

fantasy newsletter

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Cover by Thomas Canty - "Lady Fire"

Back Cover by Randy Broecker - "The Children of Pan"

EDITORIAL

An unusual phenomenon for me: as I type this, I am looking at a printed cover to this issue and falling head over heels in love with it. Need I say what a pleasure it is to be featuring a cover by Thomas Canty--a man whose work I have long admired! The illustration is a preliminary work for the second in his series of "Illuminations" triptychs, entitled "Lady Fire." The original is currently on exhibit at the New Britain Museum of American Art. When completed as a watercolor this spring, with the assistance of Eric Kimball, it will be published as the second "Illuminations" limited edition print, in full color. The first was "Lady Ice" (as noted in *FN* #19), while the third and final triptych will be "Lady Midnight."

Tom relates an interesting history for "Lady Ice": "Lady Ice has the distinction of being the most expensive and exactingly produced print in the field. The costs exceeded eight thousand dollars and the publication kept an entire floor of union printers on overtime for eight straight hours, while Eric and I oversaw the entire procedure. For most of the time, we were on the press platform with the pressman, pulling every one-hundredth print and checking for fidelity and then proceeding or calling a halt while the colors were adjusted." Unfortunately, due to the commercial exigencies of meeting a monthly deadline, this issue's cover was printed to slightly less critical tolerances. But I still love it!

Not to belittle Randy Broecker's contribution this issue; I'm also very fond of the back cover illustration.

A week ago, I had the pleasure and honor of attending Fool Con III in Overland Park, Kansas, as a fan guest of honor. My first such appearance--and probably my last because I can't imagine them ever wanting me *back*. It was a great deal of fun. What was particularly enjoyable was the amount of time I was able to spend with other guests such as Anne McCaffrey, Patricia McKillip, Stephen R. Donaldson, Lynn Abbey, Robert Lynn Asprin, Carl Sherrell, Tim Kirk, Arnie Fenner, Pat Cadigan, and many others--delightful people! What is perhaps most reassuring is that they are human beings--shooting pool with Patricia McKillip, stealing swigs from Anne McCaffrey's whiskey bottle, listening to Bob Asprin sing dirty filksongs are just a few of the fond memories. Too often, we forget that writers are people, too. Despite their enormous talents, they are no better at walking on water than you or I...and they're an awful lot of fun to be with!

By the time Sunday afternoon rolled around I was having so much fun I'd almost forgotten about the Balrog awards. It was quite a

(Continued on page 27, Col. 1.)

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The Outlook:



BANTAM BOOKS

by Sydney Weinberg

Executive Editor,
Bantam Science Fiction & Fantasy



(Courtesy of Sydney Weinberg)

As the world's largest paperback publisher, Bantam Books publishes a broad range of books every year; something for every taste. About thirty to forty of these are of particular interest to the science fiction and fantasy reader--everything from hard SF and speculative fiction to high fantasy, horror and the occult.

Our philosophy is to publish only the best--those books special or unique in the field. This enables us to publish not only the masters of the genre like McCaffrey, Le Guin, Pohl and Delany, but the exceptional first novel by a new author as well. Bantam's SF and fantasy list has books for every level of readership from Joanna Russ' *The Female Man* and Tom Disch's *Camp Concentration* to the Star Trek* and Conan series, which have introduced a whole new generation of readers to science fiction and fantasy.

We have a long-standing commitment to publishing fantasy in all its forms, from Ursula Le Guin's "Earthsea" trilogy and the works of Robert E. Howard to Janet Morris' "Silistra" series. We intend to continue this commitment with original works by J. Michael Reaves, co-author of *Dragonworld*, Randall Garrett and Vicky Hedron, and Kathleen Sky.

Nor have we forgotten the classics. In recent months, we have brought back into print Fred Brown's *Nightmares and Geezenstacks* and *Space On My Hands*, Robert Silverberg's *Tower of Glass*, and a reprint of the Owlswick edition of de Camp and Pratt's *Tales from Gavagan's Bar*.

The past year has been an exciting one for us at Bantam, with a list that included both an ori-

ginal fantasy, *Tales of Neveryon* and *Heavenly Breakfast*, by Samuel R. Delany, as well as Gordon Dickson's *Time Storm*, Harry Harrison's *The Stainless Steel Rat Wants You!*, Robert Sheckley's *Crompton Divided* and *The Wonderful World of Robert Sheckley*, Fred Pohl's *Jem*, and Anne McCaffrey's *Dragondrums*, the third volume in her "Harper Hall" series (*Dragonsong*, *Dragonsinger*).

