

SCIENCE FICTION TIMES

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HUGO GERNSBACK DEAD

Hugo Gernsback, unanimously called the Father of Science Fiction, died during the mid-afternoon of August 19th in New York, three days after his 83rd birthday. Cause of death was reported as kidney failure. Following arrangements made earlier, his body was donated to the Cornell University School of Medicine for study and research.

The list of Hugo Gernsback's accomplishments during his lifetime include many innovations and inventions in the fields of radio, publishing, and science fiction. He is credited with producing the first home radio set and the first walkie-talkie, and of operating the first radio store.

In the publishing field his firsts include Amazing Stories, the first of all science fiction magazines; also the first radio magazine and catalog.

His publication of Amazing Stories, which he began in April 1926, was preceded by occasional science fiction published in his Electrical Experimenter magazine. But it was not until Amazing Stories appeared, with its readers column, that science fiction fans began to communicate, a step from which the whole of fandom grew. He is also credited with popularizing the term Scientifiction, from which the modern term 'science fiction' is derived.

Hugo Gernsback has been honored by many science fiction groups for his contributions to the field. The most important of these are the Annual Science Fiction Achievement Awards, named the Hugos, in

his honor, which are presented at the World Science Fiction Conventions. The award was presented to Mr. Gernsback once: at the 1960 Convention in Pittsburgh a Special Award was given to Hugo for his very special role in developing the whole field of science fiction. He was also Guest of Honor at the 1952 World Science Fiction Convention in Chicago.

UNIVERSITY TO HOLD FANTASY WEEK

Forry Ackerman tells us that the University of California will hold a 10-day fantasy week over Halloween, at the Long Beach campus. Speakers will include Ray Bradbury, A.E. Van Vogt, Fritz Leiber, Phil Farmer, and Robert Bloch. They also plan to show such films as Metropolis, Lost World, and Things to Come; and have an exhibit of s-f art. This appears to be the first time a university has held such an event.

SAN FRANCISCO WINS 1968 WORLDCON

The 1968 Worldcon will be the Baycon, held in Oakland, Calif. Co-chairmen are Bill Donaho, Alva Rogers and J. Ben Stark; CoH is Philip Jose Farmer.

Consite voting results were: Pan-Pacificon, 202; Baycon, 341. By the end of NyCon, advance Baycon membership sales numbered 366.

Progress report #1 has already been published, with information on hotel and program. For membership write to: Baycon, P.O. Box 261 Fairmont Station, El Cerrito, Calif. 94530. Make checks payable to J. Ben Stark. (\$1 Overseas, \$2 Supporting, \$3 Attending)

NYCON NOTES

According to Ted White, the 25th World Science Fiction Convention had the largest attendance in the history of s-f conventions. Total registration was approximately 1700, with about 1500 attending.

600 attendees at the banquet heard Lester del Rey, Guest of Honor; Harlan Ellison, Toastmaster; and Bob Tucker, Fan Guest of Honor. In addition to the Hugos other awards were:

Big Heart Award - presented to Janie Lamb by Forry Ackerman
First Fandom Award - presented to Edmond Hamilton by Sam Moskowitz

Special award by the NyCon Committee to 21st Century "for bringing the future into the present."

THE HUGO WINNERS

Best dramatic presentation:
"The Menagerie"
Best Fan Artist: Jack Gaughan
Best Artist: Jack Gaughan
Best Fanzine: Niekas
Best Magazine: If
Best Fan Writer: Alexei Panshin
Best Short Story: "Neutron Star"
by Larry Niven
Best Novelette: The Last Castle
by Jack Vance
Best Novel: The Moon is a Harsh Mistress by R.A. Heinlein

TOFF AUCTION

The auction of Star Trek material for TOFF was a tremendous success. It netted \$800 which means that they will definitely be able to bring Takumi Shibano and his wife over here next year.

One item in the auction was the original Star Trek treatment, which had been requested by the Smithsonian for its archives (the first TV program to be so honored). So instead of auctioning off the item, each person present donated 25¢ to Toff and the manuscript was given to the Smithsonian. A total of \$80 was collected for this one item.

