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Editorial

I recently completed one of the most difficult tasks it's been my privilege to perform: voting for the top five nominees in each of seven categories for this year's World Fantasy Awards. I agonized and sweated for weeks--well, actually months, but the final few weeks were the worst--attempting to narrow down my choices, weeding out those nagging 'marginals' that didn't quite make it (in my opinion), and then further refining the final-five choices. In a few categories it was easy. In others, I wanted to nominate six or seven...

I know my fellow judges agonized just as I did. It is really hard work--much harder than I'd anticipated. From our joint selections, as well as the top two votegetters in each category from the fan voting, will be compiled a final ballot.

Then comes the *really* hard work! As I write this, the final ballot is being determined and--I suspect--will be available for publication next issue.

However, it is good work. I'm both proud and humbled by the ex-

perience. And I frankly have a new respect for the presentation of such awards; which is not to say that I was ever disrespectful or unappreciative of them, but awards such as these are a far cry from some that turn out to be merely a popularity contest.

It shall be interesting to see how the final ballot shapes up-more so than usual since I had a hand in it this year.

If you live in Canada, it will probably be some time before you read this. I hope you won't be reading it at the same time as the November issue. As I write this, the Canadian Postal strike is still on and there is no settlement in sight...although the possibilty of one has been hinted at. The last issue of *FN* distributed to Canada was issue #39, for August. I can only hope that *most* of the copies of that issue reached their destinations before the strike ... but I suspect some (perhaps many) are still sitting in mail sacks in Canadian Post Offices. FN #40 is still in my hands and will not be mailed (obviously) until the strike is over. The upshot of it is that I will be distributing two issues to Canada at once...and maybe three.

Fear not, however, I will see that no Canadian subscriber's subscription is cancelled in the interim. If your subscription expired with #40 or #41, I'll send both to you under the assumption that you would have renewed had it been possible. And, if necessary, #42 as well...

Another issue of Fantasy News*letter* has slipped out of print: issue #13. This makes three issues that are no longer available. And issues #14, 16 and 17 are not far behind. Occasionally, people write to ask me if I will sell them photocopies of issues that are out of print. Much as I would like to be able to provide these issues, it simply is not practical for me to run out and make photocopies on an individual request basis. Consequently, I must decline these requests. Once an issue is out of print, it's gone. The likelihood of any of these issues being reprinted is mighty slim. (Although there is one exception: issue #12 had a second printing of 200 copies due to a shortage the first time around.)

If you're interested in back issues...get them while they're available.

-- Paul C. Allen



It's been such a very big summer for films, fantasy films in particular (*Dragonslayer's* good, along with *Clash of Titans*, while *Excalibur's* fair, I'd say), that there's real danger of losing sight of some good ones in the torrent of blood-horror-sadism trash and juvenile summer spectaculars such as manic *Raiders of the Lost Ark* and mawkish *Superman II*.

Among these I'll mention, in passing, two superior ghost stories: The Haunting of Julia, made in England in 1976 from Peter Straub's occult thriller, Julia, but not widely shown in this country before, a tour de force for Mia Farrow with a sweetly evil nymphet revenant; and The Haunting of M, a low-budget beauty filmed in Scotland with another underplayed and therefore more shivery ghost.

But I want to focus in sharply on two films that each in its own way exploits the horror of big modern cities, in particular the beautiful, sinister, and ever more serrated skyline of New York's skyscrapers and her great wirebound bridges and her ever proliferating bricky, garbagy, waste-fire-lit and fire-scarred slums, one of which is currently called Dresden because of its bombed-out look.

That particular harbor sight has fascinated me ever since as a boy I traveled down the Hudson on the trim, white little steamers Monmouth and Long Branch of the New Jersey Central Railroad from 42nd Street down across the bay to my parents' summer home in New Jersey. The Woolworth and Singer and one other Bldg were the chief skythrusting towers then; the Chrysler and Empire State were yet to be built, and the twin pylons of the World Trade Center. I've tried to capture their impressive beauty in my stories "Black Glass" and "Catch That Zeppelin;" and that of the towers of San Francisco in Our Lady of Darkness.

Skyscrapers are beautiful, you know, whatever conservationists and others may say against them. They are also cold, inhuman, threaten-

On Fantasy by Fritz Leiber

Sinister skylines ... Escape from New York ... Wolfen ... They can track you by yesterday's shadow ... Six senile metropoli ... Cities on the prowl ... the Cthulhu Misquote ... Those wolfen eyes again.

ing, infinitely sinister. No matter.

The first film is Escape from New York. Its premise (which goes back to Heinlein's "Coventry") works because it's the plain truth. Manhattan both looks and feels like a maximum security prison. A rock island crowded with steel and stone buildings. A moat around it, entry only by tunnel or across bridges. Tales of its slums being the worst and almost any district incredibly dangerous to walk in. Its Central Park a nocturnal playground for homicidal maniacs (and in the film the place of the monthly food-drop). The armored cubicles of its taxicab drivers, the multiple bolts and locks and fisheye lens peepholes of its apartment doors. The obvious superior street wisdom of its inhabitants. Every time I go there I get that confined feeling and my feet begin to hurt after two days, no matter how many taxicabs I take. The idea of making it America's jail is a natural.

The views we get of the city in the film, mostly by night, intensify these eerie attractions. Ghostly white-line-on-black plans and profiles of the crowding towers as we hover over them in police helicopter or soar in whisper-powered glider to land atop the World Trade Center--a magnificent moment. The cavernous narrow alleys and trash-littered streets, empty, with lurkers, lit by street-corner flames from below that may make us wonder a bit at the fuel shortage assumptions of the film, but that give a most appropriate Dante's Infermo lighting to the eruptions of shaggy subway-dwelling "crazies" through the manholes.

I wonder about this enthusiasm of mine. Wandering dark ominous streets is apparently something I can take a lot of. In film and fiction, that is; in real life these days prudence and anticipations of weariness are apt to stop me.

Well, anyhow, John Carpenter's done himself a nice, clearly presented, well-acted science fiction

pic here--"a good little B," we'd have called it in the old days. Same goes, to my mind, for his earlier Halloween and The Fog. where the menace, incidentally, was the maybe-sentient fog itself (with the lady in the lighthouse above watching its movements and radioing warnings of them to the inhabitants of the town below), rather than the murderous sailor ghosts who came with it. Adrienne Barbeau, Carpenter's actress-wife, played that lady very well, as she does a doughty gun moll (slangily referred to as "squeeze") in Escape.

The second film is Wolfen ("...they can hear a cloud pass overhead...they can track you by yesterday's shadow..."), directed and co-authored by Michael Wadleigh from the novel by Whitley Streiber. It opens at dawn with an American Indian in jeans whirling a bullroarer atop the west tower of Brooklyn Bridge (lots of Amerinds work the high iron), and that, by God, sets the tone of the whole pic. Next we get the slow but thorough disintegration and collapse of a big slum brick building, revealing behind it the skeleton of a big half-demolished church with a squat stone steeple, before thick clouds of dust arise to obscure it. The church is a built set piece that figures through the whole picture, but made real as hell by the manner of its introduction.

There are lots of other striking views of Manhattan and the Bronx (and Central Park and Battery Park, etc.) throughout the film, especially the blocks and blocks of half-smashed, three-quarters gutted, but sill lived-in slums, the blasted heaths of modern urban civilization. I'm checking out the views where I can, as I write this, by New York in Aerial Views (Dover, \$6.50), a must book for Manhattan maniacs and bldg buffs, one of whom I consider myself to be.

About an eighth of the film, incidentally, is seen through the eyes of another intelligent species than man. A moody, melancholy, moonbound species that moves with its eyes somewhat closer to the ground and very, very fast. A handsome and noble species, too. Scary, huh? These are shots electronically processed with a weird effect of colored solarization.

In a very real sense this is a supernatural horror picture about interspecial communication. Frightening. Beautiful. Its theme, reduced to a few words, is something like: Urban slum blight is the wilderness returned. There will be wolves disputing that territory.

There are savage killings in the film, too, almost too fast for the eye to follow, and also a lot of raw morgue shots of mutilated human bodies, but light years away from the blood-spouting shockers of the gore horror flicks. And there are computer-generated lie detector pix of human faces emphasizing the infra-red. And enough red herrings for a fish market--Indians and other shape changers, Blacks, millionaires, zoologists, cops, and a Gotterdammerung international terrorist group, all of them flitting around the edges of the film. which you could say is more about strange eerie phenomena than it is about people and the human condition, but a very powerful film nonetheless.

The beautiful horror of big cities reminds me to recommend a book I just finished by C. J. Cherryh, author of the notable "Faded Sun" trilogy: her *Sunfall* (DAW, 1981, \$2.25), six novelettes in elegiac mood of the latter, far future days of the great cities of Earth when the sun's growing cool and unreliable and "outside the warmth of the firelit circle there was dark, and the unknown watched with wolfen eyes."

Each of the stories takes a different tack as to treatment. "Highliner" is about a New York become one vast stratosphere-piercing spire with the repairers of its sheath working outside in eternal cold and high winds. There seem to be Indians still among them, a Johnny and Sarah Tallfeather, though they tend to talk and act and quaff brew more like modern British working class. There's also the tale of a London rather overpopulated with ghosts, "The Haunted Tower," and--finest of all, to my mind--"The Only Death in the City," about a Paris where the Seine, become the Sin, runs lamenting through catacombs and reincarnation with intact memory has become a way of life so that feuds, intrigues, and affairs lasting for many lifetimes can be plotted ahead by the participants. (The other cities are Moscow, Rome,

and Peking.)

Another vision of sinister big cities in action--archetypal! unforgettable! it inspired Harlan Ellison to become a fantasy writer -- is Clark Ashton Smith's novella, "The City of the Singing Flame," where Ydmos and the city of the Outer Lords stalk each other like gigantic tanks or mobile fortresses across a fantastic landscape, and now becomes the title of the first volume of a new collection of the cosmic master artist's great fantasies, thirteen in all in this book, including "The Dark Eidolon," "The Maze of Maal Dweb," etc., by Pocket Books (1981, \$2.95) and chosen and edited by Donald Sydney-Fryer, who writes a very interesting introduction telling how the title story was based on a camping trip Smith made with Genevieve Sully and other friends to the impressive Donner Pass and Crater Ridge area of California.

"The City of the Singing Flame" was first published way back in 1931, a tale of travel to other realms through dimensional doorways where, Smith speculates, "the infinite is doubled back upon itself, with dimensional folds and tucks, and shortcuts whereby the distance to Algenib or Aldebaran is but a step."

And then only in 1933 Smith's friend Lovecraft had published in *Weird Tales* his "The Dream in the Witch House," where he wrote about "possible freakish curvatures in space and theoretical points of approach or even contact between our part of the cosmos and various other regions as distant as the farthest stars of the trans-galactic gulfs themselves."

It is fascinating and warming to think of the two friends exploring the same ideas so close together.

In fact, the stories were a bit closer together even than that, for I find that "Dreams" was actually written in Jan.-Feb. 1932 in the fine chronology of Lovecraft's works by S. T. Joshi in the latter's anthology, H. P. Lovecraft: Four Decades of Criticism (Ohio University Press, 1980). This admirable work features important articles on Lovecraft by Richard L. Tierney, Robert Bloch, Dirk W. Mosig, Barton L. St. Armand, George T. Wetzel, J. Vernon Shea, and others. It has occupied considerable of my recent reading time, and received many good notices, including a commendatory ten-column review by S. S. Prawer in the London Times Literary Supplement, June 19, 1981, where the reviewer, recalling Edmund Wilson's early harsh criticisms of

Lovecraft, ends by saying, "I venture to prophecy that The Case of Charles Dexter Ward, The Colour Out of Space, The Haunter of the Dark, and other fictions discussed in the volume under review will remain in print, and be read with fascinated apprecention, longer than that famous essay in Classics and Commercials which has induced many a literary jury to return a negative verdict in the case of Howard Phillips Lovecraft."

Joshi's anthology throws further light on the possible real source of the famous "quotation" from Lovecraft which August Derleth misremembered or patched together as: "All my stories, unconnected as they may be, are based on the fundamental lore or legend that this world was inhabited at one time by another race who, in practicing black magic, lost their foothold and were expelled, yet live on outside, ever ready to take possession of this Earth again."

In his biography L. Sprague de Camp points out that the framework of this statement could have been taken from the following in a letter of Lovecraft to Derleth: "All my tales are based on the fundamental premise that common human laws and emotions have no validity or significance in the cosmos-atlarge."

The same start, but then what a difference!

And now Dirk Mosig, in the last footnote to his article, "H.P. Lovecraft: Myth-Maker," points out that the substance of this famous "quote" might have been suggested by the following statement in a letter of H. S. Farnese (musician and scholar who wanted to do a Cthulhuvian operetta) to Lovecraft, to which Derleth would have had access: "If I comprehend your work correctly, I take from it the suggestion of an outer sphere (may I call it) of Black Magic, at one time ruling this planet but now dispossessed, awaiting 'on the outside' a chance for possible return."

Very persuasive, I must say. I do think something's been pinned down here, at last.

Yet at the same time I can understand the young Derleth, fresh from writing *Place of Hawks* and *Evening in Spring*, drawing back from Lovecraft's dictum that when we open our minds and our imaginations to the unknown, we should leave behind all human feelings, love, hate, fear, organic life itself. (Especially when our telescopes have found organic compounds in dust clouds at galactic distance.) I can sympathize with

(Continued on page 34, Col. 3.)

Collecting Fantasy by Robert Weinberg

One of the most enjoyable aspects of fantasy collecting is the opportunity the field offers for doing some original research and investigation on subjects near and dear to one's taste. Most other branches of literature and history are dominated by academic types and scholars whose ideas of original research is reading a bunch of books about a subject and then writing a new book drawing conclusions from these sources. The idea of using primary sources for actual information is seldom considered. Fortunately, in a field where collecting is still important to the average fan, primary sources abound and it is the fan who still is all important in fantasy research.

All of the major indices in the field up to just recently have been done by fans, and a majority of them now being published are still either based on earlier work by fans or are heavily influenced by an earlier fan or collector's work. While he has come under fire from academians for years, the most noted historian of science fiction is, without question, Sam Moskowitz. Not only has long-time fan and collector SaM written the best known and most useful books on modern SF, but he pioneered the study of early SF and fantasy in his books, Seience Fiction by Gaslight and Under the Moons of Mars. Whenever talk turns to unbelievable discoveries of lost fantasy tales, Sam's name is always brought up due to his discovery of numerous stories from obscure sources and forgotten magazines.

All of this introduction is to make the point that collecting fantasy and fantasy magazines often leads into research in that same area. There aren't many collectors who haven't tried to index at least one of their complete runs or toyed with the idea of searching for some lost story by a popular author that no one else might know about. Needless to say, I was quite excited when recently I was fortunate enough to be able to go through the the files of the publishers of Famous Fantastie Mysteries and Fantastic Novels. I was able to gather information never before revealed about the two magazines, obtained directly from letters and checks from the magazines' files.

Here are some of the "Secrets of the *FFM* File."

A brief history of the magazines is necessary background. Famous Fantastic Mysteries was begun by the Frank A. Munsey Co. in September, 1939, to capitalize on the huge number of science fiction and fantasy stories that had appeared in the Munsey magazines--All Story, Argosy and The Cavalier -- from 1900 on. As it was standard policy for Munsey to buy all magazine rights whenever possible, the company had a huge inventory of stories that it could reprint free of charge. The magazine proved successful and soon, a sister publication appeared, Fantastic Novels, also featuring Munsey reprints; the first issue was dated July, 1940. It was in 1940 that Munsey made its last attempt to capture a larger share of the pulp market which it had been steadily losing to other publishers over the years. More than a half-dozen new Munsey magazines appeared in 1940. By 1941, the only title started the previous year that was still around was Fantastic Novels. With the April, 1941, issue, FN was combined with FFM. In late 1942, Munsey abandoned the pulp field altogether selling all rights and magazines still being published to Popular Publications.

Popular was the most successful of all the pulp publishers. In 1934, it added Adventure, one of the two prestige pulps, to its lineup, buying the title from its original publisher. With its acquisition of the Munsey line, it obtained the other leader in the pulp field, Argosy. However, while the Munsey purchase was obviously done primarily for Argosy, FFM was a proven seller and a profitable magazine. It was continued by the new publisher but with one modification. Popular proudly advertised "No Reprints" as one of its main policies. (A major pulp problem in the early 1940s was the publishing of unlabelled reprints as new material by several publishers. This brought the Federal government into the publishing field. Popular wanted its customers to know in no uncertain terms that it never followed such a path.) Consequently, what could Popular do with a magazine devoted primarily to reprints? The solution was for FFM to



A. Merritt's Fantasy Magazine #3, April, 1950. Art by Norman Saunders.

feature novel length stories that had never appeared in magazine format in the United States before. Many of these were only marginally fantasy or SF, but reprints did include The Ghost Pirates and The Boats of the Glen Carrig by William Hope Hodgson, as well as The Greatest Adventure by John Taine, Allan and the Ice Gods by H. Rider Haggard, and other stories of note.

