyn, N.Y. 11210

## Coming Events

December

3 **LITTLE MEN MEETING** at home of member at 7:30pm. For info: J. Ben Stark, 113 Ardmore Rd., Berkeley, Calif. 94707

3 **SYDNEY SF FOUNDATION MEETING** at home of member. For info: Gary Mason, G.P.O. Box 4593, Sydney, NSW 2001, Australia

3 **WSFA MEETING** at home of member at 8pm. For info: Alexis Gilliland, 2126 Pennsylvania Ave. NW, Washington, D. C. 20032

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

4 **CINCINNATI FANTASY GROUP MEETING** at home of member. For info: Lou Tabakow, 2953 St. Johns Terrace, Cincinnati, Ohio 45236

4 **HOUSTON SF SOCIETY MEETING** at home of member. For info: Joe Pumilia, Box 1698, Alvin, Tex. 7511 (ph: 331-3250)

4 **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)

5 **ALBUQUERQUE SF GROUP MEETING** at home of member at 2pm. For info: Bob Vardeman, P.O. Box 11352, Albuquerque, N. M. 87112

7 **FANATICS MEETING** at home of member at 7:30pm. For info: Quinn Y. Simpson, 977 Kains Ave, Albany, Calif. 94706

10 **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)

11 **CALGARY SF CLUB MEETING**. For info: Brian Hval, 1712 Home Rd. N.W., Calgary 45, Canada

11 **MINN-STF MEETING** at home of member in Minneapolis. For info: Frank Stodolka, ph: (612)825-6355

12 **ESFA MEETING** at the YM-YWCA 600 Broad St., Newark, N. J. at 3pm

12 **FANTASY COLLECTORS GROUP MEETING**. For info: Roger Sarnow, 4326 N. Kenmore Ave, Chicago, Ill. 60613

12 **NESFA MEETING** at home of member. For info: NESFA, P.O. Box G, MIT Branch Sta., Cambridge, Mass. 02139

17 **BSFG MEETING** at the Imperial Centre Hotel, Temple St, Birmingham, England. For info: Vernon Brown, Room 623 Pharmacy Dept, Univ. of Aston, Gosta Green, Birmingham 3

17 **LITTLE MEN MEETING**, see Dec. 3

17 **WSFA MEETING**, see Dec. 3

18 **CHICAGO SF LEAGUE MEETING** at home of George Price, 1439 W. North Shore Ave., Chicago, Ill. 60626, at 8pm.

18 **CINCINNATI FANTASY GROUP MEETING**, see Dec. 4

18 **LUNARIAN CHRISTMAS PARTY** at home of Frank & Ann Dietz, 655 Orchard St, Oradell, N.J. (ph: 201 265-7810) at 8pm

18 **QUESTION MARK CLUB MEETING**, see Dec. 4

19 **MISFITS MEETING** at home of member at 3pm. For info: Howard DeVore, 4705 Weddel Street, Dearborn Heights, Mich. 48125 (ph: LO5-4157)

21 **FANATICS MEETING**, see Dec. 7

25 **CALGARY SF CLUB MEETING**, see Dec. 11

25 **MINN-STF MEETING**, see Dec. 11

26 **NESFA MEETING**, see Dec. 12

26 **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)

26 **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: Joe Butler, 6603 Crest Ave, University City, Mo. 63130 (ph: 863-0234)

- 26 OSFIC MEETING at the Spaced-Out Library, 566 Palmerston Blvd Toronto at 2 pm. For info: Peter Gill, 18 Glen Manor Drive, Toronto 13, Ontario, Canada
- 31 LITTLE MEN MEETING, see Dec. 3
- 31 WSFA PARTY MEETING, see Dec. 3
- 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 CHESSMANCON at the Blossoms Hotel, Chester, England. Reg: 50p. to Tony Edwards, 4, Admel Square, Hulme, Manchester, M15 6EN, England
- 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

#### April

- 14-16 BOSKONE IX at the Statler-Hilton Hotel in Boston. Adv. Reg: \$3, \$4 at door. For info: NESFA, P. O. Box G, MIT Branch Station, Cambridge, Mass. 02139
- 28-May 1 SWEDISH SF CONVENTION in Stockholm. GoH: John Brunner. For info: Per Insulander, Midsommarvagen 33, 126 35 Hågersten, Sweden

#### June

- 9-11 TRI-CLAVE at the Broadway Motel, U. S. Route 23, Johnson City, Tenn. GoH: Keith Laumer. For info: Len Collins, Route 4, Box 148, Church Hill, Tenn. 37642

#### 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)

- ST. LOUIS UNIVERSITY: Monday at 4 pm in room 210 of the Busch Memorial Center. For info: Katherine Thorpe, 8714 Warner Ave, St. Louis, Mo. 63117
- 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:

- 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)
- BRUNSA: 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: 674-4246)
- 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?

- Baker, Russell "The Count Sees Red" (Dracula) New York Times, Oct. 30
- Broyard, Anatole "Franz Kafka Reconsidered" (review of Complete Stories) New York Times, Nov. 23 p. 39
- Ciardi, John "Is Anyone There?" (Asimov, John Clark conversation at Bread Loaf) Saturday Review, Nov. 20 p. 27
- Cohen, Morton N. "So You Are Another Alice" (history of Alice in Wonderland) New York Times Book Review, Nov. 7 p. 2+
- Davis, David C. "Wrong Recipe Used in The Night Kitchen" (review) Elementary English, Nov. p. 856-64
- Downing, David "C. S. Lewis: Apostle to the Imagination" Christianity Today, Oct. 8 p. 10-12
- "Dr. Frankenstein Would Be Proud" (Lovecraft monster from Night Gallery) TV Guide, Nov. 27 p. 10-11
- Elman, Richard "A Goulash of Ghouls" (childrens books) New York Times Book Review, Nov. 7 p. 42-4
- Graves, Elizabeth Minot "The Year of the Witch" (childrens books, with bibliog) Commonweal, Nov. 19 p. 179-82; 185-91
- Griese, Arnold A. "Clyde Robert Bulla: Master Story Weaver" Elementary English, Nov. p. 766-78
- Harris, Muriel "Impressions of Sendak" Elementary English, Nov. p. 825-32
- Lehmann-Haupt, Christopher "Lewis Carroll in Criticland" (review of Aspects of Alice) New York Times, Dec. 2 p. 45
- "Nabisco Picketed Over Monster Toys" New York Times, Nov. 16 p. 50
- Nathan, Paul S. "Birth of a Cult" (Anna Kavan) Publishers' Weekly, Nov 29 p. 28
- Schwartz, Sheila "Science Fiction: Bridge Between the Two Cultures" English Journal, Nov. p. 1043-51
- Searles, Baird "How Sci the Fi?" Village Voice, Nov. 11 p. 18+
- Sturgeon, Theodore "Science Fiction: Books About It" National Review, Nov. 5 p. 1245-6