COSTUME BALL WINNERS

Most Humorous: Bill Osten as the Satyr
Best Craftsmanship: Frank Dietz in an original costume designed and executed by Hannes Bok
Most Exciting: Adrienne Hicks as "The White Lady" - The White Goddess, She Who Is Birth, Life, and Death, from Greek mythology
Best Presentation: "Star Trek" crew: Dana Friese, Alyse Pines, Gale Burnick, Liza Blaney, Bill & Sara Anderson, and Horta.
Most BEMish: Mike Gould as Warlord of Thorne
Most Authentic: John & Sherry Jackson as Dian the Beautiful and Chak the Hairy One from ERB Pellucidar stories.
Most Beautiful: Sandra & Olga Ley as The Silver Apples of the Moon The Golden Apples of the Sun
Most Popular: Lin Carter as the Royal Necromancer of Acquilonia (from REHoward)

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HARRY HARRISON GOES TO AMAZING AND FANTASTIC

Amazing Stories and Fantastic Stories, two old-time fiction magazines, are to be developed into a market for new science fiction. Prices for new work seem to be in line with the market.

Harry Harrison, as new editor of Amazing and Fantastic, plans to phase out the reprint policy by degrees, with gradual replacement over several issues of increasing amounts of new material. The change won't be abrupt.

Harry wants to develop Amazing into a quality s-f publication. Fantastic will be printing sword-and-sorcery, Tolkein, fantasy and other non-s-f fiction. There will be a place for the readers, too, in both publications. Letter columns will be a part of the format, and some fannish material may be included.

The once-serious problem of payments to writers for material reprinted in Amazing and Fantastic has been resolved to the satisfaction of both Ultimate and the SFWA. Writers of reprinted material will receive payments of \$20-40 even though they sold "all rights" to the original manuscript.

Jack Vance was one of the first writers to benefit by the recent changes. He has sold an entirely new work, to run in three 30,000 word instalments. Time of appearance not yet fixed.

Contributors please note new editorial address. Send material to Harry Harrison, Box 1058, Imperial Beach, Calif. 92032. Good luck, Harry!

NOTE FOR CONTRIBUTORS

PLEASE put your name and address on each piece of paper! that you send to me. I have some reviews and things whose origin is a complete mystery. Because of their anonymous origin I cannot use them. Please put name and address on anything you send to me! (It's common practice). If you do a lot of writing, a rubber stamp is an excellent investment.

JAMES BLISH NOTES

A slightly expanded version of the novel Faust Aleph-Null, which has just finished running in IF, will be published next year by Doubleday under the title Black Easter (with the original title as a sub-title). It will be a selection of the Catholic Book Club (!)

Doubleday also has a new collection of Blish stories, Anywhen; no publication date yet.

Star Trek Two has been delivered to Bantam Books and will be out some time in October.

The Hour Before Earthrise, last year's IF serial, is about to be released simultaneously from Putnam's, and from Faber and Faber in London, under the title Welcome to Mars. Motion picture rights to the novel have also been sold, and Blish will write the screenplay as well.

Advent has just re-issued The Issue at Hand, with corrections of some typos in the original, as a paperback.

A juvenile spy novel, The Vanished Jet, is under way for the new hardcover firm of Weybright and Talley (both ex-officers of New American Library).

Avon Books has commissioned a 180,000-word sociological s-f novel, King Log. Publication is far off -- the manuscript isn't even due in until Spring of 1969.

Judith Lawrence Blish is the illustrator of a new Franklin Harrison book, Challenge for a Throne, about the Wars of the Roses. She also did the text figures for Black Easter, and the back jacket for the Blish/Knight A Torrent of Faces (also Doubleday, due in November).

The Blishes went to London after the NyCon and will be back Sept. 25th.

DICK WILSON MARRIED

On Sept. 1, Dick Wilson married Fran Daniels of Potsdam. The ceremony took place at Hendricks Chapel at Syracuse University. They honeymooned at the NyCon.

FORRY ACKERMAN REPORTS

Van Vogt is almost finished turning L. Ron Hubbard's s-f classic Final Blackout into a legit play.

Phil Farmer is translating the Wonderful Wizard of Oz into Esperanto.

Gene Roddenberry plans to use a number of LA s-f authors as themselves in cameo roles in Star Trek.

A one-shot s-f magazine from LA will be appearing in October, reviving the old title, Infinity. However it bears no relationship to the original magazine.

JERRY PAGE / LORE 9

Lore #9 is going to be late because of outside problems. But it will be worth waiting for: a project proposal by Camille Cazessus; Glen Lord on the Dragon Fly Press, a biographical sketch of Samuel Delany, and much other written and illustrative material.

Jerry also writes that the author problem is a little tight. He needs new material. Contributions should be short and meaty, about anything at all. Repeat: good work needed. Note for prospective authors: here's a good way to find out more about your field.

