

fantasy newsletter

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july 1980

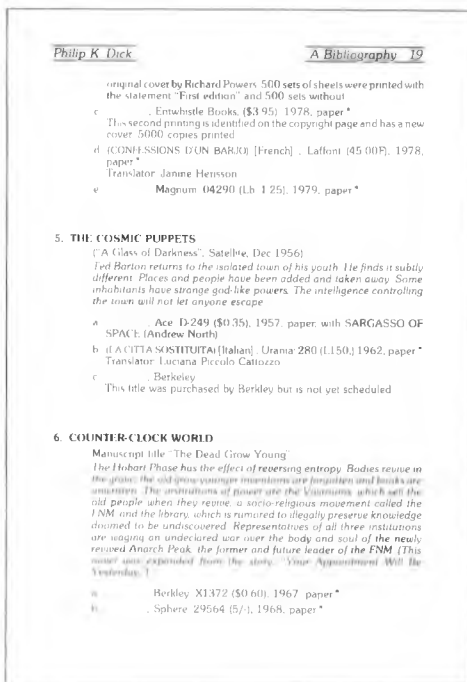
no. 26

COMING IN SEPTEMBER

PKD

A Philip K. Dick Bibliography

by Daniel J.H. Levack
annotated by Steve Godersky



A PHILIP K. DICK BIBLIOGRAPHY

We are proud to announce a series of matched-format annotated pictorial bibliographies by Daniel J.H. Levack — whose name you'll be hearing a lot more of in the coming year. This book may well be the best, most complete, accessible and interesting bibliography of any living author.

Every book and story is pictured and annotated. All points and states of first editions are clearly described: 148 annotations, 198 reproductions, 950 descriptive citations. *This is one book you won't want to miss.* Ordering information will be available in our June newsletter.

Other pictorial bibliographies in progress, as part of this matched set: Roger Zelazny, Frank Herbert, L. Sprague de Camp, Poul Anderson.

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For A Breath I Tarry

by
Roger Zelazny

Illustrated by Stephen E. Fabian

First published in a magazine in 1966 and not available elsewhere, FOR A BREATH I TARRY is one of the most significant works by Hugo & Nebula award-winner Roger Zelazny.

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AVAILABLE IN JUNE

The Last Defender
of
Camelot

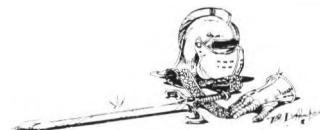
by Roger Zelazny

Illustrated by Lela Dowling

This lovely fantasy tale, which first appeared in 1979, is on the way to becoming a modern classic. (It has just been awarded the Balrog for fantasy fiction.)

Published for the May 22 V-Con in Vancouver, Canada, at which Roger Zelazny is to be guest of honor.

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numbered copies.



Roger Zelazny

fantasy newsletter

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Cover by Roy G. Krenkel

Carl Sherrell - page 5

Editorial

I have good news and bad news to report this issue. I'll get the bad news over with first: Robert Reginald at The Borgo Press has discontinued publication of *Science Fiction & Fantasy Book Review*, his monthly newsletter of book reviews, effective with the February 1980 issue (#13). "The reasons are several," he notes, "but it essentially came down to a lack of time to produce the magazine and rather little return for our efforts." However, he adds that The Borgo Press is flourishing and he will be devoting his efforts in the future to his line of trade paperbacks and clothbound books (see "Trade Books" this issue for his forthcoming releases).

The good news (I hope) is that *Fantasy Newsletter* is assuming *SF&F Book Review's* subscription obligations, effective with this issue. For those of you new to *Fantasy Newsletter* with this issue--welcome! These subscription obligations are being fulfilled on a one-for-one basis; for every issue remaining on your subscription to *SF&F Book Review*, you will receive an issue of *Fantasy Newsletter*. If you previously subscribed to both magazines, your subscription to *Fantasy Newsletter* is being extended by the equivalent number of issues, again, on an issue-for-issue basis.

Please note, however, that *Fantasy Newsletter* is not incorporating *SF&F Book Review*; this arrangement merely means that outstanding subscriptions to *SF&F Book Review* will be fulfilled by *Fantasy Newsletter*. No changes in *Fantasy Newsletter's* editorial approach or format are planned.

This arrangement was offered to me by Robert Reginald a few weeks ago, as this is written, and finalized just a week ago. In his letter confirming arrangements, Robert notes, "Thanks for working with us in closing the magazine's books. I prefer this solution to the others open to us. I think your publication is closer to ours than any other in the field: our subscribers should not be disappointed with what they receive. Keep up the good work." I hope new subscribers will not be disappointed, but if any of you are unhappy with this arrangement, drop me a line and let's see what we can work out.

As usual, I'm out of space again. See you next month!

-- Paul C. Allen



(Photo by Carl Hiles)

ON FANTASY

by Karl Edward Wagner

'Breaking In'

I don't know whether the same holds true for readers of other fiction categories, but the majority of science fiction and fantasy fans seem to have that restless urge to write. Once a few books and magazines have seduced their attentions away from the television set, a subtle virus enters their blood (best medical evidence indicates the contagion is spread through contact of the fingertips with printed material such as you are now holding), producing a crazed obsession to create similar novels and stories which will in turn infect new victims with this craving. Only the most diligent efforts of parents and teachers over the years have saved the world from turning into one giant convention of science fiction/fantasy fans. An even more potent force holds all these would-be writers in check: the rejection slip.

Presumably, the art of evading the rejection slip is a secret known only to professional writers and is jealously guarded by them from the hordes of unpublished writers eager to share in the boundless wealth and worldwide acclaim that is the lot of the successful SF/fantasy author. Fans resort to any lengths to obtain this secret: they ask questions during panels, ply pros with intoxicating beverages at cons, assail them with letters and manuscripts in the fastness of their homes, beguile them with offers of the flesh. Last week a notoriously crazed fan group offered to move in with me for six months here at Tommy's Holiday Camp in order to learn The Secret.

Such desperation has touched my heart. Besides, I no longer want to be a successful SF/fantasy author--I want to be a lumberjack. Therefore, I share with you now The Secret.

Editors only buy stories from published authors. Thus, in order to have your work published, you

must already have had your work published.

As an aside, an agent is an indispensable aid in getting your work published. However, agents are only interested in representing published authors, so in order to get an agent...

This is called Catch 22. Joseph Heller once wrote a book about this situation. Some people erroneously believe his book is about World War II, but that's because they only saw the movie version, which was deliberately distorted by a secret pressure group of professional writers in order to protect The Secret, and if you read the book you'll see that it's really about trying to get that first story published.

For 'tis herein, as Shakespeare may very well have said, lies the cream of the curdle: to get that first story published. After that, the six-figure contracts, personal phonecalls from Hollywood producers, talk show appearances, all else that follows, will fall quickly in order. Just get that first one published.

Let's just regroup a little bit before pressing on. We will assume you are in possession of The Work, of whatever length, and that you are The Aspiring Author. Having got this far, we will also assume that you are aware of Certain Basics: The Work is in the form of a typed manuscript, properly prepared (I know you can save postage by typing single-spaced on both sides of onion-skin paper without margins, but you've got to be prepared to splurge on stamps in this game), with a decent minimum of mechanical errors, and you have enclosed with it a stamped self-addressed envelope (just in case the editor might not want to buy it). Now, what to do with it?

Do not send it off to your favorite author with a request that he read it carefully and send it on to his publisher with his earnest

recommendation or, failing that, return it to you with a thoughtful and detailed analysis and suggestions for revision. Your favorite author will not thank you. He is busy enough trying to earn a living through his own writing, and, even if generous to a fault, he isn't the same person who will be buying the bloody thing. For that matter, do not send the story to various of your friends, others in your creative writing class, members of your local fan group, or whatever. You will get lots of inexpert advice, to be sure, but these people aren't buying your story either.

There's no getting around it. If that story is ever going to be published, you're going to have to show it to an editor. (Webster's Holoistic Unabridged: *editor* (e-dit-ur) The one who signs the rejection slips and (rarely) the checks. *Syn.* tin ear, blockhead, Philistine, despot.)

We will dispense with any consideration of literary merit. If you've read anything at all of what's being published, then you know how little literary merit has to do with publication. (There is a body of opinion that argues that literary merit works against publication, but I dismiss such attitudes as cynical.)

Thus, stripped of redundant tautologisms, the problem is reduced to one of stalking the right editor--the right editor being the one who overlooks the fact that you are not already a published author. This is sometimes called finding a market.

For our purposes, there are basically two markets: book market and story market. Book market generally refers to a novel, although a story collection applies. Story market assumes anything of less than novel length. With regard to each market, the rule is that novels sell more easily (to editors) than collections, short stories more easily than novel-

ettes, novellas, etc. Because of the greater organization a novel requires (to say nothing of physical labor), most beginning writers concern themselves with short stories. This is just as well, since the consensus seems to be that it is easier to break into print with a short story than with a novel.

For what it's worth, my first sale *was* a novel, and I know of a number of other authors for whom this was true. Assuming that you, The Aspiring Author, have produced a novel (by the which is meant something of, say, 60,000 words or longer), you just might find this easier to sell than that first short story. For one thing, a novel is a bigger frog in a smaller pond; there aren't as many of them plopping onto an editor's desk, and, given the greater difficulty involved in bringing forth a novel, the odds are that you're a better writer than the rest of the unpublished horde or you wouldn't have made it this far. Another consideration is that there are more book publishers out there than story publishers. I'll qualify this farther on, but for now consider this: there are at present only two fantasy magazines on the newsstand (one is quarterly and both run partial science fiction content); there are, however, very many fantasy paperbacks on the newsstand.

There are all kinds of book publishers: hardcover and paperback, established houses and fly-by-night outfits, rich ones and broke ones, honest and crooked. Many of these will publish a fantasy book; to find a likely prospect, study the books on the racks or buy one of those writers' markets annuals--in fact, do both. A look through a publisher's recent line of SF/fantasy titles will give you a better idea of editorial tastes and policies than can a market report, while an examination of their product will tell you pretty well just how well-established this particular victim may be. A market report can fill you in on a publisher's present needs ("no swords-and-sorcery" or "no fantasy" notations can save you your postage) and requirements (such as "no unsolicited manuscripts"). An aside to this last--some publishers prefer to see the entire manuscript of a novel, some require a partial and outline first, some demand a letter of inquiry before submission.

The accepted technique is to start off with the best and work your way down, swallowing pride as you go (and more on this still to come). Of course, some writers do



as Lynn Abbey did and sell their first book first time out to a major publisher. Some do as Stephen R. Donaldson did and endure stacks of rejection slips until a major publisher buys their first book. Others (and you just gotta give them credit: these are some kind of writers) do as I did and bounce stuff off every publisher between Venice, Italy and Venice, California until some very minor publisher buys that first book.

Obviously if either of the former two eventualities occurs, you've broken in; if something like the third transpires, it gets a little tricky. Chances are that this minor publisher is no more honest than it should be, that it will offer you what is known in technical jargon as a "sucker contract" (copyright in their name, all world rights forever) for a laughable advance (\$500 after publication) that you're never going to see anyway. And here *you* have to make the Big Decision: How badly do you want to break into print? For me the decision wasn't difficult--after nine years of rejection slips I'd sought out Powell Publications of Reseda, Calif.

I've tried to help other trembling-on-the-brink-of-publication writers with this decision, and it can be an agonizing one. Two points to bear in mind: you've got to have that first publication somehow; look hard at that con-

tract. Has your book been bounced by enough publishers so that Sterno Publications may well be your last chance? If so, my advice is to sell it to Sterno for whatever--and *try* to get the book copyright in your name, with all rights reverting to you once Sterno has allowed it to go out of print. It may not be ideal, but you will have broken in--and later your agent may retrieve that first book for better things.

The story market is a different jungle, but again your goal is the same: to break in. Once again, learn the nature of your intended prey by studying current publications and reading the various market reports. *Analog* probably isn't a good bet for that Cthulhu Mythos story you've just finished, unless the engineers save the day, nor is *Macho Man* likely to pounce on your sensitive portrayal of a woman's quest for personal fulfillment. However, despite the near extinction of the newsstand distributed fantasy magazine, the fantasy writer has one great advantage over those who write in other categories: fantasy has a universal appeal, and the markets for fantasy stories are almost limitless--if you know where to look for them.

The first stop is obvious enough--the genre (or, if you will, ghetto) publications. These in-

(Continued on page 17, Col. 3.)

The Outlook:



ARIEL BOOKS

by Susan Beloff
Special Projects Coordinator
Eric Suben
Editorial Assistant



Many publishers overreacted to the popular mainstream interest in the science fiction and fantasy field in an attempt to quickly capitalize on what they saw as a trend. They published far more books than they would have, many of which were not special in any way. As a result of this boom, many houses are cutting back their lists. We believe that the science fiction/fantasy market is strong, and will continue to be strong; however, the emphasis must be on works of the highest possible quality.

Keeping this in mind, we use our art and illustrations to complement the texts to create what we regard as truly exciting fiction. We are developing a number of fine authors and illustrators to work on special long term projects which will have the versatility to extend into other media. Our expanding subsidiary rights department is now establishing licenses for note and greeting cards using our art, as well as film rights with our fiction.

Ariel is moving away from the large-scale anthologies that were such a major part of our earlier publications. Although we still use the trade paperback format extensively, we are moving toward increased use of hard covers for our books. Our new concentration on top-notch, fully integrated fiction

requires us to combine the best talents for each different work.

The number of projects we work on at any given time is kept low, to insure total involvement in the fostering of excellent work. Our editors work closely with creative talents to help flesh out each project from beginning to end. The complexity of most of the books we do requires this type of attention and commitment; many of them take up to three years to complete. Upcoming works reflect this kind of effort.

For example, our new edition of *The Wind in the Willows*, to be published this year in association with Holt, Rinehart and Winston, has its raison d'être in the more than 75 full color illustrations of artist Michael Hague. In a painstaking re-reading of the text, Hague developed a novel vision of the special world of the book. Working with him for a complete realization of his ideas has resulted in work of a quality commensurate with Ariel's ideals.

With text and pictures finished, a design has been found for the book wedding the two in the most complete way possible. The work will be published in a hardcover edition, and other plans for the project include a specially bound limited edition, gift items like porcelain figurines of the characters, and a series of greet-

ing cards and stationery to be produced in conjunction with Sunrise Publications.

Michael Hague is the exciting young illustrator whose previous work with Ariel is represented by the 1980 *Fairyland Calendar*. Hague will be working on a number of projects with Ariel in the future, including a collection of *Irish Fairy Tales*, which constitute a departure from the sunny world of *Wind in the Willows*.

Despite the contradictory natures of the two books, Hague has the imagination and originality to make the transition work. The *Irish Fairy Tales* are adapted from the oral tradition of Ireland, and are filled with dark images of magic and sorcery. Hague's work illuminates this special realm.

Another major project dealing with magic is John Pocsik's original novel *Elfspire*, the first installment in a major fantasy trilogy. The collaboration between Pocsik and illustrator Thomas Blackshear has its results in a classically structured quest story which unfolds in Elfland, a fantasy world they have built together. A fast-paced adventure, *Elfspire* concerns a chase by three elves to halt the destruction of their homeland. (See FN #20.)

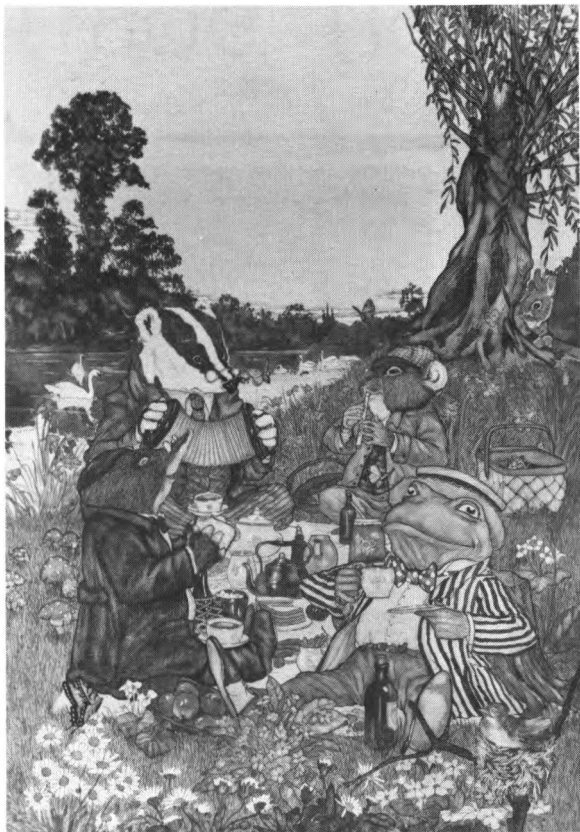
The blend of Pocsik's striking prose style and Blackshear's eight full color and more than 60 black-and-white illustrations brings this new world alive, and the trade paperback format chosen for the book will highlight its special qualities. This single volume has been in the works for almost two years.

In order to enhance Blackshear's already growing reputation as a major fantasy artist, we are asking him to develop a number of original paintings over the next twelve months. We are arranging for some of his art to appear on the covers of major fantasy novels with other publishing houses.

A departure for us is the hardcover art collection *The Art of Bob Peak*. Peak, the foremost com-



One of Thomas Blackshear's more than sixty black-and-white interior illustrations for John Pocsik's *Elfspire*.



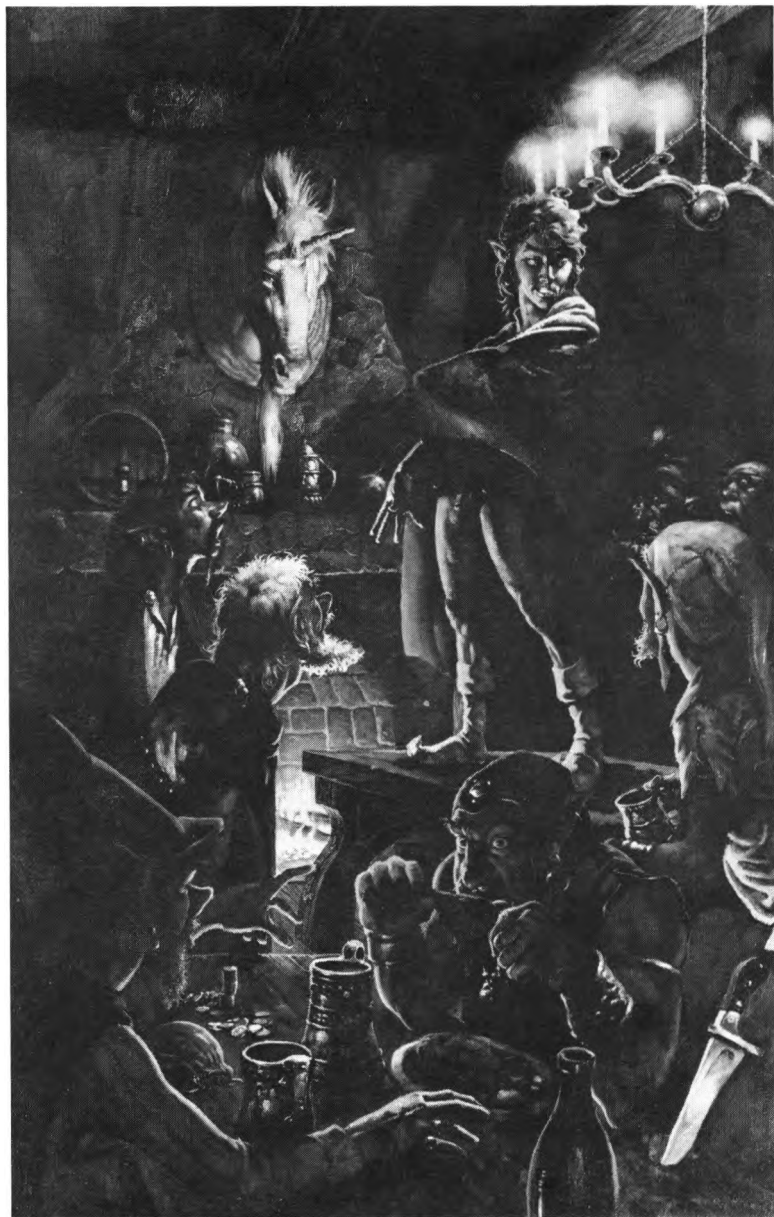
mercial illustrator in America, is the man who designed posters for such films as *West Side Story*, *Camelot*, *My Fair Lady*, *Superman* and *Apocalypse Now*, as well as numerous covers for national magazines and portraits of well-known personalities. No complete collection of his work has ever been published before, and *The Art of Bob Peak* will include not only his best-known work, but also preliminary sketches and a text outlining the process of his art.

Being essentially a creative house, Ariel often depends upon Simon and Schuster for marketing and distribution. Other companies, with whom we co-publish, are also instrumental in allowing us the freedom to devote full attention to our own projects.

All the works we've described here are nearing completion, as other projects are developing. We plan to continue in this direction: creating what we regard as quality fiction and combining the elements of time, energy and talent to develop our special projects. We intend to continue the publication of fine science fiction and fantasy books in order to satisfy what we see as a very real demand.

-- Susan Beloff
& Eric Suben

(Next issue: "The Dell Outlook")



Above left: Michael Hague's dust jacket illustration, sans graphics, for *The Wind in the Willows* by Kenneth Grahame, scheduled for September release at \$16.95. Above right: one of the eight full color interior plates by Thomas Blackshear for the forthcoming *Elfspire* by John Pocsik, a \$6.95 trade paperback. Below: another of Blackshear's black-and-white interior illustrations for *Elfspire*. (All artwork courtesy of and © 1980 by Ariel, Inc.)



