

"The World Of Tomorrow Today!"

Science Fiction Times

No. 454 May 1968

Arthur C. Clarke Talks About 2001

One of the main topics of conversation this year, whenever fans get together, is bound to be the film 2001: A SPACE ODYSSEY. Its cost (more than ten million) makes it the most expensive sf picture yet made. Some of its enthusiasts think it is also the greatest. Others, notably the New York non-fan press, think otherwise. At the recent Lunacon/Eastercon, held on April 19-21, I had the rare fortune of being able to interview Arthur C. Clarke about the film, which he co-authored with Stanley Kubrick. Clarke looked tired from his round of public appearances in conjunction with the picture. He also looked jubilant. He answered all questions: from me, from other writers (like Hal Clement), and from teenage neofans, with the same cheerful aplomb. Without any disrespect to the guest of honor or the other professionals in attendance, I would say that his presence was the highlight of the convention.

I began with a question about 2001's music. Instead of the expected electronic score (like FORBIDDEN PLANET), or possibly some standard moviemusic, we got the Blue Danube. The credit (or blame) for this should go to Stanley Kubrick. In addition to co-writing, directing, producing and partly photographing the picture, Mr. Kubrick had also selected the music.

Now, about that ending... Mr. Clarke was adamant in refusing to explain it in detail. I sensed that he had been asked this by almost everyone, and was becoming a trifle annoyed. Yes, it was optimistic, as Samuel R. Delany had thought, and as I had. (Lester Del Rey, among others, had regarded it as downbeat.) The meaning? It was "explicit" in the film -- but more so in the forthcoming book. In fact, everything unclear in the film is explained fully in the novel. However, many people will prefer their own explanations.

The book will be out in May, in hard

covers. The paperback version will not appear until next year. He was emphatic on one point: the book is not a mere novelization of the screenplay. It was written simultaneously with the script, "with feedback in both directions." It was done like any of his other novels, except that this time he had a collaborator.

There are no important differences between book and film. The largest of the minor differences is the use of Saturn, in the book, for the finale. In the film, this section begins near the orbit of Jupiter, instead. In the book the reason for the computer's rebellion is given. In the film, it was decided to omit this. Like many other decisions, this one was the result of laborious trial and thought. Similarly, another minor detail is explained in the book: the reason three members of the spaceship's crew were put aboard in suspended animation.

A point raised by some adverse critics was the relative coldness of the human characters and the surprising warmth of the computer, "Hal." Many regarded this as an accidental shortcoming, feeling that Kubrick had simply gotten too involved in the special effects. On the contrary, said Clarke, the film was designed that way. Error or not, "everything Stanley does is intentional." It is his belief that this reflects the reality of space travel. "This is a film about the way it is."

Other criticisms involved the film's length. When word got out that cuts had been made, after it had opened, the film's opponents seemed to regard their point as proven. It was too long, too boring. Furthermore, it was probably in difficulty. Not at all, said Clarke, the cuts were part of a normal process. The difficulty was that nobody had even seen the completed film until a week before the opening. In a very real sense, the film didn't exist until

then. (No film can really be said to exist, in complete form, until all of its scenes are put together and background music, sound effects and titles are added. This is always done last of all.) With the long-scheduled opening so close, there was no time for the normal process, which goes on with all movies, of testing before an audience and doing final editing. As has been the case with other big, reserved-seat films, the editing was completed after the opening.

In making the cuts, scenes were shortened but none were omitted completely. The main deletion was a sequence showing one of the astronauts exercising inside the spaceship's cabin. Another scene was done twice, so the repetition was cut out. The Dawn of Man scenes were also trimmed. In all, 20 minutes had been dropped. Clarke felt that the cuts had been an improvement. The film was now "superb...just about perfect." (Actually some people, Delany among them, had seen and liked the longer version, and objected to the cuts.)

In addition to the cuts, there were some subtle editorial changes, which were still continuing. These included the addition of new titles, introducing two of the film's sections: "Jupiter Mission--14 Months Later," and "Jupiter and Beyond the Infinite."

In its final form, the film is having both critical and financial success. The reviews it is now getting are raves, and the box office returns, even at this early date, are staggering. This is far "beyond our expectations." Clarke has seen the original version five times, and the final one once, with a paying audience. "They absolutely ate it up." Only playing in the U.S. and Japan at present, the film has been getting excellent reactions in both countries. MGM executives think it may well be the biggest success of any of their reserved-seat pictures, and possibly even more of a hit than THE SOUND OF MUSIC, which up to now has been the all-time box office champion. (If a science fiction film achieves a success of these proportions -- which none ever has -- the implications for our field are enormous. The millions who will see the film, as Clarke says, will not all be sf fans.)

One of 2001's most unique features is the use of recognizable brand names in many scenes (Bell Telephone, Howard Johnson, etc.) These drew laughter from the audience when shown on-screen. Were they supposed to? Yes, of course, Clarke said. But they were also there for purposes of authenticity: "that's how it will be." Contrary to popular belief, the companies did not pay for the plugs. But the film will benefit from them, by way of advertisements is-

sued by those companies.

I had heard that he had prepared narration for the picture, which Kubrick had omitted. This it turned out, was only one of many approaches to telling the story which both of them had tried, and discarded. There were dozens of others. It was finally agreed to tell the story with a bare minimum of dialog. Out of 160 minutes (in the original version) there are only 47 minutes of talk.

An article in the magazine Cinema, by Norman Spinrad, had criticized the film in advance as being too literal and unimaginative. How is this possible in view of its ending? (Spinrad claimed to have read the story, but omitted all mention of the ending.) It was impossible for him to have read the actual story that far in advance, said Clarke. It wasn't even completed then. (He had evidently only seen an outline, or an early draft.)

He was not bothered by adverse reviews, said Clarke. He thought these reactions came about because 2001 was not a conventional sf picture, as everyone had expected it to be. He liked the review in the Harvard Crimson, while his favorite was by Penelope Giliatt, in the New Yorker.

The film's success he attributed entirely to Kubrick. He himself had been against even attempting many of the things done in the film, including the Dawn of Man sequence. He considered that, as it finally turned out, to be among the most remarkable ever filmed.

He didn't know why conventional movie stills, taken by a photographer on the set, were not issued to the press--another unique thing about 2001 (One reason could be the large number of special effects shots.) In any case, the photos in Life and in this issue of SFT are enlargements from the actual moving picture film. Since each 70mm Super Panavision frame is twice the size of a standard 35mm slide, this is easy enough to do.

