

S O N O F T H E W S F A J O U R N A L

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In Brief --

As we have fallen way behind (flare-up of our eye trouble, continued publishing problems, spring fever, summer doldrums, exhaustion, too little time, etc.), we will catch up by publishing a few issues of "like material" rather than trying to maintain balance by pubbing a little bit of everything in every issue. This way, the material won't date so badly before we get it out. The next few issues (not necessarily in this order) will be another "Media" issue (mostly the "pro" media), one or two "fannish" issues (club and convention news & reports, amateur 'zines, foreign events, etc.), another FAPA issue (bibliographic material, etc.), and the Sept.-Oct. installment of Richard Delap's prozine review column (the Nov.-Dec. installment is in the stalemated TWJ #80).

Speaking of TWJ #80--we urgently need publishing help of all kinds--A.B.Dick and Gestetner mimeos, electro-stencilling, offset publishing. And if anyone is in the Philadelphia area, please try to find out what's happened to Gary Labowitz and some of the TWJ #80 stencils (if in the Baltimore area, go over and help Jack Chalker look for the missing electro-stencilled artwork for #80). It's beginning to look like TWJ #81 may be out before the snake-bitten #80....

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-- DLM

THE WSFA JOURNAL (Supplement)

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TO:

FIRST CLASS MAIL

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AVON BOOKS, 959 8th Ave., N.Y., NY 10019 --

Young Demons, ed. Roger Elwood & Vic Ghidalia (#V2434; 75¢; 160 pp.) -- "What is as wonderful as an innocent young child? What could be as frightening as a young child possessing secret supernatural powers? In Young Demons, . . . young people use dark powers from other worlds to bedevil the innocents around them. Demonic twists and mysterious forces are released on earth. . . ."

DOUBLEDAY S. F. BOOK CLUB, Garden City, NY --

July, 1972 --

The 1972 Annual World's Best SF, ed. Donald A. Wollheim (with d.j. by Frank Frazetta; member's ed., \$1.98; contents & other info in "The Steady Stream", in this issue).

When HARLIE Was One, by David Gerrold (member's ed., \$1.49; see "The Steady Stream" for additional details).

Alternates: Planet of the Apes, by Pierre Boulle (member's ed., \$1.69; publisher's ed., \$4.95); First on the Moon: A Voyage with Neil Armstrong, Michael Collins & Edwin E. Aldrin, Jr. (member's ed., \$2.98; publisher's ed., \$7.95; the saga of Apollo 11; 28 pp. photos, epilogue by Arthur C. Clarke); A Time of Changes, by Robert Silverberg (member's ed., \$1.49); I, Robot, by Isaac Asimov (member's ed., \$1.49; publisher's ed., \$4.95; 9 stories); The Illustrated Man, by Ray Bradbury (member's ed., \$1.49; publisher's ed., \$5.95; 20 stories); Quest for the Future, by A.E. Van Vogt (member's ed., \$1.49).

August, 1972 --

From This Day Forward, by John Brunner (member's ed., \$1.49; publisher's ed., \$5.95; 12 stories, including "Wasted on the Young", "The Biggest Game", "The Vitamins", "An Elixir for the Emperor", "Planetfall", "The Trouble I See", "Even Chance", "Fifth Commandment", "Judas", "Factsheet Six", "Fairy Tale", "The Inception of the Epoch of Mrs. Bedonebyasyoudid").

The Overman Culture, by Edmund Cooper (member's ed., \$1.49; publisher's ed., \$5.95; "Time seems to have run amok. London is governed by Queen Victoria and Winston Churchill, who travel through the city in a futuristic hovercar. Zepplins and fighter planes from World War I and II clash above and outside the force field that protects London and its curiously detached and indifferent population. . . .")

Alternates -- The Foundation Trilogy, by Isaac Asimov (member's ed., \$1.98; publisher's 3-vol. ed., \$10.50; incl. Foundation, Foundation and Empire and Second Foundation); The Ice People, by René Barjavel (member's ed., \$1.49; publisher's ed., \$5.95); Gods From Outer Space, by Erich von Däniken (member's ed., \$2.98; publisher's ed., \$5.95; 16 pp. of photos; "non-fiction"); The Left Hand of Darkness, by Ursula K. LeGuin (member's ed., \$1.49; publisher's ed., \$4.95; winner of both Hugo & Nebula); Five Fates, by K. Laumer, P. Anderson, F. Herbert, G. Dickson, & H. Ellison (member's ed., \$1.49; publisher's ed., \$4.95; 5 authors on a single theme); Twice Twenty-Two, by Ray Bradbury (member's ed., \$1.98; publisher's ed., \$5.95; 44 tales).