Specialty Publishers

UNDERWOOD/MILLER

Tim Underwood and Chuck Miller have announced four new publications scheduled for availability in June, July and September.

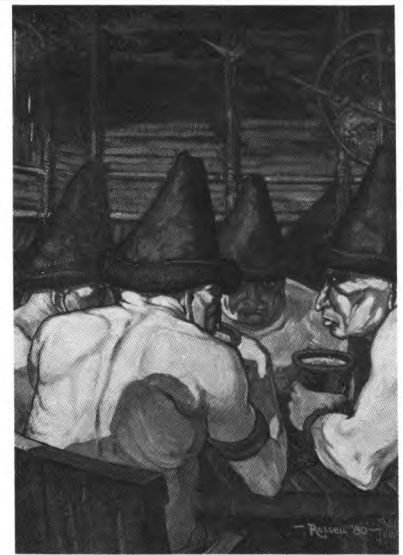
The Last Defender of Camelot by Roger Zelazny will be a 32-page paperback booklet of the fantasy story that appeared in *Asimov's SF Adventure Magazine* in 1979. Being published especially for the V-Con in Vancouver in May, it will be limited to 275 numbered copies and will be available by mail in June. The booklet is illustrated by *Lela Dowling* and is priced at \$5.00.

Coming in July are two books: *For A Breath I Tarry* by Roger Zelazny and *Galactic Effectuator* by Jack Vance. The Zelazny title, first published in a 1966 issue of *Fantastic*, is being published for the L.A. Westercon. The 74-page book will be illustrated by *Stephen Fabian* and two editions will be available: a 400-copy paperback edition at \$5.95 and a 200-copy signed and numbered hardcover edition in dust jacket at \$25.

Although *Galactic Effectuator* has an official publication date of September, copies will be available in July. The 171-page book will contain two stories: "Freitzke's Turn" (from *Robert Silverberg's Triax*, 1977) and "The Dogtown Tourist Agency" (from *Epoch by Elwood and Silverberg*, 1975). A cloth-bound trade edition with a dust jacket illustrated by *Cindy Oldenberg* is priced at \$14.95 and a 200-copy deluxe edition, signed and numbered, with special binding, is priced at \$25. Both editions will feature interior artwork by *David Russell*.

Planned for September publication is the first in a new series of comprehensive annotated bibliographies: *A Philip K. Dick Bibliography* by *Daniel J. H. Levack* and annotated by *Steve Godersky*. The volume will contain some 950 descriptive citations and 148 annotations; it will also be profusely illustrated with 198 reproductions, covering every book and story by the author. No price or ordering information is available yet. Later volumes are also planned covering the works of *Roger Zelazny*, *Frank Herbert*, *L. Sprague de Camp* and *Poul Anderson*.

All Underwood/Miller titles should be ordered from: Chuck Mil-



Reproduced above are the frontispiece illustrations to two new Underwood/Miller publications. Left: *For A Breath I Tarry* by Roger Zelazny, illustrated by Stephen Fabian. Right: *Galactic Effectuator* by Jack Vance, illustrated by David Russell.

ler, 239 N. 4th St., Columbia, PA 17512.

BURNING BUSH PRESS

Just out from Erwin H. Bush at The Burning Bush Press is a new 62-page softcover collection of stories by *Mark E. Rogers* entitled *The Bridge of Catzad-Dum*, previewed in *FN #24*. The digest size volume, nicely illustrated by the author, contains three stories: "The Horns of Hel," a fantasy set in first millenia Iceland, "Never Mind," an SF tale about a totalitarian state, and the title story, describing the adventures of a Samurai cat. The

booklet is limited to 450 signed and numbered copies and is priced at \$5.75. The Burning Bush Press, P. O. Box 7708, Newark, DE 19711.

SCIOLIST PRESS

Of interest to Sherlock Holmes buffs is a 42-page softcover collection of poems in a Sherlockian vein by *Charles E. Lauterbach*, entitled *More Baker Street Ballads*. The volume contains 23 poems and is illustrated by *Henry Lauritzen*. The booklet is limited to 350 copies and priced at \$5. The Sciolist Press, P. O. Box 2579, Chicago, IL 60690.

SF BOOK CLUB

Main selections of the Science Fiction Book Club for June are *Lord Valentine's Castle* by *Robert Silverberg* in a member's edition priced at \$4.50, and *The Visitors* by *Clifford D. Simak* in a member's edition priced at \$2.49. The former was just published in April by Harper & Row at \$12.50 and the latter title appeared in January from Del Rey Books at \$9.95.

Being offered as alternates are both volumes of *Isaac Asimov's* autobiography: *In Memory Yet Green* at \$7.98 and *In Joy Still Felt* at \$9.98. *

The Bridge of Catzad-Dum and Other Stories



(Artist: Mark E. Rogers)

by Mark E. Rogers

Trade Books

THE DIAL PRESS

Coming in July from The Dial Press is *Orson Scott Card's* newest science fiction novel, *Songmaster*, expanded from two earlier stories originally appearing in *Analog* ("Mikal's Songbird" and "Songhouse"). One of the most powerful conquerors of the galaxy and the most feared overhears a songbird singing on one of his conquered planets and is so emotionally struck, he travels to Tew to request a songbird (actually a young boy trained in singing) of his own whom he treats as a son. All of which sounds terribly mushy and trite, but it isn't--the original story was a runner-up for both the Hugo and Nebula awards. The book will be priced at \$10.95. The Dial Press, 1 Dag Hammarskjold Plaza, New York, NY 10017.

SIMON & SCHUSTER

Alfred Bester's newest novel, *Golem 100*, appeared in April from Simon & Schuster, priced at \$11.95. The plot revolves around a group of ladies who periodically get together in an American mega-city of the future to attempt raising the devil. Although they don't, they do succeed in raising a new demon (*Golem 100*) who lives on the ladies' unsuspecting collective unconscious and begins a reign of terror. The volume is profusely illustrated by *Jack Gaughan* with both illustrations and graphics

that provide clues throughout the novel; *Rowena Morrill* did the jacket illustration. Described as a mix of fantasy, science fiction and the occult, the novel has received excellent reviews.

Coming in June is *Songs from the Stars* by *Norman Spinrad*, an SF novel of the future in which science has been split into two camps: White Science utilizes "the law of muscle, sun, wind and water," while Black Science "traffics" in the use of "petroleum, atomics and physics which destroyed the old golden age of space." It will be priced at \$11.95.

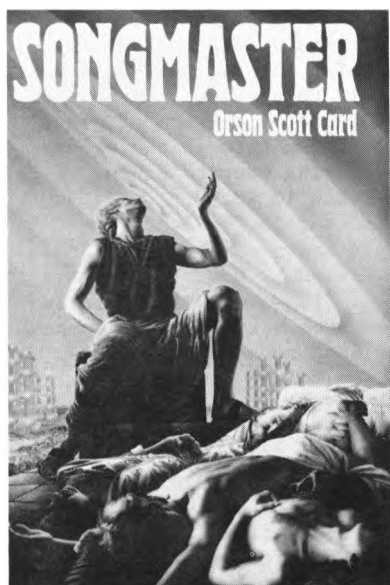
Scheduled for July is a new science fiction novel by *Gregory Benford*, entitled *Timescape*. Set in the world of 1998 when ecological catastrophes have ruined our world, a group of scientists work to unlock the secrets of the tachyon in an attempt to get a message through to scientists of the 1960s so that the past can be changed. One scientist does get the message. Price will be \$12.95. Simon &

Schuster, 1230 Ave. of the Americas, New York, NY 10020.

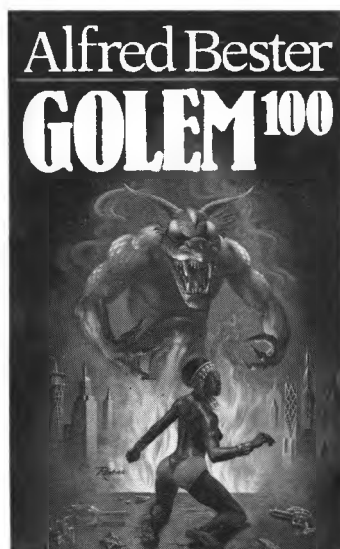
THE BORGO PRESS

Due out during May and June from The Borgo Press are four new volumes in "The Milford Series: Popular Writers of Today." Vol. 27 will be *Literary Voices #1*, a collection of five interviews conducted by *Jeffrey M. Elliot* with *Alex Haley*, *Jessica Mitford*, *Christopher Isherwood*, *Richard Armour* and *Robert Anton Wilson*. The introduction to the volume is by *Alex Haley*. Vol. 28 will be *The Rainbow Quest of Thomas Pynchon* by *Douglas A. Mackey*. Vol. 29, *Science Fiction Voices #3*, will feature a new introduction by *A. E. Van Vogt* and gathers together five interviews conducted by *Jeffrey M. Elliot* with *Jerry Pournelle*, *Harlan Ellison*, *David Gerrold*, *Gregory Benford* and *Richard A. Lupoff*. Vol. 30 will be *Still Worlds Collide: Philip Wylie and the End of the American Dream* by *Clifford P. Bendau*. All four

(Artist: Larry Ortiz)



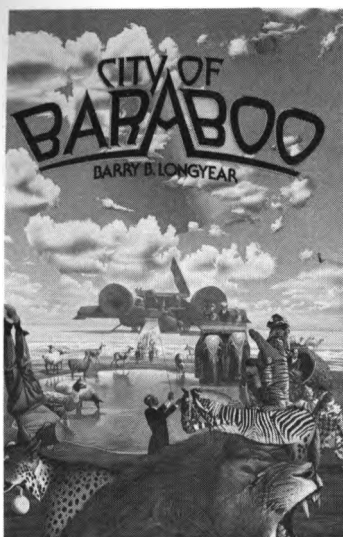
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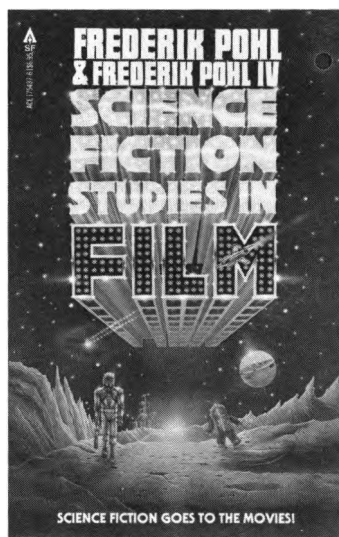
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volumes will be priced at \$2.95 in trade paperback and \$8.95 in cloth.

Planned for mid-summer publication is the first in a new series of annual reference volumes: *Science Fiction & Fantasy Annual 1*. Billed as "The Complete SF and Fantasy Record," the book will contain reviews of every SF book published in the U.S. in 1979, a survey of outstanding British and foreign works, coverage of critical books on SF, SF magazines, 1979 award winners, obituaries, the best conventions of 1979, and an interview with a leading editor in the field. It will be priced at \$5.95 in trade paperback and \$15.95 in cloth. The editors for this annual compendium are Borgo Press editor and publisher Robert Reginald and Neil Barron. The Borgo Press, P. O. Box 2845, San Bernardino, CA 92406.

BERKLEY BOOKS

Berkley/Putnam appears to be in the midst of an active hardcover publishing program. Published and ready for June distribution (as previewed last issue) are *The Magic Labyrinth* by Philip Jose Farmer, at \$11.95, and *Ascendancies* by D. G. Compton, at \$12.95.

Coming in July is *City of Baraboo* by Barry B. Longyear, a science fiction novel about Earth's last travelling circus, which sets out on a galactic tour performing on other worlds and keeping one step ahead of its creditors. The novel appears to be a prequel to several stories Longyear has written about the planet Momus, populated by the survivors of the circus spaceship *Baraboo*. It will be priced at \$10.95.

Also due out in July is *Wizard* by John Varley, which was previewed in FN #24. The packaging on this hardcover will resemble Berkley's

paperback edition of *Titan* (to which this is a sequel) and it will feature a frontispiece illustration by Freff. Price will be \$11.95. Berkley Books, 200 Madison Ave., New York, NY 10016.

ACE BOOKS

Ace's trade paperback release for July will be a nonfiction volume: *Science Fiction Studies in Film* by Frederik Pohl and Frederik Pohl IV. This will be a 288-page, 6" by 9" trade paperback featuring "dozens" of stills from classic SF movies. Price will be \$6.95.

Two trade paperbacks that have appeared, as previewed here some issues back, are *The Patchwork Girl* by Larry Niven (April, \$5.95) and *The Black Flame* by Lynn Abbey (May, \$6.95). The former sports a wrap-around cover painting by Enric and is loaded with dozens of b&w interior line drawings by Fernando Fernandez. *The Black Flame* is a thick 376 pages with a cover illustration by Bob Adragna and interior decorations and illustrations by Stephen Fabian. For additional details, see FN #22 and #23. Ace Books, 360 Park Ave. South, New York, NY 10010.

BALLANTINE BOOKS

Two trade paperback releases designed to tie in with the popularity of *The Empire Strikes Back* have been scheduled for July by Ballantine. *The Empire Strikes Back: The Illustrated Edition* is (as the title clearly implies) an illustrated edition of the novel by Donald F. Glut, featuring 47 line drawings and sketches by Ralph McQuarrie. *The Empire Strikes Back Portfolio* is a collection of 24 full color production paintings by Ralph McQuarrie, suitable for framing. The former will be priced at

\$4.95 and the latter at \$8.95.

Ballantine Books, 201 East 50th St., New York, NY 10022.

DOUBLEDAY

Coming in July from Doubleday is a new fantasy novel by Ardath Mayhar, her second published novel, *The Seekers of Shar-Nuhn*. Set in the same world as her previous *How the Gods Wove in Kyrannon*, it "chronicles the attempts of Klah-Noh and his servant, Si-Lun, to fight the evil and injustice that ring their sacred city."

Also scheduled is *Wild Seed* by Octavia E. Butler, which Doubleday notes continues the story of the immortal Doro, introduced in her earlier *Mind of My Mind*. Both volumes are tentatively priced at \$8.95, but as noted last issue, recent Doubleday editions have been averaging \$10 in price.

May releases that appeared on schedule (as previewed in FN #24) include M. John Harrison's long awaited *A Storm of Wings*. This is the sequel to his earlier, much beloved fantasy, *The Pastel City*, set in a far future, post-holocaust world. In this sequel, Viriconium is threatened by a swarm of giant locusts flying through the galaxy and destroying everything in their path. Price is \$8.95.

Also out is *The Best from Fantasy & Science Fiction: 23rd Series* edited by Edward L. Ferman, priced at \$10. In addition to selections from various "F&SF Competitions" and some reprinted reviews, the volume contains the following stories: "I See You" by Damon Knight, "The Detweiler Boy" by Tom Reamy, "Zorphwar!" by Stan Dryer, "Stone" by Edward Bryant, "Nina" by Robert Bloch, "In the Hall of the Martian Kings" by John Varley, "Upstart" by Steven Utley, "A House Divided" by Lee Killough,

"Brother Hart" by Jane Yolen, "The Man Who Had No Idea" by Thomas M. Disch, "Project Hi-Rise" by Robert F. Young, and "Prismatica" by Samuel R. Delany.

Two nonfiction volumes of interest that appeared in mid-May are *The Encyclopedia of UFOs*, a collection of more than 350 articles on UFO sightings and theories compiled by Ronald D. Story, and *The End of the World*, an investigation into theories about how the world might be destroyed through various cataclysms, by Richard Morris. The former is profusely illustrated with color and b&w photographs and is available in hardcover at \$24.95 and in trade paperback at \$12.95. The latter is also available in both hardcover and paperback editions, priced respectively at \$10.95 and \$5.95.

Doubleday & Co., Inc., 245 Park Ave., New York, NY 10017.

ST. MARTIN'S PRESS

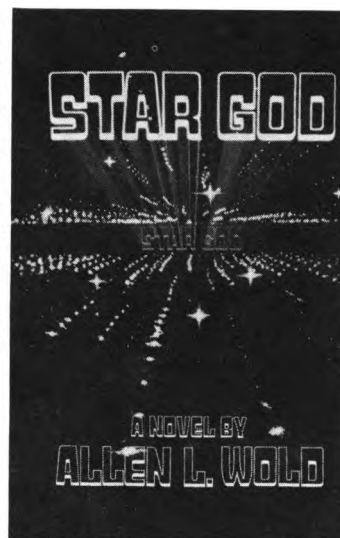
Back in *FN* #24, I published a review of Allen L. Wold's new SF novel, *Star God*, which I listed as a March release. The review was written from advance proofs and, unbeknownst to me, the book was rescheduled for mid-June release; it has been published, but the "official" release date is now June 13th. My apologies to anyone who has been going crazy looking for it. Incidentally, it is now priced at \$9.95.

An early June release is the final volume in Julian Jay Savarin's "Time Odyssey" trilogy, *The Archives of Haven*. The first two volumes in the trilogy—which traces the past and future history of our world (or universe) as viewed from the Galactic Organization and Dominions—were *Waiters on the Dance* and *Beyond the Outer Mirror*. I read the first volume in the trilogy when it appeared two years ago and it was terrible stuff (see *FN* #6); I haven't the stamina to even try the second and third volumes. This newest one will be priced at \$10.95.

However, a much more promising title due out in mid-June is the first volume in a new heroic fantasy trilogy by Peter Tremayne (Peter Beresford Ellis), *The Fires of Lan-Kern*. The plot revolves around a 20th century botanist who is thrust into the world of Lan-Kern, a past-future world steeped in Celtic mythology. Price is \$10.95. The next volume in the trilogy will be *The Destroyers of Lan-Kern*.

Scheduled for early July publication is *The Visitation* by Elna

(Design by Jerry Kretsch)



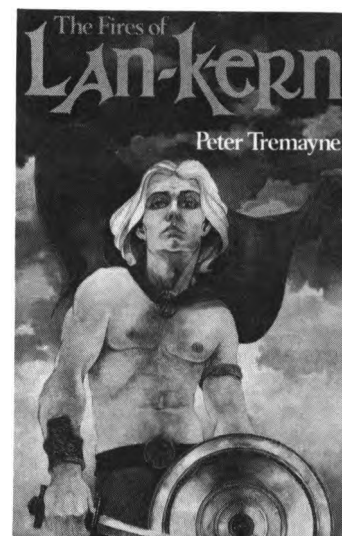
Stone, to be priced at \$11.95. The novel takes place in 1947 in a small Alabama town and details the aftermath of a UFO landing and its effects upon the rural townspeople. St. Martin's Press, 175 Fifth Ave., New York, NY 10010.

THE VIKING PRESS

As reported in "Specialty Publishers" last issue, Phantasia Press will be publishing a special 750-copy deluxe edition of Stephen King's new novel, *Firestarter*, late this summer. The trade hardcover edition to be published by The Viking Press is scheduled for late September publication at \$12.95 and will receive a 100,000 copy first printing. First serial rights have been sold to *Omni* and movie rights have been sold to Dodi Fayed of Allied Stars. Naturally, the book will be a main selection of the Literary Guild.

The novel is about a girl born with the power of pyrokinesis as the result of her parents having experimented with drugs a year or more before her birth. As a baby, she looks at her teddy bear and it bursts into flame. Eventually, she is pursued by a top secret government agency as the "ultimate weapon."

An original anthology slated for late August publication by Viking is *Dark Forces* edited by Kirby McCauley. This will be a thick, 500+ page volume containing 24 new stories by some of the top names in the horror and supernatural field. The authors included in the anthology will be: Dennis Etchison, Isaac Bashevis Singer, Edward Bryant, Davis Grubb, Robert Aickman, Karl Edward Wagner, Joyce Carol Oates, T.E.D. Klein, Gene Wolfe, Theodore Sturgeon, Ramsey Campbell, Clifford D. Simak, Russell Kirk,



Lisa Tuttle, Robert Bloch, Edward Gorey, Ray Bradbury, Joe Haldeman, Charles L. Grant, Manly Wade Wellman, Gahan Wilson, Stephen King, and Richard Matheson and Richard Christian Matheson. It will be priced at \$16.95. The Viking Press, 625 Madison Ave., New York, NY 10022.

HOUGHTON MIFFLIN

A late May release from Houghton Mifflin (as previewed in *FN* #24) is *The Languages of Tolkien's Middle-earth* by Ruth S. Noel. This is a slim little volume, measuring 4½" by 7½" and running 207 pages, billed as "a complete guide to all fourteen of the languages Tolkien invented." Included are a lengthy dictionary of non-English words, an English/Elvish glossary, rules of grammar and pronunciation, translations, a guide showing how to write runes and letters, and general information about Tolkien's languages. The volume is available in hardcover (with a very nice cloth binding) at \$8.95 and in paperback at \$4.95. An earlier edition of the book was published in 1974 by the Mirage Press as *The Languages of Middle-earth*. Houghton Mifflin Company, 2 Park St., Boston, MA 02107.

AVON BOOKS

An early May release from Avon Books is the first trade paperback edition of volume one of Isaac Asimov's autobiography, *In Memory Yet Green*. Included in the 732-page, 6" by 9" volume are 24 pages of photographs and a listing of his first 200 books. The price is \$7.95. Avon Books, 959 Eighth Ave., New York, NY 10019.

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GHOST TROUBLE

by L. Sprague de Camp

Writing a biography is like assembling a huge jigsaw puzzle of which half the pieces are lost forever, and there is no picture on the box to help you. Although a fascinating enterprise, biography has its difficulties. Having written two book-length biographies (one not yet in final form) and a score of article-length ones, I can speak from experience.

