

1993
WORLD
FANTASY
CONVENTION





1993 World Fantasy Convention Minneapolis, Minnesota

Poul Anderson	2
Thomas Canty	16
John Crowley	18
Roger Zelazny	22
Basil Copper	32
Neil Gaiman	36
1993 World Fantasy Award Nominees	42
Megan Lindholm	46
Don Maitz	50
Patricia McKillip	52
Tim Powers	54
Terri Windling	56
Jane Yolen	58
Programming Events	60
“The Candle in the Skull” by Basil Copper	66
Hannes Bok	72
Previous World Fantasy Award Winners	74
1993 World Fantasy Convention Membership List	77

Welcome to the 1993 WFC

by Greg Ketter

Well, here we are. Welcome to the 1993 World Fantasy Convention. It's been eleven years from my initial idea of hosting a WFC to the final realization. The original vision has been talked about and modified, argued over and refined, poked, prodded, pushed and polished into the form you now see. We hope to offer you a convention that will challenge you and entertain you; a convention to make you think of the future

of this literary genre and to remember its past.

To fulfill one of our promises, we have established The Minnesota Fantasy Room. There will be displays of Minnesota writers and artists as well as more traditional World Fantasy program events. These events are described more completely later in this book.

Of interest to many collectors will be our Small Press Display inside the Dealers Room. We

will feature a complete Arkham House collection as well as publications from many other small presses.

The rest of our convention includes our innovative and challenging main program, a knock-your-eyes-out art show, and warm Minnesota hospitality.

Happy Halloween!



Poul Anderson

Poul Anderson: Scandinavian of ancestry. Pennsylvanian of birth.

Danish, Texan, and Minnesotan of residence thereafter. Californian of residence,

ultimately.

"I am," he says, "an old-fashioned storyteller."

But story-telling of the sort Poul does has been the backbone of western literature for some thousands of years. It produces a narrative handcrafted by a master from the truest and finest materials, painted with all the colors of poetry, and sent forth to sing itself to the inner ear of the reader.

In fact, both poetry and story-telling have been part of him from the start. he was born on a 25th of November; and the proper pronunciation of his first name falls about midway between "Pole" and "Powl." But in fact, he answers to both these pronunciations and any variant in between.

His connection with Minnesota dates back to circa World War II. At the University of Minnesota he majored

in physics, minored in chemistry and mathematics, graduating with honors in 1948. He was a member of the Minneapolis Fantasy Society through its immediate post-war years, and started selling science fiction to the magazines while still at the University.

When he graduated, the market for physics degrees was less than it was to be later in the technological upswing of the fifties. He decided to write "for a while." That while, as he says, has stretched itself out into a lifetime; and in 1952 he met and married Karen, herself a writer. In due course their daughter Astrid was born and they settled down in the San Francisco area.

In the years since, Poul's productivity and his influence on the science-fiction field have been continuous and awesome — a productivity and influence he shared with Karen, as they have shared a multitude of other interests involving travel, sailing, mountaineering, poker, and the Society for Creative Anachronism, with which both of them have been closely identified from the beginning. In addition to sf and fantasy,

he has written written mystery books and shorter pieces; for one novel he won the Cock Robin Award. His list of Hugo and Nebula Awards won is awesome.

The time spent in this sort of life has changed him remarkably little. You will see him, here and now, looking much like the man who lived in an adjoining room to mine, in a rooming house in north Minneapolis in the later forties. A tall man, a broad-shouldered man. A man whose hair still goes straight up. A man wearing horn-rimmed glasses who is fascinating to talk to on the subjects of writing, other countries, mountain climbing, poker, medieval matters, astronomy, physics, chemistry, sailing, Sherlock Holmes and the Baker Street Irregulars, mystery stories, politics, beer, Scandinavian history and legend, fandom, the Science Fiction Writers of America, the Mystery Writers of America, publishing, space flight, how to build a planet...

There is no point in going on; the list is infinite. He is a tower of a human being in many and many areas. Regard him for yourself.

The Works of Poul Anderson

compiled by
Denny Lien

The following is intended as a basic checklist of the books of Poul Anderson. Generally, editions after the first are not cited except where a later edition features a title change or considerable textual change, or where the first is a limited edition. Unless otherwise indicated, the work is a hardbound novel. If first book publication was preceded by magazine appearance,

this is noted (in many such cases, the magazine text will be much shorter or otherwise rather different). The prose fictional contents of Poul Anderson's collections, along with original magazine etc. appearances as applicable, are detailed separately (nonprose, nonfiction, and/or material by other hands in such collections are not listed).

The Works of Poul Anderson—continued

Besides copies of the books themselves in my own and other locally accessible collections, previous Anderson bibliographies by Donald H. Tuck (1960), Mark Owings (1970), an anonymous source in the April 1971 *F&SF* (*Magazine of Fantasy and Science Fiction*), and by David Stever & Andrew Adams Whyte (1976) were consulted, as were the *Day*, *Metcalf*, *NESFA*, and *Twac* Press *sf* magazine indexes; R. Reginald, *SCIENCE FICTION AND FANTASY LITERATURE*; Noelle Watson and Paul E. Schellinger, eds., *TWENTIETH-CENTURY SCIENCE-FICTION WRITERS*

(third edition); John Clute and Peter Nichols, eds., *THE ENCYCLOPEDIA OF SCIENCE FICTION*; and William Contento, *INDEX TO SCIENCE FICTION ANTHOLOGIES AND COLLECTIONS*. I have not seen the “Poul Anderson” volume in Gordon Benson Jr. and Phil Stephensen-Payne’s “Galactic Central Working Bibliography” series, but on the basis of others in the series that I have seen would recommend same as an inexpensive, comprehensive Anderson bibliography beyond the scope of this limited checklist.

The Books of Poul Anderson

1952

VAULT OF THE AGES (Philadelphia: Winston)

1954

BRAIN WAVE (New York: Ballantine) paperback ✱ unfinished serialization in *SPACE* Sept. 1953 as *THE ESCAPE*

THE BROKEN SWORD (New York: Abelard-Schuman) revised text published as 1971 Ballantine paperback edition

1955

NO WORLD OF THEIR OWN (New York: Ace) paperback ✱ bound double-book format with an Isaac Asimov story ✱ longer version serialized in *ASTOUNDING* April, May, June, July 1955 as *THE LONG WAY HOME* ✱ longer version also published as book *THE LONG WAY HOME*

1956

STAR WAYS (New York: Avalon) also published as book *THE PEREGRINE*

1957

EARTHMAN'S BURDEN ✱ with Gordon R. Dickson (New York: Gnome) stories—see list on page 10

PLANET OF NO RETURN (New York: Ace) paperback ✱ bound double-book format with an Andre Norton story ✱ serialized in *ASTOUNDING* June 1954 and July 1954 as *QUESTION AND ANSWER* ✱ also published as book *QUESTION AND ANSWER*

1958

THE SNOWS OF GANYMEDE (New York: Ace) paperback ✱ bound double-book format with: *WAR OF THE WING-MEN* ✱ magazine version in *STARTLING* Winter 1955

WAR OF THE WING-MEN ✱ bound double-book format with: *THE SNOWS OF GANYMEDE* ✱ serialized in *ASTOUNDING* Feb 1958, March 1958, April 1958, as *THE MAN WHO COUNTS* ✱ also published as book *THE MAN WHO COUNTS*

1959

THE ENEMY STARS (Philadelphia: Lippincott) serialized in *ASTOUNDING* August 1958 and September 1958 as *WE HAVE FED OUR SEA*

PERISH BY THE SWORD (New York: Macmillan)

VIRGIN PLANET (New York: Avalon) magazine version in *VENTURE* January 1957

WAR OF TWO WORLDS (New York: Ace) paperback ✱ bound double-book format with a John Brunner story ✱ magazine version in *TWO COMPLETE SCIENCE-ADVENTURE BOOKS* Winter 1953 as *SILENT VICTORY*

WE CLAIM THESE STARS! (New York: Ace) paperback ✱ bound double-book format with a Robert Silverberg story ✱ magazine version in *AMAZING* June 1959 as *A HANDFUL OF STARS*

1960

THE GOLDEN SLAVE (New York: Avon) paperback

GUARDIANS OF TIME (New York: Ballantine) paperback ✱ stories—see list on page 10

THE HIGH CRUSADE (Garden City, NY: Doubleday) serialized in *ASTOUNDING* July 1960, August 1960, September 1960

MURDER IN BLACK LETTER (New York: Macmillan)

ROGUE SWORD (New York: Avon) paperback

1961

EARTHMAN, GO HOME! (New York: Ace) paperback ✱ bound double-book format with a Wilson Tucker story ✱ serialized in *FANTASTIC* December 1960 and January 1961 as *A PLAGUE OF MASTERS*

Photo by: Jay Kay Klein



MAYDAY ORBIT (New York: Ace) paperback ✱ bound double-book format with a Kenneth Bulmer story ✱ magazine version in FANTASTIC December 1959 as A MESSAGE IN SECRET

MURDER BOUND (New York: Macmillan)

ORBIT UNLIMITED (New York: Pyramid) paperback ✱ incorporates "Robin Hood's Barn" (ASTOUNDING January 1959); "The Burning Bridge" (ASTOUNDING January 1960), and "Condemned to Death" (FANTASTIC UNIVERSE October 1959)

STRANGERS FROM EARTH (New York: Ballantine) paperback ✱ stories—see list on page 10

THREE HEARTS AND THREE LIONS (Garden City: Doubleday) serialized in F&SF September 1953 and October 1953

TWILIGHT WORLD (New York: Torquil) incorporates "Tomorrow's Children" (ASTOUNDING March 1947) and "Logic" (ASTOUNDING July 1947); the former was originally published as by Poul Anderson and F.N. Waldrop

1962

AFTER DOOMSDAY (New York: Ballantine) paperback ✱ serialized in GALAXY December 1961 and February 1962, as THE DAY AFTER DOOMSDAY

THE MAKESHIFT ROCKET (New York: Ace) paperback ✱ bound double-book format with UN-MAN AND OTHER NOVELLAS ✱ serialized in ASTOUNDING November 1958 and December 1958, as A BICYCLE BUILT FOR BREW

UN-MAN AND OTHER NOVELLAS (New York: Ace) paperback ✱ bound double-book format with THE MAKESHIFT ROCKET ✱ stories—see list on page 10

1963

IS THERE LIFE ON OTHER WORLDS? (New York: Crowell-Collier) nonfiction

LET THE SPACEMEN BEWARE! (New York: Ace) paperback ✱ also published as THE NIGHT FACE ✱ magazine version FANTASTIC UNIVERSE January 1960, as A TWELVEMONTH AND A DAY

SHIELD (New York: Berkley) paperback ✱ serialized in FANTASTIC June 1962 and July 1962

THERMONUCLEAR WARFARE (Derby, CT: Monarch) paperback ✱ nonfiction

1964

THREE WORLDS TO CONQUER (New York: Pyramid) paperback ✱ serialized in IF January 1964 and March 1964

TIME AND STARS (Garden City: Doubleday) stories—see list on page 10

TRADER TO THE STARS (Garden City: Doubleday) stories—see list on page 10

1965

AGENT OF THE TERRAN EMPIRE (Philadelphia/New York: Chilton) stories—see list on page 10

THE CORRIDORS OF TIME (Garden City: Doubleday) serialized in AMAZING May 1965 and June 1965

FLANDRY OF TERRA (Philadelphia/New York: Chilton) stories—see list on page 10

THE STAR FOX (Garden City: Doubleday) incorporates "Marque and Reprisal" (F&SF Feb 1965), "Arsenal Port" (F&SF April 1965), and "Admiralty" (F&SF June 1965)

WEST BY ONE AND BY ONE ✱ as anonymous editor (San Francisco: privately printed) Baker Street Irregular material

1966

ENSIGN FLANDRY (Philadelphia/New York: Chilton) magazine version in AMAZING October 1966

THE FOX, THE DOG, AND THE GRIFFIN (Garden City: Doubleday) children's adaptation of a Danish folk tale

THE TROUBLE TWISTERS (Garden City: Doubleday) stories—see list on page 10

1967

WORLD WITHOUT STARS (New York: Ace) paperback ✱ serialized in ANALOG June 1966 and July 1966, as THE ANCIENT GODS

1968

THE HORN OF TIME (New York: Signet) paperback ✱ stories—see list on page 10

1969

BEYOND THE BEYOND (New York: Signet) paperback ✱ stories—see list on page 10

THE INFINITE VOYAGE: MAN'S FUTURE IN SPACE (New York: Crowell-Collier) nonfiction

NEBULA AWARD STORIES FOUR ✱ as editor (Garden City: Doubleday)

THE REBEL WORLDS (New York: Signet) paperback

SATAN'S WORLD (Garden City: Doubleday) serialized in ANALOG May 1968, June 1968, July 1968, Aug 1968

SEVEN CONQUESTS (New York: Macmillan) also published in Britain as CONQUESTS ✱ stories—see list on page 10

1970

A CIRCUS OF HELLS (New York: Signet) paperback

TALES OF THE FLYING MOUNTAINS (New York: Macmillan) stories—see list on page 10

TAU ZERO (Garden City: Doubleday) serialized in GALAXY June 1967 and August 1967 as TO OUTLIVE ETERNITY

1971

THE BYWORLDER (New York: Signet) paperback ✱ serialized in FANTASTIC June 1971 and August 1971

OPERATION CHAOS (Garden City: Doubleday) stories—see list on page 10

1972

THERE WILL BE TIME (Garden City: Doubleday)

BAEN BOOKS
MARCH 1994



*Praise for the Multiple
Hugo and Nebula
Winning Vorkosigan
Series.*

"The chronicles of Miles Vorkosigan are far too witty to be literary junk food, but they rouse the kind of craving that makes popcorn magically vanish during a double feature."

—Faren Miller, *Locus*

"Miles Vorkosigan is such a great character that I'll read anything Lois wants to write about him... a book to re-read on cold rainy days."

—*Comics Buyer's Guide*

"Wit, style, versatility..." —*Locus*

"High-minded adventures..."

—*Publishers Weekly*

"Thoughtful and emotionally powerful...compelling..." —*Booklist*

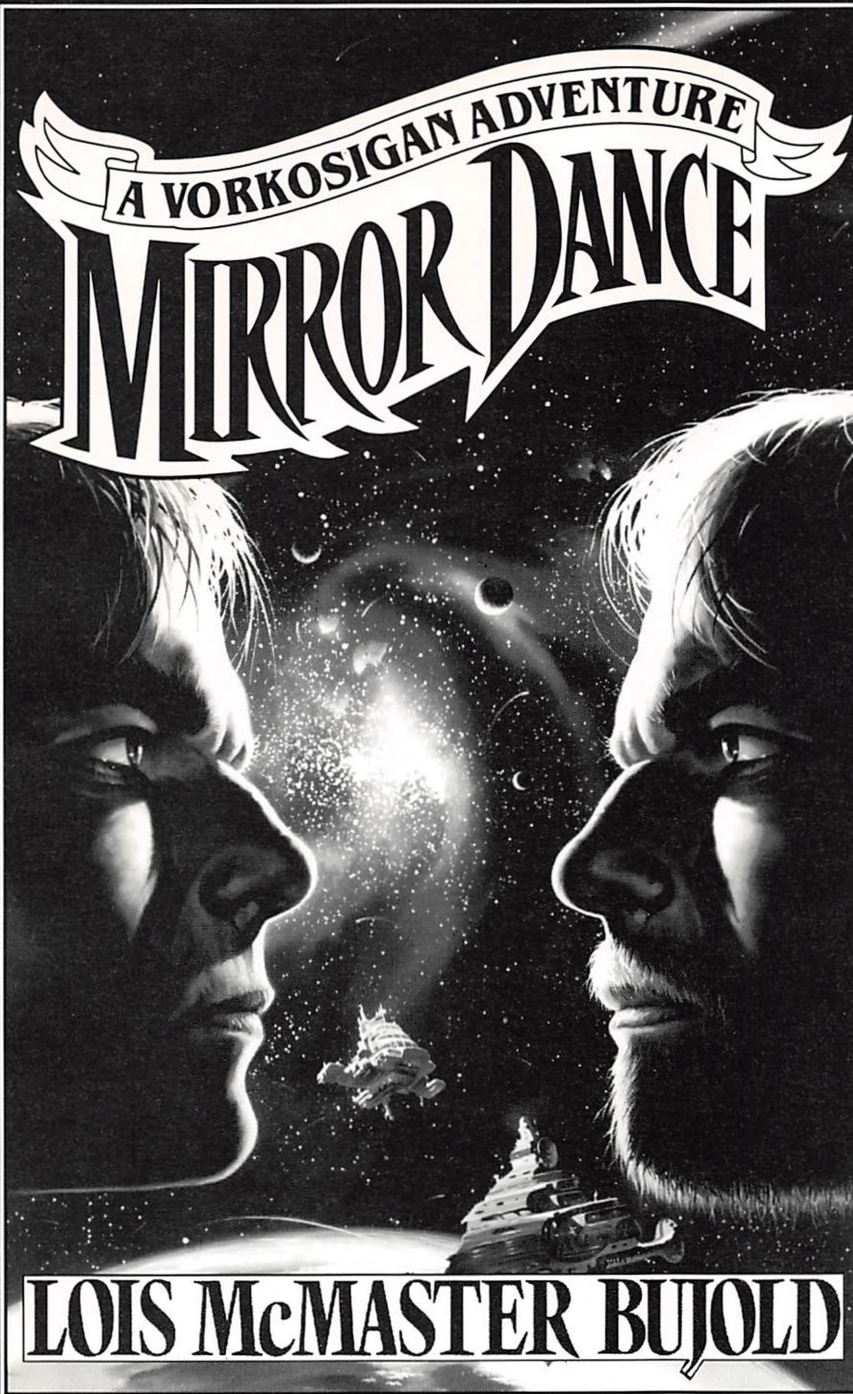
"Fast-paced and punchy adventure...engaging..." —*San Francisco Chronicle*

"One of the future giants of the field..." —*Chicago Sun-Times*

"A superb craftsman and stylist..."

—*Rave Reviews*

**BOOKSELLERS & LIBRARIANS:
SEND FOR YOUR FREE POSTER!**



Bujold's First SF Since Winning Two Hugos! A New Vorkosigan Adventure

THE CLONED STRANGER STRIKES AGAIN ... Even though Lord Miles Naismith Vorkosigan has his own mercenary fleet, is third in line to the Throne of Barrayar, and personally owns a major chunk of his home planet, no normal person would be tempted to change places with him. Miles had a prenatal brush with war-gas and grew up a pain-filled dwarf with bones as weak and brittle as some malign composite of chalk and glass.

But there is one who does envy him, want to be him. His brother Mark, his cloned stranger formed from tissue stolen from Miles in a plot to murder Miles and replace him with Mark. In *Brothers in Arms* that conspiracy was routed and Mark made more or less compliant to his new Miles-less fate. But in the intervening years Mark has learned that without Miles he is...nothing. The new and better Mark doesn't really want to kill his brother, but still it may come to that: Mark to stay, Miles to go....

HARDCOVER • 0-671-72210-7 • 400 pages • \$21.00 • Distributed by Paramount.

1973

- THE DAY OF THEIR RETURN (Garden City: Doubleday)
HROLF KRAKI'S SAGA (New York: Ballantine) paperback
THE PEOPLE OF THE WIND (New York: Signet) paperback ✱ serialized in ANALOG Feb 1973, March 1973, April 1973
THE QUEEN OF AIR AND DARKNESS AND OTHER STORIES (New York: Signet) paperback ✱ stories—see list on page 10

1974

- FIRE TIME (Garden City: Doubleday)
INHERITORS OF EARTH ✱ with Gordon Eklund (Radnor, PA: Chilton) incorporates "Incomplete Superman" (FUTURE March 1951)
A KNIGHT OF GHOSTS AND SHADOWS (Garden City: Doubleday) also published in Britain as KNIGHT FLANDRY ✱ serialized in IF October 1974 and December 1974
THE MANY WORLDS OF POUL ANDERSON (Radnor PA: Chilton) also published as THE BOOK OF POUL ANDERSON ✱ stories—see list on page 10
A MIDSUMMER TEMPEST (Garden City: Doubleday)
THE WORLDS OF POUL ANDERSON (New York: Ace) paperback ✱ omnibus of PLANET OF NO RETURN; and THE WAR OF TWO WORLDS; and WORLD WITHOUT STARS

1975

- HOMeward AND BEYOND (Garden City: Doubleday) stories—see list on page 10
STAR PRINCE CHARLIE ✱ with Gordon R. Dickson (New York: Putnam)

1976

- THE BEST OF POUL ANDERSON (New York: Pocket) paperback
HOMEBREW (Cambridge, MA: NESFA) limited edition ✱ poetry and miscellaneous prose, with one new story, "House Rule"
THE WINTER OF THE WORLD (Garden City: Doubleday)

1977

- MIRKHEIM (New York: Berkley)

1978

- THE AVATAR (New York: Berkley)
THE EARTH BOOK OF STORMGATE (New York: Berkley) stories—see list on page 10
THE NIGHT FACE, AND OTHER STORIES (Boston: Gregg Press) stories—see list on page 10
✪ TWO WORLDS (Boston: Gregg Press) omnibus of PLANET OF NO RETURN and WORLD WITHOUT STARS

1979

- THE DEMON OF SCATTERY ✱ with Mildred Downey Broxon (New York: Ace) paperback
THE MERMAN'S CHILDREN (New York: Berkley) incorporates "The Merman's Children" (FLASHING SWORDS #1, 1973 anthology) and "The Tupilak" (FLASHING SWORDS #4, 1977 anthology)
A STONE IN HEAVEN (New York: Ace) paperback

1980

- CONAN THE REBEL (New York: Bantam) paperback ✱ novel utilizing characters and settings of Robert E. Howard
THE DEVIL'S GAME (New York: Pocket) paperback
THE GOLDEN HORN (New York: Zebra) paperback
THE ROAD OF THE SEA HORSE (New York: Zebra) paperback

1981

- THE DARK BETWEEN THE STARS (New York: Berkley) paperback ✱ stories—see list on page 10
EXPLORATIONS (New York: Tor) paperback ✱ stories—see list on page 10
FANTASY (New York: Tor) paperback ✱ stories—see list on page 10
THE GUARDIANS OF TIME (New York: Tor) paperback ✱ expanded from 1960 edition ✱ stories—see list on page 10
THE PSYCHOTECHNIC LEAGUE (New York: Tor) paperback ✱ stories—see list on page 10
SIGN OF THE RAVEN (New York: Zebra) paperback
WINNERS (New York: Tor) paperback ✱ stories—see list on page 10

1982

- COLD VICTORY (New York: Tor) paperback ✱ stories—see list on page 10
THE GODS LAUGHED (New York: Tor) paperback ✱ stories—see list on page 10
MAURAI & KITH (New York: Tor) paperback ✱ stories—see list on page 10
NEW AMERICA (New York: Tor) paperback ✱ stories—see list on page 10
THE PEOPLE OF THE WIND and THE DAY OF THEIR RETURN (New York: Signet) paperback ✱ omnibus of the two novels
STARSHIP (New York: Tor) paperback ✱ stories—see list on page 10
THERE WILL BE TIME and THE DANCER FROM ATLANTIS (New York: Signet) paperback ✱ omnibus of the two novels
THE WINTER OF THE WORLD and THE QUEEN OF AIR AND DARKNESS AND OTHER STORIES (New York: Signet) paperback ✱ omnibus of the novel and the collection

1983

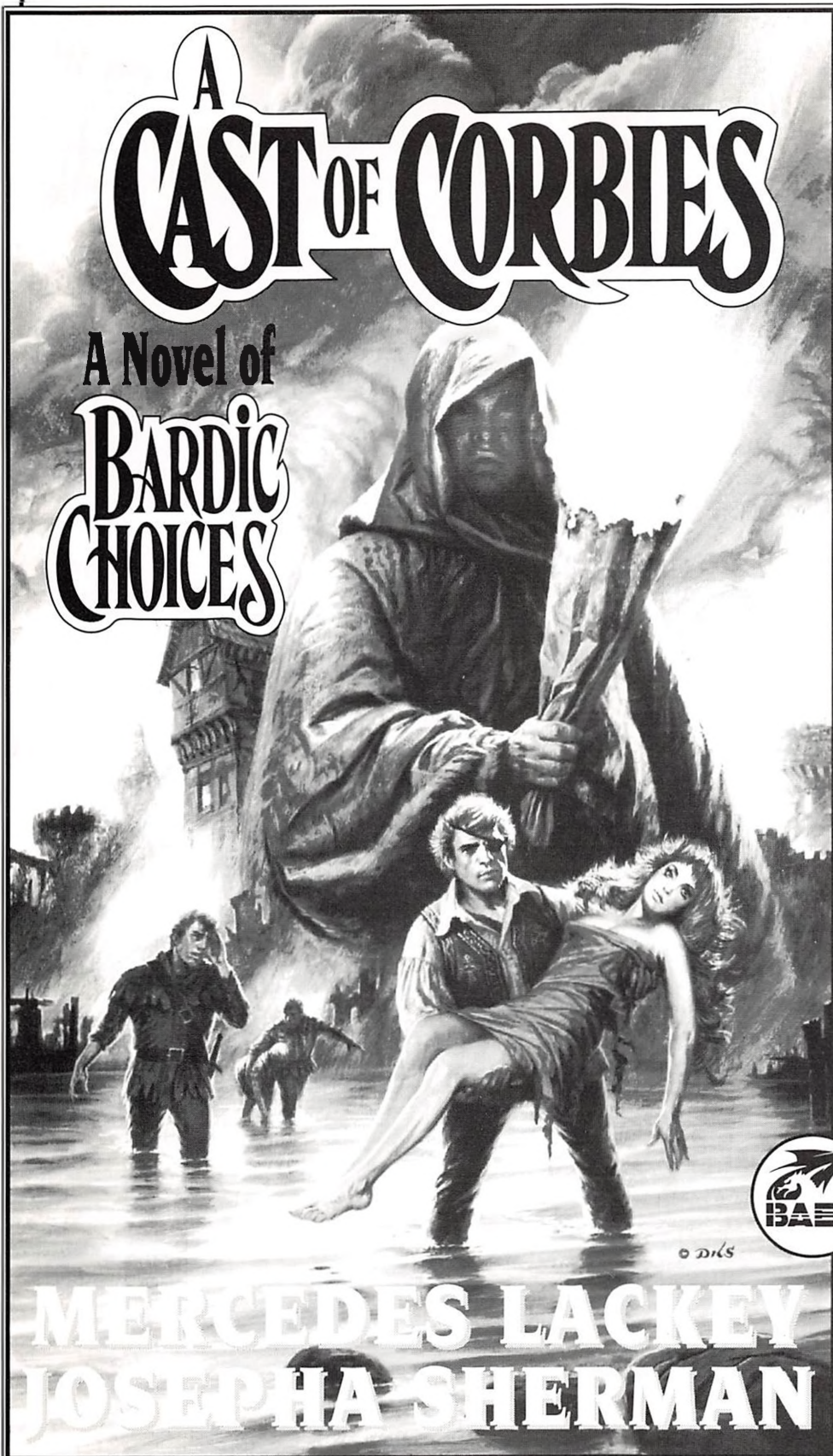
- CONFLICT (New York: Tor) paperback ✱ stories—see list on page 10

NEW FANTASY FROM BAEN IN FEBRUARY 1994

A Cast of Corbies A BARDIC CHOICES NOVEL
MERCEDES LACKEY & JOSEPHA SHERMAN

A CAST OF CORBIES

A Novel of
BARDIC
CHOICES



*A New Novel in
the World of
Bardic Voices*
by the
Bestselling
Authors of
*Castle of
Deception*

Enter once again the magical world of Mercedes Lackey's *The Lark and the Wren* and *The Robin and the Kestrel*. This time in collaboration with Josepha Sherman, "Misty" Lackey presents us with Bardic Choices, Book I: *A CAST OF CORBIES*.

A strange pall has settled over Alanda. Everywhere representatives of the Church seek to ferret out unauthorized magic — and music, because it is magic at its roots, has come under suspicion. Throughout the lands, those who will not or cannot join the priest-condoned Guild are being driven away. But all who are Free are free to choose: to flee—or to fight.

**BOOKSELLERS
PLEASE NOTE:**

A Cast of Corbies is available in a 27-copy discount floor display and prepack with 3 free copies.

0-671-72207-7

272 pages

\$5.99 • FANTASY



© DLS

MERCEDES LACKEY
JOSEPHA SHERMAN

Distributed by Simon & Schuster, 1230 Avenue of the Americas, New York, NY 10020

HOKA! ✱ with Gordon R. Dickson (New York: Simon & Schuster) paperback ✱ stories—see list on page 10

THE LONG NIGHT (New York: Tor) paperback ✱ stories—see list on page 10

ORION SHALL RISE (Huntington Woods, MI: Phantasia) limited edition; first unlimited edition 1983 Pocket paperback

TIME PATROLMAN (New York: Tor) paperback

1984

ANNALS OF THE TIME PATROL: THE GUARDIANS OF TIME AND THE TIME PATROLMAN (Garden City: Doubleday) omnibus of the collection and the novel

PAST TIMES (New York: Tor) paperback ✱ stories—see list on page 10

THE UNICORN TRADE ✱ with Karen Anderson (New York: Tor) paperback ✱ stories—see list on page 10

1985

DIALOGUE WITH DARKNESS (New York: Tor) paperback ✱ stories—see list on page 10

THE GAME OF EMPIRE (New York: Baen) paperback

MERCENARIES OF TOMORROW ✱ as editor, with Martin H. Greenberg and Charles G. Waugh ✱ New York: Critic's Choice ✱ paperback

1986

ROMA MATER ✱ with Karen Anderson (New York: Baen) paperback

TERRORISTS OF TOMORROW ✱ as editor, with Martin H. Greenberg and Charles G. Waugh ✱ New York: Critic's Choice ✱ paperback

TIME WARS ✱ as editor, with Martin H. Greenberg and Charles G. Waugh (New York: Tor) paperback

1987

THE ENEMY STARS (New York: Tor) paperback ✱ original novel with added story, "The Ways of Love"

GALLICENAE ✱ with Karen Anderson (New York: Baen) paperback

1988

DAHUT ✱ with Karen Anderson (New York: Baen) paperback

THE DOG AND THE WOLF ✱ with Karen Anderson (New York: Baen) paperback

THE KING OF YS (Garden City, NY: Doubleday SFBC) omnibus in two volumes: ROMA MATER and GALLICENAE in v.1 and DAHUT and THE DOG AND THE WOLF in v.2

SPACE WARS ✱ as editor, with Martin H. Greenberg and Charles G. Waugh (New York: Tor) paperback

THE YEAR OF THE RANSOM (New York: Walker)

1989

THE BOAT OF A MILLION YEARS (Norwalk CT: Easton) limited edition; first unlimited edition is 1989

Tor NO TRUCE WITH KINGS (New York: Tor) paperback ✱ bound double-book format with a Fritz Leiber story ✱ magazine version F&SF June 1963

THE SATURN GAME (New York: Tor) paperback ✱ bound double-book format with a Gregory Benford and Paul A. Carter story ✱ magazine version ANALOG February 2, 1981

SPACE FOLK (New York: Baen) paperback ✱ stories—see list on page 10

1990

THE SHIELD OF TIME (New York: Tor)

1991

ALIGHT IN THE VOID (New York: Tor) paperback ✱ stories—see list on page 10

HOW TO BUILD A PLANET ✱ with Stephen L. Gillett (Eugene OR: Pulpouse) paperback ✱ nonfiction chapbook

INCONSTANT STAR (New York: Baen) paperback ✱ stories—see list on page 10

KINSHIP WITH THE STARS (New York: Tor) paperback ✱ stories—see list on page 10

THE LONGEST VOYAGE (New York: Tor) paperback ✱ bound double-book format with a Steven Popkes story ✱ magazine version ANALOG December 1960

LOSER'S NIGHT (Eugene OR: Pulpouse) chapbook; both hardcover and paper editions

THE NIGHT FANTASTIC ✱ as editor, with Karen Anderson (New York: DAW) paperback

TIME PATROL (New York: Tor) omnibus of THE GUARDIANS OF TIME, and TIME PATROLMAN, and THE YEAR OF THE RANSOM and a new story, "Star of the Sea"

1992

THE ARMIES OF ELFLAND (New York: Tor) paperback ✱ stories—see list on page 10

1993

FLANDRY (Riverdale, NY: Baen) omnibus of A CIRCUS OF HELLS and THE REBEL WORLDS

HARVEST OF STARS (New York: Tor)

DAVID DRAKE



THE SHARP END



Introducing a New Kind of Hammer's Slammer: A Survey Team Looking for Trouble Out on THE SHARP END

It was hard to imagine matters getting worse on Cantilucca. Two syndicates dominated the planet, allied only in the ruthless brutality with which they crushed Cantilucca's peasantry. Guns were the only law, and there was no lack of guns. Both sides were arming for a bloody showdown that could only end with a handful of survivors sifting for subsistence in the ruins of what could have been a rich world. Then the survey team arrived....

They were professionals of violence, and they had an instinct for good craftsmanship. In the end, they'd learn that they could defeat anything but their own consciences....

0-671-72192-5
384 pages
\$20.00

BOOKSELLERS PLEASE NOTE:

- *The Sharp End* is available in a series hardcover and mass market floor display—1 copy of *The Sharp End* comes free....
- Full-color poster/brochure available...