## Coming Attractions

F & SF -- February

### Novelettes

Goat Song by Poul Anderson  
Painwise by James Tiptree Jr.  
Ecce Femina! by Bruce McAllister

### Short Stories

Dog Days by Kit Reed  
Gather Blue Roses by Pamela Sargent

The Elseones by Dennis O'Neil  
Cosmic Sin by Dean R. Koontz

### Science

The Asymmetry of Life by Isaac Asimov

Cover by Bert Tanner for "Painwise"

GALAXY -- March/April

### Serials

The Gods Themselves by Isaac Asimov

Dark Inferno by James White

### Short Stories

220--Advanced Field Exploration  
by W. Macfarlane

Getting Together by Milton A. Rothman

The Hand by Robert F. Young

### Feature

Want to Bet? by Robert S. Richardson

Cover by Jack Gaughan, suggested by  
"The Gods Themselves"

Current Issue  
AMAZING -- January

### Serial

The Wrong End of Time by John Brunner

### Short Stories

4:48 PM, October 6, 197--: Late Afternoon on Christopher Street by Ted White

Commuter Special by Richard E. Peck

The Heyworth Fragment by Richard A. Lupoff

### Classic Reprint

The Man Who Lived Next Week by David Wright O'Brien

### Science

Life on the Margin by Gregory Benford

Cover by John Pederson Jr.

Current Issue  
ANALOG -- December

### Serial

A Spaceship for the King by Jerry Pournelle

### Novelettes

Foundlings Father by Jack Wodhams

Just Peace by William Rupp and Vernor Vinge

### Short Stories

The Incompetent by Chris Butler  
Ecology Now! by Wade Curtis

Priorities by Ben Bova

### Science Fact

A Matter of Perspective by Gordon R. Dickson and Kelly Freas

### Editorial

Those Impossible Quasars by JWC  
Cover by Kelly Freas for "A Spaceship for the King"

### DECEMBER ACE TITLES

Lupoff, Dick & Don Thompson All in Color for a Dime. 01625 \$1.50

Fast, Howard The General Zapped an Angel. 27910 75¢

Norton, Andre Lord of Thunder. 49236 75¢

Malzberg, Barry The Falling Astronauts. 22690 75¢

Stableford, Brian Day of Wrath. 13972 75¢

Mahr, Kurt The Ghosts of Gol (Perry Rhodan 10) 65979 60¢

Vance, Jack Son of the Tree / The Houses of Iszm. 77525 95¢

Howatch, Susan The Devil on Lammas Night. 14287 95¢

### DOUBLEDAY FORECASTS

Ellison, Harlan, ed. Again, Dangerous Visions. Jan. \$7.95

Silverberg, Robert The Realm of Prester John. Jan. \$8.95

Watkins, William J. & Eugene V. Snyder Ecodeath. Jan. \$5.95

Turton, Godfrey The Festival of Flora. Feb. \$6.95

Knox, Bill To Kill a Witch. Feb. \$4.95



## S F and the Cinema

**SITGES FESTIVAL** The fourth Sitges Terror and Fantastic Films Festival ended October 15 with 19 entries from nine countries competing for Gold and Silver Medal awards. Entries this year ranged widely from science fiction ("Mission Mars" and "Creatures the World Forgot") to classical horror films with vampires, as well as such high-calibre fantasy items as Poland's "Lokis" and Russia's "Vii." Although there was some grumbling about the low quality of some entries, the general consensus of opinion was that the festival had improved over previous years. This was the first year that the fest had chosen an international jury, consisting of three Spaniards and two foreigners: from France and the U.S.

Films most enthusiastically received were the Polish "Lokis," Russian "Vii," German "Jonathan," British "Satan's Skin," "The Abominable Dr. Phibes," and Mario Bava's thriller "Antefatto."

### NEWS AND NOTES

Jerry Tokoffsky has taken an option on Avery Corman's anthropomorphic fantasy, "Oh, God!" and has signed the author to do the screenplay.

Joe Naar will produce an all-black horror film, "Blacula." Says Naar, "It's not camp -- strictly scary." Another upcoming feature is "Black Dracula" scheduled for a January 5 start by Larry Woolner's Dimension Productions and Meier-Murray films, Paul Nobert producing.

John Flory, known as an authority in the audio-visual field, has chosen early retirement from Eastman Kodak where he has held various positions for about 25 years. He has set up Spacefilms Inc. in Rochester and plans to locally produce a series of theatrical and video features based on the works of a well known science fiction writer. Mr. Flory says he has the rights and has made tentative production plans but cannot presently disclose titles.

AIP is making eight more pictures in England. Of interest to sf fans are "Waldo" (based on a screenplay by Max Ehrlich and Gerald Schnitzer, James Clark directing) about the strange experiences of a man who undergoes total bodily transformations; "Devilday" (based on the Angus Hall novel, with Murray Smith signed to write the screenplay); and a followup to "The Abominable Doctor Phibes" called "Doctor Phibes Rises Again," with Robert Fuest again directing and Vincent Price and Robert Quarry starring.

John Chambers, the makeup artist who won an Oscar for his work in "Planet of the Apes," has turned actor. His debut is, appropriately enough, in a monster film about the 'missing link.' He plays a National Guard officer in James C. O'Rourke's "Schlock," currently filming on location in California.

Jesus, portrayed in the context of a 'political thriller,' is the protagonist of "Second Coming," which will be produced in Israel by a young Englishman, John Goldstone, from a script by Thom Keys. Keys is turning his screenplay into a novel, which is due from Harper & Row next year.

Spain has discovered horror pictures and production is booming, with a dozen pictures ready by year's end with an odd assortment of monsters, both classic and newly-contrived. In 1967 Paul Naschy, a then obscure actor, convinced a Spanish outfit, Maxper, to produce Spain's first horror film. Called "Marca del Hombre Lobo" (The Werewolf's Mark), it established Naschy as the best horror actor in Spain and the Hispanic werewolf par excellence. "The Werewolf's Mark" was followed in 1968 by "Los Monstruos del Terror" which premiered in the U.S. this summer. Then came "La Furia del Hombre Lobo" (The Werewolf's Fury), 1969; "La Noche del Hombre Lobo" (The Night of the Werewolf) 1970; and the biggest hit of all, "The Night of the Walpurgis," directed by Leon Klimowsky. Coming are such titles as "Dr. Jekyll and the Werewolf."