If your book deals with a person of former times, you must consider whether to choose a well-known character like Julius Caesar or a more obscure subject. In the first case, the writer faces stiff competition. The books on Napoleon, for example, would fill a fair-sized library all by themselves; so a contemporary writer would have to dig pretty deeply to find anything to say about Napoleon that has not already been said many times over.

If the subject is obscure, the biographer faces two difficulties. One is lack of materials. I once had the idea of writing a life of Clovis, founder of the Frankish kingdom in Gaul at the time of the dissolution of the West Roman Empire. But I soon learned that practically all we know about Clovis is contained in a couple of pages of Gregory of Tours's *History of the Franks*. This is certainly not enough to fill a book, unless the book consists mostly of padding.

The other hazard in writing about a nobody is: who cares? When my late collaborator Fletcher Pratt was a struggling young writer, he wrote a biography of Pyrrhos of Epeiros, one of the successors of Alexander the Great, for whom the Pyrrhic victory is named. Pratt's agent told him that a well established author can write about an obscure character with some hope of success, or an obscure writer can write about a famous character; but it is futile for an obscure writer to do a biography of an obscure subject. Fletcher wrote the book anyway; but, although abortive efforts were made after his death to get it into print, the manuscript ended up in the collections of a university. This is too bad, because Fletcher's writing had

interesting insights into the larger-than-life characters of the world of the Successors.

If the character is still living, the writer must be as careful as if he were picking his way through a mine field, lest he find himself on the receiving end of a million-dollar libel suit. Even if he can produce convincing evidence for every statement, in these litigious days that fact will not stop a living subject, who feels offended, from suing. And even if the writer wins the suit, he can never recover the vast costs in legal fees and lost working time that such a suit entails.

The most promising kind of biography, for my money, is that of a person lately dead. Since he is safely buried, he cannot sue you for defamation, while at the same time many who knew him still live and can be interviewed.

Interviewing is a tricky skill, which must be learned like any other. For instance, if you make a tape recording, be sure that the tape recorder has fresh battery cells and that you have spare cells where you can quickly reach them. It is not a good idea to try to run the machine on the informant's house current, because that means crawling around his living-room floor to plug the recorder into an outlet, bumping your head on the underside of his furniture. Then there are the value of shorthand; the importance of writing down your recollections as soon as possible after the interview, before you relax; and other matters which, I believe, you will find in how-to books on practical journalism.

Not all those who knew your subject will prove equally helpful. One may be willing but hopelessly muddle-headed, getting dates and other details wrong. Another may refuse to talk on the ground that he, too, wants to write a life of the subject and will not give away points to the competition. Another is suspicious of outsiders: "What's this Damnyankee snoopin' around here for? 'Tain't none of his business." Another likes to talk--but mainly about himself, so you must ever tactfully try to steer him back to your subject.

You must also read everything by or about your subject, as far as time and energy allow. When the subject already appears in so many books and articles, as in the case of somebody like Franklin Roosevelt, that you cannot possibly cover them all, you concentrate on records contemporary with the subject and on first-hand recollections of him.

Of course you read the subject's letters, or as many of them as you can locate and get access to; I read over two thousand of Lovecraft's. You even read the books you know the subject to have read. If the biographee is a writer, this step can help you to track down the sources that influenced the subject. In this way I learned that Robert Howard lifted most of the names in the Conan stories laid in Pictland, some modified and others intact, straight out of Robert W. Chambers's novel of the frontier in American Revolutionary times, *The Little Red Foot* (1920).

When you have finished the book, you must brace yourself for the fact that, no matter how conscientious you are, you cannot please everybody. Some will say that you have libeled or vilely traduced your subject; others, that you have whitewashed him. Every prominent figure attracts fanatical followers who, if you present your subject in a less than wholly heroic or saintly light, are filled with furious resentment and make sure that you know it.

* * *

One hazard of biography, not so well known, is ghosts. By ghosts I do not mean sheeted phantoms, squeaking and gibbering or clanking chains. I mean the mental picture of the biographee, which the biographer gradually builds up in his mind as he gathers information on the subject.

This mental concept, which the biographer hopes is close to a truthful, fair and objective picture of the real person, settles down in one's mental house as if invited in for an indefinite stay, as some people's friends and relatives have been known to do in real

life. This spook starts interfering with the writer's normal mental processes. Sometimes the ghost, by appealing to the writer's sympathies, tempts the writer to adopt some of the subject's attitudes. (My wife says that, when I was working on *Lovecraft*, I even started to dress in the style affected by HPL--like that of a well-bred undertaker.)

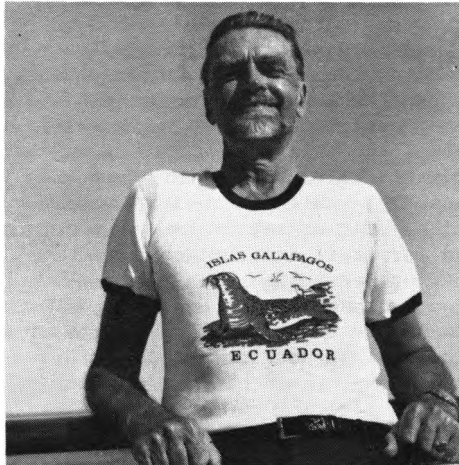
Or else, by doing things that appear, in the wisdom of hindsight, to have been foolish or self-defeating, or by advancing opinions long since discredited, the ghost entangles the author in an endless, futile argument. I find myself carrying on a one-sided mental dialogue: "But don't you see, Bob, that 'Aryan' and 'Semitic' are nothing more than linguistic terms, having no relation to race? And that this has been well known for over a century..." When we made a bus tour of Roman Britain in 1978, whenever I was slogging over Hadrian's Wall in a downpour, or climbing to the top of Pevensey Castle, a Norman stronghold built into a corner of the Roman Fort Anderida in Sussex, the thought would pop unbidden into my mind: Wouldn't Robert Howard have loved this?

I am sometimes tempted to think that, if I could only have met those fellows in the flesh, perhaps I could have set them right on a point or two--forgetting one of life's little lessons. This is: if you want to convince somebody of something, don't argue with him, as I was wont to do as a youth. Persuade him to like you. Then he

will infer that, because you are a good fellow, your opinions must have weight. This is terrible logic but good psychology.

I must also keep reminding myself of something else: that I am confronting Lovecraft and Howard in their twenties and thirties with de Camp, not as he was in his twenties, but at his present age. I hope I have learned a thing or two in the last half-century.

I am also sure that it would have been a memorable experience to have met either Lovecraft or Howard in the flesh. (Clark Ashton Smith was the only one of those Three Musketeers of *Weird Tales* whom I met personally, and that two weeks before his death.) Both Howard and



L. Sprague de Camp during a relaxing moment on one of his many trips to other parts of the world. The T-shirt is a souvenir of the Galapagos Islands.

Lovecraft were dead by the time I plunged into free-lance writing and began to hear about them. I have sometimes phantasized that, if I had visited Howard in Texas in the early thirties, I could have taught Howard to fence while he taught me to box. (I was on my college fencing team; I wasn't very good but then neither were the others.)

Realistically speaking, however, nobody can predict just how the chemical combination of two personalities will work out. Having vast ranges of common interests, Howard and I might have become firm friends; or we might not have been able to stand each other. Howard had a pen pal in the East--a fellow poet--whom he considered a "friend." But when the man passed through Texas and Robert met him, they soon found that they really disliked each other and had no further contacts. Evidently neither came up to the mental picture that the other had formed of him.

The only way I know to exorcise such ghosts is to finish the book, file away the haystacks of research material, and go on to other things. Lovecraft's phantom is already growing dim. Perhaps, after I have finished my work on Howard, Two-Gun Bob will likewise bow out. I hope so; for realistically I know that the ghost is my own mental construct, only coincidentally resembling the real man who died in Texas in 1936. When the ghost goes, I shall miss him in a way; but I have my own life to lead, too.

-- L. Sprague de Camp

Magazines

SORCERER'S APPRENTICE

Features in the Spring issue of *Sorcerer's Apprentice* (#6) of interest to most fantasy fans include an article on Tolkien, "Tolkien in the Fourth Age" by Thomas M. Egan, "Fantasy Superfight!", an article by Charles R. Saunders, and "The Name Unspeakable in Tel Urath" (fiction) by Janet Fox, in addition to a number of other articles on fantasy gaming subjects. The 40-page issue features a cover illustration by C. Lee Healy and is priced at \$2.25. Subscriptions to the bimonthly fantasy gaming magazine are \$10 per year. Flying Buffalo, Inc., P. O. Box 1467, Scottsdale, AZ 85252.

ASIMOV'S SF MAGAZINE

Upcoming in the July issue of Isaac Asimov's *SF Magazine* are the following stories: "Sing A Song of Mallworld" by Somtow Sucharitkul, "The Backward Banana" by Martin Gardner, "Out of Service" by John M. Ford, "Transference" by Sharon Webb, "The Man in the Rover" by Coleman Brax, "Good Fences" by Julieen Brantingham, "The Mirror of Ko Hung" by E. Hoffman Price, and a Feghoot by Grendel Briarton. Articles include "Variations on A Robot" by James Gunn and a profile of Karl Kofoed by Shawna McCarthy. The cover illustration is by Karl Kofoed for "Sing A Song of Mallworld."

MAGAZINE OF F & SF

Scheduled for the July *Magazine of F&SF* are two novelettes: "As A Man Has A Whale A Love Story" by Robert F. Young and "Call for the Dead" by Glen Cook, in addition to five short stories: "Canyons of the Mind" by C. Herb Williams, "Lebenstraum" by J. W. Schutz, "A Glint of Gold" by Nicholas V. Yermakov, "Spring Fever" by Jack C. Haldeman II, and "Found" by Melissa Leach Dowd. Along with the usual departments, book reviews are by Thomas M. Disch and Russell Griffin contributes a poem. The cover is by David Mattingly for the Cook novelette.

Shadowings

by Douglas E. Winter

The horror novel entered the 1980s under auspicious circumstances. Stephen King's *The Dead Zone* and *The Stand* were conquering general hardbound and paperback best-seller lists, respectively, and mass audience consumption of horror fiction had reached unprecedented proportions. King's new novel, *Firestarter*, was scheduled for fall release by Viking, and Karl Edward Wagner's debut as editor of the DAW Year's Best Horror series had been announced. And the inevitable publishing response to the upsurge of interest in the field--a flooding of the market with horror fiction--had begun.

By examining a representative sample of recent releases, it is possible not only to provide a reader's guide to a wealth of novels with similar plots and themes, but also to afford certain critical observations on the current state of the genre. Although my observations here are less than encouraging, there is sufficient conscientious work being published to assure even the cynical commentator that the horror novel remains viable as a literary form (as opposed to a purely commercial art).

It is important to understand that almost every mass market horror novel is a victim, intentionally or unintentionally, of genre styling. And few genre rely so strongly upon precedent as that of horror. Plots, situations, images and characters are regurgitated at an alarming pace--sometimes, as in the case of the vampire novel, because of simple convention or because the repetition of imagery so ingrained in the common psyche has an evocative effectiveness; but more often, as in the case of the recent spate of "horrifying children" plots, because of market trends and lemming-like indifference on the part of authors. The result, oddly enough, is a progression away from the fundamental tradition of the horror tale as one not based on causal relationships, but on ambiguity and illogic. Indeed, most current horror fiction is directed to themes of transparency, as if an overwhelming need for horror to explain itself away had possessed the field.

The omnipresence of the re-

venge theme among current releases is a stark example of the problem. It would seem paradoxical that a motivation so mundane as vengeance should constitute the underpinning of fiction calculated to instill metaphysical terror. Nevertheless, the theme is a favorite of supernatural writers--primarily because it is such a simplistic concept, and thus communicated from author to reader with negligible effort.

Bethany's Sin by Robert R. McCammon (Avon, \$2.50) concerns revenge from beyond the grave via a minor variation on the vampire theme. The women of a small Pennsylvania village are being possessed by the spirits of an Amazon tribe, bent on reprisals against men for their destruction by male warriors centuries ago. An emotional casualty of the Vietnam War learns the secret of the village as his wife and daughter are drawn into the ancient evil. McCammon strives mightily to pursue the Stephen King formula, as his title's gratuitous similarity to *'Salem's Lot* intimates. Despite several obvious parallels to King's novels and the unnecessary bestowing of premonitory powers upon the male protagonist, *Bethany's Sin* is recommended for its entertainment value.

Michael McDowell's Cold Moon Over Babylon (Avon, \$2.50) addresses the revenge theme in a sympathetic context--visitations by the dead members of a Florida panhandle family who have been murdered for possession of their oil-rich land. Although generally well-written, the novel is a victim of over-explication, as McDowell tips his hand far too soon; once we learn the identity of the gruesome murderer, the storyline disintegrates toward the inevitable consummation of the vengeance. Nevertheless, there are scenes of genuine *frisson*--notably the first appearance of the leather-masked killer and an unnerving description of a hand of oily water protruding hungrily from a kitchen sink.

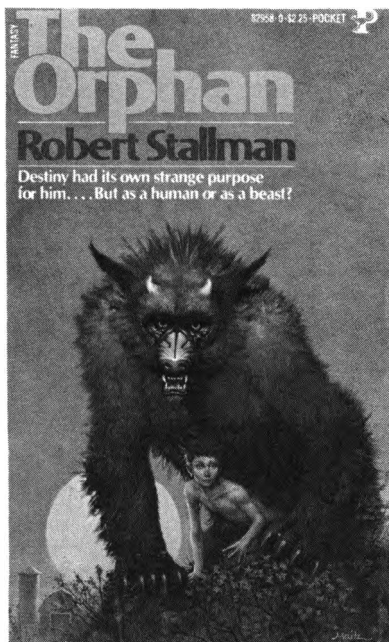
The Spear by James Herbert (Signet, \$2.50) is a genre cross-breed whose inevitability is highlighted by the advent of the 1980s. The threat of Nazi resurgence plays a significant role in contemporary



espionage/suspense fiction, but the lengthening span of time since World War II limits the availability of surviving Nazi characters. Relying loosely upon popular speculation concerning Nazi magical beliefs (and, in particular, the Spear of Longinus), Herbert resolves this dilemma with an occult resurrection of the vengeful specter of Heinrich Himmler. This attempt to mesh horror with the espionage genre is an unmitigated tribute to absurdity, replete with more near-misses and last-second escapes than a Republic serial. Do not allow either Signet's expensive media campaign or Herbert's somewhat competent track record to draw you to *The Spear*.

Richard Laymon's errantly titled *The Cellar* (Warner, \$2.25) is an uneven, but quite entertaining proffer that features interwoven themes of revenge. A psychopath is released from prison and immediately begins stalking his wife and child, intent on murdering them; concurrently, a mercenary is enlisted by a purported near-victim of a monster inhabiting a mysterious tourist trap to assist in killing the monster. These actors ultimately converge upon the "Beast House" to learn the ultimate secret of its monster, with an unusual twist at the conclusion. Although graced with a brisk, Hemingwayesque style and a fairly original premise, *The Cellar* breaks down under the weight of two of horror's traditional bogeymen, thin characterization and abuse of coincidence. This does not, however, prevent an enjoyable entertainment.

The depths to which the revenge theme and the horror novel have



(Artist: Don Matz)

sunk are represented by Gary Brandner's *Walkers* (Fawcett, \$1.95). A low budget film in print, *Walkers* borrows unabashedly from *Night of the Living Dead* for its minimal premise and repetitive action sequences. Its relative merits are perhaps suggested by the climactic scene, which involves a skateboard assault by a ghoulish child upon the female protagonist.

In counterpoint to this nadir is Lawrence Block's *Ariel* (Arbor House, \$9.25), which is clearly the premier release thus far in 1980. This first excursion into the horror genre by a highly regarded mystery novelist succeeds by recognizing the pitfalls of genre styling and transcending them. Intriguingly enough, Block does not seek to avoid genre trappings, but uses them affirmatively as the construction material of *Ariel*, presenting a stereotypical horror situation: an ancient, foreboding house; a precocious child; parents whose young child has recently died; an aged portrait that bears a striking resemblance to a new resident of the house. Block allows the reader's over-familiarity with these images to induce subjective interpretations of the novel's underlying premise, which he refuses fully to explicate. The motivations surrounding Block's horror are likewise imbued with the vagaries of everyday life, and not pigeonholed in terms as simplistic as revenge. *Ariel* taunts the reader by the absence of direct information, thereby building not only a fascinating and disturbing mystery, but a portrayal of very human characters in situations that--unlike those of the typical horror novel--

seem humanly possible. This short novel is an admirable and engrossing work, and it is hoped that Lawrence Block continues to work in the horror field.

Conversely, *The Nebulon Horror* by veteran Hugh B. Cave (Dell, \$1.95) fails precisely because of its inability to transcend the weight of precedent. The spirit of a misogynistic occultist possesses his matronly niece and organizes a coven of second-graders to wreak retribution upon a small Florida town--such a theme has been handled with greater effectiveness by Charles L. Grant and many others, and it is gravely disappointing to see Cave's talents squandered in such a rehash.

The Orphan by Samantha Mellors (Jove, \$2.25) is also concerned with horrifying children--a premise that has seen better days, and now needs desperately to be forgotten. Relating with heavy-handed opacity the traumatizing of a young boy by a guardian aunt until her murder is provoked, this is short-story material at best, dragged out with excruciating tediousness.

There is a second *The Orphan*, however, this time by Robert Stallman (Pocket Books, \$2.25), that deserves the attention of both horror and general fantasy readers. Apparently the first installment in a series of "Books of the Beast," Stallman's novel is a stylistic showpiece. With a rural charm reminiscent of works by Bradbury and Reamy, the novel constitutes the schizoid first-person narrative of a werewolf-like shapechanger as he matures in the guise of human children in midwestern America circa 1935. Stallman's *The Orphan* is particularly refreshing because it is not plot-oriented, but an exploration of the developing character of its narrator. It is highly recommended.

In closing out this survey, it is appropriate to include two reprints making their first paperback appearances: William Peter Blatty's *The Ninth Configuration* (Bantam, \$2.25) and William H. Hallahan's *Keeper of the Children* (Avon, \$2.50). Previous efforts by these two authors should require no introduction, Blatty's *The Exorcist* becoming a household fixture in the early 1970s and Hallahan's *The Search for Joseph Tully* being a lesser-known but minor classic of the field. Blatty's new offering is a rewrite of an earlier novel, ostensibly for filming; but the result is an unduly bare-boned amalgam of Poe's *System of Doctor Tarr and Professor Fether* and

Kesey's *One Flew Over the Cuckoo's Nest*. Hallahan produces a more competent entertainment, concerning the master of a Moonie-type religious cult who utilizes astral projection as a means of retaining control over his youthful flock. A father's efforts to regain his daughter from the cult lead to confrontations between the father and the cult leader on the astral plane, which are generally effective despite their inherent silliness. Hallahan is at his most powerful in scenes where inanimate objects are controlled by the villainous master, and particularly memorable is the animation of a huge teddy bear who stalks the protagonist with an axe.

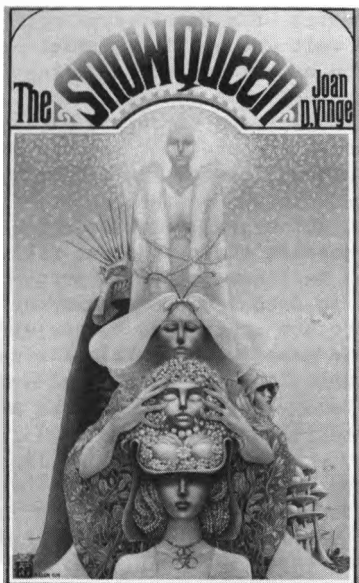
* * *

This representative sample of current releases shows that, although the horror novel enjoys great commercial success, it lacks the consistency of quality that readers deserve. It would be simple, but less than accurate, to fault publishers and the inevitable impact of the profit motive for the present state of the genre. A singular characteristic of current efforts is the apparent inability (or perhaps laxity) of authors perceptively to understand the possibilities of the genre. In most current horror novels the trappings of the genre are conveyed without the substantive depth necessary to breathe continued life into its formulae. And some responsibility must be placed upon the readership, which--like that of fantasy and science fiction--suffers from lowered expectations, passivity and the lack of effective critical channels.

It is therefore reassuring that novels of the quality of *The Dead Zone* and *Ariel* are receiving wide commercial and critical recognition, if only to serve as examples to publishers, authors and readers of the creative viability of the genre. We should also look forward to first novels scheduled for release this year by Dennis Etchison and T. E. D. Klein, authors with demonstrated talent and understanding of the genre. In the interim, readers should seek out Etchison's novelization of *The Fog* (Bantam, \$2.25), which--despite its inherent limitations--is far superior entertainment than the John Carpenter film and offers further evidence of Etchison's promise as a leading voice in the horror field.

-- Douglas E. Winter

Book Reviews



(Artists: Leo & Diane Dillon)

The Snow Queen by Joan D. Vinge.
The Dial Press, New York, April
1980, 536pp. \$10.95

Once upon a time, a man named Hans Christian Andersen wrote a timeless fairy tale entitled "The Snow Queen." Now a woman named Joan Vinge has written an equally timeless science fiction novel entitled *The Snow Queen*.

Vinge has written a glorious tribute to the imaginative genius of Andersen. There is little that I could find fault with in this lovely novel. Perhaps an overzealousness, words that sometimes tripped over themselves in their haste to get out. But still, I came away feeling that Vinge is developing into a terrific stylist. Throughout the book, the thought that I was witnessing the birth of a major writer kept reverberating in my head.