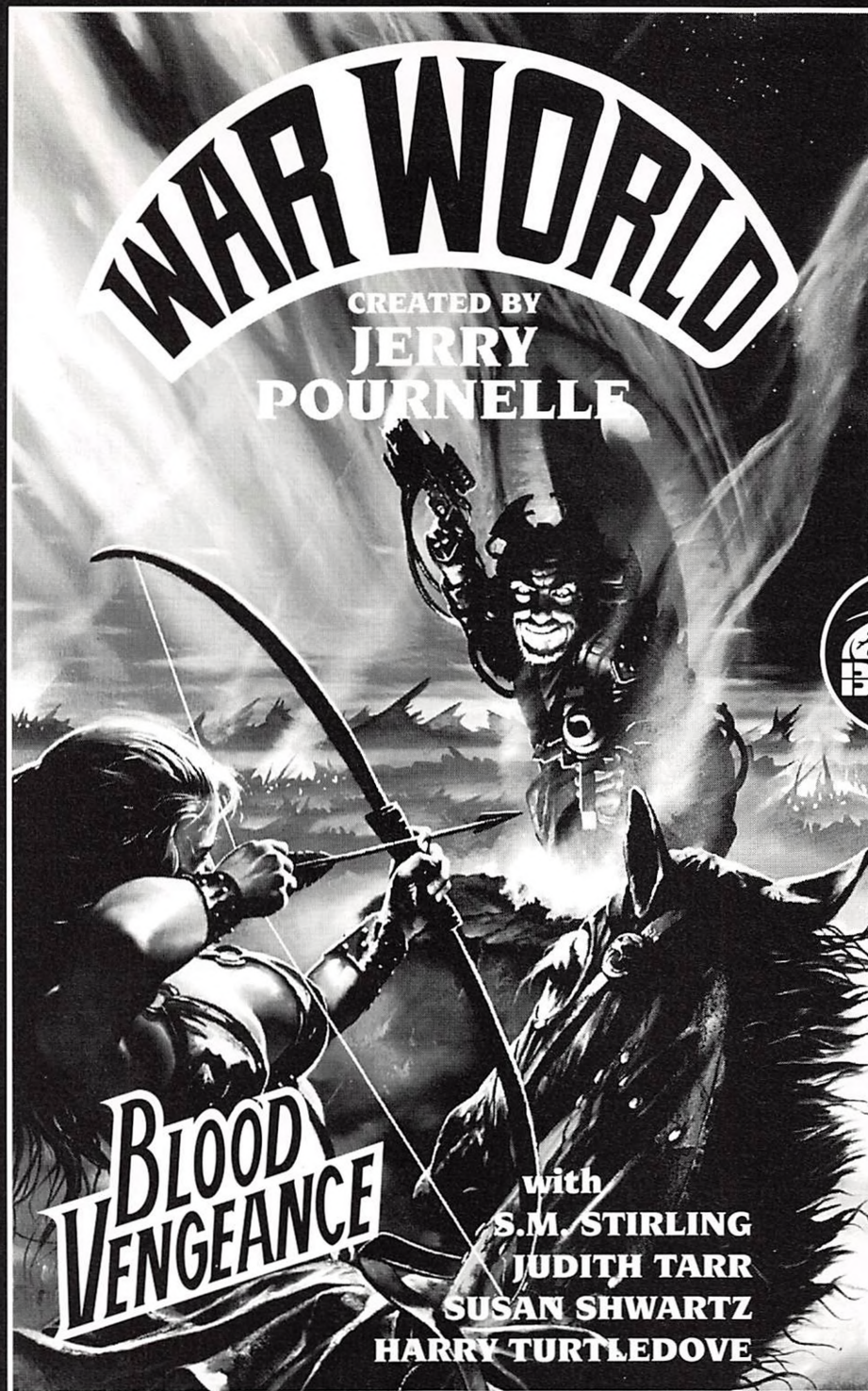


The Story Collections of Poul Anderson

EARTHMAN'S BURDEN (with Gordon R. Dickson)	1957	"The High Ones"	INFINITY, June 1958
"The Sheriff of Canyon Gulch"		"The Man Who Came Early"	F&SF, June 1956
as "Heroes Are Made"	OTHER WORLDS, May 1951	"Marius"	ASTOUNDING, Mar. 1957
"Don Jones"	original to this volume	"Progress"	F&SF, Jan. 1962
"In Hoc Signo Vincens"	OTHER WORLDS, June 1953		
"The Adventure of the Misplaced Hound"	UNIVERSE, Dec. 1953	BEYOND THE BEYOND	1969
"Yo Ho Hokal!"	F&SF, Mar. 1955	"Memory"	
"The Tiddlywink Warriors"	F&SF, Aug. 1955	as "A World Called Maanerak"	GALAXY, July 1957
		"Brake"	ASTOUNDING, Aug. 1957
GUARDIANS OF TIME	1960	"Day of Burning"	
"Time Patrol"	F&SF, May 1955	as "Supernova"	ANALOG, Jan. 1966
"Brave To Be a King"	F&SF, Aug. 1959	"The Sensitive Man"	FANTASTIC UNIVERSE, Jan. 1954
"The Only Game in Town"	F&SF, Jan. 1960	"The Moonrakers"	IF, Jan. 1966
"Delenda Est"	F&SF, Dec. 1955	"Starfog"	ANALOG, Aug. 1967
		SEVEN CONQUESTS	1969
STRANGERS FROM EARTH	1961	"Kings Who Die"	IF, Mar. 1962
"Earthman, Beware!"	SUPER SCIENCE, June 1951	"Wildcat"	F&SF, Nov. 1958
"Quixote and the Windmill"	ASTOUNDING, Nov. 1950	"Cold Victory"	F&SF, May 1957
"Gypsy"	ASTOUNDING, Jan. 1950	"Inside Straight"	F&SF, Aug. 1955
"For the Duration"	VENTURE, Sept. 1957	"Details"	IF, Oct. 1956
"Duel on Syrtis"	PLANET, Jan. 1951	"License"	F&SF, Apr. 1957
"The Star Beast"	SUPER SCIENCE, Sept. 1950	"Strange Bedfellows"	
"The Disintegrating Sky"	FANTASTIC UNIVERSE, Aug. 1953	as "To Build a World"	GALAXY, June 1964
"Among Thieves"	ASTOUNDING, June 1957	TALES OF THE FLYING MOUNTAINS	1970
		<i>Magazine versions were published as by Winston P. Sanders.</i>	
UN-MAN AND OTHER NOVELLAS	1962	<i>There are also a Prologue, six Interludes, and an Epilogue, all in fictional form and original to this volume.</i>	
"Un-Man"	ASTOUNDING, Jan. 1953	"Nothing Succeeds Like Failure"	original to this volume
"Margin of Profit"	ASTOUNDING, Sept. 1956	"The Rogue"	
"The Live Coward"	ASTOUNDING, June 1956	as "Industrial Revolution"	ANALOG, Sept. 1963
		"Say It With Flowers"	ANALOG, Sept. 1965
TIME AND STARS	1964	"Ramble With a Camblin' Man"	original to this volume
"No Truce With Kings"	F&SF, June 1963	"Que Donn' rez Vous?"	
"Turning Point"	IF, May 1963	as "What'll You Give?"	ANALOG, Apr. 1963
"Escape From Orbit"	AMAZING, Oct. 1962	"Sunjammer"	ANALOG, Apr. 1964
"Epilogue"	ANALOG, Mar. 1962	"Recruiting Nation"	original to this volume
"The Critique of Impure Reason"	IF, Nov. 1962		
"Eve Times Four"	FANTASTIC, Apr. 1960	OPERATION CHAOS	1971
		"Operation Afreet"	F&SF, Sept. 1956
TRADER TO THE STARS	1964	"Operation Salamander"	F&SF, Jan. 1957
"Hiding Place"	ANALOG, Mar. 1961	"Operation Incubus"	F&SF, Oct. 1959
"Territory"	ANALOG, June 1963	"Operation Changeling"	F&SF, May and June 1969
"The Master Key"	ANALOG, July 1964		
		THE QUEEN OF AIR AND DARKNESS AND OTHER STORIES	1973
AGENT OF THE TERRAN EMPIRE	1965	<i>The third and fifth stories were first published as by Michael Karageorge.</i>	
"Tiger by the Tail"	PLANET, Jan. 1951	"The Queen of Air and Darkness"	F&SF, Apr. 1971
"Warriors From Nowhere"		"Home"	
as "The Ambassadors of Flesh"	PLANET, Summer 1954	as "The Disinherited"	ORBIT ONE (1966 anthology)
"Honorable Enemies"	FUTURE, May 1951	"The Alien Enemy"	ANALOG, Nov. 1968
"A Handful of Stars"	AMAZING, June 1950	"The Faun"	BOY'S LIFE, Sept. 1968
		"In the Shadow"	ANALOG, Mar. 1967
FLANDRY OF TERRA	1965	"Time Lag"	F&SF, Jan. 1961
"The Game of Glory"	VENTURE, Mar. 1958		
"A Message in Secret"	FANTASTIC, Dec. 1957	THE MANY WORLDS OF POUL ANDERSON	1974
"A Plague of Masters"	FANTASTIC, Dec. 1960 and Jan. 1961	"Tomorrow's Children"	ASTOUNDING, Mar. 1947
		<i>Published in magazine form as by PA and F.P. Waldrop.</i>	
THE TROUBLE TWISTERS	1966	"The Queen of Air and Darkness"	F&SF, Apr. 1971
"The Three-Cornered Wheel"	ANALOG, Dec. 1963	"Epilogue"	ANALOG, Mar. 1962
"A Sun Invisible"	ANALOG, Apr. 1966	"Journeys End"	F&SF, Feb. 1957
"The Trouble Twisters"		"The Sheriff of Canyon Gulch"	
as "Trader Team"	ANALOG, July & Aug. 1965	as "Heroes Are Made"	OTHER WORLDS, May 1951
		<i>By Poul Anderson and Gordon R. Dickson.</i>	
THE HORN OF TIME	1968		
"The Horn of Time the Hunter"			
as "Homo Aquaticus"	AMAZING, Sept. 1963		
"A Man to My Wounding"			
as "State of Assassination"	ELLERY QUEEN'S, Dec. 1959		

★ **A NEW WAR WORLD NOVEL** ★

FROM BAEN IN JANUARY 1994



Three hundred years ago, the last survivors of the genetically engineered Sauron super warriors arrived on Haven. Since then the history of Haven has been a horror story. But now Aiysha, sister and daughter of Juchi the Accursed, has united under a single banner old enemies having nothing in common but their mutual hatred of the Sauron overlords. If the Sauron Citadel falls, three centuries of repressed hate and fury will erupt in *Blood Vengeance*....

0-671-72201-8 • \$5.99

Distributed by Simon & Schuster, 1230 Avenue of the Americas, New York, NY 10020

- "Day of Burning"
as "Supernova" ANALOG, Jan. 1967
- HOMEWARD AND BEYOND** 1975
"Wings of Victory" ANALOG, Apr. 1972
"The Long Remembering" F&SF, Nov. 1957
"Peek! I See You!" ANALOG, Feb. 1968
"Murphy's Hall" INFINITY TWO (1971 anthology)
- Published as by P.A. and Karen Anderson.*
"The Pirate" ANALOG, Oct. 1968
"Goat Song" F&SF, Feb. 1972
"The Visitor" F&SF, Oct. 1974
"Wolfram" original to this volume
"The Peat Bog" original to this volume
- THE BEST OF POUL ANDERSON** 1976
"The Longest Voyage" ANALOG, Dec. 1960
"The Barbarian" F&SF, May 1956
"The Last of the Deliverers" F&SF, Feb. 1958
"My Object All Sublime" GALAXY, June 1961
"Sam Hall" ASTOUNDING, Aug. 1953
"Kyrie" THE FARTHEST REACHES (1968 anthology)
"The Fatal Fulfillment" F&SF, Mar. 1970
"Hiding Place" ANALOG, Mar. 1961
"The Sky People" F&SF, Mar. 1959
- THE EARTH BOOK OF STORMGATE** 1978
"Wings of Victory" ANALOG, Apr. 1972
"How To Be Ethnic in One Easy Lesson" FUTURE QUEST (1973 anthology)
"Margin of Profit" ASTOUNDING, Sept. 1956
"Esau" ANALOG, Feb. 1970
as "Birthright"
"The Season of Forgiveness" BOY'S LIFE, Dec. 1973
"The Man Who Counts" ASTOUNDING, Feb, Mar, Apr. 1958
ANALOG, Aug. 1971
"A Little Knowledge" ANALOG, Jan. 1967
"Day of Burning" as "Supernova"
"Loxestor" ASTOUNDING: JOHN W CAMPBELL MEMORIAL ANTHOLOGY (1973)
- "Wingless" CHILDREN OF INFINITY (1973 anthology)
as "Wingless on Avalon"
"Rescue on Avalon" BOY'S LIFE, July 1973
- THE NIGHT FACE, AND OTHER STORIES** 1978
"The Night Face" LET THE SPACEMEN BEWARE! (1963 book by PA)
"The Sharing of Flesh" GALAXY, Dec. 1968
"A Tragedy of Errors" GALAXY, Feb. 1968
"Starfog" ANALOG, Aug. 1967
- THE DARK BETWEEN THE STARS** 1981
"The Sharing of Flesh" GALAXY, Dec. 1968
"Fortune Hunter" INFINITY FOUR (1972 anthology)
"Eutopia" DANGEROUS VISIONS (1967 anthology)
"The Pugilist" F&SF, Nov. 1973
"Night Piece" F&SF, July 1961
"The Voortrekkers" FINAL STAGE (1974 anthology)
"Gibraltar Falls" F&SF, Oct. 1975
"Windmill" SAVING WORLDS (1973 anthology)
"Call Me Joe" ASTOUNDING, Apr. 1957
- EXPLORATIONS** 1981
"The Saturn Game" ANALOG, Feb. 2, 1981
- "The Bitter Bread" ANALOG, Dec. 1975
"The Ways of Love" DESTINIES #2 (1979)
"The Voortrekkers" FINAL STAGE (1974 anthology)
"Epilogue" ANALOG, Mar. 1962
"Starfog" ANALOG, Aug. 1967
- FANTASY** 1981
"House Rule" HOMEBREW (1976)
"The Tale of Flauck" SWORDS AGAINST DARKNESS #1 (1977 anthology)
"A Logical Conclusion" as "A World to Choose" FANTASTIC, Nov. 1960
"The Valor of Cappen Varra" FANTASTIC UNIVERSE, Jan. 1957
"The Gate of the Flying Knives" THIEVES' WORLD (1979 anthology)
"The Barbarian" F&SF, May 1956
"Interloper" F&SF, Apr. 1951
"Pact" F&SF, Aug. 1959
Published as by Winston P. Sanders.
"Superstition" F&SF, Mar. 1950
"The Visitor" F&SF, Oct. 1974
- GUARDIANS OF TIME** 1981
"Time Patrol" F&SF, May 1955
"Brave to Be a King" F&SF, Aug. 1959
"Gibraltar Falls" F&SF, Oct. 1975
"The Only Game in Town" F&SF, Jan. 1960
"Delenda Est" F&SF, Dec. 1955
- THE PSYCHOTECHNIC LEAGUE** 1981
"Marius" ASTOUNDING, Mar. 1957
"Un-Man" ASTOUNDING, Jan. 1953
"The Sensitive Man" FANTASTIC UNIVERSE, Jan. 1954
"The Big Rain" ASTOUNDING, Oct. 1954
- WINNERS** 1981
"No Truce With Kings" F&SF, June 1963
"The Longest Voyage" ANALOG, Dec. 1960
"The Sharing of Flesh" GALAXY, Dec. 1968
"The Queen of Air and Darkness" F&SF, Apr. 1971
"Goat Song" F&SF, Feb. 1972
- COLD VICTORY** 1982
"Quixote and the Windmill" ASTOUNDING, Nov. 1950
"The Troublemakers" COSMOS, Sept. 1953
"Holmgang" as "Out of the Iron Womb" PLANET, Summer 1955
"Cold Victory" VENTURE, May 1957
"What Shall It Profit?" IF, June 1956
"Brake" ASTOUNDING, Aug. 1957
- THE GODS LAUGHED** 1982
"The Martyr" F&SF, Mar. 1960
"Night Piece" F&SF, July 1961
"When Half-Gods Go" F&SF, May 1953
"Peek! I See You!" ANALOG, Feb. 1968
"Details" IF, Oct. 1956
"Captives of the Centurianess" PLANET, Mar. 1952
This revision was first published in ISAAC ASIMOV'S SCIENCE FICTION ADVENTURE MAGAZINE, Fall 1978.
"Soldier From the Stars" FANTASTIC UNIVERSE, June 1955
"The Word to Space" F&SF, Sept. 1960
"A Little Knowledge" ANALOG, Aug. 1971
- MAURAI & KITH** 1982
"The Sky People" F&SF, Mar. 1959
"Progress" F&SF, Jan. 1962
"Windmill" SAVING WORLDS (1973 anthology)

A MAJOR NEW AUTHOR HAS ARRIVED

He has a dragon singing (off-key and off-color) in his bedroom, she's stuck in an alternate universe, their kids are kid-napped, and both the good guys and the bad guys want Minerva and Darryl Kiakra dead.

The Reason: Minerva's wedding ring, given to her in a case of mistaken identity. Its owner can use it to make and shape worlds, and *must* use it to fend off the ever-encroaching forces of Chaos. Now, to save their universe, its Makers want it back—in working order.

Since the ring wasn't meant for her anyway, Minerva would be happy to oblige them—except for one thing: it won't work until the previous bearer is dead. Hero or not, she's going to have to fight....

"One of the hottest writers I've come across in a long time. Her entrancing characters and action-filled story will hold you spell-bound."

—Mercedes Lackey

"Lisle's characterizations are vivid and deft, and her writing has power and humor.... Overall, [Fire in the Mist is] a fine and promising fantasy offering from a new author."

—Kliatt

"A clever combination of the familiar and the distinctive, written in a clear, accessible style that makes the book a quick and entertaining read. Holly Lisle has done her job well."

—Dragon

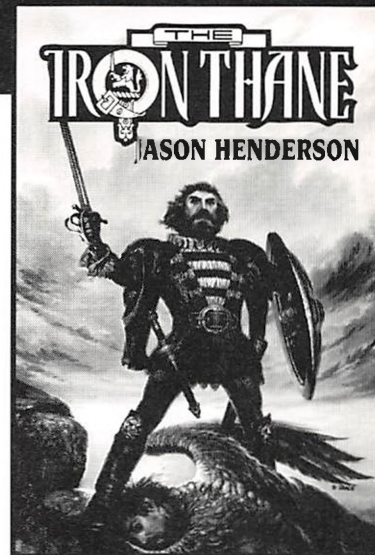
MINERVA WAKES by HOLLY LISLE

0-671-72202-6 • 320 pages • \$4.99



Distributed by Simon & Schuster, 1230 Avenue of the Americas, New York, NY 10020

BAEN
JANUARY 1994



THE IRON THANE JASON HENDERSON

*Lay on! Lay on!
The Long Awaited
Sequel!*

Amid the chaos following the destruction of Scotland's mad king, the Erl-king, Prince of the Dark Elves, decides the time is ripe to begin his assault on humanity. The Erl-king's victory is not inevitable—there is one who might bind together a host of disparate forces and lead them in the battle against Darkness: Macduff, Thane of Fife, a mortal who thinks he has outlived a destiny that has only begun.

0-671-72203-4

304 pages • \$4.99



- "Ghetto" F&SF, May 1954
 "The Horn of Time the Hunter" as "Homo Aquaticus" AMAZING, Sept. 1963
- NEW AMERICA** 1982
 "My Own, My Native Land" CONTINUUM 1 (1974 anthology)
 "Passing the Love of Women" CONTINUUM 2 (1974 anthology)
 "A Fair Exchange" CONTINUUM 3 (1974 anthology)
 "To Promote the General Welfare" CONTINUUM 4 (1975 anthology)
 "The Queen of Air and Darkness" F&SF, Apr. 1971
 "I Home" as "The Disinherited" ORBIT 1 (1966 anthology)
- STARSHIP** 1982
 "Gypsy" ASTOUNDING, Jan. 1950
 "Star Ship" PLANET, Fall 1950
 "Virgin Planet" VENTURE, Jan. 1957
 "Teucan" COSMOS, July 1954
 "The Pirate" ANALOG, Oct. 1968
 "The Chapter Ends" DYNAMIC, Jan. 1954
- CONFLICT** 1983
 "Time Lag" F&SF, Jan. 1961
 "High Treason" IMPULSE, Mar. 1966
 "The Alien Enemy" ANALOG, Nov. 1968
Published as by Michael Karageorge.
 "The Pugilist" F&SF, Nov. 1973
 "I Tell You, It's True" NOVA 2 (1972 anthology)
 "Kings Who Die" IF, Mar. 1962
 "A Man to My Wounding" as "State of Assassination" ELLERY QUEEN'S, Dec. 1959
 "Among Thieves" ASTOUNDING, June 1957
 "Details" IF, Oct. 1956
 "The Turning Point" IF, May 1963
- HOKA! (with Gordon R. Dickson)** 1983
 "Joy in Mudville" F&SF, Nov. 1955
 "Undiplomatic Immunity" F&SF, May 1957
 "Full Pack (Hokas Wild)" F&SF, Oct. 1957
 "The Napoleon Crime" ANALOG, Mar. 1983
- THE LONG NIGHT** 1983
 "The Star Plunderer" PLANET, Sept. 1952
 "Outpost of Empire" GALAXY, Dec. 1967
 "A Tragedy of Errors" GALAXY, Feb. 1968
 "The Sharing of Flesh" GALAXY, Dec. 1968
 "Starfog" ANALOG, Aug. 1967
- PAST TIMES** 1984
 "Wildcat" F&SF, Nov. 1958
 "Welcome" F&SF, Oct. 1960
 "The Nest" SCIENCE FICTION ADVENTURES, July 1953
 "Eutopia" DANGEROUS VISIONS (1967 anthology)
 "The Little Monster" SCIENCE FICTION ADVENTURES FROM WAY OUT (1973 anthology)
 "The Light" GALAXY, Mar. 1957
 "Flight to Forever" SUPER SCIENCE, Nov. 1950
- THE UNICORN TRADE (with Karen Anderson)** 1984
All stories except the first and the last were written with Karen Anderson. This volume also contains considerable non-fiction and several stories by Karen Anderson alone.
 "Fairy Gold" original to this volume
 "The Innocent Arrival" as "Innocent at Large" GALAXY, July 1958
 "Dead Phone" THE SAINT, Dec. 1964
 "The Kitten" FRIGHTS (1976 anthology)
 "Murphy's Hall" INFINITY 2 (1971 anthology)
- "Single Jeopardy" ALFRED HITCHCOCK'S, Oct. 1958
 "A Feast for the Gods" F&SF, Nov. 1971
 "A Philosophical Dialogue" OUTWORLDS #8 (1971)
- DIALOGUE WITH DARKNESS** 1985
 "A Chapter of Revelation" THE DAY THE SUN STOOD STILL (1972 anthology)
 "Sister Planet" SATELLITE, May 1959
 "The Life of Your Time" ANALOG, Sept. 1965
Published as by Michael Karageorge.
 "Time Heals" ASTOUNDING, Oct. 1949
 "SOS" IF, Mar. 1970
 "Conversation in Arcady" ANALOG, Dec. 1963
 "Dialogue" FASTER THAN LIGHT (1976 anthology)
 "The Communicators" INFINITY ONE (1970 anthology)
- SPACE FOLK** 1989
The fifth & sixth stories were originally published as by Winston P. Sanders.
 "Pride" FAR FRONTIERS #1 (1985)
 "Vulcan's Forge" AMAZING, Jan. 1983
 "Escape the Morning" BOY'S LIFE, Nov. 1966
 "Quest" ARES, Winter 1983
 "Wherever You Are" ASTOUNDING, Apr. 1959
 "Elementary Mistake" ANALOG, Feb. 1967
 "Symmetry" as "The Stranger Was I myself" FANTASTIC UNIVERSE, Dec. 1954
 "Hunter's Moon" ANALOG, Nov. 1978
 "Deathwomb" ANALOG, Nov. 1983
 "Murphy's Hall" INFINITY TWO (1971 anthology)
(with Karen Anderson)
 "Horse Trader" GALAXY, Mar. 1953
- ALIGHT IN THE VOID** 1991
 "Terminal Quest" SUPER SCIENCE, Aug. 1951
 "Earthman, Beware!" SUPER SCIENCE, June 1951
 "The Star Beast" SUPER SCIENCE, Sept. 1950
 "Son of the Sword" ADVENTURE, Jan. 1952
 "Flight to Forever" SUPER SCIENCE, Nov. 1950
- INCONSTANT STAR** 1991
 "Iron" FAR FRONTIERS 7 (1986) and NEW DESTINIES 1 (1987)
 THE MAN-KZIN WARS III (1990 anthology)
- KINSHIP WITH THE STARS** 1991
 "A Bicycle Built for Brew" ASTOUNDING, Nov. & Dec. 1958
 "Inside Straight" F&SF, Aug. 1955
 "The Critique of Impure Reason" IF, Nov. 1962
 "Backwardness" F&SF, Mar. 1958
 "Duel on Syrtis" PLANET, Mar. 1951
 "Escape from Orbit" AMAZING, Oct. 1962
 "Enough Rope" ASTOUNDING, July 1953
 "The Live Coward" ASTOUNDING, June 1950
- THE ARMIES OF ELFLAND** 1992
 "The Queen of Air and Darkness" F&SF, Apr. 1971
 "House Rule" HOMEBREW (1976)
 "The Tale of Flaak" SWORDS AGAINST DARKNESS #1 (1977 anthology)
 "Fairy Gold" THE UNICORN TRADE (1984)
 "The Valor of Cappen Varra" FANTASTIC UNIVERSE, Jan. 1957
 "The Gate of the Flying Knives" THIEVES' WORLD (1979 anthology)
 "The Barbarian" F&SF, May 1956
 "A Feast for the Gods" F&SF, Nov. 1971
(with Karen Anderson)

THE BEST FANTASY

THE HAMMER AND THE CROSS

Harry Harrison

"One of science fiction's most prolific and accomplished craftsmen."

—*The New York Times*

0-312-85439-0 • \$23.95

ARROWS OF THE SUN

Judith Tarr

"Tarr is an excellent writer. Her prose is graceful and her plots are carefully constructed... Her efforts result in thoughtful, well-written entertainment."

—*The Washington Post*

0-312-85263-0 • \$24.95

ISLE OF WOMAN

Piers Anthony

"Piers Anthony is a craftsman."

—*A Reader's Guide to Science Fiction*

0-312-85564-8 • \$23.95

THE WELL-FAVORED MAN

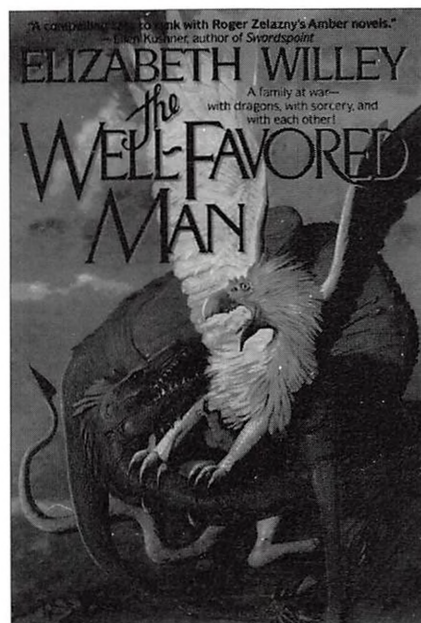
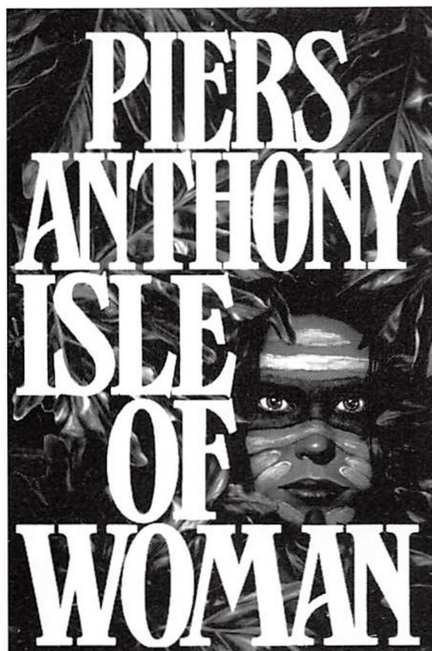
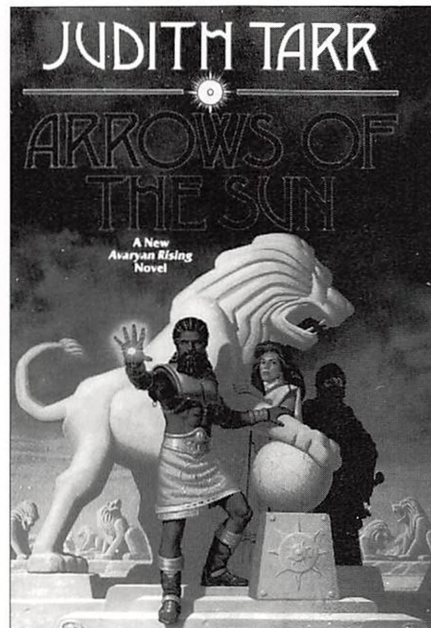
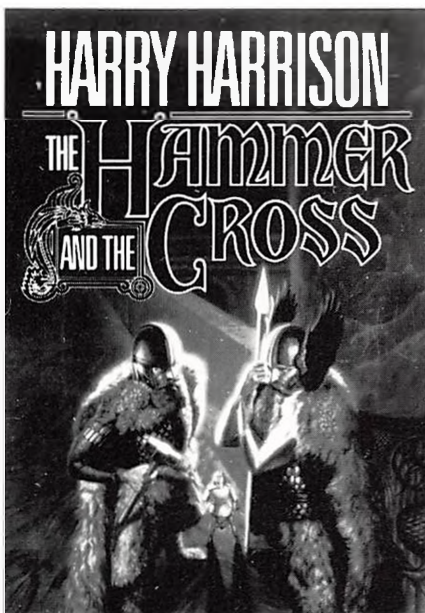
Elizabeth Willey

"A compelling tale to rank with Roger Zelazny's Amber novels."

—Ellen Kushner

0-312-85590-7 • \$22.95

TOR BOOKS





Thomas Canty

Writing about Thomas Canty is a rather difficult assignment for a number of reasons. One is that he is a private man and I can practically feel him leaning over my shoulder as I type this, worried about protecting that privacy. Another is that he is a man with many different sides to him. Were you to ask his New York publishing colleagues to describe him, or illustrator Dean Morrissey who has been his closest friend since kindergarten, or college room-mate Robert Gould, or his Irish-Italian family on Boston's South Shore, you would be likely to get a very different picture from each—for he is a complex person and one who changes from year to year, evolving as an artist and sharing that evolution with us through his beautiful work in the book publishing field. I can't ever hope, therefore, to give you a *definitive* picture of Tom Canty. I can only show you Tom through my eyes and memories, the artistic partner I have known for over a decade, as well as a treasured friend through times both bad and good.

For some years now Tom has worked at his home outside of Boston, but I still think of him in the city studio where I knew him first, above Ave. Victor Hugo Books in a turn-of-the-century brick building on Boston's Newbury Street. Tom started the Newbury Studio

with poet Eric Kimball, and over the years a variety of other artists, musicians and filmmakers came and went in the warren of dusty rooms over the old book store. Tom's studio was the quiet space in the center of a creative storm, a white, spare room without the usual studio clutter, just a few pieces of old oak furniture, a couple of guitars in the corner. An octagonal skylight above a sleeping loft let in a pearl-gray luminescence; on the walls were pinned sketches, a few Whistler postcards, and sheets of proofs from a book Tom had designed with a pattern in the distinctive shade New York art directors now call "Canty Blue." Narrow, rickety stairs led to the building's roof and here on hot summer nights one could sit passing around a bottle of the cheap Spanish champagne everybody seemed to drink back then while the lights of the skyscrapers glittered overhead.

To me the Newbury Studio was and remains in memory an almost mythical place. I worked as the Ace Books fantasy editor in New York City then, and my frequent train journeys up the Atlantic coastline to Boston were spiritual as well as actual journeys away from the perpetual deadlines,

crisis, sales meetings and politicking of daily life in the publishing business. It was a necessary ingredient in keeping my enthusiasm for the art, as opposed to the commerce, of making books that by visiting the Newbury Studio I could trade corporate clothes for a paint-splattered shirt and stay up till the wee hours with Tom, talking about stories and painting and design as living, breathing disciplines and not just an End Product mass-produced and marketed like so many pairs of identical shoes.

For Thomas, the lively, chaotic atmosphere on Newbury Street eventually began to compete with the work itself, and in the mid-Eighties he left the studio he had founded and struck out on his own, beginning the period of his greatest productivity. He worked for a few years out of a Soho loft in lower Manhattan (during which our *Adult Fairy Tales* series and *Borderland* was born.) Then Tom returned to

his beloved Massachusetts, and he currently lives near his family in a quaint New England house surrounded by dense green woods. He also co-owns a 15th century thatched-roof summer cottage in the same ivy-covered English village as fan-



fantasy artists Alan Lee and Brian Froud. In the quiet of his home-studio, Tom works hard hours, creating his wondrous visions against tight publishing deadlines. Friends (from all over the country) phone to chat at three in the morning, knowing Tom is inevitably still up, with late night t.v. on, a pot of coffee brewing, a drafting pencil in his hand.

As an artist, Thomas Canty is also complex and many-faceted. While he is best known in the fantasy field for book cover paintings with a distinctively romantic and 19th century flavor, he is also known to New York art directors as a versatile designer of all kinds of books from contemporary literature to mystery genre fiction, and as a pioneer of ultra-modern book jacket treatments created by manipulating reprographic mediums and using a Mac II computer. Fans of his art may not realize that he is not just a “hired illustrator” but strongly involved in the literary conception of such series as the *Adult Fairy Tales*. He has also created two children’s picture book series (*Night Lights* for St. Martin’s Press, *Goblin Tales* for Workman) and he wrote the black humor tale “A Monster at Christmas” illustrated by Phil Hale and published by Donald M. Grant Co., for whom he has designed numerous beautiful limited edition books.

Thomas’ art and life have been strongly influenced by such turn-of-the-century, fellow-

New England artists as James Whistler, John Singer Sargent, William Bradley, Childe Haslam and the Boston School painters. His work is often compared to, and sometimes confused with, that of his old room-mate from the Massachusetts College of Art, Robert Gould, a former Boston book illustrator (of the “Elric” series and others) who now works in film in Los Angeles. But in fact the two artists’ work follows somewhat different paths. Though both have been strongly influenced by 19th century Romanticism and the 20th century art of Barry Smith and Jeffrey Jones, Gould’s work tends more towards a Burne-Jonesian emphasis on symbolism while Tom’s—like Bradley, Mucha or William Morris—explores design as an art in itself, using the human figure less as illustration of a fictive character than as one design element composing the whole of the picture.

If you follow the thread of Tom’s illustrative work from book cover to book cover, from year to year, you will find he approaches these commercial assignments not as separate jobs to be done, totally divorced from his Fine Art work, but as opportunities to explore themes and ideas that

he carries through from painting to painting, design to design. Thus you will find figures and patterns carried over and reworked, variations on a theme, as he explores, elaborates, refines an idea.



More than most “commercial” artists that I have met and worked with over the years in the book publishing field, Tom approaches illustration with an aesthetic agenda he takes quite seriously—despite the quick and self-deprecating humor with which he veils this intent. To watch Tom in the studio is to watch him consciously incor-

continued on page 19





John Crowley

John Crowley is the premier American fantasist. He can bring the fantastic to us on our own ground, not transplanted to British or Asian or even Egyptian ground. It's a wonderful thing to have our own place made marvelous, in our own language. Crowley has the gift of revealing our everyday world as alive with magic—we need not hope to find magic, nor travel to it, nor wait on death or the millennium for it, nor struggle to transform ourselves or the world so that we may dwell in magic. The magic is with us already, thanks to Crowley.

This is a man obsessed with history. He's always up to his ears in primary sources over something—Kentucky coal mining, or Great Depression visions of the future. Perhaps the television connection allows what seems, from the maturity of *Little, Big* and *Ægypt*, to be a formidably well-educated mind with an Edwardian formality of sensibility to communicate not in English but in modern American, with fluid and reasonable persuasiveness, Crowley's work is always easy to swallow.

