

# fantasy newsletter

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## News in Brief

Judges for the 1980 World Fantasy Awards, to be presented at the 7th World Fantasy Convention in Berkeley, CA, were recently announced by assistant awards administrator Peter D. Pautz. The judges are Gardner Dozois, Art Saha, C. J. Cherryh, Donald M. Grant and Paul C. Allen. People who attend the 1981 convention in Berkeley, as well as people who attended the previous two conventions, are eligible to nominate candidates for the award. The address for information about this year's convention is: Jack Rems, Dark Carnival, 2812-14 Telegraph Ave., Berkeley, CA 94705.

A Change of Hobbit bookstore in Los Angeles has announced a full week of author appearances to celebrate the opening of its new store location at 1853 Lincoln Blvd. in Santa Monica. Following is a list of the authors and dates: Damon Knight and Kate Wilhelm, January 19; C. L. Moore and Elizabeth A. Lynn, January 20; Robert Forward and Gregory Benford, January 21; Ray Bradbury and Alan Dean Foster, January 22; Larry Niven and Jerry Pournelle, January 23; Jeff Semel, magician, January 24; and Harlan Ellison on January 24 and 25. Times are 5-8 p.m. for January 19-21 and 23; 5-7 p.m. on Jan. 22; 2-4 p.m. for Jeff Semel on Jan. 24; and 10:30 a.m.-6:00 p.m. for Harlan Ellison on both days. Ellison will be writing a short story on each day during his visit. These autograph parties are open to the public; for information, call (213) GREAT SF.

The Village Voice is sponsoring an SF writing contest for stories exactly 250 words in length (and they mean *exactly* 250 words!). The contest is for pros and non-pros alike--only one entry per person and all entries must be typed double-spaced with name, address and phone number in the upper right hand corner of the page. There is no deadline; ten winners will each receive a copy of the Doubleday hardcover edition of the *Encyclopedia of Science Fiction*. One grand prize consists of your choice of any ten Gregg Press titles. Judges for the awards are Victoria Schochet, SF editor at Berkley, Robert Sheckley, fiction editor for *Omnif*, and Shawna McCarthy, managing editor of *Analog* and *Asimov's SF Magazine*. Important: manuscripts will not be acknowledged or returned, so don't mail your only copy. Entries should be sent to: Sci-Fi Scenes, The Village Voice, 842 Broadway, New York, NY 10003.

The Canton Art Institute is attempting to assemble an art show of SF and fantasy artwork and would like to hear from both published and unpublished artists. Contact: Samuel H. Vasbinder, Dept. of English & Humanities, Univ. of Akron, 1001 Market Av. N., Canton OH 44702.

# fantasy newsletter

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# Editorial

James Van Hise, publisher of the *RBCC*, wrote me a letter a couple of months ago that has served to build a fire under my seat. Let me quote a portion of it:

"Something that is occurring points out an area where you seem to have trouble getting advance information. The current issue of *Gallery* features a brand new Stephen King short story, "The Monkey," and the next issue features a brand new Harlan Ellison story titled "The Footsteps." I only discovered this by chance as I saw the current issue and picked it up to look at it, remembering that King had a story in there in the July 1979 issue which I'm still trying to find. Is there any way you can learn about non-fantasy magazine appearances of fantasy stories like this in advance?"

To answer your question bluntly, Jim--No, there is very little that I can do about the situation. Most book publishers in the U.S. prepare at least some form of promotional materials about their new books in advance of publication, specifically for the purpose of soliciting orders and/or promoting publicity and reviews. I depend heavily upon these materials for the news I publish in *FN*, and even with this wealth of material upon which to draw information, I am all too often without the detailed information I would really like to be able to provide about forthcoming books.

Magazine publishers do not send out this kind of advance information normally. Some of the fantasy and SF magazine publishers have sent me advance information because I've requested it, but even they have not been able to be consistent about sending me the information.

In short, keeping track of fantasy/SF material in the non-fantasy/SF magazines is a haphazard proposition at best. Hoping to obtain advance information from the literally hundreds of magazine publishers active today in the U.S. is virtually impossible.

I would very much like to be able to do a better job of covering the fantasy and SF magazines by listing the contents to forthcoming issues on a consistent, monthly basis. In addition, I would love to be able to report on the occasional fantasy/SF story in a magazine outside our "genre." If you happen to be the editor of magazine, let me hear from you. If you know an editor, please tell him/her

about my interest. And if you happen to be writing a letter-to-the-editor of a magazine, mention my interest on behalf of *FN*.

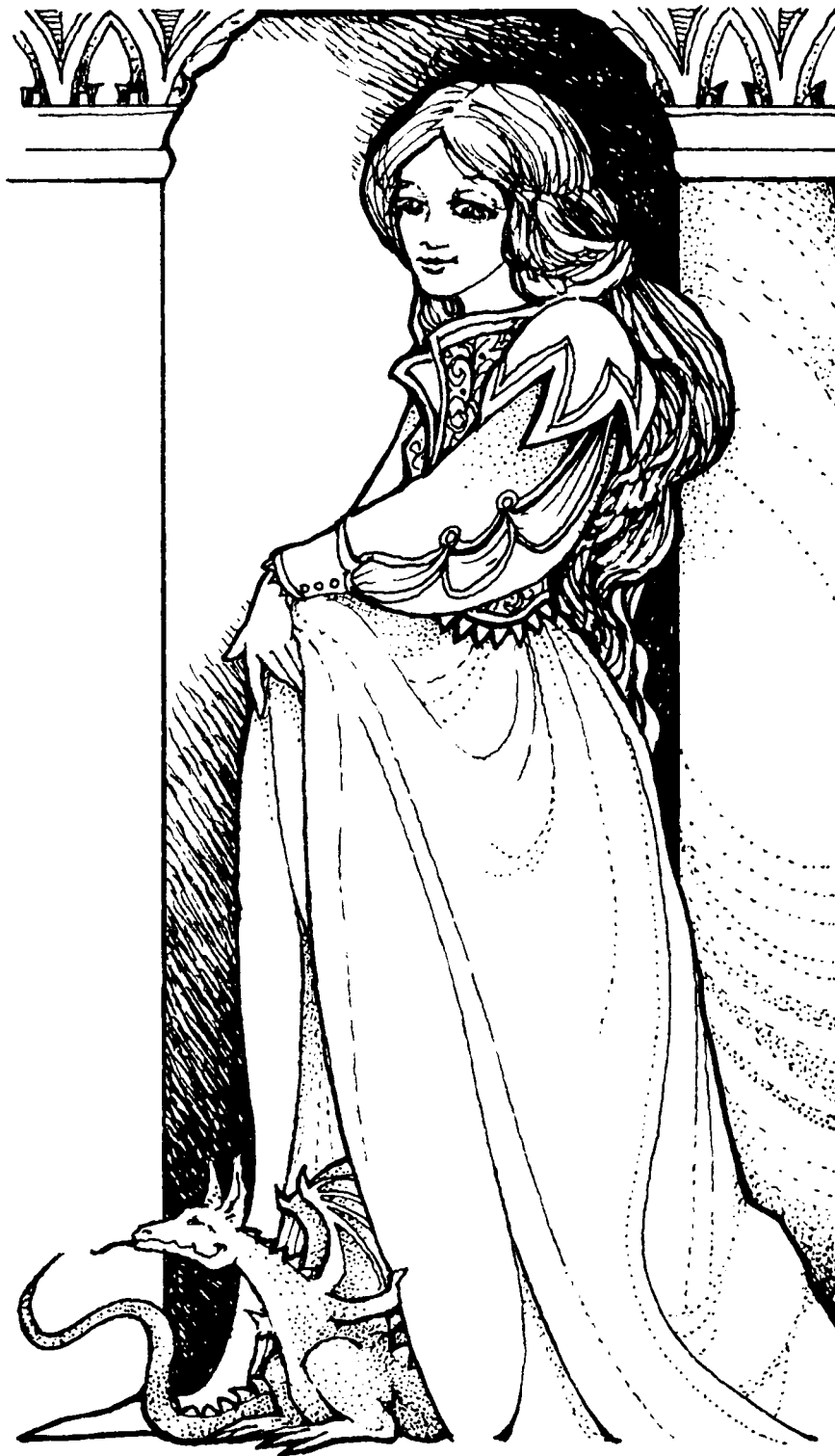
In the meantime, I will be making an effort on my own to provide more coverage of non-genre magazines that occasionally feature fantasy, SF, or associational material of interest.

Incidentally, those were the November and December 1979 issues of *Gallery* to which James Van Hise

alluded.

This issue is going to press a bare two weeks after the last issue was mailed. While it means that *FN* is now back on its regular schedule, the drawback is that there is not a whole lot of news to report this issue. Consequently, this issue is a bit heavier on the features and "The Fan Press" is missing altogether--only two fan

(Continued on page 13.)





# ON FANTASY

## by Fritz Leiber

"A night orgy...monster and elfin sex..."

various matters...Lesbian Lovecrafts"

I am celebrating freedom in general and my first 1981 column by publishing in it a pornographic poem by an eminent fantasist twenty years dead. I am doing this for its minute shock value, and to show another side of a death-and-dictionary-obsessed poet, and to clear the air of last year's old reviews and dubious generalizations and mis-guessed award winners and like literary fumings, and also simply to assure myself that I *can* at last do something I never dreamed I'd be able to...say back in 1931 when four-letter words were not only forbidden, but *unknown* to many persons, and I was a lonely junior at the University of Chicago and buying the 1981-innocuous *Spicy Stories* from under the counter and having my very first dates with young women and beginning to learn a little (but with great gaps) of the dark and deeply disquieting mysteries of sex and femininity (but, as I say, with great gaps--I would have been grateful then for the poem's merest anatomical information, though it would likely have terrified me; it was not until I was a graduate student in 1934 and read Vanderwilde's *Perfect Marriage* in the rare book room of Harper Memorial Library that I began to get some incredibly obvious things straight).

So, herewith, without more ado, but proudly, the first open and official publication of:

*The Temptation*

-- by Clark Ashton  
Smith

*In the close and clinging night,  
When the rosy-bellied moon  
Like a vestal in a swoon  
By black hills was taken slowly;  
When my prick was raised upright*

*With a hot, unwearied, holy  
Lust for some tight-bottomed  
leman --  
Siren, woman, witch or demon --  
Then it was I heard a laughter,  
Warm and clear, like amber  
melting  
Through the heavy gloom, and  
after  
Came a rain of blossoms pelting;  
Perfume like an ecstasy  
Swelling rose triumphantly,  
And the darkness cleft with  
fire,  
In a low-lit dawn revealed  
Those whereof my flesh was fain --  
Erycine and all her train,  
Bodies bared for full desire,  
Pacing on a sabbath field!...  
Now, with hasty gaze, I know  
All the cloven Hill has hidden --  
Nymphs that rutting gods have  
ridden  
Under suns of long ago;  
Givers of a gift divine  
Which the Fathers deemed malign;  
They that tempted Antony,  
Fair or sable succubi;  
Vampires by the saints aointed,  
Sanguine-lipped and purple  
coynted;  
After whom, in lubric dances,  
Now a stranger crew advances,  
Tangled limbs and flanks  
revealing:--  
Mountain-roaming oreads,  
They whose pleasures 'oy-keen  
Soon benumb the pulse of  
feeling;  
Fountain-fresh limoniads,  
All their liliated sex concealing  
Under dripping fleeces green;  
Golden-tailed, coquetting  
sphinxes,  
Graceful, mad and silent minxes,  
Fain for some enormous lover  
Their unique behinds to cover;  
Exile fays with childish bosoms,  
And their undeveloped  
Vulvas wrought like budding  
blossoms  
Cool and small and delicate;  
Mild and milky titanesses,  
With their autumn-colored  
tresses,*

*Who would gently squat upon me  
In the mode of centaureesses;  
Umber dryads fleet to shun me --  
All are in a lovely rout  
That rings me round and round  
about.*

*Some their shameless bottoms  
show  
In a long and swelling row;  
Some assail me with their pointed  
Nipples keen as clitori --  
Frantic perfume troublously  
Crushed from out their breasts  
annointed;  
Others with their ell-long hair  
Seek my thrilling thighs to snare  
And my moving body bind  
With their amorous bottoms  
joined;  
Some their lubric navels  
proffer --  
Loins and bellies forward  
curving  
Hard with avid lust unswerving;  
One, a fringeless coynt would  
offer,  
Veined and pale, that scarcely  
shows  
Aught of all its folded rose;  
One, with dim and shielded  
breast,  
Coily in the shadow lingers.  
Golden thighs together pressed  
For a stern and iron raping;  
One, with deft lascivious  
fingers,  
Holds the soft and coral chalice  
Of her rounded vulva gaping  
For the horizontal phallus.*

October 27th, 1924

Well, that's a male-oriented poem, one must admit, yet I cannot accuse the narrator of macho or sexism; he seems more likely to be overwhelmed if not totally destroyed--even the rape-reference is inoffensive. I'm reminded of Oscar Wilde quizzing the Sphinx about her love affairs in his poem of that title and conjuring up visions of lumbering congresses with dragons, Chimera, and hippo-

potami (remember the coy one in *Fantasia* along with timid mincing elephants and lustful villainous crocodiles?) in such monstrous stanzas as

*Did giant Lizards come and crouch  
Before you on the reedy banks?  
Did Gryphons with great metal  
flanks  
Leap on you in your trampled  
couch?*

*Did monstrous hippopotami  
Come sidling toward you in the  
mist?  
Did gilt-scaled dragons writhe  
and twist  
With passion as you passed them  
by?*

There's nothing obscure about "The Temptation." The nymphs mentioned are those of mountainsides, pastures, and trees. Only the identity of Erycine stumped me for some time. Then seemingly by chance I ran across the name as being that of a "discrowned Queen" in Wilde's poem, "The New Helen," in *Rosa Mystica*. She's Venus Erycine, from the Aphrodite cult at Eryx in Sicily, and a temple was built to her in Rome in 214 B.C. In her Erycine aspect, Venus appears to be a deity dwelling underground and coming forth with companion seductresses to tempt men dangerously (c.f. Smith's "the cloven hill" and the Venusberg legend in *Tannhauser*).

I can't fault Smith's poetry, equal to any other of his in its colorful images and apt words. I particularly like the fast dancing beat of its short lines, so like those of Keats's not altogether dissimilar "Fancy," which opens with a pagan refrain and then another couplet whose rhyme Smith echoes in his lines 10 and 12.

*Ever let the fancy roam,  
Pleasure never is at home:  
At a touch sweet pleasure  
melteth,  
Like to bubbles when rain  
pelteth.*

And really, on the whole, despite the fantastic trappings, "The Temptation" is quite normal and un-kinky heterosexual pornography, what one might expect of a man about whom Sprague de Camp wrote, "Although Smith shunned marriage, he was the one man of the Three Musketeers of *Weird Tales*--Lovecraft, Howard, and Smith--on whose normal male sexuality nobody has ever cast any doubt. In fact, he seems to have been unusually well-endowed in this regard." (Chapter



8, "Sierran Shaman," in *Literary Swordsmen and Sorcerers*, Arkham House, 1976.)

Myself, I own, am not devoted and drawn to the lush, full-blown, fierce, and large, but rather indissolubly bound to and endlessly infatuated with--as if it were not a matter of taste and choice but instant obedience to an enchanting hypnotism--the "Exile feys with childish bosoms," slender, dainty, and devilish, sharp-cut, agile, and wise, belonging not to the world of truth, beauty, and goodness, but to that of wisdom, ecstasy, and adventure, typical old-man animas, aristocratic gamines, Hebe, Ker, Persephone, Sappho's tender younger sisters, grown-up girls with perverse willings, Hans Heinz Ewers' Alraune, Machen's Helen whether as the piquant Miss Leicester or the

quaint Miss Lally, Sophonisba, also Sreeve, Louise Brooks and Jodie Foster, creatures of points and lines rather than spaces and solids, the young witches and demonesses of the pen-and-ink drawings of Mahlon Blaine, who are returning in a volume of his art including "Venus Sardonica" and "Nova Venus" in April/May this year (as promised by Peregrine Books, P. O. Box 17, East Lansing, MI 48823.).

I am indebted to Donald Sidney-Fryer, Smith scholar and author of *Songs and Sonnets Atlantean* (Arkham House, 1971) for the careful copying of "The Temptation" from the Smith papers at the State Library at Sacramento and obtaining permission from the Smith estate to quote it in full here.

Sidney-Fryer's notable editorial abilities inform his recent

*The Black Book of Clark Ashton Smith* (Arkham House, 1979). This attractive volume, bound in limp black blazoned with gold, is an exact transcription of all the literary matter in the notebook Smith used the last thirty years of his life. Two months after the poet's death August 14, 1961, Sidney-Fryer and R. A. Hoffman spent a month deciphering and copying Smith's difficult scribbled long-hand. Later the former annotated it and added several helpful appendices and two memoirs of Smith by George F. Haas. In it the reader will wander amidst Smith's thoughts and fancies and find such fascinating items as the earliest outline of the outstanding weird tale, "The Dark Eidolon," and the tantalizing schema and title of the unwritten story, "The Noctuary of Nathan Geast."

More recently Sidney-Fryer has edited a book of poems worth preserving of Ambrose Bierce, Smith's precursor: *A Vision of Doom*, illustrated by Frank Villano, Donald M. Grant publisher, West Kingston, Rhode Island, 1980, 110 pages, \$12. It is a nice winnowing containing such ageless lines as

*When mountains were stained  
as with wine  
By the dawning of Time, and  
as wine  
Were the seas...*

and such rather chilly and epigrammatic visions as

#### CREATION

*God dreamed--the suns sprang  
flaming into place,  
And sailing worlds with  
many a venturous race!  
He woke--His smile alone  
illuminated space.*

and

#### MAN IS LONG AGES DEAD

*Man is long ages dead in  
every zone,  
The angels all are gone to  
graves unknown:  
The devils, too, are cold  
enough at last,  
And god lies dead before the  
great white throne.*

Villano's striking illustrations are a fitting melange of skulls, roses, serpents, winged panthers, and skeletal doves.