Comparisons with the original "Snow Queen" are kept neatly under the surface. You remember the original, but only as something charming--a parallel universe. This is a dangerous thing Vinge has attempted, and it works because she knows how to play off the original, evolving something different without deliberately trying to make it "better."

But what is it about?--I suddenly realize with a twinge of horror that there may be people out there who have never read the original fairy tale.

The Snow Queen, Vinge style: Once there was a planet called Tiamat which was ruled by Arienrhod, the Snow Queen of Winter. It was a backwater world of a galaxy-span-

ning empire reached only through the (black hole) Stargate. The Stargate was closing and the queen, sustained by a youth potion, decided she didn't want to give up the throne, so she begat a clone. And so, Moon Dawntreader (Gerda) and Sparks (Kay) came into the story. They have grown up together in the world of Summer--just the opposite of the icy, off-worlder city ruled by the Snow Queen. And let us say that they are eventually brought together and that it's a monumental love story with all the proper twists and turnings.

You should read the fairy tale by Mr. Andersen before or after you've read Joan Vinge's novel. They're a pair. I believe perhaps--just perhaps--that if Andersen had been born when Vinge was, he might have written his "Snow Queen" the way Vinge has, with all the SF trimmings.

I don't want to tell you any more about this. Go out and buy this one. Besides, the cover by Leo and Diane Dillon is quite beyond words.

-- Melissa Mia Hall

The Golden Barge by Michael Moorcock. Savoy Books, Manchester, England, 1980, 197pp. £1.25

On some timeless morning, Jephraim Tallow--"four feet of wide-mouthed, red-haired, grinning travesty of the human race"--awakens to find that, although his mouth no longer bleeds, he has lost his navel. And as he ponders this transformation, the river on which he lives spawns a beautiful golden barge, coursing steadily onward, apparently without a crew or motive power. It is then that Tallow realizes that "(he) was no longer the integrated and impenetrable thing he had been, for he had not taken the golden barge into account before."

So begins *The Golden Barge*, Michael Moorcock's first novel, completed in 1958 at age 17 and published only now through the auspices of Savoy Books. The manuscript was apparently never submitted to a publisher, and has been printed here with only minor revisions (most evident in the opening chapters). It is recommended reading for historical curiosity value rather than for literary or entertainment merits; yet the novel displays a maturity of thought (if not writing style) sufficient to

stand on its own.

The Golden Barge has an allegorical intent more akin to Moorcock's recent work than his early published efforts in the heroic fantasy field. To describe it as a Mervyn Peake version of *Heart of Darkness* would be neither unfair nor unflattering. Jephraim Tallow's story is a quest into the mystery of self, as he leaves his whining, over-protective mother to follow the golden barge down the eternal river, always just out of reach and always leading Tallow into situations of moral ambiguity. It is a journey through landscapes of despair, perhaps even more relevant now than in the 1950s, as Tallow's obsessive pursuit of the barge acts as the catalyst for a wake of emotional and physical destruction--crime, revolution, war, treachery, failures of love, and vindictive rejections of philosophies and ideals. For Jephraim Tallow cannot reconcile his desperate need for individuality with the obligations of humanity; and the golden barge looms ever on the distant horizon.

Those so inclined might have a field day of literary detective work; for example, there is a city named Melibone (sic), a character called Storm, and several other, less direct referents to later novels. And, of course, Jephraim Tallow has reappeared (if only to meet his end) in *Gloriana*. But as M. John Harrison observes in his adroit introduction, the conclusion of such efforts can only be: "Look here! When he wrote *The Golden Barge*, Moorcock was Moorcock!"

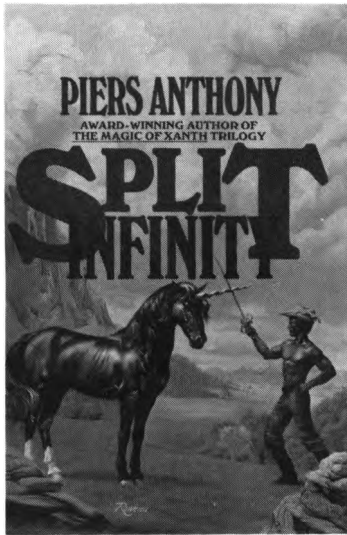
Savoy is to be congratulated for preserving this charming curiosity piece, and its packaging, with Gustave Moreau cover reproductions and James Cawthorn interiors, is superb. Rumor has it, however, that the gold-leaf Moreau reproductions have rendered the book irretrievably unprofitable. I hope not; further scheduled books by Savoy indicate that this publisher is dedicated to preserving some excellent fantasy rarities.

-- Douglas E. Winter

Split Infinity by Piers Anthony.
Del Rey Books, New York, April
1980, 372pp. \$9.95

Everyone who knows the difference between science fiction and fantasy, raise your hands. Okay, everyone who likes to be *told* the difference between science fiction and fantasy, raise your hands.

I have a feeling there are a



(Artist: Rowena Morrill)

lot of hands going up and down at this moment. I wasn't being cute--those two questions have a lot to do with the new Anthony novel, *Split Infinity*. According to the dust jacket (if you ever read dust jackets and book reviewers sometimes cannot resist, although they should), this novel joins "forever the two worlds of science fiction and fantasy." And toward that end, the chapters have been carefully labelled "SF" or "Fantasy." I don't believe such labelling was necessary. It's quite obvious when Anthony goes from SF to fantasy. It's also quite obvious that the SF is far more successful than the fantasy and what we have here is an amusing book which kept my interest until the fantasy segments began.

Anthony has what essentially is a book which runs off the track. He has a vivid main character named Stile, a jockey of the future and die-hard gamesman that's refreshingly different. His storyline is not as interesting. To escape death, Stile escapes into a world of magic where he wanders about with a magic unicorn, encountering magic events which are not very magical.

But let's back up a bit. This is volume one of a new trilogy and naturally, all questions are not answered at the end of volume one. But the question I most want answered is: Why Phaze? The land of Proton is vastly more interesting. It was delightfully original, fantastical and worth pursuing by itself, especially the Game, a carefully thought out invention with endless possibilities--an ultimate fantasy in itself.

Stile, a short muscular "serf," wants to earn permanent "citizen" status on Proton: a drastically defined class system prevents this

with the exception of the Game. If you can win at the Game, you can become free of Serf status.

But Anthony cannot win at the Game when he is playing about Phaze--it is merely a clone of other better known fantasy worlds, including some of his own. The only redeeming factor I found in Phaze was the wealth of information dispersed about horse manure...not very fantastical.

Anthony just was not at all adept in the blending of SF and fantasy. (However, such a blending can be successful and has been many times in the past.)

Split Infinity is just that: split in infinite places without continuity.

-- Melissa Mia Hall

Tetrarch by Alex Comfort. Sham-bhala/Random House, Boulder, CO., May 1980, \$12.95

I must admit to certain negative predispositions in addressing this fantasy novel by an author whose principal (and dubious) achievement is *The Joy of Sex*. Nevertheless, there seems little doubt that *Tetrarch*, like Comfort's previous work, is an ostensibly authoritative, but vague-intentioned dialectic designed principally to inveigle the reader about the importance and intelligence of its contents. Whereas *The Joy of Sex* could depend upon America's neurotic prurience for success, *Tetrarch* lacks even sensationalism as an audience incentive.

The novel's premise is time-honored: two lovers come into possession of a magical closet doorway that transports them to a co-existent fantasy world. Their adventures, which lead ultimately to the harrowing of Hell itself, purport to hold consciousness-raising importance for life and love in the "real" world. Comfort thus engages in endless moralizing about such subjects as the "macho trip" and how lovers "don't own each other," but he provides no constructive insight into the implementation of his platitudes in daily life. A great debt is owed by Comfort to C. S. Lewis; but it would be too kind to suggest that *Tetrarch* is a modernization or even a parody of Lewis.

Like certain of Comfort's more complicated sexual prescriptions, this novel may not be worth the effort.

-- Douglas E. Winter

("On Fantasy" by Karl Edward Wagner continued from page 5.)

clude the newsstand magazines (*Fantasy & Science Fiction*, *Fantastic* and the science fiction magazines that sometimes include a fantasy story) and the original anthologies (*Shadows*, *Whispers*, *Other Worlds*, *Swords Against Darkness*, etc.) which may be one-shots or series. If you are a fan, you probably already know about these and have already added your submissions to their slush piles. Because they are less well-established, the original anthologies are often a better bet for breaking in; their slush piles aren't as high, nor their editors as harassed.

But are you aware of all those publications outside the SF/fantasy genre? Because of fantasy's wider appeal, almost any magazine offers a potential market. The mystery magazines will accept an occasional fantasy story--although these are even rarer on the newsstand than the SF/fantasy magazines. Other magazines are not so rare. The men's magazines are an example. While *Playboy* no longer looks at unsolicited manuscripts, there are dozens more that will, and, while not all pay at *Playboy's* rates, they are one of the major fiction markets. Not only will your story have the chance to stand beside one by Stephen King or Dennis Etchison, but you can tell your mother that it's the magazine's redeeming social value. On the flip side, there are the women's magazines--ranging from *Good Housekeeping* to *Cosmopolitan* to *Ms. Magazine* to *Focus*. There are the literary magazines: *The Atlantic*, *Kenyon Review*, and other august titles. Finally, there are all those specialty magazines that you never think about as fiction markets but which do run a few stories. A correspondent of mine finally broke into print in *CB Times*. *The Year's Best Horror Stories: Series VIII* includes a story from *Easyriders*. One of the best deal-with-the-devil stories I ever read was in a sports car magazine.

In addition to the newsstand publications, the aspiring fantasy writer should consider the amateur publications market. This breaks down into two general groups--the semi-prozines and the fanzines. The semi-prozines pay for their material; the outright fanzines do not (beyond a contributor's copy or two). At the top are the semi-prozines that pay as well as the newsstand magazines, have superior production values, and attract name

(Concluded on page 34, Col. 1.)

WARREN'S NEWS & REVIEWS

film news by Bill Warren

By the time most of you see this, *The Empire Strikes Back* will have been released, and you'll know everything I knew about the picture beforehand, plus one thing I didn't --that Darth Vader is Luke Skywalker's father. There will be further developments in the relationships between Luke, Ben Kenobi and Vader in *Revenge of the Jedi*, which is the tentative title for the third film in the series, which will probably go into production early next year.

In Leigh Brackett's outline, there were a few details that were omitted from *The Empire Strikes Back*. Among these were Luke riding to the rescue of Han and Leia on the back of a flying manta ray-like creature, and a glimpse of Darth Vader's palace--black iron in a sea of lava. The former detail was left out because the special effects would have been too expensive and time-consuming; the latter may turn up in another film in the series, but don't hold your breath.

Some scenes that were shot but left out of the movie included more action with the ice monsters. Originally, the rebels rounded up a bunch of them and put them in a pen at the base; when the Imperial Snowtroopers came charging through, the monsters were unleashed and began wiping out people left and right. Apparently the snow monster suits didn't work very well, and this sequence also interfered with the action of the story, so it was removed rather early, though it was filmed. Also removed were a couple of semi-romantic scenes between Luke and Leia, and her line commenting on how Luke looks almost the same after the damage done to his face by the monster--which was to explain the fact that Mark Hamill actually *does* look different than he did in the first movie.

My review of *The Empire Strikes Back* should appear in the next issue and will make up most of my column. I think the *Star Wars* saga is one of the most significant developments in movies in general, not to mention its effect on SF films. It deserves a lot of coverage.

More news. Although *'Salem's Lot* was a disappointment, it seems to have been good enough to land director Tobe Hooper another assign-

ment. He's to helm *Venom*, which will be written by Robert Carrington (usually pretty bad) from an original by Alan Scholefield.

One area of fantasy storytelling not often dealt with in films is the "what if" story--what if the South had won the Civil War, what if Roosevelt had died in 1935, what if Kennedy had not been shot, etc. Although what if Hitler had invaded England was covered in the interesting *It Happened Here*, it's also the basis for *SS-GB*, a movie to be made by Harry Alan Towers from the novel by Len Deighton. The cast includes James Mason, Ralph Richardson (probably in cameo parts), Douglas Campbell, Kate Nelligan and Gordon Pinsent. It will be directed by Peter Carter, and is a Canadian-British coproduction. Harry Alan Towers is, unfortunately, a consistently *awful* producer; not one of the films he's been most closely associated with has been any good.

Also from Canada are three major animated features. *Gandahar vs the Metal Warriors* (a \$6 million budget, from a French comic strip), *Heavy Metal Presents* (\$7 million; allied with the magazine, script by Dan Goldberg and Len Blum), and *Drats* (a \$5.4 million rock musical).

Another animated feature is *Twice Upon A Time*, which will be written, produced and directed by John Korty, who some years ago directed a good TV movie based on Zenna Henderson's "People" series, among other decent films. George Lucas will be the executive producer of the animated film.

Already in production and probably completed by the time this sees print is *Charlie Chan and the Curse of the Dragon Queen*. This comedy was written by Stan Burns (not the L.A. fan) and George Axelrod, and is being directed by Clive Donner. The cast includes Peter Ustinov as Charlie Chan, Roddy McDowall, Lee Grant, Sterling Hayden, Roachel Roberts, and Angie Dickinson as the Dragon Queen. It's being picketed in San Francisco by Chinese activists who hate the Charlie Chan image.

Sounding like a comedy, but undoubtedly all too serious is *The Experiment*, which MGM intends to film from a new novel by Richard Setlowe. The story deals with a

man with terminal lung cancer who is saved when he is surgically equipped with functional gills.

David Hemmings, always a fine actor, is directing *The Survivor* which is, I believe, an Australian production. The cast is to include Robert Powell and Joseph Cotton. The script is by David Ambrose from the novel by James Herbert, and deals with the survivor of an air crash who tries to discover what went wrong. His investigation brings him into conflict with supernatural powers.

Also in production is the first genuine swords & sorcery film, *Hawk the Slayer*, starring Jack Palance, John Terry and Harry Andrews. Director Terry Marcel is filming it from a script by himself and Harry Robertson. The film that many expected to be the first S&S film, *Conan*, has been very slow to get underway. Production designer and all-round consultant Ron Cobb has departed already for European locations, so it seems that shooting could be underway soon. However, the film will have no sorcery or other fantasy at all, according to latest reports.

Mel Brooks' new film, which starts soon, has several fantasy scenes in it, the special effects for which will be done by fan Bob Greenberg. Brooks was apparently so impressed with Bob's work on *Coming Attractions* and *Dark Star* that the comedian sought him out. Brooks' film is *The History of the World, Part 1*.

A roundup of other planned films: Richard L. Bare will produce *Blaze of Glory* from Dean Reisner's script about the U.S. losing World War III . . . John Lamond will make *Nightmares* . . . A Canadian-French coproduction is *The Einstein Inheritance*, from producer Gene Slot . . . Another Canadian film is *Black Moon Rising* from John Carpenter's script, but despite the writer, it's not fantasy. It is outlandish . . . Oliver Reed and Mel Welles star in *Dr. Heckle and Mr. Hype* from Charles B. Griffith's script. Film began under Griffith's direction, but he seems to have left . . . *Alligator* is about a giant one, effects by Miller Drake . . . *In God We Trust* is Marty Feldman's newest, starring himself, Peter Boyle, Louise Lasser,

Richard Pryor as God, and Andy Kaufman as Armageddon T. Thunderbird . . . Director J. C. Lord (which sounds unlikely) is making *The Fright* from Brian Taggart's script . . . Eric Van Lustbader's novel *The Ninja* has been purchased for filming by Zanuck & Brown . . . Sean Cunningham, who made *The Last House on the Left*, has returned with *Friday 13* . . . With four previous versions, it's not surprising the old barnstorming ghost melodrama *Murder in the Red Barn* is scheduled for a remake . . . Lawrence Sanders' novel *The Tomorrow File* has been purchased for filming . . . John Russo, co-author of the script for *Night of the Living Dead* wrote the new film *Midnight* . . . *Keep My Grave Open*, *Night of the Zombies* and *When the Screaming Stops* all seem to be in current release.

Dying is Private

The final movie at Filmex this year was *Death Watch*, a very good science fiction film which for a while seemed likely never to be released in this country, even though it was shot in England and in English, and though it played to a sold-out, appreciative audience at the festival. *Death Watch* is a French-West German coproduction, written by David Rayfiel and Bertrand Tavernier, and directed by Tavernier. Gabriel Boustani produced. The stars are Romy Schneider, Harvey Keitel, Harry Dean Stanton, and Max Von Sydow. It's adapted from *The Unsleping Eye*, a novel by D. G. Compton.

Death Watch opens after Keitel's eyes have been replaced by miniature television cameras; his vision is perfectly normal (though he must avoid darkness at all costs, including closing his eyes too long), while monitors back at the television company pick up everything he sees.

This is set in a future in which almost all non-accidental causes of death have been eradicated, except some diseases and old age. In a brief scene, we are shown what happens to the elderly: they are placed in small settlements around cities, and are allowed to slowly lapse into senility. When someone does fall ill with an incurable illness, it's a matter of great curiosity and morbid interest to society. Romy Schneider, an intelligent woman trapped in a loveless marriage, is told that she is dying, and so TV executive Harry Dean Stanton (Keitel's boss) approaches her with the idea of videotaping her last days



Kate Reid (left) and Richard Crenna (right) assist injured George Kennedy aboard a seemingly deserted freighter which appears mysteriously after their cruise liner has been sunk, in this scene from *Death Ship*. (See overleaf.)

for his TV series, "Death Watch." At first she's reluctant, but the helplessness of her husband causes her finally to accede to Stanton's request, and he pays her an enormous amount of money.

But she skips out on him, literally leaving her husband holding the bag. The camera man is assigned to find her, which he soon does. She doesn't know his actual purpose or the secret of his eyes, and they begin travelling together. Since she avoids cities and even towns, she never knows that despite her best efforts, her last days are being telecast, as seen through the eyes of her companion. And the show is popular.

Predictably but believably, Keitel comes to care for her, but in a clever twist, he doesn't realize just how much he does care until he sees her *on television* in the show taped from the input of his eyes. He's such a child of the medium that he doesn't quite believe anything is real—even when he literally saw it with his own eyes—until he sees it on the tube. He also has come by this time to hate the exploitation of her tragedy, and to loathe his part in it.

Schneider and Keitel make their way slowly to the home of her ex-husband (a typically warm and caring performance by Von Sydow), but there are some surprises yet to come.

This is only the fifth film directed by Tavernier, who is well on his way to becoming a consistently fine director. Two of his

previous films, *The Judge and the Assassin* and *The Clockmaker of St. Paul*, were very good. In one meaning of the term, Tavernier has almost no style; that is, he has no repeated visual gimmicks in his stories, and except for his emphasis on politics (milder in *Death Watch*), he has few other recurring themes. He avoids visual fussiness and concentrates on his story and characters.

Tavernier gets the best performance I've seen from Harvey Keitel, certainly far superior to his badly-conceived robotman in *Saturn 3*, and less mannered than in his several films for Martin Scorsese. Even at the beginning, Keitel's character is basically a humanistic person, as indicated by his relationship with his ex-wife. But he is so involved with the idea of actually being a television camera that it takes him a while to realize that the person he is recording is indeed a person with feelings and worth. Keitel makes this shift of emphasis gradual yet crystal-clear and believable.

Romy Schneider is one of Europe's best actresses, and made last year's *A Simple Story* the remarkable film it was. Her part in *Death Watch* is less complex, more conventional than many she's played; there's not a great deal of room for wide ranges of mood, but her performance is still expert. It's just not showy.

This has been a year of great performances by Harry Dean Stanton --*Alien*, *Wise Blood*, *The Rose*, *The*



George Kennedy examines Kate Reid, afflicted with pulsating sores after eating poisoned candy in *Death Ship*, an Avco Embassy release described by Warren as a "stupefyingly dumb" horror flick.

Black Marble--and his performance here is typically superb. His character doesn't seem all that unreasonable at first, and he's given a sympathetic background; it's only gradually that Tavernier and Stanton reveal the man's true monstrousness.

Tavernier has generated a very believable future; it's not far off, but it's already beginning to crumble around the edges ever so slightly. We see a man getting petitions to save "live teachers." A group of what seem to be professional marchers try to get Keitel to join them. A church is stuffed with rootless wanderers. Keitel visits a supermarket where a taped voice urges shoppers not to steal--"you'll feel so much better if you don't"--but he's the only customer. A pub in Cornwall has only two patrons. There are virtually no children. A bazaar on the banks of the Thames is larger and more active than any other shopping area, but seems temporary and shoddy.

Death Watch is top-notch science fiction. It's not flashy, it's not very colorful--in fact, Pierre-William Glenn's evocative Panavision color photography is resolutely low-key. It's a Real Movie, unlike most SF films, even the good ones. That is, it neither flaunts nor is ashamed of being science fiction. It's what everyone has always said they wanted, a science fiction movie that is first and foremost a very good movie. But because it has a downbeat ending, because it's more slowly-paced

(but hardly dull) than most American films, and because the cast and theme are not exploitable, it seems unlikely that it will have any wide American distribution.

Ship of Idiots

Death Ship is a stupefyingly dumb Canadian horror movie about a crewless, killer Nazi ship that roams today's oceans sinking luxury liners. At least, I think that's what it's about; the film is so silly and erratic that the storyline (if any) becomes hopelessly muddled. Because the characters are so shallow and uneven, it's impossible to care about what happens to any of them.

It's a shame, too, since the idea is good and the actors are generally capable performers. The cast includes George Kennedy, Richard Crenna, Nick Mancuso, Sally Ann Howes and Kate Reid, all of whom have been good in the past. Here they don't have a chance.