In May of 1992 he won a cash prize for literature from the American Academy and Institute of Arts and Letters. A new collection, the first since *Novelty*, has just been released by Incunabula Press. Called *Antiquities*, it contains all his previously uncollected stories. *Antiquities* should be available in the dealer's room

at this World Fantasy Convention, if the first edition has not already sold out.

Sneak preview readings from the second novel in the *Ægypt* group, *Love and Sleep*, have dealt with the Cumberland Plateau in its coal mining heyday. "This book was a challenge to write, the second in a series. It's tough to write for people who haven't read the first book, and also write for people who have read it, then try to guess what the first readers remember and what they may need to be reminded of. I realized you have to keep coming up with ways to tell the same stories over and over. Marcel Proust always said he told the same story over and over, using subtle dodges with the subjunctive and different points of view."

He's working now on the third of the *Ægypt* novels. The hard-cover edition of *Love and Sleep* is scheduled for summer 1994 release by Bantam. At that time or shortly after, all his previous novels will be re-released by Bantam. *Love and Sleep* will be published in Germany by S. Fischer Verlag, who have also published German translations of *Ægypt* and *Little, Big*, "along with Thomas Mann and Hermann Hesse, which makes me feel like a real writer," the author says.

Ralph Vicinanza has been his agent for many years; at Bantam, Lou Aronica still works with him, although as Aronica's many promotions boost him ever-higher in the company, Jennifer Hershey has taken over much of Crowley's day-to-day editing contact.

This year Crowley is teaching for the first time. Yale's College Seminar Program has asked him to teach a credit course to undergraduates on "Utopia as Fiction." The College Seminar Program consists of courses solicited and chosen by the students and approved by faculty.

Most of his fans know by now that Crowley writes historical documentaries for television. Added to the familiar "World of Tomorrow," about the 1939 New York World's Fair, and "No Place to Hide," about the bomb shelter mania of the post-WWII period and the Cold War's effects on daily American life, some new projects recently completed include a 90-minute special program, "Pearl Harbor: Surprise and Remembrance," which aired last year on the anniversary of the Japanese attack; a two-part series for Dallas Public Television on the US-Mexican War of 1845-1848 (currently in production); and a film produced and directed by his wife, Laurie Block, which Crowley wrote, called "Fit: Episodes in the History of the Body," about the history of American notions of physical fitness in popular trend, medical opinion and public education. "I'm very proud of it," Crowley says of "Fit." "I can't think of anything I've done recently that's more pertinent." "Fit" is to be followed by a new Block-Crowley collaboration, a four-part series about shared experience of Americans with disabilities since the Civil War, as reflected in popular culture. "Think of all those

Tom Canty – continued from page 17

porating Romantic artistic traditions into work meant for the mass market, adapting Romanticism to a modern age and transforming it into engagingly lovely pictures that have subtly changed the way we look at fantasy fiction. His work for John Crowley's book seems to me a particularly fortunate marriage of talents, for just as Crowley is developing a distinctly American brand of fantasy literature, Tom Canty

is creating a distinctively American brand of Romantic illustration.

If you happen to talk to him at the right time of day, catch him in the right sort of mood, you'll see a glimpse of this serious side of Tom. If not, you'll find him a shy man, or a sharply witty one, or a grouch, or a flirt, or any number of other Thomas Cantys. It is impossible to fully know any human being; yet in the case

of visual artists who are true to their ideals the best way to know them is through the pictures themselves. The lines and shadows and subtleties of Tom's artwork will ultimately tell you more about him than I'm able to. Words are a poor substitute; the paintings are the real thing.

John Crowley – continued from page 18

movies, especially fantasy films, in which disabled people appear, from Igor in Frankenstein to Long John Silver and Tiny Tim."

His twin daughters are now six and entering the first grade. "These are the only kids I know who pick up a book and say, 'So, who wrote this?' Most kids don't ask that."

I'm looking forward to *Love and Sleep*. Most of Crowley's novels and stories have treated love, but I get the feeling these are pieces of a bigger picture, something he has to say about love that doesn't all fit into one story. Like one of his own favorite images, the greater truth is arrived at only by superimposing many small

pictures, whole and complete in themselves, and shining a strong light through the batch of them. I hope, anyway. It should be fun to try it.

Let us be glad John Crowley is with us this weekend. Tell him so. He's way too shy to toot his own horn, but he might accept a friendly drink.

The Books of John Crowley

1975

THE DEEP (Garden City, NY: Doubleday)

1976

BEASTS (Garden City, NY: Doubleday)

1979

ENGINE SUMMER (Garden City, NY: Doubleday)

1981

LITTLE, BIG (New York: Bantam) * trade paperback

1987

AEGYPT (New York: Bantam)

1989

NOVELTY (New York: Doubleday Foundation) * four stories: *The Nightingale Sings at Night*; *Great Work of Time*; *In Blue*; *Novelty*

1991

BEASTS; ENGINE SUMMER; LITTLE, BIG (New York: Book-of-the-Month Club) † trade paperback omnibus of the three novels



Photo by Beth Gwinn

GREAT WORK OF TIME (New York: Bantam Spectra) * paperback * separate publication of the novella from NOVELTY

AVON BOOKS
CONGRATULATES
GUEST OF HONOR

ROGER ZELAZNY

author of the bestselling
Amber series.

A NIGHT IN THE
LONESOME OCTOBER

An August 1993

AvoNova/Morrow hardcover

An AvoNova Paperback —

Coming in September 1994



AVON BOOKS
CONGRATULATES

TIM POWERS

author of *LAST CALL*

An Avon paperback September 1993

KIM NEWMAN

author of *ANNO DRACULA*

An Avon paperback — Coming in October 1994

JOE HALDEMAN

author of the short story *GRAVES*

and the recent *WORLDS ENOUGH AND TIME* —

An Avon paperback

on their nominations

and salutes

the 1993 World Fantasy Convention



Roger Zelazny

A picture is worth a thousand words, they say. How much better, then, when you can simply say a name, and conjure up

images worth a hundred thousand words? Roger Zelazny's is a name that can do that, for his has been one of the most distinctive voices in science fiction and fantasy for the last three decades.

In the early years of his writing, Zelazny was frequently named by critics as one of the leading lights of the so-called "New Wave" movement in American sf. This idea did not arise out of any explicit rejection by Zelazny of the "hardware" end of science fiction; indeed, he has written of his early love of the space opera, and the homage he intended to pay to that form in such classic stories as "A Rose for Ecclesiastes" and "The Doors of His Face, the Lamps of His Mouth."

But because he wrote them in the way he writes stories, people interpreted the results as suited their own tastes; and so Zelazny was seen, by those who wished to see, as psychological and avant garde. As the years passed, the term "New Wave" faded away. But Zelazny's work, like the field itself, lived on, and grew, and changed.

Roger Joseph Zelazny was born May 13, 1937, in Euclid, Ohio. He received an M.A. from Columbia and worked for the Social Security Administration, but he had

always wanted to be a writer. Eventually he would take to writing full-time and move to New Mexico.

His first sale was the short story "Passion Play," in 1962, and he sold sixteen more stories in his first year. He quickly built up such a backlog with one publishing house that his editor suggested doubling up stories in some issues by using the pseudonym Harrison Denmark for some of them. (This would cause some confusion, since Harry Harrison lived in Denmark at the time.) (I have personally wondered if the name might not have come about because one of the Zelazny stories so treated made extensive use of Shakespeare's play Hamlet...)

By 1965 Roger Zelazny was a full-fledged star. That year was the first in which the Nebulas were awarded, and he won two of them, for "The Doors of His Face, the Lamps of His Mouth" and "He Who Shapes." Since that time he has won another Nebula (and a Hugo) for "Home is the Hangman" (1975); as well as five other Hugo awards, for *This Immortal* (1966), *Lord of Light* (1968), "Unicorn Variations" (1982), "24 Views of Mt. Fuji, by Hokusai" (1986) and "Permafrost" (1987). And there have been numerous other awards and nominations in the course of his career.

Extremely prolific at shorter lengths in his early years, Zelazny has shifted more to longer stories; he now has over 150 short stories to his credit, in addition to over 50

books (including several collections and three books of poetry, of which my favorite is *To Spin is Miracle Cat*.)

His latest book is an unusual fantasy entitled *A Night in the Lonesome October* — perhaps best describable as light horror — just out from William Morrow, with illustrations by Gahan Wilson.

The essence of Roger Zelazny's work is this; he wants to make his readers feel something!

To this end, he pays the most careful attention to his style — not because he's in love with stylism, but because his style is integral to the stories he wishes to tell.

He tells a story at more than one level. He tells his stories only partly with words which expose his plot-lines and the "gimmick" (if any). He tells his stories with subtle touches here and there which are easy to overlook, but yet which work together to build up a maze of nearly unnoticed detail, which the reader unconsciously take sin as he goes along, to build up in his mind a deeper, truer, more real picture than a simple, bald statement could deliver.

For it is the truth that stories pass through human minds and into human souls better by ways devious and subtle. They are believed more if the reader does not notice them coming in — Zelazny writes subliminal stories!

And they stick longer, and have a stronger life in the brain, if the mind has not

noticed the parts coming in and setting up housekeeping...

The most obvious of Zelazny's tools has been his use of elements from pre-existing human mythologies. Occasional critics have accused him of attempting merely to recast old myths into science fictional language. Those critics have failed to understand that Zelazny is using those myths consciously, as a tool.

Myths are stories that have attained the status of mythology precisely because they have in them the elements which evoke emotions in people. Readers who are familiar with a particular myth, then, cannot help but react to a name or an element from that myth, with emotional reactions that are based in all the background of the mythology that it comes from. Zelazny, as a writer, counts on this. In a sensitive kind of calculus, he uses mythology — sometimes in bits and pieces, sometimes in larger chunks — like a tool found ready-to-hand on his workbench.

He uses a bit of a myth, and counts on his readers to react to it. Then he builds upon that reaction, using it like a brick in the edifice that he himself is creating. And having evoked a set of emotions in his readers by conjuring with a known myth, he proceeds to create further emotional reactions on top of them.

Mythology is a very handy tool for this technique, because particular elements of a myth, once recognized by a

reader, come to mind loaded with all the significance and meaning that a cultural foundation block can carry.

Among other things, this creates a very useful shorthand for a writer who does not then have to re-create such feelings from scratch, as it were.

Critics who describe Zelazny's literary method as "symbolism," then, may have missed the point. It has seldom been Zelazny's intention to deliver messages couched in Freudian dreams; rather, he seeks — perhaps in Jungian fashion — to speak directly to the human emotions of his readers, and call them out to speak.

Zelazny does not then deliver simple cut-and-dried stories; rather, he gently leads his readers to go to work with him as they read — and their own reactions both advance the story and provide the depth and richness that is the author's true work and unique signature.

This use of mythologically-derived characters and themes — *Lord of Light* (1967) drew on the Hindu pantheon, for instance; and *Creatures of Light and Darkness* (1969) on the ancient Egyptian — has occurred in various forms, in a great many of Zelazny's stories, and from the very earliest days of his writing. Such subjects have helped him create an intense, richly poetic style based on imageries that are loaded with significances for the reader. In art there is a technique, called "glazing," for putting down layers of paint on a canvas, one atop another,

so as to build up a feeling of texture and subtleness of submerged colors, not quite hidden. In his literary version of this style, Zelazny paints with layers of images, deep thought, and deeper emotions. And the end-result is a richness that few authors ever approach.

Zelazny's stories satisfy the readers' needs by eliciting within the very emotional responses which the reader likes to feel. And so the reader goes away happy.

Simply because Zelazny has so well developed his techniques for bringing this about, he has been misinterpreted — by those who have professed to see in his work a rejection of the "hardware" kind of SF. But Zelazny in fact realizes that at times machines, too, can have their role in his task of evoking emotional reactions.

Because he seeks to elicit emotions, he uses the subjective viewpoint in his stories. Thus, he tends to explain less than many authors, as his story progresses. He succeeds far better than most writers at putting the reader inside the heads of his protagonists, which enhances the empathetic bond of reader with character.

Photo by: Jay Kay Klein



A master of showing rather than telling, Zelazny walks his characters — and his readers — into other worlds (like Amber) without ever saying that's what he's doing. This makes for an incredible sense of action — and action, in its turn, draws out the emotional reactions that mean Zelazny has succeeded at what he's trying to do.

For all his dealing in emotion, and for all his recent emphasis on fantasy, it should be remembered that Zelazny's first story was about a world of robots. He is an idea man as well as an emotional man; he is hard science as well as fantasy — the great *Lord of Light* is

in fact hard sf with philosophical underpinnings (when technology makes you a god, what do you do with it?); it's simply that Zelazny makes that aspect easy to overlook. That is his intention: even his best-selling Amber series is rooted in a solid philosophical world view. (Amber, named perhaps from the yellow substance that suspends materials, as it were, in time, is the land that is the unchanging, underlying base of reality...)

Fans and critics alike have commented on how Zelazny's appearance and life-style seem to belie his intense, passionate writing. Certainly it seems

clear that Roger Zelazny is a man who lives intensely in the universe within his skull, which must be a complicated, colorful, convoluted — and extraordinarily richly furnished — place!

His ascetic appearance deceives you, you say? Look again — for when in his creations you find the sense of richness, thickly textured and perfumed, lively and teeming with light and sound or darkness and blood — these places for endless looking and sensing and feeling — they are in you, o reader. Zelazny only brought them to light, out of you...

The Works of Roger Zelazny

compiled by
Denny Lien

The following is intended as a basic checklist of the books of Roger Zelazny. Generally, editions after the first are not cited except where a later edition features a title change or considerable textual change, or where the first is a limited edition. Unless otherwise indicated, the work is a hardbound novel. If first book publication was preceded by magazine appearance, this is noted (in many such cases, the magazine text will be much shorter or otherwise rather different). The prose fictional contents of Roger Zelazny's collections, along with original magazine etc. appearances as applicable, are detailed separately (nonprose, nonfiction, and/or material by other hands in such collections are not listed).

Besides copies of the books themselves in my own and other locally accessible collections, the exhaustive Joseph L. Sanders work, ROGER

ZELAZNY: A PRIMARY AND SECONDARY BIBLIOGRAPHY (1980) was consulted, as were the Day, Metcalf, NESFA, and Twaci Press sf magazine indexes; R. Reginald, SCIENCE FICTION AND FANTASY LITERATURE; Noelle Watson and Paul E. Schellinger, eds., TWENTIETH CENTURY SCIENCE-FICTION WRITERS (third edition); John Clute and Peter Nichols, eds., THE ENCYCLOPEDIA OF SCIENCE FICTION; and William Contento, INDEX TO SCIENCE FICTION ANTHOLOGIES AND COLLECTIONS. I have not seen the "Roger Zelazny" volume in Gordon Benson Jr. and Phil Stephenson-Payne's "Galactic Central Working Bibliography" series, but on the basis of others in the series that I have seen would recommend same as an inexpensive, comprehensive Zelazny bibliography beyond the scope of this limited checklist.

The Books of Roger Zelazny

1966

THE DREAM MASTER (New York: Ace) ✱
paperback ✱ magazine version AMAZING, Jan
1965 & Feb 1965 as: HE WHO SHAPES

THIS IMMORTAL (New York: Ace) ✱ paperback ✱
magazine version F&SF, Oct 1965 and Nov 1965 as:
AND CALL ME CONRAD

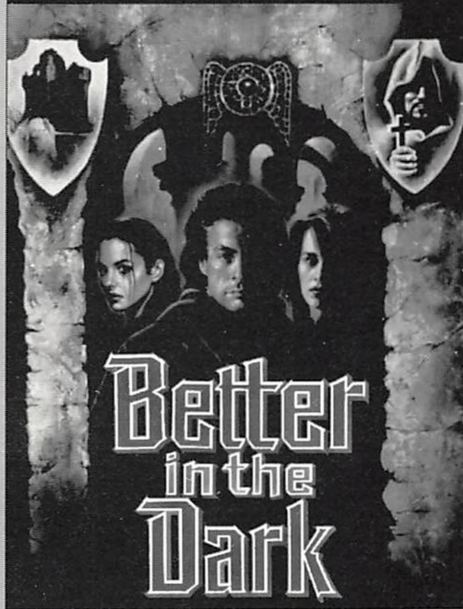
1967

FOUR FOR TOMORROW (New York: Ace) ✱
paperback ✱ also published in Britain as: A ROSE
FOR ECCLESIASTES ✱ story collection; see contents
listing below

LORD OF LIGHT (Garden City, NY: Doubleday) ✱
incorporates "Dawn" (F&SF April 1967) and "Death
and the Executioner" (F&SF June 1967)

New Fantasy Titles

Chelsea Quinn Yarbro



Better in the Dark

Chelsea Quinn Yarbro

"Le Comte de Saint-Germain is many things: healer, scholar, lover—and vampire...the most memorable and original vampire since Bram Stoker's Dracula."

—*The Bookwatch*

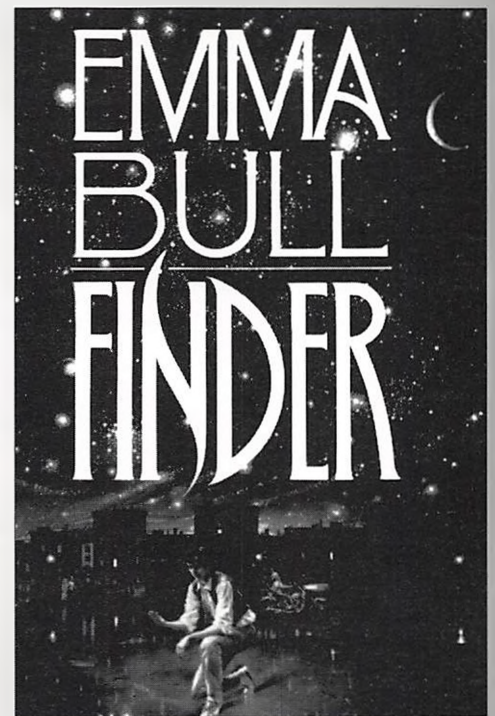
0-312-85504-4 • \$22.95 • DECEMBER

Finder

Emma Bull

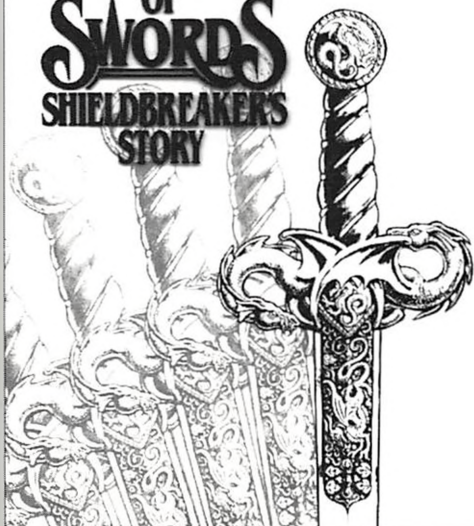
An explosive urban fantasy thriller from the Hugo, Nebula and World Fantasy Award-nominated author of *Bone Dance* and *War for the Oaks*

0-312-85418-8 • \$21.95 • FEBRUARY



FRED SABERHAGEN

THE
LAST BOOK
OF
SWORDS
SHILDBREAKERS
STORY



The Last Book of Swords

Fred Saberhagen

The grand finale of the epic Sword series!

"The Swords notion is an arresting, supple, and durable one."

—*Kirkus Reviews*

0-312-85001-8 • \$20.95 • FEBRUARY

TOR BOOKS



1968

NEBULA AWARD STORIES THREE ✱ as editor ✱
(Garden City, NY: Doubleday)

1969

CREATURES OF LIGHT AND DARKNESS (Garden City, NY: Doubleday) ✱ incorporates "Creatures of Light" (IF Nov 1968); "The Steel General" (IF Jan 1969); "Creatures of Darkness" (IF Mar 69)

DAMNATION ALLEY (New York: Putnam) ✱ magazine version in GALAXY October 1967

ISLE OF THE DEAD (New York: Ace) ✱ paperback

1970

NINE PRINCES IN AMBER (Garden City, NY: Doubleday)

1971

THE DOORS OF HIS FACE, THE LAMPS OF HIS MOUTH AND OTHER STORIES (Garden City, NY: Doubleday) ✱ story collection; see contents listing below

JACK OF SHADOWS (New York: Walker) ✱ serialized in F&SF July 1971 and August 1971

1972

THE GUNS OF AVALON (Garden City, NY: Doubleday)

1973

TO DIE IN ITALBAR (Garden City, NY: Doubleday)

TODAY WE CHOOSE FACES (New York: Signet) ✱ paperback

1974

POEMS (Washington, DC(?): Discon) ✱ paperback ✱ limited edition; poetry collection

1975

SIGN OF THE UNICORN (Garden City, NY: Doubleday) ✱ serialized in GALAXY Jan 76, Feb 76, March 76

1976

BRIDGE OF ASHES (New York: Signet) ✱ paperback
DEUS IRAE ✱ with Philip K. Dick ✱ (Garden City, NY: Doubleday)

DOORWAYS IN THE SAND (New York: Harper) ✱ serialized in ANALOG June 75, July 75, August 75

THE HAND OF OBERON (Garden City, NY: Doubleday) ✱ serialized in GALAXY May 76, July 76, Sept 76

MY NAME IS LEGION (New York: Ballantine) ✱ paperback ✱ story collection; see contents listing below

1978

THE AUTHORIZED ILLUSTRATED BOOK OF ROGER ZELAZNY (New York: Baronet) ✱ reprinted as an Ace paperback as: THE ILLUSTRATED ZELAZNY ✱ story collection; see contents listing below

THE COURTS OF CHAOS (Garden City, NY: Doubleday) ✱ serialized in GALAXY Nov 77, Dec 77 ✱ Jan 78, Feb 78

1979

THE BELLS OF SHOREDAN (Columbia, PA: Underwood-Miller) ✱ paperback ✱ limited edition chapbook; single story only ✱

THE CHRONICLES OF AMBER (Garden City, NY: Doubleday) ✱ omnibus, in two volumes; NINE PRINCES IN AMBER and THE GUNS OF AVALON in vol. 1; SIGN OF THE UNICORN, THE HAND OF OBERON, and THE COURTS OF CHAOS in vol. 2

ROADMARKS (New York: Ballantine)

1980

CHANGELING (New York: Ace) ✱ paperback

FOR A BREATH TARRY (Columbia, PA: Underwood-Miller) ✱ both hardback and paperback editions ✱ limited edition chapbook; single story only

THE LAST DEFENDER OF CAMELOT (Columbia, PA: Underwood-Miller) ✱ both hardback and paperback editions ✱ limited edition chapbook (single story only)

THE LAST DEFENDER OF CAMELOT (New York: Pocket) ✱ paperback ✱ story collection; see contents listing below

WHEN PUSSYWILLOWS LAST IN THE CATYARD BLOOMED (Carlton, AUS: Nostrilia Press) ✱ both hardback and paperback editions ✱ poetry collection

1981

THE CHANGING LAND (New York: Ballantine) ✱ paperback

THE LAST DEFENDER OF CAMELOT (Columbia, PA: Underwood-Miller) ✱ story collection; expanded from 1981 Pocket edition; see contents listing below

MADWAND (Huntington Woods, MI: Phantasia) ✱ limited edition; first unlimited edition is 1981 Ace paperback ✱ excerpted in AMAZING September 1981

A RHAPSODY IN AMBER (New Castle, VA: Cheap Street) ✱ paperback ✱ limited edition chapbook ✱ story collection; see contents listing below

TODAY WE CHOOSE FACES and BRIDGE OF ASHES (New York: Signet) ✱ paperback ✱ omnibus of the two novels

1982

COILS ✱ with Fred Saberhagen ✱ (Garden City, NY: Doubleday)

DII VISHI, THE DAMNED (New York: Ballantine) ✱ paperback

EYE OF CAT (New York: Timescape) ✱ excerpted in SCIENCE FICTION DIGEST Sept ✱ Oct 1982

TO SPIN IS MIRACLE CAT (Columbia, PA: Underwood-Miller) ✱ poetry collection

1983

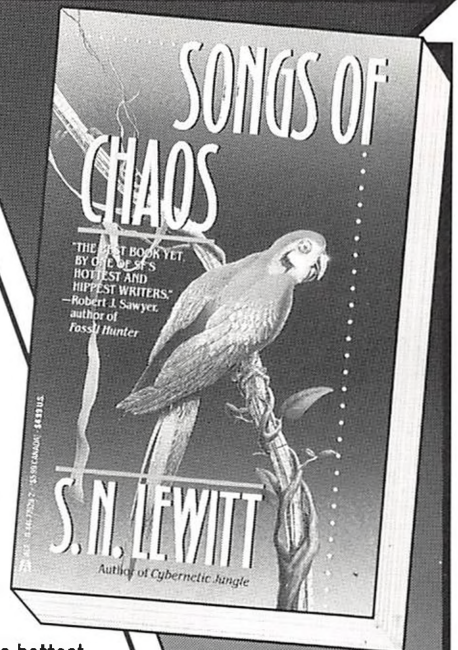
UNICORN VARIATIONS (New York: Timescape) ✱ story collection; see contents listing below

Something was very strange about this place. More than the birds or the language or the animals painted in the pseudo-jungle, there was something deeply twisted here.

Something that seemed alien from even the Trader People, or at least what Dante knew of them.

He was completely out of place and nothing at all made sense. Which was not, come to think of it, an altogether unfamiliar situation....

—Excerpted from *Songs of Chaos*



"Serpents!" screamed another voice suddenly.

For a moment it seemed the word was not understandable, the scream had been so primitive and plainly a shriek of fright.

Jim looked out beyond that side of the pirate ship that was blocked by Edouard's vessel and stared at what he saw. For several hundred yards around them the sea seemed to be boiling....

—Excerpted from *The Dragon at War*

When Jim Eckert is transported to an alternate England, he gains the ability to change into a dragon—and he's never needed that talent more, for France plans to invade England with the help of the sea serpents. No creature is more powerful, not even the Dragon Knight; but Jim is all that stands between England and annihilation.

Hugo and Nebula Award-winning author

GORDON R. DICKSON

"Dickson has been...providing readers with some of science fiction's finest moments."

—Omni

November / \$4.99

"The best book yet by one of SF's hottest and hippest writers—a complex and fascinating tale...."—Robert J. Sawyer, author of *Fossil Hunter* and *Far-Seer*

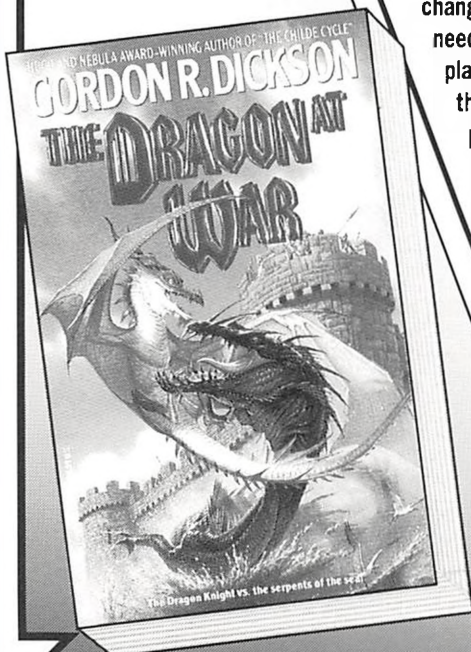
"Imaginative, exciting, and compelling!"
—Pat Cadigan, author of *Synners* and *Fools*

On an Earth where everyone is perfect by design, Dante McCall and other genetic "misfits" are kept isolated in a state-run facility. After a suspicious fire kills everyone else, Dante realizes he's been targeted by the government. Narrowly escaping off-planet, he finds sanctuary with a legendary race of galactic wanderers. Their culture is utterly alien to Dante—and yet it may hold the key to why he's been marked for death....

S.N. LEWITT

Acclaimed author of *Cybernetic Jungle*

November / \$4.99



- 1985**
TRUMPS OF DOOM (New York: Arbor House)
- 1986**
BLOOD OF AMBER (New York: Arbor House)
- 1987**
A DARK TRAVELING (New York: Walker)
SIGN OF CHAOS (New York: Arbor House)
- 1988**
ROGER ZELAZNY'S VISUAL GUIDE TO CASTLE
AMBER ✱ with Neil Randall ✱ (New York: Avon)
✱ paperback ✱ Amber series sidebars; presented as
nonfiction
- 1989**
FROST AND FIRE (New York: Morrow) ✱ story
collection; see contents listing below
HE WHO SHAPES (New York: Tor) ✱ paperback ✱
bound double-book format with a Kate Wilhelm story
✱ this is the (shorter) magazine version of THE
DREAM MASTER
KNIGHT OF SHADOWS (New York: Morrow)
WIZARD WORLD (New York: Baen) ✱ paperback
✱ omnibus of CHANGELING and MADWAND
- 1990**
THE BLACK THRONE ✱ with Fred Saberhagen ✱
(New York: Baen) ✱ paperback

- THE GRAVEYARD HEART (New York: Tor) ✱
paperback ✱ bound double-book format with a
Walter Jon Williams story
HOME IS THE HANGMAN (New York: Tor) ✱
paperback ✱ bound double-book format with a
Samuel R. Delany story
THE MASK OF LOKI ✱ with Thomas T. Thomas ✱
(New York: Baen) ✱ paperback

- 1991**
BRING ME THE HEAD OF PRINCE CHARMING ✱
with Robert Sheckley ✱ (New York: Bantam)
THE DOORS OF HIS FACE, THE LAMPS OF HIS
MOUTH (Eugene, OR: Pulpouse) ✱ chapbook in
both hardback and paperback editions
GONE TO EARTH (Eugene, OR: Pulpouse) ✱ both
hardback and paper editions ✱ story collection; see
contents listing below
PRINCE OF CHAOS (New York: Morrow)

- 1992**
FLARE ✱ with Thomas T. Thomas ✱ (New York:
Baen) ✱ paperback

- 1993**
IF AT FAUST YOU DON'T SUCCEED ✱ with Robert
Sheckley ✱ (New York: Bantam) ✱ paperback
A NIGHT IN THE LONESOME OCTOBER (New
York: Morrow)

The Story Collections of Roger Zelazny

- FOUR FOR TOMORROW** 1967
The Furies ✱ AMAZING, June 1965
The Graveyard Heart ✱ FANTASTIC, March 1964
The Doors of His Face, the Lamps of His Mouth ✱ F&SF,
March 1965
A Rose for Ecclesiastes ✱ F&SF, November 1963
- THE DOORS OF HIS FACE,
THE LAMPS OF HIS MOUTH** 1971
The Doors of His Face, the Lamps of His Mouth ✱ F&SF,
March 1965
The Keys to December ✱ NEW WORLDS, #165
(August 1966)
Devil Car ✱ GALAXY, June 1965
A Rose for Ecclesiastes ✱ F&SF, November 1963
The Monster and the Maiden ✱ GALAXY, December 1964
Collector's Fever ✱ GALAXY, June 1964
This Mortal Mountain ✱ IF, March 1967
The Moment of the Storm ✱ F&SF, June 1966
The Great Slow Kings ✱ WORLDS OF TOMORROW,
December 1963
A Museum Piece ✱ FANTASTIC, June 1963
Divine Madness ✱ MAGAZINE OF HORROR, #13
(Summer 1966)
Corrida ✱ ANUBIS, #3 (1968)
Love Is an Imaginary Number ✱ NEW WORLDS, #158
(January 1966)
The Man Who Loved the Faoli ✱ GALAXY, June 1967
Lucifer ✱ WORLDS OF TOMORROW, June 1964
- MY NAME IS LEGION** 1976
The Eye of RUMOKO ✱ THREE FOR TOMORROW (1969
anthology)

- 'Kjwalll'kje'k'koothailll'kje'k ✱ AN EXALTATION OF
STARS (1973 anth.)
Home is the Hangman ✱ ANALOG, November 1975

- THE AUTHORIZED ILLUSTRATED
BOOK OF ROGER ZELAZNY** 1978
heavily illustrated, abridged reprints plus one
original
Shadowjack ✱ original to this volume ✱ graphic art story, written
by RZ
A Rose for Ecclesiastes ✱ F&SF, November 1963
The Furies ✱ AMAZING, June 1965
The Doors of His Face, the Lamps of His Mouth ✱ F&SF,
March 1965
Rock Collector ✱ retitling of: Collector's Fever ✱ GALAXY,
June 1964

- THE LAST DEFENDER OF CAMELOT** 1980
Passion Play ✱ AMAZING, August 1962
Horseman! ✱ FANTASTIC, August 1962
The Stainless Steel Leech ✱ AMAZING, April 1963
A Thing of Terrible Beauty ✱ FANTASTIC, April 1963
He Who Shapes ✱ AMAZING, January 1965 and
February 1965
Comes Now the Power ✱ MAGAZINE OF HORROR #14
(Winter 1966 ✱ 67)
Auto-da-Fe ✱ DANGEROUS VISIONS (1967 anthology)
Damnation Alley ✱ GALAXY, October 1967
For a Breath I Tarry ✱ NEW WORLDS #160 (March 1966)
The Engine at Heartspring's Center ✱ ANALOG, July 1974
The Game of Blood and Dust ✱ GALAXY, April 1975
No Award ✱ SATURDAY EVENING POST, January 1977

The goblin
was almost on him;
Gary could see the saliva
dripping over its thick
bottom lip from between its
pointy yellow teeth.

Gary braced the spear's butt end
against the tree. The goblin foolishly
barrelled in, its own spear leading. Gary's shield
deflected the goblin's spear up high and to the side.
Then the monster was up against him, its breath hot and
smelly in his face, its bulbous, vein-streaked eyes boring into
his....
—Excerpted from *The Woods Out Back*

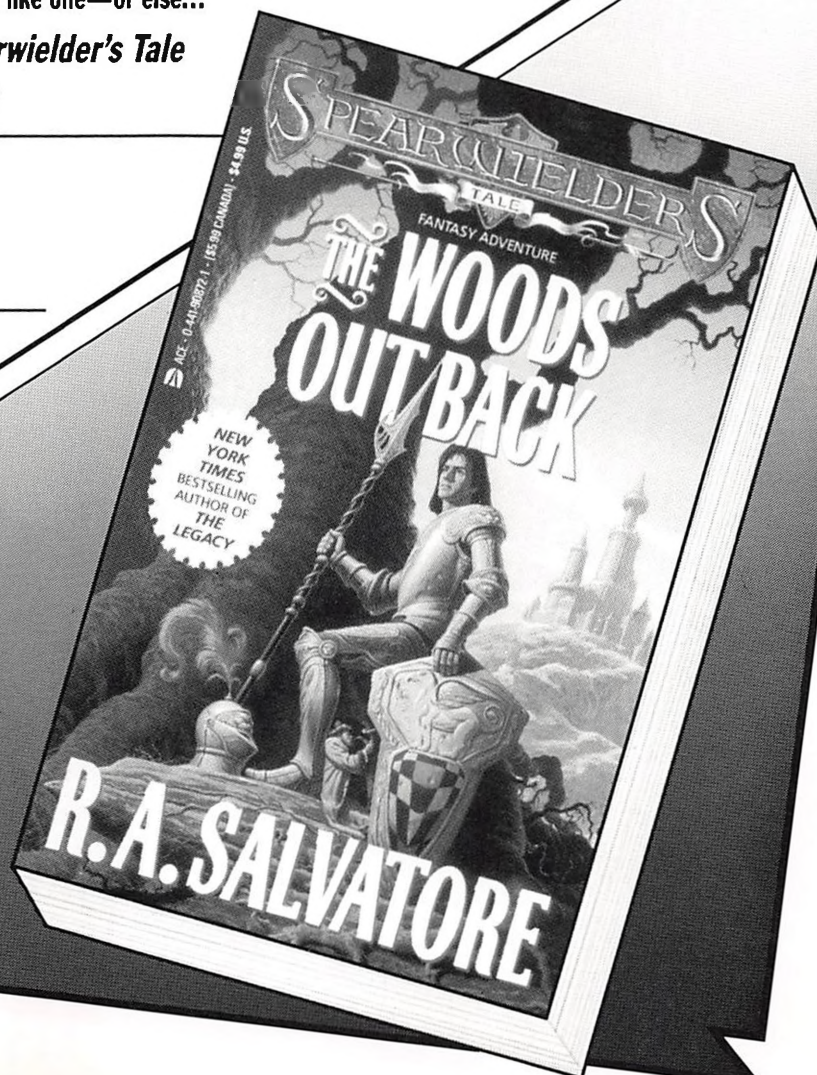
One day after work, Gary Leger walks into his favorite spot, the woods beyond his house—and enters a wondrous land of elves, dwarves, fairies, and witches. The realm desperately needs a champion to stand against a powerful sorceress... someone to wear the armor of a legendary king and brave a dragon's fire to reforge an ancient spear. Gary's no hero, but this quest is going to make him learn to act like one—or else...