A good job, but now I hope Sidney-Fryer will get on to continuing his own tales of the pomps and pageantries of Atlantis and

his Atlantean King Arthur and Merlin which he began in his *Songs and Sonnets* book with *Minor Chronicles of Atlantis*, as translated from the Atlantean of Prince Atlantarion."

Fantasy's got to be written down before it can be shared, you know. Thinking it's not enough; neither is telling it--though that's much better. That's why I wish another of my correspondents, whom I won't name, would leave off sharing only verbally as a storyteller to a few friends (pleasant as that may be) her world of the Tilián and Novo Durango and Naugren mapped on three 18x24" sheets of paper still growing, and the primitive Elusi Da Elyra and Zen Catholicism and the Istislani, who fuel their machinery on mind power with the help of Magentine Crystals, and Shadow Ridge (a shadow that is a ghost that's so old its history has been forgotten and the power to frighten has faded from it) and the adventures there of Dierdre Keller, illegitimate daughter of a Rhalun beach-bum and a wandering mountain man, raised from infancy at the Til Institute (where all unwanted children come) to become an agent of the Tilián. Just one adventure written down, please? as a trial balloon?

Of course once the story or novel's been written down, there remains the chancy and often difficult business of finding a publisher. But once that cape's been weathered, the rest's usually easy sailing. Not always, though. I present my friend Jack Pocsik's *Elfspire* as a cautionary example.

Pocsik became an author under good circumstances. His first published story was "Casting the Stone" in August derleth's horror anthology of originals, *Over the Edge*, Arkham, 1964. For the same volume he also did a good job of completing and somewhat expanding Robert E. Howard's Solomon Kane novelette, "The Blue Flame of Vengeance," adding a wholly original supernatural element which the story had lacked, and received rather skimpy credit in a footnote.

Then came two years in the artillery, the second in Vietnam. Pocsik kept writing. One of his war-born novelettes, "The Pale White Nightmare," impressed me particularly, but Derleth found no spot for it. Pocsik's interests veered more strongly toward the films for a space, and he got a job in movie distribution, but after a while the writing bent re-asserted itself, and to make himself produce, he took a job with Ariel Books in his home town of Kansas City.

One of his credited tasks for

Ariel was rewriting and expanding the John Jakes-Richard Corben illustrated novel, *Bloodstar*, eventually published by Morningstar Press. Then, to make use of illustrations left over from an abandoned project, he wrote the science-fiction novel *Star Crown*. Six installments appeared in the Franco-American magazine *Heavy Metal* before it was discontinued without explanation for policy reasons.

Then came *Elfspire*, very much Pocsik's original work, though written along with consultations with Ariel's chiefs, Tom Durwood and Armand Eisen. As 1980 approached, promotion for the book reached a high point, and there appeared to be much more coming. February publication was advertised with distribution by Simon and Schuster. Eight pages of advertising, for instance, appeared in the February-March 1980 *Chicago Fantasy Newsletter*, reproducing Thomas Blackshear's striking cover and several of his exciting interior illustrations, and giving a long resume of the book, which is full of romantic names lending themselves to promotion: Sailrhymer, Glasstane, the Demon Lords and their servants the Night Lurkers, the Wizard Lusq, the girl Slip, Mistbane, the Deadlands, the City of the Stone Elves, the Valley of Dreams. I've read the book, and it's a good solid job, leaning understandably to the cinematic.

At the same time (February 1980) *Starlog* issued a report on Ariel and the *Elfspire* project in which the publishers' claims became somewhat grandiose. Eisen referred to Pocsik as "the Shakespeare of fantasy." ("What fools these mortals be," eh, Jack?) Possibly for related reasons Blackshear had become Blackshear. Mention was made of "a verbal agreement on a film option for the novel." It was with "a producer who works with some major studios." Eisen said, "I think the world is ready for *Elfspire*" and "We're going all out to make the book a best-seller."

But at that same time Jack Pocsik had already severed all relations with Ariel books for numerous reasons I don't care or dare to go into here. (When employer and employee sever relations, the rights and wrongs of it, and who did what to whom, and who owes whom what and how much, can be almost as insolubly complicated as in a divorce.) There's been no book, no further promotion, no news of anything from Ariel but rumors of lawsuits and other troubles, and naturally Pocsik's left with

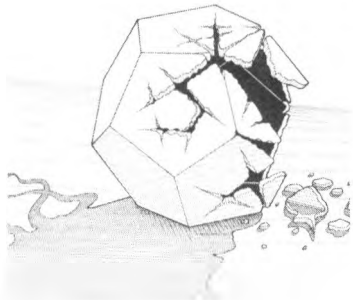
(Continued on page 30, Col. 1.)

# Specialty Publishers

## THE RAGGED EDGE OF SCIENCE

L. Sprague de Camp

Artist: Don Simpson



OWLSWICK PRESS

Now available from Owlswick Press is *The Ragged Edge of Science* by L. Sprague de Camp, a collection of 21 essays on a variety of phenomena and myths that exist in that mysterious "borderland" between known science and sheer fantasy. The essays come from a variety of sources, principally SF magazines of the 1950-76 era. The 244-page volume is bound in cloth and sports a dust jacket plus interior illustrations by Don Simpson. Price is \$16. Owlswick Press, Box 8243, Philadelphia, PA 19101.

SABER PRESS

Available from Saber Press, according to a recent flyer, are seven new posters reproducing full color paintings by three fantasy and SF artists. Included in the collection are the dust jacket paintings by Eric Ladd to *The Northern Girl* and *The Dancers of Arun*; *Waterdragon* by Eric Ladd; two covers from the *Magazine of F&SF* by Barclay Shaw, "Steele Wyoming" and "Dragon Ship;" and *The Secrets of the Sorceress and Pegasus' Dream* by Tom Kidd. The posters range in price from \$6 to \$30, depending upon edition, whether signed or not, etc. Unfortunately, I don't have any further details on these. For information, write: Saber Press, 104 Charles St., Suite 112, Boston, MA 02114.

THE BORGO PRESS

The Borgo Press has announced

five new titles in its "Milford" series for fall and winter publication. Following is a rundown of the five new volumes, all priced at \$2.95 in trade paperback and \$8.95 in cloth:

#31, *Fantasy Voices* #1 by Jeffrey M. Elliot will include interviews with Manly Wade Wellman, John Norman, Hugh B. Cave, Katherine Kurtz, and William F. Nolan.

#32, *Masters of SF* #1 by Brian M. Stableford is a collection of five essays about Edmond Hamilton and Leigh Brackett, Kurt Vonnegut, Barry N. Malzberg, Robert Silverberg, and Mack Reynolds.

#33, *SF Voices* #4 by Jeffrey M. Elliot will feature interviews with Charles D. Hornig, Bob Shaw, Frank Kelly Freas, Brian M. Stableford, and Forrest J. Ackerman, with an introduction by Raymond Z. Galun.

#34, *Anti-Sartre* by Colin Wilson is a collection of two essays commissioned by Borgo on Jean-Paul Sartre and Albert Camus.

#35, *SF Voices* #5 by Darrell Schweitzer includes interviews with Lin Carter, Edmond Hamilton and Leigh Brackett, Wilson Tucker, Isaac Asimov, Lester del Rey, Frank Belknap Long, Clifford D. Simak, and Jack Williamson.

Also announced for fall/winter publication are 12 volumes in a new "Borgo Reference Library." All but two are devoted to the fantasy and SF field and following is a quick rundown on them; except where noted, prices are \$2.95 and \$8.95:

#1, *In His Native Habitat: Characteristics of the SF Writer* by R. Reginald and Dan Lewis, described as a sociological portrait.

#2, *SF & Fantasy Awards* by R. Reginald, providing complete checklists of the major award winners, with an index by winner.

#3, *SF & Fantasy Statistics* by R. Reginald and Dan Lewis, containing a variety of statistics such as boom production stats from 1700 to date.

#4, *SF & Fantasy Reference Guide* by R. Reginald and L. W. Currey, an annotated bibliography of reference and critical works.

#5, *The Milford Series: Popular Writers of Today; An Index to Volumes 1-30* by R. Reginald and Mary A. Burgess.

#7, *SF Price Guide* by R. Reginald and L. W. Currey, priced at \$19.95 in paper and \$29.95 in cloth.

#8, *A Guide to SF & Fantasy in the Library of Congress Classification Scheme* by R. Reginald.

#9, *By Any Other Name: A Comprehensive Checklist of SF and Fantasy Pseudonyms* by R. Reginald.

#10, *X, Y, and Z: A List of Those Books Examined in the Course of Compiling "Science Fiction and Fantasy Literature" Which Were Judged to Fall Outside the Genre of Fantastic Literature* by R. Reginald, priced at \$9.95 in paper and \$19.95 in cloth.

#11, *To Be Continued: An Annotated Bibliography of SF and Fantasy Series and Sequels* by R. Reginald.

Also announced for winter is the first volume in another new series ("I. O. Evans Studies in the Philosophy & Criticism of Literature"), *Wilderness Visions* by David Mogen (*SF Westerns*, Vol. 1). Coincidentally, I had the pleasure of meeting Dr. Mogen at Colorado State Univ. This is the first of two volumes discussing the frontier theme in SF and fantasy. It will be priced at \$2.95 and \$8.95.

Obviously, this is an ambitious publication schedule and my frank guess is that many of these will be delayed until spring or summer 1981, if not later. For additional information as well as a catalog that provides up to a 20% discount from Borgo, write: The Borgo Press, P. O. Box 2845, San Bernardino, CA 92406.

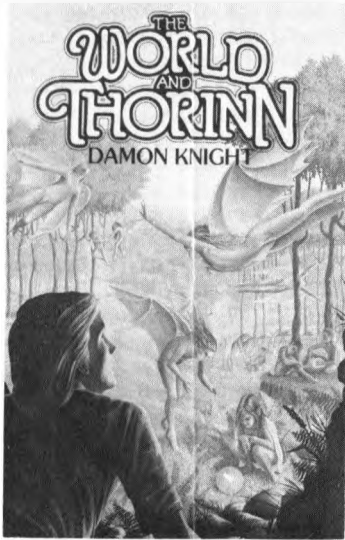
SF BOOK CLUB

January selections of the SF Book Club are *Songmaster* by Orson Scott Card at \$3.98 (Dial Press, \$10.95), and *Circus World* by Barry B. Longyear at \$2.98 (Berkley, pb. \$2.25). Alternates are *Songs from the Stars* by Norman Soinrad at \$5.98 (Simon & Schuster, \$11.95), and *Tour of the Universe* by Robert Holdstock and Malcolm Edwards at \$11.98 (Mayflower, \$11.95 pb. and \$17.95 hc.).

For February: *The Magic of Xanth* by Piers Anthony (containing *A Spell for Chameleon*, *Source of Magic* and *Castle Roogna*) at \$6.50, and *Firebird* by Charles L. Harness (Pocket, \$2.25). Alternates are *The Art of 'The Empire Strikes Back'* at \$17.50 (Ballantine, \$12.95 pb. and \$25 hc.), and *Satyrday* by Steven Bauer at \$5.50 (Berkley, \$11.95). SF Book Club, Garden City, NY 11535.



# Trade Books



BERKLEY/PUTNAM

Due out from Berkley/Putnam in February is *The World and Thorinn* by *Damon Knight*, about a young man who is dropped down a well by his father and brothers to discover a strange new world underground, full of half-working machines, talking boxes, and formerly unknown creatures. This is Knight's first new novel in 16 years and is illustrated by *Val Lakey* (although another artist did the jacket pictured here). Tentative price is \$14.95.

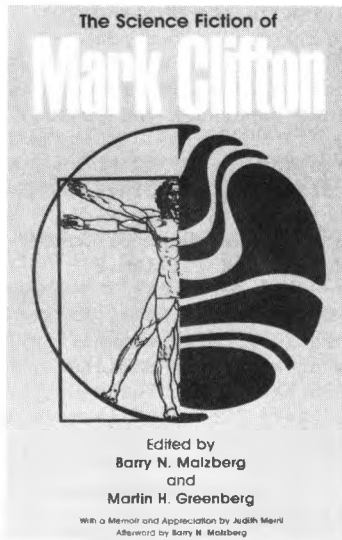
DOUBLEDAY

Coming from Doubleday in February is *Gene Wolfe's Book of Days*, his first story collection containing 18 shorts, all centered around the theme of a holiday. Included, for example, are "Paul's Treehouse" (for Arbor Day) and "The War Beneath the Tree" (for Christmas).

Also scheduled is *A World Called Solitude* by *Stephen Goldin*, an SF novel about an exile from Earth who crash lands on a planet inhabited only by robots. Both are priced at \$8.95. Doubleday & Co., Inc., 245 Park Ave., New York, NY 10017.

HARPER & ROW

An early December release from Harper & Row is *The Great Science Fiction Series* edited by *Frederik Pohl*, *Martin H. Greenberg* and *Joseph D. Olander*. The volume is a thick (420 pages) slightly larger format (6½" by 9½") hardcover book

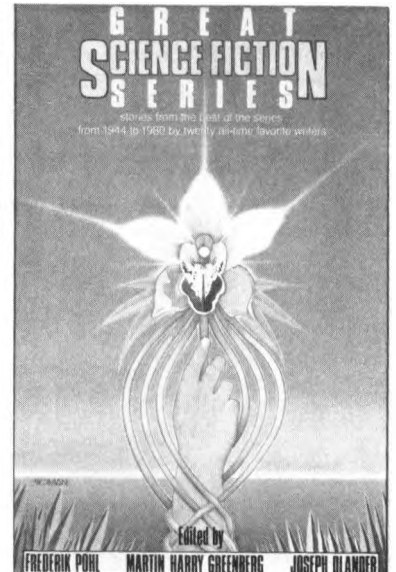


Artist: Gary Gore

gathering together 21 stories--all of which are portions of series by various authors. In addition, each story is introduced by the author, who explains how the series came to be written. Each story is then followed by a bibliography detailing the remaining stories and novels in the series. *Frederik Pohl* provides an introduction to the book.

Here are the contents: "Hot-house" by *Brian W. Aldiss* (Hot-house), "A Little Knowledge" by *Poul Anderson* (Nicholas Van Rijn), "The Talking Stone" by *Isaac Asimov* (Wendell Urth), "The Cloud-Sculptors of Coral D" by *J. G. Ballard* (Vermilion Sands), "Bridge" by *James Blish* (Cities in Flight), "Surface Tension" by *James Blish* (Pantropy), "Through Time and Space With Ferdinand Feghoot" by *R. Bretton* (Feghoot), "The Reluctant Orchid" by *Arthur C. Clarke* (White Hart), "The Ancestral Amethyst" by *L. Sprague de Camp* and *Fletcher Pratt* (Cavagan's Bar), "Ararat" by *Zenna Henderson* (People), "Ballots and Bandits" by *Keith Laumer* (Retief), "No Great Magic" by *Fritz Leiber* (Change War), "The Smallest Dragonboy" by *Anne McCaffrey* (Dragon), "The Ship Who Sang" by *Anne McCaffrey* (Helva), "A Relic of Empire" by *Larry Niven* (Known Space), "Sign of the Wolf" by *Fred Saberhagen* (Berserker), "Burden of Proof" by *Bob Shaw* (Slow Glass), "The Lifeboat Mutiny" by *Robert Sheckley* (AAA Ace), "Opening Doors" by *Wilmar H. Shiras* (In Hiding), "Aesop" by *Clifford D. Simak* (City), and "The Game of Rat and Dragon" by

Artist: Jon Weiman



*Cordwainer Smith* (Instrumentality). This is an outstanding anthology, obviously designed with the fan and collector in mind. The price is \$16.95 and well worth it--I hope it evolves into a series of anthologies itself! Harper & Row, 10 East 53rd St., New York, NY 10022.

SO. ILL. UNIV. PRESS

In early December, Southern Illinois University Press kicked off a new "Alternatives" series of science fiction and nonfiction volumes. The first is *Bridges to Science Fiction* edited by *George E. Slusser*, *George R. Guffey* and *Mark Rose*. The \$9.95 cloth volume contains ten essays on SF subjects, originally presented at the Eaton Conference on SF and Fantasy Literature, held in February 1979 at the University of California at Riverside. Included are essays by *Harry Levin*, *Kent T. Kraft*, *Stephen W. Potts*, *Gregory Benford*, *Robert Hunt*, *Eric S. Rabkin*, *Patrick Parrinder*, *Thomas H. Keeling*, *Carl D. Malmgren* and *Thomas A. Hanzo*.

The second volume in the series is *The Science Fiction of Mark Clifton*, a collection of eleven of his stories edited by *Barry N. Malzberg* and *Martin H. Greenberg*, with an appreciation by *Judith Merril* and an afterword by *Malzberg*. Included in the 296-page cloth volume are: "What Have I Done?" "Star, Bright," "Crazy Joey" (with *Alex Apostolides*), "What Thin Partitions" (with *Apostolides*), "Sense From Thought Divide," "How Allied,"

"Remembrance and Reflection," "Hide! Hide! Witch!" (with *Apostolides*), "Clerical Error," "What Now, Little Man?" and "Hang Head, Vandal!" Also included is a bibliography of Clifton's works. Price is \$15.

Forthcoming is *Astounding SF, July 1939*, a reprint of "the first great issue" under John W. Campbell, Jr.'s editorship, edited by Martin H. Greenberg, with a preface by Stanley Schmidt. Price will be \$12.95. *Fantastic Lives*, another forthcoming volume in the series, is a collection of autobiographical essays edited by Martin H. Greenberg. Included will be essays by Harlan Ellison, Philip Jose Farmer, R. A. Lafferty, Katherine MacLean, Barry N. Malzberg, Mack Reynolds, Margaret St. Clair, Norman Spinrad and A. E. van Vogt. Price will be \$15. Southern Illinois University Press, P. O. Box 3697, Carbondale, IL 62901.