Kennedy is the martinet captain of the cruise ship that the killer vessel rams, but once aboard the ship--which we eventually learn is a floating Nazi death camp, or something similar--he gradually assumes a Nazi-like personality and tries to kill the survivors of his ship who have come aboard the ghostly craft.

Crenna is a cipher. He was scheduled to replace Kennedy as the captain of the cruise ship, but we know nothing else about him. His wife (Sally Ann Howes) is even less interesting. Writer John Robins

concentrates on Crenna's movie children, played by Danny Higham and Saul Rubinek. Unfortunately, this concentration consists almost entirely of the little girl taking her younger brother someplace where he can pee. On top of that cutesy-wutesy idea, the children are the worst kid actors I've seen in years, hammy and constantly aware of the camera.

This is the kind of film that depends on everyone in it acting like gibbering idiots. A moment of thought would save all of them, but no one is allowed to think. When it's clear that there is a malign force aboard the ship, people still wander off separately to their dooms. The parents leave their children unprotected and alone. A rope yanks a man into the air but no one thinks of looking at the winch operating the rope. A woman casually eats forty-year-old candy without considering the consequences which are, of course, ghastly.

As the film wends its tiresome way to a predictable end, events become so unlikely as to approach surrealism. A woman (Victoria Burgoyne) who heretofore has shown the only intelligence, screws Nick Mancuso, then suddenly decides to take a shower. Without considering that the water might be stagnant, germ-infested or simply not there. Blood pours out of the shower head, the stall won't open, and she thrashes around for a while. The official synopsis says she drowns in the blood, but you can't tell it from the film.

A movie of Hitler causes physical pain. Crenna is in one room in a shot, and in the very next, is in another room far away, with no hint of time passing. Kennedy may have been a crewman on the ship years before, then again, maybe not.

The basic idea is very promising--what would you do aboard a ship which seems determined to kill you?--but wretched director Alfin Rakoff and Robins' inept script scuttle *Death Ship* quite completely. I should have expected the worst when I saw the names of Sandy Howard and Jack Hill in the credits.

Shorter Notices

The Changeling is another Canadian horror film, much better than *Death Ship*. George C. Scott stars as a man who, following the terrible deaths of his wife and daughter, moves into an old house in Seattle. He soon learns that the house is haunted by the ghost of a little boy murdered there some seventy

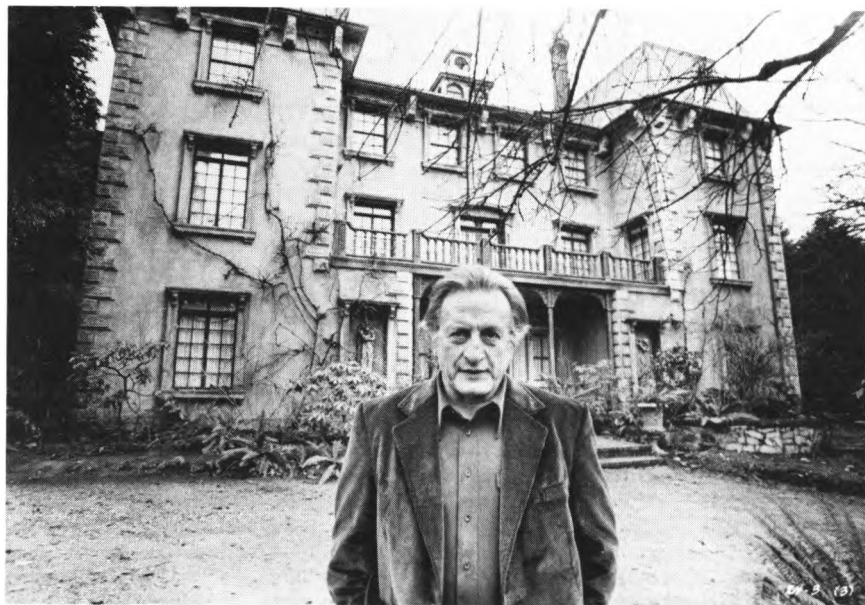
years before. Director Peter Medak keeps the film constantly interesting, but the screenplay by William Gray and Diana Maddox, plus Medak's lack of imagination, assure that every shock scene is predicted. Though it is atmospheric and intelligent, *The Changeling* is almost never frightening. It was originally based on a true story, but has been altered so much in the telling that little remains of that story--just enough to make the film awkward and inexplicable from time to time.

Scott is the best I've seen him since *Patton*; his strong performance here in a film basically not worthy of his talents is a little wasted, but I'm glad to see him so near his peak. His wife also appears. Melvyn Douglas has a brief but essential role as a senator with strange ties to the old house, and as usual, he is thoroughly professional.

Some critics have been raving about *The Changeling*, calling it the best ghost story in years. It may, in fact, be just that, but unfortunately that's rather hollow praise. It's too long, but it's well-produced, interesting and worth seeing. I just wish it had been livelier and more frightening.

The Return of the King is not, repeat not Ralph Bakshi's followup to *The Lord of the Rings*--that sequel will probably never be made--but is instead the Rankin-Bass followup to *The Hobbit*, and is a television feature cartoon based on the third volume of the original American edition of the Tolkien saga (as the credits very carefully specify--it's in the public domain, the later edition isn't). If you liked *The Hobbit*, you'll probably like this. Except for a few bright spots, I thought that *The Return of the King* was only mediocre. Roddy McDowall does a fine job providing the voice of Sam, but Orson Bean is less successful as both Frodo and Bilbo (if my memory serves me). John Houston doesn't provide much shading for Gandalf's voice. Theodore is marvelous as Gollum's voice.

The fact that *The Return of the King* is a cheaply-made, basically Japanese TV cartoon precludes any real epic quality, but despite endless production shortcuts, the producers actually try fairly hard at times to do something on a grand scale. The climax in the Cracks of Doom is muffled, and the battle between Frodo and Gollum is unexciting; so is the one big battle scene. But the ending, when Frodo sails away with Gandalf, is unexpectedly moving and gratifying.



In *The Changeling*, George C. Scott plays the role of a music professor who moves into an old house in Seattle, only to discover that it is haunted by the ghost of a murdered child.

The songs are mostly drivel, which is very painful to me since they are sung by Glenn Yarbrough, one of my all-time favorite singers. The melodies are often good, but the lyrics are by Jules Bass, exercising too much power as co-producer. It's a shame he didn't use Tolkien's own lyrics, which would have been perfectly suitable. The nadir (or pinnacle, depending on your appetite for the perverse) is when a band of orcs (who resemble fanged frogs) sing "Where there's a whip (crack!) there's a way," with background chorus of "We don't wanna go to war."

One odd thing: since this is, in effect, a sequel to a film that Rankin and Bass never made, we get flashbacks to a film that doesn't exist. The flashbacks were made for *The Return of the King*. That these notoriously cutrate producers went to that much trouble is strangely pleasing.

The Visitor is an astonishingly stupefying Italian-U.S. coproduction that could be about almost anything you want it to be about. At first it seems that John Huston (again) is an alien come to Earth to kill an evil little girl in Atlanta, who has apparently been causing the deaths of several people, including Glenn Ford. Since Ford's police inspector is the only normal, likeable person in the film, the story suffers greatly from his early demise.

Later, the film becomes (perhaps) a religious parable, with vengeful doves, and concludes with a scene that a friend (Bill Welden)

described as Obi-Wan Kenobi and Jesus Christ opening up an orphanage for Bhuddist children. Could be; it certainly looks like that.

I loathe the kind of photography used in this film, but some like it. It's so cluttered, so busy, that you often cannot tell not only what the vantage point is supposed to be, but just what it is you're looking at. Add to this the incomprehensible story and you end up with a film so poor that the audience--a paying audience of Ordinary Working Stiffs, mind you--booed it.

The film doesn't fail for want of trying. The little girl--who is a very good actress--swears like a longshoreman. The mother becomes crippled. Famous faces appear momentarily (Sam Peckinpah is in two shots only, with someone else's voice). There are birds, strange landscapes, spacey sounds, car wrecks, blood, video games, crashing tanks of water, and a smiling John Huston looking like God's grandfather. But it's to no avail. *The Visitor* is horrendous.

Less poor but still pretty bad is *Last Rites*. This seems to have something to do with Dracula. One of the characters, at any rate, is a vampire who runs a funeral parlor under the name of A. Lucard. Shades of *Son of Dracula*. The idea of vampires running funeral parlors while being in cahoots with the local sheriff (also a vampire) is amusing enough. They fake deaths, and when they've drunk their fill of the hapless victims, they imme-

(Continued on page 34, Col. 2.)

Work in Progress

Larry Niven and James Baen at Ace Books are currently working on a fantasy anthology of stories set in the world of Niven's *The Magic Goes Away*. Authors who will be contributing stories include Poul Anderson and Bubbles Broxon, Robert Asprin, Dean Ing, Steven Barnes, Fred Saberhagen, Bob Shaw and Roger Zelazny. Included will be Niven's "Not Long Before the End," serving as an introduction to the Warlock universe. Niven has also written a "bible" for the series, listing the rules of magic, available characters, past and future events, places and creatures. The volume's title is *The Magic May Return*.

Other works in progress are *Oath of Fealty*, an SF novel with Jerry Pournelle, and *The Dream Park Murders*, with Steven Barnes. The latter he describes as "a murder mystery within a fantasy role-playing game within a twenty-first century entertainment park: 'tec fiction within fantasy within SF. We should be finished in a few months. Watch for both of these next year."

Stuart David Schiff provides an update on two anthologies sold to Doubleday and now scheduled for September publication. *The Second World Fantasy Awards*, co-edited with Fritz Leiber, will include (among other stories): "Jerusalem's Lot" by Stephen King, "There's A Long, Long Trail A-Winding" by Russell Kirk, "Belsen Express" by Leiber and "The Whimper of Whipped Dogs" by Harlan Ellison. *Mad Scientists* is an anthology aimed at young adults that will include stories by Lovecraft, Long, Poe, Wagner, Bradbury and others.

Whispers III, he notes, is now slated for early 1981 publication by Doubleday. "I have gotten Doubleday to again allow Tim Kirk to do the cover and allow me to use interior artwork. I have already bought originals for the book from Frank Belknap Long, Davis Grubb, Roger Zelazny and Jean Darling (the Jean Darling of Our Gang comedy fame and--trust me--the story is no comedy)."

As for *Whispers* the magazine, he hopes to have his special Ramsey Campbell issue out sometime this summer prior to the World Fantasy Con in Baltimore. Following that will be a special Stephen King issue of *Whispers*. Already in-house for that issue is a new story by King and his unpublished

introduction to *The Shining*.

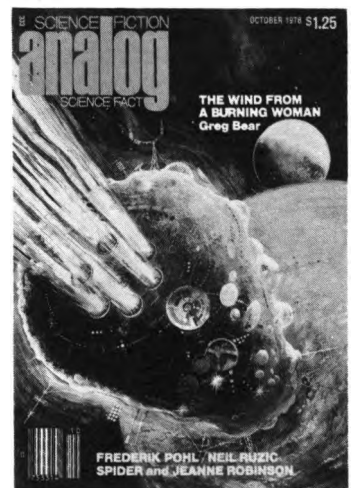
Michael Moorcock says that he's been exhausted for the past year or so and is now busily catching up on projects--a claim certainly worthy of an understatement of the year award. Projects currently in the works include a fantasy novel slated for publication next year by Pocket Books, *The War Hound and the World's Pain*; another Oswald Bastable novel; another Eternal Champion novel; "and I have some plans around the novellette I did some time ago, *Elric at the End of Time*."

"Due out fairly soon now," he notes, "is *Heroic Dreams*, the book about epic fantasy.' It will be a trifle out of date when it appears, in that I completed it about two years ago." Savoy Books recently published *The Russian Intelligence* (a sequel to *The Chinese Agent*, as pictured last issue) and will publish *My Experiences in the Third World War* later this year. Also due this year from Fontana is an original anthology edited by Moorcock, *The New Worlds Reader*.

"I shall, in short, be writing several fantasy books this year, and next year will devote myself to writing 'straight' novels for a while." He recently completed a non-fantasy entitled *Byzantium Endures*, which is due out from Secker and Warburg next January. It will be the first of four volumes. Also planned with Virgin Records is a book designed to go with the Sex Pistols film, *The Great Rock and Roll Swindle*.

In amongst all this writing activity, he hopes to get back on the road with a band and is involved in some recording projects. He notes that Blue Oyster Cult recently recorded an Elric song, "Black Blade,"--"a song I first performed at The Round House in July, 1978." Flicknife Productions also have plans to produce some singles from material he created for *The Entropy Tango*.

Greg Bear recently sold a collection of stories to Arkham House. Although the title is still tentative, it will include "The White Horse Child," "The Wind from A Burning Woman," "Mandala," "Scattershot," and others. "To my knowledge," he notes, "this may be the first time an *Analog* story (as opposed to an *Astounding* story) has appeared in an Arkham collec-



Greg Bear's "The Wind from A Burning Woman," published in the October 1978 *Analog*, will appear in an Arkham House collection next year. (Cover © 1978 by Conde Nast Pub., Inc. Artist: Mike Hinge)

tion."

"Needless to say, I'm thrilled," he adds. "I've always loved Arkham House and collected their books, and now--as the saying goes--I am one."

Also completed is a novel, *Strength of Stones, Flesh of Brass*, now making the rounds of publishers. "It expands 'Mandala' (which originally appeared in *New Dimensions* 8) and completes the story of God-Does-Battle, the last bastion of the heirs of Abraham--Christians, Moslems and Jews."

Charles L. Grant has turned in *Shadows 3*, the third in his original anthology series, to Doubleday for November publication. Included in the book will be stories by Chelsea Quinn Yarbro (a Saint-Germain story), Davis Grubb, William F. Nolan, Ray Russell, Pat Murphy, Alan Ryan, Peter Pautz, Steve Rasnic Tem, Bruce Francis, Juleen Brantingham and R. Chetwynd-Hayes. He is currently reading for volume 4. He also notes that Playboy Press has picked up his first *Shadows* anthology for paperback publication.

Recently completed and delivered to Arkham House is a collection of new and reprinted stories, tentatively titled *Tales from the Darkside*. Included are a number of new Oxnun Station and Hawthorne Street stories, along with some popular reprints: "Come Dance With Me On My Pony's Grave," "The Three of Tens," "White Wolf Calling," "From All the Fields of Hail and Fire," "A Garden of Blackred Roses," "When All the Children

Call My Name," "Needle Song" and "If Damon Comes." The volume will probably not appear until 1981.

In his popular Oxrun Station series, Grant notes that Popular Library will be paperbacking the third novel in November, *The Last Call of Mourning*, which sold out its Doubleday hardcover edition.

Planned for 1981 publication are two original Oxrun Station novels for Popular Library, *The Grave* and *The Touch of the Bloodstone* (the latter being a working title at this point). "Getting away from Doubleday will mean longer books, and considerably more freedom in language and content," he notes.

Getting back to Doubleday, he plans yet another Oxrun Station volume: "Nightmare Seasons is a quartet of never-before-published novelettes about Oxrun Station, the setting of each ten years apart beginning with 1940. They are connected by seasons, and by characters, though the whole does not comprise a novel." Titles on the first two stories, he adds, are "Thou Need Not Fear My Kisses, Love" and "Now There Comes A Darker Day."

"I've also got maps coming out of my ears," he laments, "but the longer this series runs the more complicated things get. Imagine trying to figure out how Centre St. looked in 1940, as opposed to 1980. I'm glad the place isn't a bustling metropolis, or the changes would drive me up the wall. As it is, I have a hard enough time keeping track of the people who live there, get mentioned in this story and that, and so forth. Brother."

A second novel currently in the works for Doubleday is *The Lions of the Sun*, the second volume in the two-volume prequel to his Parrie Future History. *Lions* and *Seasons* are planned for 1981 publication.

Last year I noted here that Grant would be writing two large horror novels for Doubleday. "Not any more," he notes. "Both of them (*The Nestling* and *Night Songs*) were pulled out and are currently being extensively revised. For the better, I hope and pray."

Karl Edward Wagner reports that he has completed *The Year's Best Horror Stories* #8 for DAW Books as well as a novelette for Charles L. Grant's *Shadows* anthology series. "I'm now compiling the manuscript for a new horror story collection, *In A Lonely Place*, for those who think I never

write anything but swords & sorcery yarns."

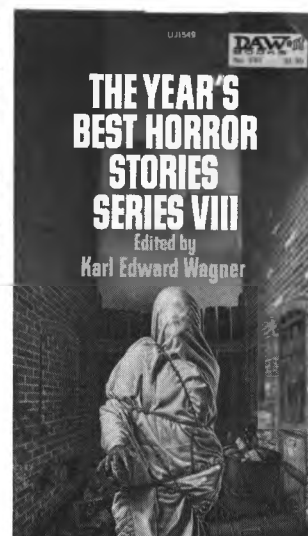
"Here's some sad news for FN," he adds. "Well known Irish fan, Dave McFerran, died February 5th of cancer. It was quite sudden and a shock to all of us who knew him. Dave was MC for Fantasycon 5 just a year ago. I last saw him at SeaCon, where he was obviously not feeling well--due to kidney trouble, he thought then, but he learned that this trouble was cancer just two months before his death. I'd appreciate it if you might mention this in FN, as Dave had a lot of friends in U.S. fandom. You may recall he wrote a British news column for *Chacal* and was active in championing Celtic mythology and history (he helped Dave Drake a lot on *Dragon Lord* and has a credit therein) and in promoting British artists (Jim Fitzpatrick, for example) who were relatively unknown to U.S. fans. He had planned to publish a deluxe illustrated chapbook of 'Mirage' from *Death Angel's Shadow*, along with other fan projects that we'll not be fortunate enough to enjoy now that he's gone."

Terry Carr's annual anthology series, *The Year's Finest Fantasy*, will no longer be appearing from Berkley. The series will instead be published by Pocket Books under a new title, *Fantasy Annual*. Volume three will appear in early 1981, covering the year 1979, and volume four will follow in late 1981, covering the year 1980.

"I appreciate your running my request that authors or publishers of fantasy stories--semi-pro or just in publications I might not normally see--send me copies for consideration for this series. Many people did and I'd appreciate it if you'd mention in FN that I thank all of them. I read all the submitted material, was impressed by some, but managed to use only one such story. I'd like to continue seeing such stories for consideration for *Fantasy Annual IV*." Terry's address: 11037 Broadway Terrace, Oakland, CA 94611.

John Kessel reports that he has received a \$10,000 grant from the National Endowment for the Arts to "continue my writing of SF and fantasy." The grant, which he applied for in early 1979, runs through the end of 1980. He is currently a graduate student at the University of Kansas and applied through the university's grant office. "But you don't have to be in school or associated with a university to receive a grant,"

(Artist: Michael Meilan)



The Year's Best Horror Stories: Series VIII, edited by Karl Edward Wagner, will be a July release from DAW Books. Included will be stories by Harlan Ellison, Russell Kirk, Charles L. Grant, Eddy C. Bertin, Hugh B. Cave, and Ramsey Campbell.

he notes. "I think it's something more SF writers ought to look into." Don't everyone apply at once...

Richard Purtill, author of *The Golden Gryphon Feather*--a fantasy novel published by DAW Books last December--writes in to say that he has sold a sequel to DAW, *The Stolen Goddess*. Planned publication date is December 1980. He also notes that he would like to receive copies of reviews of his first novel, as well as letters of comment about it: 1708 Douglas, Bellingham, WA 98225.

Linda Bushyager writes in to correct a minor point in FN #24: *The Spellstone of Shaltus*, published by Dell in May, is the prequel to her earlier *Master of Hawks*, not the sequel. "Although it is set in the same universe, the stories are independent. Both books are science fantasy/swords & sorcery in the tradition of Andre Norton and Marion Zimmer Bradley." In between other projects, she reports that she is working on a new epic fantasy tentatively titled *Questwand*.

Suzette Haden Elgin, author of the science fiction series about galactic superspy Coyote Jones (the fourth volume of which, *Star-Anchored*, *Star-Angered*, was published in hardcover by Doubleday last June), is in the process of writing

(Continued on page 35.)

The British Scene

by Mike Ashley

Last issue, we covered a number of recent and forthcoming paperbacks, based upon the twice a year survey published by *The Bookseller*. As I noted then, there are any number of books appearing each month that the fantasy fan is liable to overlook because they are published by obscure publishers or labelled as general fiction.

This issue, we continue our roundup with recent and forthcoming hardcover titles.

Victor Gollancz, Ltd.

March: Two collections are *The Web of the Magi* by Richard Cowper and *The Priests of Psi* by Frank Herbert, both volumes containing longer than average stories. *Ursula Le Guin* fans might like to know her novel *Malafrena* also appeared this month though, apart from being set in her mythical land of Orsinia, this is not a fantasy. Fans of illustrated books, on the other hand, will almost certainly be interested in a reprint of *Christina Rossetti's* poem *Goblin Night*, "a phantasmagoria of good and evil," subtly illustrated by *Martin Ware*.

April: *Malcolm Edwards* has edited an anthology of stories intended as an introduction to science fiction, *Constellations: Stories of the Future*. It contains 12 stories: "Light of Other Days" by *Bob Shaw*, "Millenium" by *J. G. Ballard*, "Let's Go to Golgotha" by *Gary Kilworth*, "Store of the Worlds" by *Robert Sheckley*, "Beyond Lies the Wub" by *Philip K. Dick*, "The Wind from the Sun" by *Arthur C. Clarke*, "Of Mist, and Grass, and Sand" by *Vonda McIntyre*, "It's A Good Life" by *Jerome Bixby*, "A Pail of Air" by *Fritz Leiber*, "Rescue Operation" by *Harry Harrison*, "Harrison Bergeron" by *Kurt Vonnegut, Jr.*, and "Mr. Darvee" by *Kit Reed*. Two novels are *Transfigurations* by *Michael Bishop* and *Engine Summer* by *John Crowley*. *Engine Summer* is set in a peaceful and rather pastoral post-holocaust world.