Everyone, regardless of their opinion of the movie, was impressed by its visual effects. These are probably the finest yet achieved. There were over 200 special effects sequences, Clarke said, some taking more than a year to create. As detailed in Analog, a unique process of front projection, invented by Murray Leinster, was used in the opening scenes. This was the first time the technique had been employed in a feature film. It provided the amazingly realistic "outdoor" backgrounds.

For the rest of the picture, the matte process was responsible for a great deal. (I described this method of camera trickery in my column in SFT #450.) As the ship from Earth landed in the space station, it descended into

Extra

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Free

May 1968

TONY BOUCHER DIES SUDDENLY

As SFT went to press, we learned of the sudden death of William Anthony Parker White at the age of 56.

Mr. White was better known to sf fans as Anthony Boucher and H. H. Holmes. He died of lung cancer at the Kaiser Foundation Hospital in Oakland, California on April 30th.

The name of Anthony Boucher was adopted about 30 years ago after he learned that the Library of Congress listed 75 book authors named William White.

Boucher was co-editor of F&SF with J. Francis McComas from September 1954 to August 1958 when he left the magazine.

Under the by-line H. H. Holmes, he was the sf reviewer for the New York Herald Tribune from 1951 to 1963 and as Anthony Boucher conducted the "Criminals at Large" mystery column for The Sunday Book Re-

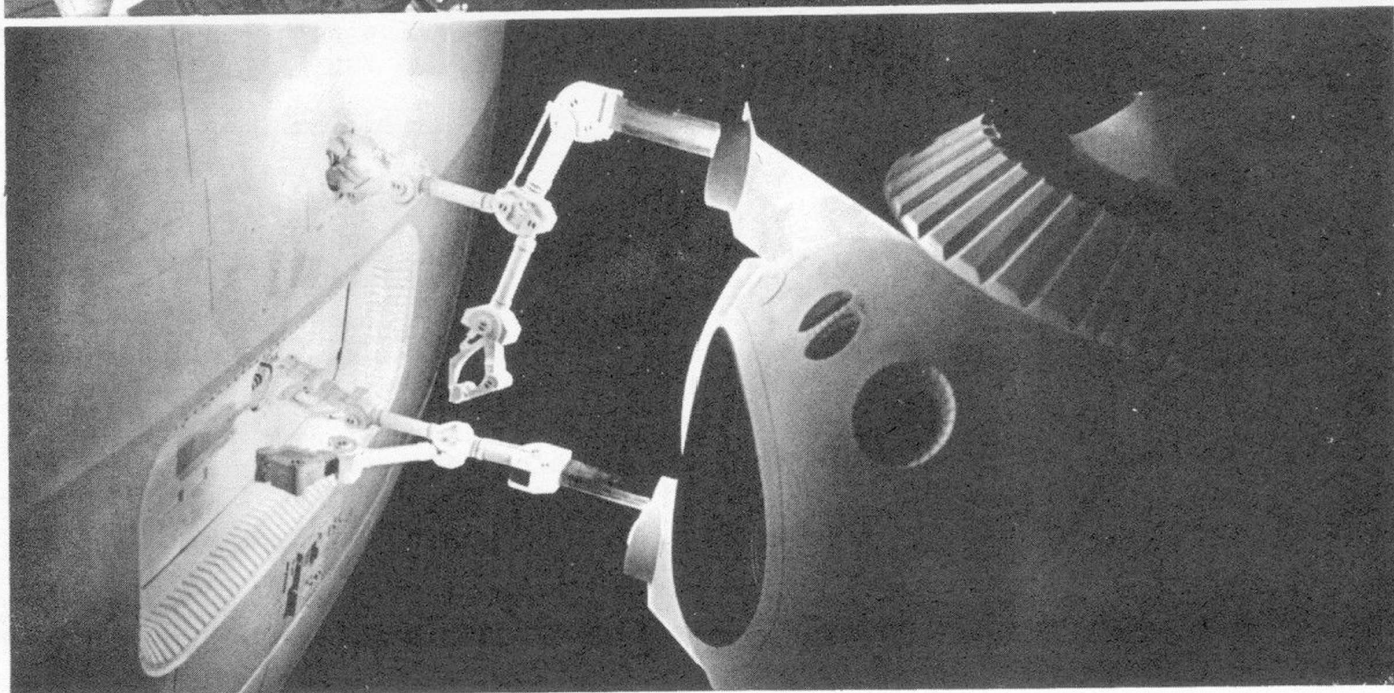
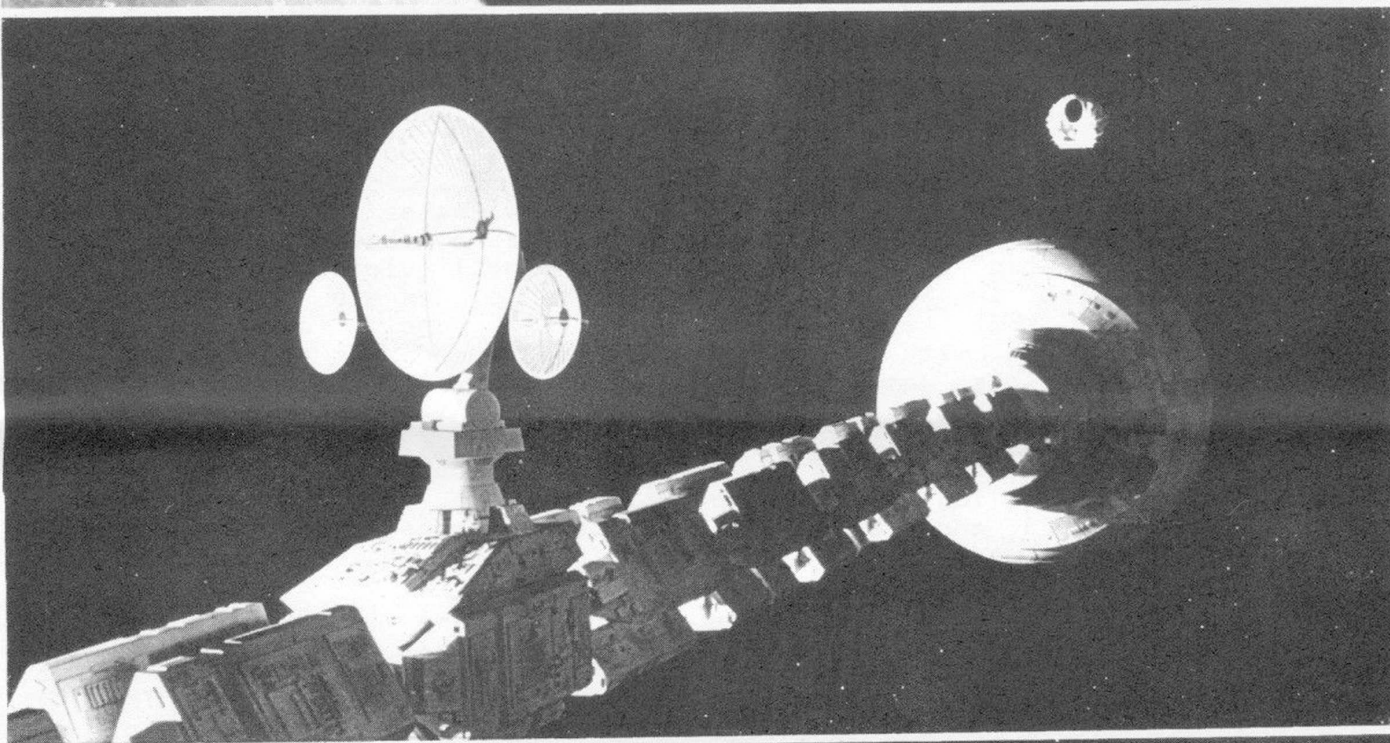
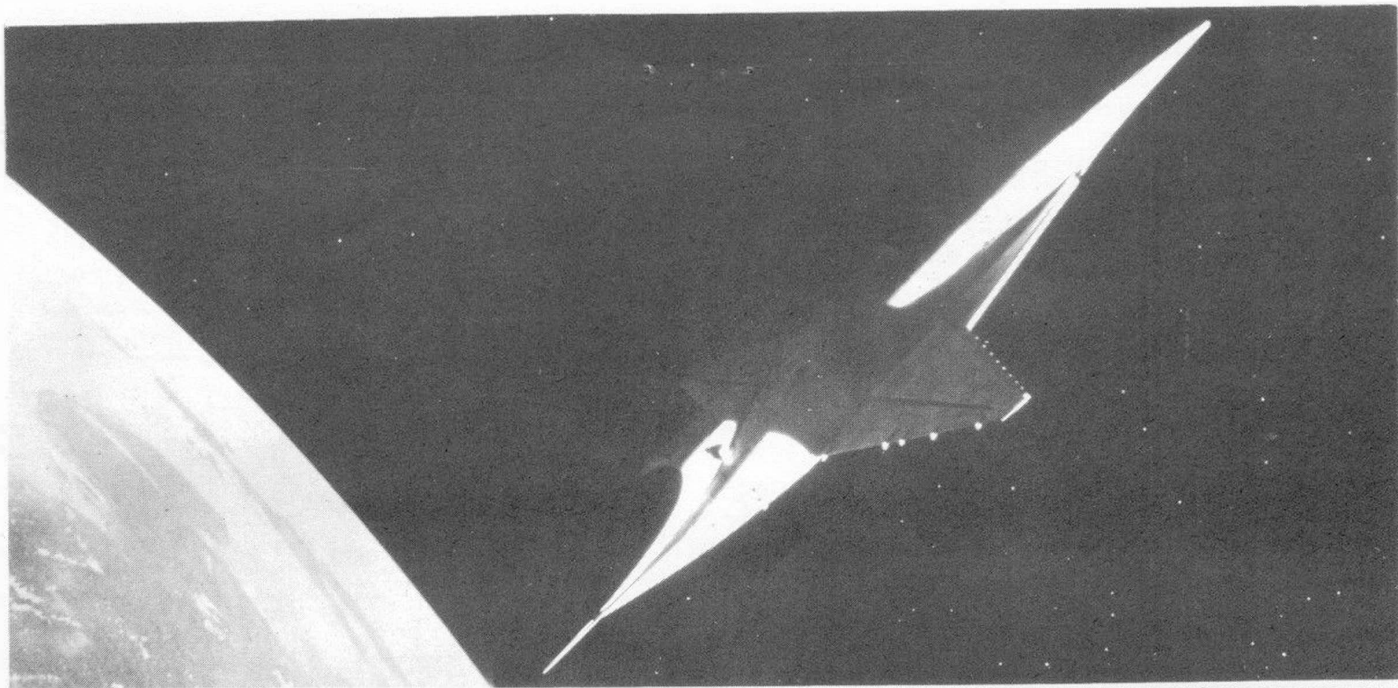
view of The New York Times.