#### GREGG PRESS

A November release from Gregg Press is *The Dragon in the Sea* by Frank Herbert, with a new introduction by Peter Nicholls. The Gregg edition is facsimile reproduced

from the 1956 Doubleday first edition (the novel was later reprinted as *21st Century Sub* and *Under Pressure*). As with all Gregg volumes, the book is bound in library quality cloth and is printed on acid-free paper. Price is \$13.95. G. K. Hall & Co., 70 Lincoln St., Boston, MA 02111.

#### AVON BOOKS

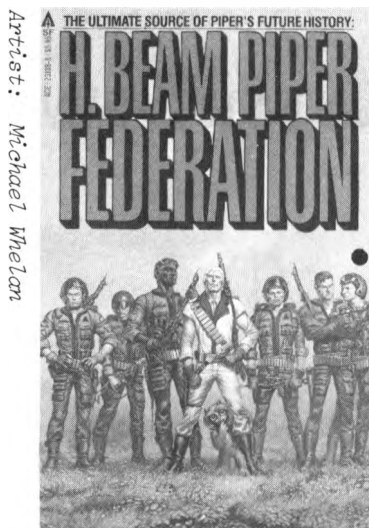
A nonfiction volume of associational interest here is *Beyond the Moon* by Paolo Maffei, a fall trade paperback release from Avon, priced at \$7.95. This is a translation of the 1977 6th edition by this Italian astronomer and discoverer of two galaxies. The 377-page volume contains more than 130 photographs and diagrams, providing a tour of the universe and its structures for the layman. Avon Books, 959 Eighth Ave., New York, NY 10019.

#### ACE BOOKS

An Ace trade paperback original for February is *Federation* by H. Beam Piper, featuring three never-before-collected "Fuzzy" stories: "Uller Uprising," "The Graveyard of Dreams," and "Oomphel

in the Sky." Price is \$5.95.

Making its first trade paperback appearance in February will be *Expanded Universe* by Robert A. Heinlein, priced at \$8.95. Ace Books, 51 Madison Ave., New York, NY 10010.



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# INTERVIEW

William F. Nolan

Dr. Jeffrey Elliot



Readers in the fields of fantasy and science fiction have seen, in the genre works of William Francis Nolan, only the tip of the Nolan iceberg. His Logan trilogy (Logan's Run, Logan's World, Logan's Search), his collections (Impact 20, Alien Horizons, Wonderworlds), and his genre anthologies (from A Wilderness of Stars and The Pseudo-people to his latest, SF Origins) represent only a small part of his vast output in a dozen fields of writing. Since his professional breakthrough early in 1954, Nolan's work, original and reprint, has reached epic proportions--over 900 sales to 160 world publications! His 35 books have been issued around the globe by 41 publishers, and he is read in 18 countries.

Nolan is listed in Writer's Directory as "novelist, short story writer, editor, literary critic, book reviewer, biographer, and articles writer." To these must be added: bibliographer, television and film scriptwriter, columnist, poet, mystery writer, essayist and, of course, science fiction writer and fantasist. His versatility is literally unlimited (he's even written for Mickey Mouse Comics!) and his energy never flags; he's always got a dozen new projects underway

in any given month.

Nolan's writing accomplishments have won him a score of awards, including a citation from the American Library Association for his auto racing biography, *Adventure on Wheels*, two European Gold Medals for his television and film productions, *The Edgar Allan Poe Special Award* (twice) for books (Dashiell Hammett: *A Casebook and Space For Hire*), citations for Best Science Fiction Film of the Year (Logan's Run) and Best Horror Film of the Year (Burnt Offerings) from the Academy of Science Fiction and Fantasy. In 1975, he was awarded an honorary doctorate in science fiction by American River College, in Sacramento, California, and in 1977 he received the Maltese Falcon citation as co-founder of the Dashiell Hammett Society of San Francisco.

His short story "Saturday's Shadow" (originally in *Shadows 2*) was selected as one of the five best of 1979 by the World Fantasy Award Convention--and it is in this context that the following interview was conducted.

The subject is fantasy--and how it has threaded its way through Nolan's life, from his childhood in Kansas City, Missouri, where he was

born and raised, through his adult years in California, where he has lived since 1947. (Into his early 20s, Nolan also had a going career in commercial art, but he gave up art for writing in the mid-1950s.)

**Elliot:** Does it bother you that the majority of science fiction/fantasy fans associate you mainly with the Logan novels, and with the *Logan's Run* film and television series?

**Nolan:** Not at all. Casting all modesty aside at the outset, I firmly believe that, given my proven talents, I would now be one of the two or three top names in the science fiction/fantasy genre had I chosen to devote my main writing time to this field. This has not happened because I have not allowed it to happen. I could never be happy working in one field, doing just one kind of work. As much as I admire Stephen King, his writing lifestyle would drive me bats, turning out one horror novel after another horror novel, after another horror novel after another horror novel... For me, it would be a kind of living hell. I must, as Ray Bradbury said of me, "ride off in all directions." I'm going to limit this interview to the world of fantasy, but I could do equally restrictive interviews on the mystery field, or auto racing, or show business, and on down the line. I'm a multi-media, multi-genre writer and I always will be. Because of this, I don't stay around any one area of writing long enough to build a Giant Reputation in that field. Young Logan readers come up to me and ask, "Have you ever written anything else?" If I told them, yes, about a thousand other things, they'd be stunned--but that's the truth. I'm happy and grateful that the Logan books and the MGM film and television series have brought my name forward in the science fiction field, but I didn't set out to become famous in the field for *Logan's Run*; I just set out to do one more book that looked like fun to me. And I wrote the two sequels the same way. Most Logan readers have no idea that *Logan's Run* was my 12th book, and that more than 20 others have followed it, in and out

of the science fiction field.

*Elliot:* Since it limits your chance at achieving major status in any one field, do you then consider your multi-media versatility something of a curse?

*Nolan:* On the contrary, I consider it a blessing. It keeps me sane. It keeps me fresh as a writer. I never bore myself with repeat performances in the same genre. I stay excited about what's coming up next. The thing is, I *love* all forms of writing, and I have been blessed with enough talent to indulge my loves. Many script writers can't do novels. Many short story writers can't do verse. Many non-fiction writers can't do fiction. I seem to have no trouble doing all of them well enough to please myself, please my readers and/or viewers, and make a substantial amount of money along the route. Who could ask more of life? I'm a happy man. I get up every day happy and I go to bed at night happy. My friends joke about this: "Nolan, you're so happy all the time it's disgusting!" But, dammit, it's *true*! Happiness is doing what you love to do and making a success at it. And I love to write.

*Elliot:* As you've agreed to discuss the impact of fantasy on your life and career, let's get to it. When did you first become interested in the fantasy genre, and how did this interest evolve for you as a professional writer?

*Nolan:* The dedication page in *Logan's Run* mentions "all the wild friends" I grew up with--and they include Frankenstein and Mickey Mouse, Beauty and the Beast, Flash Gordon, The Land of Oz, Mr. Hyde, King Kong, Dr. Lao, Krazy Kat, Tarzan, Ali Baba, Snow White and the Seven Dwarfs, Batman--and dozens more. A mixture of comics, novels, movies, cartoons, Big-Little Books, and myths. I took great delight in all of them. Each planted a seed in my imagination, and these seeds flowered in my later writing.

*Elliot:* Do you recall your *earliest* fantasy discovery?

*Nolan:* I was five when *Mickey Mouse, the Mail Pilot* was published in 1933 as a Big-Little Book from Disney's Whitman Publishing Company, and that made a lasting impact on my young mind. There's a scene where Mickey's little mail plane is trapped in a giant spider web in the sky, and drawn up into the belly of a huge airship... In 1979, 46 years

later, I used a direct variation of this scene in my novel, *Logan's Search*, in which Logan's small space craft is trapped in a beam and drawn upward into a massive mother-ship... So this Mickey Mouse adventure was certainly among my earliest fantasy discoveries. Ironically, in 1956, I wrote several Mickey Mouse adventures of my own for Whitman as a free-lance cartoonist/writer, two years before I turned to fulltime prose.

*Elliot:* As a teenager, didn't you get rather heavily into the horror/terror genre of fantasy?

*Nolan:* Indeed I did. In high school I was reading H.P. Lovecraft and A. Merritt and Clark Ashton Smith, as well as *Weird Tales*, and the anthologies of August Derleth--*Who Knocks?* and *The Night Side*, along with *Great Tales of Terror and the Supernatural*, in 1944. Ate 'em up like candy.

*Elliot:* Didn't Ray Bradbury form a kind of "bridge" for you, from fantasy to science fiction?

*Nolan:* That's exactly what happened. I encountered Ray's early work in *Weird Tales*--stories such as "The Jar" and "The Lake"--and loved them. He became a top favorite of mine in the horror/terror field. I liked his work so much that I began reading his science fiction. Up to then, my only real science fiction interest was H.G. Wells. Ray took me from Lovecraft and Merritt to Heinlein and Clarke, and on to Bester in the '50s and Dick and the others. But I have never lost my enthusiasm for pure fantasy, particularly horror and shock tales--which is why I still write them with pleasure. I try, however, to find fresh ways to utilize horror, bringing it into our modern age. Ramsey Campbell has been doing that beautifully in England.

*Elliot:* In your World Fantasy Award story, "Saturday's Shadow," you built the horror around bizarre psychological aspects of your narrator's personality. In a way, the story isn't actually fantasy, am I right?

*Nolan:* It's really a crime story, a horrors-of-the-mind study. I've written several of them, some in a lighter vein, such as "One of Those Days" (anthologized by Judith Merril in *Year's Best Science Fiction*), in which a man thinks one of his old pals has turned into a camel. In both "Days" and "Shadows," all of the fantastic elements spring from

the twisted mental state of the narrator. People aren't really camels, and shadows are not really alive, but they take on such forms in a deranged mind, and this is what I was attempting to explore. Of course, not all of my fantasy works have a realistic base. It varies, depending upon the kind of tale I'm trying to tell.

*Elliot:* How much of your output falls into the fantasy category?

*Nolan:* Well, of my 80 professional short stories, I'd count about 15 as pure fantasy--horror, terror, whimsy. Another 30 are science fiction, but some of these blend into fantasy. The thing is, fantasy lurks constantly around the edge of my professional writing--which is to say that while I operate in many genres I always seem to return to fantasy in one form or another--particularly if you count science fiction as fantasy, which I do. I think it's very difficult to separate the two genres, and in many cases there *is* a definite overlap. I find that, eventually, most of my outside interests become part of my fantasy writing. For example, I just completed a tale for the new *Twilight Zone* magazine in which an independent career woman of 1982 is swept back 80 years to witness an auto race at Grosse Pointe, Michigan, in 1902. The race was a real event, and it was won by Barney Oldfield. It helped launch Oldfield's career as a major racing driver of that era. The young lady in my narrative falls in love with Barney's mechanic. Thus, in one story, I mix romantic love, time travel, today's feminism, and turn-of-the-century auto racing. I wrote a full-length published biography of Barney Oldfield for Putnam's in 1960, and here I am, 20 years later, using the same *realistic* material in a *fantasy*. That's why I say that fantasy is always lurking at the edge of my work.

*Elliot:* What fantasy writers do you consider major influences on your own fiction?

*Nolan:* Well, we must come back to Ray Bradbury, first of all. Ray was a great influence on my work, and on my life, for that matter. We've been very close friends for 30 years now, and he helped sell my first professional story, "The Joy of Living," by telling me what was wrong with the ending back in 1953. Ray was in Ireland, working on *Moby Dick*, and wrote me a letter telling me he thought the story was wonderful right up to the end--and



being entrusted to people who don't understand or respect the genre." And we all know how true the latter part of this statement is!

Also, I managed to get some good scares into *The Norliss Tapes* and *Trilogy of Terror*, on television. My best script work went into a re-make, a two-part adaptation of the classic Henry James ghost story, *The Turn of the Screw*, produced in London and starring Lynn Redgrave. Again, some very kind words were written by a critic in *Cinefantastique*: "This ranks as among the most literate and affecting of horror re-makes. Script writer William F. Nolan knows Henry James' work from the *inside*--which means he knows how to place the ambiguities James was really writing about above the value of shock." Forgive me for all these quotes, but I feel that they do reflect the basic approach I take with terror. What you *don't* see is often far more terrifying than what you *do* see.

*Elliot*: Which leads us to the current cycle of blood-and-gore films. What do you think of this wide-open approach to horror?

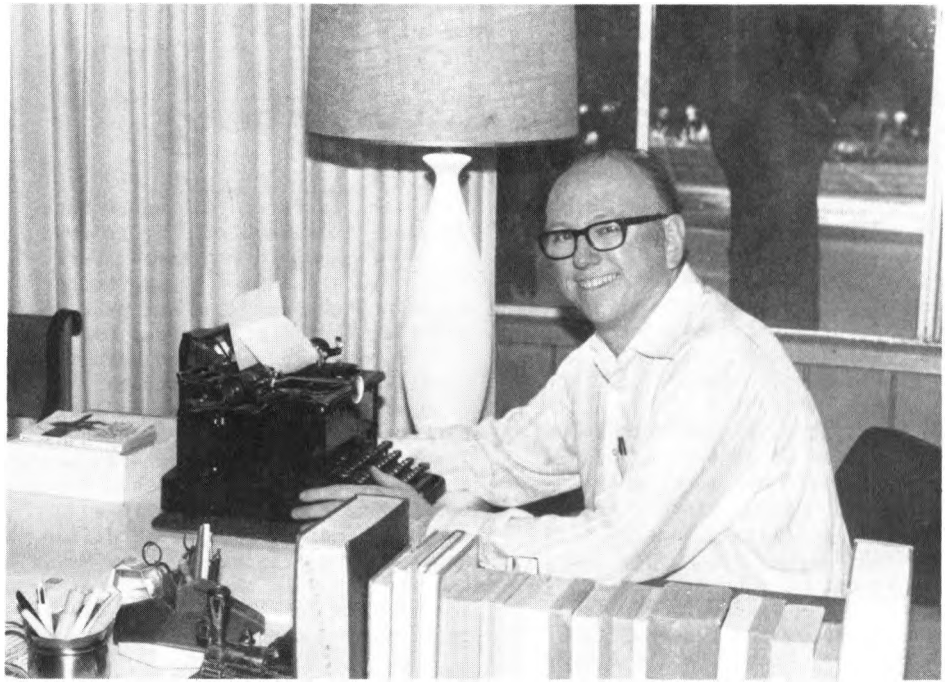
*Nolan*: I *hate* it! Horror should be subtle, not blunt. Showing an axe being buried in someone's skull, or a head bursting apart, or a throat being cut is not scary to me; it's just *sick*. I know that this current cycle will pass and we'll go back to the classic methods of fright. And it can't happen soon enough to suit me.

*Elliot*: What did you think of *The Shining* as a film? Stanley Kubrick avoided outright gore in that one.

*Nolan*: Sure he did--but he also avoided entertainment and good filmmaking! King's novel is one of the most frightening books I've ever read--and all the elements for a cinema horror classic are in it. Kubrick replaced fright with boredom. Instead of terror, he gave us ham acting. Prior to *The Shining*, I loved his work, but I'll never forgive him for what he did to King's novel.

*Elliot*: What do you hope to accomplish in the fantasy genre beyond what you've already done?

*Nolan*: I'll continue to write short stories from time to time... In fact, I have a real shocker due in Grant's new *Horrors* called "The Pool." I'm also working on an anthology of terror tales called *Dark Encounters*, which will be a



major entry in the genre. It will include Truman Capote, Joyce Carol Oates, John Cheever, Stephen King, Ray Bradbury, and other top names--a mixture of new and old. Then I'm putting together a collection of my own best terror fiction under the title *Night Things*. Plus--I have plotted and ready to go a mainstream horror novel--if I can just find the time to *write* it! I'll need five months and with so many other books, scripts, and shorter works on the fire, well... I hope to get into it next year.

*Elliot*: You've never written within the field of heroic fantasy, the sword-and-sorcery genre. Why is that?

*Nolan*: Because this area just doesn't interest me. I did love Merritt's *Ship of Ishtar*--but Tolkien and Howard leave me cold. Of course, the great thing about the field of fantasy is its breadth and scope. You can pick and choose... ghost story, modern shock, myth, sword-and-sorcery, heroic fantasy or horror--it's all there for the taking.

*Elliot*: A final question: When you're writing a fantasy horror piece, do you ever scare yourself?

*Nolan*: Often! I consider this a sure sign that the story or script is working. If I'm scared, then the reader or viewer will be scared too! I do a lot of my writing in the first draft, at all-night coffee shops--and I'm often alone at the counter, very late,

scribbling away on a pad, totally lost in the world I'm creating on paper. I recall one instance, not long ago, when I was describing a "thing" creeping slowly up from the brush on two young ladies, innocently playing tennis on a court at midnight. All the lights in the court suddenly go out, pitching the entire area into blackness, and they hear this horrible thing moving toward them... Lemme tell you, I had goose bumps up my arms as I wrote that sequence. Which means it was scary. *Really* scary! And that's what horror fantasy is all about.

-- Jeffrey M. Elliot  
& William F. Nolan

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(Editorial--Continued from page 3.)

press items have come in over the past two weeks and you'll find them detailed in the "Magazine" section.

Our cover this issue is an illustration from the forthcoming Starblaze first edition of *The Moon's Fire-Eating Daughter*, the long-awaited sequel to *Silverlock* by John Myers Myers. The artist, of course, is Thomas Canty and I'm delighted to have him back on the cover again! The novel should be out in late December (see FN #31) or in January and I can't wait to see the rest of his illustrations for it.

-- Paul C. Allen

# Collecting FANTASY

## by Robert Weinberg

There is a special magic in the science fantasy field that goes under the name "Specialty Publishers." It exists in no other genre fiction to the same extent, nor is it as important to the history of any other fiction field as it is to SF and fantasy. Since 1936, fans have been publishing books, and if you think it still isn't thriving, check any issue of this magazine. No other field has such an interesting and unusual history of small press publications. Each of them is worth discussing, for each of them is unique. For this first column on the Specialty Publishers, I've chosen my own personal favorite, Fantasy Press. While it was not the most important of the small publishers in terms of number of books published or content (Gnome Press stands above all the rest in both categories), it published the most attractive product of any of the early fan presses. For the lovers of fine and collectible books, Fantasy Press leads the pack.