STAR TREK INTERVIEW

I tried to interview Gene Roddenberry at the NyCon. But because of tight business scheduling, three attempts failed. So Gene sent two agents around by the SFT table (you should have been there!) and we had a very interesting conversation. Some of the material discussed is not publishable, yet, and some other material needs further work before it becomes good quality news. So this issue will have to get by with a few notes, and further details will appear in the October issue.

The news from Star Trek is good. Evidently this show is going to be around for a while, and there are signs of further growth within the organization doing the production. I was very interested to

learn that last year's fannish efforts to boost Star Trek really did produce a recognizable force in TV's Upper Levels. Well, more details next month. (J. Ashe)

BRASS...

If you aren't reading Brass, this time you're going to regret it! Here are some notes all SFT contributors and readers should be familiar with.

I'm moving around looking for a job after the collapse of some personal affairs. But SFT mail still goes to the editorial address that appears on our front page... you'll save time by sending it there. Material that somehow arrives at one of the other addresses will find its way to me in time, unless it is subscription material that should go to the publisher.

Now, because of the mixed-up state of my personal affairs, SFT is being neglected. Not seriously, but enough so that I feel unhappy about some good news that belongs in SFT but didn't make it this issue. Chances are same thing will happen next issue, too, but then things will improve.

If you've written me a letter and received an unsatisfactory reply or possibly none at all, write again. Don't be embarrassed about it: contributions, news, and readers' opinions are the breath of life to SFT, and I mean to treat them accordingly. But editorial accidents can occur and at the present time they are particularly likely here. So if you don't get results in a reasonable length of time, write again. Reasonable length of time is two weeks.

This issue, no.446, was purposely held up until after NyCon so we could bring you the Hugo winners, etc. The extra late time was due to circumstances beyond our control. Since we are so late, however, the October issue will be about a week off -- to give us time to get more news in. After that, expect our regular schedule again.

ON WRITING AND STORIES

Guest Editorial by Roger Zelazny.

In a book which I read around fifteen years ago -- the title of which escapes me, as well as everything else in it -- I came across one notion concerning writing which seemed a water-tight little truth worth preserving, and still does. What the man said, in so many other words, was that editors don't buy stories, they buy writing. It warrants a moment's meditation.

Obviously, there has to be a story or at least a situation on which to hang the writing. However, I have often been confronted by friends, acquaintances and strangers, who tell me they've just gotten The Greatest Idea For A Story, Listen Please And Tell Me What You Think. I've listened and told them what I thought. I've told some, and truthfully, that I was surprised they weren't selling their stuff, because their ideas and plots struck me as quite good. But then, I've sometimes had occasion to see the final product -- a story all written out, neat & pretty-pure & on crinkly white bond -- and smelling to high heaven, because for all his mentation the author did not dignify his story with interesting, and sometimes not even grammatical, prose. There is little excuse for poor grammar and syntax on the part of a would-be writer, and if a person did not receive an adequate background in this while he was in school, it is a thing remediable by recourse to one of the many, good and easily available texts on the subject. This point is obvious, but so is the fact that it is often ignored.

Grammatical prose need not be interesting prose, however. Interesting prose may be the result of one of two things: hard work or natural talent. Not much to say about the latter, and the former means practice. It means writing a thing over and over and over again until it starts to

sound decent and until making things come out decently becomes a habit. Once this has been achieved, a person is ready to sell writing, and the question as to where the stories come from becomes easy to answer, because then there are only two sources.

One is inspiration, and it can't be controlled. Sometimes an idea, a situation, a character, a setting will burst like a Roman Candle behind your eyes and stay there while you write with a deadly compulsion until it's all down on paper and the fire goes out and you can start sleeping and eating again. If writers had to rely on inspiration, though, their finances would suffer far more than their health.

So in between those demonic flashes, a writer who is aiming at a regular output has to make do with the second source. He has to go through the mechanics of constructing a plot, then start writing and hope that things will catch fire somewhere along the way. His writing then has to be interesting enough to carry whatever perhaps trite things he has to say, by embellishing the characters to bring them as close to humanity as is possible for him, by considering the background to the extent of providing as much consistency, depth and color as he can, by supplying details having a tone of truth for both of these, details from out of his imagination and details looked up in other places. He can take one of the Trite & Mighty: a triangle love/hate story, a revenge story, a Man v. Nature story, and if he pays the proper homage to the god of mundane labor he will succeed in selling the writing, where a man who neglects these obeisances would not sell the same story.