His first published story was "Snulbug" in Unknown Worlds (December 1941) and has made numerous anthology appearances over the years.

Boucher's two volume anthology A TREASURY OF GREAT SCIENCE FICTION (Doubleday, November 1959) is still the largest sf anthology (in total number of pages, 1,049) ever published. This collection is still being offered by the Science Fiction Book Club.

Aside from his sf and mystery writings, Boucher also conducted a radio program called "Golden Voices" that was broadcast by the Pacifica Foundation stations on the West Coast and by WBAI-FM in New York.

The talents of Anthony Boucher will certainly be missed both by the science fiction reader as well as the mystery fan.



a huge well. Surrounding this were many rooms, each filled with moving people. This gave an impression of tremendous scale. Actually, however, each room was individually superimposed by the matte process.

Keir Dullea's re-entry into the ship through an airlock, looked especially convincing. I knew it was possible to achieve a few seconds of real free fall in the cabin of an airplane. Had this been what they did? No, said Clarke, but they had considered it. The amazingly realistic weightlessness in the scene was faked.

So, too, were the stewardess's special grip shoes, which seemingly permitted her to walk up the wall of the ship. They were just more movie magic.

The entire cabin of the Jupiter-bound spaceship was built inside a giant centrifuge, permitting many unique, gravity-defying effects. This device, "a tremendous piece of engineering," was especially built by Armstrong-Vickers at considerable cost. Using a special hand-held 70mm camera, Kubrick himself filmed many of the scenes inside it. (If you know how bulky Panavision cameras and film usually are, you'll realize this was not easy.)

What about the "apes" in the opening section? A review in Newsweek had stated positively that real animals were used, alternating with shots of actors in suits. This was nonsense. Except for two chimpanzees, seen briefly as "children," all the "animals" were actors.

Discussion of this led to a mention of PLANET OF THE APES, and the similarities between the two films. Clarke pointed out that his film was written several years ago. Ape scenes and all. He had enjoyed PLANET, but thought that it could have been improved by eliminating many of the jokes, which were seemingly concessions to the broadest popular taste.

His future plans? For a year, nothing. His reaction now, after completing four years of work, was "relief." He had no plans to do any more scripts. However, there was interest in filming some of his work, especially the story I Remember Babylon. Both of Italy's top directors, Fellini and Antonioni, are reportedly interested in it.