By the late 1940s, the reprint controversy had died down and the post-war SF boom had begun. Popular revived Fantastic Novels in 1948 and it ran until 1951, reprinting primarily Munsey classics. There was even a five-issue run of A. Merritt's Fantasy Magazine from 1949 into 1950, also featuring reprints from Argosy and All Story. FFM, however, stayed with its novels from outside sources until the end, with a few exceptions.

No magazine was ever planned on a month-to-month basis. Stories were inventoried far in advance-months, sometimes years, passing before publication. Such was the case with FFM. When the magazine was sold to Popular Publications in late 1942, there were a number of novels and short stories scheduled to be reprinted from the Munsey files that had to be dropped because of the policy concerning reprints. The Insect Invasion, The Sea Girl and Princess of the Atom were novels by Ray Cummings that never were reprinted after having been scheduled for future issues. Two stories in Cummings' series, "Crimes of the Year 2000," had appeared earlier in FFM, but seven more which had been slated for republication never made it.



Famous Fantastic Mysteries issues above: February, 1942, art by Virgil Finlay; June, 1945, art by Lawrence Sterne Stevens; March, 1948, Fantastic Novels, art by "Lawrence" - Sterne Stevens or Peter Stevens?

A much greater loss was that A. Merritt's one story for Weird Tales, "The Woman of the Wood," was scheduled for republication in FFM but was never used. This tale was the only major Merritt story never illustrated by Virgil Finlay; and one can only imagine the fine artwork that might have illustrated that Merritt masterpeice if only the magazine had not been sold!

Fortunately, two classics by Murray Leinster, *The Mad Planet* and *The Red Dust*, which were scheduled but never reprinted in *FFM* did finally make it into *Fantastic Novels* when that magazine was revived in 1948. Another story scheduled for *FMM* which also appeared in *Fantastic Novels* in 1948 was Garrett P. Serviss's classic, *The Second Deluge*.

When A. Merritt's Fantasy Magazine folded in 1950, after only five issues, a number of stories scheduled for reprinting in that magazine were shifted to the inventory of Fantastic Novels. Unfortunately, that magazine folded shortly afterwards. Stories that were to be reprinted in the two magazines included: Maker of Shadows by Jack Mann, a Gees novel first published in the U.S. as a serial in Argosy in 1939 (with great Finlay illustrations); Seven Out of Time by Arthur Leo Zagat; "The Ghostly Crocodile" and "The White Juju" by Elmer Brown Mason; "The Hunted Ones" by John Harry, from Super Science Stories, 1942; "He Didn't Want Soup" by Paul Ernst; "The Lost Road to Yesterday" by Garret Smith; "The Son of the Red God" by Paul L. Anderson; and two novels by A. Merritt, Burn

Witch Burn and The Snake Mother. The Snake Mother was originally scheduled for the sixth issue of A. Merritt's Fantasy Magazine. Virgil Finlay was paid \$150 for a cover painting for that issue of the magazine, an issue that never appeared. The story was rescheduled for a 1951 issue of Fantastic Novels, even featuring a small Finlay black-and-white illustration along with a blurb announcing it for the next issue. Due to unexplained difficulties, the story did not appear and the magazine folded soon afterwards.

When Gerry de la Ree prepared his comprehensive checklist of Finlay's art, he had the help of both Finlay and Finlay's wife, Beverly. Neither made any mention of a painting done for this unpublished reprint of The Snake Mother. However, Popular never paid for a work of art until it had been delivered. Nor would the story have been rescheduled for Fantastic Novels without a cover on hand. One possible, though improbable explanation, was that Finlay used an earlier painting to earn that check. In 1940, Finlay had done an exceptional cover (based on the 1930 Argosy cover by Paul Stahr) for an earlier reprinting of The Snake Mother. It was possible that Finlay might have submitted that same painting for the cover of A. Merritt, some ten years later and was paid for it again.

Finlay was not able to remember what had happened to that original *Snake Mother* painting when asked about it by Gerry de la Ree. In any case, a warehouse fire some years ago destroyed most of the artwork stored by Popular Publications and both Virgil and Beverly Finlay are dead, so the facts behind that second *Snake Mother* painting will probably never be known.

Not so the equally fascinating and even more unusual story of the $t \omega o$ artists who used the name Lawrence. Rumors of this secret have been floating around the collectors field for years, but until now, no verification or definitive information existed. All of the following information was painfully verified by me by the laborious job of going through thousands of checks in the Popular files.

When Virgil Finlay was drafted by the Army in 1942, Popular lost one of the strongest drawing cards for FMM. Art was a very important ingredient to the reprint magazine and a frantic search was made for a replacement for Finlay. The man chosen was Lawrence Sterne Stevens, an excellent artist who was already working for Popular illustrating western and love pulps. Stevens was given the job of filling Finlay's shoes and did so admirably. His black-and-white art was meticulously done with great detail and excellent composition. His work was not as stylized as Finlay's nor as visually stunning. However, he was not as erratic as Finlay and he was a fine cover artist. Some of his cover paintings done for FFM in the 1940s were among the best fantasy covers ever published by any magazine in the field. His work for Fantastic Novels was equally as good, especially illustrating A. Merritt's The Ship of Ishtar, Seven Footprints to Satan



Fantastic Novels issues above: May, 1948, art by Peter Stevens; September, 1948, art by Peter Stevens; July, 1950, art by Lawrence Sterne Stevens. Both artists were known as the popular "Lawrence."

and Ducllers in the Mirage. When Finlay returned from the service, Lawrence was popular enough that he and Finlay shared the art assignments for the reprint magazines. However, not all of the covers credited to Lawrence (the name he used for his SF work) were done by him!

Stevens was a fairly old man for the demands put on him by Popular. He was born in the last quarter of the 19th century and had been living in Europe from 1914 until 1942. Along with covers and interiors for FFM, Stevens continued to contribute illustrations to Adventure, Love Novels and numerous other pulps. Somehow, a subterfuge was developed, either by the editors at Popular or by L. Sterne Stevens himself. Peter Stevens was the son of Sterne Stevens and an accomplished cover artist, surpassing even his father. Peter was a regular contributor to the Popular chain, doing many covers for adventure, western, romance and detective pulps. In 1942, two covers appeared on SF magazines published by Popular, credited to "Stephen Lawrence" (this name was soon just listed as "Lawrence," the name L. Sterne Stevens was already using for his black-and-white work for the SF magazines). One painting was the cover for the November, 1942 Super Science. The other piece was the cover for the December, 1942 Astonishing Stories. The Super Science cover was the work of L. Sterne Stevens. However, the Astonishing cover was actually the work of Peter Stevens. Thus, the new cover artist, Lawrence, was created, featuring the talents of

both men.

Rumors have had it that the elderly Lawrence had a son who helped him do some of his cover paintings. While it is possible that Peter did collaborate with his father on some paintings, no evidence exists to support such a claim. Each man was paid separately for the paintings he did under the joint name "Lawrence."

From December, 1943, through August, 1946, all of the covers for FFM were by Lawrence Sterne Stevens under the Lawrence name. From October, 1946, all of the covers for FFM credited to Lawrence were done by Peter Stevens (a total of 12 paintings, as there were some Finlay paintings appearing during this period). Peter also did the cover for February, 1950, but Sterne Stevens did the December, 1949, the April, 1950, and all covers after 1950.

Peter also did a number of covers for the revived version of Fantastic Novels. These included the covers for May and September, 1948; May, July and September, 1949; and January, 1950. These are probably Peter's best work and include exceptional renditions for Dwellers in the Mirage, The Conquest of the Moon Pool and The Flying Legion. The covers for July, 1948, and July, 1950, are by Sterne Stevens. Unfortunately, I have not yet been able to positively identify the artist for the March, 1948, and January, 1949, Fantastic Novels covers due to the Popular files being in total disarray through the mishandling of a previous employee of the publisher. All interiors listed as being

by "Lawrence" were done by L. Sterne Stevens. Peter seemed mainly to be a cover artist and did not do very much black-and-white material.

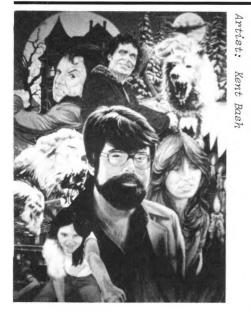
While it is extremely doubtful that Sterne Stevens is still alive (most reference works list him as having died, but none give any date) there is a good chance that Peter Stevens is--and might be able to shed some more light on this unusual bit of fantasy art history. I've had little luck in finding him as of this date, but perhaps in the months to come I'll be able to add more details to the story.

Also worth noting for collector's: the cover for the January, 1951, issue of *FFM* (for *Brood of the Witch Queen*) was done by Steele Savage. The cover for the March, 1951, issue (*Threshold of Fear*) was by Norman Saunders. Neither of these covers was previously identified by artists in indices to the magazine.

Collecting fantasy is a hobby where discoveries can be made by anyone and everyone. Some years ago, a Swedish fan wrote to me about some correspondence he had with Edmond Hamilton. Contacting Hamilton, I was able to publish in a fanzine the first two chapters (previously unpublished) of the first Captain Future novel, which Hamilton had dropped from the novel. Hamilton also had the original concept for the character as developed by the editors of the pulp chain--a terrible thing for "Mr. Future" that Hamilton completely changed before starting the series.

(Continued on page 35, Col. 1.)

Specialty Publishers



UNDERWOOD/MILLER

Tim Underwood and Chuck Miller have announced plans to release a number of new titles during the summer and fall of this year, as well as changes in the scheduling of some previously announced books.

Scheduled for August release is The Pnume by Jack Vance, the fourth and final volume in his 'Tschai' or 'Planet of Adventure' series. In a format matching the first three volumes from Underwood/ Miller, the book will feature a color cover plate (no dust jacket) by David Ireland and seven interior black-and-white illustrations by Ned Dameron. Price is \$15.95.

Also slated for August is The Book of Dreams by Jack Vance, the fifth and final volume in his 'Demon Princes' series. Originally scheduled for June, the volume will be uniform in format with the previous Underwood/Miller edition of The Face (deluxe cloth binding with no dust jacket) and will feature a frontispiece illustration by Randy Broecker. The trade edition will be priced at \$15.95 and a 125-copy signed and numbered edition will be priced at \$25.

Due out in September are two more volumes in the 'Demon Princes' series: Star King (originally announced for June) and The Killing Machine; respectively, volumes 1 and 2 in the series. Both will feature frontispieces by Randy Broecker. The trade edition of each will be priced at \$15.95; a 150-copy signed and numbered edi-



tion of each will be priced at \$25. Another new title for September is *To Spin is Miracle Cat*, a clothbound collection of poetry by *Roger Zelazny*. A 500-copy trade edition will be priced at \$10 and a 200-copy signed and numbered edition will be priced at \$30.

Also announced for September is the long-awaited (see FN #26 and #35) PKD, A Philip K. Dick Bibliography, the first volume in what will eventually be a series of matched-format, annotated pictorial bibliographies compiled by Daniel J. H. Levack. Included in the volume are 148 annotations, 198 cover reproductions and 950 descriptive citations. The 800-copy softcover edition will be priced at \$6.95 and a 200-copy cloth edition will be priced at \$20.

Last, but far from least, is a non-fiction volume edited by Underwood and Miller and slated for October release: Fear Itself - The Horror Fiction of Stephen King. In addition to an introduction by Peter Straub and a foreword by King, the cloth volume will contain critical essays by Charles L. Grant, Fritz Leiber, Chelsea Quinn Yarbro, Alan Ryan, Douglas E. Winter, Debbie Notkin, Ben P. Indick and Don Herron. Reproduced here is the cover painting (sans lettering) by Kent Bash. Price will be \$13.95. Underwood/Miller, 239 North 4th St., Columbia, PA 17512.

DONALD M. GRANT

Now available from Donald M.

Artist: Duncan Engleson

Grant are two more of the 15 new titles announced in FN #38. The Wonderful Lips of Thibong Linh by Theodore Roscoe is a collection of three adventure stories reprinted from '30s issues of Adventure and Argosy. Included are "On Account of a Woman" and "The Voodoo Express" along with the title story. The volume also contains a new introduction by Roscoe. The book sports a color wraparound dust jacket painting by Stephen Gervais and is profusely illustrated in black-andwhite.

Lord of the Dead by Robert E. Howard is another three-story collection that contains the title story plus "The Mystery of Tannernoe Lodge" (completed by Fred Blosser) and "Names in the Black Book." All three stories involve Howard's detective hero Steve Harrison vs. the villain Erlik Khan; "Tannernoe Lodge" is previously unpublished. Also included is an introduction by Robert E. Briney. The volume is (again) profusely illustrated in black-and-white by Duncan Eagleson, with a color dust jacket illustration. Both volumes are deluxe bound in cloth and are priced at \$15 each.

Due out very shortly from Don Grant is the previously announced Heroes and Hobgoblins by L. Sprague de Camp, at \$25. Donald M. Grant, West Kingston, RI 02892.

OWLSWICK PRESS

Coming from Owlswick Press in mid-September is a non-fiction

volume, On Writing Science Fiction (the Editors Strike Back!) edited by George Scithers. The 230-page hardcover volume will be priced at \$17.50, but may be ordered at the pre-publication price of \$14.50 before September 1st.

Due out in October is a new cloth edition of The Hand of Zei by L. Sprague de Camp, including both the title story and its companion short novel, The Search for Zei. The 288-page book will contain all 22 of the original *Edd* Cartier illustrations from the original magazine serializations. In addition, the book will sport a color cover by Kelly Freas. It will be priced at \$20.50, but may be ordered before October 1st at the pre-publication price of \$18. Owlswick Press, Box 8243, Philadelphia, PA 19101.

MOON-WING PRESS

Out from Moon-Wing Press is a 52-page collection of the artwork of Real Musgrave entitled Real Fantasies. The 8'2" by 11" spiralbound volume features approximately 20 leaves, printed one side only, of illustrations--averaging four to six illustrations per page. In addition, the volume contains 11 illustrations reproduced in full color on enamel stock. If you've enioved Real's covers for Fantasy Newsletter (#30 and #37), you should enjoy Real Fantasies. Price is \$4.95 per copy plus 75¢ postage from Real Musgrave, 3611 Marsh Lane Place, Dallas, TX 75220.

GERRY DE LA REE

Virgil Finlay Remembered has appeared from Gerry de la Ree, a month ahead of the planned schedule announced in FN #38. The 128-page volume features more than 100 illustrations by Finlay, including several never-before-published pencil sketches, and more than 50 poems by Finlay. Also included in the 815" by 11" volume are photos of Finlay and memorial tributes by Lail Finlay, Robert Bloch, Stephen Fabian, Sam Moskowitz, Harlan Ellison and Robert A. W. Lowndes. The book is de la Ree's 7th volume of Finlay artwork and is available in two editions: a 200-copy hardcover edition is priced at \$20 and an 800-copy paperback edition is priced at \$10. Judging from sales of the previous volumes in this series, I suspect the book will be out of print in the near future. Gerry de la Ree, 7 Cedarwood Lane, Saddle River, NJ 07458.

THE STRANGE COMPANY

R. Alain Everts is a Lovecraft scholar who publishes a variety of interesting books, chapbooks and magazines (the latter mostly amateur press association journals) about Lovecraft and other writers of weird fiction. He uses "The Strange Company" as his imprint and currently has a number of publications available--most of them in very small printings (under 200 copies) and of interest to anyone who collects Lovecraft.

The Lovecraft Collectors Library is an 8½" by 11" trade paperback, running approximately 300 pages, that reprints all seven issues of an early '50s Lovecraft fanzine published by George T. Wetzel. Included are a number of photographs provided by Everts. The volume is limited to 150 copies and is priced at \$10.

Charleston by H. P. Lovecraft is a reprint of Lovecraft's essay on that city, complete with photographs and sketches. Priced at \$6 and limited to 150 copies.

The Statement of Randolph Carter by H. P. Lovecraft presents the complete story by Lovecraft, including a full reproduction of Lovecraft's handwritten manuscript and a number of photos. It, too, is limited to 150 copies and is priced at \$5.

Science Versus Charlatanry is a 76-page, trade paperback anthology of essays on astrology by Lovecraft and his contemporaries, edited by S. T. Joshi and Scott Connors. It is limited to 200 copies and priced at \$5.

Arthur Machen is a facsimile reprint of a chapbook by Vincent Starret, originally published in 1918. (Sorry, no price on this one.) Lovecraft and Lord Dunsany is an illustrated chapbook-length essay by Everts himself, limited to 100 copies and priced at \$2. A Bagwyn's Dozen is a chapbook collection of 13 poems by F. C. Adams, priced at \$1.