FAWCETT, Astor Plaza, N.Y., NY 10036 --

May, '72 --

Wondermakers: An Anthology of Classic Science Fiction, ed. Robert Hoskins (95¢) -- "Written at a time when the technological revolution was fast becoming a reality, the tales in Wondermakers . . . ask questions about the boundaries of the present and the possibilities of the future. ## "Included . . . are Edgar Allan Poe's 'The Balloon-Boat', Edwin A. Abbott's 'Flatland' (excerpts), Ambrose Bierce's 'Moxon's Master', H.G. Wells' 'The Land Ironclads', Rudyard Kipling's 'With the Night Mail', E.M. Forster's 'The Machine Stops', Jack London's 'The Unparalleled Invasion', Arthur Conan Doyle's 'The Disintegration Machine', Stephen Vincent Benét's 'Metropolitan Nightmare' and 'Nightmare Number Three', Theodore Sturgeon's 'Killdozer', and James Blish's 'Surface Tension'. . . ."

DATELINE--S. F.

This will be a compendium of reviews and other SF-related news items culled from the mass media--primarily newspapers and non-SF magazines. We will be using, for the next few issues, some of the clippings we've gleaned from the local press--and we invite our readers to send clippings, etc. which they might come across from time to time.

The S.F. Cinema (extracts of recent reviews) --

Je T'aime, Je T'aime (a New Yorker Films release, directed by Alain Resnais, screenplay by Resnais and Jacques Sternberg from an original story by Sternberg; photographed in Eastmancolor by Jean Boffety; with Claude Rich & Olga Georges-Picot; reviewed in June 16 issue of THE EVENING STAR by Frank Getlein) -- The review begins by stating that the film is really two stories--the first, the story of the "hardware" for a journey into time, and the second that of "the reconstruction of a life, or rather of the crisis of a life, through the accumulation of fragments of memory". It then goes on to stress the role of "cutting" in the film: ". . . there has rarely been a movie in which cutting is so dominant as it is here. It makes the movie. It is the movie." Next, the plot: Scientists send a recovered attempted suicide back into time to verify their successful experiments with a mouse. He is sent back one year in his own life, "where he is programmed to spend one minute only". Something goes wrong, and the timetraveller--with the audience--"ricochets around his past for the rest of the picture". After discussing the "ricocheting" at some length, the review states that "the very genuine excitement of the picture arises from the two sets of mechanics at work. Will Claude make it back? . . . And, on the other hand, did he kill the mistress whose death led him finally to his suicide attempt?" Later, "The main value of the story is technical. Its story aspect is not particularly novel. . . But the technique is worth watching. It's a distinct pleasure to see cutting, the essence of movies, given its rein to run fast and loose." Comparisons with some of the writings of Aldous Huxley are made at the review's conclusion, with the final comments: ". . . Huxley's people were worth knowing in themselves; the cuts [in the Huxley novels] were simply one economic way to get to know them. In Resnais' science fiction, the cuts all but exist for themselves. But they still repay attention."

The Possession of Joel Delaney (a Paramount Pictures Corp. release, directed by Waris Hussein, screenplay by Matt Robinson and Grimes Grice, based on the novel by Ramona Stewart; photographed in color by Arthur Ornitz, music scored and conducted by Joe Raposo; with Shirley MacLaine, Perry King, David Elliott, Barbara Trentham, Lovelady Powell & Michael Horden; reviewed in June 8 THE EVENING STAR, by David Richards) -- After a brief introduction in which the review cites the recent popularity of the occult and the accompanying "headlong" foray of the film industry into demonology, the reviewer states: "The Possession of Joel Delaney offers the flimsiest of situations, populated by some rather disagreeable people, and expects us to get scared because the subject, per se, is a scary one." The plot consists of the harbouring of the title character (who "tried to kill the super in his apartment building") by his sister in her rich apartment building, who "takes to severing the heads of the ladies about him and leaving them in unexpected places"; an "exorcism in Spanish Harlem"; and "a final psychotic scene, in which the lack of taste alone rivals the lack of suspense". There is also some "simplistic sociology", and "no plotting, pecking, panting, pouncing or pummeling to speak of", as the victims are "merely discovered in their truncated state". In other words, tPoJD is a "flimsy chiller without blood".

The Nightcomers (an Avco Embassy release of a Michael Winner production, directed by Winner, screenplay by Michael Hastings, based on characters from The Turn of the Screw, by Henry James; music by Jerry Fielding, photographed in Technicolor by Tony Broke; with Marlon Brando, Syephanie Beacham, Thora Hird, Harry Andrews,

Verna Harvey, Christopher Ellis & Anna Palk) -- The review begins with "Some ghost stories are better left unexplained. The Henry James novel The Turn of the Screw . . . is one of them. The Nightcomers . . . would like to solve the mystery, nonetheless." The James novel "left a broad margin for interpretation" by not explaining the reader the origins of the demons which possessed the children in the story, which served to increase the eeriness of the tale. But Nightcomers "purports to go back before the James novel begins and show us the events that were to infect the souls of the children". After a brief description of these events, the review concludes that the screenplay "explores the area [of the] misinformation and distortions that creep into a child's head" with laughable simplicity, and Nightcomers emerges as a cinematic equivalent of all those Art Linkletter books--something of a Kids Do the Darndest Things".