May: The novel for May is *Ian Watson's* *The Gardens of Delight* (see FN #23), whilst the collection is *Vonda McIntyre's* very worthy *Fireflood and Other Stories*.

June is Gollancz's bumper month with nine titles. Novels are *Timescape* by *Greg Benford*, *Lord Valentine's Castle* marking *Robert*

Silverberg's colorful return to SF, *Ringworld Engineers* by *Larry Niven*, *Molly Zero* by *Keith Roberts* (see FN #20), *Beyond the Blue Event Horizon*--*Frederik Pohl's* sequel to *Gateway*, *The Snail on the Slope* by the *Strugatsky* brothers, and *The Dreamers* by *James Gunn*. If that isn't a star-packed list then what is? Add to that *Peter Haining's* *The Gaston Leroux Bedside Companion* (see FN #20), and *Terry Carr's* *Best Science Fiction of the Year 9* and you have a month worth waiting for.

Robert Hale

Although Gollancz are Britain's foremost publisher of hardcover SF, and have been for many years, Robert Hale nonetheless publish a great deal more of it since they are more open to newcomers. Their lists as a consequence are a strange blending of the known and the unknown.

March: Four novels on diverse themes. *The Penfriend* by *David Ballantyne* is described as a tale of UFOs in New Zealand; *Shadow of Samain* by historical novelist *Philippa Wiat* is a tale of love and witchcraft set in 16th Century Sussex; *Medium for Murder* by *Evelyn Harris* is a tale of psychic spiritualism; whilst *The Fate of the Phral* by Hale regular *W. T. Webb* is straightforward SF set in the not-too-distant future.

April: Definitely in the 'known' category is *Robert Bloch*, present this month with his collection *Out of the Mouths of Graves*; whilst in the 'unknown' is *Jules N. Dagnol*, author of the SF novel, *The Sandoval Transmissions*.

May: Known for his Lemmus trilogy, *Julian Jay Savarin* has presented a new novel, *Beyond the Outer Mirr*. Also in May is the prolific *Ron Goulart* with a typically outrageous novel *Cowboy Heaven*.

June: Two novels, *Poul Anderson's* *Dominic Flandry* adventure *A Knight of Ghosts and Shadows*, and a tale of ESP and levitation *The Sky Trapeze* by South African writer *Claude Nunes*.

July offers an interesting historical fantasy, *Lord of the Wolf* by *Philippa Wiat*. It concerns Vortigern, king of Kent in the 5th Century A.D., and for those not acquainted with British history,

Vortigern was the chump who invited the Saxons to Britain to aid him against his enemies, and the Saxons promptly overran the country.

Sidgwick & Jackson

Rapidly rising as Britain's best SF hardcover publisher to challenge Gollancz's supremacy, Sidgwick are not afraid to experiment with some lesser known but no less exciting writers.

March: *The Time of the Fourth Horseman*, the much acclaimed novel of a manufactured epidemic, by *Chelsea Quinn Yarbro*.

May: Three novels, *The Avatar* a grand space opera as only *Poul Anderson* can write them; *Leviathan's Deep*, a first novel by ex-nuclear physicist *Jayge Carr*, set on an alien world with the male-female roles very definitely reversed; and *Tin Woodman* by *David Bischoff* and *Dennis R. Bailey*, another space opera with a first contact between man and a bizarre alien.

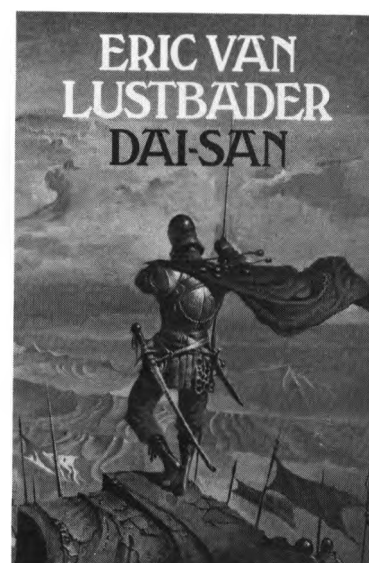
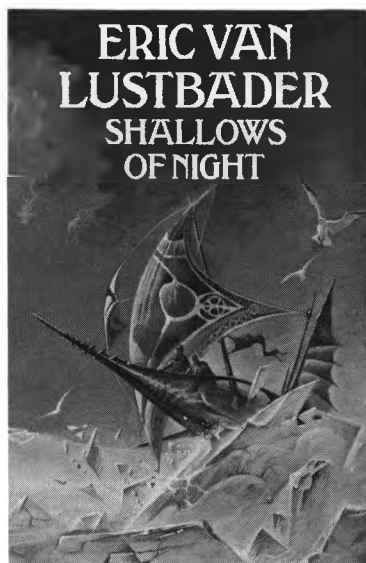
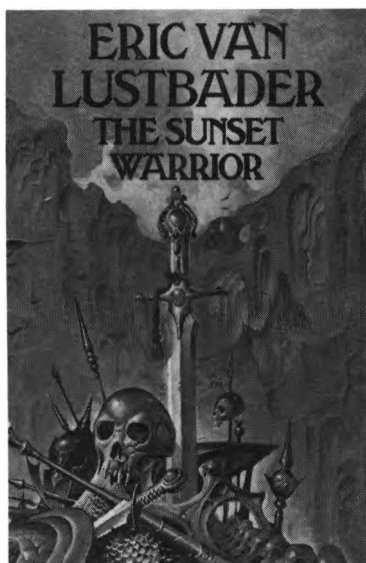
Dennis Dobson

Dobson have been on the scene for a long while and can usually be relied on for their choice.

April: *The Last Shuttle to Planet Earth* by *John Rankine* is another of this author's many space adventures. *The Prisoner 3* brings back into hardcover the third and last of the Prisoner books, this one by the late *David McDaniel*. Just to confuse matters this was originally the second novel in the series when published by Ace in 1969, but as Dobson's could not obtain a usable copy in time, they published *Hank Stine's* *A Day in the Life* as number two and retitled this one.

May: Two novels, *Larry Niven's* illustrated fantasy *The Magic Goes Away* and a similarly illustrated *Home From the Shore* by *Gordon R. Dickson*, originally a novelette in the February 1963 *Galaxy*.

June: *The Altoran Creed* is a first novel by *Terence Cockburn* and has something in common with *Jayge Carr's* debut work since this, too, is set in a matriarchal society. *The Gringol Weed* is the fourth in *Judith Buffery's* 'Star Lord Saga,' something of a Van Vogtian space opera. *Judith Buffery* is a 37-year old ex-radiographer, and the first



New hardcover releases scheduled for April through June publication by W. H. Allen are Eric Van Lustbader's "Sunset Warrior" trilogy: *The Sunset Warrior*, *Shallows of Night* and *Dai-San*. (Jacket illustrations by Bruce Pennington.)

three novels in this series are *The Sheeg* and *Saffron* (both 1979), and *The Iron Clog* (February 1980).

July: R. A. Lafferty needs no introduction (which is thankful, as he defies description), a phrase which adequately describes his book *Not to Mention Camels*. Somewhat more straightforward is Robert Wells's novel *The Spacejacks*.

W. H. Allen

A couple of series from this publisher show the extremes of the SF genre. Firstly, the seemingly endless 'Dr. Who' series has four new titles, all by Terence Dicks: *Dr. Who and the Androids of Tara* (April), *Dr. Who and the Power of Kröll* (May), *Dr. Who and the Armageddon Factor* (June), and *Dr. Who and the Stones of Blood* (March). April to June also sees the publication of Eric Van Lustbader's trilogy: *The Sunset Warrior*, *Shallows of Night* and *Dai-San*.

Allen & Unwin

Not to be confused with W. H. Allen is this firm, the renowned publishers of *Lord of the Rings*. In April comes *Giftwish* by Graham Dunstan, catalogued as a children's book, but as a magical adventure in a new country of the mind, may appeal to all ages. Of appeal only to certain bottomless purses will be *Poems and Stories*, a deluxe edition of Tolkien's shorter works together with many new illustrations and published in May, priced at £15.00!

Allen Lane

Another confusingly named pub-

lisher, in March they issued the first UK hardcover edition of Walter Wangerin Jr.'s much acclaimed *The Book of the Dun Cow*, whilst in May comes Richard Adams's *The Girl in a Swing*. Adams is, of course, the author of *Watership Down*, *Shar-dik* and *The Plague Dogs*, but he's deliberately changed his tactics now in producing an erotic ghost novel. Set in the early 1970s, it concerns Alan Desmond, a victim of several psychic experiences, who meets a beautiful but increasingly bizarre German girl. The title, by the way, refers to a rare ceramic figurine that plays a key part in the sequence of events.

Michael Joseph

March: Occult powers are featured in two novels this month: *The Homing* by Jeffrey Campbell set in a quiet English village, and *The Sending* by Geoffrey Household, about a man fighting against the relaxation of his own special powers. Household is, of course, better known for his thrillers, especially *Rogue Male*. I remember when I was compiling my *Who's Who in Horror & Fantasy Fiction*, I contacted Household for information about his work, in particular, *The Terror of Villadonga* (1936) and *Dance of the Dwarfs* (1968). I received a brief but polite note that said, "None of my work comes under the head of horror or fantasy." Just what that makes *The Sending*, therefore, I'll let you decide. Also in March, and no denying the intended content here, is Roald Dahl's *More Tales of the Unexpected*, a collection of both new and

reprint stories issued to coincide with a second television series.

June sees *Dark Moon* by J. H. Brennan, an occult novel set at the time of Christ. Brennan is the Herbie Brennan of *F&SF* and *Analog*, and I see that Seamus Cullen's *As-tra and Flondrix* is dedicated to him.

Faber

March: *The Outer Reaches* by Michael Vyse, a story collection described as "extensions of the possible in exploring the outer reaches of imagination and experience."

April: *The Courts of Chaos* by Roger Zelazny, the fifth (but surely not final) volume about Lord Corwin of Amber.

May: *Capella's Golden Eyes* by C. D. Evans, a novel set amongst an advanced but reclusive alien race on the planet Gaia.

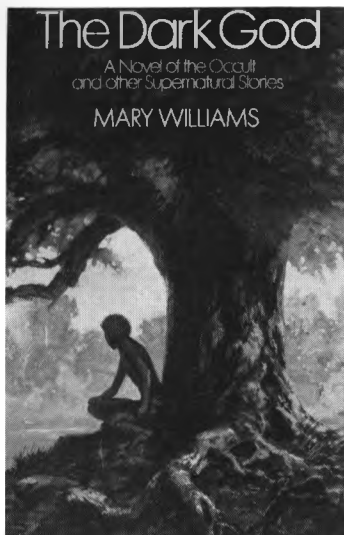
June: *The Flight to Lucifer: A Gnostic Fantasy* by Harold Bloom, described as an "epic fantasy set on another world, where time has been arrested and the religious conflicts of an ancient Hellenistic period still prevail."

Secker & Warburg

Best known as the publishers of Stanislaw Lem's work, March saw his newest collection, *Tales of Pirx the Pilot*. The same month saw *The Lizard's Tail*, a novel of the supernatural by Marc Brandel.

William Kimber

This publisher, which specializes in war reminiscences, has an increasingly interesting line in



An April release from William Kimber, *The Dark God*, a collection of stories by Mary Williams. (Artist: Peter Archer.)

supernatural fiction, with a bumper month in April. In *The Dark God*, Mary Williams creates from Celtic legend a world of fear and shadows and the powers of darkness that haunt a small community in Cornwall. The title story is a short novel and the volume is bolstered by a number of short supernatural stories. *The Partaker* is Chetwynd-Hayes's newest vampire novel (see FN #20), whilst *No Earthly Reason* is a new collection of ghost stories by Meg Buxton. Also promised for April is *Half in Shadow*, a reprint of the collection by noted *Weird Tales* regular Mary Elizabeth Counselman. In May comes an anthology, *Haunted Shores*, edited by Peter C. Smith, a collection of 13 tales connected in some way with the beach and sea shore.

Hodder & Stoughton

April: *Mocking Bird* by Walter Tevis is a novel set in a robot-dominated future.

May: The children's list this month is headed by *A Walk in Wolf Wood* by Mary Stewart, and though described as a "gripping new fantasy," I think the Stewart name is recommendation enough.

June: A new novel by John Ly-mington, *The Voyage of the Eighth Mind*, concerns the invasion of the Earth by a strange force, another variation on a theme by Lymington standards.

Hutchinson's

April: *Space 6* edited by Richard Davis contains both new and reprint stories and will be a good introduction to the field for younger readers. Contents are:

"The Little Drummer Boy of Phobos" by Glenn Chandler, "Survival" by John Wyndham, "Missing Link" by David Campton, "There Will Come Soft Rains" by Ray Bradbury, "Hindsight" by Julia Birley, "Mole People" by Frances Stephens, "That's Show Biz!" by Terry Rapp, "The Smallest Dragonboy" by Anne McCaffrey, "The Guardians" by Tony Richards, and "Krobar the Unbelievable" by Adrian Cole.

May: It's good to see Kingsley Amis return to the field with his new black comedy, *Russian Hide-and-Seek*. Set in Britain 50 years after its takeover by the Soviet Union, it concerns a young Russian cavalry officer who becomes involved in a plot to give Britain back to the British.

The remainder come from a variety of publishers and it will be easier to follow through month by month.

March: From John Calder comes *The Haunting Tales of Nathaniel Hawthorne*, the latest in a series of such books edited by Michael Hayes. From Marion Boyars comes *Possessed* by Witold Gombrowicz, a most intriguing sounding novel of "a haunted castle, a mad prince and a riddle." I'd not heard of O'Brien Press before, and I'm not much wiser now, so I wonder what other fantasies I've overlooked. In March, they published *Here Be Ghosts* by Gerry Kennedy, a fantasy about a public relations man obsessed by the personality of a famous historical figure. A children's book from Harper & Row is *Sarah's Unicorn* by Bruce Katherine Coville, about a girl who leads a miserable life with her witch aunt living at the edge of a forest until one day Oakhorn appears.

April: That precursor of the 1960s New Wave, William Burroughs, is back with a new novel from John Calder entitled *Cities of the Red Night*. It's described as "an extravagant 400-page narrative involving private eyes, doctors, future criminals, 18th Century pirates and aliens!" Sounds like something for everyone, although he has left children and animals out.

Dent have two interesting books in April: *The New Gulliver* by Esme Doddridge, needless to say a satire, in which Lemuel Gulliver Jr. ends up in the land of Capovoltta where the male-female roles are reversed (yes, another one!). More to my taste is *Enter the Lion*, subtitled "A Posthumous Memoir of Mycroft Holmes," where writers Michael Hodel and Sean Wright have used the old ploy of editing lost papers to reveal a new Sherlock Holmes ad-

venture wherein the two brothers attempt to thwart a plot to overthrow the American government and restore the Confederacy under British rule. Millington will issue a new Michael Coney novel, *Human Menagerie*.

March and April are something of a Frankenstein revival period. In March, Oxford University Press have reissued Mary Shelley's *Frankenstein* in paperback as part of their "World's Classics" series. April sees a softcover edition of *Illustrated Frankenstein* compiled by John Stoker and published by Westbridge at £3.50. Stoker looks at the many books, films and comic strips inspired by the classic novel with the aid of over 150 illustrations. Meanwhile from Hutchinson's, for younger readers, is *Frankenstein's Dog* (I'm surprised Hammer never thought of that) by Jan Wahl, which takes a new look at the monster through the eyes of the Doctor's dog. The book is charmingly illustrated by Kay Choro.

May: Allison & Busby have taken aboard A. Bertrand Chandler's Captain Grimes novels, issuing both *The Rim of Space* and *When the Dream Dies* this month. The same month they will be reprinting the seemingly ever popular *Level 7* by Mordecai Roshwald, originally published 21 years ago.

From Heineman comes a surprise book by Richard Gordon, the writer of all the humorous Doctor books. *The Private Life of Jack the Ripper* is described as a "gory medical mystery and a brilliant evocation of the year 1888." Devotees of the work of Franz Kafka may appreciate a new English translation of *Stories* from Ram Publishing to include both "Metamorphosis" and "In the Penal Colony."

June: From Millington comes the first hardcover edition of John Brunner's *Into the Slave Nebula*. Originally published by Ace Books in 1960 as *Slavers of Space*, it was revised and published under the new title by Lancer in 1968 and 1972. The same month, Harper & Row will release *Nebula Winners 13* edited by Samuel Delany.

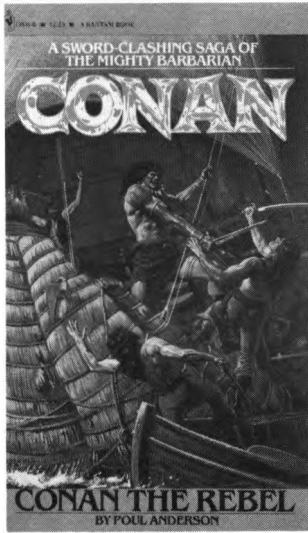
Finally, a number of related nonfiction and bibliographical books will be appearing during these months and are well worth a mention.

March: *Diaries of Rider Haggard* (Cassell, £12.95) has been assembled by Sydney Higgins, who was allowed access to 22 volumes of diaries never before published. George Prior will be releasing two bibliographies, *Theodore Sturgeon*:

(Continued on page 34, Col. 3.)

Paperbacks

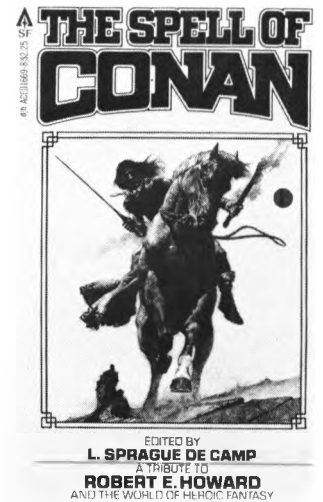
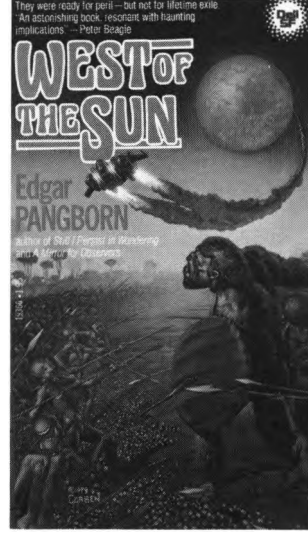
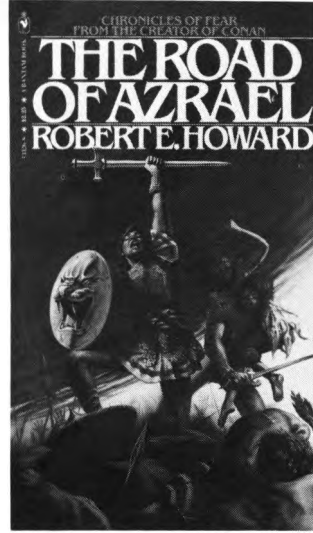
Cover artists: "West of the Sun" by Richard Corben.



BANTAM BOOKS

More good news for Robert E. Howard fans: Coming in July from Bantam are the 6th volume in Bantam's new Conan series, *Conan the Rebel* by Poul Anderson, and the first paperback edition of *The Road of Azrael* by Robert E. Howard, published in hardcover last year by Donald M. Grant. (If you're wondering what happened to volume 5 in the new Conan series--*Conan and the Spider God* by L. Sprague de Camp--it was delayed due to problems with the cover art.) Both will be priced at \$2.25.

A reissue for July is *Before the Universe*, a collection of stories by Frederik Pohl and C. M.



DELL BOOKS

A Dell contemporary fantasy for July is *City Come A-Walkin'* by John Shirley, set in a near-future San Francisco and depicting the madness of urban life. It will be priced at \$2.50.

Making its first paperback appearance in July is *A Planet Called Treason* by Orson Scott Card, published in hardcover by St. Martin's Press last year. A reissue for July is Edgar Pangborn's classic *West of the Sun*, sporting a nice Richard Corben cover. Both will be priced at \$1.95.

ACE BOOKS

July looks to be a hot month from Ace with no less than five new titles (possibly six, depending upon how one counts them), in addition to the Pohl trade paperback.

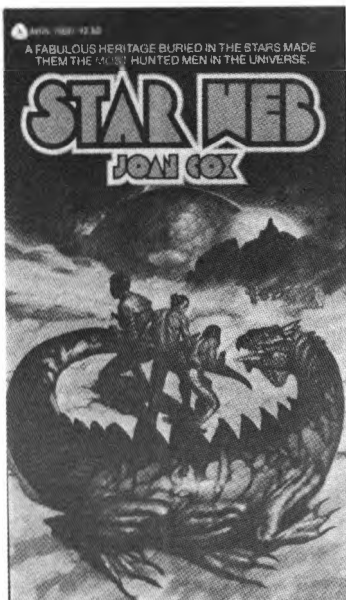
Leading it all off are two long-awaited Conan volumes: *The Spell of Conan* edited by L. Sprague de Camp and *The Treasure of Trancos* by Robert E. Howard, at \$2.25 and \$2.50, respectively. The former is a nonfiction companion to de Camp's earlier *The Blade of Conan*, featuring material by Poul Anderson, Fritz Leiber, Lin Carter, Avram Davidson and editor de Camp. Although *Treasure* is not credited to de Camp, it appears to be the same Howard-de Camp posthumous collaboration fans are familiar with. This was originally planned as a trade paperback release and contains more than 50 interior illustrations by Estaban Maroto.