There are dozens of other odd publications, many of which reprint some interesting Lovecraft curiosa. For a free catalog, write: R. Alain Everts, P. O. Box 864, Madison, WI 53701.

Miscellaneous notes:

Tim Underwood asks me to note that all of the titles previewed above will probably be delayed by another month, due to the usual press of business. In addition, he (Continued on page 35, Col. 1.)

CHEAP STREET ANNOUNCES . . .

We are now accepting orders for our second book entitled "A Rhapsody in Amber", featuring two new short stories by Roger Zelazny and four full-page original black and white illustrations by Duncan Eagleson. (*This material is not connected with Zelazny's "Amber" series.*) Publication will be in September, 1981.

This book will be available in a special 50-copy edition, dust-wrappered in hand marbled paper and slipcased in handmade, full cloth cases; and signed by *both* the author *and* the artist. "A Rhapsody in Amber" will also be available in an ordinary edition comprised of 297 numbered copies signed by Zelazny. The ordinary edition will feature handsewn signatures bound inside stiff paper covers, slipped inside printed envelopes.

Your subscription to either or both the special and ordinary editions will be accepted with your order; *if you do not wish to subscribe to future releases from our press, please indicate this preference when you order.* Subscribers will be assigned a number which will be the same for all future publications. Cancellation of a subscription is effected merely by declining to purchase the current offering.

You may subscribe now by purchasing a copy of each of our in-print books, at this time including "Ervool" by Fritz Leiber and the new Zelazny. Prices are as follows:

"A Rhapsody in Amber" Ordinary Edition — \$7.50 + \$1.10 Special Edition — \$22.00 + \$1.50

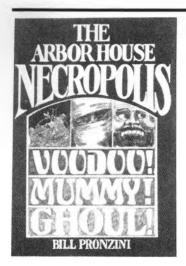
Only one order for the special edition per person will be accepted. Otherwise, you may order as many copies as you wish (although "Ervool" is in very short supply), and excess postage will be billed. Orders for copies of either title will also be accepted without subscriptions.

TERMS ARE CWO TO ALL, INCLUDING THOSE IN THE TRADE. ALL ORDERS FROM VIRGINIA ADDRESSES MUST INCLUDE 1% SALES TAX WITH REMITTANCE.

CHEAP STREET

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Trade Books



ARBOR HOUSE

Slated for October release from Arbor House is *The Arbor House Necropolis - Voodoo!/Mummy!/Ghoul!* edited by *Bill Pronzini*. This is an omnibus volume that combines two earlier reprint anthologies (*Voodoo!* and *Mummy!*) with a new one, *Ghouls!* (*Voodoo!* and *Mummy!* were previously hardcover releases at \$10.95.) The 850-page anthology will be a Priam trade paperback at \$10.95.

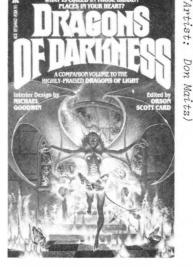
Originally announced for June but now scheduled for September release is *Masques* by *Bill Pronzini*, a contemporary horror novel set in New Orleans. Price is \$12.50. Arbor House Pub. Co., 235 East 45th St., New York, NY 10017.

HOUGHTON MIFFLIN

Due out from Houghton Mifflin in October is The Letters of J. R. R. Tolkien edited by Humphrey Carpenter with the assistance of Christopher Tolkien. The 464-page collection of letters will be priced at \$16.95.

Another nonfiction volume due in October is *Change! - Seventy-One Glimpses of the Future* by *Isaac Asimov*, a collection of 71 essays by the good doctor, priced at \$10.95.

The Feathered Serpent by Scott O'Dell is billed as a "fantastic adventure" novel about a young student who sails from Spain and eventually winds up impersonating the Mayan god Kukulcan, with a sly dwarf calling the shots. The novel is a sequel to his earlier



The Captive. Price is \$8.95.

A fantasy novel for teenagers slated for October is *The Return of the Dragon* by *Jane Zaring*, illustrated by *Polly Broman*, at \$7.95. Aimed at ages 10-14, the novel is about one of the last living dragons and his attempt to make peace with the townspeople he terrorized in his youth. Houghton Mifflin, 2 Park St., Boston, MA 02107.

ACE BOOKS

Coming from Ace in October is Dragons of Darkness edited by Orson Scott Card, the companion volume to last year's Dragons of Light. Like its predecessor, it contains 15 stories each illustrated by a different artist. For a complete rundown of the stories, authors and artists, see $FN \ \# 23$. The trade paperback will be priced at \$8.95. Ace Books, 51 Madison Ave., New York, NY 10010.

UNGAR PUBLISHING

Scheduled for October publication by Frederick Ungar Pub. Co. is Ursula K. Le Guin by Barbara J. Bucknall, a 180-page study of the writer and her works. The volume will be available in cloth at \$10.95 and in trade paperback at \$5.95. This is the fourth science fiction volume in Ungar's "Recognition" series of author studies covering both the SF and detective/suspense fields.

The series was inaugurated with an anthology of nine essays on various SF subjects, *Critical Encounters: Writers and Themes in*



HUMPHREY CARPENTER.

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Science Fiction edited by Dick Riley. The next two volumes were Ray Bradbury by Wayne L. Johnson and Frank Herbert by Timothy O'Reilly. All three are \$10.95 in cloth and \$5.95 in paperback.

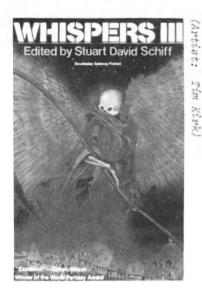
Forthcoming volumes include Theodore Strugeon (November), Isaac Asimov, Stanislaw Lem and Arthur C. Clarke.

Volumes in the detective and suspense fields have included Ross Macdonald, Dorothy L. Sayers and Raymond Chandler, in addition to an essay collection entitled Sons of Sam Spade. Fortcoming volumes here will cover P. D. James, John D. MacDonald, Dashiell Hammett and John Dickson Carr.

A companion series is Ungar's "Modern Literature" series of one author studies. Volumes in this series have included J. R. R. Tolkien by Katharyn F. Crabbe (\$10.95 and \$4.95) and C. S. Lewis by Margaret Patterson Hannay (\$13.50 and \$6.95). Frederick Ungar Pub. Co., Inc., 250 Park Ave. South, New York, NY 10003.

DOUBLEDAY & CO.

Coming from Doubleday & Co. in October are *The Amorous Umbrella* by *Marvin Kaye* and *Shadows 4* edited by *Charles L. Grant.* The Kaye novel is a sequel to his earlier *The Incredible Umbrella*, which originally began as a series of novelettes in *Fantastic.* The series relates the adventures of J. Adrian Fillmore whose magic umbrella carries him into the worlds populated by famous literary creations. The Grant anthology is the 4th in his

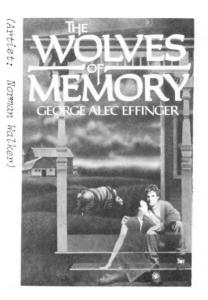


original anthology series and contains 17 new stories, including entries by Stephen King, Chelsea Quinn Yarbro and Tanith Lee. Both volumes are priced at \$10.95.

A mainstream release for October is Ghosts: A Treasury of Chilling Tales Old and New edited by Marvin Kayc. This is a reprint anthology of popular ghost stories that includes work by Henry James, Brum Stoker, H. G. Wells, Ambrose Bierce, Robert Louis Stevenson, Wilkie Collins and Tsaac Asimov. Price is \$13.95.

Also scheduled is a major collection of Edgar Allan Poe stories, The Annotated Tales of Edgar Allan Poe edited and annotated by Stephen Peithman. The volume is a complete collection of Poe's short stories, with marginal notes providing biographical, historical and critical information. This is a large format $(8'_2")$ by H") volume with H17 illustrations. Price is \$35.

As noted in FN #39, Doubleday will publish Whispers III edited by Stuart David Schiff in August. Following is a rundown of the contents, which includes only a few reprints: "Horrible Imaginings" by Fritz Leiber, "The Blind Spot" by Saki, "The Dust" by Al Sarrantonio, "It Grows on You" by Stephen King, "The Copper Bowl" by Captain George Fielding Eliot, "Two Bottles of Relish" by Dunsany, "Deathtracks" by Dennis Etchison, "Always Togeth-er" by Hugh B. Cave, "Toilet Paper Run" by Juleen Brantingham, "The Green Parrot" by Joseph Payne Brennan, "Fragment from a Charred Diary" by Davis Unubb, "The Scarf" by Ber-nice Balfour, "Sentences" by Richard Christian Matheson, "Prickly" by David Riley, "The Kennel" by Maurice Level, "Onawa" by Alan Ryan, "A Telephone Booth" by Wade Kenny, and "Straw Goat" by Ken



Wisman. The dust jacket illustration is by *Tim Kirk* and the price is \$9.95. Doubleday & Co., Inc., Garden City, NY 11530.

BERKLEY/PUTNAM

A new science fiction novel slated for October from Berkley/ Putnam is The Wolves of Memory by George Alec Effinger. The novel is set in a future where a giant computer (TECT) takes care of wrongdoers and otherwise controls people's lives (in the name of the Representative). The novel's protagonist gets fired from his third job and is sent to the agricultural world of Epsilon Eridani, Planet D, to carve out a new life. Price is \$14.95. Berkley Publishing Corp., 200 Madison Ave., New York, NY 10016.

BANTAM BOOKS

An October release from Bantam Books and Byron Preiss Visual Publications is The Dinosaurs by William Stout, edited by Byron Preiss. Subtitled, "A Fantastic New View of a Lost Era," the 8½" by 11" volume contains 160 pages of full color paintings of dinosaurs--accurate according to the most recent scientific views of that era. The trade paperback will have a 200,000-copy first printing and is priced at \$12.95. Naturally, it will be billed as an ideal Christmas gift. Judging from the illustrated brochure Bantam has produced, the book will be an extremely attractive volume. Bantam Books, Inc., 666 Fifth Ave., New York, NY 10103.

R. R. BOWKER

Now available from R. R. Bowker Company (as noted briefly in

Artist:

William

Stout.

A FASIASHO SHAAHAOFATOSHAR BY WILLIAM STOUT TOHADBY IS KOSTRA SS SARGAR BIS MATTY STRAD

last issue's editorial) is the revised second edition of Anatomy of Wonder - A Critical Guide to SF edited by Neil Barron. The 724page cloth volume (with illustrated boards) is both a critical guide to the field and a selected bibliography of fiction and reference works.

The bulk of the volume is devoted to a critical examination of the field in five chapters, each followed by an extensive annotated bibliography of recommended works. The first three chapters are devoted to history: "The Emergence of SF" (to the '20s) by Thomas D. Clareson, "SF Between the Wars (1918-1938)" by Brian Stableford, and "The Modern Period (1938-1980)" by Joe de Bolt and John R. Pfeiffer. Another chapter covers "Children's SF" by Francis J. Molson and vet another details "Foreign Language SF," covering six languages by specialists in each. Collectively, the bibliographies for these five chapters detail more than 1,650 novels, collections and anthologies.

Part Two of the volume covers research aids, consisting of brief essays and annotated bibliographies divided into ten sections: "Selection, Acquisition and Cataloging of SF," "Indexes and Bibliographies," "History and Criticism, "Autobiography, Biography and Author Studies," "SF on Film and Television," "SF Illustration," "Class-room Aids," "SF Magazines," "Library and Private Collections of SF and Fantasy," and a "Core Collection Checklist." (The latter is a mini-bibliography of all of the others for those interested in beginning a library collection.)

views on science fiction and related phenomena by

BRIAN W. ALDISS

This World and Nearer Ones ESSAYS EXPLORING THE FAMILIAR

First published for the 37th World Science Fiction Convention in Eng-

Science Fiction Convention in England, this collection of witty and perceptive essays is now available in paperback for Aldiss's vast American audience. *INustrated*, paperback, \$6.95

and two reference works-

TOLKIEN CRITICISM An Annotated Checklist

by Richard C. West. A revision of the 1970 edition. The fact that it contains five times the number of items as the earlier edition indicates the strength and continuing importance of Tolkien criticism. \$25.00

H. P. LOVECRAFT AND LOVECRAFT CRITICISM An Annotated Bibliography

by 5. T. Joshi. A marvel of locating and ordering the scattered body of Lovecraft's writings, together with the wealth of critical attention it has prompted over the years. \$27.50

The Kent State University Press Kent, Ohio 44242

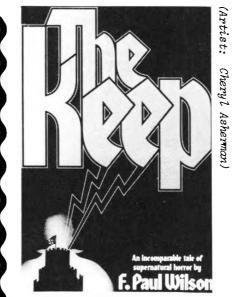
Please send me This World and Nearer Ones (\$6.95) Tolkien Criticism (\$25.00) H.P. Lovecraft (\$27.90) Name

Address

Signature

City State Zip

Add \$1.00 for postage and handling. Enclose remittance or use charge card below. VISA or Mastercard #



The volume is indexed by author and title.

Anatomy of Wonder is an indispensable volume for librarians, researchers and teachers in the field. The volume should also prove a helpful tool for serious collectors; best of all, its price is within reach of the collector: \$32.95 for the hardcover edition and \$22.95 for the trade paperback. R. R. Bowker Company, 1180 Ave. of the Americas, New York, NY 10036.

MORROW & CO.

An August release from William Morrow & Co. is *The Keep* by *F. Paul Wilson*, a supernatural horror novel set during World War II. It concerns a Nazi outpost in the Transylvanian Alps and a mysterious 500-year-old menace that is killing Nazi soldiers one at a time, leaving little more than grisly remains. Price is \$12.95.

Radix by A. A. Attanasio, also released in August, is a science fiction novel set 13 centuries in the future. The Earth is now populated by telepathic "voors," who came from another galaxy; "distorts" who are attempting to breed themselves back into humanity; and the "Masseboth," who are the tyrannical "normals." This is a thick trade paperback original priced at \$8.95.

A July release is *The Shadow* Man by John Lutz, a murder mystery with occult overtones. Price is \$10.95. William Morrow & Co., Inc., 105 Madison Ave., New York, NY 10016.

THE OVERLOOK PRESS

An early August release from The Overlook Press is *Peake's Pro*gress edited by *Maeve Gilmore*, subSelected Writings and Drawings of Mervyn Peake Author of The Gormenghast Trilogy Peake Peake Peake

Edited by Maeve Gilmore

titled: "Selected Writings and Drawings of Mervyn Peake." The cloth volume is a thick, 576-page collection of short stories, plays, poems and drawings by the author of The Gormenghast Trilogy. Included in the volume are more than 50 illustrations and an introduction by John Watney. This is its first U.S. edition and is priced at \$25. The Overlook Press, c/o The Viking Press, 625 Madison Ave., New York, NY 10022.

KENT STATE UNIV. PRESS

Slated for mid-September release from Kent State University Press is the first U.S. edition of *This World and Nearer Ones* by *Brian W. Aldiss.* Originally published in England for the 37th World SF Convention in 1979, the book is a collection of 30 essays on a wide range of science fiction subjects. The \$6.95 trade paperback includes eight pages of illustrations and photographs. Kent State University Press, Kent, OH 44240.

DEL REY BOOKS

In October, Del Rey Books will reprint two science fiction classics under its 'Gold Seal' trade paperback imprint. The titles are More Than Human by Theodore Sturgeon and Under Pressure by Frank Herbert (aka: 21st Century Sub and The Dragon in the Sea). Both will be priced at \$5.95. Del Rey Books, 201 East 50th St., New York, NY 10022.

CALENDARS

August is traditionally the time of year for next year's calendars to begin appearing. Following (Continued on page 35, Col. 1.)

THE BRITISH SCENE by Mike Ashley

The death of Kit Pedler on May 27th of a heart attack came as a sudden and deep shock. I much admired and respected Pedler, a man of principle, a man with foresight and vision, an ever-enquiring scientist and one not afraid to investigate areas considered taboo by his colleagues. I only met Pedler once, but he made a profound impression on me. I interviewed him for a short series of programmes I was preparing on Kent SF authors for the local radio station BBC Radio Medway in 1976. Much of what he said is still bitingly relevant and I thought it would be worthwhile to reproduce part of that interview here.