India's Satyajit Ray, himself the president of an sf club and an enthusiast of the literature, had approached Clarke to do a film. Unable to oblige, the author had suggested his associate, Mike Wilson. Accordingly, Wilson and Ray wrote THE ALIEN, which will be filmed in India next year, starring Peter Sellers. Ray will direct and Columbia will release it.

Currently, Clarke is travelling from city to city, helping to promote the

film. He is being paid a fee for this. His next stop was Los Angeles, then Cleveland. "Next week I go to London, then Pittsburgh, Toronto, Dallas, Denver -- those are all on successive days. Then...San Francisco. But I think I managed to talk myself out of Johannesburg and Tokyo."

--Ken Beale

NEW WORLDS/BUG JACK BARRON

The British Arts Council has granted New Worlds an emergency four month extension of its subsidy as a vote of confidence in the magazine. It had been in danger of folding when W.H. Smith, Britain's largest distributor, banned the March issue over some four-letter words in the third instalment of Bug Jack Barron. Further, W.H. Smith, apparently under Arts Council and press pressure, has now rescinded its ban and agreed to distribute the April issue containing the fourth instalment of Bug Jack Barron. The serialization will continue and New Worlds as of this writing is in no immediate danger of folding.

Mr. Sylvester Stein, publisher of the magazine, stated, "I think we have won a small victory against private censorship. We are very grateful to the Arts Council for the stand they have taken and for the financial help they are giving us. I think it's been realized that our magazine goes to committed readers who don't buy it for any salacious reason, but for its imaginative writing, which tends occasionally to become unrestrained."

The author, Norman Spinrad, has accepted an offer by Avon Books to publish the novel in the U.S. as a paperback original. The Avon edition will be the original text of the manuscript as published in New Worlds. There will be no censorship, changes, or deletions. A publication date for the Avon edition has not yet been determined.

GALAXY CONTESTS

Galaxy is sponsoring a contest to redesign If's "Hue & Cry" art heading. The winner will receive \$10.00 and his drawing will be used in the magazine. For details, interested artists should contact: Jack Gaughan, P. O. Box 516, Rifton, N.Y. 12471.

Galaxy is also sponsoring a contest for suggestions about American involvement in Vietnam -- ways of bringing about a peaceful settlement, of winning the war, whatever might be of value. There are five prizes of \$100 each. Entries should be sent to: "What Would You Do About Vietnam?", Galaxy Publishing Corp., 421 Hudson St., New York, N. Y. 10014. Entries must be received by July 4, 1968 to be eligible.

Obituary

OLGA SCHEINPFLUGOVA

Olga Scheinpflugova, actress and the widow of Karel Capek, died April 13 in Prague. She was believed to be about 65 years old.

She was on the stage until two days before her death in her husband's last play, "The Mother," written a few months before he died on Christmas Eve, 1938. He was the author of "R.U.R." and "War With the Newts," both of which are well known to science fiction enthusiasts.

Miss Scheinpflugova was a leading actress of the Prague National Theater Company when she was married to Mr. Capek in 1935. Both were close to President Thomas Masaryk and his son. Foreign Minister Jan Masaryk.

Her acting and writing career was stifled for a time after Stalinists came to power in 1948, but she was rehabilitated and awarded the title of Meritorious Artist.

SF COLUMN IN AVATAR

The New York Avatar, a bi-weekly "underground" newspaper, now has a science fiction review column. The second issue, dated April 12, features its first instalment. The column, entitled "Thrilling Wonder Stories," runs to nearly half a standard newspaper page. It is surprisingly fannish and makes no concessions to its readers: the term "space opera" turns up in the opening sentence. It contains reviews of The Witches of Karres and other recent sf books.

The authors of the column are Paul Williams and D.G. Hartwell. Williams, a former fanzine editor, is now putting out the rock magazine Crawdaddy. Dave Hartwell is another ex-fan.

The Avatar began two years ago in Boston. The New York edition is available on a few newsstands for 25¢. It can also be obtained for 35¢ from the publishers: Avatar, 80 Wooster St., New York, N.Y. 10013.

--Ken Beale

1968 NFFF KAYMAR AWARD

The National Fantasy Fan Federation Kaymar Award, sponsored by former president K. Martin Carlson, is presented each April to a member for outstanding service to the club. The award winner this year is Ann Chamberlain, who not only made the N3F, but also general fandom a more "pleasant" place. She especially has been active with new fans. Her work on the Welcommittee and her friendly letters have helped to make many a new fan feel at home.

--M. Viggiano

LUNACON/EASTERCON REPORT

The 11th Annual Lunacon Science Fiction Conference was held on April 20-21 at the Park-Sheraton Hotel in New York. Eastercon parties were held in conjunction with Lunacon, on the evenings of April 19 and 20. The combined con drew an attendance of 410, making this the largest regional convention held, exceeding in fact half of the previous Worldcons in attendance. (P. Schuyler Miller please note!)

The program was opened Saturday afternoon by Chairman Ted White. Samuel R. Delany was the first speaker with "The New Science Fiction Package." This was followed by a panel consisting of Isaac Asimov, Lester Del Rey, Marc Haefele, and Alexei Panshin, who discussed the new movie 2001: A SPACE ODYSSEY. The general opinion of the panel was somewhat unfavorable, although Marc Haefele of Doubleday, who has read the book, explained some of the details left hanging in the movie. A lengthy question and answer session followed.

Terry Carr and Larry Shaw participated in Part 1 of an Editors' Panel, in which they discussed the production mechanics of paperback publishing, and their forthcoming schedule. The program concluded with a dialogue between Terry Carr and Ted White in which they discussed a number of topics from the afternoon's program.

The program on Sunday opened with a talk by Jack Gaughan in which he spoke about science fiction illustrating. Donald A. Wollheim, Guest of Honor, gave a talk, "Science Fiction Authors--A Visionary Approach to the Future," in which he pointed out that the type of fiction popular today is the adventure and quest story; that the readers don't appear to want the new wave with its dour outlook and lack of answers.

Arthur C. Clarke followed with a speech, "2002," in which he discussed the movie and answered some of its critics. The program concluded with Part 2 of the Editors' Panel, where George Ernsberger discussed the Avon science fiction program with Ted White. During this discussion he announced that Avon had bought Norman Spinrad's Bug Jack Barron.