Lloyd Eshbach, a well known fan and collector, was the founder of Fantasy Press, with the help of A. J. Donnell, G. H. MacGregor, and L. H. Houck. It was founded in 1946. In 1950, Eshbach bought out the other partners and continued on his own until 1961--though all but three of the Fantasy Press line came out by late 1955.

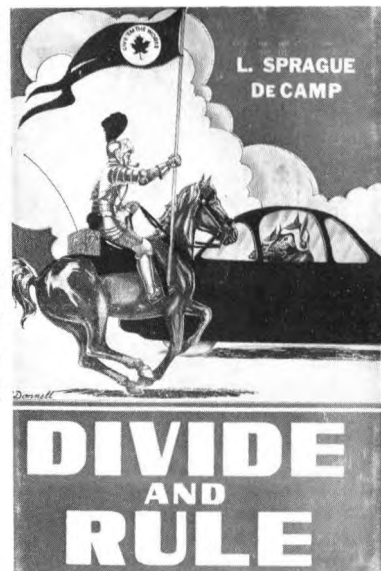
At first, Fantasy Press was quite successful, with a number of the early titles going out of print. Later, however, sales fell off as specialty publishers began to feel the competition from regular publishers (like Doubleday and Simon & Schuster) entering the field, as well as the general collapse of the SF boom in 1953. In any case, on many of the later books Eshbach ran the full print run of *pages* but bound only a limited number of copies of the actual book. This is a way for a publisher to save money as binding books into hardcover is the really expensive part of publishing. With the pages already printed, Eshbach would just have bound a small number of copies over what he expected to sell during the first rush of sales. Once that number was gone, with more money on hand, he could have more copies bound. With the same binding used, and the pages always being the same, there would be no problems or ques-

tion about a first edition or later edition--they were all firsts even if bound at different times. Unfortunately, the theory worked better than in practice. The one problem was that the original group had to sell out before you bound more. Needless to say, when Eshbach stopped publishing, he had a large number of *unbound* books on hand. These were sold to Martin Greenberg, the co-owner of Gnome Press. Greenberg bound these copies with a cheaper binding, completely different than the original Fantasy Press binding and sold these copies at inexpensive prices through a discount outlet he called Pick-A-Book.

Thus, there are two binding variants on Fantasy Press. The original Fantasy Press editions feature good cloth; on the spine, stamped in gold lettering are twin bars, with the title between the bars as well as the author's last name. There are also two gold bars at the foot of the spine, with the words "Fantasy Press" between those bars. In general, books measure 7 5/8" x 5 1/4". Eshbach also tried to use the same color binding cloth for each author he published--e.g., all of E.E. Smith's books feature a blue cloth. The variant bindings done by Marty Greenberg are much cheaper bindings, never feature the gold lettering, and often are not even the same size as the original Fantasy Press editions. Technically, a case could be made for them as true first editions but I doubt if any collector considers them such. They usually go for half or less the normal selling price of a true Fantasy Press book and are good buys for the beginning collector or someone who just wants to read some of the scarce stuff that Fantasy Press printed.

Another collectible aspect of the Fantasy Press editions was the special autograph page featured in all of the books. As an added incentive to purchasers, the first three hundred copies of a new book (and sometimes more) featured a special page numbered and signed by the author. Usually, the page was a glossy coated page, featuring a picture of a nebula in a square at the top, the word "Number" at the bottom of the picture with a circle for the number, a blank area beneath the picture for the autograph and inscription if there was one, and a

Artist: A. J. Donnell (c.1948)



Artist: A. J. Donnell (c.1948)



Artist: Hannes Bok (c.1952)

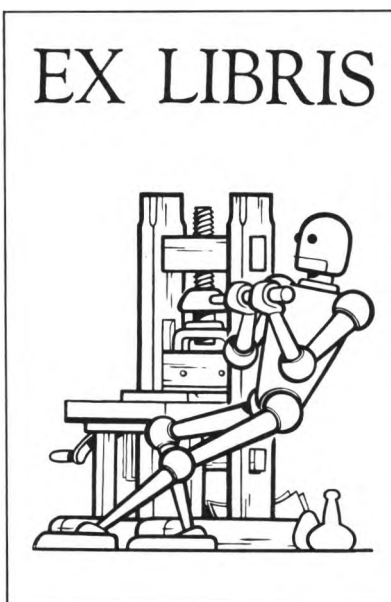


limitation statement which usually read: "This first edition is limited to 3000 copies of which 300 are numbered and autographed." However, I have copies in my collection of books that do not have the word "Number" or the circle or the limitation statement. I also have copies which use a different autograph plate, such as *Seeds of Life*, which features a plain paper page designed by Hannes Bok. For authors who were not alive when the book came out, a different style limitation page was used—one which printed a photo of the author, a brief biographical sketch, and which was numbered with the limitation statement.

Needless to say, these limited edition Fantasy Press volumes are the most collectible of the series and are well worth searching for. Prices are substantially higher for the limited edition and I have seen copies going for 2 or 3 times the price of the regular edition. The autograph page also left quite a bit of room for the author to personalize his messages if he desired. E.E. Smith was great in this respect. A typical Smith autograph reads "Dear Larry, with fans of my books (that I know of) you're getting to be one of my favorite people, Sincerely, Doc," or "Hot Dog, Five in a Row! I'd like to have the chance to meet you and thank you personally for your support, E.E. Smith Ph.D." John Taine signed most of his plates "Cordial Greetings from John Taine to .". Eric Frank Russell was "Cordially Yours" and many authors just signed the limitation page.

Illustration was always an important part of the Fantasy Press books. Through late 1949, A.J. Donnell did most of the dust jacket and interior artwork. The first six fiction books published by the Press (there was one non-fiction book, which was not illustrated) featured full page glossy black and white illustrations. Later books also featured illustrations but on regular text pages. Something quite special was done for E.E. Smith's works, with every chapter featuring an illuminated letter. Later books featured jackets and interiors by Cartier, Bok, Rik Binkley, and Mel Hunter, as well as lesser known artists.

Now, to some specifics about the books themselves. I've included a checklist of all Fantasy Press hardcovers at the end of this article and space makes it impossible to go over every book—from the first, *The Book of Ptath*



Preceding page: The dust jackets to three Fantasy Press titles: *Divide and Rule* by L. Sprague de Camp, 1948; *Darker Than You Think* by Jack Williamson, 1948; and *The Crystal Horde* by John Taine, 1952. Above: Two of a series of bookplates offered for sale by Fantasy Press in the early '50s. (Bookplates courtesy of Robert Weinberg.)

to the last, *Invaders From The Infinite*--but I do want to point out some of the more collectible aspects of the run.

Of all the Fantasy Press editions, the most collectible have to be the E.E. Smith Lensman series. While these novels are by no means the greatest literature ever to come out of the SF field, they have proven their popularity over the years. Originally done as four novels in *Astounding*, the series was expanded to six novels. Smith completely rewrote (and doubled in size) *Triplanetary*, and a completely new novel, *First Lensman*, which rounded out the series and explained much taken for granted in the later books. With the attractive illustrations by A.J. Donnell and Rik Binkley, the good binding and excellent typeface and paper, these are the definitive editions of the Lensman series.

In 1955, Eshbach bound 75 sets of the Lensmen novels in half-leather, boxed them, and sold them as a set, *The History of Civilization*, with a new autograph page inscribed by Smith. Needless to say, this has to rank as one of the most collectible and sought after sets of books in the entire SF field—I've only heard of one set being sold in the last ten years and that was from one book dealer to another for \$600--quite a jump for a series published at \$15 for the set!

*Spacehounds of I.P.C.*, another

Smith book, went through at least two printings. A first printing featured full page illustrations done on glossy paper. A later printing left these pages out. However, I seem to remember having a copy with the illustrations done on regular book paper. So, there is a possibility that three separate editions might exist.

Nearly all of Eshbach's publishing was done by late 1955. However, he had published *The Black Star Passes* by John W. Campbell, the first of the three Arcot, Wade and Morey stories in 1953. In 1957, the first Fantasy Press hardcover in nearly two years was the second novel in that series, *Islands Of Space*. In 1959, shortly before Gnome Press brought out an edition, Esbach printed 112 copies of *Invaders From The Infinite*, finishing the series in Fantasy Press editions. Needless to say, this edition, published without a jacket, is quite rare.

Equally as rare is *The Vortex Blaster* by E.E. Smith, again published shortly before the Gnome Press edition. Only 102 copies of this were published. Some copies feature a jacket using an endpaper illustration by Edd Cartier originally used in *The Cometears*. This is also quite rare and very collectible.

Otherwise, it is hard to say which are the rarest Fantasy Press editions. The later books were

smaller print runs but did not sell as well so are not that hard to find. The earlier books had larger print runs but are more desirable items and often did sell out. Different book dealers all have told me different stories about which books are most desirable and

hardest to find. Most seem to agree that the E.E. Smith books are among the most collectible. Others that rival the Smith volumes in popularity are the two Heinlein titles (*Beyond This Horizon* and *Assignment In Eternity*) and the three Stanley Weinbaum volumes

(*The Black Flame*, *A Martian Odyssey* and *The Red Peri*). Easier to find, but books that are prime collectibles are *Darker Than You Think* (Jack Williamson's classic werewolf novel, with a great jacket by A.J. Donnell and equally fine interior illustrations and endpapers by Edd Cartier), *The Titan* by P. Schuyler Miller (a collection of his best stories--most long forgotten but quite entertaining with a superb jacket by Bok) and *The Bridge Of Light* by A. Hyatt Verrill (a wild lost race novel with dinosaurs, atomic energy, and a great Cartier jacket). I am an enthusiastic Eric Frank Russell fan so it is no surprise that I like the three Fantasy Press hardcovers of his work (*Sinister Barrier*, *Dreadful Sanctuary*, and *Deep Space*) and while both *The Book Of Ptath* and *Masters Of Time* are minor van Vogt novels, they are still great fun. In fact, it is hard to think of any book in the entire Fantasy Press lineup that wasn't that--fun. And isn't that what collecting is all about.

Polaris Press was an offshoot of Fantasy Press, the idea being to reprint very rare and obscure fantasy novels originally featured in non-SF magazines. The books were printed on high quality paper and were slipcased, with the first five hundred numbered. Two books were all that Polaris Press issued. Both *The Abyss Of Wonders* by Perley Poore Sheehan and *The Heads of Cerberus* by Francis Stevens were extremely rare and fairly entertaining stories but neither sold very well and the project was abandoned. Neither book is very rare due to the poor sales and they make handsome additions to any fantasy library. A special edition of *ten* copies was done for friends and associates of the Press, bound in half-leather and never offered for sale. These copies are very scarce and quite expensive (but they do show up--two sets have been offered for sale in the SF field during the past five years).

Fantasy Press also printed a number of SF bookplates that were offered for sale in the early 1950's. There were twelve different designs, including some truly spectacular ones by Hannes Bok and Edd Cartier. These bookplates and the flyer announcing them are quite rare and a nice bit of trivia for Fantasy Press completists. In the same vein is the Fantasy Press catalog, an attractively done flyer listing thirty-two volumes from the publisher, with photos and descriptions of every volume from the series in print in 1954.

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# Fantasy Press: A Checklist

A brief checklist of Fantasy Press hardcovers, in the approximate order of publication (and their original appearance):

*The Book of Ptath* by A. E. van Vogt, from *Unknown Worlds*  
*Spacehounds of I.P.C.* by E. E. Smith, *Amazing* serial  
*The Forbidden Garden* by John Taine, original novel  
*Of Worlds Beyond* edited by Lloyd Eshbach, collection of articles on writing SF by Heinlein, E. E. Smith, etc.  
*The Legion of Space* by Jack Williamson, *Astounding* serial  
*The Black Flame* by Stanley Weinbaum, from *Startling Stories*  
*Beyond This Horizon* by Robert Heinlein, *Astounding* serial  
*Divide and Rule* (and *The Stolen Dormouse*) by L. Sprague de Camp, short novels from *Unknown* and *Astounding*  
*Skylark Three* by E. E. Smith, *Amazing* serial  
*Sinister Barrier* by E. F. Russell, *Unknown* novel  
*Darker Than You Think* by Jack Williamson, *Unknown* novel  
*Seven Out of Time* by Arthur Leo Zagat, *Argosy* serial  
*Skylark of Valeron* by E. E. Smith, *Astounding* serial  
*A Martian Odyssey & Others* by Stanley Weinbaum, short story col.  
*The Incredible Planet* by John W. Campbell, Jr., three unpublished short novels, sequels to *The Mightiest Machine*  
*The Bridge of Light* by A. Hyatt Verrill, *Amazing Quarterly* novel  
*The Cometeers & One Against the Legion* by Jack Williamson, two *Astounding* serials  
*Masters of Time* by A. E. van Vogt, original title: "Recruiting Station" from *Astounding*, also contains "The Changeling," *Astounding*.  
*Triplanetary* by E. E. Smith, *Amazing* serial with much new material  
*Genus Homo* by L. Sprague de Camp & P. Schuyler Miller, expanded version of novel from *Super Science Stories*  
*First Lensman* by E. E. Smith, new *Lensman* novel  
*The Moon is Hell!* by John Campbell, new short novel, also contains "The Elder Gods" short novel from *Unknown*  
*Galactic Patrol* by E. E. Smith, *Astounding* serial  
*Seeds of Life* by John Taine, *Amazing Quarterly* novel  
*Dreadful Sanctuary* by Eric Frank Russell, *Astounding* serial  
*Gray Lensman* by E. E. Smith, *Astounding* serial  
*Beyond Infinity* by R. S. Carr, 4 novelettes from *Sat. Eve. Post*  
*The Crystal Horde* by John Taine, *Amaz. Qtrly.* novel, *White Lily*  
*The Legion of Time* by Jack Williamson, *Astounding* serial, also contains "After World's End" from *Marvel Stories*  
*The Red Peri* by Stanley Weinbaum, short story collection  
*The Titan* by P. Schuyler Miller, short novel and short stories  
*Second Stage Lensman* by E. E. Smith, *Astounding* serial  
*The Black Star Passes* by John W. Campbell, *Amaz. Qtrly.* stories  
*Man of Many Minds* by E. E. Evans, original novel  
*Assignment in Eternity* by Robert Heinlein, 4 short novels  
*G.O.G. 666* by John Taine, original novel  
*Deep Space* by Eric Frank Russell, short story collection  
*Three Thousand Years* by T. C. McClary, *Astounding* serial  
*Operation: Outer Space* by Murray Leinster, original novel  
*Children of the Lens* by E. E. Smith, *Astounding* serial  
*Alien Minds* by E. E. Evans, original novel, sequel to *Man of Many Minds*  
*Tyrant of Time* by Lloyd Eshbach, short novel and short stories  
*Under the Triple Suns* by Stanton Coblenz, original novel  
*The History of Civilization* by E. E. Smith, *Lens* series rebound  
*Islands in Space* by John W. Campbell, *Amazing Quarterly* novel  
*The Vortex Blaster* by E. E. Smith, novelettes from *Astonishing*  
*Invaders from the Infinite* by John W. Campbell, *Amaz. Qtrly.* novel  
*The Heads of Cerberus* by Francis Stevens, a *Polaris Press* book, originally a *Thrill Book* serial  
*The Abyss of Wonders* by Perley Poore Sheehan, the 2nd *Polaris Press* book, originally an *All-Story* novel

Several Fantasy Press books were bound in softcover, identical in all respects to the hardcovers except for the soft binding. They were titled *The Golden Fantasy Library: The Moon is Hell, Galactic Patrol, Operation Outer Space, The Red Peri.*

All in all, Fantasy Press published attractive hardcovers featuring entertaining SF from the thirties and forties in editions that appeal to the collector as much today as they did when they were first issued. There are not too many books in the series to make it difficult to collect or too expensive to afford (except perhaps for the few exceptionally scarce items printed). It is an outstanding example of what the specialty publishers were and are all about and deserves a place in any fantasy collector's library.

Next column, a look at one of the fringe pulps--not quite fantasy but extremely close. The very rare and quite collectible world of *Magic Carpet* and *Oriental Stories*.

-- Robert Weinberg



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# WARREN'S NEWS & REVIEWS

film news by Bill Warren

As I have been claiming all along, but mostly in publications like this one, science fiction and horror films have become very important to the film industry. In the weekly *Variety* for November 19, an article by Lawrence Cohn indicates just how important they have become.

Cohn worked only from figures for films that made a million or more in bookings. This eliminated smaller films and, often, reissues. Even so, while in 1970 SF and horror films accounted for only 5% of the overall movie rentals, in the last two years, they brought in 35-37% of rentals. Cohn worked from *Variety* production charts, world-wide production surveys, films reviewed, and *Variety*'s "50 Top Grosser" weekly charts.

Cohn pointed out that few low-budget SF films are made these days; those that do get released make little market impact, as they rarely have a studio behind them. Cheap horror films, on the other hand, often do extremely well financially (*Friday the 13th*, for example).

Before 1974, the best-grossing SF film was *A Clockwork Orange*, which pulled in \$13.5 million in rentals; the best-grossing horror film was *Rosemary's Baby*, which made about \$15 million. The current boom started in 1974 with *The Exorcist*, which made a phenomenal \$66.3 million. (It should be noted that Cohn did not include in his survey comedies such as *Young Frankenstein*, *Sleeper*, and *Love at First Bite*.)

In 1977, Cohn reports, "the floodgates had opened, and performance was sustained in the horror field despite the absence of a clearcut 'hit'." That is, almost all SF and horror films of a large budget and/or heavy promotion did quite well.

He comments on the market saturation of the violent, gory horror movies of this year, and adds that "it is useful to note that the Italian fad for violent terror pix...lasted just three years at the beginning of the 70s, pointing to a similar diminution of the current U.S. craze by the end of 1981." That would be both good and bad, in that producers would see a decline of interest in a specialized area of genre films as being a decline of interest in the genre overall, and production would decline for even non-horrible horror and SF movies.