Beginning the new *Spearwielder's Tale*
fantasy adventure series!

R.A. SALVATORE

New York Times bestselling author
of *The Legacy*

October / \$4.99



Is There a Demon Lover in the House? ✳ HEAVY METAL, September 1977
 The Last Defender of Camelot ✳ ASIMOV'S SF ADVENTURE, Summer 1979
 Stand Pat, Ruby Stone ✳ DESTINIIS #1 (1978)
 Halfjack ✳ OMNI, June 1979

THE LAST DEFENDER OF CAMELOT 1981

Underwood-Miller edition includes text of above, and adds:

Shadowjack ✳ AUTHORIZED ILLUSTRATED BOOK OF ROGER ZELAZNY (1978)
 Excunt Omnes ✳ AFTER THE FALL (1980 anthology)
 A Very Good Year ✳ AFTER THE FALL (1980 anthology)
 Fire and ✳ or Ice ✳ AFTER THE FALL (1980 anthology)
 A RHAPSODY IN AMBER ✳ 1981
 Recital ✳ original to this volume
 Walpurgisnacht ✳ original to this volume

DILVISH, THE DAMNED 1982

Passage to Dilfar ✳ FANTASTIC, February 1965
 The Indle's Song ✳ FANTASTIC, June 1965
 The Bells of Shoredan ✳ FANTASTIC, March 1966
 A Knight for Merytha ✳ KALLIKANZAROS #2 (1976)
 The Place of Aache ✳ OTHER WORLDS #2 (1980 anthology)
 A City Divided ✳ original to this volume
 The White Beast ✳ WHISPERS #13 (1979)
 Tower of Ice ✳ FLASHING SWORDS! #5 (1981 anthology)
 The Devil and the Dancer ✳ original to this volume
 Garden of Blood ✳ SORCEROR'S APPRENTICE #3 (1979)
 Dilvish, the Damned ✳ original to this volume

UNICORN VARIATIONS 1983

Unicorn Variation ✳ ASIMOV'S, April 13, 1981
 The Last of the Wild Ones ✳ OMNI, March 1981
 Recital ✳ A RHAPSODY IN AMBER (1981)
 The Naked Matador ✳ AMAZING, July 1981
 Dismal Light ✳ IF, May 1968
 Go Starless in the Night ✳ DESTINIIS #5 (1979)

But Not the Herald ✳ MAGAZINE OF HORROR #12 (Winter 1965)
 A Hand Across the Galaxy ✳ ARIOCHI, November 1967
 The Force That Through the Circuit Drives the Current ✳ SCIENCE FICTION

DISCOVERIES (1976 anthology)
 Home is the Hangman ✳ ANALOG, November 1975
 Fire and ✳ or Ice ✳ AFTER THE FALL (1980 anthology)
 Excunt Omnes ✳ AFTER THE FALL (1980 anthology)
 A Very Good Year ✳ AFTER THE FALL (1980 anthology)
 My Lady of the Diodes ✳ GRANFALLOON, January 1970
 And I Only Am Escaped to Tell Thee ✳ TWILIGHT ZONE, May 1981

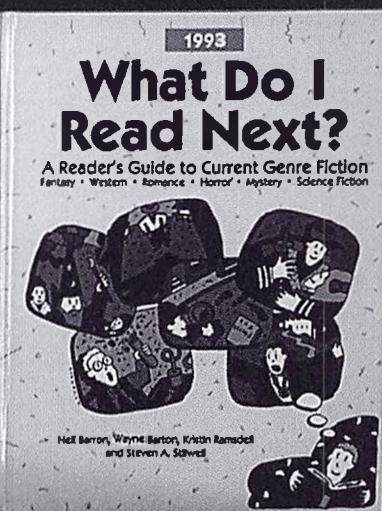
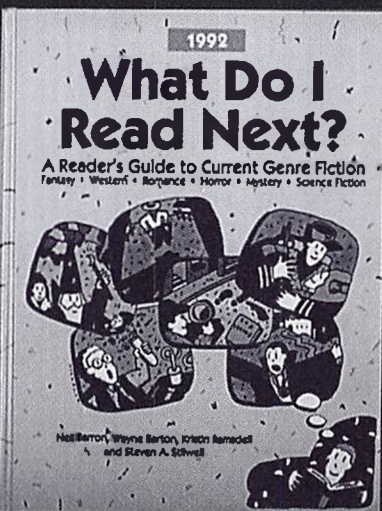
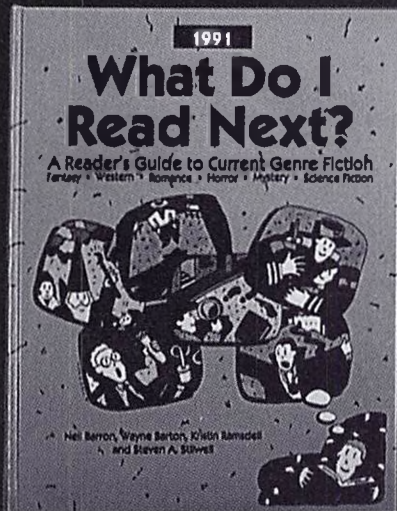
The Horses of Lir ✳ WHISPERS 3 (1981 anthology)
 The Night Has 999 Eyes ✳ DOUBLE-BILL, October 1964
 Angel, Dark Angel ✳ GALAXY, August 1967
 Walpurgisnacht ✳ A RHAPSODY IN AMBER (1981)
 The George Business ✳ DRAGONS OF LIGHT (1980 anthology)

FROST AND FIRE 1989

Permafrost ✳ OMNI, April 1986
 Loki 7281 ✳ RANDOM ACCESS MESSAGES OF THE COMPUTER AGE (1984 anthology)
 Dreadsong ✳ THE PLANETS (1985 anthology)
 Itself Surprised ✳ OMNI, August 1984
 Dayblood ✳ TWILIGHT ZONE, June 1985
 The Bands of Titan ✳ ?unspecified convention program book?, 1986
 Mana From Heaven ✳ MORE MAGIC (1984 anthology)
 Night Kings ✳ IF, Fall 1986
 Quest's End ✳ OMNI, June 1987
 24 Views of Mount Fuji, by Hokusai ✳ ASIMOV'S, July 1985

GONE TO EARTH 1991

Deadboy Donner and the Filstone Cup ✳ TERRY'S UNIVERSE (1988 anthology)
 Kalifriki of the Thread ✳ HIDDEN TURNINGS (1989 anthology)
 Devil Car ✳ GALAXY, June 1965
 The Last of the Wild Ones ✳ OMNI, March 1981



Scott K. Imes wishes to thank Margie Lessinger, Cat Ocel and the many others who make possible Gale Research Inc.'s **What Do I Read Next? A Reader's Guide to Current Genre Fiction**, especially the authors whose contributions to genre literature so enrich our lives.

THE BEST FANTASY

THE JAGUAR PRINCESS

Clare Bell

The magical epic of the woman-goddess who defeated the Aztecs
"Entirely rewarding."—Anne McCaffrey on *People of the Sky*
0-312-09804-2 • \$22.95

EMPIRE OF THE EAGLE

Andre Norton and Susan Shwartz

"A quick-moving blend of magic and history that will enchant fantasy readers."
—Booklist on *Imperial Lady*
0-312-85196-3 • \$22.95

An Orb Book

WRAETHTHU

Storm Constantine

Collected in one volume, all three of Constantine's Wraeththu trilogy
"The mood and language are elaborately woven, the style verging occasionally on the Victorian Gothic, with a decadence just short of the frenzied works of Poe. Storm Constantine is a tremendously impressive novelist."
—Locus
0-312-89000-1 • \$17.95

BEARS DISCOVER FIRE

Terry Bisson

Contains the Hugo and Nebula award-winning title story
"It is the Terry Bissons of the field...upon which the future of science fiction depends."
—The Washington Post
0-312-85411-0 • \$19.95

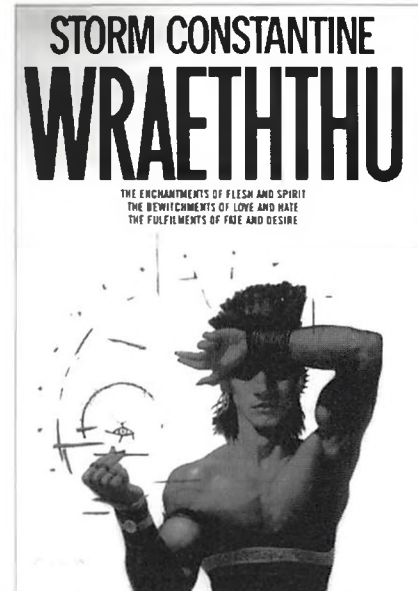
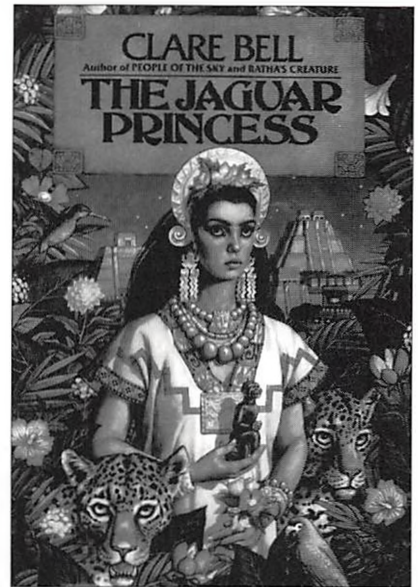
Andre Norton
Susan Shwartz

EMPIRE
OF THE
EAGLE

Winner of the Hugo and Nebula Awards

TERRY BISSON

BEARS
DISCOVER
FIRE



TOR
BOOKS



Basil Copper



Basil Copper is a versatile and prolific British author who lives with his wife in Kent.

A journalist for 30 years, including 14 years as news editor with a Kent County newspaper, he has written more than eighty books, and has been translated into nine languages. Peter Haining has hailed him as "Britain's leading purveyor of the macabre."

Copper is best known in America for his work in the field of horror. His first story in the horror field was "The Spider" in the 5th Pan book of Horror Stories (1964). He became a full-time writer in 1970. His publishers include

St. Martin's Press, Arkham House, Pinnacle Books, Manor Books, Sphere, Hale, Academy of Chicago, and Fedogan & Bremer. Copper's short stories have been gathered in such single-author collections as *From Evil's Pillow*, *Voices of Doom*, and *Here be Daemons*.

In the gothic genre, his books include *The House of the Wolf*, *Curse of the Fleers*, *The Black Death*, and the highly acclaimed novel *Necropolis*. His novels *The Great White Space* and *Into the Silence* deftly blend science fiction, horror, and adventure with a keen sense of period detail. He has also written two non-fiction studies, *The Vampire* and *The Werewolf*, which have seen several editions in hard-cover and paperback.

As a crime writer, Copper's fiction has ranged from the hard-boiled to the Sherlockian. His L.A. private eye, Mike Faraday, has appeared in over fifty novels in British and European editions. He edited *The Solar Pons Omnibus* for Arkham House and went on to continue the saga in six further collections and an unpublished novel.

Besides writing, Mr. Copper is a noted collector and authority on vintage films — especially the cinema of the macabre. Active in various film appreciation groups in Britain, he founded the Tunbridge Wells Vintage Film Society which he ran for twenty years, showing films from his vast collection. His stories have been adapted for film, television, and radio.

From Dunsany to Derleth: A Conversation with Basil Copper

an excerpt from an unpublished interview by R. Dixon Smith. ©1991 by R. Dixon Smith.

RDS: As a young journalist, you once met Lord Dunsany. What was he like, and was he the only predecessor whose acquaintance you made?

BC: Yes, I knew Lord Dunsany. He was a remarkable man, a gigantic, larger-than-life figure, both physically and in character; a delightful human being with a great sense of humour. He lived at Dunstall Priory in suitably Gothic surroundings, at Shoreham, a beautiful village only three or four miles outside Sevenoaks, in Kent, his palatial home a fitting back-

ground for a man who penned some wonderful fantasies and superlative ghost stories, and I believe his descendants live there still.

I was a very young journalist at the time, of course, and met him mainly when he opened fetes in summertime and in winter-time in various local halls in Sevenoaks, where he spoke on various topics. Sadly, I cannot now remember any details of his speeches or conversation (!), except for one particular subject, which I will return to in a moment. I was suitably in awe of him for did

he not bear the imposing name and title of Edward John Moreton Drax Plunkett, Eighteenth Baron Dunsany; was Eton educated and though in his seventies was very vigorous and active; but he soon put me at my ease whenever I spoke to him.

He had fought in both the South African War and in the First World War, in which he was wounded; was in the Irish Troubles; was a big-game hunter and had lived an adventurous life in many parts of the world. He lectured extensively in America, some

of his talks being attended by his ardent admirer, Lovecraft, as the latter mentions in his *Collected Letters*, published by Arkham House. By coincidence Dunsany lived quite close to another resident of Shoreham, equally remarkable in his way, the late Lord Mildmay, who was also an adventurer, a daring amateur jockey and steeplechaser, who met a Byronic end when he perished in rough seas off Cornwall while swimming with a broken arm! In his obituary *The Times* dubbed him "The Last of the Corinthians," which was literally true, as his courageous exploits paralleled those of the 18th century noblemen, the "Corinthians," who drove madly about the towns and countryside of England as amateur coach-drivers for high wagers, staging hare-brained races and risking life and limb, and whom Sir Arthur Conan Doyle immortalized in his marvelous, neglected historical novel *Rodney Stone*.

Though more circumspect in his behaviour, Lord Dunsany too was of this company. He was a gigantic man, about six feet six inches tall. He invariably dressed in pale green tweed, his safari-style jacket was belted in the 19th century style, and had wide pockets from which I fancied he might produce game shot on his estate at any moment. He wore matching tweed knickerbockers, tucked into thick wool socks and his large feet were encased in tan brogues. With his gold-rimmed eyeglasses, goatee beard and enormous wide-brimmed

safari-type hat, with a dark brown band, he looked more like one of those heroic figures of fiction such as H. Rider Haggard's *Allen Quartermain*, rather than an author of such exquisite fantasies.

He was an amusing and witty speaker, in typical Irish fashion, who could hold an audience entranced, speaking upwards of an hour, fluently and eloquently, without notes. But he had one failing, if it can be called that; though he must have shot many animals in his time, he had a passionate dislike of what he considered cruelty to domestic animals and he would invariably end his speeches with strong denunciations of the "cropping of puppy-dogs' tails," asking his audiences to see that the practice was stopped. People in Sevenoaks soon got to know of this little foible and it was always greeted with amused tolerance and his audiences would exchange knowing winks at the point where the speaker would begin to launch into his pet antipathy at the town's Cornwall Hall or another of his local venues.

But he was a fine writer, a great man and a colourful and flamboyant character. He made up a trio of picturesque eccentrics, together with Lord Mildmay and another Sevenoaks resident, Captain C.W.R. Knight, uncle of the film actor Esmond Knight, blinded in the naval action against Bismarck during World War Two. Captain Knight trained eagles, foxes and other wild animals for the cinema (he contributed greatly to Jennifer Jones' film of

Mary Webb's *Gone to Earth*; and his favourite eagle, Mr. Ramshawe and he can be seen in one of Michael Powell's best films, *I Know Where I'm Going*, starring Wendy Hiller and Roger Livesey). Such talented people enhanced life and with their passing the world is a poorer place. I only wish I had engaged Lord Dunsany in deeper topics on numerous occasions we spoke together — but in those days I was much too shy!

RDS: Whom would you list as your chief literary influence?

BC: I first became addicted to Poe when I was about twelve or thirteen and am probably among the relatively few people who have read every (published) word he ever wrote, including scenes from his play, *Politian*, of stunning banality — probably the only dull thing he ever wrote! I have half a dozen or so editions of various Poe works, including a beautiful volume containing exquisite drawings and colour paintings by Arthur Rackham but the most useful — and the most consulted — is the *Midnight Edition* of the complete works of Poe, printed in New York on India paper in the Nineteenth century, its almost 2,000 pages of small type much thumbed.

Next to Poe — in the interim I rapidly discovered M.R. James and E.F. Benson — I rate Lovecraft very highly indeed and at his very best the next in succession to the great nineteenth century master. Poe, is of course, now recognized as a classic author both in prose and poetry and though in a somewhat lower niche I am

certain that Lovecraft will in time – though it may take another thirty years – take his true place as a classic writer in the field he made uniquely his own. My own personal favourite of his is “The Whisperer in Darkness,” which conveys real terror; Lovecraft hit a raw nerve here with his enthralling tale of those giant grasshopper-like things that flapped their way from out of space and assumed the guises of men.

But there are many others, undoubted classics of the genre that will withstand re-reading many times; “The Rats in the Walls,” “Pickman’s Model,” “The Call of Cthulhu,” “In the Vault” are the wonderful novels and novellas; At the Mountains of Madness, The Case of Charles Dexter Ward, “The Dunwich Horror,” “The Colour Out of Space,” “The Haunter of the Dark” – all carefully crafted; erudite; leading usually to shattering climax. Lovecraft was a great science fiction writer too and could have been world famous in his own time if he had bought a typewriter and devoted all his time to creative writing instead of correspondence – wonderful though he was in that field. “Whisperer” and “The Colour Out of Space” reveal his great gifts in the science-fiction field, and his superb long essay Supernatural Horror in Literature is still one of the best things of its kind ever penned, encapsulating “the state of the art” at the time in which he lived.

I regard Aickman and Ronald Dahl, both gone now, alas, as the best English writers in the

modern field of the macabre. All the writers I have so far mentioned – and many others – including such giants of the past as Henry Whitehead, Algernon Blackwood, Bram Stoker, Henry James, Sheridan Le Fanu, Guy Endore, Mary Shelley, W.W. Jacobs, F. Marion Crawford, Ambrose Bierce, Guy Maupassant, Oliver Onions, John Metcalfe, et al. – all have obviously influenced me at one time or another. All writers must owe a debt to those who have gone before and as you will see by the above list, I am drawn to the classic and more subtle practitioners; those who eschew the more gaudy effects and make their reader’s flesh creep by subtlety and by what I call the application of “darkness, mist and shadow,” just as the silent film makers thrilled their viewers when the first wave of German fantasy films came out during the decade from 1919 to 1929.

There are, naturally, many more writers I could mention who have greatly entertained and thrilled me over the years. Astonishing too how many of these great writers were American; not because they were incapable of it – far from it – but because Americans are so forward-looking. Yet despite their having no 2,000-year traditions like European nations, this relatively new country – surpassing the earlier “Gothic” novels from Britain in the Eighteenth and Nineteenth centuries – produced Poe, the greatest and most gifted writer in the macabre field and who still reigns supreme; and then followed on with brilliant string

of superb talents could be found nowhere else in the world but Britain.

Strange that the two major English-speaking nations should have given birth to this unique genre. France has such a tradition in the Grand Guignol Theatre and in a few individual writers, as did Germany, but such a field still belongs, almost exclusively to those two countries. Yes, I have been greatly influenced by those from the past, led by Poe and Lovecraft, with Joseph Payne Brennan among them – and almost every writer of later generations would have to admit that too, if they were honest.

RDS: How did you come to be an Arkham House author, and how would you describe your relationship with August Derleth?

BC: I discovered Arkham House during the first two or three years of the war when rare copies found their way to British shores; and when serving as a radio operator aboard a motor torpedo boat engaged in fighting German E-boats in the Channel during some of the most bitter winters of the war, I found off-duty consolation in the philosophy of Thoreau and his remembered tranquillity of Walden Pond. Again, there was a connection with August Derleth; for I discovered he was an essayist, a fine nature writer, a biographer of Thoreau and he himself had often walked the shores of Walden Pond.

Many years later, when I was establishing myself as a professional author of novels, non-fiction studies and macabre stories, his name appeared

BORDERLANDS PRESS

WORLD FANTASY
SPECIAL

SAVE up to
50% OFF on any gift set!

Every book is protected by:
a custom dustjacket,
cloth slipcase
and contains a numbered limitation page
signed by the Author or Contributors

Use your VISA/MASTERCARD
and call:

800-528-3310

Or send check or money order to:

BP PO Box 146 Brooklandville Md 21022

add \$6.50 for S&H

second day air add \$9.95

Gift Set—One Straub & Lansdale Together For The 1st Time!

The THROAT by Peter Straub

The Magic Wagon by Joe Lansdale

A \$145 VALUE NOW ONLY \$95!

Gift Set—Two The AWARD WINNING Anthology Series

BORDERLANDS 2 & 3 edited by Thomas F. Monteleone

'93 Bram Stoker Award Winner

\$130 VALUE NOW ONLY \$65!

Gift Set—Three Horror Writers of America Presents

Under the Fang edited by Robert R. McCammon

FREAK SHOW edited by F. Paul Wilson World Fantasy Award Finalist 1993!

\$150 VALUE NOW ONLY \$75!

Gift Set—Four 2 for 1 from 2 Stoker Award Winners!

NO DOORS, NO WINDOWS by Harlan Ellison

CUT! Horror Writers On Horror Film edited by Chris Golden

A \$130 VALUE NOW ONLY \$65!

again before me on the fly-leaf of a book; some time later, on impulse, I wrote to him. He replied in most cordial terms, asking to see my work. Some of my stories had already seen publication in Pan books and I was astonished to learn he had already heard of me. His encouragement, long and enjoyable letters and his patronage when he offered to publish my first American hardback under the imprint of his famous Arkham House, formed one of the warmest and most delightful strands of my writing life.

I corresponded with August Derleth for some five years,

regarded him as a friend and had great affection for him; his efforts helped me to get established as a macabre and fantasy writer in the United States. Kind, generous — often paying his authors in advance for material he knew he could not use until years later. He was about the last of the all-around literateurs, excelling in so many genres but his cruel workload, which he carried on seven days a week, working all his life against 60-day promissory notes eventually undermined even his iron constitution.

He was, of course, held in the greatest regard by the authors who appeared under the aegis

Basil Copper — continued

of his imprint, Arkham House, but his influence and example extended far beyond that area, and he was held in the warm affection of countless friends and admirers in all walks of life and his passing brought genuine sorrow to so many on a world-wide scale. A rare human being, then, who lived a dozen lives in one; his memory lives on in the hearts and minds of many people he never met; that warmth and that regard, together with the backlist of outstanding books he saw through the press, remain his most enduring monument.



Neil Gaiman

Sometime last year, after an autograph session at DreamHaven, I was walking with Neil to our favorite post-signing restaurant. We took the short-cut through the back alley. There in the dark, waiting for us, was a group of kids out of *A Clockwork Orange*, nineties style. These days they wear lots of black leather and chains, Dr. Martins boots, and dyed black hair hiding at least one eye. I thought, "Oh, my. This must be why my mother told me to stay out of dark alleys".

But they didn't want our money, or our blood, or anything. They had been waiting to meet Neil. They gave him tapes of their band, copies of their artwork, and asked him to sign some Sandman comics. Neil was gracious, just one of the guys. They went away, content, as though they had just met their favorite rock star.

That was not my first clue that Sandman was something special.

For one thing, all of Neil's appearances are met by dozens of kids in black, all similarly reverent. For another, issue #19 won a World Fantasy Award as best short story, the first time a comic book has been so designated and honored. And, of course, I've read them. All fifty-some issues. Several times. They're not just old myths dressed up in black clothes and big hair; there is a real power there. It is the kind of power that Superman used to have, back when strength and speed were enough—a fantasy to conquer our worst fears. Things aren't so simple any more and we need new heroes (or new gods) to help us cope with our nightmares. And Neil has invented them and given them to us in a form that even the punk generation can appreciate.

Sandman is not Neil's only accomplishment, of course. He has been writing and publishing for over a decade,

beginning as a rock journalist in London. He has become one of the most respected and honored writers in comics with such titles as *Black Orchid*, *Violent Cases*, *The Books of Magic*, and *Miracleman*. More recently he has written the graphic novel "Signal to Noise" and the popular "Death: the High Cost of Living" miniseries. He has edited a number of books and co-written the novel *Good Omens* with Terry Pratchett. He will also publish a collection of short stories, *Angels and Visitations*, to premiere during this convention.

Neil is younger than me, which is annoying.

He recently moved from London to rural America, where he lives in a haunted house (haunted by wasps) with his wife Mary and children Mikey and Holly. Of course, there is one floor full of books.

He always wears black, except for the yellow rubber gloves to do the washing up in the kitchen.

The Works of Neil Gaiman

Sandman Collections

Preludes and Nocturnes includes issues 1-8. Art by Sam Kieth, Mike Dringenberg, Malcolm Jones III and Dave McKean. Available in trade paperback.

The Doll's House includes issues 8-16. Art by Mike Dringenberg, Malcolm Jones III, Chris Bachalo, Michael Zulli, Steve Parkhouse and Dave McKean. Available in trade paperback.

Dream Country includes issues 17-20. Art by Kelley Jones, Malcolm Jones III, Charles Vess, Colleen Doran and Dave McKean. Collection also includes the script for "Calliope" (Sandman #17). Available in trade paperback.

Season of Mists includes issues 21-28. Art by Mike Dringenberg, Kelley Jones, Malcolm Jones III, P. Craig Russell, Matt Wagner, George Pratt, Dick Giordano

and Dave McKean. Available in hardcover and trade paperback.

A Game of You includes issues 32-37. Art by Shawn McManus, Colleen Doran, George Pratt, Dick Giordano, Bryan Talbot, Stan Wock and Dave McKean. Available in hardcover and trade paperback.

Fables and Reflections will include issues 29-31, 38-40, 50 and Sandman Special. Art by Stan Wock, Dick Giordano, Bryan Talbot, Shawn McManus, Duncan Eagleson, John Watkiss, Jill Thompson, Vince Locke, Mark Buckingham, P. Craig Russell and Dave McKean. Hardcover and trade paperback scheduled to be released in late 1993.

Brief Lives will include issues 41-49. Art by Jill Thompson and Vince Locke. Scheduled for release in the second quarter of 1994.

A hardcover collection of *Death: The High Cost of Living* will include the three issues of the mini-series. Tentatively it will also include "The Sound of Her Wings" (*Sandman* #8) and "Facade" (*Sandman* #20). The collection is scheduled to be released November 23, 1993.

Note: release dates and contents of collections subject to change.

Non-Sandman Comics

"Angela," in *Spawn* #9, art by Todd McFarlane. Image, 1993.

"Babycakes," in *Taboo* #4, art by Michael Zulli. Spiderbaby Graphix/Tundra, 1990.

"Being an Account of the Life and Death of Emperor Heliogabulus," in *Cerebus* #147, art by Neil Gaiman. Aardvark-Vanaheim. 24-Flour Comic, 1992. Also published separately.

Black Orchid #1-3, art by Dave McKean. DC mini-series, 1988-1989. Also collected as a trade paperback.

"Blood Monster," in *Taboo* #6, art by Nancy J. O'Connor. Spiderbaby Graphix/Tundra, 1992.

Books of Magic #1-4: Vol. I "The Invisible Labyrinth," art by John Bolton; Vol. II "The Shadow World," art by Scott Hampton; Vol. III "The Land of Summer's Twilight," art by Charles Vess; Vol. IV "The Road to Nowhere," art by Paul Johnson. DC mini-series. 1990-1991. Also collected as a trade paperback, 1993.

"Conversation Piece!" in *2000AD* #489, art by David Wyatt. Fleetway, 1986.

"Cover Story" in *A1 Book* 5, art by Kelley Jones. Atomeka Press, 1991.

"Death," in *Who's Who in the DC Universe* #8, art by Mike Dringenberg. DC, 1991. Gaiman not credited for text.

"Feeders and Eaters," in *Revolver Horror Special*, art by Mark Buckingham. Fleetway, 1990.

"Fragments," in *Redfox* #20, art by S.M.S. and Fox. Valkyrie, 1989.

"From Homogenous to Honey," in *AARGH!*, art by Bryan Talbot and Mark Buckingham. Mad Love, 1988.

"The Great Cool Challenge," in *BLAMM!* #1, art by Shane Oakley. Willyprods, 1988.

"Hold Me," in *Hellburner* #27, art by Dave McKean. DC, 1989.

"I'm a Believer," in *2000AD* #536, art by Massimo Belardinelli. Fleetway, 1987.

"Luther's Villanelle," in *The Adventures of Luther Artwright*, #10 art by Dave McKean. Valkyrie, 1989. Appears as "Villanelle." Reprinted in *The Crystal Palace Exhibition* of 1991, art by Alison Clarke. Propaganda, 1991. Does not appear in the Dark Horse printing of the Luther Arkwright series.

Miracleman #17-23+, art by Mark Buckingham, Sam Parsons, and D'Israeli. Eclipse, 1990-Present. Issues 17-22 collected as *The Golden Age* trade paperback, 1992.

Miracleman: Apocrypha #1-3, art by Mark Buckingham. Eclipse mini-series, 1991-1992. Gaiman

wrote the connecting story. Collected as a trade paperback, 1993.

"Mister X: Heartsprings and Watchstops," in *A1 Book* 1, art by Dave McKean. Atomeka Press, 1989.

Outrageous Tales from the Old Testament. A Graphic Story Collection. Including "The Book of Judges," art by Mike Matthews; "Jael and Sisera," art by Julie Hollings; "Jephthah and His Daughter," art by Peter Rigg; "Journey to Bethlehem," art by Steve Gibson; "The Prophet Who Came to Dinner," art by Dave McKean; "The Tribe of Benjamin," art by Mike Matthews. Knockabout Publications, 1987.

"Pavane," in *Secret Origins* #36, art by Mark Buckingham. DC, 1989. Origin of Poison Ivy.

Secret Origins Special #1. Includes "Original Sins," art by Mike Hoffman and Kevin Nowlan; "When is a Door," art by Bernie Mirault and Matt Wagner. DC Special, 1989.

Signal to Noise, graphic novel, art by Dave McKean. DC Special, UK: VG Graphics, and US: Dark Horse, 1992. Originally serialized in *The Face* #10-17. 1980-1990. Graphic novel contains additional material.

"Sloth," in *Seven Deadly Sins*, Graphic Story Collection, art by Bryan Talbot. Knockabout Publications, 1989.

Swamp Thing Annual #5. Includes: "Brothers," art by Richard Piers Rayner, Mike Hoffman, and Kim DeMulder; "Shaggy God Stories," art by Mike Mignola. DC Annual, 1989.

"Sweeney Todd," in *Taboo* #6-7+, art by Michael Zulli. Spiderbaby Graphix/Tundra, 1992-Present. #6 contained a Sweeney Todd penny dreadful. Story begins in #7.

"Take Five," in *Titan* #1, art by Nigel Kitching. Titan, 1989. Second part of "the Light Brigade"

The Utterly Comic Comic Relief Comic. Fleetway, 1991.

"Vier Mauern," in *Breakthrough*, art by Dave McKean. Catalan Communications. An illustrated text.

Violent Cases, graphic novel, art by Dave McKean. UK: Titan/Escape, 1987; US: Tundra, 1991. Tundra edition is printed in color.

"What's in a Name?" in *2000AD* #538, art by Steve Yeowell. Fleetway, 1987.

"Wordsworth," in *Clive Barker's Hellraiser* #20, art by Dave McKean. Epic, 1993.

"You're Never Alone With a Phone!" in *2000AD* #488, art by John Hicklenton. Fleetway, 1986.



Short Stories

"Chivalry," in *Grails: Quests, Visitations and Other Occurrences*, edited by R. Gilliam, M. Greenberg and E. Kramer. Unnameable Press, 1992.

with Kim Newman and Eugene Byrne, "Culprits, or Where are They Now?" in *Interzone#40*. 1990.

"Foreign Parts," in *Words without Pictures. Arcane/Eclipse*, 1990. corrected and reprinted in *Fantasy Tales (2) 3*, Spring 1991.

"Murder Mysteries," in *Midnight Graffiti*, edited by J. Horsting and J. Van Hise. Warner Books, 1992.

"Troll Bridge," in *Snow White, Blood Red*, edited by E. Daltow and T. Windling. Avon/Nova-Morrow, 1993.

"Webs," in *More Tales from the Forbidden Planet*. Titan, 1990.

Books

Don't Panic: The Hitch-Hiker's Guide to the Galaxy Companion. Titan, 1987, 1992; Pocket Books, 1988.

devised with Alex Stewart, *Eurotemps*. Roc Books, 1992.

with Kim Newman, *Ghastly Beyond Belief*. Arrow, 1985

with Terry Pratchett, *Good Omens*. UK: Gollancz, 1990; US: Workman, 1990; Berkley (paper), 1991.

editor with Stephen Jones, *Now We are Sick*.

Dreamhaven, 1991. Gaiman wrote the introductory verse of the same title.

devised with Alex Stewart, *Temps*. Roc Books, 1991.

devised with Mary Gentle, *Villains*. Roc Books, 1992.

Contains Gaiman and Roz Kaveney, "The Lady and/or the Tiger" Parts I and II.

devised with Mary Gentle and Roz Kaveney, *The Weerde: Book I*. Roc Books, 1992.

devised with Mary Gentle, Roz Kaveney and Alex Stewart, *The Weerde: Book II*. Roc Books, 1993.

Verse

"Cold Colours," in *Midnight Graffiti 6*, 1991.

"Vampire Sestina," in *Fantasy Tales (10) 2*, Spring 1989.

Reprinted in *Mammoth Book of Vampires*, edited by Stephen Jones. UK: Robinson and US: Carroll & Graf, 1992.

"Virus," in *Digital Dreams*. New England Library, 1990.