## New Books

### HARDCOVERS

Allinson, Beverley MITZI'S MAGIC GARDEN (juv fty) Garrard \$2.89  
 Asimov, Isaac ASIMOV'S MYSTERIES (repr) Mystery Guild, Dec. \$1.49  
 (introd) FOUR FUTURES. Hawthorne, Dec. \$5.95  
 Baumer, Franz FRANZ KAFKA (nf, tr) Ungar \$5.00  
 Blatty, William Peter THE EXORCIST (supernat, repr) Mystery Guild, Nov. \$4.82  
 Boulle, Pierre BECAUSE IT IS ABSURD (ON EARTH AS IN HEAVEN) (coll) Vanguard, Nov. \$5.95  
 Bova, Ben, ed. THE MANY WORLDS OF SCIENCE FICTION (YA) Dutton Oct. \$5.95  
 Brunner, John THE WRONG END OF TIME. Doubleday, Dec. \$4.95  
 Cabell, James Branch THESE RESTLESS HEADS: a trilogy of romantics (facs repr of 1932 ed, part fty) Scholarly Press \$15.00  
 Carroll, Lewis ALICE IN WONDERLAND. Norton Critical Ed., Nov. \$10.00  
 Cohen, Daniel MASTERS OF THE OCCULT (nf) Dodd, Dec. \$5.95  
 Colby, C. B. BEYOND THE MOON: Future explorations in interplanetary space (juv nf) Coward McCann, Dec. \$3.49  
 Cram, Ralph Adams BLACK SPIRITS & WHITE: a book of ghost stories (repr) Books for Libraries \$7.50  
 Crossley-Holland, Kevin THE PEDLAR OF SWAFFHAM (esp, juv) Seabury, Oct. \$5.95  
 Cutler, Ivor MEAL ONE (juv fty) F. Watts. \$4.95  
 Davidson, Avram PEREGRINE: PRIMUS (fty) Walker, Dec. \$5.95  
 Del Rey, Lester PSTALEMATE. Putnam, Dec. \$4.95  
 Dermott, Vern PLANET FINDERS. Lenox Hill \$3.95  
 Dickinson, Susan, comp. THE USURPING GHOST and Other Encounters and Experiences (juv, repr Brit, orig: The restless ghost) Dutton,

Nov. \$5.95  
 Dillon, Myles, coll & tr. THERE WAS A KING IN IRELAND: five tales from oral tradition (marg fty) Univ. of Texas Press, Nov. \$5.75  
 du Maurier, Daphne DON'T LOOK NOW (supernat, coll) Doubleday, Oct. \$6.95  
 Dunham, Lovell & Ivar Ivask, eds. THE CARDINAL POINTS OF BORGES (nf) Univ. of Oklahoma Press, Dec. \$5.95  
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 Grimm, Jakob & Wilhelm ABOUT WISE MEN AND SIMPLETONS: Twelve tales from Grimm (juv fty, tr from Kinder- und Hausmärchen) Macmillan \$4.95  
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 Hoffmann, E. T. A. THREE MARCHEN OF E. T. A. HOFFMANN (tr) Univ. of South Carolina Press, Oct. \$9.95  
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 James, Montague Rhodes MORE GHOST STORIES OF AN ANTIQUARY (repr) Books for Libraries \$10.25  
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 Jeffrey, Adi-Kent WITCHES AND WIZARDS (juv coll) Cowles, Oct. \$4.95  
 Kafka, Franz THE COMPLETE STORIES. ed. by Nahum Glatzer. Schocken, Nov. \$12.50  
 Kraus, Robert LILLIAN, MORGAN

- AND TEDDY (juv fty) Windmill \$3.95
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- Manning-Sanders, Ruth A CHOICE OF MAGIC (juv, coll) Dutton, Oct. \$4.95
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- Phillips, Robert, ed. ASPECTS OF ALICE: Lewis Carroll's dream-child as seen through the critics' looking-glasses. Vanguard \$15.00
- Pope, Billy N. & Ramona Ware Emmons YOUR WORLD: LET'S VISIT A SPACESHIP (juv nf) Taylor Pub. (1550 W. Mockingbird Lane, Dallas, Tex. 75221) \$3.00
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- antine, Nov. 95¢ each
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- Hitchcock, Alfred, ed. ALFRED HITCHCOCK PRESENTS STORIES NOT FOR THE NERVOUS. Dell 8288, Sept. 75¢
- Hynes, Samuel, ed. TWENTIETH CENTURY INTERPRETATIONS OF 1984. Prentice-Hall, Nov. \$1.45
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Hoyle, Fred & Geoffrey THE MOLECULE MEN: 2 short novels. Heinemann, £1.90. 434.34925.9

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 Peake, Mervyn GORMENGHAST. Penguin, 55p. ni, pb. 14.002890.0  
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 Perry, George & Alan Aldridge THE PENGUIN BOOK OF COMICS. Al-

lan Lane, £2.50. rev ed. 7139. 0246.9; Penguin, £1.25. pb, rev ed. 14.002802.1  
 Pizor, Faith K. & T.A. Comp, eds. MAN IN THE MOONE. Sidgewick & Jackson, £2.50. 283.97815.5  
 Stewart, George R. EARTH ABIDES Longman's New Method Supplementary Readers, 19p. ne, pb, abr, sch. 582.53468.2  
 Wollheim, Donald A. & Terry Carr, eds. THE WORLD'S BEST SCIENCE FICTION, 1971. Gollancz, £2.20. 575.01346.X  
 Wyndham, John MIDWICH CUCKOOS Longman's New Method Supplementary Readers, 16p. ne, pb, abr, sch 582.53467.4  
 Zelazny, Roger DAMNATION ALLEY Faber, £1.75. 571.09633.6

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#### STANISLAW LEM: A PROFILE continued from page 8

Well, that is but a short note on a writer that in my opinion will be discussed all over the world in a few years, including the U.S.A. My views on sf differ greatly from those of most fans and critics, and the reader may not believe my word that Lem is by far the best sf writer not only of Europe, but of the world. I could write a book on him and probably will one day; but what is more important than my opinion is that the American reader soon will have a chance to read Lem himself. I'm happy to report that no less than 10 Lem books have been bought by Herder and Herder of New York, and that 3 of them ("The Cyberiad," "Project: Master's Voice" and "Memoirs Found in a Bathtub") will appear in a not-too-distant future. Even now, Lem already is one of the most often translated sf authors in the world, which is no mean achievement considering that he writes in a language that hardly any editor can read, and certainly no sf editor in the West. The sale to Herder and Herder makes him the most prominent living foreign sf author to be published in the U.S.A., and I'm glad that I was somewhat instrumental in bringing this about.

What the American reader and buyer will make of Lem still remains to be seen; but after the critical success of "Solaris," one is justified in hoping for the best.