Cohn lists some of the major upcoming SF and horror films, many of which will almost certainly do well: *Escape from New York*, *Outland*, *The Time Bandits*, *Caveman*, *Heartbeeps*, *The Incredible Shrinking Woman*, *The Wolfen*, *The Unseen*, *The Howling*, *The Hand*, *The Fright*, *Dead and Buried*, *Full Moon High*, *Fear No Evil*, *Venom*, *Funhouse* and *Evilspeak*. He also points out that the sword and sorcery films could easily become a new fad; after noting that *Hawk the Slayer*, *Dragonslayer* and *Clash of the Titans* are either completed or nearing completion, he lists announced titles like *Trelnor the Wanderer*, *Alaric the Avenger*, *The Sword*, *Beastmaster*, *Conan*, *Dorn*, *Thongor in the Valley of the Demons* and *The Dragons of Krull*.

Perhaps the most significant aspect of this survey by *Variety* is that the newspaper really is the Bible of show business--and producers pay very close attention to its findings. The article itself could stimulate interest in SF and horror films.

All on his own, Ralph Bakshi seems stimulated. In addition to *Dorn*, mentioned above, he has announced production of animated features of *Rock Dreams*, *Crime* and *The New Canterbury Tales*. *Dorn* will feature the "primeval setting, barbarians and luscious women" Frank Frazetta is known for--as the film will be a coproduction with Frazetta, made from his storyboards. Stephen Foust will script. *Rock Dreams* will be a rock fantasy made in the style of Mark Kausler's

"Maybelline" sequence from *Heavy Traffic*. Bakshi himself will write the script for the "very risque" *New Canterbury Tales*, while Ronni Kern will script *Crime*, which will be derived from the book *Crime in America* by Richard Hamner. These titles already have most of their financing and distribution arranged, so production seems very likely. Bakshi will not be doing *Lord of the Rings 2*; just who will be doing it is still up in the air, but Stephen Bosustow is reportedly interested.

*Nebula Run* is a space adventure that has been described as *Smokey and the Bandit* in space. Andy Gibb is to play the hotshot pilot, and Bob Greenberg's special effects crew, still working on Mel Brooks' *History of the World Part One*, has been approached to handle the effects.

Menahem Golan and Yoram Globus' Cannon Films continues to blast out pictures, the latest being a rock fantasy, *The Apple*, which got such scathing reviews that I avoided it. But they never say die and among their horror and SF films coming up is *New Year's Evil*, starring Roz Kelly, Kip Niven and Chris Wallace, produced by Golan and Globus, written by Leonard Neubauer and Emmet Alston, and directed by Alston. For the same company, Alston also directed *X-Ray*, starring Jill St. John and written by Marc Behm, and *Lover's Lane*, written by Hal Landers and Robert Benedict, starring Wayne Newton for crying out loud. The biggest Golan and Globus production will be *Space Vampires*, written by Gerry Cowan and Olaf Pooley from Colin Wilson's novel. Zoran Persic will direct.

I don't know whether to laugh or cry. Jerry Lewis will star in *Slapstick*, adapted from Kurt Vonnegut's novel by Steven Paul.

Amulet Pictures recently completed *Teddy*, which has a bizarre ad (claws, fangs in a pit, teddy bear with glowing eyes). Director is Lew Lehman and stars are Sammy Sniders and Jeannie Elias.

Carrie Snodgrass and Ray Milland star in Manson Films' *The Attic*, directed by Curtis Harrington's long time associate, George Edwards.

*Albino* promises to be one of Christopher Lee's lesser films. Horst Frank plays a killer albino; the advertising indicates that being an albino makes a person homicidal. Also in this are James Faulkner, Sybill Danning and Trevor Howard.

A rundown on titles from the Mifed issue of *Variety*: *The Boogens*, as well as *Delusions*, *Night Intruder*, *Frozen Scream* and *Don't Go In the Woods*. (That should be, of course, "into the woods.") As well as two films called *Phobia*; the one that is not directed by John Huston is directed by Armand Weston and stars John Carradine and Gloria Grahame. There's also *Just Before Dawn*, with Chris Lemmon, Mike Kellin and George Kennedy. Also a new production of *The Day of the Triffids* has been announced by the producers of *Cataclysm*, which stars Cameron Mitchell and Marc Lawrence.

Foreign productions include the Japanese animated features *Cyborg 009--Legend of Super Galaxy*, and *Swan Lake*. Also from Japan are *Earthquake 7.9* and *Super Monster*, the latter featuring the return of turtle hero Gamera via clips from old movies. *Monster Island* is supposedly from Jules Verne, but there's no clue as to what novel this Spanish film is based on; it stars Peter Cushing, Terence Stamp, Paul Naschy and various Spaniards.

#### *Curse of the Mommy's Tomb*

The Halloween release from Orion was the stylish and handsome *The Awakening*. This Robert Solo production begins on a very eerie note, which it sustains for most of the film; the climax, however, is most disappointing, especially in view of the elegant horror film it is promised to be.

Charlton Heston plays Matthew Corbeck, a British archaeologist who, with his assistant Jane Turner (Susannah York), is hard on the trail of the tomb of an unknown and evil queen of Egypt. Corbeck's wife (Jill Townsend), who is very pregnant, feels neglected by her husband and jealous of Jane. On the day that Corbeck and Jane find the tomb and open it, his wife goes into labor and gives birth to a child that is stillborn--until the actual sarcophagus of the unknown queen Kara is opened. And then the baby lives and breathes.

After the tomb is opened, the film jumps ahead 18 years, and for the first time--his wife left him and Egypt immediately after giving birth--Corbeck meets his daughter Margaret (Stephanie Zimbalist). Simultaneously, he becomes involved again with the ancient evil queen,



Matthew Corbeck (Charlton Heston) and assistant Jane Turner (Susannah York) enter the tomb of an unknown and evil queen of Egypt in the Orion Pictures release, *The Awakening*.

and we soon see that the story is heading in the direction of fusing Kara with Margaret. And that's the main problem: the story proceeds unhindered along predictable lines once the overall plot is clear. Unlike *Dracula*, there is no genius of the occult out to stop the oncoming horror. Here, *Dracula* and *Van Helsing* are essentially the same person: Corbeck. There's no conflict. Just before the spirit of Kara finally overtakes Margaret, Corbeck--who has up until now been performing all the correct rituals--decides he's making a big mistake, but it's too damned late. The climax is unexciting, and the outcome is foggy.

Director Mike Newell creates a mood of great tension and uneasiness in the first part of the picture. All the sequences in the superbly-designed tomb set (production designer: Michael Stringer) are spooky, and there is a hideous, swift death that makes audiences jump. Jack Cardiff's superb photography and Claude Bolling's evocative score also add to the excellent look and feel of the film.

Most of the acting is good; Heston is not acceptable as an Englishman, but otherwise is reasonably believable as an archaeologist. Susannah York is excellent as always, and Zimbalist shows promise.

The screenplay by Allan Scott, Chris Bryant and Clive Exton was adapted from the novel *The Jewel of the Seven Stars* by Bram Stoker, which was previously filmed as *Blood from the Mummy's Tomb*.

Unfortunately, from the point

that Zimbalist enters a psychiatrist's office, *The Awakening* becomes perfunctory, confusing and laughable. It's a real pity, because until then, the film was remarkably good.

#### *Flash In The Pan*

Although the Dino De Laurentiis production of *Flash Gordon* is considerably better than I expected it to be, it's still not good. At best, it's passable entertainment, which is not what a \$30 million film should be. Director Michael Hodges arrives at a medium-fast but unvarying pace; you get through the film painlessly, but it never becomes exciting.

As Flash, Sam J. Jones isn't an actor, so it's hard to say if he should be called good or bad. His high-pitched voice and calm demeanor make him seem anything but heroic; he *looks* like a hero, but he doesn't *act* like one. It's doubtful if he has a film career ahead of him.

*Flash Gordon* is peculiarly conceived; it's hard to decide what market it was aimed for. Maybe 45-year old ex-serial fans with burned-out tastes? The picture is gaudy without being colorful, and Danilo Donati's production design is variable, to say the least. His work for Fellini has always been of a piece, but here has slathered the expensive sets with an array of costumes which vary from being true to Alex Raymond's comic strip, to Las Vegas gaudy, to sado-masochistic basic black, to Oz-like Hollywood



Dr. Zarkov (Topol, left), Dale Arden (Melody Anderson), and Flash Gordon (Sam J. Jones) are brought before Ming the Merciless in the Dino De Laurentiis production of *Flash Gordon*.

flashiness. And sometimes all of this is in the same scene. The picture makes your eyes pop, but it also makes them hurt.

The script, by the reprehensible Lorenzo Semple, Jr. could only have been written by someone who has a deep contempt for comic strip fantasy. While the storyline faithfully follows the plot of the first Buster Crabbe serial, complete with an eventful story and plenty of cliffhangers, the scenes interpolated by Semple are obnoxious and cynical. Instead of being a polo player, Flash here is a quarterback for the New York Jets, and seems incapable of battling Ming's minions without having a football-shaped ornament clutched in his arms. What's the purpose of such a scene? Cheap laughs? Is it to put down Flash as a hero? Make him look like a knuckleheaded oaf? It's silly, and adds nothing to the story; the watcher feels embarrassed for all concerned.

There's no point in discussing the special effects. They weren't intended to be realistic, and so can't be judged in relation to other SF movies of recent vintage. However, even unrealistic special effects have to be convincing in their own terms, and the Hawkmen here aren't as believable as the flying monkeys from *The Wizard of Oz*. There are a few impressive shots of a sky absolutely clotted with winged men, but you can all but see the wires.

As Ming the Merciless, Max Von Sydow is so fine that he rides right over the arch lines he has been given. While others in the

cast read their lines as if they meant this silly drivel, Von Sydow plays Ming as if *his* lines are deliberate jokes on Ming's part. It's a Ming who has a sense of wit as well as a sense of humor. He has designed a campy world to amuse himself with. He's still Emperor of the Universe, and a nasty villain, but he's laughing up his sleeve at the more outrageous aspects of the film. It's a fine performance.

Also excellent is Timothy Dalton as the swashbuckling Prince Barin. He's so intense and exciting--and has no campy lines at all--that he steals the scene from Flash Gordon whenever they appear together. In a big battle between the two, which cements their friendship, you hope it's Flash that will get tossed off the tilting, spiked disc that is their arena. I've never seen Dalton better, and I suspect he's going to please the children who see this picture in much the same way that Han Solo does in the Star Wars films.

Ornella Muti as Princess Aura is a hot little sex kitten, not what I expected. It's completely believable when, after she has been whipped by Ming's torturers, someone suggests that Aura *enjoyed* it. She's never a villainess, however, and ending up with Prince Barin is entirely appropriate.

Dale Arden is played by Melody Anderson, who looks the part, but it's hard to tell if she's capable of other roles. She carries this part off better than Jones does Flash, but she's also trapped in a clotted role.



Princess Aura, the beautiful daughter of Ming the Merciless, as portrayed by Ornella Muti.

Topol starts out in his part as Dr. Zarkov simply terribly. In the film's worst scene, he coaxes dopey Flash and accommodating Dale into his tinny rocket; everyone seems insane. Later, after a seriously-depicted "brain drain" (his past flashes before our eyes; this idiot *had* a past?), Topol and the role improve.

The movie is so screwily organized that not only do we never see a shot of Mongo (Ming's planet) from space, but the climax is totally muffed. Someone walks in and tells us it's all over: we've never seen the Earth in danger.

Some elements are very good. The Mongo rocket ships are handsome, and the sequence set on Prince Barin's cup-shaped moon of Arborea shows what the film could and should have been. But overall, *Flash Gordon* is a trashy, gaudy trifle.

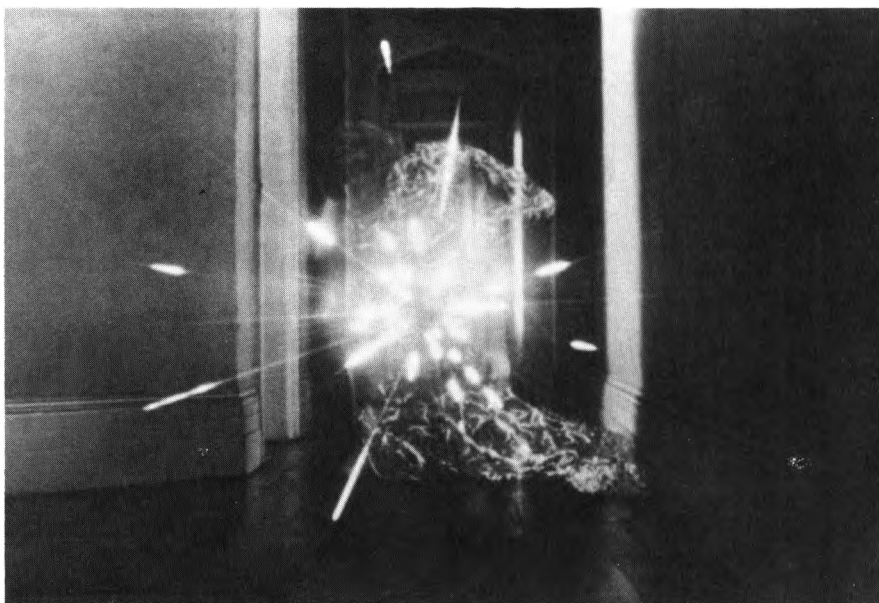
#### *Primal Scream*

Like *Flash Gordon*, Ken Russell's *Altered States* is out to knock you dead visually. There are several psychedelic sequences that are among the most impressive visual material ever put on screen. And the sound track, allied with the visuals, is thunderous and vivid (although the dialogue is hard to understand). But the storyline is nonsense, and all the visual and aural fun in the world can't overcome this.

Paddy Chayefsky's book was garbage. It was opaque with technical language and fuzzy with in-



Ming the Merciless is portrayed by Max Von Sydow in the Dino De Laurentiis production of *Flash Gordon*.



Above and below: Two scenes from the Warner Bros. release, *Altered States*, demonstrating the film's visual effects--which are impressive, despite an otherwise poor effort.

complete ideas. It never occurred to him that he was crossing ground heavily flattened by others who passed before him, and arrogantly presented his hokey story as something novel. (He took his name off the screenplay, but I don't know why; the film follows the novel closely and improves on it.)

Ken Russell seems to have understood this lack of originality in the plot more than Chayefsky did (or could have), for he pretty much ignores the story, although it's still all there. Russell is mostly concerned with the visual aspects, and on that level, the film is an unqualified triumph. Production designer Richard McDonald and photographer Jordan Cronenweth worked together and with the director to create a richly-textured and evocative film.

The storyline is simple to the point of invisibility. William Hurt plays a researcher who is desperately anxious to find The Ultimate Truth. He's been religious, and while making love he approaches religious ecstasy. In his first "trip" sequence, all the symbolism is heavily religious (a motif totally dropped later). He tries various hallucinogens in connection with an isolation tank, and finally begins to actually alter his form, as some kind of memory (which the muddled script seems to claim is on the *atomic* level) sends him farther and farther back in physical time. That is, he becomes primitive.

The characters are not personalities, but collections of traits. Three of the actors, Blair Brown, Bob Balaban and Charles Haid, manage to overcome this and give good performances in thankless roles. In the lead role, William Hurt is a relaxed fanatic, an unexciting combination. The writing also never lets us know what he's really after --religious or scientific enlightenment, or True Love--so the actor has very little to express. Even so, it is not an impressive performance.

In the best sequence in the picture, the researcher pops out of his isolation tank in the form of a fiendishly active ape man (Miguel Godreau), who scampers around Boston wreaking minor havoc, surprising a rhinoceros and killing a goat, until he changes back into the scientist. The agile little ape is the most interesting character in the film, and Dick Smith's makeup is perfect. If the whole film was up to the level of this sequence and the various trip scenes, it would be a masterpiece, one of the great SF pictures.

The suspense is bogus; once we realize that even as an ape man, the researcher never kills any people, we know that no one *will* get killed, and all the suspense scenes later, including an explosive one in which Hurt becomes a phosphorescent whirlpool, are bled of tension.

The big finale, in which Our Hero learns that the Cosmic Truth is that Love Is All That Matters (we only have each other) is pain-



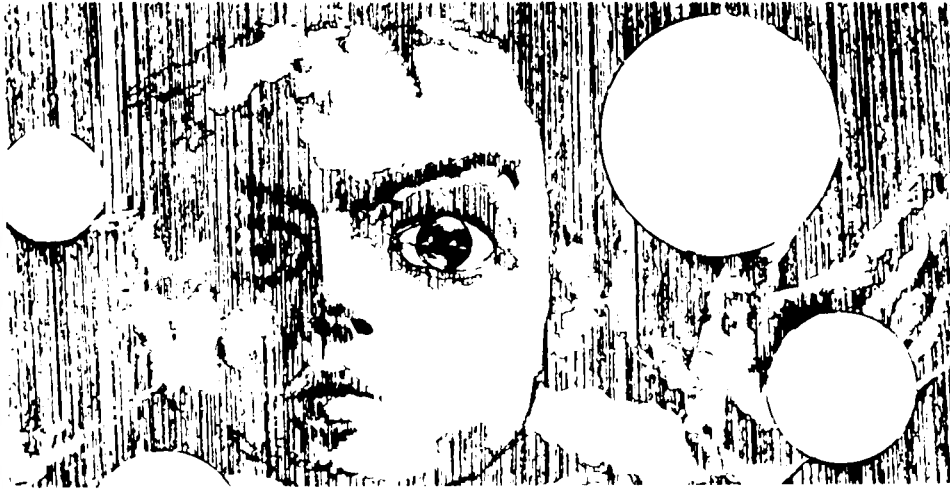
fully banal. For some reason, about here he begins to lose his shape altogether, then his touch makes his wife incandescent (the effects are superb). However, eventually they congeal back as themselves, and apparently live happily ever after.