Now available from
New York Times bestselling author

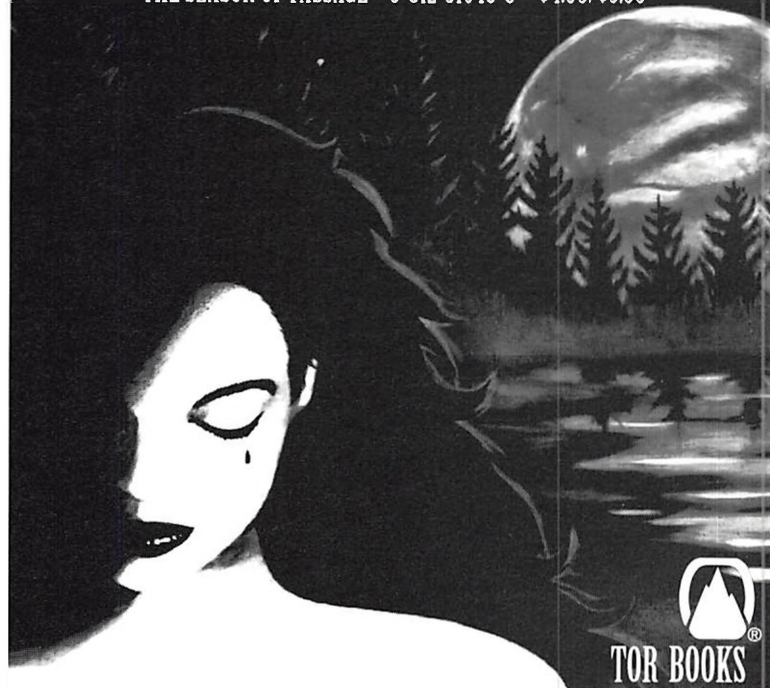
CHRISTOPHER PIKE

The SEASON OF Passage

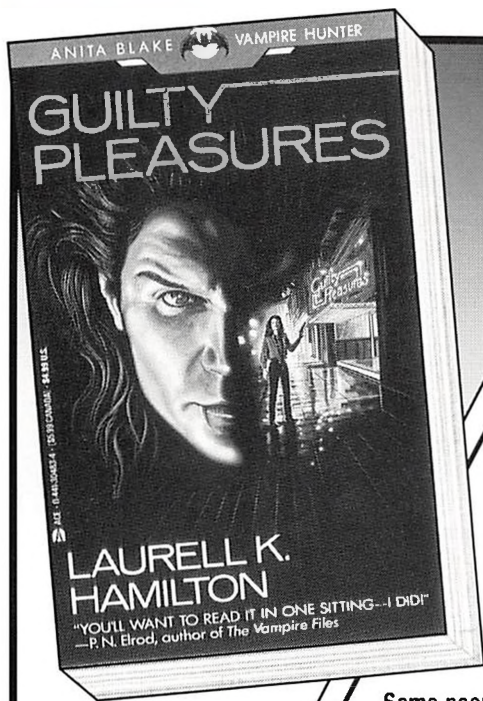
"Riveting and a back prickler." —KIRKUS REVIEWS

"Pike's prose, haunting and ethereal, wriggles its way into the psyche...the writing is lyrical and voluptuous...[The Season of Passage] is one of the best I've ever read." —VOYA

THE SEASON OF PASSAGE • 0-812-51048-8 • \$4.99/\$5.99



TOR BOOKS



"I would rather die than be a vampire's flunky," I said. Theresa never blinked, only nodded, very slowly. "You may get your wish." The hair at the back of my neck crawled. I could meet her gaze, but evil has a certain feel to it. A neck-ruffling, throat-tightening feeling that tightens your gut. You don't have to be undead to be evil. But it helps.

— Excerpted from *Guilty Pleasures*

"Savvy, sassy, and tough. You'll want to read it in one sitting—I did!"—P.N. Elrod, author of *The Vampire Files*

Some people think the undead are just like anybody else. Vampire hunter Anita Blake—"The Executioner"—isn't one of them. But when a serial killer begins depleting the city's bloodsucker population, the vampires hire Anita to track him down. It's an offer she *definitely* can't refuse....

LAURELL K. HAMILTON

October / \$4.99

At first it felt no different than the other kisses she'd given that I'd received with such joy, but it continued much longer and with no sign that she planned to stop. And the wonder of it only increased when she opened her mouth wide and her teeth dug deep and hard into my skin, finally breaking it....

—Excerpted from *Red Death*

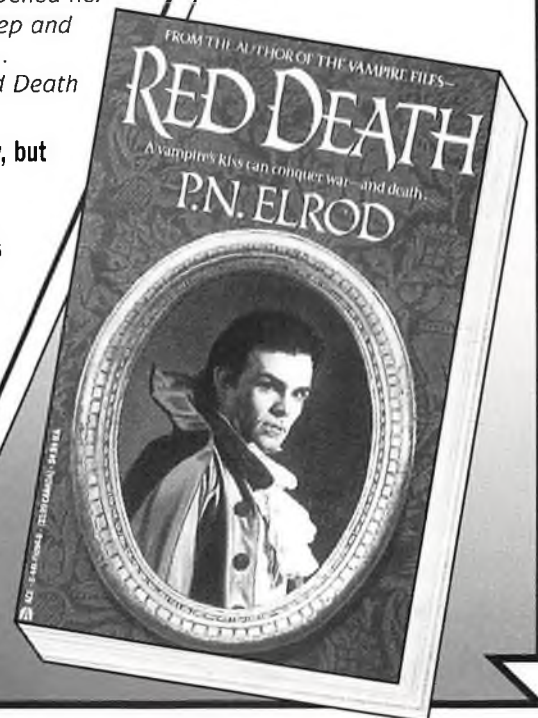
Jonathan Barrett is sent to Cambridge in 1773 to study law, but loses all interest in higher education after meeting Nora James. Seduced by her beauty, Jonathan gives her anything she wants—even if what she most desires is his blood. Only after the threat of war forces his return to America does he discover the dark legacy of Nora's kiss: a craving for the blood of others... for all time.

"Her writing is tight and effective!"—*Dragon*

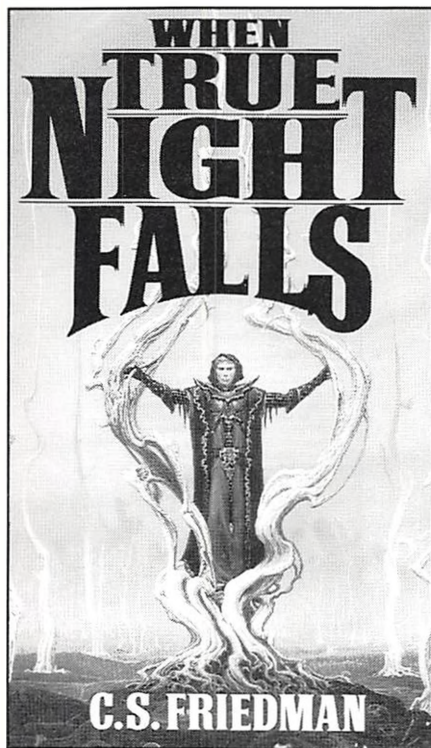
P.N. ELROD

Acclaimed author of *The Vampire Files* series

November / \$4.99



DAW INVITES YOU INTO



WHEN TRUE NIGHT FALLS [Coldfire #2]

by C. S. Friedman

Twelve centuries after being stranded on the planet Erna, humans have achieved an uneasy stalemate with the *fae*—a terrifying natural force with the power to prey upon human minds. Now, the dark *fae* are increasing dramatically and humanity may soon face a final terrifying descent into oblivion. Determined to seek out and destroy the source of the *fae*'s ever-strengthening evil, Damien Vryce, the warrior priest, has renewed his dangerous alliance with Gerald Tarrant, the immortal sorcerer known as the Hunter, and together they will dare the treacherous crossing of the planet's greatest ocean. But the crossing may prove the least of their worries. For though the eastern continent appears to be a haven of peace, this image of paradise masks an evil that threatens the very essence of the human spirit.

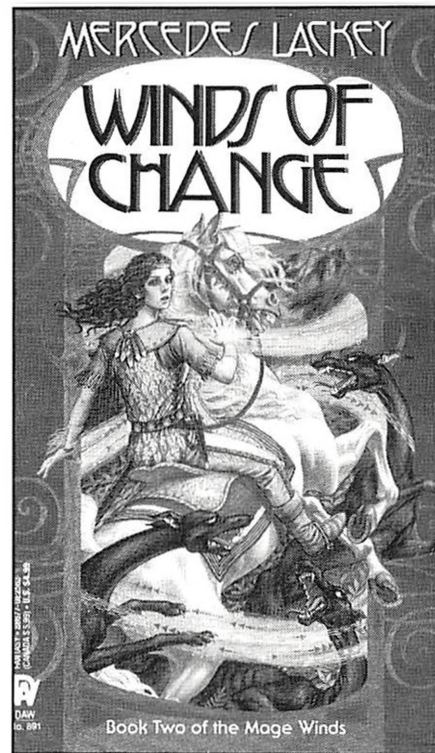
0-88677-569-8/ORIGINAL HARDCOVER
\$22.00 [\$27.99 in Canada]
Available October 1993

WINDS OF FURY [The Mage Winds #3]

by Mercedes Lackey

In this stunning conclusion to the *Mage Winds* trilogy, Valdemar is once again threatened by Ancar of Hardorn. Yet this time Ancar may well achieve his goal, for he has captured Mornelithe Falconsbane, the Dark Adept from the "Uncleansed Lands." And with Valdemar's ancient spell-generated protections finally breaking down, Queen Selenay, Herald-Princess Elspeth, and their people may be left defenseless against an enemy armed with spells no one in Valdemar has the knowledge to withstand. In desperation, Princess Elspeth has sought magical training from the Tayledras Adepts, and now that her training is complete, she and her Hawkbrother partner Darkwind must return to Valdemar and try to protect her kingdom.

0-88677-562-0/ORIGINAL HARDCOVER
\$20.00 [\$25.99 in Canada]



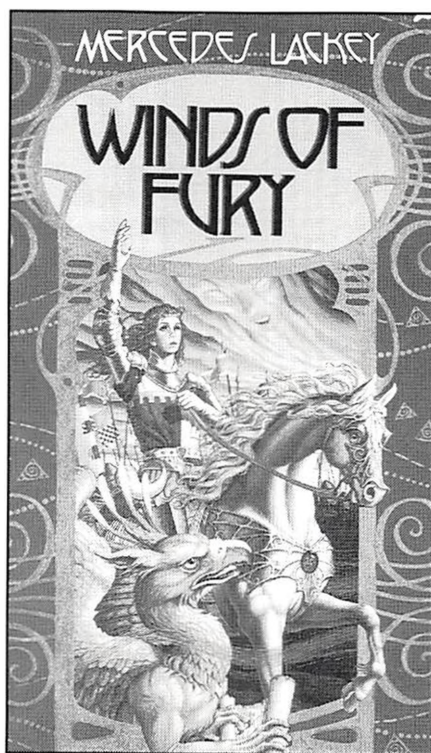
NOW IN PAPERBACK!

WINDS OF CHANGE [The Mage Winds #2]

by Mercedes Lackey

With Valdemar in dire peril from the malevolent spellcraft of Ancar of Hardorn—Princess Elspeth, Herald and heir to the throne, has come to seek Mage training among the magical Hawkbrother Adepts. Instead, she is whirled into a maelstrom of war and sorcery as the Hawkbrothers are attacked by a mysterious Dark Adept, and the Heartstone, the source of their magical powers is warped by evil sorceries and turned into a dangerous rogue. Elspeth—still only half-trained—and the renegade Hawkbrother-Adept Darkwind must struggle to tame the rogue Heartstone before the next strike of the Dark Adept....

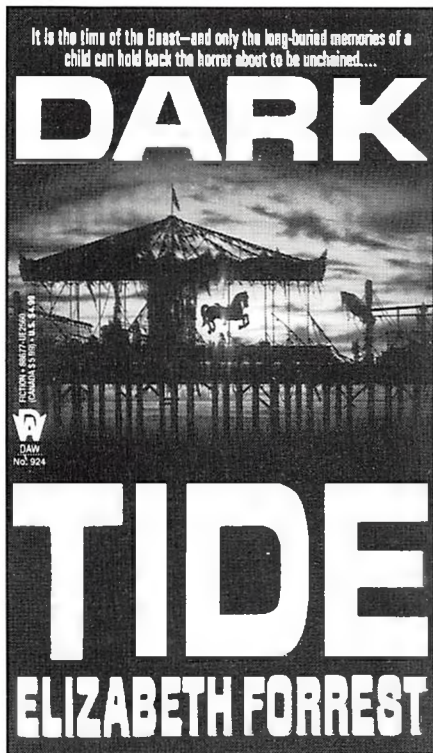
0-88677-563-9 \$4.99 [5.99 in Canada]



DAW Books, Inc.

Publishers of Science Fiction, Fantasy, and Horror Since 1971

MAGIC'S MANY REALMS



DARK TIDE by Elizabeth Forrest

In 1968, a freak accident with the Diving Bell ride at the pier amusement park in Pacific Crest saw three boys drowned and the only survivor pulled from the ocean in a terror-fueled, near catatonic state.... When he recovered, Parker Solomon swore he'd never return to the place where he'd lost his memory and his childhood.

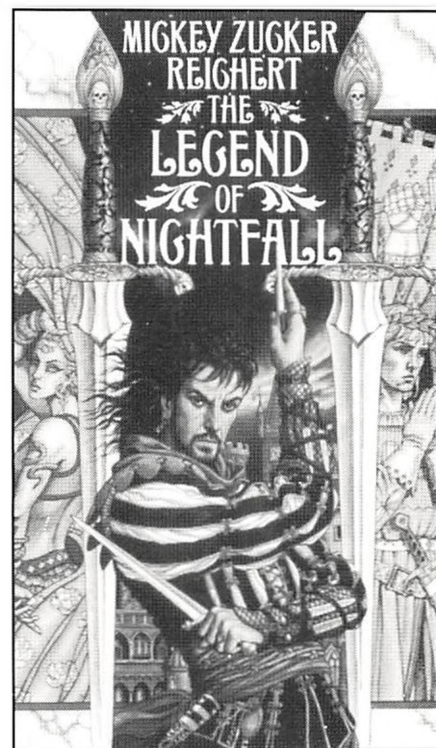
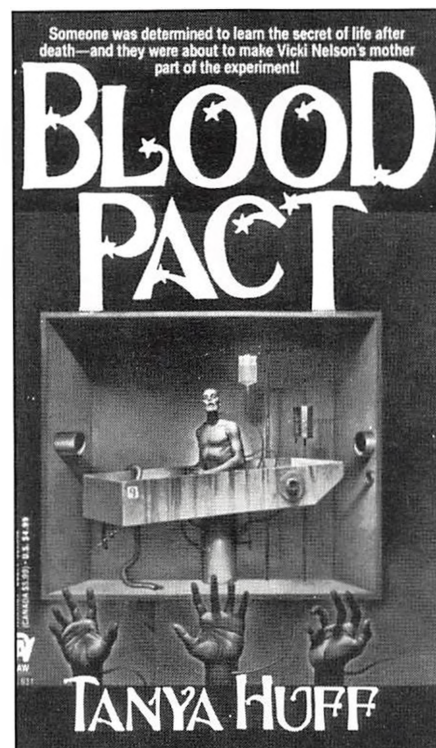
But now the Japanese investors for whom he works are interested in developing this piece of California's coast, and Parker has been put in charge of the project. With no choice, he comes back to Pacific Crest, back to the town where he spent childhood summers with his aunt, where his best friend died, and he himself nearly perished. And slowly, long locked-away memories start to return, and all his nightmares begin to come true....

0-88677-560-4/ORIGINAL
\$4.99 [\$5.99 in Canada]

BLOOD PACT by Tanya Huff

It began with the call that told private investigator Vicki Nelson her mother had died. But what started as a normal personal tragedy soon became the most terrifying case of Vicki's career. For when Marjory Nelson's body mysteriously disappeared from the funeral home, Vicki, her sometime lover and fellow investigator, vampire Henry Fitzroy, and her former homicide squad partner, Detective-Sergeant Mike Celluci, realized that there was something unnatural about her mother's demise. Vicki swore she'd find the culprit, and see her mother properly laid to rest. But what she hadn't counted on was that someone at Queen's University seemed determined to keep Mrs. Nelson on the job—alive or dead!

0-88677-582-5/ORIGINAL
\$4.99 [\$5.99 in Canada]
Available November 1993



THE LEGEND OF NIGHTFALL by Mickey Zucker Reichert

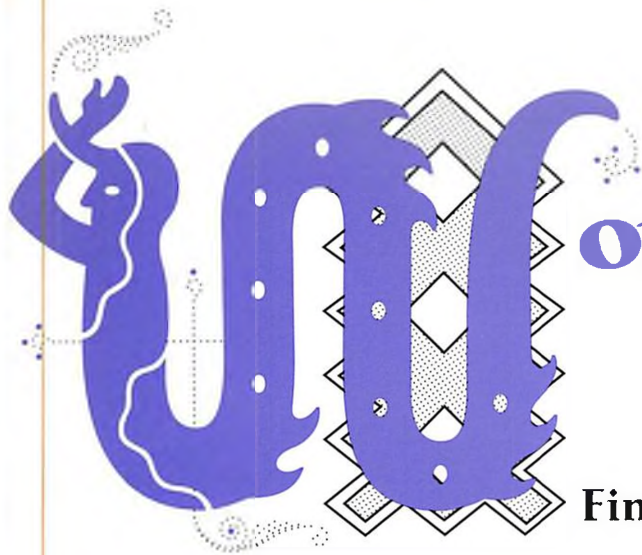
He has been known by countless names and terrifying deeds—thief, magic wielder, swordsman, assassin, adventurer. But the most dangerous of his personae is that of Nightfall, a man—or perhaps the legendary demon himself—gifted with unique powers which any sorcerer would kill to possess. Nightfall has always escaped his pursuers by moving on to new realms, new identities, and new enterprises. But now this master of the night has at last fallen prey to a royal trap. Bound by sorcery and oath to guard and guide a prince on his quest, Nightfall will need every trick and talent at his command to keep himself and his idealistic young charge from death at the hands of unknown betrayers.

0-88677-587-6/ORIGINAL
\$5.99 [\$6.99 in Canada]
Available December 1993

Distributed by PENGUIN USA

DAW Books, Inc.

For our complete Catalog listing hundreds of DAW titles in print, please write:
Elsie B. Wollheim, DAW Books, Inc.
375 Hudson Street, New York, NY 10014



World Fantasy Awards

Final Ballot for the 1992 Award Year

Novel

Kim Newman	<i>Anno Dracula</i>	Simon & Schuster UK; Carroll & Graf
Tim Powers	<i>Last Call</i>	William Morrow
Geoff Ryman	<i>Was</i>	HarperCollins UK; Knopf
Steve Szilagyi	<i>Photographing Fairies</i>	Ballantine Books
Jane Yolen	<i>Briar Rose</i>	Tor Books

Novella

Jonathan Carroll	<i>Uh Oh City</i>	F&SF 6/92
Charles de Lint	<i>Paperjack</i>	Cheap Street
Bradley Denton	<i>The Territory</i>	F&SF 7/92
Nina Kiriki Hoffman	<i>Unmasking</i>	Pulphouse
Peter Straub	<i>The Ghost Village</i>	Metahorror

Short Fiction

Popy Z. Brite	<i>Calcutta, Lord of Nerves</i>	Still Dead
Charles de Lint	<i>Bridges</i>	F&SF
Nicholas A. DiChario	<i>The Winterberry</i>	Alternate Kennedys
Lisa Goldstein	<i>Alfred</i>	IASFM 12/92
Joe Haldeman	<i>Graves</i>	F&SF
Dan Simmons	<i>This Year's Class Picture</i>	Still Dead
Martha Soukup	<i>The Arbitrary Placement of Walls</i>	IASFM 4/92

Anthology

Peter Crowther, Ed.	<i>Narrow Houses</i>	Little Brown UK
Dennis Etchison, Ed.	<i>Metahorror</i>	Dell Abyss
Gilliam, Greenberg & Kramer, Eds.	<i>Grails</i>	Unnameable Press
Don Hutchison, Ed.	<i>Northern Frights</i>	Mosaic
F. Paul Wilson, Ed.	<i>Freak Show</i>	Pocket Books; Borderlands Press

Short Story Collection

Greg Bear	<i>Bear's Fantasies</i>	PSFS/Wildside Press
James P. Blaylock	<i>Lord Kelvin's Machine</i>	Arkham House
Jack Cady	<i>The Sons of Noah and Other Stories</i>	Broken Moon Press
Charles de Lint	<i>Spiritwalk</i>	Tor Books
John Kessel	<i>Meeting in Infinity</i>	Arkham House
Norman Partridge	<i>Mr. Fox and Other Feral Tales</i>	Roadkill Press

Artist

Jill Bauman
James Christensen
Alan Clark
James Gurney
Harry O. Morris

Special Award – Professional

Jeanne Cavelos	For editing at Dell Abyss
James Gurney	For Dinotopia
Martin H. Greenberg	For anthologies
Grant Morrison & Klaus Janson	For Batman Gothic
Terri Windling	For book editing

Special Award – Non-Professional

John & Kim Betancourt	For Wildside Press
Richard Chizmar	For editing & Cemetery Dance
George Hatch	For Horror's Head Press
Doug & Tomi Lewis	For Roadkill Press
Joe Stefko & Traci Cocoman	For Charnel House
Stanislaus Tal	For Tal Publications

BANTAM BOOKS

congratulates our nominees for
The World Fantasy Award

BEST SHORT STORY

“This Year’s Class Picture”

STILL DEAD: BOOK OF THE DEAD 2

Dan Simmons

“Calcutta, Lord of Nerves”

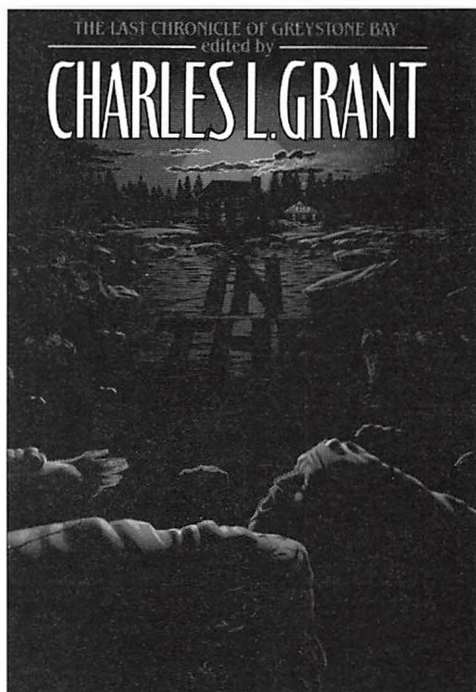
STILL DEAD: BOOK OF THE DEAD 2

Poppy Z. Brite

And to all the nominees:
the very best of luck!



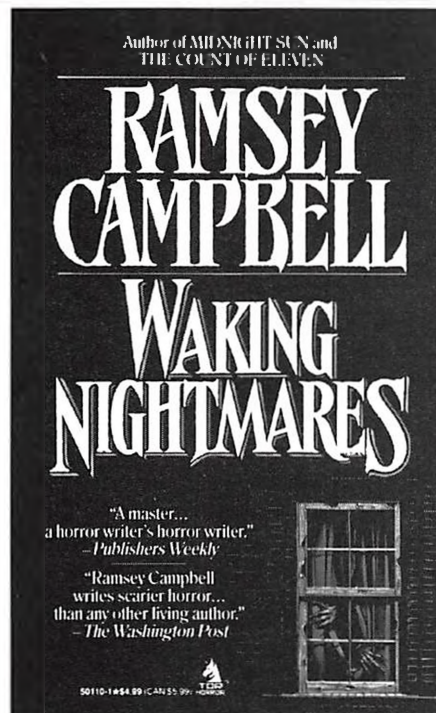
THE BEST HORROR COLLECTIONS



"Ranks among the very finest of [Grant's] many fine anthologies."

—*Publishers Weekly* on *Doom City*

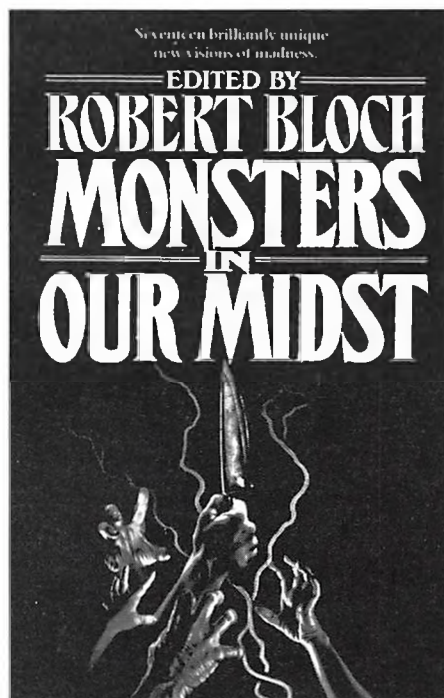
0-312-85674-1 • \$20.95



"Ramsey Campbell writes scarier horror...than any other living author."

—*The Washington Post*

0-812-50110-1 • \$4.99/\$5.99



"Terror, violence and dread animate the 17 compelling stories in this horror anthology compiled by master-of-the-genre Bloch."

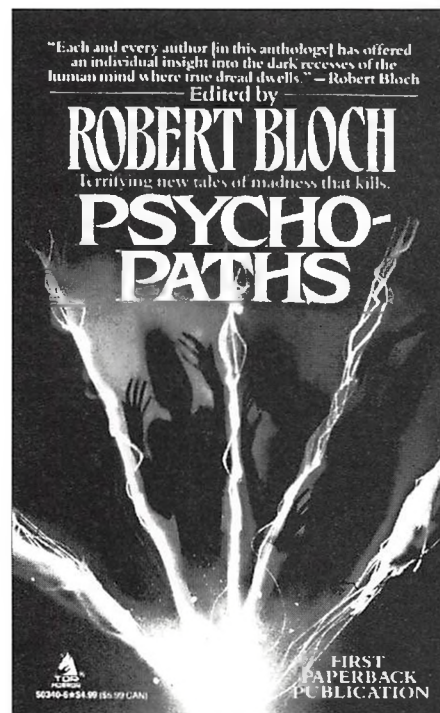
—*Publishers Weekly*, on *Psycho-Paths*

MONSTER IN OUR MIDST

0-312-85049-2 • \$20.95

PSYCHO-PATHS

0-812-50340-6 • \$4.99/\$5.99



FROM TOR BOOKS 

Megan Lindholm

My mom is a woman of power. She lies professionally for a living, but is in no way connected to the government. She mows our entire acre of lawn with a push mower. She can make anything out of ground hamburger. She can spit fire and terrify aggressive salespeople with a glance. She can leap buildings in a single bound without pulling any muscles. Small animals like her. Absolute strangers on the bus confide in her. The librarians as well as the nice people in the Starbucks know her by name and face. She finds elevator music abominable, but would rather listen to it for hours than read Hemmingway. She speaks Latin. Electronic doors open for her, and she never catches a red light. She has been heard to say that, next to my father, Harrison Ford is probably a sex god, or at least the male equivalent to Marilyn Monroe. She spells perfectly. The neighbors horse, Houdini, used to run away to our house. She graduated from high school with a 4.00. She never drives with her brights on when other cars are approaching, and she speeds all the time and never gets caught. She can still do somersaults. In her free time, she walks tightropes, cleans the bathroom, and leads small safaris

through our back field. The way to her heart is through German Shepherds, Starbucks coffee, and good Italian food. She is idolized by Superman, and Margaret Thatcher calls her for advice. She once saved a whole family of kittens from a burning skyscraper by climbing it with her teeth, backwards and blindfolded. The school she went to was forty miles away. She had to scale a cliff just to get to it, while under fire and fending off wild bears. She never once got frostbite even though she was naked and it snowed all the while. She can find nice things to say about Dan Quayle, but she has to think really hard. She always finds cool stuff in thrift stores, and she doesn't treat us kids like major household appliances. When she's dressed up she makes Christie Brinkley feel homely. She and my father still hold hands, and I once caught them kissing in the car when they came to get me from school. Small electrical appliances resume working after she hits them. She never grinds the gears in her car. Small children like her. Her potted plants never die, she always has Halloween candy for trick-or-treaters, and she never sucks pennies or earrings into the vacuum cleaner. She could build Rome in a day if she had any free time left over.

Her name is Megan Lindholm, and she also writes.

Megan, who has been writing all of her natural life, lives in Roy, Washington, a small town south of Seattle, where

she moved nine years ago to get away from it all and inevitably ended up taking it all with her. She lives on her small farm with her fisherman husband, Fred Ogden, and her four wonderful children ranging in ages from twenty-one years to eight months.

I met Megan almost exactly seventeen years ago, in Alaska, where she grew up. It was shortly after the birth of her second child, me, that I actually got to meet Megan face to face.

I had been in touch with her for about nine months, but I hadn't had the opportunity to actually meet her. We went home happy, she named me Katie, and I've always called her Mom. Megan is a determined woman with a sharp sense of humour reflected by her piercing green eyes that you'd swear saw everything. At that time she had just begun to do some writing for the small-town local paper, and was doing some stories for Humpty Dumpty.

A few years later she was buying our farm in Yelm, making the down payment with the money from her first book, *Harpy's Flight*. Now her most recent works include *Cloven Hooves*, *Alien Earth*, and her new urban fantasy written with Steven Brust, *The Gypsy*. They're all wonderful books, and you should buy lots and lots of them because my older brother Ryan is already in college, and I'll be a senior next year. She's not alone in this, Steven Brust's dashing and handsome young son, Cor-

Tor Books salutes

*1993 World
Fantasy Convention
Honored Guest*

Terri Windling

for her many
editorial
contributions to
our publishing
program



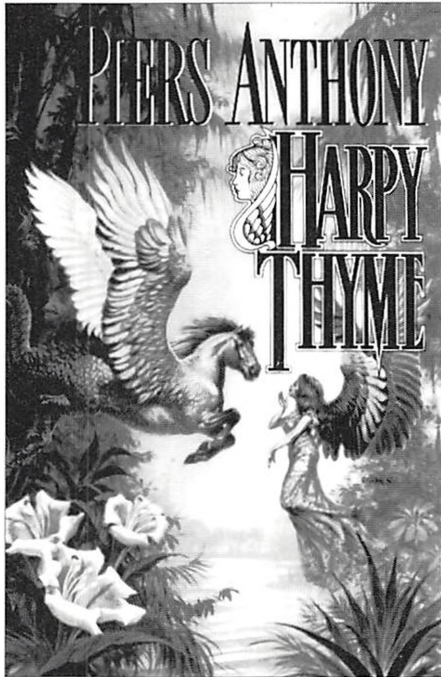
win, will be a senior in high school this year, and will be attending college soon.

In her spare time (almost unknown to her) Megan gardens and spends a great deal of time recruiting my friends to help with the yard work, tempting them with promises to type their term papers for them. She also avidly avoids the telephone, and despite the fact that she has lived in the same house for nine years, she's never bothered to get to know our neighbors because she hates the mean way they treat their cats. She likes music a lot, and I'm always turning down the stereo. Tanya Opland, Cats Laughing, and Gordon Lightfoot seem to be her favourites. My mom is also a person of action. She doesn't just write the battle scenes in her books, she creates them in the living room with her brother, my Uncle Garf. We don't have any standing lamps left. Despite having been married for almost twenty-two years to a man who despises poetry, she knows almost every single nursery rhyme, and can beat me in a poetry contest anytime. She and my father have altogether too much fun hot rodding around in our station wagon and drinking too much coffee. Once, when my father and I were misbehaving, she barricaded the house and fended us off with squirt guns. She has a very good sense of humour, and didn't even get mad when we accidentally set the attic on fire.

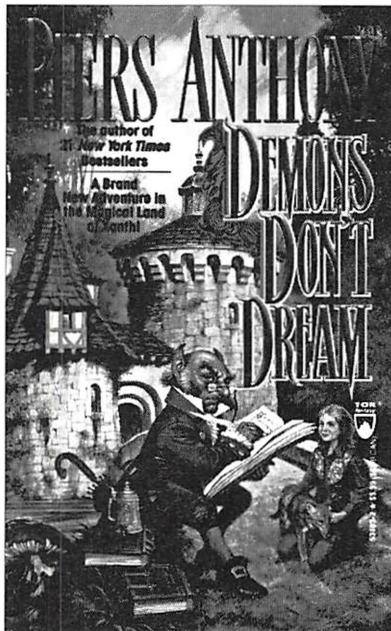
This is my mom. This is also Megan Lindholm. She is more than the name on a cover, she is a person. Feel free to talk to her, she can usually be seen hanging out with my dad, Fred, wearing green. They'll be wandering around looking for coffee somewhere. Don't be too shy, she doesn't bite. You'll find under that quiet, foresty voice and sharp green eyes a pretty amazing person.

Anyhow, like I said, she's my mom, and I've always been proud of her.

PIERS ANTHONY



The latest installment in the Xanth series—available in January in hardcover!...And in February, look for *Demons Don't Dream* in paperback

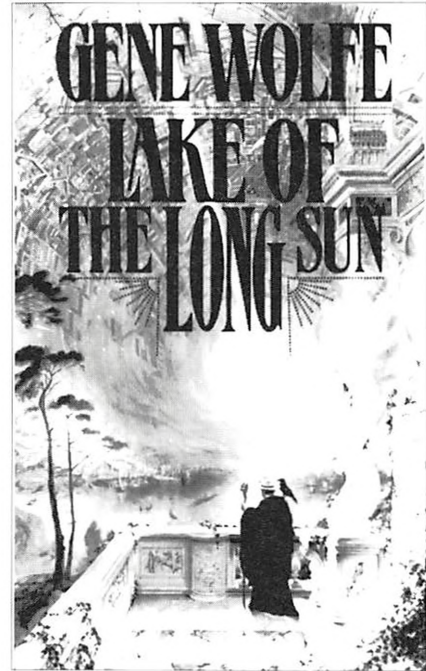


"Piers Anthony is one of those authors who can perform magic with the ordinary...he makes a book more than words to read... he is a craftsman."