#### SF IN FRENCH continued from page 10

by Klein, but partly prophesied. I spent time on the plot to show it has a real structure, taking its heroes on a journey that lasts 200 pages to unfold a serious theme. It's not episodic. A big climax like the the time-storm in the desert, for instance, is more exciting than "Dune's," which only works as suspense.

What about Anglo influences on Klein? -- a legitimate question in a series as Anglicized as PF's. Well, if we hear of formal mandarin prose, striking descriptions, a thematic obsession with time, surely we think of J.G. Ballard. Maybe, but remember the French l'affaire de l'amour with Bradbury. PF-26, Klein's earlier collection, "Pearls of Time," seems more influenced by Bradbury's "Illustrated Man" and "Martian Chronicles," both available in French for years. Perhaps Ballard and Klein underwent a parallel artistic development, each in his own literary world of s-if.



# Oracular Mutterings

by Paul Walker

In case there are still some of you out there who do not know who Charles Williams is, let me caution you to keep your ignorance to yourself; for should you be so rash as to ask who he is, the Wrath of the Inner Circle is liable to descend upon you, and whatever modest reputation you enjoy shall be forever destroyed. Take heed, then! You may never have a second chance...

Charles Williams was a Welshman, born in 1886, died in 1945. He was largely self-educated, yet became a lecturer at Oxford and spent most of his adult life as an editor of the Oxford University Press. He was a member of the Oxford 'Inklings' which included C. S. Lewis and J. R. R. Tolkien. He was a poet, critic, dramatist, and biographer, as well as a novelist. T. S. Eliot says of him in his introduction to "All Hallows Eve": "...Williams never appeared to wish to impress, still less to dominate; he talked with a kind of modest and retiring loquacity. His conversation was so easy and informal, taking its start from the ordinary trifles and humorous small-talk of the occasion; it passed so quickly and naturally to and fro between the commonplace and the original, between the superficial and the profound...Williams seemed equally at ease among every sort and condition of men...I have always believed he would have been equally at ease in every kind of supernatural company...For him there was no frontier between the material and spiritual world...He could have joked with the Devil and turned the joke against him...And this peculiarity gave him a profound insight into Good and Evil, into the Heights of Heaven and the depths of Hell..."

Eliot goes on: "The stories of Charles Williams, then, are not like those of Edgar Allan Poe, woven out of morbid psychology -- I have never known a healthier-minded man than Williams. They are not like those of Chesterton, intended to teach (nor are they) an exploitation of the supernatural for the sake of the immediate shudder. Williams is telling us about a world of experience known to him: he does not merely persuade us to believe in something, he communicates this experience... (He sees the struggle between Good and Evil as carried on, more or less blindly, by men and women who are often only the instruments of higher or lower powers, but who always have the freedom to choose to which powers they will submit themselves.)"

And Eliot finishes: "...I want to make it clear that these novels of Williams...are first of all very good reading,...even for those who never read a novel more than once, and who demand only that it should keep them interested for two or three hours. I believe that is how Williams himself would like them to be read, the first time; for he was a gay and simple man, with a keen sense of adventure, entertainment, and drollery."

Two of the books have been reprinted by Avon (Bard Books): "The Greater Trumps" and "All Hallows Eve." Others, "War in Heaven," "The Place of the Lion" and "Many Dimensions" should not be hard to find. There is a group in California, The Mythopoeic Society, which studies his work along with that of C. S. Lewis and Tolkien. It issues a monthly bulletin, available for 12 months at \$2.00. For information, write: The Mythopoeic Society, Box 24150, Los Angeles, Calif. 90024.

And my thanks to Ned Brooks, Dainis Bisenieks, George Ernsberger, and the others who were kind enough to enlighten me.

Now, who the hell is Leo P. Kelley?

I thought I'd never ask...

Leo Kelley is an easy-going, 43-year old former marketing services manager for McGraw-Hill who lives in Long Beach, New York, in a house near the beach with a great dane named Viking. He spends his summers swimming and riding bicycles on the boardwalk; and his winters nursing a chronic bad back.

He was born in Pennsylvania and attended Wilkes College there for two years before transferring to the New School in NYC where he received a B. A. in literature.

In 1955, while still attending college, he entered an If story contest and emerged one of the winners with a short story called "Dream Town, USA," a protest vision against the McCarthy hysteria of that era. Encouraged by success, he continued to write in and out of sf through his nine-and-three-quarter years at McGraw-Hill, until he departed in 1969 to make what he calls a 'comfortable' living with his typewriter. Since then he has published six novels, beginning with "The Counterfeiters" from Belmont and ending with his latest, "The Coins of Murph" from Berkley.

Between novels he writes a short story for F&SF and one for Alfred Hitchcock's Mystery Magazine. One of the former, "The Travelin' Man," received several Nebula nominations, and one of the latter was adapted for radio in South Africa. He seems more adept at short stories than novels, for he is more adept at depicting the intimate thoughts and feelings of his characters than he is at creating epic sf backgrounds. His forte is the quick, telling close-up; the small, subjective, revealing detail. He is not really interested in traditional sf gadgetry or action-packed derring-do, but in character.

He says: "To me, it (character) is the only element -- strike that -- it is the dominant element in fiction." And I'm inclined to think he means "only." But unlike some young sf writers his work is not autobiographical. In another letter he says: "If you write about yourself in fiction, sieve the material thoroughly, put it through a prism, translate it -- in other words don't write literally about yourself. That recommendation is pure bullshit."

Kelley's novels are less successful than his stories. The ideas are unoriginal and often trite, and even the best of them is uneven, but what is good is so good -- so conscientiously crafter, so deeply felt -- that the books leave their mark. The best example is his latest, "The Coins of Murph." (Berkley S2069, 191 pages, 75¢)

It is a post-nuclear war story with all you normally expect of post-nuclear war stories: the descriptions of devastation, the populace reduced to barbarism, and the crazed computer which rules the world as a god. I know, I know. It does not sound promising. But Kelley develops the anachronistic trappings satirically with such wit and intelligence that you will find yourself accepting them as novel, and only after you've finished will you realize just how old-hat they are.

It is the book's worst failing that its satirical elements and its dramatic narrative are not quite compatible, for "The Coins of Murph" is foremost a novel of two people, an ill-fated love story. The anti-hero, Lank, is a credulous, but curious, man whose blind faith is challenged by reality and whose integrity is unable to withstand the shock. The heroine, Doll, his belligerent lover, is a stubborn, defiant woman whose fierce individualism destroys them both. She has to be one of the most successful female characters in sf. The novel is their story. Their end of innocence and its consequences. And it is the story of their world as told in sharply etched characterizations of the people who inhabit it: Lincoln, the mad poet; Berg, the guardian of Murph; and no fooling, Hound, Doll's dog, who is very much a central character, and a remarkably dog-like dog.