AVON BOOKS

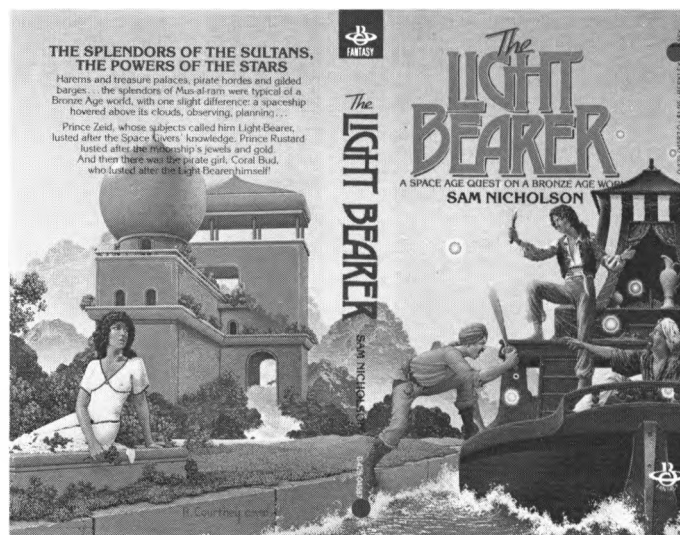
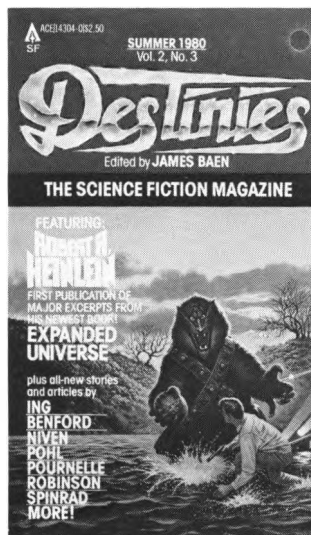
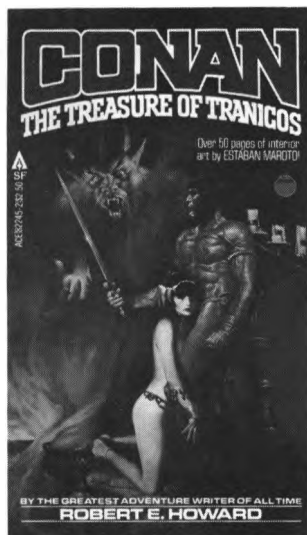
Two Avon originals slated for July release are *Star Web* by Joan Cox and *Lifekeeper* by Mike McQuay. Both are science fiction novels. The former concerns the fate of a starship pilot in an intergalactic future where starships are navigated by mind control. Landing on the planet Ta Lur, he finds that his ultimate destiny is to unseat the tyrannical ruler of the galactic federation. The latter title describes a future society controlled by a master computer dictating people's actions. Over the years, the computer has developed a mind of its own and is now systematically eliminating mankind. *Star Web* is priced at \$2.50 and *Lifekeeper* at \$2.25.

Reprints this month include the first paperback edition of *The Wolf Bell* by Shirley Rousseau Murphy, the second in her Children of Ynell series published in hardcover by Atheneum, and a reissue of *The Cyberiad* by Stanislaw Lem. \$1.95 and \$2.50, respectively.

A related nonfiction release for July is *The Human Use of Human Beings: Cybernetics and Society* by Norbert Wiener, priced at \$2.95 under the Avon/Discus imprint.



Cover artists: "The Treasure of Trancos" by Sanjulian; "Destinies" #8 by Meltzer; "The Light Bearer" by Roger Courtney.



In addition, Ace will be re-issuing three Conan titles at \$2.25 each: *Conan the Wanderer*, *Conan the Adventurer* and *Conan the Buccaneer*.

Two original science fiction novels for July are *The Steel*, *The Mist*, and *The Blazing Sun* by Christopher Anvil and *The Man Who Corrupted Earth* by G. C. Edmondson. The Anvil title takes place two hundred years from now, after the U.S. and Russia have bombed each other back into the stone age. As both struggle toward re-industrialization, the battle continues for world domination. The Edmondson novel is also one of the future in which the Naderites and environmentalists clean up the Earth and move heavy industry into space. Both will be priced at \$2.25.

Destinies #8 edited by James Baen will feature excerpts from Robert A. Heinlein's newest book, *Expanded Universe*, along with new stories and articles by Dean Ing, Gregory Benford, Larry Niven, Fredrik Pohl, Jerry Pournelle, Spider Robinson (an appreciation of Heinlein), Norman Spinrad and others. It will be priced at \$2.50.

The Ritual by R. R. Walters is yet another original scheduled for July under the Charter imprint and Popham Press. It's described as a novel of "sensual horror" and concerns the weird doings of a woman's children (like grisly murders, etc.). Price will be \$2.50.

Reprints include the first mass market edition of *Empire of the East* by Fred Saberhagen (an Ace trade paperback last year), priced at \$2.95, and a reissue of *The Time*

Traders by Andre Norton, at \$1.95. Under the Tempo imprint is a reprint of *Peter Pan* by James M. Barrie, at \$1.25.

FAWCETT

A busy month coming for Fawcett Books in July, with two originals, one first paperback edition and four reissues of interest.

An original novel for July is *Captain Sinbad* by Graham Diamond, a quasi-fantasy out of the Arabian Nights, priced at \$2.25. A new anthology is *Space Mail* edited by Isaac Asimov, Martin Greenberg and Joseph Olander, gathering together 23 stories on the theme of space communications. Price will be \$2.50.

The third novel in Mary Stewart's trilogy about Merlin and the young King Arthur, *The Last Enchantment*, will see its first paperback publication in July at \$2.95. It was published in hardcover by William Morrow & Co. last year. Along with it will be reissues of the first two novels in the trilogy, *The Crystal Cave* and *The Hollow Hills*, priced at \$2.75.

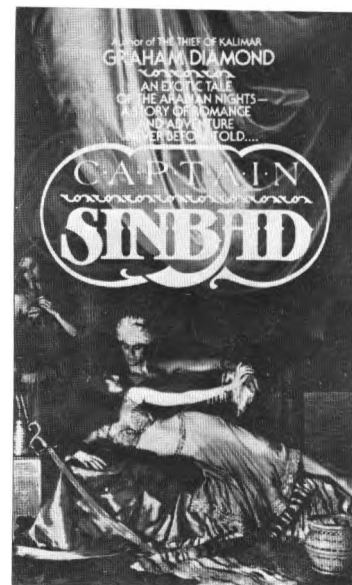
Two additional reissues of interest to some are romance novels by Andre Norton: *Snow Shadow* and *The Opal-Eyed Fan*, priced at \$1.95.

BERKLEY BOOKS

An original fantasy from Berkley in July is *The Light Bearer* by Sam Nicholson, an adventure novel set on a bronze age world replete with harems and treasure palaces, pirates and gilded barges, and one

additional element: a spaceship hovering in orbit. In the spaceship are the Space Givers, who travel the universe aiding intelligent races. They choose the protagonist of the novel--the son of a powerful wizard--as the vehicle by which to change his society. Price will be \$1.95 and it sports a nice wrap-around cover painting by Roger Courtney.

Another new title from Berkley is *Golden Vanity* by Rachel Pollack, a science fiction novel about a group of aliens who "offer a jaded Earth the marvels of the cosmos." Expecting the new salvation, society collapses into inactivity ("New York City drank itself into a permanent starstruck stupor") and its fate rests on the shoulders of the 12-year-old "wondergirl" of the



The Pocket Books F & SF Page

June 1980

Our list for June embodies our commitment to every type of F & SF book, from a first novel by Evelyn Lief, through the first paperback presentation of Kate Wilhelm's latest; from the hard science of the future, through the fantasy of a magical England--plus a definitive short story collection by a modern master whose work transcends classification. From the known to the unknown, Pocket Books brings you the best. --DGH

Charmed Life

Diana Wynne Jones

In a fantastic version of Edwardian England, magic is the measure of power, and the whole world is slightly askew with enchantment. Orphans Cat and Gwendolyn Chant rise from lowly Coven Street to live in the castle of Chrestomanci, master magician and head of a witch-school. Here the conflicting forces of good and evil magic set brother and sister against each other. Publishers Weekly calls **CHARMED LIFE** "another triumph for Jones, who is as gifted at spellbinding as any of her characters."

83281-6/\$2.25

West Of Honor

Jerry Pournelle

Introducing the amazing intergalactic commando, John Christian Falkenberg, hero of The Mercenary. The best man in history's most efficient military machine, Falkenberg holds the future of the planet Arrarat in his capable hands. The story is set in the CoDominium universe of The Mote in God's Eye. As Gordon Dickson says, Pournelle "knows not just the military and the future but the great art of storytelling as well."

41137-3/\$2.25



Juniper Time

Kate Wilhelm

Life in America is deteriorating: the mushrooming Space Program has given way to technological breakdown, severe drought has devastated the Southwest, the shadow of nuclear war looms, and two childhood friends face the menace in different ways. Linguist Jean Brighton flees to the American Indians' simplicity; and astrophysicist Arthur Cluny attempts to revive a super space station.

Reunited by the discovery of a scroll bearing an alien message, the two become embroiled in an international technocratic conflict, while Earth's future hangs in the balance.

JUNIPER TIME has been nominated for both the Nebula and TABA awards. "Kate Wilhelm has continued to be among the best--man, woman, or android--producing SF today."--The New York Times. "An SF novel of rare depth."--Publishers Weekly. "A work of intricate and disquieting beauty...I unreservedly recommend it."--Fantasy & SF.

83336-7/\$2.50

The Clone Rebellion

Evelyn Lief

After thousands of years of galactic exploration, True Born humans are ready to settle down. Using slave clones, they provide themselves with every necessity. Clone brains power vast energy complexes, Clones work at slave labor, and Clone bodies yield transplant organs. But a small group, led by the daughter of their creator, begins to fight for its rights. Publishers Weekly says, "Evelyn Lief has written an exciting and affecting first novel."

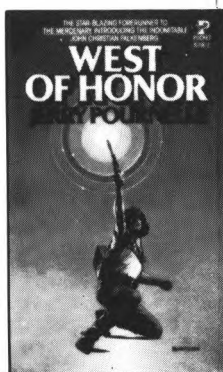
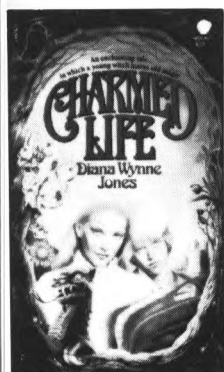
83156-9/\$2.25

The Island Of Doctor Death & Other Stories

Gene Wolfe

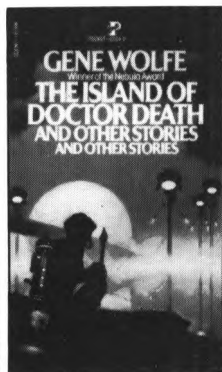
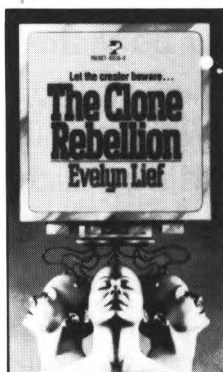
Gene Wolfe won his first Nebula nomination for "The Island of Doctor Death and Other Stories," and a subsequent story, "The Death of Doctor Island," won that award. With "The Doctor of Death Island," the complete cycle appears for the first time in this Pocket Books edition, along with "The Hero as Werewolf" and "The Eyeflash Miracles," plus other Wolfe classics.

82824-X/\$2.95

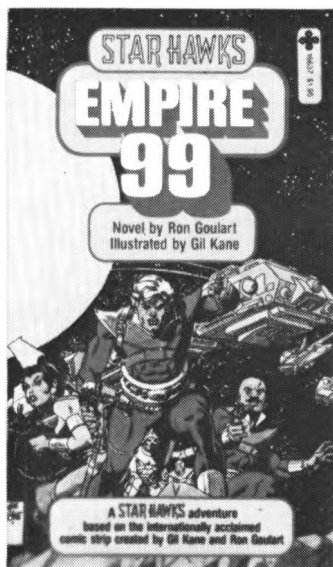


POCKET BOOKS

David G. Hartwell, Director of Science Fiction



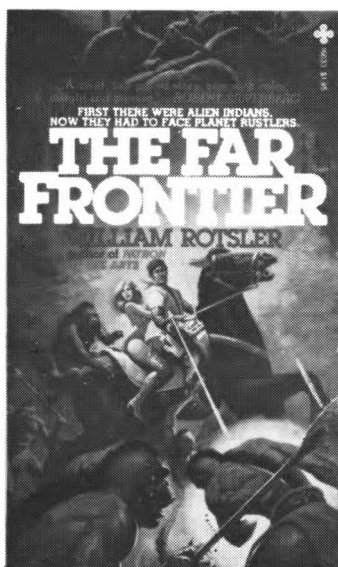
MORE SCIENCE FICTION AND FANTASY FROM PLAYBOY PRESS PAPERBACKS



STAR HAWKS: EMPIRE 99

Ron Goulart

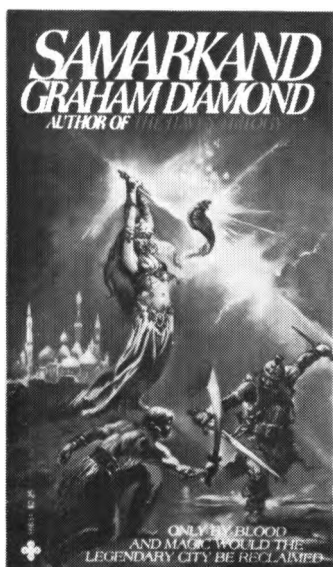
with illustrations by Gil Kane
A full-length illustrated novel based on the world-famous Star Hawks comic strip featuring those zany, zealous heroes of the Hoosegow in their most outrageous space caper yet.
April. \$1.95



THE FAR FRONTIER

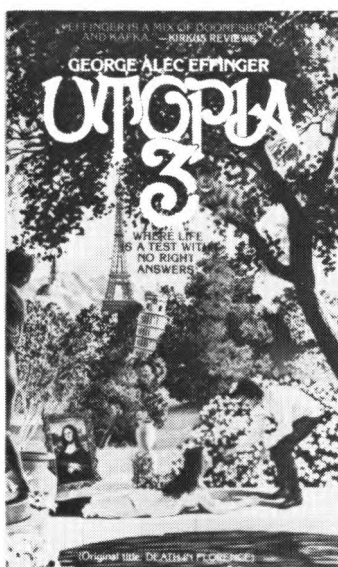
William Rotsler

A western sf adventure loaded with pistol-packin' laser beamers, planet rustlers and alien Indians. "A vivid, fast-paced story rich with color, insight and passion."—Robert Silverberg.
April. \$1.95



SAMARKAND, Graham Diamond

A dazzling Arabian Nights fantasy adventure by the author of *The Haven*, *Lady of the Haven* and *Dungeons of Kuba*, the trilogy that Andre Norton called "a wonderful experience."
May. \$2.25



UTOPIA 3, George Alec Effinger

In a "mix of Doonesbury and Kafka" (Kirkus Reviews), Effinger has created a fabulous fantasy of a paradise built amid the abandoned cities of Europe.
June. \$1.95

Other Playboy Press Science Fiction available at your bookstore now:

Image of the Beast, Philip José Farmer

A Feast Unknown, Philip José Farmer

The Timeliner Trilogy, Richard C. Meredith

At The Narrow Passage

No Brother, No Friend

Vestiges of Time

The Hunters, Burt Wetanson and Thomas Hoobler

Unto Zeor, Forever, Jacqueline Lichtenberg

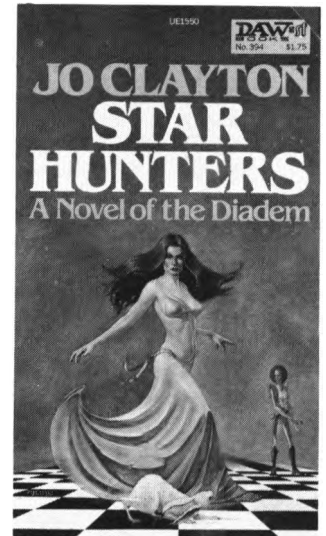
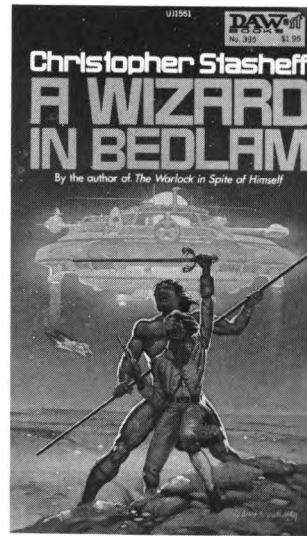
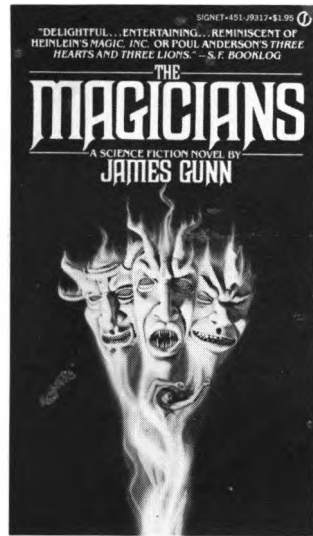
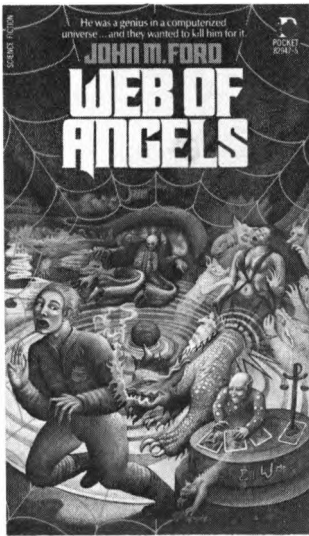
What Rough Beast, William Jon Watkins



**PLAYBOY PRESS
PAPERBACKS**

747 Third Avenue
New York, N.Y. 10017

Cover artists: "A Wizard in Bedlam" by David B. Mattingly;
"Star Hunters" by Mariano.



title. Also priced at \$1.95.

A reprint for July is the first paperback reprint in ten years of *A Woman A Day* by Philip Jose Farmer, priced at \$2.25. It was previously paperbacked by Lancer as *Timestop* and *The Day of the Timestop*.

POCKET BOOKS

Web of Angels by John M. Ford is an original science fiction novel scheduled for July from Pocket Books. In a world of the future where people's minds and thoughts are controlled by computers, a lucky few people branded as outlaws are capable of manipulating the computers to create new identities for themselves. The hero is one of these outlaws, bent upon becoming head of the universe. It will be priced at \$2.25.

A second SF original is *New Dimensions 11*, the newest volume in Robert Silverberg's original anthology series, edited with Marta Randall. Included in the \$2.50 paperback will be new stories by Suzy McKee Charnas, Craig Strete, and Mary Pangborn.

A mainstream novel for July is *The Hell Candidate* by Thomas Luke, an occult thriller about a presidential candidate possessed by the devil who brings about death and nuclear war. Price is \$2.75.

Also of interest is the first paperback publication in the English language of *Talks With the Devil* by P. D. Ouspensky. The volume contains two tales originally written in 1916 in the Slavic tradition of demons and devils, edited

and introduced by J. G. Bennett. It will be priced at \$2.75.

Reprints and reissues this month include the following: *The Weapon Shops of Isher* by A. E. Van Vogt, at \$1.95, *Chronocules* by D. G. Compton, at \$1.95, *Mechasm* by John Sladek, at \$1.95, *The Ghost of Five Owl Farm* by Wilson Gage, an Archway book for young readers at \$1.75, and *A Pocket Book of Short Stories*, at \$2.75. The latter is a mainstream anthology that includes stories by Anatole France, Guy de Maupassant, Edgar Allan Poe, and W. W. Jacobs, among others.

SIGNET

A mainstream horror novel due out from Signet in July is *The Surrogate* by Nick Sharman, priced at \$2.50, and billed as "a novel of shattering occult horror." Also slated is the first paperback edition of *The Magicians* by James Gunn, an SF novel about a private detective who becomes involved in an organization of contemporary witches and warlocks. The novel was a Scribner's hardcover in 1976 and is priced at \$1.95. Being reissued in July is *A Fall of Moon-dust* by Arthur C. Clarke at \$1.75.

DAW BOOKS

Leading off DAW releases for July is *The Spinner*, an original SF/horror novel by Doris Piserchia that appeared as an SF Book Club selection in March. The novel is about a one "man" invasion from another dimension by a creature who feeds on human beings by entrapping

them in giant spiderwebs.

Christopher Stasheff's first new science fiction novel in quite a few years is *A Wizard in Bedlam*, set on the planetary colony of Melange. The plot revolves around an uprising by the serfs of Melange, who are identical clones of their aristocratic masters.

Additional new titles scheduled for July include Jo Clayton's newest novel of the Diadem, *Star Hunters*, and (as noted in "Work in Progress") *The Year's Best Horror Stories: Series VIII* edited by Karl Edward Wagner. The reissue for July is *Ancient, My Enemy* by Gordon R. Dickson. The Clayton and Dickson titles will be priced at \$1.75 and the remainder at \$1.95.