Onibaba (made in Japan in 1963 (or 1962--have seen both dates), directed by Kaneto Shindo; with Nobuko Otowa & Jitsuko Yoshimura; reviewed in June 2 issue of THE WASHINGTON POST, by Kenneth Turan) -- "Onibaba is not the conventional horror film.", begins the reviewer. "It is not a slam-bang, bloody-fanged, chill-a-minute screamer. It is a slow film that takes its time worming itself into the creaky corners of the mind, gradually changing indifference into terror. In its own way and in its own good time, it is quite horrifying indeed. . . It is a film that is as strongly erotic as it is frightening, featuring an incredible intertwining of lust and fear, changing moods from vivid animalistic sexuality to nightmare terror with a suddenness that is as unnerving as it is weird." Set in medieval Japan, in an area of tall weaving grass, it opens with the sudden and brutal spearing from behind of two lost and wounded samurai by an old woman and her daughter-in-law. The bodies are stripped of their armor (which is later sold for rice) and dumped into an "ominous, bottomless hole in the ground which gives the film its name". A former neighbor returns from the wars and tries to seduce the daughter-in-law. The old woman, fearful that her daughter-in-law will be wooed away from her, sits in her hut at night, "thinking revenge", when "suddenly a sword rips through the wall and a samurai general appears at the door, wearing a horrible mask and demanding to be led out of the bewildering grass to safety". The two set out to find the road, "a journey which leads to a final crescendo of fear, sexuality and various forms of tingling horror. The wait is long, but those who can stand it will be amply rewarded."

A couple of quick notes: We accidentally tore off the name of the reviewer and the first part of a review of The Possession of Joel Delaney which appeared in the June 2 issue of THE WASHINGTON POST. But, a couple of comments from it: ". . . Joel Delaney can't begin to frighten us because it deliberately keeps us at an emotional distance. It sacrifices dramatic identification for obvious kinds of 'social criticism', and it's a very poor trade, indeed." ~~###~~ Also, we inadvertently omitted the reviewer's name (David Richards) and the source (THE EVENING STAR, May 19 1972) for the review of The Nightcomers. Sorry about that!

A Short Schedule for the Summer runs of TV Channel 9's "Cinema Club 9" --
 3 June: The Golden West (1932; George O'Brien, Cecilia Parker); 10 June: Intolerance (1916; Mac Marsh, Lillian Gish; recommended); 17 June: Pleasure Cruise (1933; Genevieve Tobin, Roland Young); 24 June: Hello Sister (1933; James Dunn, Zasu Pitts); 1 July: America (1924; Lionel Barrymore, Neil Hamilton); 8 July: Condemned (1929; Ronald Coleman, Ann Harding); 15 July: The Man Who Dared (1933; Preston Foster, Zita Johann); 22 July: Hot Popper (1933; Victor McLaglen, Edmund Lowe); 29 July: Change of Heart (1934; Jaynet Gaynor, Charles Forrell); 5 Aug: Kid Millions (1934; Eddie Cantor, Ann Southern); 12 Aug: Sailor's Luck (1933; James Dunn, Sally Eilers); 19 Aug: Advice to the Lovelorn (1933; Lee Tracy, Sally Blane); 26 Aug: Jimmy and Sally (1933; James Dunn, Claire Trevor); 2 Sep: The Unholy Garden (1931; Ronald Coleman, Fay Wray); 9 Sep: She Learned About Sailors (1934; Alice Faye, Low Ayres); 16 Sep: New season begins.

THE STEADY STREAM: Books Recently Received

((Reviewers--both local & out-of-town--please check titles below & let us know, ASAP, which you'd like to review. --ed.))

HARDBOUND --

From This Day Forward, by John Brunner (Doubleday & Co., Inc., Garden City, NY; 1972; 238 pp., d.j. by Peter Rauch; \$5.95; rel. date 23 June) -- All 13 stories "specially revised by the author for book publication". Contents: Foreword, by Brunner; "The Biggest Game" (SCIENCE FANTASY, '55; STARTLING MYSTERY STORIES, '66 as "The Men in Black"); "The Trouble I See" (NEW WORLDS, '59); "An Elixir for the Emperor" (FANTASTIC, '64); "Wasted on the Young" (GALAXY, '65); "Even Chance" (ANALOG, '65); "Planetfall" (ANALOG, '65); "Judas" (Dangerous Visions, '67); "The Vitapuls" (F&SF, '67); "Factsheet Six" (GALAXY, '68); "Fifth Commandment" (VISION OF TOMORROW, '70); "Fairy Tale" (VISION OF TOMORROW, '70); "The Inception of the Epoch of Mrs. Bodonebyasyoudid" (QUARK, '71); "The Oldest Glass" ('72).