In short, for all its faults, Leo P. Kelley's "The Coins of Murph" is an interesting and rewarding novel. Look for the name of Leo P. Kelley in F&SF and elsewhere.

I would be interested in your comments on any of the topics discussed in my columns. Please address me at 128 Montgomery St., Bloomfield, N. J. 07003.



## Lilliputia

SHAZIRA SHAZAM AND THE DEVIL by Erica and Guy Ducornet. Prentice-Hall, 1970. Abt. 32 p. \$4.50 Age level: 8-12

Shazira Shazam was an old man who longed to go out and see the world. A passing camel obligingly takes him on a whirling cosmic ride. Due to a previous dream, Shazira guesses that the camel is the Devil. Instead of paying with his soul, Shazira makes a deal with the camel to get rid of his hump. With a little help from his friends, Shazira tricks the camel into thinking he is a horse. That is -- almost! As always, the Devil wins in the end. This is a mirthful Devil story with lighthearted moorish style illustrations, if you can imagine such a thing.

--Joyce Post

VELGA by Ivan Bunin. Illus. by Sarah Reader. Tr. from the Russian by Guy Daniels. S.G. Phillips, 1970. 30 p. \$4.50 Age level: 11-15

THE VALLEY OF THE FROST GIANTS by Mary Francis Shura. Illus. by Charles Keeping. Lothrop, Lee & Shepard, 1971. 48 p. \$3.95 Age level: 8-12

The ruggedness of life along the northern seas in the other half of the world is the background for these stories. "Velga" is the younger sister of Sneggar and is jealous of her love affair with Irald. He goes off to sea and is lost on a barren island in the Arctic Ocean. Velga loves him enough to free him even though, by being changed forever into a seagull, she loses him forever. The author, a Russian and winner of the 1933 Nobel Prize for Literature, tells a very haunting tale, full of lots of sombre atmosphere that will appeal mostly to young teenage girls.

Rolf and Freia are Viking children who live in "The Valley of the Frost Giants" where the struggle for life is very hard. While Father is at sea, the children rear a mysterious baby, for which, to get it food, Rolf performs several herculean tasks. As expected, the baby belongs to the Frost Giants, and in return for saving the child, the Frost Giants promise to stay away from the valley until the crops are ripened and harvested.

The illustrations in both books are similar -- featuring black and white ("Frost Giants" adds appropriate blues and greens) swirling figures and pensive faces and bodies.

--Joyce Post

GHOSTS AND SPIRITS OF MANY LANDS by Freya Littledale. Illus. by Stefan Martin. Doubleday, 1970. 164 p. \$4.50

This is the sort of book a ten-year-old would borrow from the library before he went off to summer camp so he could tell the best ghost stories in his bunk-house, tent, or whatever. The tales are very short, identified as to country of origin, and seem to have been adapted for the most part from an oral tradition. Unfortunately, the print medium is totally incapable of reproducing the subtleties of tone and gesture which the skillful storyteller uses to such advantage, so they appear somewhat 'flat' when read.

Every continent except Australia and Antarctica is represented here, and the cultural background of each story is in keeping with that of its country of origin. Who but a Scotsman would figure in a story in which he keeps a ghost dog and finds it quite satisfactory as it is companionable and doesn't eat anything ("Sandy MacNeil and His Dog"). And only in the Ozarks would a superstitious soldier slap a mosquito in the dark, then faint dead away from fright upon seeing the blood ("Blood on His Forehead").

Stefan Martin's engravings pick up a key object in the stories they illustrate, and are dark and gloomy enough to reinforce the carkness which is emphasized in the 'other worlds' which join the everyday one here.

--Charlotte Moslander



*THE OTHER ARK* by Dolph Sharp. Illus. by Charles Hawes. Putnam, 1969. \$2.95

Everyone knows the story of Noah and the ark. But not many know of Moah, his cousin, who also built an ark to save the creatures God didn't want on Noah's ark: the unicorns, harpies, dragons, mermaids and centaurs. The story is very entertaining although the characters are stereotyped. Moah is a happy artist, Noah's wife is a "Jewish mother," yet, all are fun. The illustrations are vivid and active, yet not scary. Recommended for the 7-9 year old reader.

--Sandra Deckinger

*THE GOLDEN APPLE*, a story by Max Bolliger. Tr. by Roseanna Hoover. Pictures by Celestino Piatti. Atheneum, 1970. Abt. 25 p. \$4.95 Age level: 4-8

A modern fable with pictures by a very famous illustrator. "The Golden Apple" sits high on a tree. A squirrel causes it to fall and the lion, elephant, tiger, giraffe and fox sitting and waiting beneath the tree, all fight over it and all run off wounded. In the end it is a child who finds the apple. The full page illustrations are big and bold and colorful.

--Joyce Post

*NORMAN* by Mitchell Rose. Simon & Schuster, 1970. \$3.95

This is the story of a dog named Norman. Norman talks. This ability brings him fame and fortune but, alas, it's short-lived. A banjo-playing mouse takes the spotlight away from him. Norman is heartbroken and goes away to find his true happiness in being "Spot" a dog who doesn't talk.

This is a delightful fantasy for the younger child. The action moves swiftly and the colors used in portraying the story are vivid, almost psychedelic, and very eye-catching. The entire story can be read aloud in about ten minutes. I would place it in the 3-5 year age bracket.

--Sandra Deckinger

*THE FIRST CHILD* written & illus. by Rosemary Wells. Hawthorn Books, 1970 Abt. 32 p. \$4.25 Age level: 6 up

*THE THUMBTOWN TOAD* words by George Mendoza. Pictures by Monika Beisner. Prentice-Hall, 1971. Abt. 29 p. \$4.25 Age level: 5-8

I didn't like either of these books and yet they are the kind of expensive picture books that will be popular with adults who give or use children's books. I've never studied children's literature or psychology --all I know is that I won't be choosing these for my son to read.

"The First Child" is a baby paramecium who is looking in the sea for a pedicure for his father. A hydra-like plant tells him to try swimming and lo! the First Child becomes the First Fish. The sea gets crowded, so he crawls up on land and becomes the First Turtle. The author forgets the important evolutionary stages of the reptiles and the birds and soon has the First Boy telling his father to try soaking his feet in the sea. Yes, Virginia, ontogeny does repeat phylogeny, but do give the child, however small, the true facts in a straight-forward manner.

"The Thumbtown Toad" is a wicked woman whose exploits are supposed to scare children and make them cry "oooooooo-cover your ears! oooooooooo-cover your ears! .... she spikes her fences with poison spears to catch juicy children and fat old men she'll boil you in stew! .... she has nine devils she calls children with warts on their heads and hairs on their horns let's call them 'TOAD-IES!' let's call them 'TOADIES!'" Despite the fact that children's horror stories are supposed to be good for letting children work out their own fearful imaginative fancies, I think this one would only add to those horrors. The illustrations don't help (or do, if you don't go along with my theory) either and I really wish that this book had never come into existence.