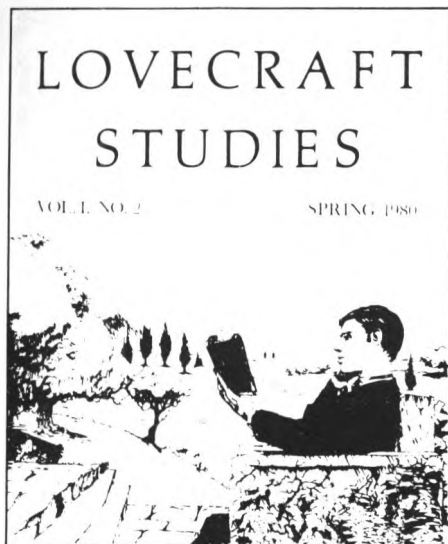
DEL REY BOOKS

A Del Rey original slated for July is *Star Driver* by Lee Correy, a science fiction novel about industrial espionage and scientific discovery, priced at \$1.95. Two titles making their first mass market paperback appearances are *Dark is the Sun* by Philip Jose Farmer, originally a Del Rey hardcover last fall and priced at \$2.25, and *The Acts of King Arthur and His Noble Knights*, previously available only in hardcover and trade paperback and priced at \$2.95.

Del Rey will also be starting a Thorne Smith revival in July, beginning with three of his humorous fantasies in the 'Topper' series: *Topper*, *Topper Takes A Trip* and *The Night Life of the Gods*. All three will be priced at \$2.25.

(Continued on page 34, Col. 3.)

The Fan Press



LOVECRAFT STUDIES

Now available from Necronomicon Press publisher Marc Michaud (as noted briefly last issue) is the second issue of *Lovecraft Studies*, a scholarly journal devoted to the life and works of H. P. Lovecraft. Included are the following articles: "Reflections on 'The Outsider'" by William Fulwiler, "Humour Beneath Horror: Some Sources for 'The Dunwich Horror' and 'The Whisperer in the Darkness'" by Donald R. Burleson, "Sources for the Chronology of Lovecraft's Fiction" by S. T. Joshi, "Introduction to Hoag's Poetical Works" by H. P. Lovecraft (reprinted from a 1923 privately published edition of *The Poetical Works of Jonathan E. Hoag*), and a number of book reviews.

The 44-page, 7" by 8½" magazine is single copy priced at \$2.50. Subscriptions to the semi-annual journal are \$5 per year and copies of issue #1 are still available. Necronomicon Press, 101 Lockwood St., West Warwick, RI 02893.

EXTRO

For a while, I had feared that *Extro* (formerly *Popular Music & SF Journal*) had died, but issue #5 recently appeared from British publisher Robert Allen (no relation). *Extro* originally started out as a news magazine, but now bills itself as "a research and review publication aimed at readers of fantasy, SF, occult, music and related subjects." In addition to numerous

book reviews and a scattering of news items, the issue features a brief profile of writer Garry Kilworth, a short article on Nostradamus, a continuation of the serial "Starweb" by Jared Challanoc, and two short stories: "When God Made the Tree, He Made the Bureaucrat" by Garry Kilworth and "The Beginning and the End" by Andrew Hudson.

About one-fourth of the 36-page, 8½" by 11½" issue is devoted to music; the rest to SF. Single copies are \$1.80 postpaid to the U.S. and subscriptions are 8 issues for \$15. U.S. orders may be addressed to M. A. Singer, 68-61 Yellowstone Blvd., #304, Forest Hills, New York, NY 11375.

XENOPHILE

Nils Hardin recently published his sixth anniversary issue of *Xenophile*, the grand-daddy of the current crop of fantasy and pulp advertisers, and it hurt to see it. Where previous anniversary issues have run 100+ pages and featured many articles, this issue #44 is a slim 32-pages on newsprint with unillustrated covers. It features only one article (but a good one): "Arkham House: The Unpublished Volumes" by Gunter E. Swain, a listing of 38 planned but never published (or revised) Arkham House books. I hope Nils can keep it going. Bulk rate subscriptions are \$10 for six issues; first class, \$22. Nils Hardin, 26 Chapala, #5, Santa Barbara, CA 93101.

AGE OF THE UNICORN

As noted last issue, Michael L. Cook recently folded his fantasy and pulp advertiser, *Age of the Unicorn*, due not to financial difficulties but to other publishing interests. He recently published his last regular issue (#7) with the usual number of ads and a number of articles on the old pulps, plus reviews of current publications. In addition, he simultaneously published a massive issue #8 in which he uses up his remaining inventory of editorial material, with no ads. I couldn't begin to list all of the contents here, but included are lengthy articles on Edgar Rice Burroughs, Arthur Conan Doyle, The Shadow, Doc Savage, and more than a dozen others. Issue #7 runs 74 pages and is priced at



\$2.50. Issue #8 runs 150 pages and is priced at \$6.50. Both are well worth the price. Michael L. Cook, 3318 Wimberg Ave., Evansville, IN 47712.

Don't despair entirely. In June, *Age of the Unicorn* will be combined with J. Grant Thiessen's excellent *Science Fiction Collector* under a new title: *Megavore*. Subscriptions will be \$10 per year (6 issues) via bulk rate and \$18 per year first class. J. Grant Thiessen, Pandora's Books Ltd., Box 86, Neche, ND 58265.

MYTHPRINT

Mythprint, formerly the monthly bulletin of the Mythopoeic Society and defunct for the past year or so, recently made its return to the field. *Mythprint* is now edited by David Bratman, who recently published a special four-page issue announcing the newsletter's return. Subscriptions, which include membership in the society, are \$4 per year for 12 issues. *Mythprint*, P. O. Box 28427, San Jose, CA 95159.

WHOLE FANZINE CATALOG

In an effort to give himself a bit more breathing room, Brian Earl Brown has placed his previously bimonthly *The Whole Fanzine Catalog* on a quarterly schedule. His most recent issue is #14/15, running 30 mimeographed pages. Nearly half the issue contains fanzine reviews, while the remaining half consists of letters, comments on fanzine publishing by Brian, and the results of a poll. Also in-

cluded are some lengthy excerpts from the special 614-page "Willis Issue of *Warhoon*," selling for \$25 in hardcover. If you're into faandom and fanzines, *The Whole Fanzine Catalog* (WoFan for short) is probably your best source for keeping track of things. Single copies are 50¢ and subscriptions are \$2 for 4 issues. Brian Earl Brown, 16711 Burt Road, #207, Detroit, MI 48219.

WARK

Out from Rosemary Pardoe in Britain is the latest *Wark Annual* for 1979. This is a 28-page digest size magazine containing a lengthy and detailed listing of fantasy fanzines published in Britain, the U.S., Canada, Australia, Germany and Italy, complete with prices and ordering information. Also included in the issue are surveys of the British and U.S. fan publishing scenes. Price is 50p (I suspect \$1.50, including postage to the U.S., although no U.S. price is given).

Also available is a 12" by 17" limited edition, black-and-white print of "Gandalf" by artist *Russ Nicholson*. The line drawing is the second in his series of Hobbit posters. It is priced at 80p or \$3 (postpaid in a mailing tube). Still available is his first print, "Bilbo and Gollum." Both may be ordered at \$1.20 or \$4.50, providing some savings in postage. Note the new address: Rosemary Pardoe, 11b Cote Lea Square, Southgate, Runcorn, Cheshire.

SPACE & TIME

Gordon Linzner's 56th issue of *Space & Time*, a semi-pro fiction magazine I've plugged here many times in the past, features the following stories: "Countdown for Kalara" by *Richard L. Tierney* (a lengthy novelette dedicated to H. P. Lovecraft and P. Schuyler Miller), "The Actual Alienation of Jacob Johnston" by *Ralph Stephen Harding*, and "The Focus" by *Joel Henry Sherman*, along with poetry by *Carol Ann Cupitt*. Artists this issue include *Fran Trevisani*, *Allen Koszowski*, *Don Marsh*, *Randy Moore*, and *Michael Roden*.

The 60-page, digest size zine is priced at \$2 and subscriptions are \$6 for 4 quarterly issues. Gordon Linzner, 138 West 70th St., #4-B, New York, NY 10023.

POLARIS ONE

I'm not all that familiar with this magazine, but in response to

their advertising, I bought a copy of their Spring 1980 issue, which is apparently the first issue in a new magazine format. Included in the issue is a lengthy profile of Forrest J. Ackerman by *Ronald N. Waite*, a 12-page "Bulletin" insert with some advertising and short news reports, "UFOs: Modern Hope or Ancient Curse?" by *Steven M. Weiss*, two brief interviews with *Roger Zelazny* and *James Gunn*, a couple of poems and three incredibly short short stories. For its \$2.50 cover price, I'm not the least bit impressed. With the possible exception of the Ackerman article, the subjects covered are treated too superficially for my tastes. But I suppose it could improve. \$2.50 per copy or 4 issues for \$10. Published quarterly. Starfire Press, 5242 Cedar Ave., Philadelphia, PA 19143.

RERUNS

Of possible interest to some nostalgia buffs is a new magazine devoted to the early days of television, *Reruns: The Magazine of Television History*. Included in the first issue is a lengthy article and episode index to "Wanted--Dead or Alive," an article on Eddie Haskell, and two very brief articles on "Off the Record" and "The Texaco Star Theater." The 32-page issue is regrettably unillustrated (except for the cover) and, frank-

ly, somewhat of a disappointment. However, it could take off and I hope it does; TV nostalgia has long been overlooked. The price is \$2 per copy and 6-issue subscriptions are \$10. TCG Publications, 506 Ocean Park Blvd., #3, Santa Monica, CA 90405.

Ultra Magazine is the title of a new SF magazine due to appear in mid-July, featuring articles and fiction. According to a recent press release, it will be printed on newsprint, published bimonthly, and will range between 48 and 64 pages, depending upon advertising. The editor is currently looking for articles and fiction at 1¢ to 2¢ per word. Price will be \$1.50 per copy or \$9 per year. Joe MacDonald, P. O. Box 545, Truro, N.S., Canada B2N 5C7.

1985, reviewed last issue, will be changing its title to *Alternities* with the next issue (#5) and is scheduled to feature stories by *Roger Zelazny* and *Larry Niven*. See FN #25 for additional details on the current issue and ordering information.

Some changes of address:

James Van Hise at *RB/CC*:
10885 Angola Road, San Diego, CA 92126.

H. Peter Werner at *Prelude to Fantasy*: Rt. 3, Box 181, Richland Center, WI 53581.

Andrew Andrews at *Ogre*: Box 322, New Holland, PA 17557. *

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A must for all Mervyn Peake fans: THE MERVYN PEAKE REVIEW, issued in spring and autumn each year by *The Mervyn Peake Society*. Sample copy \$6.00. Annual subscription \$14.00. Details from John Watney, Flat 36, 5 Elm Park Gardens, LONDON SW109QQ

("On Fantasy" by Karl Edward Wagner continued from page 17.)

writers. *Whispers* is the best example of the top of the semi-pro field. From there exists a lively abundance of amateur publications ranging all the way down to the traditional mimeographed fanzine. Many of these survive only for an issue or two (and if you sell a story to this market, it is a good idea to stipulate that the work reverts to you if it is not published within a specific period of time); others (*Whispers*, *Weirdbook*, *Space & Time*) have been around longer than most fantasy prozines have lasted. They offer a good place for The Aspiring Author to break in; a sale is a sale, and when you hold the editor's check, you've just become a professionally published writer.

Market reports are a valuable aid in breaking in--all the more so once you've exhausted the obvious markets. *Writer's Digest*, *Writer's Yearbook* and that sort offer good general market reports. Some of the science fiction news publications give excellent up-to-date information on SF/fantasy markets: *Locus*, *Science Fiction Times*, *Science Fiction Chronicle*. The Small Press Writers & Artists Organization follows the fast-changing semi-prozine/fanzine market. And, once you've broken in, you can join the Science Fiction Writers of America and receive their market reports.

The trick is all in breaking in. Once you make that first sale,

then you've escaped Catch 22. You are now a published author. Your covering letters for subsequent submissions should make brief mention: "I have previously sold to _____." You can join SFWA and have a letterhead printed to acquaint editors of this fact. You can attract an agent, who will then take all this drudgery out of your hands, leaving you with more time to devote to your stable of racing horses.

But first you have to break in. Somehow. Somewhere. Sometime. If you don't make it the first time out, or the hundredth--keep trying. Stubbornness and dumb luck can do wondrous things for you. But you have to keep trying. Manly Wade Wellman puts it thus: "You're the only one who ever believes you can write, and when you give up on yourself, all you've done is make it unanimous."

-- Karl Edward Wagner

(Next issue: "On Fantasy" will be written by Fritz Leiber.)

("Warren's News & Reviews" continued from page 21.)

diately drive a stake through the incipient vampire's heart, eliminating competition. Unfortunately, this idea is buried in a draggy, repetitious and inconclusive second rate flick. The acting is mediocre, and what may have been the result of peculiar post-production

decisions leaves a lot of loose ends all over the place.

-- Bill Warren

("The British Scene" by Mike Ashley continued from page 26.)

A Primary and Secondary Bibliography compiled by Lahma Diskin, and a similarly entitled volume on *Andre Norton* compiled by Roger C. Schlobin, both priced at £6.95.

April sees publication at last of *Montague Rhodes James*, the definitive biography of the great ghost story writer, researched and written by R. W. Pfaff. The book was completed some years ago, but the deplorable situation arose that no publisher would accept it without an independent financing of about £4,000. A fund was established under Lord Ballantrae to which 43 individuals (including our own Richard Dalby) and 10 institutions contributed and the money was eventually raised. The book will now be published by the Scholar Press and priced at £12.50!

May: And to end, a fascinating book by Will Wyatt about *The Man Who Was B. Traven* from Jonathan Cape at £7.50. Traven is only remotely connected with the fantasy field and was best known for *The Treasure of the Sierra Madre*, but his true identity has forever remained a mystery. The book is based on researches that were originally shown as a television programme last year and I found it one of the most riveting unravelling of biographical intrigue I've ever seen. If anyone likes a real-life mystery, and a clever way of tracing vague clues, this is just the right book.

-- Mike Ashley

(Paperbacks

continued from page 31.)

PLAYBOY PRESS

Due out from Playboy Press in July is the first novel in a new fantasy trilogy by John Morressy entitled *Ironbrand*. Price will be \$2.25.

LEISURE BOOKS

Two recent releases from Leisure Books are *The Hounagan* by J. N. Williamson, at \$2.25, an occult novel, and *Storehouses of the Snow* by Edwin Woodard and Heather Woodard Bischoff, at \$1.95, a disaster novel about Antarctica melting. *

(Work in Progress
continued from page 23.)

a fantasy trilogy: "The Ozark Trilogy."

The first volume, *What the Mules Don't Know Won't Hurt Them*, has been sold to Doubleday for late 1980 or early 1981 publication. Volume two is at Doubleday and volume three is in the typewriter.

"The Ozark Trilogy," she explains, "is to some extent a reaction I had to 'mainstream' fantasy. It's not that I don't like the stuff, but somehow, perhaps as the result of teaching a course in SF and fantasy writing at the university where I am a prof, I came to a stage where I felt that if I had to read about one more gallant knight or lissom maiden, or one more dragon, or one more owl, or one more anything amber, I would throw up. Not a literary judgment...just overdose. At any rate, the Celtic and the Norse and even the Greek and Roman udders seem to me to have been milked to the point of diminishing returns."

She describes the trilogy as a "semi-spoof" on mainstream trilogies; serious enough not to be an outright spoof. "Since the Celtic fantasies and the 'medieval' ones don't scruple to use a curious dialect utterly unlike what was spoken at the time portrayed, throwing in a 'forsooth' here and a 'milady' there for pseudo-versimilitude, I have done 'The Ozark Trilogy' in Ozark dialect. The only problem is that pseudo-Old English and pseudo-Middle English look quaint and archaic and charming; Ozark English extrapolated a thousand years into the future just looks like I never read a grammar book."

Jane Yolen recently sold a fantasy novel to Dell/Delacorte entitled *Dragon Pit*, based on the dragon story she has written for Orson Scott Card's *Dragon Tales*. "It is a *rites du passage* story," she notes, "that takes place on a world in which dragons are fought in great arenas like bear-baiting or cockfighting." It will be published in both hardcover and paperback.

A collection of fairy tales, *The Hundredth Dove*, will be published in paperback by Schocken Books and will include her three stories from *F&SF*: "The Hundredth Dove," "The Lady and the Mermaid" and "The Maiden Made of Fire." Two additional stories still in inventory at *F&SF* are "The Sleep of Trees" and "The River Maid."

"I also have several SF/fan-

tasy juveniles coming out in the next two years: *Commander Toad in Space* (Coward), in which the good commander runs the space ship 'Star Warts'; *The Robot & Rebecca*, an SF mystery (Random/Knopf); *The Boy Who Spoke Chimp*, about hand-signing chimps (Knopf); and *The Acorn Quest* (Crowell), a talking animal fantasy that sort of follows the Arthurian line."

Robert Adams reports that his seventh Horseclans volume, *Horseclans Odyssey* (sic), will be published by Signet late this year or early in 1981. "This is a working title only and certain to be changed by Signet." Also completed for another publisher is *Tales of the Horseclans*.

Works currently in progress (in addition to those noted in *FN* #23) include *The Seven Magical Jewels of Ireland*, his sequel to *Castaways in Time*, to be published by Starblaze; and *VSR Commando*, which he describes as "a bloody, violent, sexy spoof on Space Opera."

Pinnacle Books will be reprinting the second and third volumes in his Horseclans series in August and November, *Swords of the Horseclans* and *Revenge of the Horseclans*, both with new cover illustrations.

Jacqueline Lichtenberg's fourth novel in her Sime series, *Mahogany Trinrose*, is slated for publication next January by Doubleday. Also due out in January from Playboy Press is the first paperback publication of her third volume in that series, *First Channel* (which was a Doubleday release this past January), written with Jean Lorrh. Currently in the works with Jean Lorrh is *Channel's Destiny*, tentatively slated for late 1981 publication by Doubleday.

Just completed by Jean Lorrh is a fantasy novel about telepaths versus telekinists, *Savage Empire: The White Wolf*, which will appear as a Playboy Press paperback original in March. Also just completed by Jacqueline Lichtenberg is *Molt Brother*, the first novel in a new science fiction series, to be another Playboy Press paperback original next April.

Other works in progress, further down the road, include a new Sime novel, *Sime From Gen Divided*; a sequel to *Molt Brother* tentatively titled *City of A Million Legends*; a sequel to *Savage Empire: The White Wolf* tentatively titled *Savage Empire: The Red Dragon*; and a college-level science fiction textbook.

Suzy McKee Charnas has a new fantasy novel due out in hardcover from Simon & Schuster in August, entitled *The Vampire Tapestry*. In a recent letter, she notes that this is her first fantasy: "I've wandered into the fantasy field while going the long way round toward the completion of the SF trilogy I began with *Walk to the End of the World*. After *Motherlines*, the second volume, I was worn out and willingly diverted into something entirely else. The vampire himself is not your standard Byronic figure with fangs and a dietary problem, but a very old, strong, sophisticated predatory animal."

"And he's good mental company," she adds. "I'm back at work on volume three with refreshed energy and interest."

Jack L. Chalker reports that he is currently getting ready to circulate an outline for a new four volume science fiction series, "Four Lords of the Diamond," while yet another novel, *The Identity Matrix*, is making the rounds of editors.

Due out sometime this year from Del Rey is the final volume in his Well World series, *Twilight at the Well of Souls*. Following that will be a mainstream novel, due out in January from Doubleday, about the sinking of the U.S.S. *Indianapolis*, the ship that delivered the A-bomb at the end of World War II. The title is still indefinite at this point.

Regarding Jack L. Chalker the publisher (Mirage Press), he notes that he hopes to have his updated editions of *The Compleat Peghooit* by Grendel Briarton and his own *An Informal Biography of Scrooge McDuck* out this summer. "The Index to the Science-Fantasy Publishers," he adds, "just grows and grows, and I no longer have any hopes of getting it out before June; it's possible it'll be the end of the year. More than 108 publishers are currently covered on three continents. It should complement the Tuck and Doubleday books, giving a lot of information not in either of the others." *

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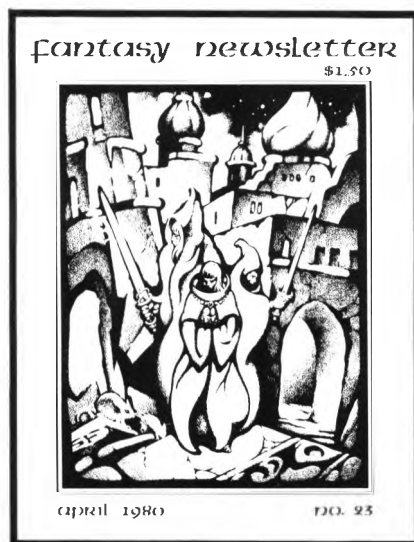
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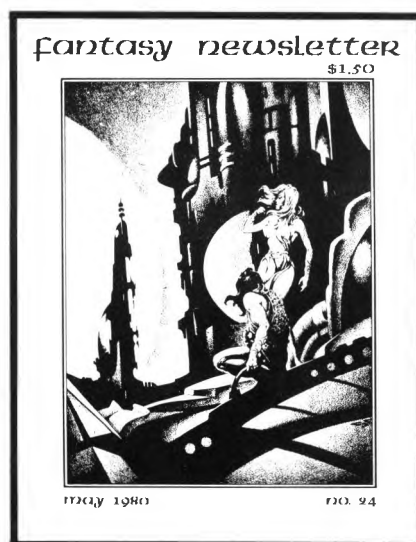
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