The 1972 Annual World's Best SF, edited by Donald A. Wollheim (DAW Books, Inc., N.Y., NY; '72; d.j. by Frank Frazetta; 296 / x pp.; S.F. Book Club Ed.; Asst. Editor, Arthur W. Saha) -- Introduction, by Wollheim; "The Fourth Profession", by Larry Niven (QUARK/4, '71); "Gleepsite", by Joanna Russ (Orbit 9, '71); "The Bear with the Knot on His Tail", by Stephen Tall (F&SF, '71); "The Sharks of Pentreath", by Michael G. Coney (GALAXY, '71); "A Little Knowledge", by Poul Anderson (ANALOG, '71); "Real-Time World", by Christopher Priest (New Writings in SF 1971); "All Pieces of a River Shore", by R.A. Lafferty (Orbit 8, '70); "With Friends Like These", by Alan Dean Foster (ANALOG, '71); "Aunt Jennie's Tonic", by Leonard Tushnet (F&SF, '71); "Timesstorm", by Eddy C. Bertin (De Achttjaarlijkse God, '71); "Transit of Earth", by Arthur C. Clarke (PLAYBOY, '71); "Gehenna", by Barry Malzberg (GALAXY, '71); "One Life, Furnished in Early Poverty", by Harlan Ellison (Orbit 8, '70); "Occam's Scalpel", by Theodore Sturgeon (IF, '71).

Mutant 59: The Plastic Eaters, by Kit Pedler & Gerry Davis (The Viking Press, N.Y., NY; 1972; 251 pp.; d.j. by Hal Siegel; S.F. Book Club Ed.) -- "A life-sized robot gone berserk in a Christmas toy display, a computerized traffic system hopelessly snarled, an Apollo capsule lost in space, a jet plane crashing in the middle of a crowded supermarket, a nuclear sub missing with all hands on board, the Underground exploding in an inferno of gas and flame, all plastic substances swiftly dissolving into rot, its consuming foam laying waste the entire center of London--what has gone wrong?"

When Harlie Was One, by David Gerrold (Nelson Doubleday, Inc., Garden City, NY; '72; d.j. by Marty Jacobs; 247 pp.; S.F. Book Club Ed.; orig. pub. by Ballantine Books, Inc.) -- At a major American computer corporation, psychologist and research chief David Auberson walked past rows of gleaming memory banks which . . . were only the small, visible part of the vast machine known as HARLIE. A Human Analog Robot Life Input Equivalents, HARLIE was the world's most advanced computer with circuits so similar to the human brain that it was capable not only of solving the most complex problems, but of passing judgments, asking questions and thinking independently. ~~But~~ "But lately HARLIE had begun to have periods of self-induced incoherence--a problem that deeply disturbed Auberson and, even worse, had thoroughly upset the company's Board of Directors. They had finally presented Auberson with an ultimatum: unless HARLIE stayed rational and began to make a profit for the company, the entire project would be abandoned and HARLIE would be dismantled. ~~He~~ "Seating himself at Console One, Auberson finally learned that HARLIE was using irrationality to discover and develop new senses, but the computer's private experiments were not going to satisfy the Board of Directors. Auberson explained to HARLIE that it must find some useful purpose for itself. Not even in his wildest dreams--or nightmares--did he ever imagine the awesome purpose that HARLIE would finally discover. . . ."

PAPERBACK --

Domnei, by James Branch Cabell (Ballantine Books, NY; 3/72; Adult Fantasy Series, #02545; \$1.25; 219 / xviii pp.; wraparound cover by Brian Froude); -- Contains "Domnei" and "The Music From Behind the Moon" ("Two Comedies of Woman-Worship"); with the former there is also an Introduction ("The Eternal Triangle" by Adult Fantasy Series Editor Lin Carter; an "Author's Note"; and a Bibliography; with the latter there is an "Editorial Note" and Bibliography.

Implosion, by D.F. Jones (Berkley Medallion Book #S2150; NY; 4/72 (orig. pub. 1967); 286 pp.; cover by V. DiFate; 75¢) -- "An inexplicable decline in the birth-rate leads to an investigation and the discovery that the water of Great Britain has been poisoned by a chemical that has left almost all the women sterile. Dr. John Bart, Minister of Health, must find a way to remedy the situation. He decides to put all the fertile women in breeding camps, and then learns to his horror that his own wife is among those who must go..."