--Joyce Post

*THE LIFE OF NUMBERS* by Fernando & Maria de la Luz Krahn. Illus. by Fernando Krahn. Simon & Schuster, 1970. Abt. 47 p. \$3.95 Age level: 5-8

*A BOX FULL OF INFINITY* by Jay Williams. Pictures by Robin Lawrie. Grosset & Dunlap, 1970. Abt. 36 p. \$4.25 Age level: 9-12

"The Life of Numbers" is an unusual counting book. The numbers are all clever figures: the fives are tumblers, the sevens are monks, the nines are jet setters and so on. One is the main figure. He's looking for someone with which to play, but all the numbers refuse him. Finally he teams up with zero and things are happy. If your child is learning to count try reading this one to him. And for a first exposure to the concept of infinity, try the Williams book. Prince Ben rescues a king's daughter from a wizard by beating him in three contests, two of which explain an aspect of infinity. The final contest is won with the help of a golden infinity symbol given to Ben by an old lady whom he befriended.

--Joyce Post

*THE MOON IN THE CLOUD* by Rosemary Harris. Macmillan, 1970, c1968. 182p \$4.95 Age level: 12 up

"What is the matter with you, Noah?"

"I am looking at the moon," replied Noah in a gloomy voice.

"And what now is the trouble with the moon?"

"The moon," replied Noah in his most prophetic tones, "is in a cloud."

Obviously the still small voice which had spoken to Noah was going with His plans for a flood.

Noah's son Ham, however, is not pleased with his part in the plans, for Noah has told him to get two cats and two lions from distant Kemi (Egypt). Besides being a bother, the trip is probably dangerous, so Ham makes a bargain with Reuben and musician and animal trainer: if Reuben will get the cats and lions, he and his wife Tamar will be given passage on the Ark. This is actually the story of Reuben's journey to Kemi, which proves dangerous indeed, though it helps to be a master musician and to have a cat of one color.

This is a difficult book to review (the best ones often are) because the author has created such a unified, rich texture of language, humor, suspense, reverence, Egyptology, and marvelous characterization; and has done it with such a skill of understatement, that it's nearly impossible to make selections or dissections.

I understand that a sequel has been written, and I'm looking forward to meeting the characters again, especially Reuben, Cefalu (his cat-of-one-color), the young King of Kemi, and Tahlevi the grave-robber. "The Moon in the Cloud" won England's Carnegie Medal for the best children's book of its year, and I'll be the last one to give them any argument on the choice.

--Daphne Ann Hamilton

*ICE CROWN* by Andre Norton. Viking, 1970. 256p. \$4.75 Age level: 12-18

Andre Norton explores another aspect of her own individual and fascinating universe: the Closed Planets. Roane Hume is a member of a Service team investigating the possibility of Forerunner treasure on the closed planet Clio. Inexplicably and inexorably, she finds herself drawn into the web of intrigue surrounding the throne and Ice Crown of Reveny. She begins to wonder if her compulsion to aid the Princess Ludorica is born of her own convictions or if she is being influenced by the still-functioning Psychocrat installation which has made Clio the world it is.

This doesn't have the depth and complexity to be one of the author's better books, but her average or slightly-above-average is anyone else's very good. It won't be a mistake to try this one.

--Daphne Ann Hamilton

## Reviews

NOAH II by Roger Dixon. Ace 58250, 1970. 75¢

Here is a promotion book for a new movie, based on an idea by Basil Bova, and the author Roger Dixon himself has unfortunately chosen to write the novel. It's 28 pages, and frankly I didn't get by the first, but it seems to be an allegory based on the Noah tale, with Noah a rebel from a computer-run society who flees with his woman and meets a divine (?) or alien (?) protector who helps him to raise a community of 10,000, selected to flee a dying Earth. Noah's two sons are born, become rivals, and one is defeated. The refugees build their ship, experience hyperspace, land on a hostile alien world, and I think find a more friendly one. The prose is incredibly bad, but the story makes an attempt at intelligence. Definitely not recommended.

--Paul Walker

A FEW LAST WORDS by James Sallis. Macmillan, 1970. 226 p. \$4.95 (paperback: Collier 06175, Nov. 1971. \$1.25)

James Sallis has the knack for conveying a mood -- at least a negative one -- brooding decadence, impending or actual destruction, the eventual mortality of institutions, of society, of everything material which we call familiar. He also makes mild (sometimes not so mild) comments about the revival of archaic objects which no living person has ever seen, advertising, and the mass media. Through it all, Earth appears as a dark world, burned out, tired, which has sent her offspring through the universe, where they have continued to botch up things abroad just as they did at home.

Some of the selections are outstanding: "Occasions" appears to be merely a collection of sketches. "The anxiety in the eyes of the cricket" and "Jeremiad" lead the reader through the adventures of one Jerry Cornelius as he travels around a world where suicide and burning cities are commonplace, until he confronts -- himself? -- and one kills the other. Which one? Who knows? "The creation of Bennie Good" and "Kazoo" are zany, but the characters accept the events quite calmly. The rest are merely good. Each has a very definite atmosphere, but over most hangs the feeling that today's civilization is wearing itself out and will in some future time be either replaced or carried to self-destructive extremes.

I had to read this book twice to get the full impact of all those different, individualistic selections. It was worth it.

--Charlotte Moslander

CHILDREN OF TOMORROW by A.E. van Vogt. Ace 10410, 1970. 254 p. 95¢

A new van Vogt! Goshwowoboyoboy! Then I read it. It's very good van Vogt type sf, and only you can say whether you like that type. However, it reads as though he wrote it back in the fifties or even forties, and just dug it out. The characters and happenings are hopelessly out of date.

The children are the offspring of space explorers, living on Earth, but without fathers and with rather weak mothers, or so I gather. The children band together and form a sort of self-disciplining organization that becomes so powerful it pushes the parents around. The protagonist is a spacer who comes back after ten years in deep space, and tries to buck the system, and his daughter. There are aliens involved, of course, but they are more or less incidental.

I cannot imagine children, especially today or in the near future, imposing on themselves the sort of rules these do, or imposing punishments on parents and even adult strangers in the manner of those in this book. However, van Vogt has a better imagination than I have, and is a better writer than I'll ever be. This is recommended, but I'll warn you that most younger fans will laugh in the wrong places.