So much effort went into the making of *Altered States*, and it's so exciting and entertaining simply on a visual and aural level, it's a pity that something more impressive in terms of story couldn't have been developed. Is the world really anxious for a psychedelic blend of *The Mind Benders* and *Monster on the Campus*?

-- Bill Warren



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We'll also have special workshops and panels where you'll meet our guests of honor — **Robert Heinlein (tentative)**, **Katherine Kurtz**, **Michael Whelan**, C.J. Cherryh, Lynn Abbey, Tim Kirk, Real Musgrave, Herb Arnold, Carl Sherrell, Barbara Housh — and our toastmaster Robert Asprin.

And, on April 5, it's our Guest of Honor Luncheon. There the 1981 Balrog Awards for outstanding publications, literature, art and film in the field of fantasy will be presented.

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Admission is \$7.50 until March 15 and \$9 thereafter. Banquet memberships, which include admission and Guest of Honor Luncheon tickets, are \$15 until March 15 and \$17.50 thereafter. Dealer tables are available. For ticket information write Student Activities Office, Johnson County Community College, College Boulevard at Quivira Road, Overland Park, Kansas 66210, or call (913) 888-8500, ext 409.

Fool-Con IV is sponsored by Sword and Shield, the JCCC Science Fiction and Fantasy Society.

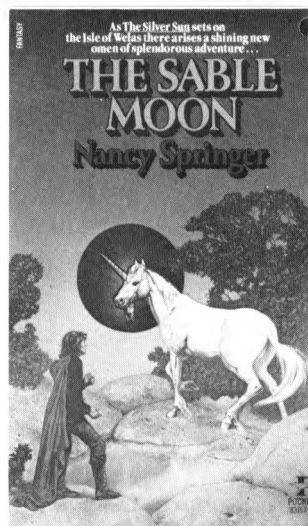


**Johnson County  
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# Paperbacks

Cover artists: "The Beginning Place" by Elizabeth Malczynski; "Journey From Flesh" by Jill Bauman; "Brother to Demons, Brother to Gods" by Steve Hickman.



## BANTAM BOOKS

Two Bantam originals due out in February are *Valis* by Philip K. Dick and *Re-Entry* by Paul Preuss, each at \$2.25. *Valis* is Dick's first new SF novel in four years and is described as, "a wildly comic, richly imagined novel of a man's obsessive vision...of secret ruling intelligences, age-old conspiracies and the Second Coming." *Re-Entry* is an SF novel about a man who travels through "the space-time hyperfold of a double black hole" in order to journey backward through time.

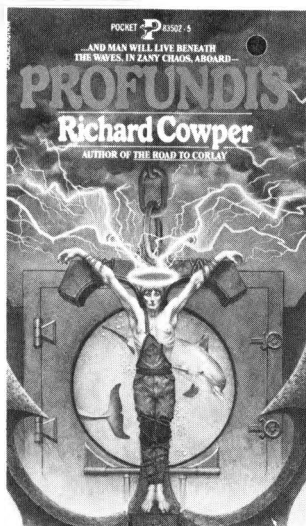
*The Beginning Place* by Ursula K. Le Guin, published in hardcover by Harper & Row just a year ago (see FN #23), will see its first paperback appearance; the novel is about two young people who find love in a magic wood beyond the world. A reissue for February is *Altered States* by Paddy Chayevsky. Both are priced at \$2.25.

## PLAYBOY PRESS

New from Playboy Press for February is *Samarkand Dawn* by Graham Diamond (\$2.25), a sequel to his earlier *Samarkand*; it is billed as a heroic fantasy of "calculated and bloody revenge." Also planned is a reissue of *Lady of the Haven* by Diamond, the first volume in his "Adventures of the Empire Princess" series.

## FAWCETT BOOKS

A Fawcett original novel for February is *Armada* by Michael John,



an SF novel about a space war in 1995 in which Earth is threatened by a ten-mile-long alien spaceship. Earth's fate hangs on the efforts of two men and the woman who loves them both...indeed a fate worse than death. Price is \$2.25.

## BERKLEY BOOKS

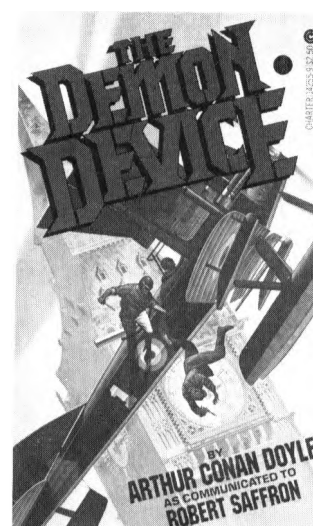
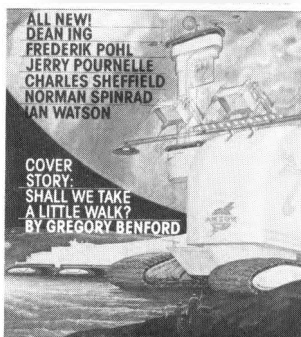
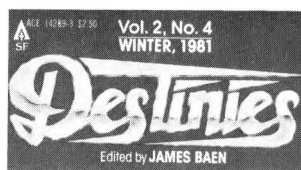
Two Berkley originals for February are *Sword of the Lamb* by M. K. Wren (\$2.75) and *Journey From Flesh* by Nicholas Yermakov (\$2.25). Both are SF novels. *Sword of the Lamb* is the first book of an epic SF trilogy, 'The Phoenix Legacy,' and concerns the battle between two brothers who are heirs to one of the ruling families of the Republic and members of the Society of the Phoenix. Berkley plans an ambitious ad campaign for it.

*Journey From Flesh* is an expansion of an earlier story in a 1978 issue of *Galaxy*, "The Surrogate Mouth." It's about pleasure lizards that tap into men's souls and give them the greatest highs they've ever known.

Making its first paperback appearance is *Brother to Demons, Brother to Gods* by Jack Williamson, which started out in *Analog* (August and December, 1978) and was placed in hardcovers by Bobbs-Merrill. Price is \$2.25.

## DELL BOOKS

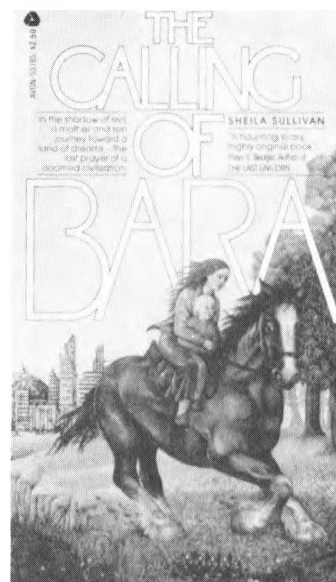
A new release from Dell in February is *Binary Star* #5, containing two novellas: *Nightflyers* by George R. R. Martin and *True Names* by Vernor Vinge. *Nightfly-*



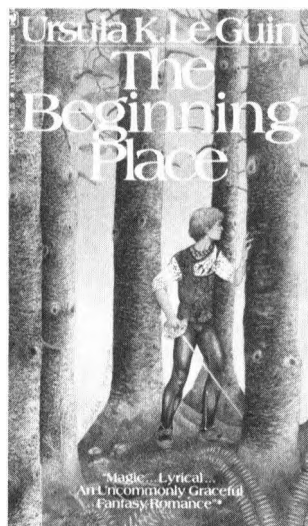
ers first appeared in the April 1980 issue of *Analog* and was nominated for a Nebula award. *True Names* is a new novella that ties together advanced computers and a new age of magic and sorcery. Price is \$2.50. A reissue for February is *Count Brass* by Michael Moorcock, at \$2.25.

## AVON BOOKS

An Avon original for February is *Crimson Kisses* by Asa Drake, a new reworking of the Dracula legend in which Vlad the Impaler is seduced into loving a gypsy enchantress and becomes the famous vampire. A second occult original for February is *Malsum* by Gerald John O'Hara, a novel set in the Adirondacks about



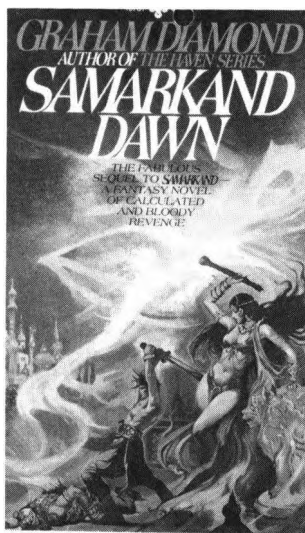
Cover artists: "The Sable Moon" by Carl Lundgren;  
 "Profundis" by Don Maitz; "Destinies" by Steve Hick-  
 man.



an Indian sorcerer who uses magic to wreak revenge on a snowbound town. Both are priced at \$2.50.

Slated for its first U.S. paperback publication is *The Calling of Bara* by Sheila Sullivan (\$2.50), a science fantasy in which the world is thrust into a new Dark Age; "mankind's only hope for survival is a mother and her gifted child." Also out in its first pb edition will be *Enemies of the System* by Brian Aldiss (\$1.95), an SF novel of the far future in which the world is controlled by a utopian race. Hardcover publishers were E. P. Dutton and Doubleday.

A nonfiction volume that originally appeared from Doubleday is *The Road to Infinity* by Isaac Asimov (\$2.75), a collection of essays. A mainstream release of interest



is *Love in the Ruins* by Walker Percy (\$2.95), set on the eve of America's destruction.

#### POCKET BOOKS

An incredible month to report on for Pocket Books with no less than four paperback originals due out in February:

*The Sable Moon* by Nancy Springer is the third novel of 'The Book of Isle,' following *The White Hart* and *The Silver Sun*. *Sable Moon* sports a nice wraparound cover by Carl Lundgren, and is priced at \$2.50.

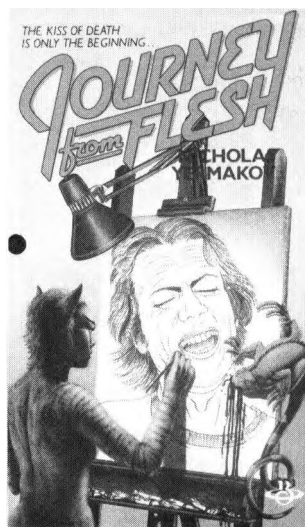
*Profundis* by Richard Couper is described as a humorous SF novel set aboard an immense submarine carrying the only known survivors of the world's nuclear destruction. Price is \$1.95.

*When We Were Good* by David J. Skal (\$1.95) is about a near-future world in which children are rare due to pollution and chemicals and most parents have artificial surrogate children. One young couple find themselves the "parents" of a new breed of children...

The fourth original is *What If?*, Volume 2 edited by Richard A. Lupoff (\$2.50), his second volume of stories that were good enough to win a Hugo award. Included are stories from the 1959-65 period.

Also planned for February are the first paperback edition of *Kindred* by Octavia Butler (\$2.75, published in hardcover by Doubleday) and a reissue of *Some Summer Lands* by Jane Caskell (\$2.50).

Also of interest this month are two mainstream releases: *The*



*Eyes of Darkness* by Leigh Nichols and *Inheritance* by Owen Brookes, both at \$2.75. *Eyes* is a "romantic suspense" novel about a woman whose dead son has gained paranormal powers; a Pocket original. The Brookes title is an occult thriller about a strange woman who adopts a strange child; first paperback edition.

#### ACE BOOKS

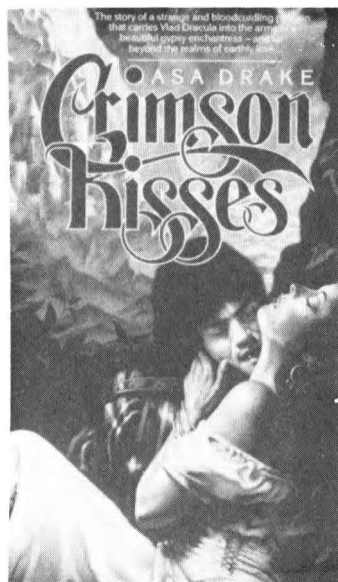
Due out from Ace in February is *Destinies* #10 (V. 3, #1, not as shown on the cover reproduced here) edited by former Ace editor James Baen. Included in the volume is "Shall We Take A Little Walk?" by Gregory Benford, as well as new material by Dean Ing, Frederik Pohl, Jerry Pournelle, Charles Sheffield, Norman Spinrad, and Ian Watson. Price is \$2.50.

Another new title is *A Spade-ful of Spacetime*, an original anthology of time travel stories edited by Fred Saberhagen. Included are stories (15 in all) by Edward Bryant, Orson Scott Card, R. A. Lafferty, Chad Oliver, Charles Sheffield, Roger Zelazny and editor Saberhagen. Price is \$2.25.

Reprints and reissues for February include the following: *The Time Bender* by Keith Lawmer, *Love Not Human* by Gordon R. Dickson, *The Gates of Creation* by Philip Jose Farmer, and *Key Out of Time* by Andre Norton. All are priced at \$2.25.

A related title of interest under the Charter imprint is *The Demon Device* by Arthur Conan Doyle

(Continued on page 30, Col. 2.)



# The Pocket Books F & SF Page

Norman Spinrad escalates into the new decade with what we feel is his best novel since Bug Jack Barron, leading a list which introduces new audience, features a new Harness novel a Cowper novel. Happy New Year! --DGH

## Firebird

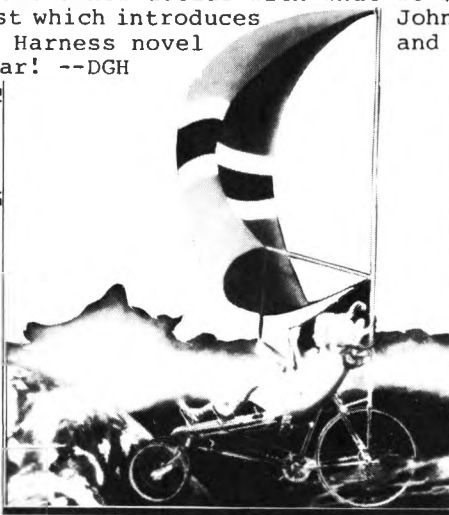
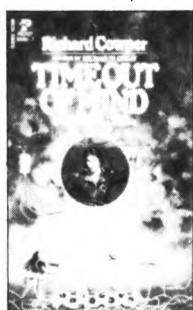
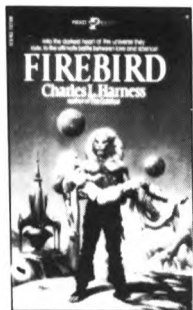
Charles L. Harness

Largo/Czandra, the great two-headed computer known as Control, rules over all life on the civilized planets. And now, Control has formulated a plan for achieving immortality... a plan that requires the collapse of the universe and the destruction of all life. The defeat of Control depends on Dermaq and the lovely Princess Gerain, riding within the living spirit of a remarkable spaceship, destined for the ultimate battle at the darkest heart of the universe. 83577-7/\$2.25

## Time Out of Mind

Richard Cowper

The childhood vision of a boy becomes his frighteningly real mission as a man, as Laurie Linton of UN Narcotics Security investigates a mysterious drug -- a drug that endows its addicts with super-human powers. In childhood, Linton encountered a ghostly man who mouthed the message: Kill Magobion. Now, his investigation leads him through a maze of past and future to Colonel Piers Magobion -- a man whose dreams of world power may be realized through control of the drug. "A delight to read." --The Sunday Times (London). 83580-7/\$2.25



## Songs from the Stars

Norman Spinrad

Centuries after the Big Smash, Clear Blue Lou, perfect master of the Clear Blue Way, and Sunshine Sue, queen of the Word of Mouth Communication Network, rule over Aquaria -- dominion of the White Science, "our law of muscle, sun, wind and water." But Arnold Harker, trafficker in the Black Sciences of atomics, petroleum and physics, has infiltrated their domain, and through its two leaders schemes to bring his ultimate scenario to fruition: a return to the distant SONGS FROM THE STARS. "Remarkable... beautiful... one of the truly uplifting works I've read." --Philip José Farmer. "A lively, humorous, lusty, well-plotted, and often poetic book." --The Washington Post

82826-6/\$2.50

"Very likely the best science fiction novel about science yet, it has all the virtues and none of the flaws of 'hard science fiction.'" --Norman Spinrad on TIMESCAPE, by Gregory Benford. Coming in July.



POCKET BOOKS

David G. Hartwell, Director of Science Fiction

## The Best of John Sladek

John Sladek

"Sladek takes his place beside Sheckley and Vonnegut in the pantheon of Science Fiction top bananas," says Thomas M. Disch. Sladek reveals "The Secret of the Old Custard"; he captures the essence of "The Transcendental Sandwich." He asks: "Is There Death on Other Planets?" and masterfully parodies the greats -- from E. A. Poe to Ray Bradbury. With this collection of some of his wittiest and most intriguing tales, Sladek transcends all the laws of physics, and sends into orbit everything bureaucratic, dogmatic, and overly-serious.

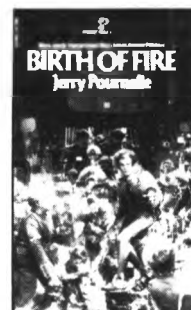
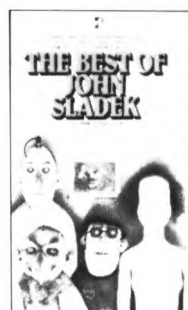
83131-3/\$2.50

## Birth of Fire

Jerry Pournelle

Is it an insane plot of a few fool-hardy revolutionaries, or the only hope for Mars? That's the question Garrett Pittston, a convicted murderer who chose slavery on Mars over life-imprisonment on Earth, faces. With the beautiful Martian-born Erica at his side, he goes on a deadly mission for life and freedom. "Excellent science fiction... a depth of meaning that goes beyond the story." --Poul Anderson.