For those who don't know, Pedler was a qualified pathologist and a renowned eye-specialist with more than 40 papers to his credit. He formed a writing team with script-writer Gerry Davis and together they devised several of the "Dr. Who" serials, including the Cybermen episodes, the successful Doomwatch series, and three novels, Mutant 59: The Plastic Eaters (1972), Brainrack (1974) and The Dynostar Menace (1975). On his own Pedler wrote a few sinister stories for The Ghost Book series of British anthologies including "The Long Term Residents" (1971 in The Seventh Ghost Book), "Terence and the Unholy Father" (1972 in The 8th), and "White Caucasian Male" (1973 in The 9th). Pedler had recently completed two non-fiction books, The Quest for Gaia and Mind Over Matter, the latter tied-in with his television series which was still being recorded at the time of Pedler's death. He was only 53. It was a chilling echo of another loss, that of Christopher Evans who died in October, 1979, whilst in the middle of his television series The Mighty Micro. He was only 48! Both men had much in common, but in one respect they were total opposites -- Evans saw a triumphant future for the computer, whilst Pedler saw the computer as an enemy.

Kit Pedler should have been one of the guests on BBC Television's *Paperbacks* programme broadcast on June 10th, chaired by Terry Jones of Monty Python fame. One of the books under discussion was *The Quest for Gaia*, and Pedler's expartner Gerry Davis was there to provide some of the background. One of the amusing revelations was that Pedler hated all the unnecessary packaging that comes with everything you buy and he frequently created scenes in supermarkets when buying, say, a shirt. He would unwrap the box and all the wrappings and leave them on the counter, taking only the shirt. "This is what I bought," he would say, and then pointing at the debris left behind, "That's yours."

Also on that same programme were Lyall Watson and Michael Moorcock. Moorcock revealed a few interesting facts from his life, not least occurring during a discussion on UFOs. Asked if he'd ever seen a UFO, Moorcock said he hadn't, but he did once have a vision of the Virgin Mary and a host of angels descending from the heavens from which he concluded that his visions were of a more Victorian nature!

Talking of book programmes brings me neatly round to what I'd originally intended to start this column with. April 23rd found me in the Tyne Tees Television studios in Newcastle taking part in a recording of one of the programmes in the series, A Better Read. This one dealt specifically with fantasy books and also on the programme were Anne McCaffrey and Tanith Lee. It won't be transmitted until September 12th (or 13th in other parts of the country). Although I've done several radio programmes, this was the first time I'd taken part in a television recording and it was intensely interesting.

A Better Read takes a different format than most other book programmes we have over here. Each episode takes a different subject and presents first an expert's overview, giving the history of the genre and highlighting important works, and then looks more deeply at the work of two selected writers. Yours truly was the 'expert' on this occasion and, because they wanted me to include as much illustrative material as I could, I took great delight in bringing with me as many gorgeous covers as I could carry, including many from the Ballantine Adult Fantasy series. Having seen the finished video recording, I can vouch that the covers came over splendidly.

Those of us involved with the programme all met for a meal the evening before at the Swallow Hotel in Newcastle. That was a very memorable occasion. Present were Anne McCaffrey and her son Todd, Tanith Lee, Lisle Willis--the programme's director, Martha Higgins--the programme's researcher, and Tom Covne. who presents the programme. Highlights of that meal, apart from the food itself, included Tanith Lee revealing what a beautiful voice she has when she sang one of her own ballads, and Tom Coyne and Anne McCaffrey duetting on "When Irish Eyes Are Smiling," which brought the entire restaurant to silence as Anne soared defiantly and with laser-precision to the high notes.

Lisle Willis is no stranger to the field of science fiction and fantasy. Back in the early 1950s, under the alias Erle van Loden, he penned a number of SF novels and short stories, including *Curse of Planet Kuz* (1952) and *Voyage Into Space* (1954). He's recently returned to the field and is at work on an as yet untitled novel of heroic fantasy which looks very promising.

Needless to say I was interested in the work in hand of both Anne McCaffrey and Tanith Lee. Anne, we'll all be delighted to hear, has recovered from her setback of last year which caused her to rearrange all her writing schedules, but now a new Dragonbook is in the pipeline and the continuation of the Dinosaur Planet series.

Tanith Lee has her usual volume of impressive work either completed or nearing completion. Her current project with which we were all enthused at the recording, is Sung in Shadow, a retelling of the Romeo and Juliet story but set in a parallel world. Recently I asked Tanith how this was progressing and it is finished, all bar the typing. Meanwhile, Delusion's Master, the third in her Flat Earth/Azhrarn series, is finished and is due out from DAW Books later this year. The next in that series, which has yet to be written, will be entitled Delusion's Mistress.

For younger readers--or the

young at heart--Tanith's next book will be *Seref* which will also be heavily illustrated. Tanith calls it a version of the old changeling myth, but this time the child of a super-race of aliens is swapped for a human baby. The story really begins when both men are sixteen.

Tanith is also planning a volume of her stories about Cyrion, which will include a previously unpublished novella. And as if all this isn't enough she's also looking forward to the next novel, another treatment of the vampire theme, though with no connection to Sabella, to be called The Vampyriad. Other projects in the offing are a script for a 'Dr. Who' serial and possibly the scripting of a Celtic fantasy film. You can be sure I'll keep you in touch with all of these.

Just to return to the *A Better Read* programme, at the end, each of us had to select three books which we would recommend to the viewers. I cheated by selecting trilogies or series books, and these were 'The Earth-Sea Trilogy' by Ursula K. LeGuin, the 'Thomas Covenant' trilogy by Stephen Donaldson (and I squeezed in mention of The Wounded Land), and Michael Moorcock's Elric books, but especially Stormbringer. Anne McCaffrey's three were Islandia by Austin Tappen Wright, Lord Valentine's Castle by Robert Silverberg, and The Forgotten Beasts of Eld by Patricia McKillip, whilst Tanith Lee's trio were Hotel Transylvania by Chelsea Quinn Yarbro, The Silver Locusts (the UK titling of The Martian Chronicles) by Ray Bradbury, and A Storm of Wings by M. John Harrison.

An update on the new English magazine *Short Stories:* In *FN #37* I gave firm details of the issues up to the February, 1981 issue (#3). The fourth issue, dated March, 1981, included "In Letters



of Fire" by Gaston Leroux plus a short article about Leroux by Peter Haining, "Only a Dream" by H. Rider Haggard along with an article about Haggard by Peter Berresford Ellis, "Torture by Hope" by Villiers de L'Isle Adam and "The House on the Rynek" by Dermot Chesson Spence, plus other non-fantasies.

Issue 5, April, 1981, included a profile of William Hope Hodgson by Ellis plus his story "A Voice in the Night" (why that one again I don't know), "The Visit" by Denis McBride, "The Lombardy Poplar" by Mary Wilkins Freeman, "A Tragic Honeymoon" by G. R. Sims, "William Wilson" by Edgar Allan Poe, "The Selfish Giant" by Oscar Wilde, "The Death of Doctor Watson (a Holmes pastiche) by Frederick Partridge and "Crewe" by Walter de la Mare, plus a couple of non-fantasies.

The May, 1981, issue was almost entirely fantasy. Talbot Mundy was the subject of Peter Ellis's profile and augurs well for his forthcoming full-length biography of the writer. The companion Mundy story was "The Soul of a Regiment." Also present are "The Cadaver of Bishop Louis" by Frederick Cowles, "Bronze" (a new story in the M. R. James tradition) by W. M. Tidmarsh, "The Lady or the Tiger" by Frank R. Stockton, "Brickett Bottom" by Amyas Northcote, "Lonnie is My Friend" (one of those child's invisible playmate stories) by Ann Tyler and "The Billiard Ball" by Isaac Asimov.

I have to confess a personal interest in the June, 1981, issue because of my own presence having selected and introduced "The Dead Woman" by David H. Keller. This is the first of what I hope will be a continuing series of selections I shall be making, digging up stories of special interest and merit not so well known to English readers as they deserve. Peter Ellis's profile is on Sheridan Le Fanu with a reprint of "Some Strange Disturbances in Aungier Street." "The Temple of Lior" is a new heroic fantasy by Richard Howard and there is a reprint of Greg Benford's "Doing Lennon" and of Ford Madox Ford's haunting tale, "Reisenberg."

Short Stories is edited by John Ransley at 222 London Road, Burgess Hill, West Sussex, RH15 9RD.

Where-are-They-Now? Corner

Back in FN #30 I did a small 'Collector's Corner' on the writer Sarban (John Wall), and I thought I'd do the same again, especially as I feel there is much to be learned from the following exper-

iences.

I have always held the work of William F. Temple in high regard. He is one of Britain's most polished writers and during the 1940s and '50s was one of the most popular in the field. Yet his name does not immediately come to mind when considering SF writers in general, or even in Britain. He sold his first story, "The Kosso," nearly fifty years ago and before the Second World War sold his best known story "The Four-Sided Triangle." It appeared in Amazing Stories for November, 1939, and during the war Temple worked unflinchingly on expanding it into a novel which eventually saw print in England in 1949 and in the States in 1951. It was also an early Hammer Film production in 1953.

The 1950s saw him contributing prolifically to the SF magazines on both sides of the Atlantic with such stories as "You Can't See Me," "Limbo," "Man in a Maze," "The Green Car," plus his Martin Magnus series of juvenile SF novels. '60s books included The Three Suns of Amara (Ace, 1962), The Automated Goliath (Ace, 1962) and Shoot at the Moon (Whiting & Wheaton, 1966) which was optioned for the movies but never filmed. With the publication of The Fleshpots of Sansato in 1968 things started to sour. "Macdonald disfigured it with one of the worst jackets ever wrapped around a book, which discouraged reviewers from even opening it," Temple recalled bitterly in a letter to me in 1974. "Then NEL published a skimpy, over-priced, vulgarly-covered 'abridged' paperback of it--some idiot there had treated the carefully-composed narrative to the Death of a Thousand Cuts. Friends who'd read the reviews of the hardback bought the paperback (even one's best friends never buy the hardback) and were annoyed and frustrated because they couldn't follow the story. At this most unkindest cut of all I gave up writing in disgust and took a full time job."

Temple was coaxed into writing some more short stories for Vision of Tomorrow by editor Phil Harbottle but on the whole working in an office full-time suffocated his natural inspiration. In 1975 Temple made up his mind to return to full-time writing, quit his job, and launched himself into a new novel, "finding," he retorted, "that after a 6-year layoff there's as much rust in my brain as in my typewriter." During 1976 he worked on a novel about faith-healing, a short story--which appeared as "The Man Who Wasn't There" in the November, 1978, Amazing--and was also asked to ghost-write the autobiography of his old friend (88 years old) Sir Reginald Terrell. All, you might think, looked good. Apart from exchanging Christmas cards I was out of touch with Bill Temple for a few years, but at the end of 1980 I felt compelled to write and find out what was happening. Now I'll let Bill take up the story.

"Yes, I completed the biog. of Sir Reginald Terrell. Called In My Element. 72,000 words. I'd tried to back out of doing it. Told Reggie I'd retired from writing. But he was such a nice old stick and persuaded me to do a trial chapter as a guide for another ghost-writer. I did it and gave it to him for free. And hoped to hear no more of it. But he was delighted, said I was the only man who could write the book--and commissioned it. Said he'd been in touch (I thought recently, but it must have been long before) with Thomas Nelson of Edinburgh, and they'd welcome the book.

"So, with the prospect of a ready-made publisher, I took it on. Spent a year over it. Reggie sent it to Nelson (he and his wife and daughters were highly delighted with the completed work). They kept it for ages. They liked it, too, but... Times had changed in the publishing world. Things had gone from bad to worse. Their resources had become very limited. If it had been offered a couple of years earlier, they'd have taken it.

"Damn! Back to the old fight with fool publishers--and I held no name outside of SF. Reggie tried some: they didn't even bother to answer him. He said he'd never before encountered such rudeness. I told him that was what publishers were like. I tried some myself. I did get answers. They were all the same.

"To cut a long story short, Arthur (C. Clarke) recommended I send it to his agent--David Higham --a good choice, because Higham's life paralleled Reggie's to some extent: they'd both been officers who went through the battles of the Somme and knew what life was about. For this was a man's book --about war, and shipwrecks and earthquakes, with no fool women cluttering it up.

"But what Arthur didn't know was that Higham was dying, and indeed died before he could read it. And eventually I received a letter from the woman now trying to run what had virtually been a one-man agency and seemed out of



her depth. The letter was practically word for word as all the others.

"Then Sir Reggie died suddenly. I was at his death-bed. Then Lady Terrell died only three months later--probably from a broken heart (they were a long-married couple, devoted to each other). And the Estate, together with the ms, was taken over by a London accountant who never bothered to comment on it--or on anything else--to me. And then I had a heart attack and thought: 'To hell with publishers--forever.'"

So there we are. Do publishers ever learn, I wonder? Do they ever really consider what work goes into a book? I'll let Bill have the final word.

"I'd really retired, anyway, after NEL had made such a bloody shambles of the paperback of Sansato. It was the last straw after night a lifetime of fighting with cretinous (there are no other kind) publishers. I've encountered straight publishers, bent publishers, but never a literate publisher."

-- Mike Ashley



INTERVIEW-

Juanita Coulson



If the child is parent to the adult, I was a weird parent. I was part of the Depression Babies and War Kids generation. Bread lines, bank failures, propagandistic and escapist movies, pre-Code crammedwith-violence-and-bad-influences comic books, ration books, scrap metal drives, "victory gardens," the atom bomb. From prop planes and scratchy radio programs to Voyagers I and II and videotapers picking up satellite signals--all in one not-yet-finished lifetime.

Stats: Born 2/12/33 in Anderson, Indiana, a Midwestern town built around the auto industry and war production. Mother: nee Ruth Margaret Oemler, a second generation German-American, skilled clerical worker, a would-have-been poet and writer, if she hadn't been forced to quit school in order to help support her parents and younger siblings. Father: Grant Elmer Wellons, Scots-Irish and Welsh (or so I've been told), tool and die maker, rarely out of work during the Depression, never during WW II. We were lower middle class yet not hurting throughout the bad years.

I was an only child. My father had wanted a son, a pal to go fishing with him and grow up into manly pursuits like hard drinking and poker playing. My mother had envisioned a Shirley Temple clone. Neither image fit me remotely. I was an artistically-inclined nearsighted tomboy who hated sports, especially fishing. I wore a lot of bandaids as the result of climbing trees and straw bossing kid gangs and walking into objects while I was reading or imagining faraway planets and exotic alien creatures. I was impossible to discipline. When I knew I'd broken a rule, I'd report for a spanking, unasked, so I could get that over with in a hurry and return to my mischief making with a clean conscience. Sitting me in a corner or confining me to my room didn't work, either; I made up songs or drew imaginary pictures on the wall. If I was told to sit still and not talk, I made up the songs or stories in my head. Depriving me of my allowance (10¢--munificent!) was a farce. I had no money sense. Still don't. As far as I knew, my allowance was being garnisheed for the "war effort." I could feel patriotic, and unpunished.

Whatever coherence came out of that genetic and environmental mix is due mostly to my mother. She put up with me. Conscious of her own lost opportunities, she convinced me I could go to college, if I wanted, be anything I chose. Plus she deliberately cancelled out her own culturally-instilled preju-

Dr. Jeffrey Elliot

dices and raised me to be color, creed, nationality, and sex blind in a period when that was highly unusual.

I was always out of place and time, but not really unhappy as a child and teenager. I wasn't sure what I wanted to be, but I thought it would probably have its interesting aspects, whatever it was. Sometimes hyperemotional and imaginative, sometimes repressed toughlittle-tomboy ("Sissies cry. Tough guys don't." I'm still chagrined when I succumb to tears.). I read voraciously. I reveled in music and art. I wrote stories, longer and longer stories. I was going somewhere, and I'd cope.

I didn't date in high school. I thought boys were a horrible bore. I refused to flutter my eyelashes and pretend to be impressed by a juvenile male who wasn't my peer in intelligence and ability-and I wasn't lucky enough to meet any in that category. I assumed there'd be something better further along the road, and if there wasn't, I'd remain a loner. As it turned out, there was something much better waiting.

College: Involvement in pre-Selma march civil rights activism. And science fiction fandom. Discovering dozens--hundreds!--of people just as crazy as I am. I made lifelong friends there. One of them was Robert Coulson, whom I married. We published a fanzine, attended science fiction conventions, spawned a second generation science fiction fan (another "limited edition" only like ourselves). Through science fiction fandom I met Marion Zimmer Bradley. She was already an established writer but not too busy to mag this amateur into getting out there and trying to sell. I rode her coattails into my first professional sale. Marion polished up my rough draft of a short story and sold it under her name and my pseudonym. (That was the editor's idea. The story was sexually extrapolative, it was 1963, and it had to go under either two male writers' names or unisex ones. Marion's was okay. She concocted "John Jay Wells" for mine and I was actually being paid for something I had written--at last!)