Roger Zelazny, who had been scheduled to appear on the program, was unable to attend due to a fire in his offices at the Social Security Administration on Friday, April 19. A fire also marred the exhibition of artwork by Richard Powers at the Lunacon. His studio was badly damaged on April 1, with some \$10,000 worth of paintings ruined. A large part of his paintings, however, were stored in fireproof vaults and escaped damage, permitting the exhibition to be held as scheduled.

--F. Dietz

The Thirddmancon was held over the weekend of April 12-15, in England. There were 211 people registered with approximately 140 actually attending. (Both these figures are records for British Cons, excluding Worldcons.) The Guest of Honor was Ken Bulmer, KSF, Author and Fan; and the Fan Guest of Honor was Steve Stiles, TAFF winner.

Initiated into the Order of Saint Fantony were Beryl Mercer, Doreen Parker, and Ken McIntyre. Phil Rogers was inaugurated as Noble Master.

Next year's Con site was undecided, but a Con Committee was set up. A motion was passed that British Fandom should support the Heidelberg bid for the 1970 Worldcon; and a petition stating this was being passed around and signed. If not lost, this will no doubt appear in due course in America.

The hotel supplied mediocre food, with very bad service, but there were no recorded instances of the management complaining about room parties! The owner was, however, quoted as saying, "Never again."

Apart from faults inherent in the hotel, the Con had a well balanced program and was a success. Of the ten I spoke to only one said he had not enjoyed it 100%. This year everyone appeared far more friendly than has been the case in preceding years. Well done, and thanks to the Con Committee: Harry Nadler, Eric Bentcliffe, Bill Burns and Peter Day.

Although I'm not criticizing any item on the program, the highlights for me were the GoH's speech, the Eric Bentcliffe Slide Show, and the Tourney organized by Ted Tubb and Ken Bulmer.

--Keith Freeman

MARCON REPORT

Marcon III took place on March 30 and 31, at Holiday Inn East, Columbus, Ohio. There were 110 attendees, including GoH Fred Pohl. It was planned as a free-wheeling, semi-structured convention, with plenty of ideas and a minimum of formal programming. It worked out well.

After introduction of notables on Saturday afternoon, Fred Pohl set up a panel with Dean McLaughlin, John Jakes, and Ed Dong. Discussion by the pros, and between pros and audience, ranged through topics as widely varying as the whys and wherefores of writing sf, and the Rand Corporation's Delphi technique for projecting future developments in any field. Mr. Pohl's expert guidance, and the interest and cooperation from the audience made this a type of event I'd like to see more often.

After an entertaining intermission,
(Continued on Page 11)

SCIENCE FICTION MOVIES ON TELEVISION by Chris Steinbrunner

Thanks to television, the science fiction enthusiast can see most of the best science fiction films ever made. These days even the prestigious, "big-name" network movie showcases are showing films like WAR OF THE WORLDS and many of the Hammer technicolor Frankenstein sequels and horror revivals.

Because of the curious economics of Hollywood, the science fiction film of the past was always made on the "B" picture budget and relegated to a "B" picture category and distribution schedule. Because of the rapid gobbling up of the "B" film by television, we got to see such classics as CURSE OF THE CAT PEOPLE, VILLAGE OF THE DAMNED, WHITE ZOMBIE and DOCTOR X fairly early. The great Universal horror films of the early '30's -- the studio and the period which created FRANKENSTEIN, DRACULA, THE MUMMY and their offspring -- were released to television in the Screen Gems Shock package of the early '50's, and was one of the most successful film packages ever to sweep the medium.

Special effects films from THE LOST WORLD to KING KONG have been on television. Such science fiction classics as FORBIDDEN PLANET, THE DAY THE EARTH STOOD STILL, and THIS ISLAND, EARTH have been late night movie staples. Nearly all of George Pal's 13 feature films have been on television including THE TIME MACHINE and WAR OF THE WORLDS.

Because of the success of the DR. JEKYLL AND MR. HYDE special as well as the DARK SHADOWS daytime gothic, more and more "specials" are coming to television, built along science fiction and allied themes. Hammer Films is about to have its own hour long TV series; it will probably include re-done versions and sequels of many of its famous film successes. Don't be surprised if Frankenstein becomes a TV special next year. Just the other day I received a telephone call from ABC's statistical research people asking for the original movie ratings for A PORTRAIT OF DORIAN GRAY, DONOVAN'S BRAIN and THE THING. That is, the ratings the films originally pulled when they premiered on TV. They wouldn't tell me why they wanted the information, but you can bet these titles are under consideration for re-doing as TV specials in the near future.

ANOTHER AWARD FOR ASIMOV

Isaac Asimov was awarded the 1967 AAAS-Westinghouse Award for Distinguished Science Writing in Magazines. It was given for his article "Over the Edge of the Universe" in the March 1967 issue of Harper's Magazine.

Calendar of Events

May

- 3 WSFA Meeting, at home of Alexis Gilliland, 2126 Pennsylvania Ave., NW, Washington, D.C. (ph.FE7-3759), 8pm.
- 3 Little Men Meeting, at home of member, at 8pm. For info: Alva Rogers, 5967 Greenridge Rd., Castro Valley, Calif. 94546.
- 5 ESFA Meeting, at YM-YWCA, 600 Broad St., Newark, N.J., at 3pm.
- 5 Albuquerque SF Society Meeting, at home of member. For info: Gordon Benson, Jr., P. O. Box 8124, Albuquerque, N.M. 87108.
- 10 FISTFA Meeting, at apt. of Mike McInerney, 250 W. 16th St., Apt. 5FW, New York, N.Y., at 9pm.
- 10 BSFS Meeting, at Disclave.
- 10-11 THE SECONDARY UNIVERSE conference on science fiction, fantasy, TV, etc on the campus of Univ. of Wisconsin in Milwaukee. Films, panels, speakers. Free. For info: Ivor A. Rogers, c/o Kay Ettla, UWM Union, University of Wisconsin-Milwaukee, 2200 E. Kenwood Blvd., Milwaukee, Wis.
- 10-12 DISCLAVE at Regency Congress Inn, 600 New York Ave., NE, Washington, D.C. GoH: Robert Silverberg. Membership: \$2.
- 12 NESFA Meeting, at home of member. For info: NESFA, P. O. Box G, MIT Branch PO, Cambridge, Mass. 02139.
- 17 WSFA Meeting, see May 3
- 17 Little Men Meeting, see May 3
- 18 Lunarian Meeting, at home of Frank Dietz, 1750 Walton Ave., Bronx, N.Y. 10453, at 8pm. Guests of members.
- 24 FISTFA Meeting, see May 10
- 24 BSFS Meeting, at home of Jay Halderman, 1244 Woodbourne Ave., Baltimore Md. (ph.323-6108) at 8pm.
- 25 Omicron Ceti Three Meeting, at home of Estelle Sanders, 131 Edmunton Dr. N. Babylon, L.I., Apt. G-11 (ph.587-3783) at 8:30pm.
- 26 NESFA Meeting, see May 12
- 26 OSFA Meeting, in auditorium of Main St. Louis Public Library, 1301 Olive St., at 2pm. For info: Ray Fisher, 4404 Forest Park, St. Louis, Mo.
- 31 Little Men Meeting, see May 3
- 31 WSFA Party Meeting. For info: Alexis Gilliland (see May 3)