That writers favor certain sources when seeking detail is axiomatic. It is a thing governed by background, temperament and attitude. While Andre Norton, say, turns to anthropology and mythology, Wilson Tucker will turn

to contemporary military and political annals. If I had to name two books from which I've mined detail in quantity, I would name A Glossary of the Construction, Decoration and Use of Arms and Armor in All Countries and All Times, Together With Some Related Subjects, by George Cameron Stone (Noble Offset Printers Inc. N.Y., 1961) and The Forest and the Sea, by Marston Bates (Mentor, N.Y. 1961).

But the detail or its source is unimportant, really, to the extent that we know it is available. Anyone with access to a library can dig up detail. It is the use to which it is put that is important.

The next time you read a story which does not contain a single original idea, which does not possess even one particularly memorable character, which does not have an especially unique setting, but which you do not feel cheated at having read and possibly even enjoyed, remember then that the story is paying homage to the writing. It is the latter which the editor purchased. If magazine editors had to rely on artistry rather than craftsmanship, there would be no magazines. This is the main reason I bite back a chuckle whenever I read an article or listen to a panel discussion concerning Literature & Science Fiction, or vice-versa. Look for it in the occasionally inspired work, which percentage-wise is as prevalent in s-f as anywhere else, if you bear in mind that s-f itself represents only a small percentage of the awesome tonnage of material published every year. Mostly, you'll just see writing, and that's why it's that way.

REPLIES TO NORMAN SPINRAD

FRED POHL...

I see by the latest Science Fiction Times that Norman Spinrad says I'm a pimp. Well, I suppose he has a right to his opinion. I would mind it more than I do if I thought he knew what it meant, but

to judge from his article he doesn't know an awful lot about anything, least of all the facts of life in science-fiction publishing. For example, he says we can't get short stories because there's more money in writing novels. (True) He says a little farther on that "young sf writers who value their integrity must move heavily into novels." (Doubtful) But he also says that Larry Niven and C. C. MacApp are whores, because they write for me. This is not only untrue but preposterous -- doesn't the boy know that a whore does it for money? No he doesn't; he thinks that doing it for money shows you "value your integrity".

But what I do mind is his utter ignorance of matters on which he makes flat statements. "If has taken to the unlovely practice of starting a new serial in the same issue that it concludes the previous serial, thus eliminating five or six short story slots a year." You blew it again, Norman. In the issue in which I began that "unlovely practice" I added 32 pages to the magazine for just that purpose. (Didn't raise the price, either) Since the extra serial dosage only uses about half that space, the effect was to add space for short stories. But there's no point in taking apart an error at a time, since his whole thesis is wrong. Short-story writers are not being driven out of sf magazines because there's no room for their work; on the contrary, there are not enough good short sf stories being written to fill the spaces now available. Why? Because it's fairly difficult to construct a good short sf story. It takes an idea. Once you've got an idea, you can pad the hell out of it and sell it as a novel -- getting a lot more money and thus proving your integrity. Of course, it won't be a good novel, but who cares about that?

However, that's theoretical and I don't want Norman thinking I'm offering a purely theoretical

rebuttal to his nonsense. Let me put it in more tangible terms: I not only deny that good science-fiction short stories can't be published, I flatly deny that there exists even one good science fiction short story which has been offered to all the markets and been rejected by them. If I'm wrong, it's easy to prove: just produce one such story.

Finally, as to encouraging new writers in general: If Norman knew his subject he would know that for several years now I have been running in each issue of If at least one story by a totally new, never-before-published writer. (The old whore Larry Niven got his start that way, for one) frankly, I thought that that was not such a bad thing for me to do, along the lines of encouraging new talent. At least, I can't think of anybody else in the field who's doing that much, even.

But Norman is right, or anyway almost right, about one thing. (You know what they say, even a broken clock is right twice a day) There is a severe shortage of good science-fiction short stories. I think I know the cause (the lure of pocketbook gold, inducing people who can write good short stories to write putrid novels instead), but I don't know the cure. If anyone does, please advise.

JOHN W. CAMPBELL JR...

Norman Spinrad's letter in the August 1967 issue somewhat confuses the issues involved in sales to Analog.

1) I am in full agreement with him that nobody can make a living writing science fiction for a living; forget it. Nobody should try -- the field isn't big enough. Try confession magazines; there are lots more people who drool over a good confession than enjoy thinking about future problems and possibilities. That's why Welfare is so much more popular than Science. We sell more copies of Analog in one small town in Alabama than in all of New England north of Boston. Guess what the

town is! We do about equally well in a couple of small towns in Florida and New Mexico too.