By 1967, after a wearisome series of rejections, I started to

sell on my own. There were a couple of Ace double novels, short fiction for If and Fantastic, three books for the short-lived Laser Books. (Only two were published; the third died with the company. The same thing happened at Lancer, to which I'd sold two novels. But I was paid in full for those, only in part for the caught-in-the-collapse Laser novel.) In between science fiction, I wrote Gothic romances for Berkley and Ballantine and historical novels for Ballantine and a few odds and ends in various other genres. Then Lester del Rey bought a fantasy manuscript that had been floating from publisher to publisher since my son had been a baby. The kid was 20 years old when the book finally saw print. Marion had said that one would sell, eventually; I hadn't realized how long it would take. The Web of Wizardry was followed by The Death God's Citadel. I'll happily write more in the same fantasy world, if time and opportunity arise. In the meantime, I'm writ-ing a four-book series from an idea by Judy-Lynn del Rey. The Saunder saga will follow four successive generations of one human family as they travel out into the galaxy. The first book, Tomorrow's Heritage, is a September release. Outward Bound, the second, is in progress. Those will lead into Legacy of Earth and The Past of Forever, and it's possible it might take further novels to tie up loose ends. But when that series is complete, I'd like to do more fantasies, more science fiction, more historicals, more...stories. The only problem will be the time to write them in. It's a big galaxy out there, and it keeps throwing me ideas.

-- Juanita Coulson

Elliot: What explains your interest in science fiction and fantasy?

Coulson: In pre-school days, the bedtime stories that most delighted me were those of magic and alien settings and imagination-stretching ideas--fairy tales and the Old Testament. (I made no distinction between the two.) The comic strip adventure of time traveling caveman, Alley Oop, was a favorite, too. Fantasia, in its original release, was another addictive hook, carrying me into Earth's distant past, mythology, sorcerer's apprentices, witches' covens, etc. (The older woman babysitting me, who took me to see the film, was bored out of her skull when she found it wasn't going to be Mickey Mouse. I refused to budge until the final Ave Maria

sequence, which bored me.)

At a playmate's house, I discovered a Life magazine containing Chesley Bonestell's incredible astronomical paintings. When paperbacks began as a publishing experiment, I grabbed the science fiction ones as fast as they were issued. I bought science fiction pulps as soon as I learned there were any. (The only place, in my home town, I could buy them was a cigar store; it took nerve for a scab-kneed adolescent girl to venture into those reeking good-ole-boy precincts.) My mother subscribed to Fantasy & Science Fiction with its second or third issue, and gave me a subscription to Other Worlds for Christmas. And so forth. Unlike other future writers I've heard reminisce, with pained expressions, I never had to hide my interest in science fiction or fantasy from my parents. It wasn't forbidden fruit at all. It was, "When you're through with that magazine, may I read it?"

Elliot: Do you feel a debt to any particular science fiction or fantasy authors?

Coulson: Marion Zimmer Bradley, Leigh Brackett, Wilmar Shiras, Andre Norton, C. L. Moore, Eric Frank Russell, John Campbell, Lester del Rey, Julian May Dikty, Isaac Asimov, Robert A. Heinlein, etc., etc.

Elliot: Are there non-genre writers who have influenced your style and/or approach?

Coulson: Montaigne profoundly affected my attitudes. The nongenre writers I particularly admire --though I haven't a hope of ever coming close to their ability and wouldn't presume to imitate their style--are Dostoevsky, Shirley Jackson, Pearl Buck, George R. Stewart, and Lawrence Schoonover.

Elliot: How would you describe your brand of science fiction and fantasy? What sets it apart from others in the field?

Coulson: I hope it's not set *too* far apart. A party with only one person is pretty dull. I prefer group extrapolation.

I'd describe my contribution to the field (party) as visual, action-oriented, heavy on characterization and interpersonal relationships. And lefthanded, when I can work that in without being too obvious.

Elliot: Do you see a connecting

theme running through your work? Does it contain a specific message?

Coulson: No message, but there are two themes I attempt to include, whenever it's possible. One, take the long view (of history, of the human species, of life). Two, there are no simple answers. Obviously, in a Gothic romance, those themes are subtle and buried amid the formula plot that genre demands. In my fantasies, the first element is usually apparent, the second less so. In historical romances and science fiction, both themes are interwoven with the characters and their adventures--or I try to construct it that way.

Elliot: Do you have a worked-out philosophic view of the world that is reflected in your writing? If so, could you describe it?

Coulson: Historically speaking, I think, things are bound to change. But through it all, people usually remain people. Destruction and reformation of social and cultural forms--economic systems, slavery, legal systems, medicine, technology in general--these make profound differences. The change wrought by reproductive control by women, for example, is in the process of altering our own culture tremendously, and the end is not at all in sight. But human emotions of love, hate, status-seeking, greed, and so forth won't change much, except in expression of those forms suited to the culture the people live in.

Elliot: Generally, how does the original inspiration for a book come to you?

Coulson: Either it arises from a particular idea I've read or witnessed on film or TV, or a vivid characterization pops into my mind, combining instantly with a time and place. The ideas are everywhere. So are the characters. The inspiration involves selecting. The original trigger usually leads to thoughts of, "what-if?" From there, I'm off and percolating mentally.

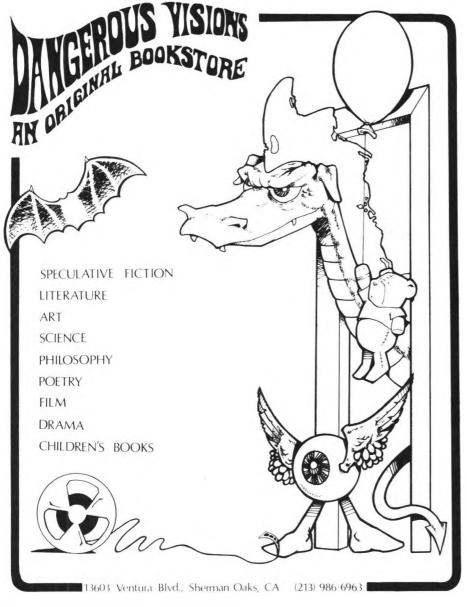
Elliot: After these initial images, what is the next step in the creative process? Can you characterize the succeeding stages?

Coulson: It may come together quickly. Or it may sit on a back burner of my brain for years. No idea or character ever gets thrown away, though large chunks of a plot idea that just isn't going to work may go into the mental round-file. There's little predictability about

any of it. Much depends on whether or not I'm working on another project when the idea first arises and whether there's any ready market for the idea if I did turn it into a book. Sometimes I go ahead and write it anyway. Sometimes it won't sell, either. I tend to work on plot, character, and overall construction simultaneously. I talk to myself on the typewriter a lot. doing the "what-if?" questions and studying the ways the plot would work out with different extrapolations. If it *is* holding together during that stage, I start making notes, and sometimes sketches of my visual impressions of some of the characters I may use. If it's really clicking, I'll make out preliminary character cards--physical traits, verbal leit motifs, mannerisms, etc.--along with the notes I may be making on background material or research sources. When the

pieces all seem to fit, I write an outline and ship it off. (I have written entire novels before submitting, as well as going the three-chapters-and-outline route. Now I can find out early-on whether an editor likes the concept, before I commit to the long haul.)

If the answer is yes, it's time to get busy. I work from a fairly complete outline. Occasionally, in the writing, I'll hit a snag--a motivation I hadn't followed quite thoroughly enough and have to elaborate on the spot, or a logistics problem with the plot I must solve before I can proceed smoothly from point A to point B. But I try to work straight through. Often I've envisioned particularly grabby scenes I look forward to writing. I have to resist writing them before they occur in the book, though. They're a carrot I dangle in front of my nose, a form of reward.



Elliot: How many drafts do you do of a typical book?

Coulson: In the early sections, as many as five or ten, while I'm feeling my way into being comfortable with the characters and the style and setting. No matter how well I've planned the outline, it takes effort, and a lot of crumpled rough draft paper, before I'm rolling. The further I go, the fewer the drafts. Toward the end, I may do no more than two, corrected rough and final copy, especially on action scenes.

Elliot: Do you usually know when a book is finished or do you keep revising until someone wrenches it away from you?

Coulson: I can wrench it away from myself, but it's always painful. A book's *never* completed to my satisfaction. There's always another passage I want to polish. But I'm aware that after a certain stage I'm just shoving words around, not improving the story. Deadlines, too, are a great encourager of grabbing myself by the scruff of the neck and saying, "Enough! It's done! Wrap it up and ship it off and quit fussing with it."

Elliot: Once you start writing, do you work systematically every day?

Coulson: Lord, if only I would and could! I admire writers who can set up rigid schedules for themselves and stick to them. My writing work pattern is a roller coaster one. I start out very sluggishly, sometimes wandering around talking out temporary plot snags with myself. Pencil sharpening, even if I never use pencils. The everyday world's distractions butt in, and in the beginning, I allow them to draw my attention. As I pick up speed and dig deeper into the book, I shut distractions out. When it's finally coming together, I can ignore everything else, to the point of obsession.

Elliot: When do you work? How do you work? Could you describe your workplace?

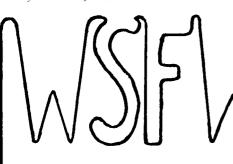
Coulson: In the rough draft earlier stages, moving out of a cold parking place, I seem to work best in the afternoon and evening (premidnight). When things begin to move, I work from approximately 10:00 a.m. through till 4:00 or 5:00 p.m., eating lunch at my desk, and sometimes typing in the evening as well. In the final stages of rough or final copy, I start

typing at 7:30 or 8:00 a.m. and work until coordination or concentration fail, which is generally around 11:00 p.m. or midnight, though I have worked through till 2:00 a.m. or later when enthusiasm was highballing.

My workplace is a big, battered office desk, with four file drawers. I bought it used, for \$15, from a Montgomery Wards catalog store which was going out of business. It sits back-to-back with my husband's equally large and decrepit secondhand desk. A general work and overflow clutter table is parked at right angles to them both so that the whole mess forms an island of typewriters, mimeograph, lightscore, and attendant paraphernalia. It is cluttered, but it's our clutter, and I know right where to find everything I need, so the setup functions very well.

Elliot: Does your emotional state have a significant bearing on your ability to write?

Coulson: Obviously it has some bearing. Physical discomfort generates down emotional states, and it's rough to cope with a plot tangle when your back or your sinuses or your worry about a rela-



tive's health is riding your thoughts. It can be done. Once I get past the hangup stage, the writing can become an escape.

When I was an adolescent, I wrote a lot of amateur fiction set in my private fantasy world. Later on I was able to use parts of that amateur work in The Web of Wizardry and The Death God's Citadel ... and there's a great deal more material waiting to be picked up and polished, some time in the future. While I was writing those fantasies, my real world was a very unhappy place, emotionally. The characters and the universe I'd made for them were a way out of sad situations. a kind of refuge one step short of mental illness. (Some therapists would argue that they were mental illness. But it's simply a matter of who's in charge, as Lewis Carroll puts it. I never lost contact between my dream world and reality. Lindner noted, in The Fifty-Minute Hour, that taking away a fantasy escape from a troubled mind may cost you the inherent creativity of that mind. I'm a light-year from being a valued physicist, but I know what Lindner was saying.) Nobody took my fantasy world of escape away from me and told me to grow up and stop such nonsense. I

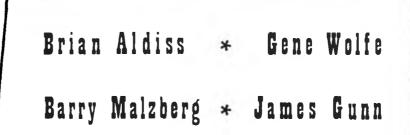
took it with me as I matured and learned to cope with emotional upsets, and now it's a means of support in that real world.

I've written books as catharsis during my adult years, to escape unpleasant emotional problems. Some of those books never went anywhere, never sold, so in those cases emotions may have interfered with the ability to write.

During the process of writing, as the pieces fall into place and it all starts coming together, that generates an emotional high, which in turn leads to a yet higher high and smoother and smoother writing. Those are the times when I have to drag myself--or be dragged--away from the typewriter for such mundane activities as sleeping and eating.

Elliot: How do you deal with the isolation, the loneliness, the solitude which typify the life of a writer?

Coulson: Sometimes that solitude-real or shutting-out-the-outsideworld type--is necessary: Full concentration on the material at hand. But playing Proust locked in his room isn't my speed. I need fairly regular people fixes and



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real-world fixes. Those can be as simple as a trip to the supermarket or store and a chat with the clerks. (In a small town environment, every face is familiar, even if you're not on a first-name basis. Conversation in these casual acquaintanceships is very easy and usually pleasant.) Or they can be as stimulating as a trip to view historical sites or a convention --or five or six conventions. Conventions are a superb people fix; I'm not sure they qualify as a real-world fix, but they sure are fun.

The loneliest isolation of my writing came, as it does to a lot of women writers, when I was cooped up in a house with a small child and a typewriter. You can write while the kid is napping or taking a sunbath or playing quietly a few feet away. But there are times when the kid can't be put aside for the sake of your manuscript. And the kid isn't old enough to converse with on an adult level, either. You can't talk out plot problems or characterizations with a toddler. You could let the kid run loose in the house while you hide in the playpen, as one woman writer is alleged to have done, but that's desperation time. When the diaper needs changing, the kid's

hungry or hurt, writing goes in the drawer. I wrote some stuff while my son was a pre-schooler. But I made no serious attempt to sell anything until he was in school and the hours I had to myself took a quantum jump. A woman with children has to devise some work schedule that fits in around a family, or simply delay her career. Short of a major cultural upheaval, I see no likelihood that situation will change soon.

Elliot: Many of your novels employ radically different narrative forms. Is breaking new boundaries in form an important objective, or is it that you feel you've exhausted the possibilities of the previous form?

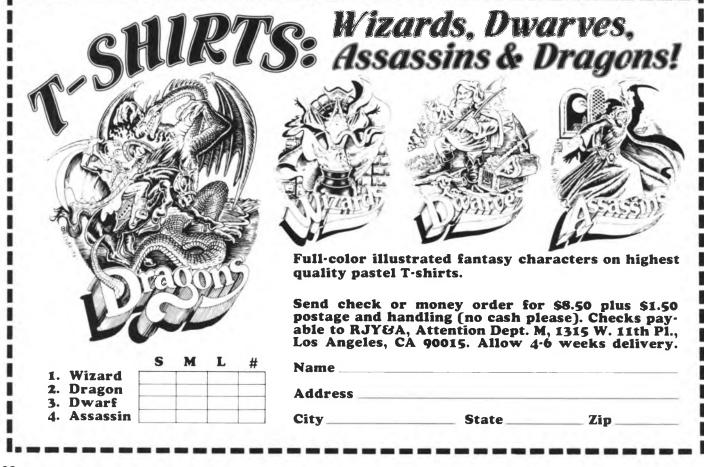
Coulson: None of the above. I try to suit the form to the material, whether in sketching, singing, or writing. Some stories, in some genres, best suit a first-person, intensely emotional narrative style. Others call for omniscient viewpoint and strong visual descriptions. Still others fit a crisp, third-person straightforward storytelling pattern. I like to think I'm adaptable enough to work in all those modes and please the editors and the readers. *Elliot:* Is the act of writing easy for you? Do words flow smoothly and effortlessly once you begin?

Coulson: To quote Snoopy: "Sometimes when you are a great writer the words come so fast you can hardly put them down on paper... Sometimes."

They flow easily once I've reached the last half or third of a book. They flow in fits and starts at the beginning. (I have learned, the hard way, to pause a split second while the automatic carriage return is doing its job when I reach the end of a line. Otherwise I end up typing four or five letters on a backwards descending trail between the double-spacing, which fouls up the page's appearance something fierce. Even when the words are flowing well, eagerness has to give way to mechanical limitations.)

Elliot: Do you find writing to be therapeutic? If so, how?

Coulson: I bite my nails a lot in the early stages of writing a book. By the time it's all coming together, I'm on a high, riding the exhilaration. The euphoria, after I finish a book, lasts for several days. Then I come down a bit and



get apprehensive until I get a positive response from my agent and the editor. That's good for another few weeks of floating. Lots cheaper than artificial stimulants.

Elliot: Are there aspects of being a writer that you dislike, as well as like? If so, what?

Coulson: Rejection slips. Does anyone like those? Even the gentle ones hurt. One thing I relish about having agents is that they filter out all but the ones they think might be of use in gauging editor reactions, responses that could help me in future submissions. But I no longer get every "this manuscript does not suit our needs at the present time" slip, thank God.

I dislike having a short neck that cramps up during long typing sessions. But short of a genetic re-molding, there's not much I can do about that.

Basically, I have very few dislikes about what I'm doing. I'm stealing, legally. I'd be writing fiction anyway, as an amateur. This way somebody's paying me for it. *Elliot:* Who is the typical protagonist of a Juanita Coulson story?

Coulson: I'm not sure there's any typical protagonist. I've used the Dislillusioned Idealist Who Finds Himself, The Everyman Who Can Cope With a Crisis, The Spunky and Talented Kid, The Heartbroken Soul Who is Healed by Love, The Guilt-Laden Crusader, and so forth. I hope that in each book the reader will find qualities he or she can relate to enough to care what happens to the protagonist.