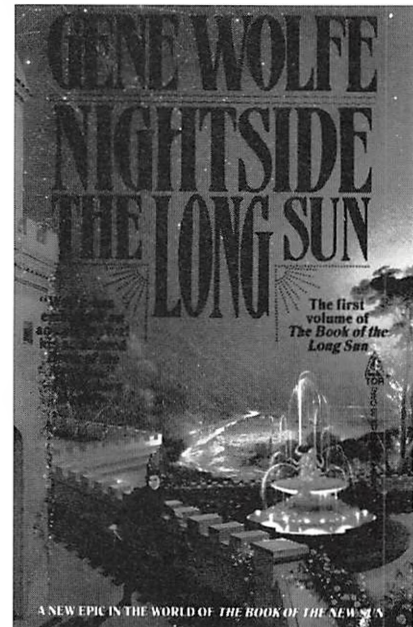
—A Reader's Guide to Science Fiction

HARPY THYME • 0-312-85390-4 • \$21.95
DEMONS DON'T DREAM • 0-812-53483-2 • \$5.99/\$6.99

GENE WOLFE



Coming in January, the second volume in the critically acclaimed "The Book of the Long Sun"...And, finally in paperback, the first volume, *Nightside the Long Sun*



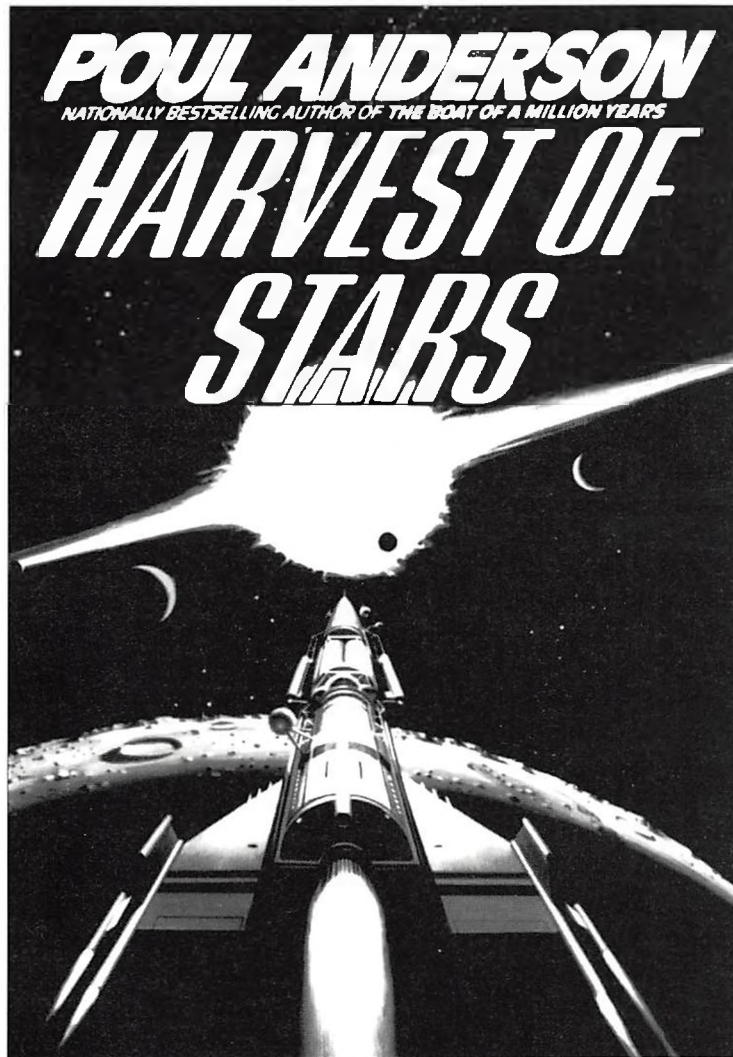
"(Mr. Wolfe) evokes the texture of another time and place with a blend of archaic vocabulary and futuristic science that manages at once to be both reassuring and disturbing...An ambitious new work."

—The New York Times

LAKE OF THE LONG SUN • 0-312-85494-3 • \$22.95
NIGHTSIDE THE LONG SUN • 0-81251625-7 • \$4.99/\$5.99

TOR BOOKS 

TOR BOOKS CONGRATULATES
 1993 WORLD FANTASY
 CONVENTION GUEST OF HONOR
POUL ANDERSON

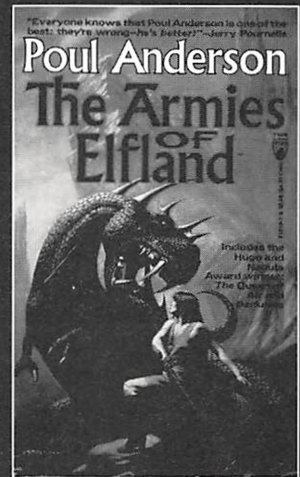
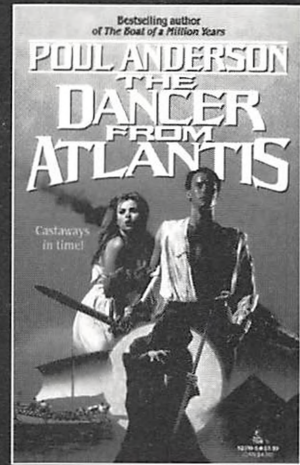


"POUL ANDERSON, ALWAYS A MASTER OF SCIENCE FICTION, HERE DELIVERS THE BEST OF HIS MANY NOVELS. A TRUE MASTERPIECE, *HARVEST OF STARS* IS AN IMPORTANT WORK NOT JUST OF SCIENCE FICTION BUT OF CONTEMPORARY LITERATURE."

—KEITH FERRELL, EDITOR, *OMNI*

"A VIVID, FAST-PACE NOVEL ON A GRAND SCALE. ANDERSON'S MIX OF ACTION, COLORFUL CHARACTERS AND FASCINATING CONCEPTS MAKE *HARVEST OF STARS* A GREAT READ."

—LARRY BOND, AUTHOR OF *VORTEX*
 0-312-85277-0 • \$22.95



THE ARMIES OF ELFLAND
 0-812-51919-1 • \$3.99/\$4.99

THE DANCER FROM ATLANTIS
 0-812-52310-5 • \$3.99/\$4.99

A MIDSUMMER TEMPEST
 0-812-53079-9 • \$2.95/\$3.95

TOR BOOKS 

Don Maitz

The Afterward by Janny Wurts from
Don Maitz's book *Dreamquests*



It's magic, the way Don paints; pure wizardry. There is no other way to explain it without dismantling the laws of physical science.

I first saw Don's work in *Tomorrow and Beyond*, a collection of works done by contemporary fantasy and science fiction illustrators. Among many artists, Don's works stood out, so much that I recalled his name. I met him at the World Fantasy Convention artshow in Providence, in 1979. The moment remains very clear — I was standing, entranced and speechless, in front of his original painting, *The Second Drowning*. The tragic and romantic elements in the work stopped thought for twenty minutes. When I began to recover, to reemerge from the moment into which his power had pulled me, I looked to my left, and lo, the fellow in the plaid shirt had a nametag that said "Maitz."

Well, I confess I couldn't contain myself. I gushed out exactly what I thought of his work — and he just walked away, not saying anything.

It wasn't until a year later that I learned I'd spoken to his deaf ear — he hadn't heard one single word of anything I'd said. A tribute to his work, indeed, that I dared try to speak to him again.

Since, I've come to share a studio with Don, and a wonderful

life. I've seen all aspects of how he creates — from his messily scribbled sketches, to the painstaking final drawings, to the agonies he goes through, and the stereo blasting all-nighters, to get each detail right.

As many times as I've watched the process, I still have no handle on how he does it — inexcusable, one would think, since I happen also to be an artist. But it's true, he has his own way, and whether his is a madman's creativity, or we, the sane beings too dull to comprehend his genius — he gets things out of mere paints and paper that continually astound.

I've picked up his brushes — they keep their secrets unto frustration. They're more often than not beaten bushy; trashed, in plain language, to the point where any serious artist would fling them in the garbage with no compunction. He takes these things and does fine, fine, straight lines and ellipses with them. Magic. Hairs sticking out wild and sideways, and somehow no mark goes astray.

He paints and paints and PAINTS over areas where I can't see what's wrong. His eye sees beyond what mine sees, into a dream that's only his. I can only stand in awe of the effort and the hours, and know he's earned his success.

Not only brushes — Don uses anything that comes to hand; old doilies collected from restaurants, bits of aluminum screening, sponges, saran-wrap, old socks, and yes, truly, once the toilet seat did not escape use as a template. Household items and kitchen utensils that vanish have a habit

of turning up in the studio. If I didn't hate to cook so much, it might be a trial being his wife.

I have also been in the unique position of being an author that Don has illustrated. He did the cover paintings for the Empire books I wrote in collaboration with Raymond Feist. His depiction of the characters, the mood, the reflected essence of the story, is uncanny in its perfection. I know what those story people looked like — and they came alive before my eyes out of somebody else's paintbrush. Magic. Wizardry.

Both are alive in Maitz's studio and imagination, as his varied list of accomplishments offers tangible proof. He has won two Hugos for Best Artist and another for Best Cover; the Howard Award; some eight Chesleys from the Association of Science Fiction Artists; and rarest of all for a fantasy illustrator, the Silver Medal from the Society of Illustrators for his cover, *Road to Corlay*.

He created the pirate image for Captain Morgan Spiced Rum. Two art books have been issued of his works: *First Maitz*, and from Underwood Miller, *Dreamquests*. He has done a rich and whimsical poster showing a ship full of treasure-hunting pirates for the Greenwich Workshop. Mill Pond Press has produced his first limited edition print, *The Magician*, and his second, *Silverthorn*.

Numerous museums have shown his work, and two paintings reside in the collections of The Delaware Art Museum and the New Britain Museum of American Art.

The Magic of Mill Pond
Meets the Realm of
FANTASY

Mill Pond Press, the leading
publisher of signed and numbered
limited edition art prints
brings you a wonderful selection
of art straight from the imaginations
of great artistic minds.

FOR THE NAME OF YOUR LOCAL
AUTHORIZED MILL POND DEALER
CALL 800-535-0331

Mill Pond Press

© 1993 Mill Pond Press, Inc.,
310 Center Court, Venice, Florida 34292-3500
United Kingdom: 18 Horton Road, Datchet,
Berkshire SL3 9ES Free Phone 0800 592378
Distributed in Canada by Nature's Scene,
Mississauga, Ontario L5T 1R9 800-387-6645

TOM CROSS



THE SUMMONS...And Then They Are One © 1993 Tom
Cross \$195.00 750 s/n 16-3/8" x 21-3/8"
Published from a mixed media painting.
PUBLISHER SOLD OUT

DON MAITZ



THE MAGICIAN © 1993 Don Maitz \$165.00 750 s/n
19-1/2" x 26" Published from an acrylic painting.

MICHAEL WHELAN



SENTINELS © 1993 Michael Whelan \$185.00 950 s/n
20-1/2" x 31-3/8" Published from an acrylic painting.

DEAN MORRISSEY



DREAMER'S TRUNK © 1993 Dean Morrissey
Published from an oil painting.
FUTURE RELEASE



Patricia McKillip

A few years ago Pat McKillip and I were watching a mastodon in the moonlight somewhere in the middle of Illinois and making up poems and songs in its honor. We were drunk on the moonlight and on the slight breeze that teased its way through the quadrangle of buildings, and on friendship. (It was a dry campus).

Things happen that way when you are with Pat — the mundane becomes magical. A restoration of an ancient mammal, painfully reconstructed of bones and hair and guesswork, when seen through a window on a college campus with the moon reflecting and Pat by your side and suddenly what was — is. Pat laughed and tossed her hair the way only princesses in books are supposed to, and I think she spoke in iambic pentameter, though I can't quite recall what she said.

Last year she spent Thanksgiving with us and kept us

entertained (and the Yugoslavian family staying with us as well) with her stories about *Life As A Single Woman Living In Awkward Places*. Slapstick Humor and Pathos served up with a healthy dollop of Fantasy and Self-Awareness. And always elegantly presented.

Pat is musical and bookish in the good sense, and has a wicked sense of the absurd, although I expect only her close friends know about this last. She hides it behind a demure facade. She is shy about speaking in public, though she does a lot of public speaking, and so she writes out her thoughts ahead of time in a crabbed and unreadable hand. She tried to get me to deliver her Guest of Honor address at the mastodon conference — she often tries to co-opt her friends into doing these chores — and thank goodness I could make no sense of her scribbles because when she delivered it, in her gentle voice, there was under-

neath a sense of passion and poetry as she talked about writing and fantasy.

It is the same sense of passion and poetry that informs her stories. Without screaming about it Pat's women are ardent feminists: the wizardress Sybel in *The Forgotten Beasts of Eld*; in the Riddle-master trilogy, the fighting women of Herun as well as my favorite heroine, the Princess Raederle who is quirky, intelligent, and strong-minded; and Crece Dami, the bard in her short story "A Matter of Music" who deserves a novel of her own. Her men are also passionate and fiercely independent, like all right-minded heroes, like Pat herself.

Of course Pat does have faults. I know of at least one. She snores.

The Books of Patricia McKillip

Patricia McKillip was born in Salem, Oregon and she currently resides in San Francisco. She is the author of the following novels published in hardbound by Atheneum and available in paperback from various publishers:

House on Parchment Street, 1973

The Throne of the erril of Sherill, 1973

The Forgotten Beasts of Eld, 1974 (winner of the World Fantasy Award)

The Night-Gift, 1976

The Riddle-Master of Hed, 1976

The Heir of Sea and Fire, 1977

Harpist in the Wind, 1979 (nominated for the Hugo Award)

Stepping from the Shadows, 1982 (her first novel for adults)

Moon-Flash, 1984

The Moon and the Face, 1985

Also: short stories in Elsewhere II and III, and in Faery! (Ace Fantasy); 2041 edited by Jane Yolen (Delacorte)

Patricia McKillip has also been nominated for the Gandalf (Grand Master of Fantasy) Award.

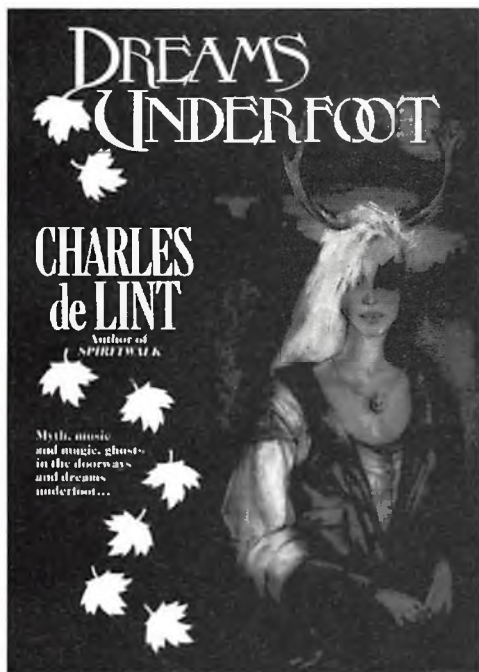
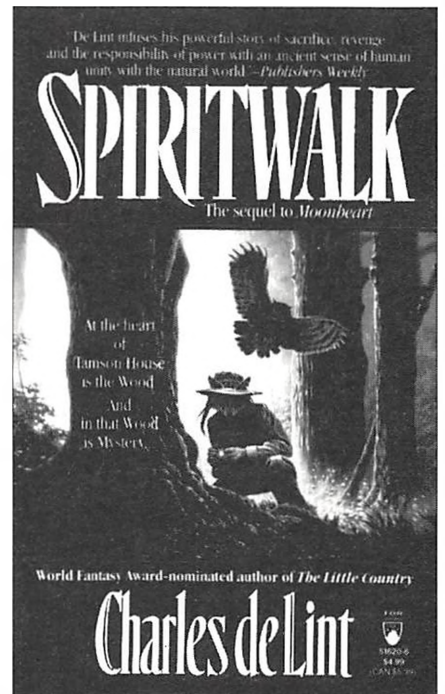
Tor Books
congratulates
World Fantasy
Award nominee

Charles deLint

Best Collection
SPIRITWALK

"A rich and believable blend... [de Lint] again displays his talent for fluid cross-world fantasy."—*Library Journal*

0-812-51620-6 • \$4.99/\$5.99



from

DREAMS UNDERFOOT

Best Novella: "Bridges"

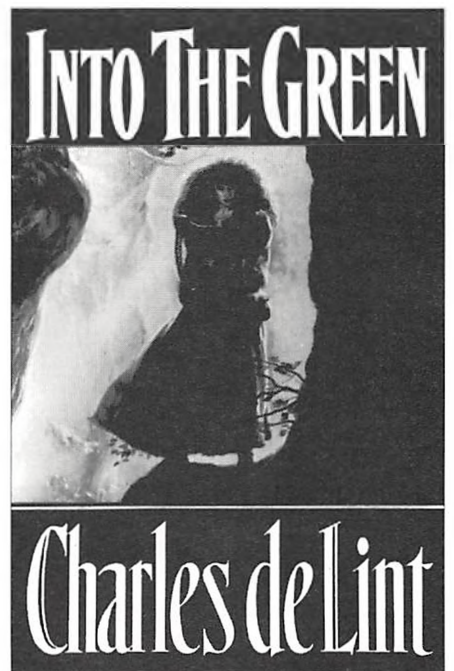
Best Short Story: "Paperjack"

"Charles de Lint shows that, far from being escapism, contemporary fantasy can be the deep mythic literature of our time."—*Fantasy and Science Fiction*

0-312-85205-3 • \$22.95

And coming in November
INTO THE GREEN

0-312-85672-5 • \$19.95



"There is no better writer than Charles de Lint at bringing out the magic in contemporary life."—Orson Scott Card





Tim Powers

I have the 1988 Clarion Writers Workshop to thank for introducing me to the delights of Kahlua and cream and the fiction of Tim Powers. I've had a weakness for both ever since.

Powers was the first week's instructor, an inspired choice. We students started out pretty intimidated by this guy who wrote those nifty gonzo books, this Real Pro with intense blue eyes that pinioned anyone he was speaking with, making it clear he was really listening. We quickly discovered, however, that he was almost as terrified of us, or rather of the responsibility of being a good enough teacher to justify the six weeks of time and all the money we'd spent to come to the workshop. This state of mutual apprehension was impossible to maintain, of course, because Powers is a charmer. He had a flair for telling stories, acting out all the parts himself, that drew even the most bashful of us in to listen closely. And he threw himself into the work of teaching with a dedication that captivated us all, stringing himself along on megadoses of caffeine and No-Doze so he could plow through and critique a hundred pages of manuscript a night, firing us up like flares with his own enthusiasm during the one-on-one sessions ("Goddamn, this is good! But look, you gotta make this really vivid. Here's something you can try...").

When he left at the end of the week, eyes bloodshot, hands shaking from too much caffeine, he swore he'd never do it again because he couldn't possibly survive the experience. I hear he's taught Clarion twice since then.

Powers was born on February 29, 1952 (Leap Year's day), in Buffalo, New York, and has lived in California since 1959. He received a B.A. in English from the California State University of Fullerton in 1976, and his first two books *The Skies Discrowned* and *Epitaph in Rust* came out from Laser Books that same year. His friendship with James Blaylock goes back to those college days. Together, over endless cups of coffee in the student union, they dreamed up the beginnings of the poet William Ashbless. "We wrote the most godawful stuff we could think of, heavy and portentous. I remember one line went, 'Heavy on my brow sits the cold dog of the snows.' Blaylock would write a line and then I'd write one, and we'd go on that way until we decided to stick a period on it and declare it finished. We'd go to literary readings and explain that this was written by our buddy William Ashbless, who wanted desperately to be a poet, but couldn't come himself because he was horribly deformed. Everyone would be touched and sympathetic—but of course, once Blaylock or I started reading aloud, we'd break into hysterical laughter. The college newspaper even printed some of it,

until we made it so bad that even they wouldn't touch it." The poet William Ashbless eventually received a starring role in one of Powers' books, the time-travel novel *The Anubis Gates*.

The Manchester Guardian has extolled Tim Powers as "the best fantasy writer to appear in decades." A two-time winner of the Philip K. Dick Memorial Award (for *Dinner at Deviant's Palace* and *The Anubis Gates*) and five-time nominee for the World Fantasy Award (including for his latest book, *Last Call*), Powers writes complexly plotted science fiction and fantasy, placing his books in vividly imagined settings and times, and peopling them with comic, bizarre, and hugely satisfying characters. Powers resists trying to characterize his work. If you ask him about it, he'll maintain with his characteristic self-effacement that his novels are only meant as "a pleasant roller coaster ride, not a profound statement about the human condition." And yet, I think it would be a mistake to think of his work as mere delightful escapism.

One thing I especially remember about Powers as a teacher was that he took particular pains to discuss the process of becoming a writer in the context of remaining a decent human being. I suspect his continual inclination to frustrate anyone who looks for themes in his work will make him cheerfully deny it, but I think that the fundamental

problem that interests Powers as a writer is the temptation we all face to take the easy way out, to escape into selfishness.

Two observations: the first is that, interestingly enough, for Powers the “easy way out” (in his fantasy works at least) involves the use of magic. Powers doesn’t like or trust magic, an interesting position for a fantasy writer to hold. (He once remarked that he sneers at Ouija boards as superstitious nonsense, yet they make him sufficiently uneasy that he would never allow one in his home.)

The second point is that whether or not Powers’ novels are escapist fun for the reader, they are, to say the least, extremely rough on the protagonists. The books are complex in part because his

characters twist and turn in their repeated attempts to evade responsibility, but Powers keeps forcing them back to face this central truth: people must recognize their accountability to others, renouncing the impulse to care only for themselves. Events in the books act as crucibles, teaching the characters through trial and error, mistake after painful mistake, to reject selfishness and pride, until they are broken in body, perhaps, but fully human. It’s this central concern that makes Powers’ work what I consider to be moral fiction.

Oops—I can hear Powers already, loudly complaining about English majors like me who get carried away with this analyzing business. Okay, okay, Powers, settle down. I’m almost through embarrassing you (don’t forget you were an

English major once, too). Let me just finish by saying this: take the opportunity to meet Tim Powers and his wife Serena this weekend, if you haven’t already. And be sure you get to the hucksters’ room and pick up some of the books listed below to take home with you and enjoy. Whatever you glean from them about the human condition is strictly up to you.



Photo by Mark Tiedmann

The Books of Tim Powers

The Skies Discrowned, Laser Books, 1976 (revised and reprinted as *Forsake the Skies*, Tor Books, 1986).

Epitaph in Rust, Laser Books, 1976.

The Drawing of the Dark, Del Ray, 1979.

The Anubis Gates, Ace, 1983. Winner of the Philip K. Dick Memorial Award, the Prix Apollo and the Gigamesh Award.

Dinner at Deviant’s Palace, Ace, 1985. Winner of the Philip K. Dick Memorial Award.

On Stranger Tides, Ace, 1987.

The Stress of Her Regard, Ace, 1989. Winner of the Mythopoeic Award. Winner of the Ignotus Award.

Last Call, William Morrow, 1992. Paperback by Avon.



Terri Windling

Terri Windling spends six months of each year in a desert and the other six in a garden. Most of our conversations have taken place in hotel rooms or restaurants. Most of our real conversation has taken place indirectly and remotely, with me writing a book and sending it to Terri, and Terri writing in the margins of the manuscript, and me poring over the smudgy photocopied commentary and changing the book. I have visited her twice, once in an old huge building in Boston, all brick and exposed beams and oddly shaped windows; and once in a plain vanilla ranch house in Tucson, all white walls and narrow spaces. Both times, before the door had closed behind me, I would think, "Oh: Terri lives here."

Terri laps you in comfort and beauty and acceptance, allied with a sharp and disconcerting intellectual inspection. It's easy enough to see how she does this in her own house, easy enough to look at the pictures, the sketches, the books, the soap, the candles, the flowers, the cats, and find in them the source of that unique amalgam of ease and alertness. But she can do it in a hotel room. She doesn't much like crowds, and in the years when she was attending a lot of conventions, would have parties in her room, filling the bathtub up with bottles of champagne and

trusting anybody she invited to bring anybody else.

Trusting you is another thing she does: terrifyingly and repeatedly, she will trust you to do better than you think you can: to be introduced to some luminary you have admired wildly for years, without disgracing yourself and Terri; to write the book that frightens you; and having written it, to refuse to make the changes she asked you for and to make instead some other alteration entirely. When all the Minneapolis writers whose first novels she bought were still young and scared, everybody's house echoed with the remark, "Terri wants us to do what?" But we did it: put together the shared world of *Liavek*, wrote books for the *Fairy Tale Line* and stories for the *Borderland* books, brought characters to life out of cardboard and pushed improbable plots to their conclusions.

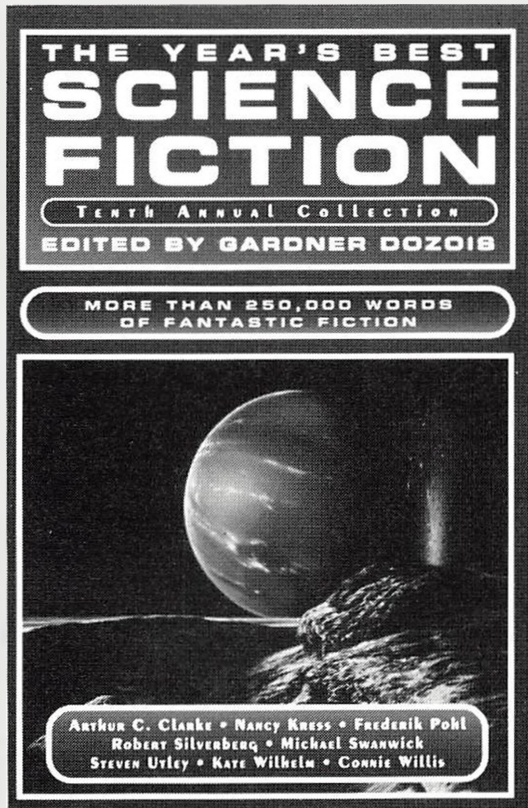
Besides being an editor, Terri is an artist of great range and power. She did the delicate and witty interior illustrations for the *Elsewhere* anthologies; she also did a series of pictures about abused children that, at an open house held by the Endicott Studio in Boston in 1989, had her guests, lulled with wine and talk and the general Terriness of the situation, coming out of the display with tears running down their faces. She is a writer still unfolding, a repository of enormous knowledge and insight about fairy tales and folklore and both the dark and

the bright side of fantasy, an expert on plot and character. She was the fantasy editor at Ace Books for a number of years, acquiring right and left the first novels of a great many people now active in the field. With Mark Alan Arnold she edited the three volumes of *Elsewhere*, which one can hand to anybody who sneers at fantasy, or just wants to know what it's capable of. With Ellen Datlow, since 1987, she has edited *The Year's Best Fantasy and Horror*. Also with Ellen Datlow she has put together the volumes of *Snow White, Blood Red*, collections of modern adaptations of fairy tales. She has been nominated for the World Fantasy Award a number of times, and won it on several of them.

She is presently a consulting editor for Tor Books, and as such recently edited a book of mine. I was sweating over it earlier this year, and ran into one of those awful pages whose text the editorial pen had entirely enclosed in uncompromising lines and then drawn a diagonal through like a sword cut. The murdered passage was largely descriptive. I thought you liked description, I said to Terri, in the usual form of our conversations. And I thought you were on my side.

But she isn't. She's on the story's side. Where she should be. But she will make you at home anyway. For this weekend, Terri lives here. Enjoy yourselves.

THE BEST SCIENCE FICTION, FANTASY AND HORROR ON PLANET EARTH.



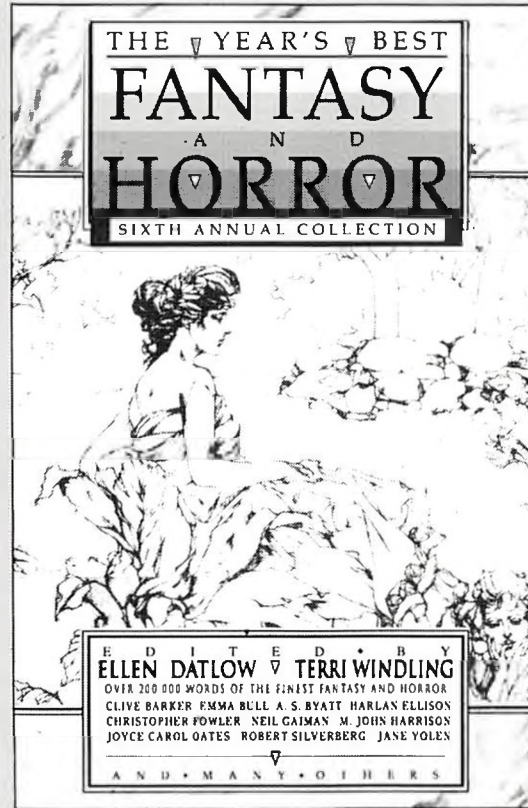
Spectacular visions of the future from science fiction's greatest writers, including Joe Haldeman, Frederik Pohl, Robert Silverberg and Kate Wilhelm.

"Clearly the definitive best-of-the-year series for SF."

—*Science Fiction Chronicle*

"Essential reading."—*Locus*

"Sets the standard for best-of-the-year anthologies."—*Booklist*



More than four dozen stories and poems that explore the limits of the imagination and the heart, including works from Joyce Carol Oates, Harlan Ellison and Jane Yolen.

"Indispensable for fantasy/horror short-story enthusiasts."—*Kirkus Reviews*

"The long essays covering the year's novels, films and associated materials are priceless....A quarter million words of excellent fiction and nonfiction."

—*Science Fiction Chronicle*

Year after year, these two anthologies bring you the very best writing from the world's leading writers. 1993 is no exception.

Both titles available in hardcover and paperback editions from

S T . M A R T I N ' S P R E S S

Jane Yolen

Jane Yolen is my editor, so I have to say nice things about her. Fortunately, with Jane this is not hard. Even when she is tearing your manuscript into tiny shreds and dragging out all sorts of flaws into the merciless light of day (and she is a veritable demon at it), she manages to do it so gently and painlessly that when you get home, you are amazed by the amount of revising you have agreed to do. All of it, I might add, necessary, cogent, relevant, and generally of an improving nature. Jane is like that.

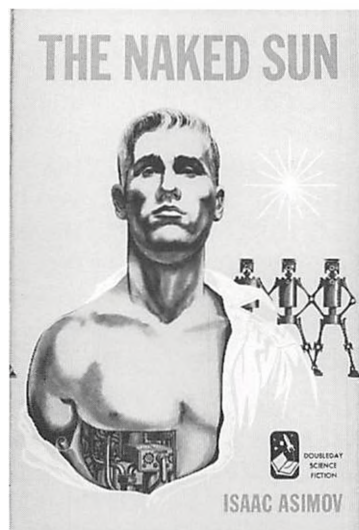
What's that? You thought she was a writer, not an editor? Well, of course she is. "She has written upwards of a hundred books" is the usual way of putting it, because most of us who know her stopped counting when she hit one hundred. We don't really care how many, frankly, as long as there are more. More punny Commander Toad books, more powerful and moving books like this year's Mythopoeic Award winner *Briar Rose*, more quietly atmospheric children's tales like *Owl Moon*, more two-volume trilogies like *Sister Light*, *Sister Dark* and *White Jenna*, more fairy tales, short stories, anthologies, poems, more, more, more...

Jane also tells stories. Wonderful bedtime stories, nap-time stories, fairy stories, funny stories, new stories, old stories — if you have a chance, go listen to her tell stories. Or read them. Or better yet, both. If you are lucky, she will sing something *a capella*: an old English ballad, perhaps, or one of her own poems set to music. She's a scholar, too, and an enthralling and informative speaker. It is worth hearing her, no matter what the topic on which she has chosen to speak.

But more than all this, Jane is a great person to be around. She likes good food, good music, good books, and good conversation, not necessarily in that order. She is strong and wise and charming and kind, and she can accomplish the impossible with astonishing ease. She is not, however, a night person, so be kind if you meet her wandering the halls after ten o'clock.



AT AUCTION
THE INVENTORY OF FANTASY ARCHIVES



Sale I: Thursday, October 14, 1993

**20th CENTURY SCIENCE FICTION
FANTASY & HORROR LITERATURE**

First Editions • Limited Signed Editions • Inscribed Copies
Asimov • Bradbury • Burroughs • Heinlein • King
Arkham House • Fantasy, Gnome, and Shasta Presses

Sale II: Thursday, February 17, 1994

**19th & 20th CENTURY SCIENCE FICTION
FANTASY & HORROR LITERATURE**

Burroughs • Haggard • Lovecraft • Mundy • Wells

*Illustrated Catalogues (with prices realized) \$25 each,
\$40 for set of two*

Mail Order Bids Welcome

SWANN GALLERIES is the oldest and largest U.S. Rare Book auctioneer.
We conduct 35 sales a year. Quarterly newsletter with full auction schedule,
and new brochure, *Selling and Buying at Swann Auctions*, on request.
Now accepting consignments for 1994 auctions.

SWANN GALLERIES
104 East 25 Street, New York, N.Y. 10010 • (212) 254-4710

by Steven Brust,
for the Programming Committee



Programming

In my experience, most of the really interesting discussions at conventions happen in the bar. A couple of writers, a couple of readers, and maybe an editor will start in talking about a favorite book, and then they'll speculate on what made it good, and before you know it, words and phrases like, "technique," "subtext," "authorial voice," "author's conceit," and even "art" will be flying about, voices will be raised, and it will only occur to them the next morning that they were becoming passionate and even heated about obscure, esoteric

aspects of literature that are mentioned at the Modern Languages Association conventions but that no one there really cares about. They'll smile sheepishly in the hotel bathroom mirror and go to their panel, called, "The role of left-handed protagonists in high fantasy," and make pronouncements that begin, "Well, in my novel, I..."

As I said, those bar discussions are what I consider the most interesting discussions at most conventions. The programming committee would very much like to bring those sorts of discussions onto the panels. We are aware that this

isn't to everyone's taste, and that the attempt may fail completely. But that's what we're after. If you are (like most of us) reading this on the way home from the convention, you can now understand why the panels went the way they did, and laugh at us if it seems called for.

I could put the whole thing even more simply: The programming will be successful if, when we go home, we find that at least one panel has made us think a bit differently about what we read, what we write, what we paint, what we edit.

Panels are listed on page 61.

"The Vocabulary of the Fantastic"

Our programming theme is "the Vocabulary of the Fantastic." There aren't many panels that address the topic directly (but, hey, when was the last time convention panels had anything to do with the theme of the convention?) but we're hoping to keep it in mind during the course of the convention.

By "Vocabulary of the Fantastic" we mean three things:

- First, what special language requirements are there for writing fantastic literature?
- Second, to what extent do these requirements help or hinder the creation of good stories in the field?

• Third, is it possible to come up with a language of criticism that is useful for building rather than tearing apart? That is, how do we talk about stories while we are writing them, as opposed to analyzing them afterwards?

—S.B.

Minnesota Fantasy Room

In honor of Minnesota's many contributors to the canon that is fantasy, we have established a display room known as The Minnesota Fantasy Room. Items of interest include manuscripts, awards, photos, books, letters, and paintings by Minnesota writers and artists.

Represented are Donald and Howard Wandrei, Clifford Simak, Hannes Bok, John Berkey, Carl Jacobi, John Sladek, Gordon R. Dickson, and our Guest of Honor, Poul Anderson. Please stop by to see works from the many people who have at one time or another called Minnesota "home."

There will also be a program of events throughout the weekend, many having to do with Minnesota, some not. On the next page are just a few of the items which will appear in the Minnesota Fantasy Room. Consult the pocket program for days and times.

Events in the Minnesota Fantasy Room

The Minnesota Fantasy Society

The first SF/Fantasy group in Minnesota will be discussed.