June

- 1-3 STOCON VI, in Stockholm. For Info: John Henri Holmberg, Norrskogsv. 8, Stockholm K, Sweden.
- 15 Albuquerque SF Group annual dinner meeting. Guests: Donald Wollheim and Jack Williamson. For info: Gordon Benson, P.O. Box 8124, Albuquerque, N.M. 87108.
- 15-16 TRIPLE FAN FAIR, at Pick-Fort Shelby Hotel, Detroit, Mich. GoH: Harlan Ellison. Membership: \$3.00. For info: Triple Fan Fair, 14501 La-

- belle St., Oak Park, Mich. 48237.
- 21-23 DALLAS CON, Hotel Southland, Dallas, Tex. Combined sf, film and comics con. Tickets: \$2.50 ea. For info: Con Committee '68, 1830 Highland Dr., Carrollton, Tex. 75006.
- 28-30 MIDWESTCON XIX at the North Plaza Motel, 7911 Reading Rd., Cincinnati, Ohio 45237. Membership: \$1. Banquet \$3.50. For info: Lou Tabakow, 3953 St. Johns Terr., Cincinnati, Ohio

July

- 4-7 F-UN CON at Statler Hilton Hotel, Los Angeles. Theme: Future Unbound. Membership: \$3.00. For info: Charles Crayne, 1050 N. Ridgewood Pl Hollywood, Calif. 90038.
- 4-7 INTERNATIONAL CONVENTION OF COMIC ART, at the Statler-Hilton in New York. Membership: \$4 or \$1.50/day. Luncheon: \$4.50. For info: SCARP, c/o Bill Parente 15-D Arcadia Rd., Hackensack, N.J.
- 26-28 OZARKON 3, Ben Franklin Motor Hotel, 825 Washington, St. Louis, Mo. 63101. GoH: Harlan Ellison. Registration fee: \$2. For info: Norbert Couch, Rt. 2, Box 889, Arnold, Mo.

August

- 23-25 DEEP SOUTH CON VI. GoH: Daniel F. Galouye. Membership: \$1. For info: John H. Guidry, 5 Finch St., New Orleans, La. 70124.
- 29-Sept.2 BAYCON at the Hotel Claremont Claremont & Ashby Aves., Oakland/Berkeley, Calif. 94705. GoH: Philip Jose Farmer. Memberships: \$1 Overseas, \$2 Supporting, \$3 Attending. Make checks payable to: J. Ben Stark. BAYCON, P.O. Box 261 Fairmont Sta., El Cerrito, Calif. 94530.

Meetings held every week:

- Cincinnati Fantasy Group
Sat. at homes of various members.
For info: Lou Tabakow, 3953 St. John's Terr., Cincinnati, Ohio 45236
- COFSFS
Sat. at homes of various members, at 7pm. For info: Bob Gaines, 336 Olentangy St., Columbus, Ohio 43202 (ph.263-6089)
- Fellowship of the Purple Tongue
Sat. at home of Phil Harrell, 3021 Tait Terr., Norfolk, Va., at 2pm. (ph.853-1259)
- LASFS
Thurs. at home of Owen Hannifen, 508 S. St. Andrews Pl., Los Angeles, Calif. 90005, at 8pm.
- MITSFS
Fri. at 5pm in Room 1-236 MIT, Cambridge, Mass. Trip to Chinatown for dinner after meeting.
- MoSFA
Thurs. at 7:30pm in the basement of 813 Maryland, Univ. of Missouri at Columbia campus.

Beyond Imagination

ON S-F AND FANTASY COLLECTIONS

Reviews & Comments by W. R. Cole

In September 1949, Frederick Fell, Inc. published the first of a series of volumes edited by Everett F. Bleiler and T.E. Dikty under the general titles The Best Science Fiction Stories and Year's Best Science Fiction Novels. Under their joint editorship the years 1949 through 1954 were covered; 1955 through 1957 by Mr. Dikty alone.

Judith Merrill inaugurated her Best Annual Series in 1956 and has been going strong since. Only 1966 failed to produce an annual under her editorship. Miss Merrill has concentrated on obtaining stories from varied mainstream sources during the last few years. Her collections have been criticized as containing an overabundance of off-beat selections and very few stories from the science fiction magazines.

In 1965, Ace Books published the first of their annual series, World's Best Science Fiction. This series is under the joint editorship of Donald A. Wollheim and Terry Carr. This series concentrates mainly on the sf magazines a la Bleiler & Dikty, and very few mainstream selections have appeared so far.

We now have a third "annual" series in the form of:

BEST SF: 1967

Ed. by Harry Harrison & Brian Aldiss
Berkley Medallion S1529, March
256 pages, 15 stories, 75¢

Harry Harrison, in his introduction, states that he is following the guidelines James Blish has outlined in his credo. Blish presented the minimum standards of a "best" series as follows

1. "...contents should be science fiction...no fantasies.
2. "...no cartoons, pseudoscientific articles...or...verse...
3. "...be reasonably honest about what it (the anthology) is offering... limitations ought to be made known to the readers..."

Personally, we have no argument with these guidelines. They are good and they make sense. Unfortunately, the general state of the magazine market itself must, and should, be taken into consideration.

There is a great deal of science fiction, some very good and some very bad, that is being published outside of the sf magazines. Stop and think for a few moments. There are approximately fourteen sf and fantasy magazines that are available at the present time. Three are 100% reprint, five vary from 50 to 90% reprint, one is slowly turning away from science fiction as we

know it, and still another is not published on any regular schedule. This leaves us with four regular sf magazines available. Obviously, there certainly is no appreciable quantity of magazines available from which to select stories for an annual "best" collection.

Considering factors that the general reader is not usually aware of cuts the available material even further. There are instances where stories might be considered among the best, but due to previous commitments, such as selection for appearance in a "house" collection, i.e. The Best From F&SF Series, they do not appear in a "best" anthology.