Elliot: Are your protagonists modeled on yourself? Are they a reflection of your own personality?

Coulson: Not very much. Some facets of some characters I've borrowed from myself. Some aren't even close. Now and then I invent traits I *wish* I had and give them to a character, or traits I'm glad I *don't* have, if that suits the material and the plot.

Elliot: What degree of reality do your characters take on while you're writing about them? How real do they become to you in your mind?

Coulson: I describe a certain

stage of a book as "the characters are now real." But I want to stress that's a working phrase, not an exact description. I usually have a vivid mental impression of my characters' physical appearances, even before I start writing. As I write, the rest of the form develops--their verbal leit motifs and mannerisms and predictable motivations and actions. They do become quite "real," which means I arrive at a point where I have their characters so solidly in mind the dialogue and their reactions flow without a lot of effort. But I'd turn myself into a therapist if I rounded a corner and came face to face with any of my characters in the real world, no matter how threedimensional they become to me while I'm writing a story.

Now and then a character will begin as a minor one and be so much fun to work with that he or she gets a bigger role. I rearrange the script to make more use of that character, in effect. Gordyan, in *The Web of Wizardry*, was very much that sort. When I first wrote the story, 20 years or more ago, I hadn't intended for him to be much more than a walk-on. But every time I brought him on stage, I enjoyed writing his lines and

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BOOK



action so much I kept bringing him into the story more and more. In that sense, he became "real."

I often say that once I'm done with a book, once it's accepted and paid for and locked in type, it's a brain child that's left my nest, just as a child does. To some degree, the characters behave the same way for me, at least for their adventures in that particular book. (I've not yet written a sequel to any of my novels, so I don't know how I'll work with characters I've already launched in a previous book.)

They're real...but they're not real. I envision them and hear them clearly. But they're fiction. They don't intrude into the everyday world, too much. It's difficult at times to switch off a character and a scene and go prepare a meal or write a business letter. Somehow I manage, though. So far I'm successfully compartmentalizing my writing and the real world. However...

Elliot: Do you have a favorite among your books? If so, which one?

Coulson: I'm moderately pleased with both Ace doubles, though I might revise parts now, if I had a chance to rewrite. Both books involved extrapolations of alien cultures, which were a stimulating challenge to construct. And thanks to the Ace doubles format, I could include plenty of action scenes, which I relish writing.

Of my Gothic romances, I'm most fond of *Stone of Blood*. It has a lot of my feelings about music in it and a lot of regional color I enjoyed sneaking into the background. *Dark Priestess*, my historical romance set in ancient Babylon, was very satisfying. I got to indulge in lots of historical research, and buy a lot of books, under that excuse, which I'd always yearned to own. Due to some vagaries in the publishing schedule, I also got an unusual amount of time to write the book, which made me more willing to let go of it without feeling that one more rewrite might be in order.

The Web of Wizardry and The Death God's Citadel (for Del Rey) are books rising out of my private childhood universe. Not only were they fun to do, but it was like

being asked to play let's pretend and regress to those exciting fantasy days of yesteryear. Getting paid for breathing.

Elliot: What do you see as your primary strengths as a writer? Do you also have limitations?

Coulson: One strength is the aforementioned ease with which action scenes work for me. But a book can't consist entirely of action scenes. Others have told me that I'm getting through with something I feel is another strong point--a vivid visual sense, a you-are-there quality. Sometimes I think I'm pretty good handling dialogue. Other times I feel like a rank amateur at it, so I don't know if that's a strength or a limitation.

On the other side, I have numerous limitations. I'm working on them, and don't expect to eliminate them all before I drop in harness. But I'll keep trying. My pacing needs considerable fine tuning. My ability to bridge from action to description is lumpy. And thinking in images can be a drawback in writing prose; I think in fade-to-black and cut-to-next scene terms, and that's film writing, not novel writing. Again, I'm working on getting that under control. I'm too wordy. (You've noticed?) But I'm practicing on cutting the excess.

Elliot: Is it easier to write now than it was when you started?

Coulson: It depends on the genre. Historicals take a lot of research, but the actual writing, once the material's assembled, flows fairly steadily. The Del Rey fantasies move along quickly for me, now. Science fiction, such as a current project underway for Judy-Lynn del Rey, is more difficult because it's based on a "hard" science background--and my training is liberal arts. I'm giving myself a crash course in all the sciences I was never taught, running, like Alice, as hard as I can to keep from falling too far behind. I'm sure I'm going to err badly on some scientific points. But I am making an honest effort. It's difficult but if it works and is accepted, I'll be exceedingly pleased and feel the sweat was well worth it. (Note: the first volume in this science fiction series, *Tomorrow's Heritage*, is a September release from Del Rey Books.)

Elliot: To what extent has your writing been influenced by commercial considerations?

Coulson: Well, I'm very fond of eating, as anyone who's met me can testify. But I don't make a clear relationship between money, the object created to earn the money. and the tangible goodie bought with that money. To some degree, if I feel I can write in a particular genre and have a story I'd like to tell in that framework, I may try it and see if it'll sell. ("That's a Gothic? I can do that, and better, and I've got an idea that's been perking around in my head for some months now. Let's type it out and see if an editor will bite.") A lot depends on what else I'm doing at the moment some genre market opens up and booms. I won't make compromises in my attitudes merely to sell, no. But I like to think that I have enough expertise in some genres that, opportunity permitting, I can tell a story in those formats as well as science fiction or fantasy. In a way, it's a challenge to my craftsmanship, a learn-while-you-earn exercise.

Elliot: How do you weigh the demands of family versus the demands of career?

Coulson: Obviously, as I noted earlier, when a woman has a small child, that demand takes precedence over career demands. At least it will until our culture changes a lot more than it has. Adult roommates can be expected to share the household burdens and understand deadlines. An infant or pre-schooler can't.

In our family, once those initial parenting years were past, we developed a pretty smooth system for balancing those demands. My husband writes, too, though it's difficult to find the time when he's also holding down an eightto-five job outside the home. In slack times between books I've done mimeography for pay, to supplement the family income. But we each understand what writing is all about. Fortunately, we've never been working on books simultaneously, so we can trade off the scut work when necessary.

Our situation is special also because our social life revolves around science fiction and science fiction fandom. My husband's job away from home doesn't slop over into the social arena at all; it's simply a job. In science fiction fandom we have mutual interests and friends and a pleasant mix of entertainment and writing shoptalk. Our vacation time is spent at conventions or visiting friends in the science fiction world or occasionally taking private jaunts to historical sites, another interest we share in common. Our son grew up in a science fiction environment and still thrives in it. It's not entirely insular, but it certainly is a cozy haven we can always count

I understand the pressures my husband is under when he's writing a book to deadline--slaving at a typewriter after he's put in eight hours in an office working for someone else. And he understands my obsessiveness when I'm wrapping up a book and forget the clock and the fact that I've been sitting there typing since 7:00 a.m. and it's now 1:00 a.m. He can correctly estimate when to interrupt and drag me away for a much-needed recreation break, and when not to stop the flow.

Elliot: How do you relax when you want to unwind? What interests do you have other than writing?

Coulson: I'm not sure you have the time. However...

In no order whatsoever: I'm a rabid TV fan. Unlike some critics, I don't find the tube rots my mind or destroys my creativity. Ouite the reverse. I don't sit in front of the screen like a lump. I interact and I select. I find plenty to watch on commercial TV as well as public and independent stations. I videotape a lot, particularly when I'm in the finishing stages of a book and have no time to spare; later I'll go into an orgy of catching up on series and dramas and non-fiction programs I missed. I'm a multiple-input person; I frequently read and watch TV simultaneously, giving one medium or the other my full attention when required and splitting my signal the rest of the time, absorbing both.

I read, of course. I go to movies and live theater when I can, which isn't often.

I'm not much on "typical" women's interests. The only handicraft I've done is sew some of my own clothes, for economy's sake. Cooking is functional, because I and my family like to eat. I'm not a recipe collector or much for gourmet cooking, etc. I loathe housework and do as little of it as humanly possible.

I collect miniature animals, though my name isn't Laura and my mother isn't a Southern belle.

I used to do a fair amount of sketching and watercolor, but I no longer have the time.

My husband and I still pub-

lish, erratically, our science fiction fanzine Yandro. I'm responsible for most of the stencil cutting, all of the art and heading selection, all of the mimeography and collating. I enjoy it, though I wish it weren't such a rush job these days.

At science fiction conventions I'm a compulsive participant in "filksings"--marathon song sessions involving science fiction and fantasy music, folk, Lehrer, history, pastiche, you-name-it.

My husband and I collect art, mostly science fiction and fantasy but a bit of other genres, too. (Continued on page 34, Col. 3.)







ASIMOV'S SF MAGAZINE

Scheduled for the September 28th issue of Isaac Asimov's SF Magazine are the following stories: "The Dark Companion" by John M. Ford, "Ask Penny Jupiter" by Ron Goulart, "Antimagic at the Number Wall" by Martin Gardner, "A Trail of Footprints" by Keith Minnion, "You Can't Go Back" by R. A. Lafferty, "Bringing the Chairman to Order" by Tony Sarowitz, "Reliquary for an Old Soul" by Sharon Webb, "Watch This Space" by Steven Edward McDonald, "Improbable Bestiary: The Clone" by F. Gwynplaine Mac-Intyre, "Limits" by Larry Niven, and "Lirios: A Tale of the Quintana Roo" by James Tiptree, Jr. The cover is by George Angelini and additional features include "SF on the Dial" by Alan Lankin, "On the Continuing Adventure: The Fourth Sally" by *John M. Ford*, and "If Continents Can Wander, Why Not Planets?" by Robert Schadewald.

OMN I

Tentatively lined up for the November issue of Omni are the following stories: "Executive Clemency" by Gardner Dozois and Jack C. Haldeman II, "Ringtime" by Thomas M. Disch, and "The Soul Painter and the Shapeshifter" by Robert Silverberg.

ANALOG

Featured in the October 12th issue of *Analog* will be part two of

Dragonstar by David Bischoff and Thomas F. Monteleone, and two novelettes: "Guardians" by George R. R. Martin (the cover story) and "Pyotr's Story" by Spider Robinson. Short stories include "The Pacifists" by Jayge Carr and "Raison d'etre" by Timothy Zahn. In addition to the usual departments, "The Alternate View" is by Jerry Pournelle and book reviews are by Tom Easton. The cover is by Robert Crawford.

AMAZING SF STORIES

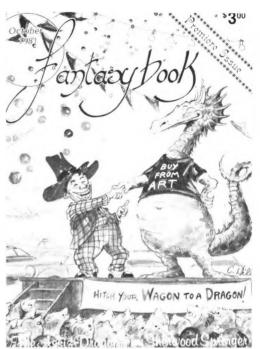
The November issue of Amazing SF Stories (combined with Fantastic) will feature a cover illustrated by Rowena Morrill and will contain the following stories: "The Last Line of the Haiku" by Somtow Sucharitkul, "Up Yours, Federico" by Parke Godwin, "Training Talk" (a classic reprint) by David R. Bunch, "Freeway" by Jack Wodhams, "Melvin's Paradox" by J. Ray Dettling, "A Plague of Butterflies" by Orson Scott Card, "In the End, the Essence" by Richard Englehart, "Tagman" by Michael P. Kube McDowell, "The Golem and the Girl Who Did Not Care" by Kendall Evans, "Return of the Native" by Thomas A. Easton, and "Close Encounters With Self and Community" by Marvin Kaye. Features include an opinion column by Robert Silverberg and an interview with Algis Budrys.

THE TWILIGHT ZONE

Slated for the November issue of The Twilight Zone are: "Because Our Skins are Finer" by Tanith Lee. "The Specialist" by Clark Howard, "Tweedlioop" by Stanley Schmidt, "Wishing Will Make it So" by Melissa Mia Hall, "Again" by Ramsey Campbell, "Carousel" by Thomas M. Disch, "Moshigawa's Homecoming" by Gordon Linzner, and "The Old Man's Room" by Juleen Brantingham. Features will include an interview with John Saul, part 8 of the show-by-show guide to the original TV series, and another Rod Serling script, "Death's Head Revisited."

MAGAZINE OF F&SF

Upcoming in the October issue of The Magazine of F&SF are three novelettes: "Kaeti's Night" by Keith Roberts, "My Object All Sublime" by Reginald Bretnor, and "Incident at Huacaloc" by Richard Cowper. Short stories are: "The Pusher" by John Varley, "The Call of the Wild: The Dog-Flea Version" by Ian Watson, "The Alien Mind" by Philip K. Dick, "The Ape" by Avram



Davidson, "The Needle Men" by George R. R. Martin, and "The Tale of the Student and His Son" by Gene Wolfe. Book reviews are by Algis Budrys. and the cover is by David Hardy.

FANTASY BOOKS

The first issue of *Fantasy Book* made its appearance on schedule in July; for a listing of the issue's contents, see *FN #38*.

Scheduled for the second issue, dated January and on sale in October, are the following: "Death Talk" by A. E. van Vogt, "Great Gog's Grave" by Forrest J. Ackerman and Don Wollheim, "Oedipus Wrecked" by Theodore R. Cogswell, "The Dark Country" by Dennis Etchison, "Transylvanian Roots" by Tom McDonough, "Among the Wilder Talents" by Sherwood Springer, "Won't You Have a Cup of Tea, Dearie?" by Terri Pinckard, "In All Things Moderation" by Steve Rasnic Tem, "Of Mice and Monsters" by Al Hernhuter, "M-M-Magic" by Rory Harper, "Herbie Feamster, Lord of Dimensions" by K. L. Jones, and "It Ain't Missed Yet" by Michael Bernard. A classic reprint will be "Borderland" by Arthur J. Burks.

With issue #3, out in December, Fantasy Book will go bimonthly. Tentatively slated for #3 are: "The Christmas Demon" by James B. Hemesath, "Meadow Silence" by Jessica Amanda Salmonson, "Telepathique" by Jack Wodhams, "Triage" by Michael D. Copely, "The Brick Cloud" by Al Sarrantonio, "Second Chance" by Mike Hodel, "Dance of the Dwarfs" by John F. Carr, "Milk Into Brandy" by Lil and Kris Neville, and "The

(Continued on page 27, Col. 3.)

Events & Awards

BRITISH FANTASY SOCIETY

Fantasycon VII, sponsored by the British Fantasy Society, was held July 10-12 at the Centre Hotel in Birmingham, England. Peter Tremayne was Guest of Honor, Alan Hunter was Special Artist Guest, and Karl Edward Wagner served as Master of Ceremonies. Approximately 150 fans attended.

The annual British Fantasy Society Awards were presented on July 11th. Following are the winners in each category:

Best Novel: To Wake the Dead by Ramsey Campbell (published in the U.S. as The Parasite).

Best Short Fiction: "The Stains" by Robert Aickman, from New Terrors 1 edited by Ramsey Campbell. The award was accepted by Campbell.

Best Film: The Empire Strikes Back, Lucasfilm Productions. Producer Gary Kurtz accepted the award.

Best Small Press: Airgedlamh edited by Dave McFerran. The award was accepted by Stephen Jones and David Sutton.

Best Artist: Dave Carson.

Special Award: The convention committee presented a special award to Stephen King in recognition of his contribution to the fantasy field.

JOHN W. CAMPBELL AWARD

The winner of this year's John W. Campbell Memorial Award is Gregory Benford for his 1980 novel, *Timescape*. The novel was published in hardcover by Simon & Schuster and later served as the imprint for that publisher's SF line, both in hardcover and paperback.

Placing second for the award was *The Dreaming Dragons* by Damien Broderick. Third place was won by *The Shadow of the Torturer* by Gene Wolfe. (Coincidentally, both runners up were published by Simon & Schuster/Pocket Books, as well.)

The award was presented July 17th at the Conference on the Teaching and Writing of SF at the University of Kansas.

PILGRIM AWARD

Sam Moskowitz has been presented the 1981 Pilgrim Award, sponsored by the Science Fiction Research Association. The annual award honors members of the field for "outstanding lifetime research in science fiction." The award was presented to Moskowitz at the 1981 convention of the SFRA, June 19-21, at St. Regis College in Denver.

SPWAO AWARDS

The Small Press Writers and Artists Organization (SPWAO) has announced the winners of its 1980 awards. Following is a rundown of the 16 winners in four broad categories.

Best Magazine (3 awards): Dragonfields edited by Charles de Lint and Charles R. Saunders in the under 1,000 circulation category; Elfquest by Wendy and Richard Pini in the comics category; and Fantasy Newsletter in the over 1,000 circulation category.

Best Writer (6 awards): Richard L. Tierney for Science Fiction; Tanith Lee for Fantasy & Sword and Sorcery; Galad Elflandsson for Horror and Weird; Charles R. Saunders for Non-fiction; Stephanie Stearns for Poetry; and Wendy Pini for Small Press Comics.