Kai Lung's Golden Hours, by Ernest Bramah (Ballantine Books, NY; 4/72; Adult Fantasy Series, #02574; 242 / xiv pp.; \$1.25; wraparound cover by Ian Miller; Introduction, "Teller-of-Tales", by Lin Carter) -- ". . . The mannered, polished irony of Bramah's style is as unique as the fictitious creation of a remarkable mind--for certainly no 'China' remotely like Bramah's existed outside his imagination. Yet his work is spiced with wry humor and studded with earthly realities. The ultimate test of adult fantasy is that it speaks to us of ourselves. And this Ernest Bramah does through the delicious medium of his anti-hero, Kai Lung."

Mindmix, by Leo P. Kelley (Fawcett Publications, Inc., Greenwich, CT; 6/72; Gold Medal #T2549; 176 pp.; 75¢; cover not credited) -- "A strange virus was creeping slowly over the earth like a monster, wiping out millions of lives . . . Only two things were known about this mysterious plague--it was incurable, and no one was immune. No one, that is, except Pete Bratton . . . The scientists could use him . . . as a human guinea pig. For they had discovered how to transplant precious brain cells, and through Pete they could preserve the greatest minds the world had to offer. ## "They were sure the experiment would work. And it did. For everyone except Pete. Because he wasn't Pete anymore. He was a lot of other people. And together they were destined to destroy him."

Nebula Award Stories Six, edited by Clifford D. Simak (Pocket Books, NY; 7/72 (orig. pub. 12/71 by Doubleday & Co., Inc.); 192 pp.; 95¢; wraparound cover by Wilson McLean) -- Introduction by Simak; Essay: "Science Fiction and Literary Tradition", by Thomas D. Clareson; Listing of previous Nebula Awards; "Slow Sculpture", by Theodore Sturgeon (GALAXY, 2/70); "In the Queue", by Keith Laumer (Orbit 7, '70); "The Island of Dr. Death and Other Stories", by Gene Wolfe (Orbit 7, '70); "Ill Met in Lankmar", by Fritz Leiber (R&SF, 4/70); "Continued on Next Rock", by R.A. Lafferty (Orbit 7, '70); "By the Falls", by Harry Harrison (IF, 1/70); "The Second Inquisition", by Joanna Russ (Orbit 6, '70).

New Worlds Quarterly #4, edited by Michael Moorcock (Berkley Medallion Book #N2176; NY; 6/72; 223 pp.; 95¢; cover not credited (signature illegible)) -- "The Problem of Sympathy", by M. John Harrison (reviews of Robert Silverberg's The Mirror of Infinity, James Blish's And All the Stars a Stage, Jack Trevor Story's Little Dog's Day); "The Exploration of Space", by B.J. Bayley (illust. by Mal Dean) (thoughts while contemplating a chessboard); "Simon", by William Woodrow; "The First of Two Raped Prospects", by Marek Obtulowicz (ill. Mal Dean); "334", by Thomas M. Disch (ill. R.G. Jones); "Man in Transit", by Alan Aumbry; "The Locked Room", by John T. Sladek ("Fenton Worth" mystery); "Weihnachtabend", by Keith Roberts (ill. Roberts); "Attack-Escape", by Charles Platt ("An interview with Alfred Bester"); section on "The Authors".

The Reality Trip and Other Implausibilities, by Robert Silverberg (Ballantine Books, NY; 3/72; #02548; 210 pp.; 95¢; cover not credited) -- "In Entropy's Jaws" ('71); "The Reality Trip" ('70; UPD); "Black Is Beautiful" ('70); "Ozymandias" ('58); "Caliban" ('71); "The Shrines of Earth" ('57; ASTOUNDING); "Ringing the Changes" ('70); "Hawksbill Station" ('67; GALAXY; slightly revised version).

The Resurrection of Roger Diment, by Douglas R. Mason (Ballantine Books, NY; 4/72; #02573; 186 pp.; cover by Paul Lehr; 95¢) -- "Urania was a happy city. And Uranians were a happy people. Why not? From the moment of birth they had the best of everything. All their sensual pleasures were gratified, while the finest medical care kept them healthy and beautiful. Living was one long round of gaiety, excitement, no joys denied, no needs too extreme to be completely fulfilled. From the moment of birth to the moment of beautiful death. For no one ever grew old and ugly."