The best answer is to have a good job that supplies your bread and butter -- and write science fiction for the jam on the bread and butter. Your job supports you -- science fiction earns you the luxuries -- a sports car, that super-camera, the otherwise-too-expensive vacation. Analog's supplied many a down payment on a new house, a new car, or the like.

2) We don't buy stories from big-name authors; we do buy stories from authors who write damn good yarns -- and who, thereby, earn a big name.

3) I have to plow through some 200 manuscripts every month. (If you want to know why we take four to six weeks to report, that's why. I have to read them myself.) I get a tremendous number of short stories in here. I've many times been tempted to publish some of the stuff I get because it's so horrible it's howlingly funny. Kumpuliat with the wryturs orijinul spelin.

I also get from that slush pile some of the really memorable science-fiction stories from authors nobody ever heard of. Really great stuff.

But in an average month, 198.5 of those manuscripts will be pure hohum and sowhat. Including manuscripts from known authors, SFWA members, agency manuscripts, etc.

The supply of short stories was so lacking that Analog raised its rates to 5¢ a word -- not the 2¢ Spinrad mentions -- on short stories. It helped.

3) Anyone who wants to take one of the ideas I throw out and write up what I said is welcome to. He'll get it back as soon as I've read it. Ask any of the writers who've worked with me for a while. If I have an idea all ready to write up -- remember that I started as a writer -- I can do it for myself.

I throw out ideas for the purpose of jarring authors off the

standard, routine, familiar tracks, so I can get a story with a new slant.

There's a tendency on the part of an author who's sold some stories to figure that now he knows how -- so there's a human tendency to continue on that line.

A fiction magazine is an operation in the entertainment industry -- the most unstable, unpredictable, uncertain and unreliable industry on Earth. As soon as one man finds something the public likes, all the competition tends to turn out a dozen minor variations. The movie industry -- and TV -- are famous for that. The Beatles wore long hair and were a howling success. So a dozen outfits turn up wearing long hair and howling. Strong human tendency to repeat a success.

In the entertainment industry, that's the guaranteed formula for a short term success. Hero today -- drop dead tomorrow.

A large part of my business is making authors unhappy by rejecting exactly the kind of story I bought six months ago. Now Poul Anderson has been a top author for years -- because you can never predict what sort of yarn he's going to turn out. Except that it will be well told, and ingeniously constructed.

Hal Clement and I have worked together for years; his story "Needle" started from a statement I made to him -- that detective stories just didn't go over in science fiction. That led to his all-time classic detective story in science fiction. He most delightfully made a liar out of me.

He's one of the top authors because he can tell a story -- and doesn't tell the same one every time.

A lot of would-be authors have the impression that you have to have a big name to sell stories. Yeah -- and it's the trailer that pushes the tractor along, and makes its engine go round, too. How did the guy get a big name?

Easy -- by telling stories,

strong stories, well-told, ingeniously constructed, and satisfying, and doing it consistently.

Just think in terms "big name equals strong story-teller" and you'll see why big name authors make tough competition for most would-be authors.

What do you want editors to do -- publish blah stories so incompetent writers can have their stuff printed?

JAMES BLISH...

While I agree with Norman Spinrad that we need more short story markets, and that something should be done about the Ultimate situation, I can't see how putting a new editor in charge of one of Fred Pohl's magazines would be a change for the better. Aside from the fact that he is doing a good job, such a move would in no way increase the number of stories that could be published in a given year.

And I think it's decidedly excessive to refer to writers who use ideas offered them by John Campbell, or who write series stories, as whores. JWCjr is far from the only editor who will suggest an idea to a writer, and the writer is under no obligation to use it if he doesn't like it or doesn't believe in it. I can also testify that writing a story around a Campbell idea is no guarantee that he will buy the story (which may prove quite salable to another editor, too).

As for the series stories, they are popular and have been for a long time (remember Hawk Carze, Commander Hanson, Dr. Bird?) and for the writer they offer a way of getting magazine sales for a novel-sized concept that is a useful alternative to making a serial of it. I for one wouldn't want to have gone without Kuttner's Baldy stories, Asimov's robots, or Heinlein's future history; does the fact that these writers were paid for their series make them whores? The writer, like any other workman, is worthy of his hire. I don't care for the McApp series myself, and I gather Norm doesn't either, but it's a question of preference, not principle.

ROBERT COULSON...

Norman Spinrad paints a harrowing picture of the poor science fiction author -- only four markets to sell to, controlled by three editors! Horrible. However, I think he left out a few things.