Best Artist (6 awards): Gene Day for Science Fiction; Charles Vess and Stephen Schwartz (a tie) for Fantasy & Sword and Sorcery; Allen Koszowski for Horror and Weird; Wendy Pini for Small Press Comics; Bruce Conklin for Cover Artist; and Ken Raney for Overall Artistic Achievement.

Dale Donaldson Memorial Award: Charles R. Saunders.

The Small Press Writers and Artists Organization is an informal organization dedicated to furthering excellence in the small press field; its membership consists of nearly 200 writers, artists and publishers. For information about memberships, contact the SPWAO secretary/treasurer: Lois Wickstrom, 3721 Barcelona St., Tampa, FL 33609.

MYTHOPOEIC FANTASY AWARD

J. R. R. Tolkien's Unfinished Tales placed first in this year's voting for the Mythopoeic Fantasy Award, sponsored by the Mythopoeic Society. Due to a requirement in the rules governing the presentation of the award, an insufficient number of votes was received to actually make an award presentation. The Society is currently considering a change in the rules. Runner-up in the voting was *The Wounded Land* by Stephen Donaldson.

The Mythopoeic Fantasy Award is usually presented at the annual conference of the Mythopoeic Society. This year's conference was held August 7-10 at Mills College in Oakland, CA.

(Magazines

continued from page 26.)

Devil's Rescue" (a classic reprint) by L. Ron Hubbard.

Charter subscriptions are still available at 4 issues for \$9.96. Single copy price is \$3. The magazine is currently closed to submissions until September 15. *Fantasy Book*, P. O. Box 4193, Pasadena, CA 91106.

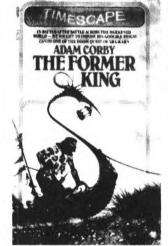
Miscellaneous notes:

Beginning with the September issue, fantasy artist *Jeff Jones* will be doing a monthly feature page in *Heavy Metal*. The August issue, meanwhile, features the continuation of an interview with *Richard Corben*, a sneak preview of the *HM* movie, and an article by *Norman Spinrad*.

More fiction in the fantasy gaming magazines: Ares #9 (July) features "The Embracing" by David J. Schow. The Dragon #51 (July) contains "A Part of the Game" by Darrell Schweitzer.

The second issue of All Rare, subtitled "The Magazine of Fantasy," is devoted to H. G. Wells' The War of the Worlds. In addition to a critical examination of the novel and a bibliography of Wells' works, the 92-page issue presents facsimile reprints of portions of the novel from such sources as Amazing Stories (1927) and The Cosmopolitan (1918), including some delightfully quaint illustrations. Price is \$5. Issue #1 of All Rare was devoted to the Buck Rogers newspaper strip and #3 will concentrate on the old SF movie serials. Comicade Enterprises, P. O. Box 12, Buffalo, NY 14205.





A POWERFUL NEW FANTASY TRILOGY BEGINS! THE FORMER KING Adam Corby

As night cloaked midafternoon, and the blessed goddess Sun satisfied the lust of the dark god Moon, there came forth upon the tumultuous seas Ara-Karn, the former king.

And he it was who would unite the destinies of the tribes of the North, he whose mighty powers would build a new world upon the ashes of the old...then lead men on <u>The</u> <u>Doom-Quest of Ara-Karn</u>.

A TIMESCAPE ORIGINAL 41770-3/\$2.50

THE FORMER KING marks the debut of a brilliant new fantasy writer and the beginning of an astounding new fantasy trilogy, <u>The Doom</u>-Quest of Ara-Karn.

STARSHIP & HAIKU

As the nuclear holocaust brought plagues and starvation to Japan, it also brought a gift: the whales ended their ages-old isolation to help remove some of the survivors off-planet.

But the Death Lord Takahishi would not let them go, and it was up to American-born Josh Nakamura to free his own people--and the whales --from the terminal world they lived on.

A TIMESCAPE ORIGINAL 83601-3/\$2.50

WHERE LATE THE SWEET BIRDS SANG Kate Wilhelm

The Hugo award winning novel of survival and the human spirit. "Engrossing... rich in characterization, science, and ideas." --Chicago Daily News

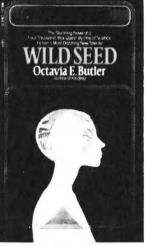
43532-9/\$2.50

Watch for the new novel by Larry Niven and Jerry Pournelle

OATH OF FEALTY A Timescape Hardcover Coming in October

NOW IN PAPERBACK! WILD SEED Octavia Butler

For 40 centuries, the mutant Doro has collected genetic outcasts for his menagerie. But never has he encountered a being as powerful as Anyanwu, the shapechanger and fellow immortal. She will be a valuable addition to his bloodlines--if he can control her. "Butler's prose is spare and sure...she never loses control." --Elizabeth A. Lynn, Washington Post Book World. "Butler's story rings true as only the best stories can." --Analog.



43066-1/\$2.75

TIMESCAPE BOOKS Published by Pocket Books David G. Hartwell, Director of Science Fiction The name "Timestape" is taken from the novel by Greatry Benford.

Paperbacks

(Cover artists: "The Soul Eater" by Alexander; "The Prince of Morning Bells" by Carl Lundgren.



PLAYBOY PAPERBACKS

A new anthology coming from Playboy Paperbacks in October is Horrors edited by Charles L. Grant (\$2.25), which contains ten new stories and eight reprinted tales. The new ones are: "Black Evening" by David Morrell, "A Demon in My View" by Melisa Michaels, "Land of the Giving" by Beverly Evans, "Savoury, Sage, Rosemary and Thyme" by Chelsea Quinn Yarbro, "The Inheritance" by Alan Dean Foster, "Kisses from Auntie" by Craig Gardner, "Morning Talk" by Steve Rasnic Tem, "The Man Who Was Kind to Animals" by Richard Houston, "The Good is Oft Interred" by George W. Proctor, and "The Pool" by William F. Nolan. Reprinted stories are: "The Dead Line" by Dennis Etchison, "Party Night" by R. Bretnor, "Nightshapes" by Barry N. Malzberg, "Dollburger" by Lisa Tuttle. "Shadetree" by J. Michael Reaves, "Far Removed from the Scene of the Crime" by Nicholas Yermakov, "The Drum Lollipop" by Jack Dann, and "The Monkey" by Stephen King.

A second anthology for October is Volume 1 of Galaxy: 30 Years of Innovative Science Fiction edited by Frederik Pohl, Martin H. Greenberg and Joseph D. Olander (\$2.50). This is the first half of the hardcover anthology published by Playboy Press last year (see FN #25). Volume 2 will appear in November.

The Woman Next Door by T. M. Wright (\$2.50) is an original novel of the macabre about a woman who leads the "perfect life"...until it begins to disintegrate when a new neighbor moves in next door.

TOWER/LEISURE

A Darkover Novel

A fantasy reprint due out from Tower Books in October is When the Idols Walked by John Jakes, the fourth volume in his Brak the Barbarian series, featuring new interior illustrations. The short novel originally appeared in Fantastic in 1964 and was paperbacked by Pocket Books in 1978.

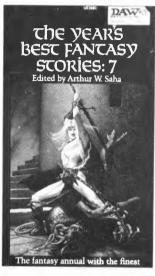
Also scheduled is an occult novel by *Steve Vance* entitled *The Hybrid*. It concerns a five-yearold boy who develops occult powers. Both paperbacks are priced at \$2.25.

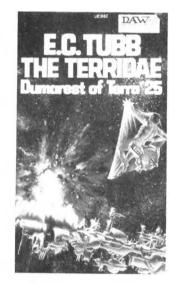
Under the Leisure Books imprint, watch for Salem's Children by Mary Leader, originally published in hardcover by Coward, McCann & Geoghagen in 1979. The novel is an occult horror tale about a small Wisconsin town transformed into a modern Salem. Price is \$2.75.

Another Leisure release for October is *Red Dust* by *David Houston*, volume three in the TV-inspired 'Tales of Tomorrow' series. The illustrated SF novel concerns an expedition to Mars that returns with a Martian life form. Price is \$2.25.

DAW BOOKS

Leading off DAW's October releases is Marion Zimmer Bradley's newest Darkover novel, Sharra's Exile, at \$2.95. The novel concerns the return of the legendary Sharra, the last remaining weapon of the Age of Chaos, and is a direct sequel to her earlier The Heritage of Hastur.





Also on tap for October is The Year's Best Fantasy Stories: 7 edited by Arthur W. Saha. Included in this year's anthology are: "The George Business" by Roger Zelazny, "The Princess and the Bear" by Orson Scott Card, "Proteus" by Paul H. Cook, "Spidersong" by Susar. C. Petrey, "The Narrow House" by Phillip C. Heath, "Wolfland" by Tanith Lee, "Melpomene, Calliope...and Fred" by Nicholas Yermakov, "Kevin Malone" by Gene Wolfe, "Lan Lung" by M. Lucie Chin (aka: "Dragon... Ghost"), "The Keeper of the Wood" by Caradoc A. Cador, and "The Sleep of Trees" by Jane Yolen. Price is \$2.25.

E. C. Tubb's newest addition to his Dumarest of Terra series (#25) is The Terridae (\$2.25) and a reprint new to the DAW imprint is Showboat World by Jack Vance (\$2.25). The reissue this month



(Cover artists: "The Year's Best Fantasy Stories ?" by Michael Whelan; "The Terridae" by Richard Hescox.



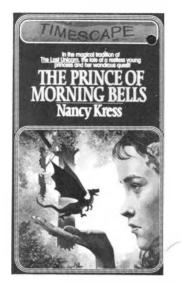
is The Way Back by A. Bertram Chandler (\$2.25).

SIGNET

Two original horror novels from Signet in October are The Jonah by James Herbert (\$2.95) and Gila! by Les Simons (\$1.95). The former is an occult novel about an undercover police detective who is controlled by some mysterious evil force. The latter is another gory creature show, this time about giant gila monsters that terrorize New Mexico (creations of the first H-bomb tests 25 years ago).

An original SF novel is *The Soul Eater* by *Mike Resnick* (\$2.25), about a cold-blooded killer and professional game hunter who unex-





Auditative THROUGH THE AVAITERQUE CYCLES PARTICLE THEORY A writer experiences sub-diomic pant of pique of supernovas INFRALS OF AUGUST A durustier, traditad bottle for love and tages of the leadbook from the radien B rook and a vinom: while is sub-picative generative of the former of the future fives and tages of the leadbook from the radience. For the leadbook from th

pectedly runs up against the most feared being in the galaxy--The Soul Eater.

Reissues this month are The Dark by James Herbert (\$2.95) and Tales of Ten Worlds, a collection of stories by Arthur C. Clarke (\$2.50).

AVON BOOKS

Avon Books will have four paperback originals on the stands in October. Esbae: A Winter's Tale by Linda Haldeman (\$2.50) is a contemporary fantasy about a college student who conjures up Asmodeus, the evil demon of wisdom, to help him pass his exams--the price for this service is the sacrifice of his girl. Meanwhile, Esbae, a supernatural sprite for good, is helping his girlfriend.

Status Quotient: The Carrier by Ralph A. Spermy (\$2.50) is a science fiction novel about a man on the planet Ath who is immortal and the only surviving human on the planet.

The Elementals by Michael Mc-Dowell (\$2.95) is an occult horror novel about strange doings in an isolated resort in Alabama where supernatural, shifting forms wait to unleash death on two vacationing families.

Visions of Wonder edited by Robert H. Boyer and Kenneth J. Zahorski (\$2.50) is a new anthology of Christian fantasy stories by some old masters. Included are stories by Charles Williams, A. E. Coppard, Oscar Wilde, John Buchan, Isaac Bashevis Singer, John Aurelio, Par Lagerkvist, and eight others.

Making its first paperback appearance this month is Congo by Michael Crichton (\$2.95), published in hardcover by Knopf. A "speculative fiction" reissue is The Blue Chair by Joyce Thompson (\$2.95), about a woman who gives up her chance at immortality to have children.

TIMESCAPE/POCKET BOOKS

The Prince of Morning Bells by Nancy Kress is an original fantasy novel that will appear under the Timescape imprint in October. The novel is about a young princess who leaves her parent's castle with her Labrador retriever on a quest for the "Tents of Omnium at the Heart of the World." Price is \$2.50.

Another original for October is The Klingon Gambit by Robert E. Vardeman, the second in Timescape's new 'Star Trek' series that began in June with The Entropy Effect by Vonda N. McIntyre. Price is \$2.25.

A new collection is Particle Theory by Edward Bryant (\$2.50), containing a dozen stories, including the title story plus "The Thermals of August," "Shark," "The Hibakusha Gallery," "Stone," "Strata," and "giANTS," among others.

Making its first paperback appearance will be King David's Spaceship by Jerry Pournelle, published in hardcover last year by Simon & Schuster. Price is \$2.50. A reissue for October is Fault Lines by Kate Wilhelm, at \$2.25.

Under the Pocket Books imprint is an original occult horror novel,

(Cover artists: "Shadows of Sanctuary" by Walter Velez; "Reefs" by Janet Aulisio; "House of the Wolf" by Franco Accornero; "Weird Tales #3" by Tom Barber.



The Bloodstone by Ken Eulo (\$2.75), a sequel to his previous The Brownstone. Also due out under the Pocket Books imprint is the first U.S. paperback publication of The Hitchhiker's Guide to the Galaxy by Douglas Adams, at \$2.50.

BERKLEY BOOKS

Berkley releases for October include continuations of two series. *Reefs* by *Kevin O'Donnell*, *Jr.*, is the second volume in his 'Journeys of McGill Feighan' (the first was *Caverns*, published in April). In this volume, McGill Feighan travels to the seaworld Delurc, whose inhabitants "combine the sociability of sharks with the compassion of piranhas." Price is \$2.25.

House of the Wolf by M. K. Wren is the concluding volume of the 'Phoenix Legacy' trilogy, which began with Sword of the Lamb and Shadow of the Swan. Price is \$2.75. Sunwaifs by Sydney J. Van Scyce (\$2.25) is a new SF novel about six unusual children on a colony world who develop such powers as the ability to talk with birds, the power to heal, controling plants and beasts, etc.

ACE BOOKS

An original anthology dwe from Ace in October is Shadows of Sanctuary edited by Robert Lynn Asprin (\$2.50), the third in his series of heroic fantasy anthologies set in the imaginary city of Sanctuary. Included in this latest volume are new stories by C. J. Cherryh, Vonda



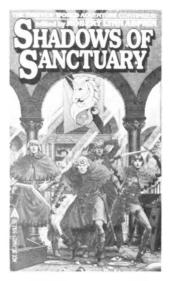
McIntyre, Andrew J. Offut, Lynn Abbey, Diana Paxson, Janet Morris and editor Asprin.

An original SF novel this month is *Spacetime Doughnuts* by *Rudy Rucker* (\$2.50), set in a future society ruled by drugs and computers. The plot revolves around a young man and an old scientist who decide to escape in a machine that shrinks them into oblivion.

Yet another SF original is Warrior's World by Richard S. Mc-Enroe (\$2.25), Ace's third sequel to the original Buck Rogers novel, based upon an outline by Larry Niven and Jerry Pournelle. (The previous two sequels to Armageddon 2419 A.D. were Mordred by John Eric Holmes and Warrior's Blood by McEnroe.)

Three titles that will see their first mass-market paperback editions in October are: Lost Dorsai by Gordon R. Dickson (\$2.95), an Ace trade paperback last August; Direct Descent by Frank Herbert (\$1.95), published last October as a trade paperback; and Survey Ship by Marion Zimmer Bradley (\$2.50), also an Ace trade paperback last October.

Reprints and reissues for October are: City by Clifford D. Simak (\$2.75), An Old Friend of the Family by Fred Saberhagen (\$2.50), The Dream Master by Roger Zelazny (\$2.25), and Thieves' World edited by Robert Lynn Asprin (\$2.50). Additional reprints include a special Edgar Rice Burroughs promotion consisting of the following five 'Venus' books at \$2.25 each: Pirates of Venus, Lost on Venus, Carson of Venus,





Edited by Lin Carter

Escape on Venus and The Wizard of Venus.

Under the Charter imprint, watch for *Graham Masterton's* latest novel: *Famine*. It's about a U.S. in starvation as crops and even canned foods are spoiled by a mysterious radiation. Price is \$3.25.

DEL REY BOOKS

Coming from Del Rey Books in October is The Four Lords of the Diamond by Jack L. Chalker, the first volume in a new science fiction tetralogy, 'Lilith: A Snake in the Grass.' The four lords of the diamond refer to the four human settled worlds of the Warden Diamond, while Lilith is the name of a planet alleged to be a paradise.