--Jan M. Evers



*E PLURIBUS BANG!* by David Lippincott. Viking, 1970. 212 p. \$5.95

What does a man do when he comes home from a hard day at the office and finds his wife in bed with another man? Well, there are lots of possibilities, not the least of which is murder. Now, suppose, just suppose, this man is President of the United States (39th President, to be exact) and the man is a Secret Service agent and the end result is one less Secret Service agent. This is the premise of "E Pluribus Bang!" and if it isn't enough to whet your interest there's something seriously wrong with your sense of imagination.

President George Ramsey Kirk (interesting combination of names) is an Agnew-like character, thrust into the Presidency by the unfortunate death of the 38th, a practicing Christian Scientist and he needs another dilemma like Nixon needs another Vietnam. I found this almost impossible to put down.

--David C. Paskow

*THE RUNTS OF 61 CYGNI C* by James Grazier. Belmont B75-2062, 1970. 156p. 75¢

Four people -- two men and two women of course -- embark on a journey to explore other planets and other civilizations. By the time they reach their destination, 61 Cygni C, all of Earth has been destroyed in World War III or whatever. They are forced to assimilate into the culture of the planet they are on, which isn't as bad as it sounds, being a pornographer's idea of paradise. One of the men decides to try returning to Earth just to see what's left, finds utter devastation, and returns to the supposedly idyllic life of 61 Cygni C.

This is one of the worst books I've read in a long time. It is either a science fiction writer's idea of soft-core pornography or a pornographer's idea of science fiction. It fails as both. The writing is horribly stilted and stiff, the scientific mistakes ridiculous, and the sex -- what there is of it -- is mostly leering innuendo and graphic inanities. The runts aforementioned in the title are runts in every respect but one, a somewhat impractical thought. This is a waste of money unless you are very, very hard-up.

--Jan M. Evers

*BINARY DIVINE* by Jon Hartridge. Doubleday, 1970. 213 p. \$4.95

The jacket blurb describes "Binary Divine" as a "tale with as many twists and turnings as a taut and thrilling mystery," and twists and turnings there are, but in this case they act to the detriment of the story, not its gain.

The novel starts off well enough -- a scientist commits suicide to escape the endless houndings of historians who have been trying for forty years to elicit from him the story of the 'Lost Month' of 2040, of whose horrors he is the sole recollector -- everyone else's memory of that month has been blotted out. After the suicide, a historian goes back over the old records of the period just preceding the Lost Month, only to find heretofore unknown data appearing before him. And somehow, he begins to see the images seen by the dead scientist at the time: attacks of mass insanity, an epidemic of the Plague, a world tearing its hair out...

After that the story begins to bog down, in a mass of confusingly described overlapping menaces, in a trite conflict between the scientist-hero and his militarist brother (I could hardly tell the two apart at times), and in a welter of amateurish devices and mannerisms, not the least of which is calling the scientist-hero 'Michael Farrowday' (aw, come on...). Still, the last page is nice, if somewhat spoiled by the book's title.

In short, Jon Hartridge has made a fair stab at his first sf novel, but his blade seems to have gotten a bit twisted along the way. It's a start, though, and Hartridge has a second novel in the works -- we're waiting, Jon.

--Roger A. Freedman

*HORRORS UNKNOWN: NEWLY DISCOVERED MASTERPIECES BY GREAT NAMES IN FANTASTIC TERROR* edited by Sam Moskowitz. Walker, 1971. x, 214 p. \$5.95

Essentially this is a nostalgia piece, even if few remember the stories. It's really the atmosphere, you see. Oh, for most modern readers, these pieces are newly presented, but the sub-title is misleading: the stories are newly re-hinted, not newly discovered, they are not all masterpieces (just pretty good for the most part), and the authors may be great names (debatable) but not all in the field of fantastic terror (whatever that is). With the exception of C. L. Moore's "Werewoman," which should have remained undiscovered since it is probably the worst Northwest Smith story, and "The Challenge from Beyond" by divers hands (that fellow gets around), which is an interesting round-robin story but only to insiders, the contents are all worth reading. Herewith the contents: "Introduction" by Sam Moskowitz; "The Challenge from Beyond" by C. L. Moore, A. Merritt, H. P. Lovecraft, Robert E. Howard & Frank Belknap Long jr.; "The Flying Lion" by Edison Marshall; "Grettir at Thorhallstead" by Frank Norris; "Werewoman" by C. L. Moore; "From Hand to Mouth" by Fitz-James O'Brien; "Body and Soul" by Seabury Quinn; "Unseen--Unfeared" by Francis Stevens (this is my favorite because I suspect it takes place in Philadelphia); "The Pendulum" by Ray Bradbury; "Pendulum" by Ray Bradbury & Henry Hasse; "The Devil of the Picuris" by Edwin L. Sabin; and "The Pool of the Stone God" by W. Fenimore. In all a very entertaining collection and one I urge all to at least scan.

--J. B. Post

*RED BLADES OF BLACK CATHAY* by Robert E. Howard & Tevis Clyde Smith. Donald M. Grant, Publisher (W. Kingston, R.I. 02892), 1971. 125 p. \$4.00

Grant continues to dredge up virtually any material with which Howard was associated -- good, bad, indifferent or godawful. Of the three stories included here only the title story was previously published, in *Oriental Stories* magazine in 1931. "Ted Blades of Black Cathay" (researched by Smith, written by Howard) is by far the best of the three -- a flimsy but swashbuckling adventure in the days of Genghis Khan. Godric de Villehard slashes his way to dreams of empire in the mysterious East. "Eighttoes Makes a Play" is a 1930-style, first-person, present-tense, would-be humorous narrative about a dog-sled race in the Yukon (discussed with Howard, written by Smith), an indifferently bad yarn with a chuckle or two. "Diogenes of Today" (they 'took turns at the typewriter') can most accurately be billed as godawful.

The first story is really all the collection has to offer -- for a Howard fan, I presume that is enough. It was for me.

--B. A. Fredstrom

*THE DREAMING EARTH* by John Brunner. Pyramid T2325, 1970. 152 p. 75¢

Imagine a world, overcrowded and unhappy, with frustrated, deprived young people. Not hard, is it? Now imagine a drug which can transport people to a beautiful world, a dream world, a new world; a drug that eventually causes the user to disappear, literally. The drug is called 'happy dreams' and the user has just that; on this premise Brunner builds a fascinating book. The drug cannot be stopped, and gradually the world realizes people actually go poof, from enough use of happy dreams.

This book was originally published in 1963. I suspect happy dreams is a parody or disguise of LSD, though it doesn't poke fun at the psychedelic movement (since it was still a baby then) but rather speculates on the effect of unusual and as yet unknown drugs. The writing in this book is good, and quite readable. The plot is somewhat out-of-date, but still interesting. If you didn't read this the first time it came out, you might take a look at it now, especially if you are interested in the 'drug movement.'