1) A fair number of the slick men's magazines buy science fiction, and pay more for it than the sf mags do. Of course, no one of them buys very many stories per issue, but the aggregate is considerable -- look at a Judith Merrill anthology sometimes.

2) Robert W. Lowndes edits three fantasy magazines, and buys a few new stories for them, even though they are primarily reprint. Not a large market, but from Spinrad's comments I should think that every little bit would help.

3) In Britain, New Worlds is still struggling along. Moorcock may not be buying anything currently -- but he has in the past and since he has his Arts Council grant he presumably will in the future.

4) Also in Britain, John Carnell edits New Writings in S-f, a quarterly series of volumes of new short stories, providing both hardcover and paperback sales in Britain, and paperback sales in the USA.

5) There are occasional anthologies of original stories in this country; in the last year or so Damon Knight has edited one and I believe Harlan Ellison is currently assembling another.

6) Spinrad's comment that the 250 short stories published in a year amounts to only one story per member of SFWA is invalid for both the reasons listed above and because a good many members of SFWA haven't written a short story in years; they prefer to concentrate on novels.

Of course you can't make a living writing science fiction short stories! You never could, so why complain about it now? As for his comment that "the sf mags are not likely to produce another Sturgeon or Bradbury" -- what would he call

Roger Zelazny? The hell with likelihood; Zelazny is here, and he achieved his reputation by writing short stories and novelllettes for the sf mags, and he's done it in the precise shrinking market that Spinrad is complaining about. So he has to hold down an outside job -- maybe he thinks Cordwainer Smith didn't?

Opening new markets is fine, but it isn't going to do a damned bit of good unless your new markets can sell enough copies of their issues to keep going, and forcibly changing the policies of existing magazines isn't going to do one damned bit of good. We'll get new markets when and if the public is willing to buy enough science fiction magazines to make new markets profitable, and if the public doesn't buy, no amount of complaining is going to halt the extinction of sf mags. Star Trek could be saved because TV executives were shocked to learn that a few of their watchers can read and write, and because they have no accurate way of judging their audience. Magazine publishers have a very accurate method of judging -- it's called newsstand sales. If Spinrad can come up with a way of increasing those, he'll get his new markets. If he can't, he won't.

And if I were a TV writer, I would be very careful about tossing names like "whore" around -- they might just come home to roost.

CALENDAR OF EVENTS

September

- 9 - BSFS meeting, at homes of various members. Call or write Jack Chalker, 5111 Liberty Heights Ave., Baltimore (phone 367-0685) for info.
- 10 - ESFA meeting, at YM-YWCA 600 Broad St., Newark, N.J. at 3pm.
- 15 - FISTFA meeting, at apt. of Mike McInerney, Apt. 5FW, 250 W. 16th St., N.Y.

- 15 - WSFA meeting, at home of Miss E. Cullen, 7966 W. Beach Dr., N.W., Washington, D.C., at 8pm (phone RA3-7107)
- 16 - Lunarian meeting, at home of Frank Dietz, 1750 Walton Ave., Bronx, N.Y. 10453 (phone 878-8082) at 8pm. Guests of members and out-of-towners only.
- 16 - Cleveland sf, comics, movie fan club meeting, W.100th and Detroit, Cleveland, Ohio, at 6pm.
- 23 - BSFS meeting, see above.
- 29 - FISTFA meeting, see above.
- 29 - WSFA meeting, see above.

October

- 1 - ESFA meeting, see above.

November

- 11-12 - Philadelphia Science Fiction Conference, Sylvania Hotel. Reg. fee \$1.50.

March 1968

- 30-31 - Marcon 3, Holiday Inn East, 4801 E. Broad St., Columbus, Ohio 43217. Roger Zelazny, CoH.

April

- 19-21 - Lunacon-Eastercon, at the Park-Sheraton Hotel, New York. First progress report due in December.

Meetings held every week:

Cincinnati Fantasy Group - every Sat. at homes of various members. For info write: Lou Tabakow, 3953 St. Johns Terr., Cincinnati, Ohio 45236.

Fellowship of the Purple Tongue - every Sat. at the home of Phil Harrell, 3021 Tait Terr., Norfolk, Va., at 2pm. (phone 853-1259)

LASFS - every Thurs. at 8pm in the Silverlake Playground, Silverlake Blvd. & Van Pelt St., Los Angeles, Calif.