This latest entry in the "best" series is very good. Robert Silverberg's novelette, "Hawksbill Station" is the lead story and we agree with Harrison that it is one of the best stories he has written.

Other outstanding entries in this collection include Fred Hoyle's short story "Blackmail" that deals with animals that watch television; Frank M. Robinson's "The Wreck of the Ship John B." presents the loneliness and psychological problems of space travel. James Thurber's classic short story "Interview With a Lemming" (reprinted from a collection) is also included in this anthology.

The new wave is represented by J.G. Ballard's short-short with the long title, "The Assassination of John Fitzgerald Kennedy Considered as a Downhill Motor Race", and "Pretty Maggie Moneyeyes" by Harlan Ellison. Both stories are bad and could have been left alone in their original magazine appearances.

As we have indicated in the past, the term "best" is always open for discussion. However, this entry in the "best" group should be read and we do look forward to future collections.

LOOKING AHEAD

WORLD'S BEST SCIENCE FICTION 1968

Ed. by Donald Wollheim & Terry Carr
Ace Books, May. 75¢

Actually, this is pure coincidence. We did not plan that this month's column be devoted to a discussion of the "best" series. In any event, readers can make a comparison between the Harrison/Aldiss collection and this one.

ELSEWHERE AND ELSEWHEN

Edited by Groff Conklin
Berkley, May. 9 stories. 75¢

A new collection by Groff Conklin.

APEMAN SPACEMAN: ANTHROPOLOGICAL SCIENCE FICTION

Ed. by Leon Stover & Harry Harrison
Doubleday, June. \$5.95

(Continued on Page 11)

S F Forecasts

AMAZING -- September 1968

Short Novel

LABYRINTH by Neil R. Jones

Novelettes

WHERE'S HORATIUS? by Mack Reynolds

PARADOX by Charles Cloukey

PATTYCAKE MUTINY by Winston K. Marks

Short Stories

MANHATTAN DOME (new) by Ben Bova

IDIOT'S MATE (new) by Robert Taylor

TIME BOMB (new) by Ray Russell

Feature

SÃO PAULO LETTER by Walter Martins

F&SF -- July 1968

Serial

SOS THE ROPE by Piers Anthony

Short Stories

THE PSYCHEDELIC CHILDREN by Dean R. Koontz

KEY ITEM by Isaac Asimov

ULTIMATE DEFENSE by Larry Brody

THE SUBLIMATION WORLD by John Sladek

BEYOND WORDS by Hayden Howard

Special Reprint Feature

REMOTE PROJECTION by Guillaume Apollinaire

Science

LITTLE LOST SATELLITE by Isaac Asimov

Cover by GAUGHAN from "Sos the Rope"

FANTASTIC -- October 1968

Short Novel

LORDS OF THE UNDERWORLD by L. Taylor Hanson

Novelettes

BANDITS OF TIME by Ray Cummings

BETWEEN TWO WORLDS by Milton Lesser

Short Stories

SOUND OF SPACE (new) by Ross Rocklynn

THE DRAGONS OF TEFLA (new) by Arthur Porges

WHERE IS MRS. MALCOMN? (new) by Susan Lewin

DATEN (new) by K.M. O'Donnell

GALAXY -- July 1968

Serial

A SPECTER IS HAUNTING TEXAS by Fritz Leiber

Novelettes

THERE IS A TIDE by Larry Niven

FACTSHEET SIX by John Brunner

Short Stories

MCGRUDER'S MARVELS by R.A. Lafferty

BAILEY'S ARK by Burt K. Kiler

DREAMER, SCHEMER by Brian W. Aldiss

SECONDS' CHANCE by Robin Scott

WHEN I WAS IN THE ZOO by A. Bertram Chandler

Feature

2001: A SPACE ODYSSEY--MOVIE REVIEW by Lester Del Rey

Cover by GAUGHAN from "A Specter Is Haunting Texas"

IF -- July 1968

Serial

ROGUE STAR by Frederik Pohl and Jack Williamson

Novelettes

THE SLEEPER WITH STILL HANDS by Harlan Ellison

WE FUSED ONES by Perry A. Chapdelaine, Sr.

THE MUSCHINE by Burt K. Filer

Short Stories

GONE TO GRAVEYARDS, EVERYONE by Paul M. Moffett

THE SOFT SHELLS by Basil Wells

THE HIDES OF MARRECH by C.C. MacApp

IN THE OLIGOCENE by John Thomas

THE CURE-ALL by Win Marks

Feature

IF--AND WHEN by Lester Del Rey

Cover by MORROW from "The Sleeper With Still Hands"

ACE MAY RELEASES

High, Philip E. The Time Mercenaries/Louis Trimble. Anthropol. H59. 60¢

Norton, Andre. Star Hunter and Voodoo Planet (reissue) G723. 50¢

Tucker, Wilson. The Lincoln Hunters (reprint) H62. 60¢

Verne, Jules. Carpathian Castle. H60. 60¢

Wollheim, Donald A. and Terry Carr, eds World's Best Science Fiction: 1968. A15. 75¢

DOVER PUBLICATIONS

Stapledon, Olaf. Last and First Men, and Star Maker. June.

Todd, Ruthven. The Last Traveller. Fall.

FAWCETT PUBLICATIONS

Conklin, Groff, ed. Seven Trips Through Time and Space. R1924, May. 60¢

Knight, Damon, ed. Worlds to Come. R1942. June. 60¢

Stern, Philip Van Doren, ed. Strange Beasts and Unnatural Monsters. R1166 August. 60¢

PAPERBACK LIBRARY

Resnick, Michael. The Goddess of Ganymede (reprint). May

Barzman, Ben. Echo X (reissue) May

Gaskell, Jane. The Serpent (reprint) June

White, Ted. Spawn of the Death Machine July

Gaskell, Jane. Atlan (reprint) August.