An hour with L. Sprague de Camp and Catherine Crook de Camp

Exactly what it says. The de Camps will reminisce about the many fantasy figures they have known.

The obligatory small press publishing panel

The small press has been unusually effective and powerful within the Fantasy field. The future and the past is discussed and explored.

Basil Copper on film

Guest Basil Copper unveils his extensive knowledge of old films.

Self publishing : an odyssey

Dr. James Priest, author of the *Kirins Trilogy*, talks about his experiences in publishing his own works.

Remembering Hannes Bok

A look at one of the field's best artists.

Rarities Auction

An auction of the rare and unusual. Signed books, manuscripts, artwork and ???

TAPING

"On-Site Taping Services" will be here, recording the panels, and offering the resulting tapes for sale fairly soon after the panel is over. For prices and details, look for their table, located in the foyer outside the Great Hall.

Panels: What we read, what we write, what we paint, what we edit

What are the benefits of refined taste?

Do you actually get anything from being a better reader? Is "better reader" a meaningful concept?

Landscape and fantastic fiction

Geography? Place? Does place tell the story? Is the map the territory? Is landscape where the subtext lives?

Influence of good and bad books

How are we affected by what we read? What sorts of things do adults learn from fiction? Are we influenced by positive and negative role models? Are such discussions useful, or should we all just go play miniature golf?

Influence of good and bad critics

How much does criticism affect literature? What is its proper role? Is it art?

The target audience

Do you need one? What happens when you have one? What happens when you don't?

Identifying subtext

There are some excellent writers (and some with powerful subtexts) who deny there is any such thing. Who's kidding whom? How do you tell? How can you tell if you've

just written something you wouldn't agree with? How much do you think about the subtext in your own work? Etc.

Postmodern criticism and the downfall of Western Civilization

No, we don't know what this means. We're hoping some of the panelists can explain it to us.

Explicit and implicit

Writing is what you don't say as much as what you do say; are there rules of thumb for what one ought to leave out? Are there rules of thumb for what one must include?

Language of fantasy and language of horror

What are the special requirements in our use of language for writing fantastical fiction? Who does it right? Who does it wrong? Go ahead, take the gloves off.

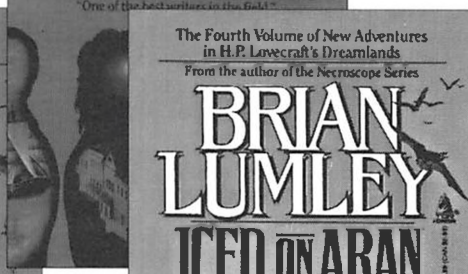
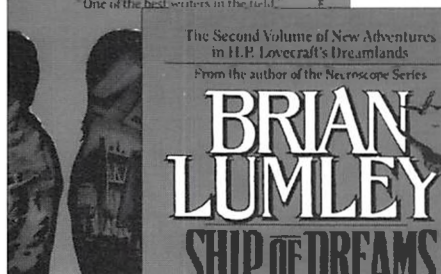
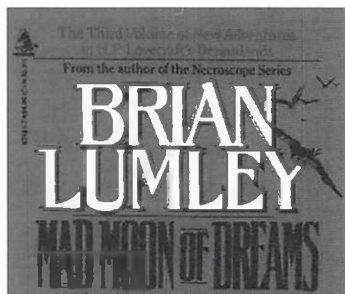
Where we learned to tell stories

What books did we read as children, and what did these books teach us about storytelling and about magic?

Be sure to catch the additional programming in the Minnesota Fantasy Room

An all new series by the author of the Necroscope series
set in H. P. Lovecraft's Dreamlands

BRIAN LUMLEY



"I'm impressed with Lumley's talent. He's obviously one of the best writers in the field."—JOHN FARRIS

"Lumley wields a pen with the deft skill of a surgeon."

—THE PHOENIX GAZETTE

HERO OF DREAMS • 0-812-52419-5 • \$4.99/\$5.99
SHIP OF DREAMS • 0-812-52420-9 • \$4.99/\$5.99
MAD MOON OF DREAMS • 0-812-52421-7 • \$4.99/\$5.99
ICED ON ARAN • 0-812-52422-5 • \$4.99/\$5.99

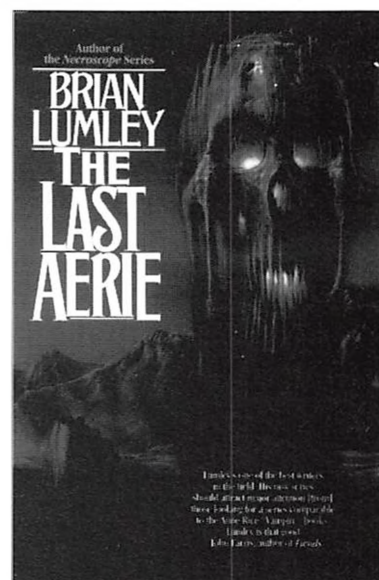
Now available—the latest novel in Lumley's vampire saga

THE LAST AERIE

"The voice of the vampire—powerful, unscrupulous, passionate—is sometimes the most enjoyable aspect of any vampire novel. [Brian Lumley's new novel is] at its strongest when the monster speaks."

—SAN FRANCISCO CHRONICLE

THE LAST AERIE • 0-312-85358-0 • \$22.95



All titles available from Tor Books 

What I hate about fantastical fiction

Writing for adults

The special requirements to make a work of fiction understandable to a grown-up. Is fiction designed to be read by an adult inherently inferior to “children’s”, or “real” literature?

The cheap way out and how to avoid it

What are the cheap tricks of fantastical fiction? What’s wrong with them? What do you do instead?

Anderson, Canty, Crowley, Gaiman, and Zelazny play with your head

Some of our Guests of Honor discuss what they’ve been working on, especially problems they’ve been running into.

What I love about fantastical fiction

Solutions, anyone?

Is there anything an intelligent reader, writer, editor, etc. can do to make a contribution toward a general improvement of the field? Including but not limited to possible monkeywrenching, left-handed or otherwise.

Food and the fantastic, supper and the supernatural

Is it true that you can judge fantastical fiction by its food values?

World Fantasy Award judges speak

About trends, about what was good, about what was bad, and about the process of judging the award.

World Fantasy Con

Who is it for, what’s wrong with it? A chance to ask the powers behind WFC what the convention is supposed to accomplish and if it has been doing so, and perhaps to make suggestions.

The different panel

Every year people keep coming up with things to say, but cutting themselves off and saying, “But that’s a different panel.” Well, this is the different panel. We’re going to leave this empty and let people sign up to be on during the course of the convention, as they feel moved. If there are too many, we’ll settle it by lottery or whim of the programming committee. If there aren’t enough, we’ll throw paper airplanes at each other.

What the hell is “children’s literature?”

What distinguishes it from other forms of literature? What should distinguish it from other forms of literature? Why do smart adults read it? Why do some otherwise smart adults not read it?

What I learned from unsuccessful works

Sometimes one can learn more from books that almost work than from a masterpiece.

Shakespeare and the supernatural

What books were painful to read, and why

We’re ignoring bad writing here—we’d rather talk about good writing that hurts.

Folkloric roots of the supernatural

Good and bad parents in fantastical fiction

How are adults and parent-figures depicted in fantasy? How ought they to be depicted? What are the effects? Are we trying to define maturity? Are we trying to encourage maturity?

Mainstream and our stream

A lot of good fantastical fiction is being published outside of the genre. Do you agree? Disagree? Why? Be complete, precise, and give at least three examples. Grammar and spelling count.

Sibling rivalry

How do you deal with other writers as peers who become your editors, who sell more than you, less than you, get a better agent than you, who argue with you about how you’re handling your career? How do you critique a friend? How do you help someone whose writing you love?

Series theories

What special problems and opportunities come with writing a series? Is a series inherently inferior to the single novel? By “series,” in this context, we are referring mostly to stand-alone novels with recurring settings and characters, not to multi-volume novels.

*These are the panels
as we intend them at the time
the program book is ready
to go to press.
I expect we’ll be doing
most of them, but there may be
some that go by the wayside.
The pocket program
will be more accurate.*

—S.B.

The denizens of Faerie and nightmare

Beyond elves and slayers.

Fairy tale...homosexuality and the fantastic

What does it do to a writer to be involved in publishing?

And, of course, the reverse.

Words and images—putting the two together

Illustrated books, comic books, books about images, etc.

Butchery in Ballad-land

Use and misuse of ballads and ballad-land.

The real world, urban fantasy, and magic in everyday life

The interactions between the magic we create and the world we live in.

Madness and Creativity

Some think the best artists are mad. Is there any truth to this?

If so, can we get anything useful out of thinking about it?

The Seven Deadly Sins of Writing

What's on the list?

History

Alternate, twisted, secret, fantastic, and true.

Talking swords and appliances that hate you

The inanimate speaks.

Censorship

Black Censorship—from the right; White Censorship—from the Left; Gray censorship—from within.

They don't write 'em like that any more

Sword and sorcery, ghost stories, and things that go "flop" at the mall.

Reviewing the fantastic

Requirements, expectations, and problems of those who review fantastical fiction.

Falling functional literacy rate

The warrior mystique

What makes an ordinary person into a warrior? What do horror novels say that is different from fantasy novels? What is the erotic appeal? What is the truth of it all?

Guide to the other side

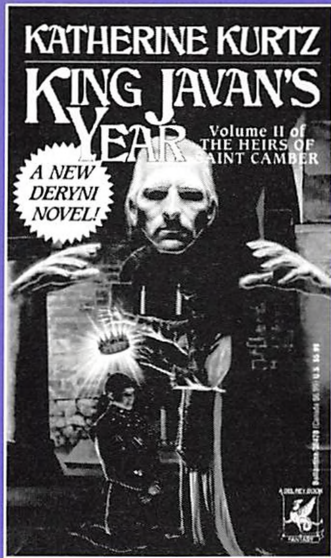
Fantasy writers recommend horror, horror writers recommend fantasy.

Hack and slash

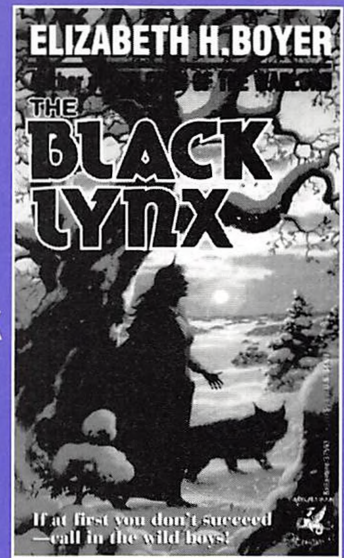
Do hack-and-slash horror and hack-and-slash fantasy have the same problems?

Authors' and editors' misconceptions about each other

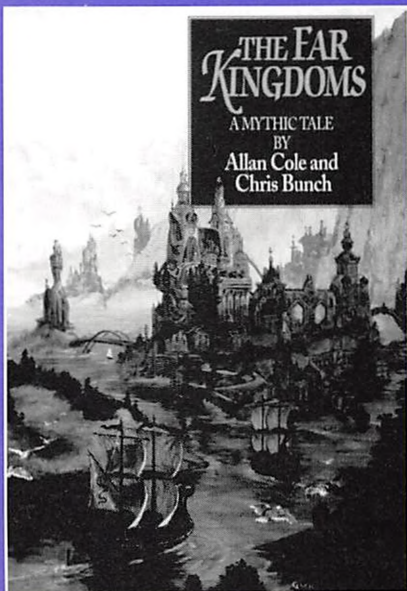
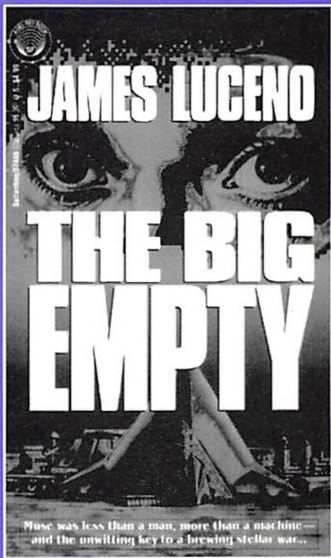
A presentation by Gordon R. Dickson.



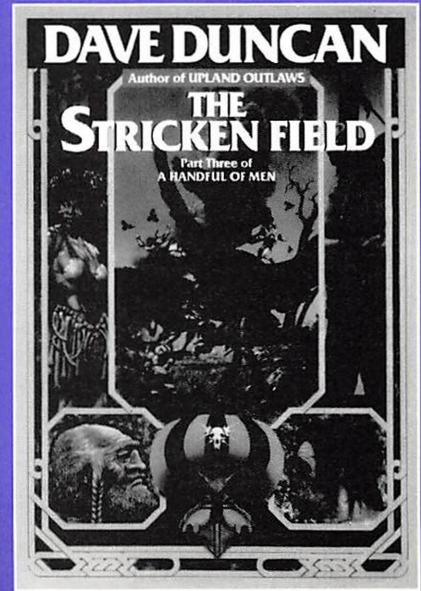
IN THE DARK AND COLD OF HALLOWEEN
 THE WEIRD AND MAGICAL ARE SEEN.
 TO THRILL TO THE WONDERS, HAVE A LOOK
 INSIDE OF ANY DEL REY BOOK!



**HAPPY
 HALLOWEEN
 FROM
 DEL REY
 BOOKS!**



#1 IN SCIENCE FICTION AND FANTASY
 BALLANTINE BOOKS





The Candle in the Skull

"It's Hallowe'en tomorrow," Kathy said.

Her father looked at her sharply. The little girl sat in the window seat watching the cold October wind send leaves whirling and scraping down the sidewalk beyond the broad strip of lawn which separated the house from the street.

Kathy was ten now, small for her age, but with a rather strange, intense little face below the shock of blonde hair. Her eyes were the most extraordinary thing about her, Martin felt. They were a vivid violet colour which seemed to penetrate deep within one; in fact, even though he was her father, she gave him an uneasy feeling sometimes. It was almost as though she could sense his thoughts.

And that would never do, he felt, turning back to his work at the desk, answering the question with some banality, uneasily aware of Charlotte moving about somewhere upstairs in one of the cavernous rooms of the big, old frame house.

Martin signed the cheque with a brittle scratching of the pen which seemed to echo unnaturally loudly above the soft crackle of the log fire which burned in the brick Colonial fireplace. He was again aware of the little girl's murmured remarks in the background.

"What was that?" he remarked irritably, clipping

the cheque to the account and sealing it in the envelope.

Kathy still sat with her cheek pressed against the pane, watching the dusky street outside with rapt intensity.

"I'm going to have a nice skull," she said firmly. "With a candle inside it. Better than the other children on the block."

Martin bit back his first startled remark. He remembered that she had been talking about Hallowe'en. Tomorrow was the 31st.

He supposed she would dress up in sheets and wear a scary mask like the other youngsters and make the round of neighbourhood houses on a trick or treat expedition. How tiresome it all seemed, though once, many years ago, he had enjoyed it. Now he had other preoccupations.

"That will be nice, dear," he said absently.

The little girl turned to him and gave him a smile of great sweetness.

"A beautiful skull," she said dreamily. "A skull for Hallowe'en."

Martin bit back his rising irritation. He again turned to the desk, keeping his nerves under control with difficulty. There was something strange about the child; he hesitated to use the term, even within the secret recesses of his own heart, but supernatural was not too strong a description. The child was an odd and unlikely fruit of a union such as his and Charlotte's; the only thing that had kept them

together in twenty years of a lacerating marriage.

But it was all over. He would lose Janet if he hesitated any longer. He had everything planned. He stared down at the green leather surface of the desk, clapping his hands to prevent them trembling, biting his lips until the blood came. There was no other way. He had decided to murder his wife.

II

He had thought it all out extremely carefully. It wanted only the necessary resolve on his part. Janet had given him that. With her delicate, esoteric beauty and warmth, her vibrant personality, and smouldering sensuality, she epitomised everything Charlotte should have been and wasn't. Charlotte was cold, bitter and revengeful; she suspected his affair with Janet even if she didn't actually know.

That suspicion had merely sharpened the knife and given a little extra venom to the barbs in her conversation; the war had gone on long years, festering beneath the surface even when it did not blaze into open resentment. It was time to end it all.

Martin glanced over at the innocent figure of his daughter, who had now turned her face to the window again. He was a clever man; a brilliant chemist with a multi-national corporation who had an almost limitless future. But that future was now threatened. Janet was fifteen years younger than he. She would

not wait forever. She had hinted as much. One of these evenings she might even come to the house.

Martin saw her three nights a week; it was a situation which might have continued for a long time in his case. It was not good enough for Janet. She had put the germ of the idea in Martin's mind, innocently enough. If only Charlotte would disappear, she had said. From that one remark had grown Martin's plan. And he had not breathed a word of his scheme, even to Janet.

He knew how to make people disappear; chemically, at least. He had a fully equipped workroom in the cellar with laboratory facilities. Discreetly, late at night, he had been moving in drums of chemicals, carried from the city in the boot of his car. They had been purchased through his corporation and, due to the manipulation of invoices between one company and another, would now be untraceable.

He had asked Charlotte to come down there before dinner, to discuss something important with him; he often worked at home. The suite of rooms below was warm and well equipped; there would be nothing to arouse her suspicion. They often talked—or rather argued—there.

Martin caught a bitter smile on his mouth in the gracious oval mirror opposite; was conscious at the same moment that Kathy's strange violet eyes were watching him.

It was almost as though every evil thought in his head was exposed to that candid gaze. He changed his expression to normal, waited until the child had turned away again.

Kathy was the problem. She and her mother were very close. She would immediately be suspicious at Charlotte's disappearance. She would be at school early in the morning, of course; the housekeeper usually got her breakfast and saw her to the bus. Charlotte always slept late and she and Martin had long occupied separate rooms.

Kathy would be in bed before nine o'clock tonight. After tomorrow Kathy would not matter. She might be suspicious but she was a mere child and in no position to prove anything. Janet would not want her custody; that was for certain. Perhaps his brother-in-law and his wife would take her. That was a problem best left for the future.

He glanced at his watch surreptitiously; his nerves raw and it would not do to let the child see his rising agitation. Children missed nothing; she might persuade her mother not to come down below this evening. That would throw out the whole timetable. He had spent six months screwing himself to this point. He could not go through it again.

The steel tank had been filled that morning. He could not keep its contents indefinitely. The vapour given off would start to corrode material in his workshop. It had to be this

evening. He would have an hour at least. The housekeeper had gone to the cinema and would not be back until at least ten-thirty.

Martin shifted violently in his chair as a faint screaming came from the boulevard. An open tourer drifted by, its rear seats filled with weirdly attired teen-agers. Kathy was kneeling up excitedly on the window seat now.

"Hallowe'en! Hallowe'en!" she chanted.

Martin swallowed, fighting to control his nerves. The child got up and came toward him. Her eyes seemed to fill the whole immensity of the room and he felt dizzy for a moment. He was becoming overwrought. He must watch his nerves. Especially in the difficult days to come. There were bound to be police inquiries; there always were in the case of missing persons.

Martin had a plausible story prepared; Charlotte would be visiting relatives, which would give him time enough. Time to drain the contents of the tank; he would not make the mistake of emptying it into the drains. He would convey the sludge in the original drums to a garbage tip at the edge of the city and empty it out gallon by gallon, making sure there were no identifiable

*"He knew how
to make
people disappear;
chemically, at least."*

remains. He had thought it through very carefully.

He frowned at the child, who watched him with those large, accusing eyes. Martin was vaguely aware that she had never liked him. He did not care for her if the truth were known; she was too much like Charlotte in her nature. Vindictive and spiteful; even a child could show these traits in a dozen ways without displaying open hostility. Kathy was a strange, deceitful child. Martin would have to watch. Someone with her alertness and gift for being in the wrong place at the wrong time could upset all his plans.

She leaned toward him, her head on one side.

"It will soon be Hallowe'en!" she breathed.

The man was startled by the sudden staccato beat of footsteps at the side of the house. The child had heard them too and glanced quickly at a shadow passing the window.

"You'd better hurry! Mummy is going down to the workroom!"

III

Martin went down the steps hurriedly, his heart thumping irregularly in his chest, a dull rage against the child in his heart. He had sent her to bed quickly. The plan was not working. It might even have to be postponed. Firstly, Kathy had seen her mother on her way to the outside steps. Perhaps Charlotte had gone out without him knowing.

And she was almost an hour early. Everything was falling apart and his nerves were ragged as he got to the shadowy corridor at the foot of the

stairway. He had left the lights off. For his own purposes, of course. But one had to be careful here; the steps branched off to the old wood-store at the right.

There was a sheer drop to concrete here which was dangerous. He had been meaning to have it railed off for years but had never gotten around to it. It would have been the ideal solution to his problems but Charlotte would never come this way to the cellar; she always went around to the side of the house and down the shallow flight of steps to the outside door there.

He hoped she would not go through into the main laboratory; then he remembered he had kept it locked. He suddenly felt giddy again. He leaned against the wall for a moment. He recalled Kathy's eyes. Their strange violet gaze seemed to haunt him. He pulled himself together, descending the remaining steps carefully. He was himself once more by the time he found his way to the room where he worked on his experimental theories.

The door was ajar and the small radio he kept there was playing dance music loudly. That was one of the things that irritated him about Charlotte. Even in small matters her habits made his nerves raw. But things could not have been more propitious this evening. Apart from the problem of Kathy. He looked in quickly. Charlotte was sitting at the desk with her back to him, going through some papers he kept there. He was committed now.

He had the iron bar from the bench. In two steps he was at her side. Before she could turn the heavy metal was descending. He caught her at the nape of the neck, as he had planned. She was already dead before he began dragging the body out to the laboratory. It was the work of a few moments to carefully immerse her, still fully clothed, in the tank, making sure none of its lethal contents slopped.

He did not stop but fled from the place, locking the door behind him. He did not know how he came there but presently he awoke to find himself at his desk in the living room. He was perspiring heavily, his pulse racing, his face white and curiously elongated in the mirror. He glanced at his watch, saw with a shock that only some two minutes had passed since he went to the cellar.

He held the dial to his ear. It had not stopped. Then he heard the brittle clatter of footsteps passing along the concrete path at the side of the house. His heart froze. Had he slept then and dreamed of the horrible event in the workroom below? Had he to go through it all again? He got to his feet, conscious of Kathy's strange eyes boring into his own.

No, he had not been mistaken. His wife's footsteps were real enough; the clock in the corner went on ticking gently. It showed the same time as his watch. He almost expected to see his daughter's ethereal-looking form huddled in the window seat but there was nothing there. He remembered then she had gone to bed.

He crossed the room quickly, made his way to the door which led to the cellars, his brain confused and bewildered. Charlotte was dead; there was no doubt about that. There were cobwebs on the front of his suit where he had descended the steps some time ago. But it could not have taken less than two minutes. The thing was impossible. He must have been mistaken about the footsteps. Perhaps some child on a Hallowe'en prank had passed on the sidewalk. That must have been it. He was halfway down the steps now, the light from the hall door above sending yellow beams down the wooden stairway. He had forgotten the light switch in his agitation.

"Martin! Martin. Where are you?"

His heart turned to stone in his chest. There was no mistaking Charlotte's voice. His mind must be going. He knew her body was already dissolving within the tank. The blow alone would have killed her instantly.

The voice went on calling his name imperatively. He went down hurriedly, his nerves aflame as though the acid were eroding them too. He had to know whether he had been dreaming or something unexplainable had happened in the cellar. He ran down quickly, careless now, a great roaring in his ears.

Too late he realised he had mistaken his direction on the landing in the dark. His feet encountered empty space. He had time only for a mumbled cry as he descended into the

darkness where the concrete floor awaited.

IV

"It's Hallowe'en tonight," Kathy said.

She sat on the floor in front of the window seat, busy with her preparations for the evening, intent on the contents of a big cardboard box. On the boulevard outside the dusk was falling almost imperceptibly on the facades of the houses opposite; the automobiles cutting red trails with their rear-lights in the gathering darkness.

Charlotte sat at her husband's desk, uneasily conscious of her daughter's strange violet eyes regarding her from beneath the mass of blonde hair.

"What did Daddy say?" she asked impatiently for perhaps the tenth time that day.

Martin's inexplicable disappearance was only one of several things that were disturbing her thoughts. She had been through the wardrobe and none of his clothes or his suitcases were missing. When he was called

away on urgent business he left her a note or telephoned her from the office.

"Perhaps Daddy and Auntie Janet have run off together," the child said maliciously.

Charlotte was shocked at the vehemence and the understanding in her daughter's



art by Tom Canty

tones. It was evident that she knew a great deal more of what went on around her than her parents had ever guessed.

But she gave a bright, false smile that matched her daughter's own.

"What an extraordinary thing to say! What makes you think that, dear?"

The child went on fiddling with something in the big cardboard box by her side. Around were spread the strange paraphernalia of the Hallowe'en ritual. White sheets looked as though they had been taken from her narrow bed; some stumps of red wax candles; an old lantern from the garage that had been tied with string to the end of a broken-off tree-branch.

Charlotte looked on absently, her thoughts elsewhere. Her lips curved bitterly. It would solve a good many of her problems if Martin and Janet had run off somewhere. She had forgotten how many weary years the problems involved in his treachery had flourished like a rank weed in their marriage. She again caught a faint thread in the child's prattle, prompted by a band of youngsters passing the window, lanterns already lit. The blurred chant of "Trick or treat!" died off round the next corner, chopped into segments by the rising wind that gusted at the windows. The fire flickered, sending weird shadows over the furniture until she got up to switch on the ceiling lights.

All Hallow's Eve. It was a strange custom, she reflected, her calm gaze fixed on her daughter's deliberate and methodical actions. A small rose of fire came to life in the corner by the window seat, made a warm glow in which Kathy's absorbed face was silhouetted against the darkening window panes. The child had lit one of the red candles in its metal holder.

"Be careful," Charlotte warned.

Her daughter turned innocent eyes upon her and once again the mother was struck by the strange, almost baleful glance that had the power to draw even an adult up short.

There was an ethereal quality about Kathy sometimes that was a little unnerving. Charlotte's interest aroused, she walked over from the light switch.

"What have you got there?"

Kathy smiled one of her sweetest smiles.

"A skull. I'm going to put a candle in it."

Charlotte gave the girl an incredulous look.

"A skull! Where did you get it? Is it made of candy?"

Kathy ignored her questions. She was again absorbed in the cardboard box, her finger rustling mysteriously among the folded twists of paper. She held up the candle, dripping the burning tallow below the edge of the box.

Charlotte was held halfway across the room, her attention focused on the child's intent activity. Kathy lifted the object now. Charlotte gave a gasp. The thing was certainly—she was going to say lifelike—but that was absurd under the circumstances. It was a small, beautiful, highly polished skull; delicately made and apparently that of a woman.

Charlotte waited breathlessly as the girl fixed the candle, manipulating it delicately through one of the eye-sockets.

"Don't you think it looks like Auntie Janet?" the child said.

Charlotte was astonished; she supposed the exquisitely mod-

eled artifact was made of spun sugar, probably purchased at some establishment which specialised in such macabre aspects of Hallowe'en. Her throat tightened and her breath came fast and shallow.

There was an amazing resemblance to Janet now that the child came to mention it. Janet had a small delicate head, almost like some ancient Egyptian queen. There was one tiny blemish which would have revealed the absurdity of the suggestion, but Charlotte remained where she was; pinned there by some sudden, overmastering emotion.

Kathy had lit the candle again now, the skull a subtle shell of growing radiance through which the eye-sockets and the teeth gleamed eerily.

"It gives a lovely light!" the child piped excitedly.

Charlotte fought down her nervous qualms. She recalled Edna St. Vincent Millay's lines. It did give lovely light.

Kathy had twisted the skull, so that the light gleaming from the jagged orifices threw uneven shadows on the wall. She cradled her soft cheek against the white bone, posing for her mother's approval.

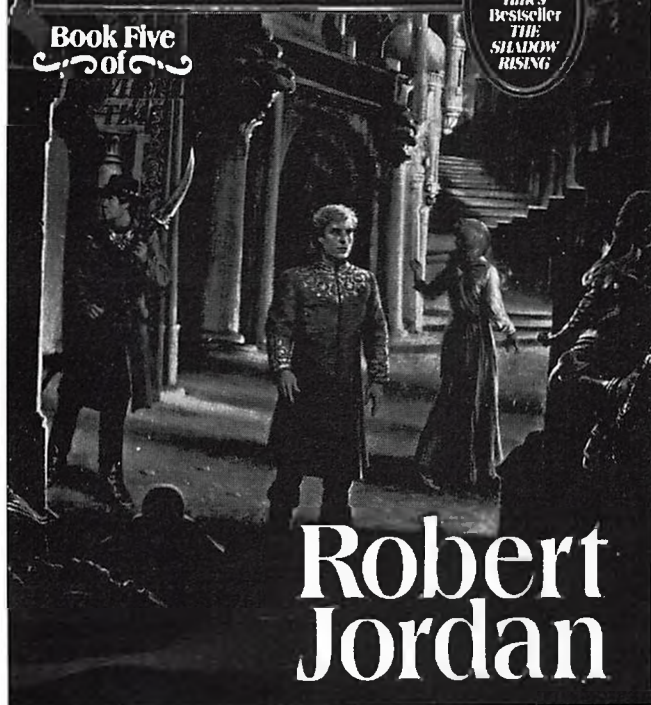
Charlotte stared at the candle in the skull, its small halo of orange flame making little fretwork patterns on the girl's cheek, shimmering on the golden mass of hair.

"It's Hallowe'en tonight!" Kathy said.

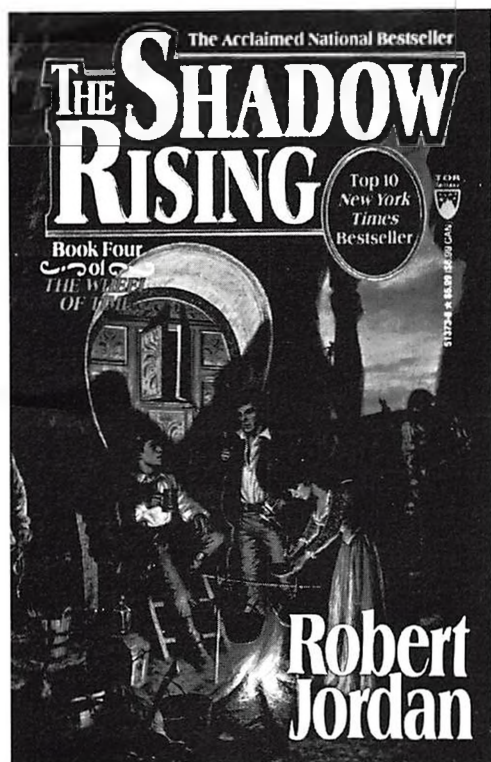
THE FIRES OF HEAVEN

Book Five
of

Sequel to
The
New York
Times
Bestseller
THE
SHADOW
RISING



Robert
Jordan



Now available—
the eagerly awaited sequel to the
New York Times bestseller
The Shadow Rising

THE FIRES OF HEAVEN

Book Five in The Wheel of Time

“The sheer force of his invention develops a momentum that established Jordan fans and like-minded new readers will find hard to resist!”—*Publishers Weekly*

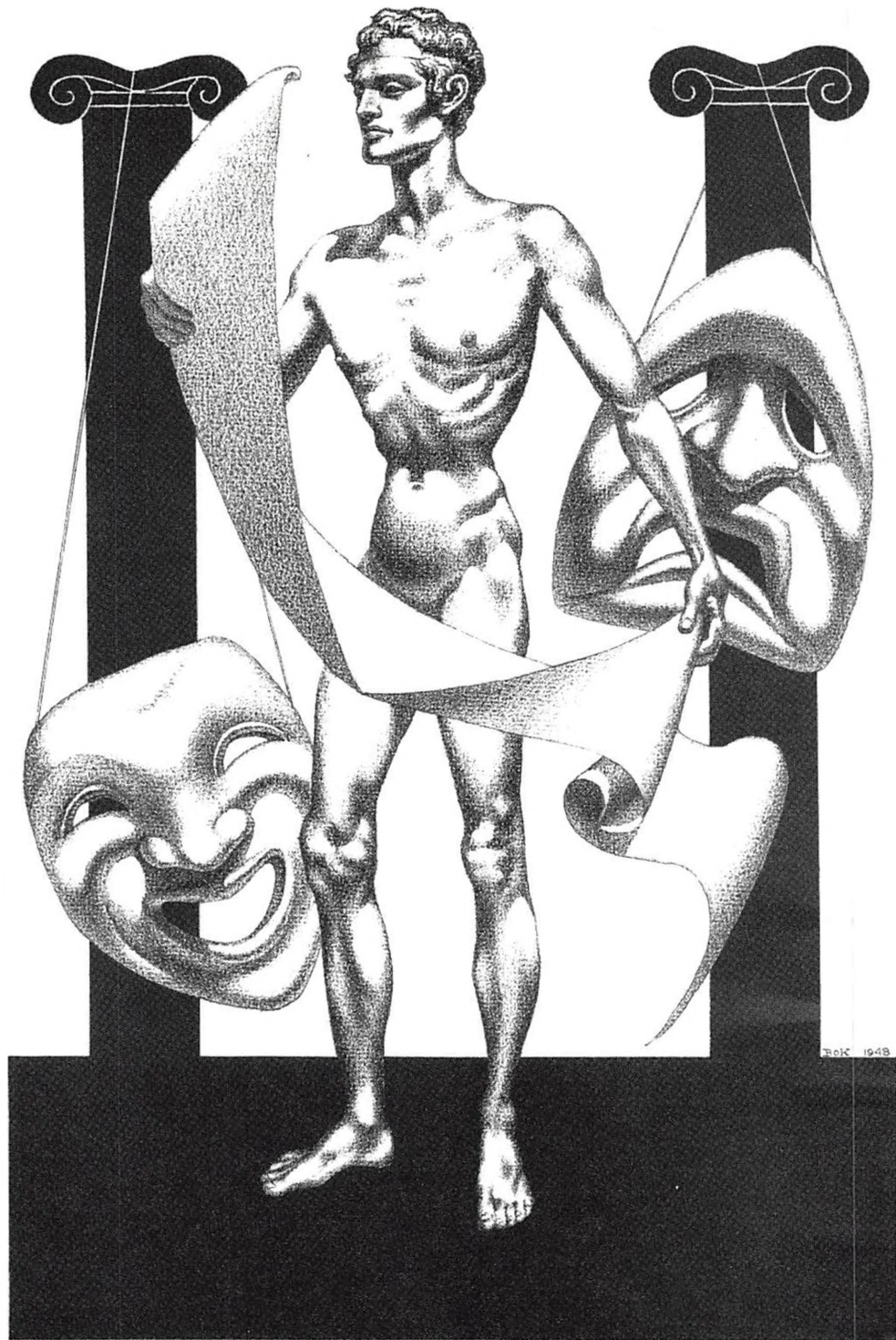
“Jordan’s multivolume epic continues to live up to its high ambitions. Complex plotting, an array of strong characters, lavish detail, and a panoramic scope make this series a feast for fantasy aficionados.”—*Library Journal*

And finally in paperback—
the *New York Times* bestseller
The Shadow Rising



THE FIRES OF HEAVEN • 0-312-85427-7 • \$24.95
THE SHADOW RISING • 0-812-51373-8 • \$6.99/\$7.99

TOR BOOKS 



Hannes Bok

Hannes Bok is widely acknowledged as one of fantasy's finest stylists. He was born in Kansas City but grew up in the northern Minnesota town of Duluth. In Minnesota he was known as Wayne Woodard, but upon high school graduation he moved to Seattle and became Hans Bok and later Hannes Bok. From 1939 to his death in 1964, Bok illustrated many of fantasy's best known works.