B I B L I O M A N I A

NEW PAPERBACKS

Allardyce, Paula. Witches' Sabbath. Paperback Library Black Magic Novel of Terror 52-527. 50¢.

Ames, Clyde. Gongonzola, Won't You Please Come Home? Lancer 73-607. 60¢

- Bloch, Robert. Firebug. Lancer 73-615. 60¢
- Brunner, John. World Swappers (reissue) Ace G649. 50¢
- Coleman, James Nelson. Seeker From the Stars (orig) Berkley X1438. 60¢
- Eddison, E.R. Mistress of Mistresses. Ballantine U7063. 95¢
- Ellison, Harlan. Doomsman/ Lee Hoffman, Telepower (orig) Belmont B50-779. 50¢
- Guin, Wyman. Living Way Out: Life in Choice Suburbs of Our Galaxy (orig) Avon S298. 60¢
- Hamilton, Edmond. Star Kings. Paperback Library 53-538. 60¢
- Heinlein, Robert A. Starman Jones. Dell Mayflower 8246. 60¢
- Jones, Neil. Space War: Professor Jameson Space Adventure #3 (orig) Ace G650. 50¢
- Laumer, Keith. The Invaders (orig) Pyramid R1664. 50¢
- Leinster, Murray. S.O.S. From Three Worlds (orig) Ace G647. 50¢
- Mundy, Talbot. Tros. Avon S303. 60¢
- Nolan, William F., ed. Pseudo-People: Androids in Science Fiction. Berkley S1437. 75¢
- Norton, Alden H., ed. Horror Times Ten. Special notes by Sam Moskowitz. Berkley Medallion X1414. 60¢
- Norton, Andre. X Factor. Ace G646. 50¢
- Purdom, Tom. Five Against Arlane/Emil Petaja, Lord of the Green Planet (orig) Ace H22. 60¢
- Santesson, Hans Stefan, ed. Gods for Tomorrow (orig) Universal Award A240. 60¢
- Silverberg, Robert. Thorns (orig) Ballantine U6097. 75¢
- Wells, H.C. The First Men in the Moon. Dell Laurel Leaf Library 2552. 60¢
- Wells, H.G. In the Days of the Comet (juv) Berkley X1440. 60¢
- Williamson, Jack. Golden Blood. Lancer E-Z Read Editions 73-630. 60¢
- Wylie, Philip. The Murderer Invisible. Popular Library 60-2209. 60¢
- Wylie, Philip. Triumph. Fawcett Crest R1033. 60¢

NEW HARDCOVER BOOKS

Bell, Norman. The Weightless Mother (juv) Follett. \$3.50.
 Costa, Richard Hauer. H.G. Wells (biography & criticism) Twayne
 Derleth, August, ed. Travellers by Night. Arkham House. \$4.00
 Norton, Andre. Operation Time Search. Harcourt. \$3.95
 Pohl, Frederik, ed. The 10th Galaxy Reader. Doubleday. \$4.50.
 Rayer, Francis G. The Iron and the Anger. Arcadia. \$3.25
 Saxon, Richard. The Stars Came Down. Arcadia. \$3.25
 Verne, Jules. A Journey to the Center of the Earth. Heritage Press. \$7.50
 Walters, Hugh. Spaceship to Saturn (juv) Criterion Books. \$3.95.
 Wilson, Colin. The Mind Parasites. Arkham House. \$4.00

COMING HARDCOVER BOOKS

DELACORTE PRESS

November

SF: The Best of the Best, ed. by Judith Merril. \$6.50.

January

Path into the Unknown: The Best of Soviet Science Fiction, introd. by Judith Merril. \$4.95.

DOUBLEDAY

September

Nebula Award Stories Two, ed. by Brian Aldiss and Harry Harrison. \$4.95.

Technicolor Time Machine, by Harry Harrison. \$3.95.

Lord of Light, by Roger Zelazny. \$4.95.

October

Ashes, Ashes, by Rene Barjavel. Tr. by Damon Knight. \$3.95.

Dangerous Visions, by Harlan Ellison. \$6.95.

November

A Torrent of Faces, by James Blish and Norman L. Knight. \$4.95.

The Rule of the Door and Other Fanciful Regulations, by Lloyd Biggle. \$3.95.

December

Too Many Magicians, by Randall Garrett. \$4.95.

Quicksand, by John Brunner. \$4.50.

HOUGHTON MIFFLIN

November

Smith of Wootton Major, by J.R.R. Tolkien. \$1.95.