The Ruins of Earth, edited by Thomas M. Disch (Berkley Medallion Book #N2175; NY; 6/72 (orig. pub. '71); 287 pp.; 95¢; cover not credited) -- "An anthology of stories of the immediate future." Contents: Introduction: "On Saving the World", by Disch; "Deer in the Works", by Kurt Vonnegut, Jr. (ESQUIRE, '68); "Three Million Square Miles", by Gene Wolfe ('71); "Closing with Nature", by Norman Rush (THE MASSACHUSETTS REVIEW, '70); "The Plot to Save the World", by Michael Brownstein (PARIS REVIEW 48, '70); "Autofac", by Philip K. Dick (GALAXY, '55); "Roommates", by Harry Harrison ('71); "Groaning Hinges of the World", by R.A. Lafferty ('71); "Gas Mask", by James D. Houston (NUGGET, '64); "Wednesday, November 15, 1967", by Geo. Alec Effinger ('71); "The Cage of Sand", by J.G. Ballard (NEW WORLDS, '62); "Accident Vertigo", by Kenward Elmslie (PARIS REVIEW 50, '71); "The Birds", by Daphne de Maurier (Kiss Me Again, Stranger, '53); "Do It for Mama!", by Jerrold J. Mundis ('71); "The Dreadful Has Already Happened", by Norman Kagan ('71); "The Shaker Revival", by Gerald Jonas (GALAXY, '70); "America the Beautiful", by Fritz Leiber (The Year 2000, '70).

Non-SF Books Received For Review --

The Devil Child, by Parley J. Cooper (Pocket Books, NY; 6/72; #77531; 95¢; 124 pp.; cover not credited; "Gothic") -- "Born in a house of evil, she was damned by powers of darkness she dared not defy."

Digging the Love Goddess, by Jay Martin (Berkley Medallion Book #Z1905; NY; 6/72; 192 pp.; \$1.25; cover not credited) -- "They dug for a statue and started digging every man in sight."

Do Not Fold, Spindle or Mutilate, by Doris Miles Disney (Berkley Medallion Book #S2177; 6/72; orig. pub. '70 by Doubleday & Co., Inc.; 191 pp.; 75¢; cover by Plourde) -- "Large-Type" Mystery.

A Dram of Poison, by Charlotte Armstrong (Berkley Medallion Book #S2152; NY; 4/72 (orig. pub. '56 by Coward, McCann & Geoghegan, Inc.); 160 pp.; 75¢; cover not credited) -- Mystery.

The Dream Walker, by Charlotte Armstrong (Berkley Medallion Book #S2168; NY; 5/72 (orig. pub. '55 by Coward, McCann & Geoghegan, Inc.); 256 pp.; 75¢; cover not credited) -- Mystery. (Large-Type edition.)

Hands of Terror, by Jeanne Crocy (Berkley Medallion Book #S2174; NY; 6/72; 75¢; 191 pp.; large-type ed.; cover by Lou Teck) -- "Gothic".

How to Consult the I Ching, by Alfred Douglas (Berkley Medallion Book #Z2154; NY; 4/72 (orig. pub. '71 by G.P. Putnam's Sons); 251 pp.; \$1.25; illust. by David Sheridan) -- "... a brief history of the changes and additions to the original I Ching, and a clear working description of the three traditional methods of consulting this ancient and venerated oracle."

Ichabod Rides Again, by Irving A. Greenfield (Berkley Medallion Book #Z2151; NY; 4/72; 190 pp.; \$1.25; cover not credited) -- Sex novel.

Killer's Choice, by Jeff Clinton (Berkley Medallion Book #X2156; NY; New Ed. 5/72 (orig. pub. 2/65 by Berkley); 127 pp.; 60¢; cover by Watson) -- Western.

AMAZING SCIENCE FICTION STORIES -- May, 1972 (Vol. 46, No. 1) -- Serial: "Other Days, Other Eyes", by Bob Shaw (Part I of 2 parts) ("... in which we witness the discovery of 'slow glass' and the ever-widening ripples of change which it introduces into world society..."); Novelettes: "The Man Who Walked Home", by James Tiptree, Jr. ("... dealing ... with a cataclysm that changes the world and--"); "Soft Change", by Gordon Eklund; Short Stories: "In Dying Venice", by Roger Ebert ("... the exploits of a dying industry--"); "Watchdog", by Jack C. Haldeman ("... a portrait in moods of--"); "Latest Feature", by Maggie Nadler ("... another powerful vignette, this one about lust..."); "There's No One Left to Paint the Sky", by Grant Carrington ("... a story which could be about freedom, or fear of the unknown, or the lure of forbidden fruit..."). Features: Editorial, by Ted White; Column: "The Science in Science Fiction" ("The Scientist in Science Fiction"), by David L. Book; "The Club House", by John D. Berry (fanzine reviews); "The Future in Books" (Reviews, by Ted White (Furthest, by Suzette Haden Elgin) & Richard A. Lupoff (The Immortal Storm, by Sam Moskowitz; All Our Yesterdays, by Harry Warner, Jr.)); Lettercolumn. Cover (illust. Shaw novel) by Mike Hinge; interior illos by Michael Hinge, David Cockrum, Steve Harper, Mike Kaluta, Walt Simonson. 60¢ ca. (75¢ in Canada; 25p in U.K.); 6/33 (6/33.50 Pan Am Union & Canada; 6/34 elsewhere); from: Box 7, Oakland Gardens, Flushing, NY, 11364. Published by Ultimate Pub. Co., Inc. Bi-monthly. Edited by Ted White.