41614-6/\$2.25



# The British Scene

by Mike Ashley

This issue, I'll try to catch up on all the SF and fantasy published in Britain during the last half of 1980. As I am writing this prior to the publication of nearly all the titles listed here, the dates set for publication are still tentative, so a mention here does not necessarily mean the book will appear--or has appeared--by the time you read this. Similarly, others may crop up not yet scheduled, so the following is not necessarily complete. Nevertheless, it's a pretty fair coverage for the period August to December 1980, with a few July and January releases put in for good measure.

Rather than juggle around by publisher, I thought it more useful that a list of this size be by author. So, let's kick off with hardbacks.

Richard Adams: *The Iron Wolf & Other Stories*, Allen Lane, Sept. £5.95--reworking of 19 international folk tales. Illustrated.

Richard Adams: *The Girl in A Swing*, Allen Lane, Oct. £5.95--delayed from May. Supernatural novel.

Robert Aickman: *Intrusions*, Gollancz, Sept. £6.95--delayed from July. Supernat. col. of 6 stories.

Joan Aiken: *The Lightning Tree*, Gollancz, Sept. £6.95--historical/supernat. novel with a plot woven around the mysterious power endowed within an ancient weeping ash tree that actually existed in the garden of Joan Aiken's 18th century home in Sussex.

Brian W. Aldiss: *Moreau's Other Island*, J. Cape, Aug. £4.95--SF novel. Obvious to all Wells fans.

Kingsley Amis: *Collected Short Stories*, Hutchinson, Oct. £6.95--16 stories including 3 described by Amis as "SF drink," and a new story, "To See the Sun," providing a new version of the Dracula legend.

Poul Anderson: *There Will Be Time*, Hale, Oct. £5.25--first UK hardback of 1972 SF novel.

Allen Andrews: *The Pig Plantaganet*, Hutchinson, Sept. £5.95--allegorical fantasy in medieval France, Ills.

Geoffrey Ashe: *A Guide Book to Arthurian Britain*, Longman, Sept. £6.50--reference for tourists.

Isaac Asimov: *Casebook of the Black Widowers*, Gollancz, Aug. £5.50--col. of mystery stories.

Isaac Asimov: *Opus*, Deutsch, Aug. £7.95 (*Opus 200*)

Isaac Asimov: *The Science Fictional Solar System*, Sidgwick & Jackson, Aug. £6.95--SF anthology.

Jean Auel: *Clan of the Cave Bear*, Hodder, Sept. £5.25 softcover--set during dawn of Neanderthal man.

Denys Val Baker: *Stories of Fear*, W. Kimber, Sept. £5.50--horror anthology.

Peter S. Beagle: *The Fantasy Worlds of PSB*, Souvenir Press, Sept. £6.95--at last a UK hardcover edition of this essential volume.

Greg Benford: *Timescape*, Gollancz, Oct. £6.50--novel

Alfred Bester: *Golem 100*, Sidgwick & Jackson, Sept. £5.95--SF/horror novel.

Robert Bloch: *Such Stuff as Screams Are Made Of*, Hale, Dec. £5.95--typical Bloch horror collection.

Jorge Luis Borges: *The Blue Tiger*, M. Boyars, Jan. 81 £6.95--fantasy col. including 2 short novels.

John Brunner: *Give Warning to the World*, Dobson, Aug. £5.25--first UK hardcover of 1974 DAW rewrite of *Echo in the Skull*.

Octavia E. Butler: *Wild Seed*, Sidgwick & Jackson, Oct. £5.95--SF/fantasy novel of telepaths, shapechangers.

Ramsey Campbell: *To Wake the Dead*, Millington, Aug.

£5.95--published in the U.S. as *The Parasite*.

Terry Carr: *Best SF of the Year 9*, Gollancz, Oct. £6.95--one of the better annual SF anthologies.

Garet Chalmers: *Homo-Hetero*, Hale, Aug. £5.25--set in a future where heterosexuality is a crime and the two perverted lovers Helanor and Troy are sentenced into an icy hell. Garet Chalmers in the pen name of Scottish writer Margaret Chalmers.

A. Bertram Chandler: *The Rim of Space* and *When the Dream Dies*, Allison & Busby, Sept. £5.50 each.

R. Chetwynd Hayes: *The Fantastic World of Kantellar*, Kimber, Oct. £5.50--fantasy collection.

Frank Coffey: *The Shaman*, W. H. Allen, Sept. £5.95--"another frightening portrayal of the havoc wrought in a small American community when a hideous evil, long lain dormant, suddenly re-emerges."

Randall Collins: *The Case of the Philosopher's Ring*, Harvester, Oct. £6.95--new Sherlock Holmes case involving Virginia Woolf, Lytton Strachey and Aleister Crowley.

Edmund Cooper: *A World of Difference*, Hale, Nov. £5.25--fantasy col. includ. "The Firebird" (first UK).

Margaret Chilvers Cooper: *It's About Time*, Kimber, Sept. £5.50--modern ghostly gothic tragicomedy.

Edwin Corley: *The Genesis Rock*, M. Joseph, July £5.95--catastrophe novel about volcanic eruption in N.Y.C.

Lionel Davidson: *Under Plum Lake*, J. Cape, Sept. £4.50--"a boy's explorations on the wild cliffs of Cornwall into a world inhabited by people who live hundreds of years."

Ul de Rico: *The Ring of the Nibelung*, (Thames & Hudson, Oct. £25.00--30 paintings inspired by Wagner's 'Ring' cycle.

Lester del Rey: *The World of SF, 1926-1976*, Garland, Aug. £7.00--UK import of this SF history.

Terrance Dicks: *Dr. Who and the Nightmares of Eden*, *Dr. Who and the Horns of Nimon*, and *Dr. Who and the Monster of Peladon*, W. H. Allen, Sept.-Nov., £3.75 each. (see also: Philip Hinchcliffe)

Stephen Donaldson: *The First Chronicles of Thomas Covenant*, Molendinar Press, Oct. £6.95 per vol.--First UK hardcover eds. of the first three volumes.

Iain Douglas: *Saturn's Missing Rings*, Hale, Sept. £5.25--SF novel.

John Farris: *Shatter*, W. H. Allen, Aug. £5.95--horror

Peter Faulkner: *Against the Age-An Introduction to William Morris*, Allen & Unwin, Oct. £12.50--critical analysis of Morris's works setting them in their historical, social and political perspective.

Anthony Fox: *Kingfisher Scream*, M. Joseph, Sept. £5.95--novel about extrasensory perception, intrigue.

Ernest Gann: *Brain 2000*, Hodder, Sept. £5.95--SF novel about a 16-year-old with precognitive powers.

Leon Garfield: *The Mystery of Edwin Drood*, Deutsch, Sept. £5.95--completion of Dickens's last mystery novel, illus. by Anthony Maitland.

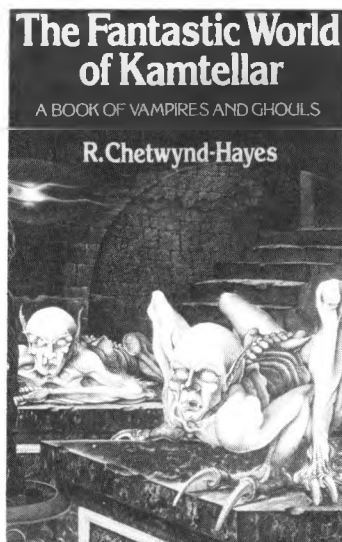
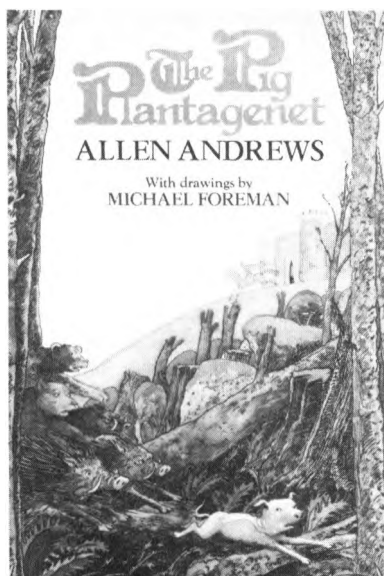
Maggie Gee: *Dying, In Other Worlds*, Harvester, Oct. £6.95--surreal fantasy novel.

T. S. J. Gibbard: *The Torold Core*, Hale, Nov. £5.25--SF novel about race on verge of extinction.

Peter Giles: *A Monster Unto Many*, F. Muller, Sept. £5.95--supernatural novel.

Donald F. Glut: *The Empire Strikes Back*, Severn House, Oct. £5.95--first UK hardback (first world?)

Alasdair Gray: *Lanark*, Canongate, £7.95--supernat.

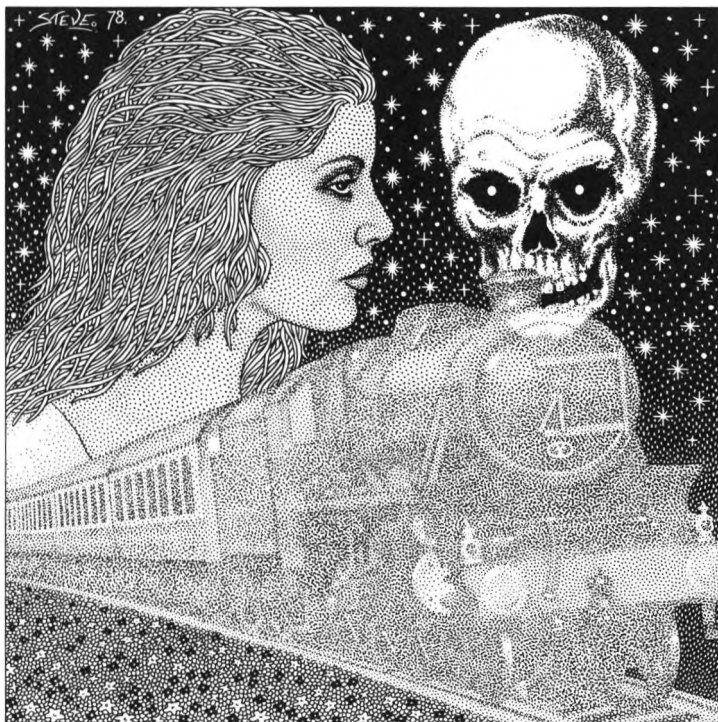


Artist: Roger Garland



novel, illustrated.  
 Terry Greenough: *The Alien Contract*, Hale, Oct. £5.25--nationalized murder in a future Britain.  
 James Gunn: *The Dreamers*, Gollancz, Sept. £5.95--first UK hardcover edition.  
 Peter Haining: *The Edgar Allan Poe Bedside Companion*, Gollancz, Nov. £6.50--fiction and non-fic. miscellany  
 Peter Haining: *Superstitions*, Sidgwick & Jackson, Oct. £4.95--reprint, origins of superstitions.  
 Arthur Herzog: *Aries Rising*, Heinemann, Nov. £6.50--four astrologers seek world domination.  
 Douglas Hill: *Alien Worlds*, Heinemann, £3.95, and *Day of the Starwind*, Gollancz, Oct. £4.50. Two juveniles, the former an anthology, latter a novel.  
 Philip Hinchcliffe: *Dr. Who and the Keys of Marinus*, W. H. Allen, Aug. £3.75--see also Terrance Dicks.  
 Alfred Hitchcock: *Tales to Send Chills Down Your Spine*, Bodley Head, Aug. £5.95, *Coffin Corner*, Severn House, Aug. £5.50, and *Happiness is A Warm Corpse*, Severn House, Dec. £5.95--anthologies all.  
 Russell Hoban: *Riddley Walker*, J. Cape, Oct. £5.95--England in a second dark age.  
 Robert Holdstock & Malcolm Edwards: *Tour of the Universe*, Pierrot, Aug. £7.95--illustrated galactic honeymoon.  
 Gordon T. Horton: *X-Isle*, Hale, Sept. £5.25--SF novel of the future with computerised justice.  
 William Horwood: *Dunton Wood*, Country Life, Sept. £7.95--a *Watership Down* for moles.  
 Rosemary Jackson: *Fantastic Narrative*, Methuen, Dec. £5.95 and £2.95--an analysis of fantasy discussing such writers as Peake, Poe, Kafka and Carroll.  
 Colin Kapp: *The Time Winders*, Dobson, Nov. £5.50--new SF novel from an underrated writer.  
 Marvin Kaye: *The Incredible Umbrella*, Hale, Sept. £5.25--first UK hardcover.  
 Neville Kea: *The Rats of Magaera*, Hale, Aug. £5.50--a technician in 1992 claims he has contacted a Polynesian civilization stretching back 3 million years.  
 Stephen King: *Firestarter*, Macdonald Futura, Oct. £5.95--a big campaign for his latest blockbuster.  
 Paul Kocher: *A Reader's Guide to the Silmarillion*, Thames & Hudson, Nov. £5.95  
 Ursula K. Le Guin: *Threshold*, Gollancz, Oct. £4.95--a welcome new fantasy set in a magic dream world that soon devolves into a nightmare.  
 Madeleine L'Engle: *A Swiftly Tilting Planet*, Souvenir Press, Nov. £5.25--first UK publication.  
 Stanislaw Lem: *Return From the Stars*, Secker & War-

burg, Oct. £6.50--SF novel.  
 Richard Lindsey: *The Moon is the Key*, Hale, Aug. £5.25--new SF novel.  
 David Lippincott: *Black Prism*, W. H. Allen, Nov. £5.95--a physicist discovers new facts about black holes and experiences nightmarish visions.  
 Roger Lovin: *Apostle*, Hale, Oct. £5.25--first UK h/c.  
 John Lymington: *The Voyage of the Eighth Mind*, Hodder Aug. £5.25--aliens try to take over Earth by controlling human minds.  
 Ed McBain: *Tomorrow and Tomorrow*, Severn House, Nov. £5.50--first UK hardcover of this 1956 novel.  
 Kirby McCauley: *Dark Forces*, Macdonald Futura, Sept. £6.95--first UK publication.  
 Ronald A. McQueen: *The Sorcerer of Marakaan*, Hale, Dec. £5.25--Captain Jannard sets out to track down the man called "the Magician," responsible for a major crime wave, leading to the planet Marakaan.  
 Graham Masterton: *Revenge of the Manitou*, Piatkus, Aug. £5.95--first hardcover, timed to coincide with his new adventure thriller, *Sweetman Curve* and his family saga *Rich*.  
 Ardath Mayhar: *How the Gods Wove in Kyrannon*, Sidgwick & Jackson, Aug. £5.95.  
 Barbara Michaels: *The Walker in Shadows*, Souvenir Press, Jan. '81, £6.95--supernatural novel.  
 Nicholas Monsarrat: *Darken Ship*, Cassell, Sept. £4.95  
 The Master Mariner is the story of Matthew Lawe, whose cowardice in the service of Sir Francis Drake dooms him to eternity on the waves. The story was to be divided into a series of books, the first, *Running Proud*, covering the years from the Spanish Armada to the Battle of Trafalgar. Monsarrat died before completing the epic and *Darken Ship* contains all that remains in the form of an unfinished novel and outlines of later episodes.  
 Michael Moorcock: *Byzantium Endures*, Secker & Warburg, Nov. £6.50--a non-fantasy epic covering the life of a Ukrainian born in 1900.  
 H. H. Munro: *The Complete Works of Saki*, Bodley Head, Oct. £10.00--back in print again.  
 Hugh A. Nisbet: *Farewell to Krondahl*, Hale, Oct. £5.25--"Mergine Kraal was in pursuit of Queen Sagbagroth when they became time frozen, she on Earth, he on Mars. 70 million years later they are released with dramatic consequences for 21st century Earth."  
 Robert Nye: *Faust*, Hamish Hamilton, Oct. £5.95--new historical fantasy.  
 Timothy R. O'Neill: *The Individuated Hobbit*, Thames



- & Hudson, £6.95--subtitled "Jung, Tolkien and the Archetypes of Middle-earth" which ruins it all for me. Why can't people just enjoy a good fantasy without analyzing everything?
- Patrick Parrinder: *Science Fiction*, Methuen, Sept. £5.95 and £2.95--reference.
- Barbara Paul: *Exercise for Madmen*, Hale, Aug. £5.25--first UK hardcover.
- Roger Perry: *The Making of Jason*, Hale, Sept. £5.25--a rather routine sounding SF adventure on a caste society planet run by a computer.
- Graham Petrie: *Seahorse*, Constable, Sept. £5.95--a first novel set in a seaside village near the mysterious Institute, a factory where nightmares are manufactured and tested on sleeping villagers.
- Doris Piserchia: *Spaceling*, Dobson, Sept. £5.95--SF novel, first UK hardcover.
- Edgar Allan Poe: *Selected Tales*, Oxford Univ. Press, Sept. £4.50--collector's editions bound in simulated leather with gold blocking.
- Frederik Pohl: *Beyond the Blue Event Horizon*, Gollancz, Aug. £5.95--delayed publication.
- Jerry Pournelle: *A Step Farther Out*, W. H. Allen, Aug. £6.95--collection of science essays.
- A. N. Raine: *Omega to Alpha*, Dobson, Jan. '81, £5.95--SF novel, I think, but know nothing about it.
- Michael Ridley & Bryon Neary: *The Book of Gremlins*, Dent, Oct. £5.95--illustrated volume.
- Geoffrey K. Roberts: *A Game of Troy*, Rex Collings, £5.00--children's supernatural adv. novel.
- John Maddox Roberts: *Space Angel*, Dobson, Aug. £5.25
- Rudy Rucker: *White Light*, Virgin Books, Oct. £1.95--bizarre and surreal fantasy of afterlife.
- Josephine Saxton: *The Travails of Jane Saint*, Virgin Books, Nov. £1.95--see news in last column.
- Richard Setlowe: *The Experiment*, Hutchinson, Sept. £5.95--a man dying from lung cancer is the guinea pig in a new transplant experiment whereby he receives gills and becomes the world's first aquaman.
- Mary Shelley: *Frankenstein*, OUP, Sept. £3.50--same binding as the Poe title.
- Robert Silverberg: *Lord Valentine's Castle*, Gollancz, Aug. £6.95--my own favourite Silverberg book.