CONAN SALES

The four Conan fantasy adventure books that Lancer has so far published in paper covers have sold more than 2,000,000 copies to date. The titles are: "Conan the Adventurer," "Conan the Warrior," "Conan the Conqueror," and "Conan the Usurper." A fifth Conan adventure is coming from Lancer on November 28. Titles simply, "Conan" it will contain four novelettes, two of which have never been published. Lancer plans to publish a total of eight Conan adventures, each 60 cents. Lancer will soon have available new posters on the Conan books; each poster, measuring 24 x 36 inches, retails at \$1. The Conan adventures are written by R.E. Howard and edited by L. Sprague de Camp. (Publishers' Weekly, August 14, 1967)

TOLKIEN BOOK

A new Tolkien book has just been added to Houghton Mifflin's fall list. Smith of Wootton Major (November 24, \$1.95) is a fantasy about a village called Wootton Major and its festival, the Feast of Good Children, held every 24 years. For this Feast, the Master Cook bakes a special cake to be eaten by 24 specially good children. When one year the Master Cook goes away and brings back a new apprentice, strange things begin to happen. At the next Feast there is a star in the piece of cake that goes to the smith's son. When he grows up and becomes a smith himself, his work is stronger and more beautiful than any that has ever been seen. (Publishers' Weekly, Aug. 28, 1967)

STRANGER IN A STRANGE LAND

Robert A. Heinlein's science fiction novel, "Stranger in a Strange Land," which has contributed the word "grok" to the English language, is proving a big best seller in paper covers for Avon ("Grok" is the word used by a gentle 22nd century Martian to

mean "To understand thoroughly," or "to dig." Recently, in the New York Times, Herbert Gold defined "grok" as meaning "to enjoy, float, relish the scene for that's what's happening, baby.") Stranger in a Strange Land had already been through six Avon printings before its popularity started to spread in such an "in" way. Enthusiasm started on the West Coast where a recording named after the Heinlein book, "Stranger in a Strange Land" was made by a San Francisco rock group. A seventh printing, bringing the number of Avon copies in print to 352,000 was put through in July. (Publishers' Weekly, August 14, 1967)

R E V I E W S

THE LAST CASTLE, by Jack Vance.
Ace H-21. 60¢. 71 p.

Earth's population is widely scattered, living in self-sufficient castles and served by Meks, intelligent insect-like beings. Unfortunately, the Meks aren't satisfied with the status quo and revolt, killing the inhabitants of all the Castles, save Hagedorn. They lay siege to Hagedorn, and here humanity musters its defenses and the Meks go down to defeat.

Being a very big Jack Vance fan, I was a trifle disappointed with The Last Castle. It does bear the typical Vance trademarks -- an impeccably dry wit; a lush minutely described world populated by strange beings with luxuriantly exotic cultures coupled with an odd logistic interpretation of affairs -- but the minus factor is his lifeless characters. They go through the motions but they don't really live. It's as if Vance has gotten his writing down to a science, not an art. He did this much better about five years ago and called it The Dragon Masters.

P.S. -- Since this was written, The Last Castle has won a Hugo -- which does nothing to change my opinion. (Brisson)

WORLD'S BEST SCIENCE FICTION 1967

ed. by Donald A. Wollheim & Terry Carr. Ace A-10. 75¢. 285 p.

World's Best Sci-fi: 1967 contains a dozen stories which, while not the best of the field for the past year, manage to be provocative and entertaining. There are stories by accomplished artists like Dick, Zelazny, Moorcock, Davidson, Pohl, and Aldiss; and relatively new writers like Shaw, Lafferty, Walde, Plachta, and Ash.

There are two Hugo nominees which firmly attest to the editors' capabilities of picking them fresh and inventive. Zelazny's "For a Breath I Tarry", a robotized version of the Adam & Eve theme and Bob Shaw's "Light of Other Days" which introduces the theory of slow glass.

This series should become quite a standby in years to come. (Brisson)

THE WEIRWOODS, by Thomas Burnett Swann. Ace G640. 50¢. 125 p.

This is a plotless book -- things just seem to fall in place with surprising ease. Vel, a Water Sprite, is captured by Lars Velcha and carted off to Sutrium to be a slave to his daughter, Tanaquil. There he meets Arnth, a vagabond musician who helps him escape by seeking out Vegoia, a Sprite sorceress. There is the usual love interest which enlivens Swann's stories and brings a warm humanness to his characters.

The gold here is a bit duller than Day of the Minotaur, but nevertheless there is a richness of legend skillfully blended with historical fact that should prove this to be one of the year's more entertaining novels. (Brisson)

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