ANALOG SCIENCE FICTION/SCIENCE FACT -- June, 1972 (Vol. 89, No. 5) -- Serial: "A Transatlantic Tunnel, Hurrah!", by Harry Harrison (Part 3 of 3 parts); Novelettes: "Hero", by Joe W. Haldeman (cover story) ("With a highly-advanced technology, you'd hardly expect warfare to be anything but push-button automation, right? Wrong! The infantry is still the Queen of Battle, even out among the stars."); "The Darkness to Come", by Robert B. Marcus, Jr. ("In a situation where facts are scarce, faith counts as much as logic. But when the faithful reach the wrong conclusion, they still cling to it stubbornly!"); Short Stories: "Klysterman's Silent Violin", by Michael Rogers ("The path of scientific research sometimes takes unexpected turns--and so does the path of evolution!"); "Out, Wit!", by Howard L. Myers ("As was pointed out long ago, 'It ain't what you say, it's the way you say it!' that counts."). Features: Science Fact Article: "Strong Poison 2", by Carl A. Larson; Editorial: "The Mystic West", by Ben Bova; Lettercolumn; "The Reference Library" (reviews, by P. Schuyler Miller, of: SF 7, ed. Judith Merril; New Worlds Quarterly #1, ed. Michael Moorcock; The Lathe of Heaven, by Ursula K. LeGuin; A Choice of Gods, by Clifford D. Simak; The Devil is Dead, by R.A. Lafferty; Russian Science Fiction Literature and Criticism: A Bibliography, by Darko Suvin; Orn, by Piers Anthony; Science Fiction Comes to College, by Jack Williamson). 60¢ (30p U.K.) ea.; \$6/yr., \$10/2 yrs., \$13/3 yrs. U.S.; elsewhere, \$8/yr., \$16/2 yrs. From: Box 5205, Boulder, Colo.; published by Conde Nast Publications, Inc. Monthly; edited by Ben Bova. Cover by Kelly Freas; interior art by Kelly Freas, John Schoenherr, Leo Summers.

THE AMATEUR PRESS

SCIENCE FICTION BOOK REVIEW INDEX: 1971 (Compiled by H. W. Hall, 3608 Meadow Oaks Lane, Bryan, Texas, 77801; Volume 2 (vol. I covered 1970, and is still avail. from us for \$1--but just two copies left!; or Hal can supply xerox, unbound copies @ \$3.50); \$1.50; 33 / iii pp. & covers (cover illo. by Moffitt); offset) -- "... an annual publication designed to identify and provide a means of access to science fiction and fantasy book reviews, and to other books of interest to students and readers of that genre of literature." Includes 1481 reviews of 870 books, from prozines, fanzines, & library-oriented 'zines. Main portion consists of 22-page Author Index and 11-page Title Index. ~~###~~ An invaluable reference work. (We're still working on the 1926-1969 portion...) Recommended.

S. F. PARADE: Reviews

TV Review -- The Sixth Sense.

It's strange that a media which can produce "Demon with a Glass Hand" and "Paperman", and a station that can put out The Challenge and The Nightstalker (with Darin McGavin's beautiful grease-in-a-straw-hat reporter and some of the best action photography I've seen in a long time) can produce total washout disasters like Earth II and..you guessed it--The Sixth Sense.

The first show was a bad mish-mash of psychic politicking and a touch of everything from torture to the Bible. Admittedly, I came into it with a bad impression. Two days before, I'd seen mah man Harlan Ellison on TV news rapping down about the show's psychology of noninvolvement, and what they'd done with two of his ideas that are so good I was wishing I'd thought of them (and that I'm hoping Harlan will go through with somewhere else).

The thing is, my bad impression was so justified, it hurt. The main man in the show, Gary Collins as Michael Rhodes, plays the great stone face for his role. What is his role, sez you? You know the clown that sticks his head through a bullseye to give you a moving target at the fair for your softballs? That's his role. For sixty minutes he plays the clown-induh-bull's-eye for everybody but the leading lady. And he stays very cool and says, diplomatically, that "Plato, Plutarch, Harriet Beecher Stowe all wrote down what dead folks told 'em to write". Or the same thing in one form or the other to the father, the sister, and the boyfriend. The whole show is like a political rally for ESP. They just have this driving urge to prove that ESP is real and serious business, not to be fooled around with. And like after the credits where they show these meaningless cuts of different ESP dudes doing their various ESP trips, it is run into the ground already.