Biggle, Lloyd. All the Colors of Darkness (reissue) August

Resnick, Michael. Pursuit on Ganymede. September

Binder Eando. Adam Link: Robot (reissue) September

Carter, Lin. Thongor at the End of Time. October

Somers, Bart. Beyond the Black Enigma (reissue) October

Bibliomania

NEW HARDCOVERS

- Bowen, John. After the Rain (play) Random House. \$4.50
- Cameron, Ian. The Lost Ones (reprint) Morrow. \$4.50
- Clarke, Arthur C. The Promise of Space (non-fiction) Harper & Row. \$7.50
- Curry, Jane Louise. The Sleepers (juv. fantasy) Harcourt, Brace & World. \$4.50
- Easson, Robert. The Bird, The Ghoul, and In the Name of My Friend. Vantage Press. \$2.50
- Emrich, Wilhelm. Franz Kafka: a Critical Study of His Writings (tr. from German) F. Unger. \$11.00
- Farmer, Philip Jose. Flesh (reprint) Doubleday. \$3.95
- Garvin, Richard M. and Edmond G. Addeo. The Fortec Conspiracy. Sherbourne Press. \$3.95
- Gilman, Robert Cham. The Rebel of Rhada (juv) Harcourt, Brace and World. \$3.75
- Halacy, D. S. Rocket Rescue (juv) Norton. \$3.70
- Jones, D. F. Implosion (reprint) Putnam. \$5.95
- Ley, Willy. Rockets, Missiles and Men in Space (rev. and expanded) Viking Press. \$10.95
- Lovecraft, H.P. Selected Letters, 1925-1929. Ed. by August Derleth and Donald Wandrei. Arkham House. \$7.50
- Moskowitz, Sam, ed. Science Fiction by Gaslight; a History and Anthology of Science Fiction in the Popular Magazines, 1891 to 1911. World. \$6.95
- Norton, Andre. The Zero Stone (juv) Viking. \$4.50
- Nourse, Alan E. The Mercy Men (orig: A Man Obsessed) McKay. \$3.95
- Osborne, Charles. Kafka. Barnes & Noble. \$2.25
- Platt, Kin. The Boy Who Could Make Himself Disappear (juv) Chilton. \$4.50
- Roberts, Lionel. The In-World (reprint) Arcadia. \$3.50
- Russell, Solveig Paul. The Mush Men (juv fantasy) Dodd, Mead. \$3.25
- Stilson, Charles B. Polaris and the Immortals. Avalon. \$3.50
- Will, John N. My Blonde Princess of Space. Carlton Press. \$2.00

NEW PAPERBACKS

- Asimov, Isaac. The Naked Sun (reissue) Lancer 73-702. 60¢
- Of Time and Space and Other Things (reprint) Lancer 74-930. 75¢
- The Stars Like Dust (reissue) Lancer 73-704. 60¢
- Blish, James. Earthman, Come Home (reissue) Avon S218. 60¢
- Brunner, John. Bedlam Planet. Ace G709. 50¢
- Burger, Dionys. Sphereland; a Fantasy

- About Curved Spaces and An Expanding Universe (reprint) Crowell Apollo Editions A-184. \$1.95
- Burroughs, William S. Ticket That Exploded (reprint) Evergreen Black Cat B164. \$1.25
- Carter, Lin. Thongor in the City of Magicians. Paperback Library 53-665 60¢
- Churchward, James. The Sacred Symbols of Mu (third in series) Paperback Library 54-663. 75¢
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- Elliott, Bruce. Asylum Earth. Belmont 50-819. 50¢
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- Fairman, Paul W. I. The Machine (orig) Lancer 73-735. 60¢
- Forest, Jean-Claude. Barbarella (reprint) Grove Press GS2. \$1.50
- Friedburg, Gertrude. The Revolving Boy (reprint) Ace H58. 60¢
- Heinlein, Robert A. Stranger In a Strange Land (reprint) Berkley N1571. 95¢
- Johnson, J. W. Utopian Literature: A Section (non-fiction) Random House Modern Library College Editions T-96 \$1.95
- Jones, Neil R. Doomsday on Ajait: Professor Jameson Space Adventure #5 (orig) Ace G719. 50¢
- Lafferty, R. A. Space Chanty / Ernest Hill. Pity About Earth (orig) Ace H56. 50¢
- Laumer, Keith. The Avengers #5: The Afrit Affair. Berkley Medallion X1547 60¢
- Laumer, Keith and Rosel George Brown. Earthblood (reprint) Berkley S1544. 75¢
- Long, Frank Belknap. And Others Shall Be Born. Belmont B50-809. 50¢
- Maine, Charles Eric. Survival Margin (orig: The Darkest of Nights) Fawcett Gold Medal R1918. 60¢
- Moskowitz, Sam, ed. The Vortex Blasters and Other Stories From Modern Masterpieces of Science Fiction (reprint) Macfadden Bartell 60-325. 60¢
- Niven, Larry. Neutron Star. Ballantine U6120. 75¢
- Norton, Alden H., ed. Masters of Horror Berkley X1497. 60¢
- Olemy, P. T. The Clones. Caravelle Flagship 840. 60¢
- Paul, Hugo. Master of the Undead (orig) Lancer Easy-Eye 73-746. 60¢
- Playboy Book of Horror and the Supernatural (reprint) Playboy Press BA0119. 95¢
- Playboy Book of Science Fiction and Fantasy (reprint) Playboy Press BA0115. 95¢
- Robeson, Kenneth. Fortress of Solitude (Doc Savage #23) Bantam F3716. 50¢
- Shaw, Larry, ed. Great Science Fiction Adventures (reissue) Lancer 73-740. 60¢

Shute, Nevil. On the Beach (reprint)
Bantam S3875. 75¢
Swift, Jonathan. Gulliver's Travels.
Lancer Magnum Easy Eye 74-603. 75¢
Turney, Catherine. Possessed (orig:
The Other One) Paperback Library,
54-662. 75¢
Van Vogt, A.E. Slan (reprint) Berkley
X1543. 60¢
Verne, Jules. 20,000 Leagues Under the
Sea (reissue) Lancer Magnum Easy Eye
14-608. 75¢
Vincent, Harl. The Doomsday Planet (re-
issue) Tower 42-947. 50¢
Wells, H. G. Time Machine (reprint)
Bantam Pathfinder FP4063. 50¢
White, Ted and Dave Van Arnam. Side-
slip (orig) Pyramid X1787. 60¢
Williams, Robert Moore. Zanthar at the
Edge of Never (sequel to Zanthar of
the Many Worlds) Lancer 73-741. 60¢

BEYOND IMAGINATION cont. from p.8

A collection of both science fiction and nonfiction on anthropology and the future.

ORBIT 3

Edited by Damon Knight
Putnam's Sons, June. \$4.95

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MARCON REPORT cont. from p.6

there was a panel of faneds, which included Ed Dong, Bill Mallardi, and Bob Gaines. They talked about some of the problems new faneds were wont to run into.

The banquet that evening was held at the Coventry Inn. It was an excellent buffet, well prepared and well served (I hear this is rare at banquets.) Fred Pohl gave his GoH speech about the place of sf people (both fan and pro) in the world today, from the viewpoint of the potential contribution to world affairs by people whose way of thinking has been shaped by the concepts and ideas found in sf.

Both evenings were filled with the usual partying.

--Sherina Comerford

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