- Jacqueline Simpson: *Dragons in British Folklore*, Batsford, Oct. £10.00--reference.
- Walter J. Smith: *Fourth Gear*, Hale, Nov. £5.25--a revolutionary discovery in transport leads its discoverer to some other-worldly adventures.
- James Stephens: *The Crock of Gold*, Macmillan, Oct. £5.95--facsimile reprint of the 1912 classic, ills.
- John Stoker: *The Illustrated Frankenstein*, David & Charles, Sept. £3.50--traces the development of the novel in all its media interpretations.
- Charles Sugnet & Alan Burns: *The Imagination On Trial*, Allison & Busby, Oct. £7.95 and £3.50--interviews with Moorcock, Ballard, Sillitoe and 9 others.
- Bernard Taylor: *The Reaping*, Souvenir Press, Oct. £6.95--supernatural thriller where a portrait painter finds himself face to face with primitive magic.
- Emma Tennant: *The Straw and the Gold*, Pierrot, Sept. £7.95--anthology wherein 13 of the best contemporary writers have rewritten their variations of adult fairy tales. Illustrated.
- Rosemary Timperley: *Homeward Bound*, Hale, Sept. £5.75--mystery novel with supernatural undertones.
- J. R. R. Tolkien: *Unfinished Tales*, Allen & Unwin, Sept. £7.50--see last column for details.
- Peter Tremayne: *Dracula, My Love*, Bailey Bros. & Swinfen, Oct. £4.95--the third in his saga of newly discovered Dracula manuscripts.
- E. C. Tubb: *The Life Buyer*, Dobson, Oct. £5.50--book publication at last for Tubb's 1965 serial about plans to kill an immortal.
- Rev. Hubert Venables: *The Frankenstein Diaries*, Hutchinson, Sept. £4.95--the purported diaries of one Victor Frankenstein. Isn't it astonishing how after all this time Frankenstein still has such a hold on the public. That's three volumes mentioned in this one column. The nearest competition comes from Tolkien, though I did omit two new Dracula illustrated volumes for children.
- Joan D. Vinge: *The Snow Queen*, Sidgwick & Jackson, Aug. £6.95--an important science fantasy for 1980.
- Michael Vyse: *Overworld*, Faber, £5.95--SF novel set in the Hive where to gratify one's desire is a moral obligation.
- Ian Watson & Michael Bishop: *Under Heaven's Bridge*, Hollancz, Nov. £6.50--an intriguing combination of talents on a novel about a starship crew sent to investigate the mystery of the origins of the machine-like inhabitants of the planet Onogoro.
- Simon Welfare & John Fairley: *Arthur C. Clarke's Mysterious World*, Collins, Sept. £8.95--now that Clarke's retired from writing he has the enviable job of hosting a TV series highlighting some of the world's mysteries.
- Manly Wade Wellman: *The Beyonders*, Dobson, Sept. £5.25--first UK hardcover edition.
- Robert Wells: *Right-Handed Wilderness*, Dobson, Nov. £5.25--first UK hardcover edition of this 1973 novel.
- Ronald Wilcox: *The Centre of the Wheel*, Hale, Nov. £5.25--the story of man who gains sudden insight into the violent death of his childhood friend, which has haunted him for many years.
- Mary Williams: *Ghostly Carnival*, Kimber, Oct. £5.50--supernatural collection.
- David Wingrove: *The Immortals*, Pierrot, Aug. £7.95 and £5.95--"...takes ten of the classic characters of SF and illustrates their lifestyles with descriptive text and full color artwork."
- Donald A. Wollheim: *The World's Best SF 6*, Dobson, Oct. £5.95--another of the better annual anthologies.
- S. Fowler Wright: *Deluge*, G. Dalton, Sept. £4.00 and £2.40, *The World Below*, (same details), and *The Island of Captain Sparrow*, same publisher, but £3.95

(Continued on page 30, Col. 2.)

# MEGAVORE

## The Journal of Popular Fiction

This is the new name of the Science-Fiction Collector, now combined with Age of the Unicorn (which also included Fantasy Mongers). Publication is bi-monthly. Articles, bibliographies, reviews and features about science fiction, mysteries, pulps, and collectable paperbacks together with dozens of ads from dealers and collectors, both buying and selling. Six-issue subscriptions are \$10.00 via bulk rate to all countries, payable in U.S. funds. First class (airmail where applicable) subscriptions are also available at \$18.00 in the U.S. and Canada, and \$20.00 overseas.

The Science-Fiction Collector.

Back issues of all issues are still available, priced as follows:

1--Ace Books index (1953-68), cover reproduces the scarce D-13 double. According to a letter received from Ace's president, this issue contained information not even in Ace's files. \$3.00

2--additions & errata to the Ace index, appreciation & bibliography of Fredric Brown, Golden Amazon book review and bibliography, indexes to defunct paperback lines, etc. \$2.50

3--index to the Lowndes Health Knowledge magazines (Magazine of Horror, Startling Mystery, Bizarre Fantasy, Weird Terror Tales, World Wide Adventures); Galaxy Novels index \$2.00

4--checklist of SF released by pornographic publishers (approx. 200 titles), Kenneth Bulmer checklist, Laurence James checklist, Angus Wells checklist, index to the Canadian pulp Super Science Stories, Vega Books index, Tarzan's imitators, the "Best of" phenomenon \$2.50

5--Philip Jose Farmer bibliography, Ace SF specials checklist, Avalon Books index, books about J. R. R. Tolkien and his works, Dr. Who checklist, Forgotten Fantasy, Greenberg books, more pornographic sf, information column, reviews \$2.50

6--Ballantine Books index (1953-76) including Bal-Hi and Beagle, letters (Ian Ballantine called this issue "invaluable") \$2.00

7--E. C. Tubb fully annotated bibliography, covering 60 pseudonyms, more \$2.00

8--A. E. van Vogt bibliography and interview, John Wyndham bibliography, letters, reproductions of some scarce SF paperbacks and non-sf paperbacks by SF authors (including Ellison's pseudonymous pornographic book), letters, reviews, etc. \$2.00

9--the first issue of Megavore includes a bibliography of Avram Davidson, an index to the Canadian magazine Uncanny Stories, articles on Michael Avallone, Dennis Lynds, an interview with John Nanovic, an article on Sir Arthur Conan Doyle, and a Harlequin checklist, Part 1. 64 pages, including 16 pages of ads. \$2.00

10--feature article is a checklist of Lancer Science Fiction, including Lodestone and Magnum, a Corinth/Regency checklist, Dusty Ayres, the "Not at Night" series, Harlequin checklist Part 2. 64 pages, including 16 pages of ads. \$2.00

11--Arthur Hlavaty on Robert Heinlein, an interview with Jonathan W. Latimer, a report on the First East Coast Pulp and Paperback Convention, Sherlock Holmes in Shangri-La?, reviews, letters, much more. 80 pages, including 32 pages of ads. \$2.00

12--(Dec. 1, 1980) Bibliography of James H. Schmitz, articles on The Skipper, Doc Savage, reviews, letters, etc. \$2.00

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CLOSEOUT -- R. A. Collins, *Thomas Burnett Swann: A Brief Critical Biography and Annotated Bibliography*, 1979, 30 pp. \$1.50 ppd. Swann Fund, Humanities, Florida Atlantic University, Boca Raton, FL 33431.

Wanted: Obsolete or cancelled stock certificates and bonds, also pre-1912 cancelled checks. Page & Barlow, Box 70046, Eugene, OR 97401  
WORLDS LOST...TIME FORGOTTEN, a science fiction magazine. Original stories and art by fans. 2 volumes only \$5. Check or MO to J. Smith, P. O. Box 51, Alhambra, IL 62001.

Reprints and reissues include *The Seeking Sword* by Jaan Kangilaski, *The Square Root of Man* (a story collection) by William Tenn, and *The Magic of Oz* by L. Frank Baum. All are priced at \$2.25.

Under the Ballantine imprint, watch for the first paperback edition of *Dunston Wood* by William Horwood, at \$3.50.

## General Book News

Ace Books has announced a new three-volume fantasy anthology series to be edited by Terri Windling. The first volume, *Elsewhere*, will appear in October of 1981 and will feature a wide range of fantasy, from classical to modern (although not swords and sorcery).

Ace has also announced for May publication a 15-story original anthology entitled *Proteus: Voices for the '80s*. Edited by Richard McEnroe and billed as a 'Destinies Special,' the volume will contain many stories originally bought for *Destinies* and then shelved when editor James Baen decided to take a 'hard SF' approach with that anthology. Included in the SF anthology will be stories by George Alec Effinger, Reginald Bretnor, Jack C. Haldeman II, Andrew Weiner, Jean E. Karl, Nicholas Yermakov, and Takashi Ishikawa. The volume will be heavily illustrated by the likes of Stephen Fabian, Broeck Steadman, John Byrne, Allan Jones, Rick DeMarco, Lydia Moon, and John Barnes.

Alicia Austin has been commissioned to illustrate *The Magic May Return* edited by Larry Niven, to appear as a 225-page trade paperback in August. As noted in "Work in Progress" in *FN* #26, the anthology will be a companion volume to Niven's own *The Magic Goes Away*. Included will be new stories by Poul Anderson and Mildred Downey Broxon, Fred Saberhagen, Dean Ing, Steven Barnes, Robert Asprin, Bob Shaw, and Roger Zelazny.

Ace has also announced the purchase of a number of new novels. Jessica Amanda Salmonson has sold two fantasy novels concerning the adventures of a woman warrior in Naipon, a world she describes as "the Japan of dreams and nightmares." The titles are *Tomoe Gozen* and *The Golden Naginata*. The first will be a June release. Ace has also purchased *Bard* by Keith Taylor, the long-awaited novel based on his "Felimid" stories from *Fantastic*, written under the pseudonym Dennis Moore. Also acquired were two new novels by Rudy Rucker, author of *White Light: Spacetime Donuts and Software*. \*

("On Fantasy" by Fritz Leiber  
continued from page 6.)

nothing but his wages. TS, as the Padre said.

I told you it was a cautionary tale, didn't I? With a dumb ending, to boot. The moral I draw is: *Stay a freelance*, or get a lawyer.

As I write this, *World Fantasy-con* #6 is a month over. The Lovecraft awards were a clean sweep for feminism, and Lesbianism too--and I never dreamed I'd be able to say that about any awards, either. Elizabeth Lynn won best novel with her *Watchtower*; "a gripping, grueling adventure, very plausible," I said in the June 1979 *Locus*. She also won best short fiction for her "The Woman Who Loved the Moon" in *Amazons!*, which in turn won best anthology-collection for its talented editor, Jessica Amanda Salmonson, and which I called "a good workman-like job" and "satisfying feminist" in my October column.

Stephen King won a special Lovecraft for the greatest contribution to fantasy during the preceding twelve months. Richly deserved in view of *The Dead Zone*, *Firestarter*, and *The Mist*.

Best single program at the Baltimore convention was to my mind Catherine and Sprague de Camp's entertaining account of their painstaking and thoughtful research for the biography of Robert E. Howard, which promises to equal Sprague's *Lovecraft*--high praise!--and is tentatively titled *Dark Valley Destiny*.

-- Fritz Leiber

("The British Scene" by Mike Ashley  
continued from page 28.)

and £2.20--quality reprints of 3 SF classics.

Chelsea Quinn Yarbro: *Cautionary Tales*, Sidgwick & Jackson, Aug. £5.95--SF collection.

Well, that's something like 134 titles, which I reckon is ample for one column. We'll have the paperbacks next month.

-- Mike Ashley

(Paperbacks  
continued from page 24.)

as Communicated to" *Robert Saffron*, at \$2.50. This is a Sherlock Holmes novel that stars Arthur Conan Doyle on a mission to track down an awesome new weapon being developed by the Germans during WWI.

## DEL REY/BALLANTINE

Coming from Del Rey Books in February is *Hands of Glory* by Jaan Kangilaski, the heroic fantasy sequel to her previous *The Seeking Sword* (Del Rey, 1977). A science fiction original is *The Breaking of Northwall* by Paul O. Williams, set 100 years in the future and detailing a lone man's efforts to defend his people against nomads whose weapons predate the atomic holocaust. Both are priced at \$2.25.

Making its first paperback appearance is *Dragon's Egg* by Robert L. Forward, an SF novel published in hardcover by Del Rey last May. Price is \$2.25.

# Magazines

As noted in the editorial this issue, I hope to be able to do a better job of keeping up with magazines in the future. It's been a source of frustration to me for a long time, both as a collector and as publisher of *FN*. In addition to pestering the various SF and fantasy magazine editors to be more diligent in sending me advance information, I will be watching the newsstands for those odd fantasy and SF appearances in magazines outside our field.

Fortunately, I can say this with some authority now because of my new location. I have access to a couple centers that stock on a regular basis damned near every magazine published in the U.S. in every field. Included are all of the "men's" magazines, hobby magazines, collecting journals, the so-called "city" magazines from major cities around the country, and numerous other magazines, both national and regional (not to mention several hundred foreign language magazines). (An aside: one of these places--World Wide News--is one of my old "haunts" from years ago and it feels good to be back browsing the racks; you would not believe the incredible stock of magazines this place carries!)

It is highly doubtful that I will ever be able to carry much in the way of advance news about the contents of forthcoming magazines outside of our genre; the sheer logistics of staying in touch with that many editors sounds impossible.

However, I should be able to keep you reasonably well posted on major appearances as they are published. If a particular issue of a magazine has disappeared from the stands in your area by the time you read about it here, you at least have the opportunity to begin tracking it down.

Similarly, if you know of a story or article of interest that is to appear somewhere (or if I happen to miss something big here), drop me a postcard and let me know about it.

I'd love to be able to start off this issue with a listing of hundreds of obscure fantasy gems from the non-genre magazines, but I haven't really located much that is current. The January 1981 issue of *Playboy* is loaded with features of interest: "Heart Transplant,"

a new story by *Ray Bradbury*; a condensation of *Frank Herbert's* forthcoming fourth Dune novel, *God Emperor of Dune*; and "Why We Grave Horror Movies," an article by *Stephen King*.

I might also note that the December *Playboy* featured a new *Philip K. Dick* story, "Frozen Journey."

## MAGAZINE OF F & SF

Scheduled for the February *Magazine of F&SF* are three novelllettes: "The Oracle and the Mountains" by *Stephen King*, "The Orpheus Implant" by *Nicholas Yermakov*, and "The Lilith" by *Jim Aiken*. Short stories include: "Menage Outre" by *Lee Killough*, "Absolutely the Last, Final Pact With the Devil Story" by *Michael Armstrong*, "In Our Image" by *Bill Pronzini* and *Barry N. Malzberg*, "The Softest Hammer" by *Charles Sheffield*, "Second Coming--Reasonable Rates" by *Pat Cadigan*, and "The Checkout" by *Keith Roberts*. Departments include book reviews by *Thomas M. Disch*, a poem by *Russell M. Griffin*, and an acrostic puzzle by *Rachel Cosgrove Payne*. The cover is by *Ron Walotzky* for "Menage Outre."

## ASIMOV'S SF MAG.

The January 19, 1981 issue of *Isaac Asimov's SF Magazine*--the first issue in the new 13-issues-per-year schedule--is due to go on sale in late December. (The January 5, 1981 issue of *Analog* went on sale December 4th.) Among the stories featured are: "Island Man" by *R. A. Wilson*, "The Bagel Heads Home" by *Martin Gardner*, "1952 Monon Freightyard Blues" by *John M. Ford*, "Author, Author" by *Tim Coley*, "On the Marching Morons" by *Larry Niven* and *Isaac Asimov*, "Son of Space Cases" by *Sharon N. Farber*, "Improbable Bestiary: The Chinese Dragons" by *F. Gwynplaine MacIntyre*, "Isolated Events" by *John Stallings*, "Headlines by the Dozens" by *David R. Bunch*, and "Death in Vesunna" by *Eric G. Iverson* and *Elaine O'Byrne*, along with an article, "On the Robot Novels," by *James Gunn*. Cover is by *David Mattingly* for "Island Man."

## ANALOG ANTHOLOGY

Scheduled for a December 30th

release is the first, 1981 issue of *Analog Anthology*, collecting the best stories from *Astounding* and *Analog* over the past 50 years. The contents are much too long to list here, but the 384-page, magazine format collection (similar to other Davis anthologies) contains 23 stories ranging from 1934 to 1979, along with a new introduction by *Stanley Schmidt*. The volume will also appear as a hardcover release from Dial Books in January. Sorry, but I don't have prices on either edition.

This will apparently become a series. Stanley Schmidt, the editor of *Analog*, will be inviting readers to send in their top 10 choices for future anthologies.

## THE FAN PRESS

Due to the lack of Fan Press news this issue, as noted in the editorial, I have only two fan magazines to report on.

*Night Flights* is the new name for Lawson Hill's fiction magazine formerly entitled *Myrddin*. Issue #1, just out, features "Writer's Curse" by *Ramsey Campbell*, "The One Great Achievement of Padinre Luil" by *Jessica Amanda Salmonson*, and "A Strange Encounter" by *Darrell Schweitzer*, in addition to poetry by *H. Warner Munn*, *George Bessette*, *Steve Eng*, *Joseph Payne Brennan*, and others. Also included is part two of a bibliography of C. S. Lewis by *Lois Larson*. Price is \$2.50. The latest address I have for Lawson Hill is: 6633 N. Ponchartrain Blvd., Chicago, IL 60646. I'd suggest trying it; there is no address in the book and the return address on the envelope has been crossed out.

The other is *Science Fiction Review* #37, Richard E. Geis' quarterly of commentary and reviews. Features this issue include an interview with *Robert Anton Wilson*, "We're Coming Through the Window" by *Barry N. Malzberg*, "The Vivosector" (reviews) by *Darrell Schweitzer*, "Inside the Whale" by *Jack Williamson*, *Jerry Pournelle* and *Jack Chalker*, "Unities in Digression" by *Orson Scott Card*, and "The Human Hotline" by *Elton T. Elliott*. \$2 per copy or \$7 per year: Richard E. Geis, P. O. Box 11408, Portland, OR 97211. \*



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of "GOLD!"

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