A Hannes Bok Treasury is a highly recommended new book from publisher Underwood Miller. It is edited and introduced by Stephen D. Korshak, one of Bok's greatest admirers and collectors.

This piece is a previously unpublished work originally commissioned by Erle M. Korshak as a bookplate.

July 1-3, 1994

St.

Fantasy

Still the best fantasy
convention on the block!

The Fourth Street
Committee:

Martin Schafer
Steven Brust
David Dyer-Bennet
Beth Friedman
Rob Ihinger
Greg Ketter

Fourth Street Fantasy Convention returns for its eighth year. Founded and still run by the people who brought you this World Fantasy Convention, we intend to resume our position as the premier literary fantasy convention of the midwest.

We're a small convention with a literary bent. We often describe it as "for students and practitioners of the fantasy arts," which seems close enough. Fourth Street exists for the programming, of which there is a single track, carefully chosen; and for the discussions in the con suite afterwards, of which there are many, and for which we *will not* accept the blame.

Probably our guests over the years will tell you as much about us as anything else that would fit in the next 1½ inches.

Our Previous Guests...

Roger Zelazny	Valerie Smith	Beth Meacham	Don Maitz
Tom Canty	Robert Gould	Samuel R.	Tom Doherty
Patricia McKillip	John Crowley	Delany	Megan
Jane Yolen	David Hartwell	Diana Wynne	Lindholm
Terri Windling	Tim Powers	Jones	Betsy Mitchell

Registration

\$22 at the 1993 World Fantasy Convention (look for our table in the Great Hall Foyer on Sunday from 10am until the start of the banquet), \$25 by mail until 15-June-1994, or \$38 at the door.

Hotel

Our hotel will once again be the Sheraton Park Place in St. Louis Park, home of the last 4 Fourth Streets. Rooms are \$52 a night for single or double occupancy. Write

them at 5555 Wayzata Blvd., St. Louis Park MN 55426, or call (612) 542-8600.

Art Show & Dealer's Room

Write for additional information.

Address

Send registrations, requests to be placed on our mailing list, and other correspondence to 4242 Minnehaha Ave. S., Minneapolis MN 55406.

An Unconventional Convention



Previous World Fantasy Award Winners

1975 Providence, Rhode Island

- Life Achievement Robert Bloch
- Best Novel..... *The Forgotten Beasts of Eld*
Patricia McKillip
- Best Short Fiction..... *Pages from a Young Girl's Diary*
Robert Aickman
- Best Anthology/Collection *Worse Things Waiting*
Manly Wade Wellman
- Best Artist Lee Brown Coye
- Special Award - Professional Ian and Betty Ballantine
- Special Award - Non-Professional..... Stuart David Schiff

1976 New York, New York

- Life Achievement..... Fritz Leiber
- Best Novel..... *Bid Time Return*
Richard Matheson
- Best Short Fiction..... *Belsen Express*
Fritz Leiber
- Best Anthology/Collection *The Enquiries of Dr. Esterhazy*
Avram Davidson
- Best Artist Frank Frazetta
- Special Award - Professional Donald Grant
- Special Award - Non-Professional..... Carcosa Press, Karl Edward Wagner

1977 Los Angeles, California

- Life Achievement Ray Bradbury
- Best Novel..... *Doctor Rat*
William Kotzwinkle
- Best Short Fiction..... *There's a Long, Long Trail A-Winding*
Russell Kirk
- Best Anthology/Collection *Frights*
Kirby McCauley
- Best Artist Roger Dean
- Special Award - Professional Alternate World Recordings
- Special Award - Non-Professional..... Stuart David Schiff

1978 Fort Worth, Texas

- Life Achievement..... Frank Belknap Long
- Best Novel..... *Our Lady of Darkness*
Fritz Leiber
- Best Short Fiction..... *The Chimney*
Ramsey Campbell
- Best Anthology/Collection *Murgunstrumm and Others*
Hugh B. Cave
- Best Artist Lee Brown Coye
- Special Award - Professional E. F. Bleiler
- Special Award - Non-Professional..... Robert Weinberg
- Convention Award..... Glenn Lord

1979 Providence, Rhode Island

- Life Achievement..... Jorge Luis Borges
- Best Novel..... *Gloriana*
Michael Moorcock
- Best Short Fiction..... *Naples*
Avram Davidson
- Best Anthology/Collection *Shadows*
Charles L. Grant, Ed.
- Best Artist Alicia Austin
Dale Enzenbacher
- Special Award - Professional Edward L. Ferman
- Special Award - Non-Professional..... Donald H. Tuck
- Convention Award..... Kirby McCauley

1980 Baltimore, Maryland

- Life Achievement..... Manly Wade Wellman
- Best Novel..... *Watchtower*
Elizabeth A. Lynn
- Best Short Fiction..... *The Woman Who Loved the Moon*
Elizabeth A. Lynn
Mackintosh Willy
Ramsey Campbell
- Best Anthology/Collection *Amazons!*
Jessica Amanda Salmonson
- Best Artist Don Maitz
- Special Award - Professional Donald M. Grant
- Special Award - Non-Professional..... Paul Allen
- Convention Award..... Stephen King

1981 Berkeley, California

- Life Achievement..... C. L. Moore
- Best Novel..... *The Shadow of the Torturer*
Gene Wolfe
- Best Short Fiction..... *The Ugly Chickens*
Howard Waldrop

Best Anthology/Collection*Dark Forces*
Kirby McCauley, Ed.
Best ArtistMichael Whelan
Special Award – ProfessionalDonald A. Wollheim
Special Award – Non-Professional.....Pat Cardigan and
Arnold Fenner
Convention Award.....Gahan Wilson

1982 New Haven, Connecticut

Life AchievementItalo Calvino
Best Novel.....*Little, Big*
John Crowley
Best Novella.....*The Fire When it Comes*
Parke Godwin
Best Short Fiction.....*The Dark Country*
Dennis Etchison
Best Anthology/Collection*Elsewhere*
Terri Windling and
Mark Arnold, Eds.
Best ArtistMichael Whelan
Special Award – ProfessionalEdward L. Ferman
Special Award – Non-Professional.....Robert Collins
Convention Award.....Joseph Payne Brennan and
Roy Krenkel

1983 Chicago, Illinois

Life AchievementRonald Dahl
Best Novel.....*Niff the Lean*
Michael Shea
Best Novella.....*Confess the Seasons*
Charles L. Grant
Best Short Fiction*The Gorgon*
Tanith Lee
Best Anthology/Collection*Nightmare Seasons*
Charles L. Grant
Best ArtistMichael Whelan
Special Award – ProfessionalDonald M. Grant
Special Award – Non-Professional.....Stuart David Schiff
Convention Award.....Arkham House

1984 Ottawa, Ontario, Canada

Life AchievementL. Sprague de Camp, Richard
Matheson, E. Hoffman Price,
Jack Vance and Donald
Wandrei
Best Novel.....*The Dragon Waiting*
John M. Ford
Best Novella.....*Black Air*
Kim Stanley Robinson
Best Short Fiction*Elle Est Troi (La Mort)*
Tanith Lee
Best Anthology/Collection*High Spirits*
Robertson Davies
Best ArtistStephen Gervais

Special Award – ProfessionalIan and Betty Ballantine,
Joy Chant and George Sharp
Special Award – Non-Professional.....Stephen Jones and
David A. Sutton
Convention Award.....Donald M. Grant

1985 Tucson, Arizona

Life AchievementTheodore Sturgeon
Best Novel.....*The Bridge of Birds*
Barry Hughart
Best Novella.....*The Unconquered Country*
Geoff Ruman
Best Short Fiction*Still Life with Scorpion*
Scott Baker
Best Anthology/Collection*Clive Barker's Books of
Blood 1, 2 & 3*
Clive Barker
Best ArtistEdward Gorey
Special Award – ProfessionalChris Van Allsburg
Special Award – Non-Professional.....Stuart David Schiff
Convention Award.....Evangeline Walton

1986 Providence, Rhode Island

Life AchievementAvram Davidson
Best Novel.....*Song of Kali*
Dan Simmons
Best Novella.....*Nadelman's God*
T. E. D. Klein
Best Short Fiction*Paper Dragons*
James Blaylock
Best Anthology/Collection*Imaginary Lands*
Robin McKinley, Ed.
Best ArtistJeff Jones
Thomas Cauty
Special Award – ProfessionalPat LoBrutto
Special Award – Non-Professional.....Douglas E. Winter
Convention Award.....Donald A. Wollheim

1987 Nashville, Tennessee

Life AchievementJack Finney
Best Novel.....*Perfume*
Patrick Suskind
Best Novella.....*Hatrack River*
Orson Scott Card
Best Short Fiction*Red Light*
David J. Schow
Best Anthology/Collection*Tales of the QuintanaRoo*
James Tiptree, Jr.
Best ArtistRobert Gould
Special Award – ProfessionalJane Yolen
Special Award – Non-Professional.....Jeff Connor
W. Paul Ganley
Convention Award.....Andre Norton



1988 London, England

Life Achievement	Everett F. Bleiler
Best Novel.....	<i>Replay</i> Ken Grimwood
Best Novella.....	<i>Buffalo Gals Won't You Come Out Tonight</i> Ursula K. LeGuin
Best Short Fiction	<i>Friend's Best Man</i> Jonathon Carroll
Best Anthology.....	<i>The Architecture of Fear</i> Kathryn Cramer and Peter D. Pautz, Eds. <i>The Dark Descent</i> David G. Hartwell, Ed.
Best Collection.....	<i>The Jaguar Hunter</i> Lucius Shepard
Best Artist	J. K. Potter
Special Award - Professional	David G. Hartwell
Special Award - Non-Professional.....	David B. Silva Robert and Nancy Garcia

1989 Seattle, Washington

Life Achievement	Evangeline Walton
Best Novel.....	<i>Koko</i> Peter Straub
Best Novella.....	<i>The Skin Trade</i> George R. R. Martin
Best Short Fiction	<i>Winter Solstice, Camelot Station</i> John M. Ford
Best Anthology.....	<i>The Year's Best Fantasy: First Annual Collection</i> Ellen Datlow and Terri Windling, Eds.
Best Collection.....	<i>Angry Candy</i> Harlan Ellison
Best Artist	Edward Gorey
Special Award - Professional	Robert Weinberg Terri Windling
Special Award - Non-Professional.....	Kristine Kathryn Rusch and Dean Wesley Smith

1990 Chicago, Illinois

Life Achievement	R. A. Lafferty
Best Novel.....	<i>Madouc</i> Jack Vance
Best Novella.....	<i>Great Work of Time</i> John Crowley
Best Short Fiction	<i>The Illusionist</i> Steve Millhauser
Best Anthology.....	<i>The Year's Best Fantasy: Second Annual Collection</i> Ellen Datlow and Terri Windling, Eds.

Best Collection.....	<i>Richard Matheson: Collected Stories</i> Richard Matheson
Best Artist	Thomas Canty
Special Award - Professional	Mark Ziesing Publications
Special Award - Non-Professional.....	Grue Magazine

1991 Tucson, Arizona

Life Achievement	Ray Russell
Best Novel.....	<i>Only Begotten Daughter</i> James Morrow <i>Thomas the Rhymer</i> Ellen Kushner
Best Novella.....	<i>Bones</i> Pat Murphy
Best Short Fiction	<i>A Midsummer Night's Dream</i> Neil Gaiman and Charles Vess
Best Anthology.....	<i>Best New Horror</i> Stephen Jones and Ramsey Campbell, Eds.
Best Collection.....	<i>The Start of the End of it All and Other Stories</i> Carol Emshwiller
Best Artist	Dave McKean
Special Award - Professional	Arnie Fenner, designer of Ziesing and Ursus Books
Special Award - Non-Professional.....	Richard Chizmar, Cemetery Dance

1992 Pine Mountain, Georgia

Life Achievement	Edd Cartier
Best Novel.....	<i>Boy's Life</i> Robert R. McCammon
Best Novella.....	<i>The Ragthorn</i> Robert Holdstock and Garry Kilworth
Best Short Fiction	<i>The Somewhere Doors</i> Fred Chappell
Best Anthology.....	<i>The Year's Best Fantasy: Fourth Annual Collection</i> Ellen Datlow and Terri Windling, Eds.
Best Collection.....	<i>The Ends of the Earth</i> Lucius Shepard
Best Artist	Tim Hildebrandt
Special Award - Professional	George Scithers and Darrell Schweitzer
Special Award - Non-Professional.....	W. Paul Ganley

WFC 1993 Members

Donald Aamodt	Charles N. Brown	Richard Curtis	Richard Fawcett	Thorarinn Gunnarsson	John R. Hubbard
Karen M. Aamodt	Robert L. Brown	Rick Cutler	Janet Fertig	Beth Gwinn	Jim Hudson
Cezarija Abartis	Corwin Brust	Elizabeth Danforth	Ripley Fish	Gypsy	Phronsie L. Humphrey
Masaki Abe	Jean T. Brust	Ellen Datlow	Jo Fletcher	Robert S. Hadji	Alan Huskey
Anne M. Abrams	Reen Brust	Catherine Crook de Camp	M.C. Floerkey	Linda Hafemeister	Lisa Huskey
David Ackerman	Steven K Z Brust	L. Sprague de Camp	George Flynn	Juna Haggart	Sandra Hutchinson
Justin Ackroyd	Edward Bryant	Bradley Denton	John M. Ford	Gay Haldeman	Don Hutchinson
Carol Adams	Rex Bryant	Steven desJardins	Nancy Ford	Joe Haldeman	Joh Hyde
Terry Adams	Ginger Buchanan	Rae Dethlefsen	Ruby Forrester	Ann Hall	Rob Ihinger
Steven Ainsworth	Charles Buckman-Ellis	Susan Dexter	Daniel Fox	Larry Hallock	Scott Imes
Tesla Aldrich	Mark A. Buckmaster	Gordon R. Dickson	Linda Reames Fox	Barbara Harmbly	David Innes
Raymond Alexander	Lois McMaster Bujold	Sara Diedrich	Howard Frank	Meg Hamel	Sheila Insley
Rob Alexander	Charlotte Bulmer	J.M. Dillard	Jane Frank	Gary Hamilton	Louis Irmo
Kurt Allen	Crispin Burnham	Shari Dodd	Ellen F. Franklin	Laurell Hamilton	Susan Irmo
Paul Allwood	Richard Bynum	Tanya Doherty	Ariel Sarah Franklin Hudson	Todd Cameron Hamilton	Aline Irving
Robert Altizer	Candyce Byrne	Tom Doherty	Beth Jane Freeman	Nancy C. Hanger	Sheldon Jaffery
Claire Anderson	Jack Cady	Joseph Domenici	Laura Freeman Vest	Tom Hanlon	Robert A. Jarvis
Colleen Anderson	Tom Cauty	Stephen R. Donaldson	Giovanna Fregni	Beth Hansen	Tina L. Jens
Dave Anderson	Dennis Caswell	James S. Dorr	Lisa C. Freitag	Jane Rosalie Hansen	Alan R. Jilla
Karen Anderson	Jeanne Cavelos	Carole Nelson Douglas	Barbara French	Ken Hardwick	Karen L. Johnson
Poul Anderson	Jeremy Cavin	John R. Douglas	Mary K. Frey	Annita Harlan	Deborah K. Jones
Athena Sunnie Andreu	Lisa Chabot	Debra Doyle	Beth Friedman	Anne Harris	Stephen Jones
Jose Raul Andreu	David Chalker	R.J. Doyle	Esther M. Friesner	Clayton H. Harris	Timothy Julin
David Aronovitz	Jack L. Chalker	Kay Drache	Robert Fry	Laurie Ann Harrison	Tom Juntunen
Shannon Atwill	Ann L. Chancellor	David Drake	Stephan Funk	David Hartwell	Michael Kandel
Beth Avary	Suzy McKee Charnas	Chris Drumm	Dean C. Gahlon	Susan Hartzell	Kevin Kateluzos
John Avery	Jake Chernofsky	Dave Duncan	Mary Gaiman	William Hawkins	Philip E. Kaveny
Kae Bagneski	Anna Cherry	Tom Dupree	Neil Gaiman	Petra Hegger	Howard Kaylan
Robin Wayne Bailey	Rob Chilson	Daniel Dvorkin	Roy Gainsburg	James Hemesath	Thomas Keeley
Marti Bancroft	Bill Christ	David Dvorkin	W. Paul Ganley	Linda P. Hendricks	J. Michael Kelberer
Allen J. Baum	Alan M. Clark	Leonore Dvorkin	Bob Garcia	Peter Hentges	Richard Kelly
Jill Bauman	Melody Clark	David Dyer-Bennet	Nancy Garcia	Felicia G. Herman	Peg Kerr
Tina Benz	Danith McPherson Clausen	Pamela Dean	Terry A. Garey	Ben Herrin	Greg Ketter
Joseph T. Berlant	Don Clausen	Stefan Dziemianowicz	Lorraine Garland	Jennifer Hershey	Cosette Kies
Ruth Berman	Matt Clausen	Kevin Eberhart	Janice M. Garr	Hilary Hertzoff	Katharine Eliska Kimbriel
Rick Berry	Paul Clift	Claire Eddy	Laurie Gerholz	Rusty Hevelin	Susan Kinast-Porter
Pam Best	Shelly Rae Clift	Laurie Edison	Sheila Gilbert	Dan Hillstrom	Tappan King
John Betancourt	Tracy Cocoman	Chris Logan Edwards	Richard Gilliam	Chip Hitchcock	Terry King
Kim Betancourt	John L. Coker, III	Alex Eisenstein	Carolyn Ives Gilman	Carolyn T. Ho Sang	Trina E. King
Michelle Betor	Larry Cole	Phyllis Eisenstein	Greer Gilman	P.C. Hodgell	L.J. Knightstep
Clint Bigglestone	Lorelei Cole	Harlan Ellison	Laura Anne Gilman	Pamela Hodgson	John W. Knott
Lynda Sue Bisson	Darlene Coltrain	Stephen M. Ellison	Bruce Glassco	Nina Kiriki Hoffman	Arin Komins
Mary-Rita Blute	Dan Comfort	Susan Ellison	Robert Gleason	Rachel Holmen	Dean Kopesky
Don Blyly	Karen Cooper	Ru Emerson	Lisa Goldstein	Melissa Holt	Daniel Korn
Janyce Boss	Basil Copper	Elizabeth Engstrom	Sarah E. Goodman	Julie Honderd	Laurel Krahn
Loren D. Botner	Jerry Corwin	Linda Escher	Dr. Loren Gould	Alexandra Honigsberg	Mark Kreighbaum
Margo Bratton	Greg Costikyan	Dennis Etchison	Donald M. Grant	David M. Honigsberg	Laura Krentz
John Brazier	John Crowley	Kristina Etchison	Mary E. Gray	John N. Houghton	Randall S. Kromwall
Jeff Bredenberg	Ctein	Bruce Fagrie	Roland J. Green	Kenneth L. Houghton	Susan Krouse
Poppy Z. Brite	Eva Cumming	Bruce Farr	Lawrence Greenberg	Barbara J. Hubbard	Christopher Kubasik
Randy Broecker	Carole A. Currey	Bill Fawcett	Martin H. Greenberg		Gail L. Kucharski
Sara Broecker	L.W. Currey		Rosalind M. Greenberg		Michael Kucharski
Gerald Brom					William Aksel Kuehl
Barbara Ann Brooks					
John Brower					

Ellen Kushner	Joseph T. Mayhew	Suzanne Parnell	Jeff Schalles	James Strand	Dennis Weiler
Bruce Kvam	Linda McAllister	Janet S. Parris	Jerry Schattenburg	Tom Stransky	Len Wein
Peggy Kvam	Rich McAllister	Charles Partington	Lucy Schmeidler	Peter Straub	Robert Weinberg
John Ladwig	Nancy Wirsig	Norman Partridge	Michael Schmit	Linda Lee Stuckey	Toni Weisskopf
Douglas Laedtke	McClure	Steve Pasechnick	Julius Schwartz	Geri F. Sullivan	Jessica Weitenbeck
Lisa Laliberte	Bucky McDade	Peter Dennis Pautz	Darrell Schweitzer	R. Sumner	Virginia M.
Dr. Stephen R.	Sandy L. McDade	Joyce Peterson	Joyce Scrivner	Paul Sussman	Welshimer
Landan	Ian McDowell	Polly Jo Peterson	Erik Secker	Dave Swanson	Frida Westford
Liza Landsman	Dennis L.	Andrew V. Phillips	Larry Segriff	S. Wyatt Swanson	Sten Westgard
Roberta Lannes	McKiernan	Maria Pinkstaff	David Sellinger	W. Bradford Swift	Bruce White
Justine Larbalestier	Patricia McKillip	Gary I. Plumlee	Karen Shaffer	Lucy A. Synk	Donya White
Colleen Lashway	Beth Meacham	Andrew I. Porter	Kieran Shanahan	Carolyn Tallan	Mary White
Katherine Lawrence	Deb Mensinger	Heather Porter	Ed Shannon	Michael Tallan	Phyllis White
S.C. Lee	Robin W. Mercer	Tom Porter	Diana Sharples	Jack Targonski	Toni White
David Lenander	Sarah Mercer	Frank Portwood	Deborah Ann Shaw	L.A. Taylor	Eva C. Whitley
Fred Lerner	David Messer	Hilary Posner	Delia Sherman	Melanie Tem	Terrence Whitson
Shannon Leslie	David Miller	Serena Powers	Joseph Sherman	Steve Rasic Tem	Jack Wickwire
Margie Lessinger	Deborah Millitello	Tim Powers	Doug Shewfelt	Janet Thomas	John W. Wiersma
Russell Letson	Craig Mills	Susan Price	Douglas Shimonek	Paul Edmund	Keith Willenson
Fred Levy Haskell	Teresa Carmen	James D. Priest	Andrew Sigel	Thomas	Kris Williamson
Susan Levy Haskell	Minambres	Kathryn Ptacek	Janna Silverstein	Becky S. Thompson	Jack Williamson
David Lewis	Catherine Mintz	Linda Quinton	Cindy Simpson	Amy Thomson	Jeff Willmot
Doug Lewis	Betsy Mitchell	Glenn Rahman	Joseph Scott	Mitchel Thornhill	Viv Willmot
Tomi Lewis	Kim Mohan	Philip Rahman	Simpson	James C. Tibbetts	E. Paul Wilson
Christopher Li	Debby Moir	Patricia Raith	Josephine Simpson	John C. Tibbetts	Terri Windling
Sylvia Li	Mike Moir	William G. Raley	Wendell Simpson	Lois Tilton	Susan Shelf Winston
Lou Liberty	Cynthia Brust	Lee Ramey	Melissa Ann Singer	Samuel J. Tomaino	Laurel Winter
Tim Lieberg	Moore	Barnaby Rapoport	Mandy Slater	David L. Travis	Sarah Withee
Paula Lieberman	Mark Moore	Marilyn Rau	Robert E. Sloan	Roland Trenary	Jerry Withrow
Rick Lieder	Howard Morhaim	Randy Rau	Dave Smeds	Bill Trojan	David W. Wixon
Megan Lindholm	John Mottershead	Victor Raymond	Andrew Smith	William R. Trotter	Richard Wojtowicz
Jane Lindskold	Rita Mulcahy	Mallory Reaves	Debbie Smith	Craig Tsuchiya	Gary K. Wolfe
Lynn Litterer	Jennifer M.	Michael Reaves	Larry Smith	Rodger Turner	Gene Wolfe
Karawnn Long	Munnings	Katya Reimann	Nevenah Smith	Meg Turville-Heitz	Ron Wolfe
Michael S. Louden	Kevin A. Murphy	J.K. Reynolds-Miller	Sybil Marie Smith	Christine Valada	Rosemary Wolfe
Lubov	Mary Musachia	Caroline Rhodes	Lisa Snellings	Gordon Van Gelder	Betsy Wollheim
Oriano Luchini	Kenneth E. Nahigian	Susan Rich	Davey Snyder	Cathy Van Lopik	Elsie B. Wollheim
Eileen Lufkin	Yvonne Navarro	Andy Richards	Midori Snyder	Patty Vardeman	Heather Wood
Brian Lumley	Dorrie Nelson	Mark Richards	Cally Soukup	Robert E. Vardeman	John Wooley
Elizabeth Lustig	Rosalind Nelson	Carrie Richerson	Martha Soukup	Tom Veal	Kate Worley
H. Andrew Lynch	J.R. "Klon" Newell	Roberta Riel	Mary A. Southworth	Joan Marie Verba	Bruce Worthel
Jennifer MacDonald	Patrick Nielsen	Madeleine Robins	Caroline Spector	Charles Vess	Patricia C. Wrede
Doug Mackey	Hayden	Becky Roe-Smith	Dick Spelman	Michael Vest	Janny Wurts
Joseph D. Maddison	Dr. John D. Nikitow	John Rose	John D. Squires	Michael H.	Scott F. Wyatt
Ricia Mainhardt	Andrew Nilsson	Joel Rosenberg	Michael A. Stackpole	Volekmann	Benjamin M. Yalow
Don Maitz	Mark Nisvik	Natalie Rosinsky	Jerry Stearns	John Vornholt	Catherine F.
Allen Malanowicz	Adam Nisvander	Douglas Ross	Michael Stearns	Fred Wagener	Yankovich
Martin Maney	Scott V. Norris	Jerry Ross	J.S. Steele	Fred Wagner	John H. Yankovich
Laurie Marks	Jody Lynn Nye	Robert Ross	Joe Stefko	Peder Wagtskjold	Jane Yolen
Kathy Marschall	Cat Ocel	Jeannette Roth	Adam Stemple	R.F. Wald	Kathy Youker
Prof. William C.	Mike Odden	Leslie Roth	Brynne Stephens	Michael D. Walker	Mary Frances
Martin	Karl Olsen	Kate Sage	Julie Stephens	Kim Wall	Zambreno
Crystal Hope Marvig	Dwayne H. Olson	Wayne Allen Sallee	Jennifer K. Stevenson	Reed Waller	Willow Zarlou
Kathleen M. Massie-	Joyce Olson	Larry Sanderson	Caroline J. Stevermer	Michael Wallis	Barry Zeiger
Ferch	John Ordover	Marella Sands	Sian Stice	Michael J. Walsh	Roger Zelazny
Casey Masterson	Margaret Organ-	Laramie Sassevile	Paul Stinchfield	Ray Walsh	Mark Ziesing
Elise Mathesen	Kean	Paddy Satzer	Jan Stirling	Philisa Jo Webber	Mickey Zucker
William Matthews	Stephen Pagel	Andy Schaal	S.M. Stirling	David R. Weidl	Reichert
Julian May	Matthew J.	Martin Schafer	Tore Stokka	Ellen R. Weil	
	Pallamary			Dawn Weiler	
	Phil Parks				

1993 WFC Committee

Art Show

Giovanna Fregni

Author Liaison

Lisa Freitag
Peg Kerr

Chairman

Greg Ketter

Childcare

Shannon Leslie

Exhibits

Dwayne Olson
Phil Rahman
Scott Wyatt

Hotel

Robert F. Ihinger, Jr.

Operations

Dave Messer

Parties

Martin Shafer
Geri Sullivan
Peter Hentges
Charles Piehl
Susan Levy Haskell
Lynne Litterer
Jack Targonski
Karen Cooper
Terri Garey

Corwin Brust
Tesla Aldritch
Timothy Julin
Fred Levy Haskell
Jerry Corwin
Laurel Krahn
Casey Masterson
Mark Richards
Gypsy
Thomas Keely
Reen Brust
Polly Peterson
Martin McClure
Mark Youngman
Eric Baker
Lydia Nickerson
Neil Rest
Grace Kelly
Colin McKinney
Alieria Brust
Carolyn Brust
Antonia Brust

Programming

Steven K.Z. Brust
Fred Wagener
Elise Mattheson
Eileen Lufkin
Jennifer Stevenson

Special Thanks

Lorraine Garland
Sara Diedrich

Publications

Thomas Juntunen
Kay Drache
Karen Johnson
Pamela Dean Dyer-Bennet
(Grammarian)
Nancy Wirsig McClure
(Design)
Mark Niznik
(Digital Scans)
Loren Botner
Bruce Fagrie
Ripley Fish
Dean Kopesky

Publisher Liaison

Victor Raymond

Registration

Beth Friedman
David Cargo
Martin Maney
Joel Polowin
Cally Soukup

Treasury

David Dyer-Bennet

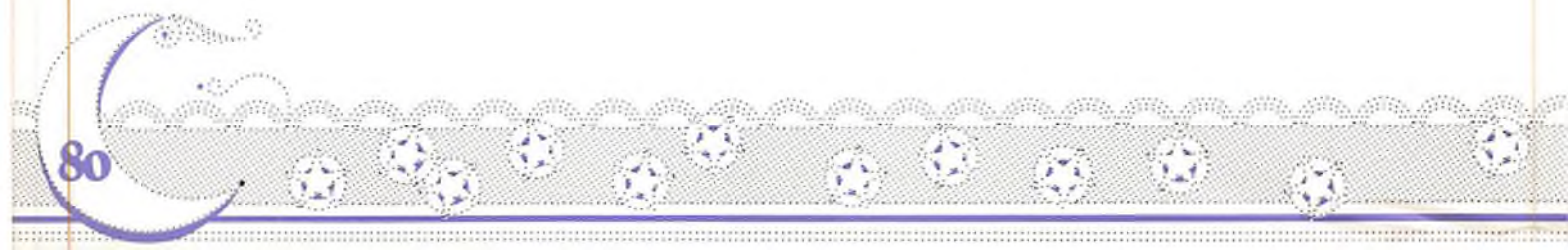
A Note About the Program Book Covers

The inside front cover is the painting Dreamquest by Don Maitz and is ©Don Maitz, all rights reserved.

The inside back cover is the painting Curse of the Mistwraith by Janny Wurts and is ©Janny Wurtz, all rights reserved.

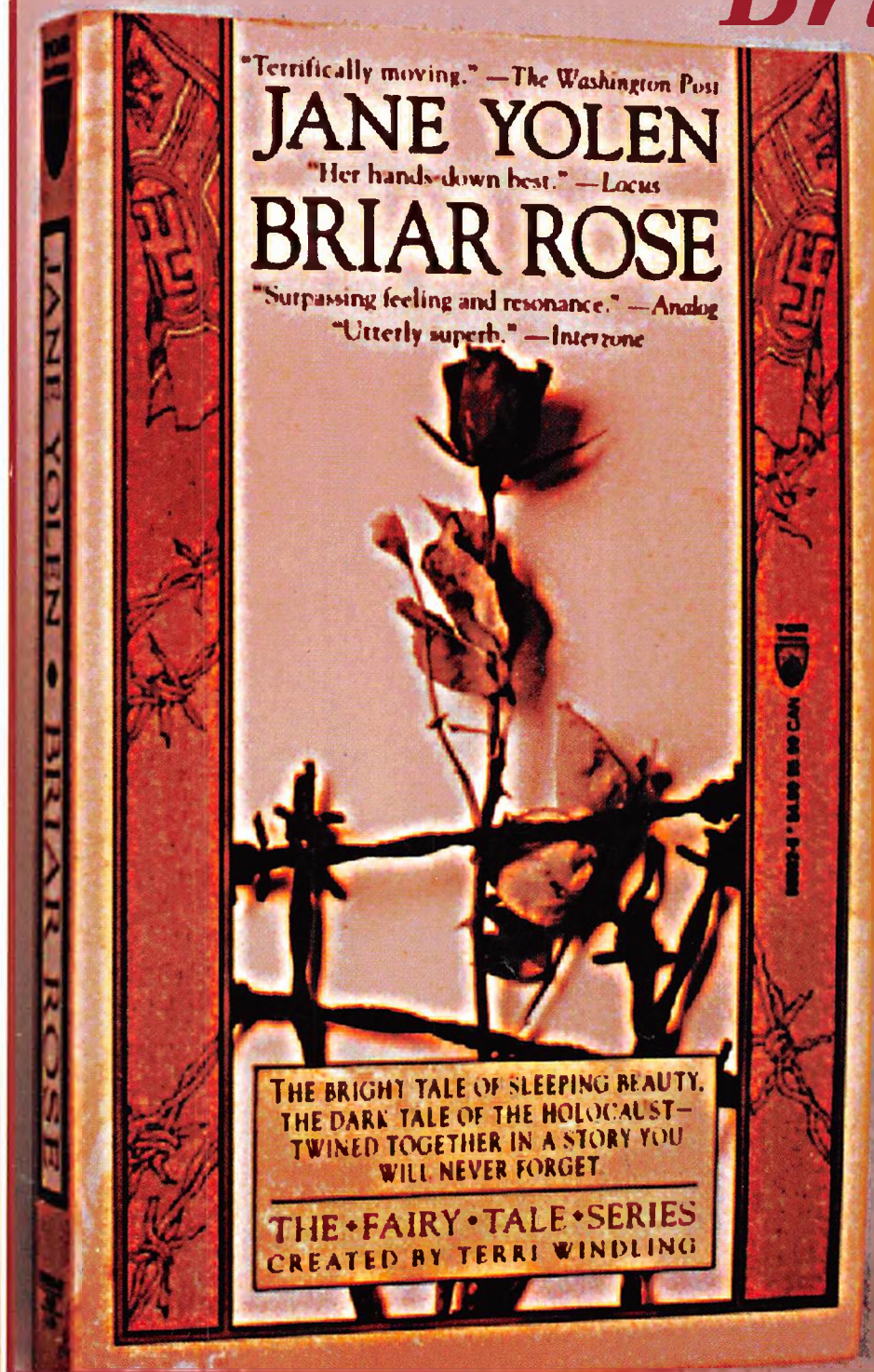
The outside front cover is a painting by Tom Canty and is ©Tom Canty, all rights reserved.

Autographs





Tor Books congratulates
1993 World Fantasy Convention Honored Guest
Jane Yolen author of
Briar Rose



A 1993
World Fantasy
Award Nominee
for Best Novel

“One of [the Fairy Tales series] most ambitious efforts, and only a writer as good as Yolen could bring it off. Yolen takes the story of Briar Rose (commonly known as Sleeping Beauty) and links it to the Holocaust—a far-from-obvious connection that she makes perfectly convincing... She handles a difficult subject with finesse in a book that should be required reading for anyone who is tempted to dismiss fantasy as a frivolous genre.”—*Publishers Weekly*

BRIAR ROSE
0-812-55862-6 • \$4.99/\$5.99

TOR BOOKS 