A fantasy original for October is *The Ring of Allaire* by *Susan Dexter*, the first novel in a trilogy about an unskilled apprentice sorcerer who rises to a challenge that has eluded master sorcerers. Both the Dexter and Chalker titles are priced at \$2.50.

Another science fiction original is Long Shot for Rosinante by Alexis A. Gilliland (\$2.25), the sequel to his earlier space adventure, The Revolution from Rosinante.

Reissues this month include: Space Skimmer by David Gerrold (\$2.50), Martians, Go Home by Fredric Brown (\$2.25), and The Blue Star by Fletcher Fratt (\$2.50).

(Continued on page 35, Col. 2.)

The Fan Press



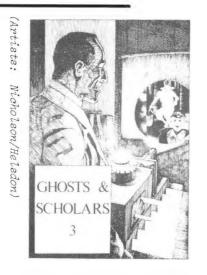
FANTASY TALES

Just out from Great Britain is Fantasy Tales #8, the best fantasy and weird fiction magazine since the original Weird Tales (after which it is patterned), containing the following new stories: "The Dark Country" by Dennis Etchison, "A Place of No Return" by Hugh B. Cave, "The Elevation of Theosophus Coatgrime" by Brian Mooney, "The Legacy" by James Glenn, "Sic Transit" by Mike Chinn, "Shadows from the Past" by Mary Clarke, "Swamp Call" (verse) by Brian Lumley, and "Weirwood" by Michael D. Toman. Artists this issue include Dave Carson, David Lloyd, John Grandfield, Jim Pitts, Russell Nicholson, and Alan Hunter.

The 52-page, 6" by 8" issue is priced at 95p or \$3.50, postpaid. Stephen Jones, 73 Danes Ct., North End Road, Wembley, Middx. HA9 OAE, England.

GHOSTS & SCHOLARS

Also out from Great Britain is the third issue of *Ghosts & Scholars*, a digest size magazine featuring fiction in the M. R. James tradition. Included in the issue are: "The Burning" by *Ramsey Campbell*, "The Uncommon Salt" by *David G. Rowlands*, "Old Hobby Horse" by A. F. Kidd, and "The Abysmal" by *Stephen Gresham*, in addition to a series of letters by *M. R. James.* Artwork is provided by *Russ Nicholson* and *Martin Helsdon, A. F. Kidd, Alan Hunter, Dave Carson*, and *David Lloyd.* The 44page issue is priced at bl.20 or \$3, postpaid. Rosemary Pardoe, 11b



Cote Lea Square, Southgate, Runcorn, Cheshire WA7 2SA, England.

KADATH

Italian fan Francesco Cova recently published his 4th issue of Kadath, printed entirely in English and sporting a full color cover by Jim Pitts. Included in the issue are the following stories: "Arimetta" and "Lamia" by Manly Wade Wellman, "The Sweet Grapes of Autumn" by Frances Garfield, (Mrs. Wellman), and "The Affair of the Cuckolded Warlock" by the late H. Warner Munn, in addition to a bibliography of Munn's work by Mike Ashley and an article on "Weird Tales Today" by Darrell Schweitzer. Additional artwork in the issue is provided by Steve Jones, Dave Carson, Alessandro Bani, and Robin Lumley.

With the exception of the Munn story, all of the material in this special Weird Tales issue is new; the Munn story has appeared in only two chapbooks published by Munn himself. The 40-page issue is priced at \$4 postpaid (\$5.50 air mail) and 4-issue subscriptions are \$15. Issue #5 will be a special "Occult Detective" issue and will feature (among other things) a new John Thunstone story by Manly Wade Wellman and a new Titus Crow story by Brian Lumley. Francesco Cova, Corso Aurelio Saffi 5/9, 16128 Genova, Italy. Make checks payable to the editor.

SKULLDUGGERY

Featured in Skullduggery #7, a quarterly magazine of detective



and mystery fiction, are the following new stories: "The Double Edge" by James Reasoner, "The Wrong Way" by Chet Williamson, "The Mystery Man" by Hal Charles, "God Help Betty Canova" by Cynthia Pomerleau, "Crowd Pleaser" by Don Wall, "This Little Piggy" by Joe Lansdale and Dan Lowry, and "Double Jeopardy" by Dan Marlowe. The 68-page digest size magazine is typeset and illustrated. Single copies are \$2.50. Karen Shapiro and Bill Desmond, Box 191, MIT Branch Station, Cambridge, MA 02139.

THRUST

Following a roughly nine-month hiatus, Thrust #17 has appeared from editor Doug Fratz. Featured in the issue is an interview with Raymond Z. Gallun along with regular columns by Michael Bishop, Charles Sheffield, George Alec Effinger and Lou Stathis. Also included are a number of book reviews and letters. The 40-page issue is priced at \$1.95 and sixissue subscriptions are \$9. Doug Fratz, 8217 Langport Terrace, Gaithersburg, MD 20760.

AUGUST DERLETH SOCIETY

The August Derleth Society Newsletter #16 is a 16-page issue that features news about society and member activities, as well as articles on Derleth by Carl Jacobi, Bill Dutch and Steve Eng. Also included in the issue is a detailed schedule of activities for the "August Derleth Remembered" conference, to be held October 10-11 in



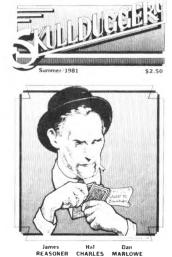
Sauk City, WI. Memberships in the August Derleth Society are \$5 per year. Contact: George Marx, 20 E. Delaware Pl., Chicago, IL 60611.

SHORES OF ETERNITY

On the Shores of Eternity is a slim pamphlet of poetry containing ten poems by Jessica Amanda Salmonson, illustrated by Wendy Adrian Shultz. The 16-page, digest size booklet is limited to 100 copies and priced at \$1.50. Jessica Amanda Salmonson, 2127 S. 254th Pl., Kent, WA 98031.

TRUMPET

The long-awaited Trumpet #12 has at last appeared, as previewed way back in FN #14. The issue was begun by the late Tom Reamy before his sudden death in 1977 (as Nickelodeon #3) and has been completed by Ken Keller. Ken hopes to continue the magazine on a semi-annual publication schedule. Featured in the 52-page issue are Tom Reamy's last article, "Everything is Shit & There's Nothing We Can Do About It! (Thoughts on the 'Star Wars' Phenomenon)," a reminiscence of Tom by Howard Waldrop, "The Deep World of Hodgson's 'Night Land'" by Richard Hodgens, "The Lost City" (an illustrated poem) by Jim Fitzpatrick, "The Shuffler from the Stars" by M. M. Moamrath (Bill Wallace and Joe Pumilia), "Franklin Booth: The Forgotten Fantasist" (portfolio), "It Can't Happen Here" (fiction) by Ronald Anthony Cross, "Lin Carter in the Land of Lost Boys" by James K. Burk, "The Musty, Dusty Lang-



(Artist: Frank Hamilton)

uage of Science" by Grant Carrington, and another reminiscence of Tom (from New Voices 4) by Algis Budrys.

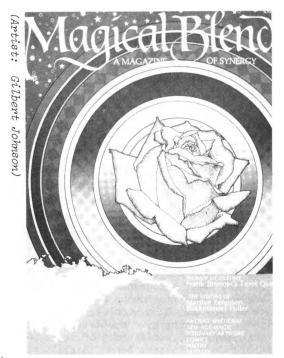
The issue features a wraparound cover illustration by Ned Dameron (see FN #14) and additional artwork by Jim Steranko, William Rotsler, Frank Frazetta, Stephen Fabian, Grant Canfield, Vikki Marshall, Frank Brunner, John Severin, and Jeff Easley, among others. Single copy price is \$3.50 and twoissue subscriptions are \$6. Ken Keller, 1131 White, Kansas City, MO 64126.

AURORA SF

The "SF" above stands for "Speculative Feminism" and Aurora is the new name for an SF fanzine that was previously known as Janus. This latest issue (#19) runs 36 pages and is priced at \$2.50. Contents include a report on WisCon and articles on such subjects as "Teach Yourself Alien" (by Suzette Haden Elgin), "The Persnicketyness of Communication," "Non-Human Com-munication," and "Exobiological Communication." Other departments include book reviews, small press reviews, and a letters column. Subscriptions are 3 issues for \$6. Aurora SF, Box 1624, Madison, WI 53701.

MAGICAL BLEND

Magical Blend #4 is out now, this issue sporting a vibrant four color wraparound cover with separations prepared by hand. Inside are five new stories: "Cleaves of



Winter" by Ralph Roberts, "Shanti" by Thomas Wiloch, "Interlude" by Lisa Shulman, "In the Middle" by Scott Gorman, and "Flo" by John Perry. Add to that the usual variety of articles and loads of poetry, a vast array of artwork, and the usual unique approach to graphics that has characterized Magical Blend in the past. The 68page issue is priced at \$3 per copy and subscriptions to the quarterly are \$10. Magical Blend, P. O. Box 11303, San Francisco, CA 94101.

SF REVIEW

Features in the latest issue of Science Fiction Review (#40, Fall) include an interview with Robert Sheckley, a four-way telephone conversation between Harlan Ellison, Fritz Leiber, Arthur C. Clarke and Mark Wells, "Ten Years Ago in SF--Summer, 1971" by Robert Sabella, "The Engines of the Night" (an essay from a forthcoming book) by Barry N. Malzberg, "Beyond the Fringe" by Wesley Grahom, and "Eighty Percent and Superman, Too" by Steve Gallagher. Add to that the usual plethora of book and magazine reviews, letters, cartoons, and Geis commentary. \$2 a copy or \$7 for four quarterly issues. Richard E. Geis, P. O. Box 11408, Portland, OR 97211.

Miscellaneous notes:

Gary Crawford at the Gothic Press has announced the demise of *Gothic*, a semi-annual journal de-(Continued on page 35, Col. 3.)

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

Derleth's desire to find personality as well as strange phenomena in the cosmos-at-large. (Lovecraft wrote to F. B. Long of "self-blinded earthgazers like little Augie Derleth.") I can empathize with Derleth's search for warmth, feeling, and understanding in the wolfen eyes peering at us.

-- Fritz Leiber

(Next issue: "On Fantasy" will be written by Karl Edward Wagner.)

(Interview with Juanita Coulson continued from page 25.)

I indulge in one-person total enjoyment spells with recorded music: classical, folk, exotica, a la Yma Sumac and Les Baxter, Miklos Rosza, Alex North, The Doors, Woodstock's soundtrack, the score of Fiddler on the Roof, Gato Barbieri, Tom Lehrer, Kabuki, Ragas, The Jacksons, Yes, You-Are-There nostalgia recordings, Ferrante and Teicher, The Doobies, La Belle, etc., etc. My tastes are exceedingly eclectic. I enjoy--equally--Antill's suite for ballet, Corroboree, The Trammps, Weill-Anderson, Lost in the Stars, the soundtrack of Destination Moon, Liszt's Les Preludes, Dave Brubeck, Shostakovich's 7th, and Seals and Croft.

I garden--vegetables, not flowers. Flowers are okay, in their place, as long as they don't expect me to fuss over them.

I enjoy traveling--historical sites, cities, towns, countrysides, seeing people and places familiar and new. Seeing Meteor Crater, any time I can get there.

People watching--in all facets and situations, any time at all.

> -- Jeffrey M. Elliot & Juanita Coulson

("Collecting Fantasy" by Weinberg continued from page 9.)

It was through the efforts of a fan across the ocean that such work found its way into print. This is a field rich with unpublished manuscripts (from David H. Keller to John Taine novels and more) to huge stacks of correspondence by the famous and the forgotten, to interviews in old fanzines (one such being an interview and photo of L. Sterne Stevens published in *Destiny*, Fall, 1951, where I learned a great deal about the artist). It is a field where a collector can also be a scholar...if he tries...

Next time: Gnome Press.

-- Robert Weinberg

(Specialty Publishers continued from page 11.)

tells me they plan two more volumes this summer. One will be a slim book by Stephen R. Donaldson entitled Gilden-Fire; it's a 12,000 to 15,000-word adventure originally created for one his Thomas Covenant novels but left out of the published book. The other volume (planned for the World Fantasy Con) is a collection of early Jack Vance stories, Lost Moons and Strange Music.

Last issue I noted that I'd had mail returned to me from Twaci Press, publishers of the 1980 *Index* to SF Magazines, detailed in FN #39. As it turns out, the address I published was correct--the post office in Cambridge was apparently having a bad day when they returned my mail.

(Trade Books

continued from page 14.)

is a quick rundown of some you can expect to see in your local bookstores shortly. Unless otherwise noted, all are wall hanging calendars measuring the usual 12" to 13" square with 12 plates plus a centerfold illustration.

Ballantine Books will have a 1982 J. R. R. Tolkien Calendar illustrated by Darrell K. Sweet, priced at \$6.95. Bantam Books will again have a 1982 Frank Frazetta Calendar, priced at \$6.95. Due out from Holt, Rinehart & Winston is The Wind in the Willows 1982 Calendar illustrated by Michael Hague, at \$6.95. Coming from Simon & Schuster is The Star Trek Calendar 1982, priced at \$5.95. Announced by Starlog Press is The Brothers Hildebrandt Atlantis 1982 Calendar, illustrated by the Brothers Hildebrandt and priced at \$7.95. Last but not least (and probably not last, come to think of it...) is *The Boris Vallejo Fantasy Calendar* 1982, illustrated by Boris and published by Workman Publishing Company at \$5.95.

Miscellaneous notes:

Del Rey Books has purchased rights to publish 2010: Odyssey Two by Arthur C. Clarke, the sequel to his original 2001: A Space Odyssey. The rights were bought for a 7-figure advance. The novel is tentatively scheduled for hardcover publication in November, 1982.

The Moon's Fire-Eating Daughter by John Myers Myers has appeared from Starblaze Editions (#14 in the trade paperback series) and is already out of print, according to one distributor. The \$4.95 trade paperback is illustrated by Thomas Canty and is a sequel to Myers' earlier Silverlock.

(Paperbacks

continued from page 31.)

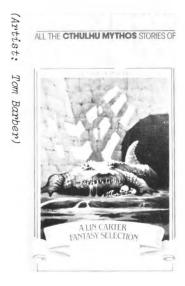
ZEBRA BOOKS

Out from Zebra Books in August (as noted back in FN #35) is Weird Tales #3 edited by Lin Carter, containing the following new stories: "The Chinese Woman" by Evangeline Walton, "The Messenger" by Steve Rasnic Tem, "To the Nightshade" (verse) by Clark Ashton Smith, "The Opposite House" by John and Diane Brizzolara, "The Guardian of the Idol" by Robert E. Howard and completed by Gerald Page, "The Black Garden" by Carl Jacobi, "The House of the Temple" by Brian Lumley, "Nobody Ever Goes There" by Manly Wade Wellman, "The Summons of Nuguth-Yug" by Gary Myers and Marc Laidlaw, and "The Winfield Inheritance" by Lin Carter, along with two poems by Robert A. W. Lowndes. Reprints include "The Red Brain" by Donald Wandrei and "The Wind That Tramps the World" by Frank Owen. Price is \$2.50.

Also out from Zebra is Mysteries of the Worm by Robert Bloch, a collection of all of his Cthulhu Mythos stories, edited by Lin Carter. Price is \$2.95.

TOR BOOKS

As noted here last issue, July releases from Tor Books included A Translatlantic Tunnel, Hurrah! by Harry Harrison (a reprint, aka: Tunnel Through the Deeps) and Father to the Stars by Philip Jose



Farmer. The Farmer volume is a collection of reprinted stories that includes: "The Night of Light," "A Few Miles," "Prometheus," "Father," and "Attitudes." A third July release of interest here (and the only new one, really) is The Sign of the Guardian by John Arthur Long, a horror novel soon to be a motion picture.

August releases are The Technicolor Time Machine by Harry Harrison (a reprint) and Winners by Poul Anderson. The latter is, again, a collection of reprints that includes: "No Truce With Kings," "The Longest Voyage," "The Sharing of Flesh," "The Queen of Air and Darkness," and "Goat Song." All of the above are priced at \$2.50. *

(The Fan Press

continued from page 33.)

voted to Gothic literature that featured scholarly articles and reviews, as well as some excellent fiction. The magazine lasted only 4 issues (the last was December, 1980). All four issues are still available at \$12 for the set and are recommended. Gothic Press, 4998 Perkins Road, Baton Rouge, LA 70808.

Gordon Linzner is shifting his quarterly fiction magazine, Space & Time, to a semi-annual publication schedule to save on production and distribution costs. Issue #61 will be a 120-page digest out in September with a cover price of \$4. Subscriptions are now 2 issues for \$7. Gordon Linzner, 138 West 70th St., Apt. 4B, New York, NY 10023.

Randall D. Larson at Fandom Unlimited Enterprises has moved; his new address is: 3378 Valley Forge Way, San Jose, CA 95117. *