--Jan M. Evers

ROCKETS IN URSA MAJOR by Fred and Geoffrey Hoyle. Harper and Row, 1970. 163 p. \$4.95

I was extremely disappointed by this effort by the Hoyles. The adaptation of a BBC teleplay, "Rockets in Ursa Major" is an incredibly juvenile piece of work. An exploratory spacecraft, given up for lost returns to Earth thirty years after launch. The crew has vanished but a cryptic warning remains, a warning of impending doom. Shortly afterwards, an alien fleet of spacecraft makes a preliminary attack. The attack is warded off, during the course of which the Earth forces encounter friendly aliens (a bit of good luck, right?). The good aliens tell us that the Yela (the bad aliens) have a practice of setting planets afire, and Earth is on their list. However, if we all stick together...

Shame on the Messrs. Hoyle.

--David C. Paskow

THE MIDNIGHT PEOPLE edited by Peter Haining. Popular Library 01359, 1970 207 p. 75¢ (hardcover: Vampires at Midnight. Grosset, 1970 \$4.95)

The seventeen vampire stories in this book include two which are allegedly true. The list of authors of the other fifteen includes several familiar names, but the editor has tried to use only stories that have not become overly familiar and for that reason Edgar Allan Poe appears only as a character in one of the stories. But this is not merely a collection of rejects; it includes "The Vampires," the original vampire story by John Polidori, excerpts from novels and some stories printed here for the first time. The stories were also chosen to avoid repetition of plots, so the vampires are not all the traditional bloodthirsty kind. I think that this tends to make the book recommendable to a wider group of readers.

--Joni Rapkin

MASTERS OF THE LAMP and A HARVEST OF HOODWINKS by Robert Lory. Ace Double 52180, 1970. 136, 117 p. 75¢

If innovative, ultramodern-technique stories are the cream of sf, these must surely be the meat and potatoes. Robert Lory is not a great writer, but his craftsmanlike handling of this novel and twelve stories -- all of which have the old conventional plots, yet are still enjoyable -- shows him to be long way from being one of the worst.

"Masters of the Lamp," the novel, is a typically-plotted interplanetary spy story with all the usual tricks and twists, but lacking the triteness a lesser writer would give it. Lory does make a few slips -- like the tentacled heavy of the story, I was rather incensed to hear the phrase 'son-of-a-squid' coming from the hero's mouth -- but generally he carries the story very well, helped in part by his entertaining trick of describing the reactions of a character before mentioning the stimulus.

Similarly, the stories in "A Harvest of Hoodwinks" are all quite readable and pleasing. You've read all the plots before somewhere else -- clever alien versus too-dumb-to-be-fooled human ("Mar-Ti-An," "Because of Purple Elephants"), clever alien versus gullible human ("Archimedes' Lever"), the old out-wit-yourself ploy ("The Locator," "Only A God"), the inevitable tongue-in-cheek story ("Rolling Robert"), the I-got-you-in-let-me-get-you-out story ("Appointment at Ten O'Clock," "Snowbird and the Seven Warfs"), outwitting the opposition with 'alien' methods ("Futility is Zuck," "The Fall of All-Father"), and the alien-in-disguise story ("Debut" and "The Star Party," the best in the book but only because I like surprise endings) -- but nevertheless everything is well-handled. All in all, a nice set of good stories.

The only thing really distasteful about this book is the Jack Gaughan cover for "Masters of the Lamp." Somebody should get poor Jack a bigger box of crayons.

--Roger A. Freedman



THE YEAR OF THE CLOUD by Ted Thomas & Kate Wilhelm. Doubleday, 1970. 216 p. \$4.95

Earth has passed through a dust cloud composed of organic material, some of which has been caught in the upper atmosphere -- totally harmless stuff, to be sure, and producing glorious sunsets. But why are water viscosity readings becoming much too high? And why does Hugh Winthrop, playboy, photographer, and underwater enthusiast feel that there is something wrong with the way the water is behaving?

This is the setting for *The Year of the Cloud*, and quite a year it is, too. The polymers in the cloud form a colloidal suspension in all water they contaminate, including rainwater, and this causes a drastic slowdown of body processes in all forms of life. Also, the water becomes gel-like, rather than liquid, so its circulating properties are altered. The tidal wave which would be destructive under normal circumstances becomes devastating; the owner of a deep well or a still has to fight for his property and his life; and landslides and earthquakes occur more frequently because of the increased water 'pressure.' The problem is finally solved by a special adaptation made by the ocean-dwellers, and the story comes to a satisfactory conclusion.

"*The Year of the Cloud*" is a rather run-of-the-mill, light novel with very ordinary characters. Someday, it will probably be made into a moderately successful movie (rated GP). It's not that it's bad exactly -- it's just one of those novels that makes other novels look really good. --Charlotte Moslander

NIGHTMARE AGE edited by Frederik Pohl. Ballantine 02044, 1970. 312 p. 95¢

Given the current consciousness of nature's near despair, sf eco-collections are inevitable; given the current high capability of the field, some good ones are probable. Unfortunately this is not one of them. Paul Ehrlich's now well known essay from *Ramparts* is reprinted as a preface, but it is remarkable how little of its contents still seems new and apt. The points are there still, but we have heard them now even from the gritty-grey servant-papers of the big retailers, and note instead the things not said: though an American consumes 50+ times the vital wealth needed by an (East) Indian (meaning national gobble divided by population, though Ehrlich doesn't tell you -- you & me aren't getting it all, baby) there is not a hint that Earth might benefit if American immigration quotas were diminished; no hint that hiking the legal age for marriage might usefully supplement amputation of the unborn.

Behind the essay are twelve stories. One ("Among the Bad Baboons" by Mack Reynolds) in which an artist named Art (so help me) explains to his girl, a writer, the history of their own times (to get the feel imagine, say, Vaughn Bodé in conversation with, say, Joyce Carol Oates: "So you see, Joyce, when the French pulled out, our President thought..."). And there is one ("Uncalculated Risk" by Christopher Anvil) seriously intended, in which a heroic army officer saves the world from the invention of an impetuous soil scientist by turning the campus of the University of Iowa into an immense wallow, which he later sanitizes with a hydrogen bomb. (I am not making this up. I wish I were.)

There are three good stories: by Heinlein, Leiber, and Kris Neville ("The Year of the Jackpot," "A Bad Day for Sales," and "New Apples in the Garden"), but they are not enough -- the more so since the first is now somewhat dated and the last two are regrettably short. Again and again the reader finds himself wondering why this story was included, why anyone would want it reprinted. And the book is reprint. All reprint, save for brief introductions, despite the banner on the jacket ("ORIGINAL") and the statement ("This is an original publication -- not a reprint.") facing the title page. The cover, by Peter Schaumann, shows someone wearing a gas mask inside his space helmet.

--Gene Wolfe