The scenes cut in and out of broken pieces of plot and explanation and zappo specialist effects and earnest explanation about all these famous dudes reading minds and foretelling the future and flying through the air with the greatest of ease.

This particular case was about a POW boogien' out of his body to drop in on his sister for God-knows-what. He eventually finds out how to escape from his prison camp, but that is almost accidental. All this ghost cat does is to flash around saying, "Help me". The final scene shows the leading lady saying, "He escaped today, the 25th". And stoneface and the chick look appropriately in-awc as he says, "That was the day Pete told how to escape!" Gosh!

The whole thing kind of bumped along like a rock rolling down a stream. It scrapes here, sticks there, slides by here. And you notice it was about POW's? POW's are very hep. I mean nobody is against that, right?

I never told you Harlan's story about his confrontation with the producer, did I? Harlan says:

"I gave them these two great ideas. One of them about a black militant, you know? Only he gets these messages from some dead civil rights leader--maybe Martin Luther King or somebody. And now they're telling him that maybe violence isn't so bad. The other one is about this man that can see the end of the world. Blown up by nuclear war. I give them to the producer and he says, 'Can't use these. Black militants and nuclear war are out.' I asked, 'How come?' And he said, 'Can't use it. It's too relevant.' I said, 'Oh, you mean you want the show to be irrelevant?' 'Now wait a minute. I didn't say that. I want the show to be irrelevant, but relevantly.'"

Get down, Harlan honey. That's where it's all at.

-- RICHARD WADHOLM

Red Moon and Black Mountain, by Joy Chant (Ballantine Books, Inc.; first published in 1970).

Your children may enjoy reading Red Moon and Black Mountain, if they can stick with it. It is a fantasy-filled book of magic and Enchanters which seems to have been written for the younger set. The story is one of three children being magically transported from their modern world into a mystical far-away land of Kings and sorcerers and strange happenings. The oldest of the three, a boy of about 15, lands in a different part of the new world than his younger brother and sister. He slowly forgets his past life and relishes the new one he has found with some friendly plainspeople. He is taken as a sort of young god sent to rescue these brave and worthy people from the evil and forboding Master of Darkness who threatens the nomadic do-gooders. Naturally, he later meets up with his siblings who have been taken in by an enchanted princess of some other do-gooders equally oppressed by the fiend mentioned above. Oliver, our hero, kills the terrible Fendarl with one plunge of his mighty hunting knife and the Vandarei are freed but to fight evil again.

Not really bad for an author's first book, I suppose, but her style is a bit too ponderous, wordy, too attentive to unnecessary detail. At times the plot is confusing because the names of the opposing and like forces are so similar that it is difficult to tell who's doing what (Khentor, Kolanat, Kendreth, Kondrink, Kunai, Kerionenei, etc., etc.). On second thought maybe your children wouldn't like it, but give it a try anyway. The magic alone is enough to keep them interested, even if no one knows what's going on.

-- BARBARA KELLER

Recent Reissues (as reissues, these books hardly merit full-length reviews, yet I felt they were significant enough for some brief discussion, so here goes...) --

Dome World, by Dean McLaughlin (Pyramid T-2492; 1971 (1962); 159 pp.; 75¢) --

A rewritten version of "The Man on the Bottom" (ASTOUNDING SCIENCE FICTION, March 1958) takes up Part I of the novel. Part II is new material, but the transition between the parts is rather abrupt and this weakens the whole.

This is very good sociological SF, concerning dome cities under the ocean. In Part I the dome cities are caught in the middle of a war between the Americas and Africa. They are pressured to choose sides, but an administrator from Wilmington dome, Daniel Mason, finds a solution.

Part II is connected to Part I only in that Mason's solution has caused another problem. The dome cities are greatly alienated from the surface world and are very susceptible to attack.

The Fury From Earth, by Dean McLaughlin (Pyramid T-2542; 1971 (1963); 192 pp.; 75¢) --

This novel is also good sociological SF, and it is a little bit better than Dome World. In the hands of a hack this would have been just another action-packed adventure about the Venus colonists' revolt against the big business exploiters of Earth. In McLaughlin's hands, however, we have more. We have a philosophical story of a scientist's mental torture which parallels the thoughts that must be in the minds of the nuclear scientists of our own time. Both of these books by McLaughlin are mildly interesting, competent, works.

The Game Players of Titan, by Philip K. Dick (Ace Books 27310; 1972 (1963); 188 pp.; 75¢) --

With a wheels-within-wheels plot, this novel is like something A.E. Van Vogt would have written. After the third world war the vugs from Titan take over and institute the Game. What this is, is never completely explained. The story involves psi powers and the vugs' ability to change form (reminds me of the "Rull"). The whole thing is interesting, but not really very good.

-- MICHAEL T. SHOEMAKER