One of the books we're especially proud to have published is John Crowley's *Engine Summer*, a Doubleday hardcover reprinted by Bantam in March. Crowley's earlier books, *The Deep* and *Beasts* (which we published in paperback in September, 1978) have earned him a reputation with critics as one of the field's finest new writers, and *Engine Summer* has been receiving rave reviews since its publication. Crowley's newest book, *Little, Big*, is a major work of fantasy, and we'll be publishing it as an original trade paperback next spring.

At Bantam we feel that the future of science fiction and fantasy lies in developing new talent, and we're always willing to take a chance on a new writer. In fact, several of the books we've published have come in "over the transom," and we've published a number of originals by first novelists in the past few months. David Brin's February Bantam original *Sundiver* is an interstellar murder mystery focussing on the search for life within the Sun. Paul Preuss' *The Gates of Heaven* (May), an adventure featuring black holes and a renegade L-5 colony, was praised by *Heavy Metal's* reviewer as being "easily the best first novel I've seen in years." And Joe Haldeman called Michael Berlyn's *Crystal*

Phoenix (June) about an exotic new vice of the near future "a story that grabs you by the throat and won't let go until the last page."

One of the developments we're most excited about is Bantam's entry into the field of large-format science fiction and fantasy publishing. Of course, Ian and Betty Ballantine's Bantam/Peacock Press imprint has been responsible for a number of remarkable books, such as the art of fantasy illustrators Frank Frazetta and Brian Froud and the national bestsellers *Gnomes* and *Faeries*. But last fall, Bantam made its debut in the field with three unique books: The Brothers Hildebrandt's illustrated epic fantasy *Urshurak*, Byron Preiss and J. Michael Reaves' enchanting fantasy *Dragonworld*, with line drawings by Joseph Zucker, and a new edition of Ray Bradbury's *The Martian Chronicles* illustrated by Ian Miller.

The response to these books has been very encouraging, and we'll be continuing the program this fall with the publication of *The Grey Mane of Morning* by Joy Chant as a 6" x 9" illustrated trade paperback--it's first U.S. publication. A "prequel" to Chant's fantasy classic *Red Moon and Black Mountain*, *Grey Mane of Morning* tells the story of the struggle of the Kentors, who ride the Plains of Vandarei on their great horned horses, to throw off the domination of the Golden People. Bantam's trade paperback edition will feature an introduction by Betty Ballantine, a map of the land of Vandarei, and 15 black-and-white illustrations by British fantasy artist Martin White.

(Continued on page 30, Col. 1.)



ON FANTASY

by Fritz Leiber

"Dracula's Heritage & Other Matters"

As a wealth of new and reinvigorated novels, short stories, plays and films testify, Count Dracula can surely lay claim to being the most fascinating, fertile, verile, fecund monster of them all, an ever-green legend. At times he is able to take over the werewolf myth entire, in fact the whole were world. While the irrepressible sexual parallels to his activities ensure a lasting erotic spice to all speculations about him.

Now of all the rich Dracula research, subtle scholarship, and inspired creative background-thinking that has been pouring in on us for the past fifty years, the item that sends me *least*, the tidbit I could most easily do *without*, is the one (apparently true, alas) which various dark-haired, flashing eyed young scholars keep bringing us from Hungary every five years or so: that the count is descended from one Vlad the Impaler!

This lowlife's, this late medieval bummer's chief claim to fame was that he disposed of thousands (tens of thousands even) of his enemies by subjecting them to that hideous form of torture-death--or, as a younger and more practicedly word-honest writer than I (Stephen King, say?) might put it, by ramming a long sharp wooden stake or metal spike up their ass. It is the manner of death which was inflicted upon Polykrates, the tyrant of Samos, the guy who was famed for trying to break an ominous run of good luck by hurling his priceless ring into the sea; next day it turned up in the tummy of the fresh caught fish he was served for dinner. (I am indebted to Mary Renault's marvelous *The Praise Singer* for information on what finally happened to *him*.)

But it doesn't matter how you refer to impalement, or try to dignify it by name-dropping: what does matter is that it's an utterly barbarous, completely uncivilized, totally vulgar act which is absolutely out of character for the Count Dracula we know, revere, and love.

To begin with, impalement speaks of an anal fixation and the stingy, puritanic, systematizing, paranoid temperament that goes with it, while our beloved Dracula is so clearly of the lavish, generous, fun-loving oral, not to say *dental*, type.

But the chief reason we are so offended by the notion of Dracula as a lowbrowed, spike- or stake-wielding sword-and-sorcery marauder is that we know him to be supremely civilized, loaded with ancient wisdom and artistic sensitivity, the epitome of suavity and gentility. Why, he always or almost always wears full evening dress along with quintessentially romantic cape, while of all the Draculas I've ever seen on boards or film (and they're a-plenty, including the great tennis star William Tilden, whose skinny height and incredibly rangy arms made him a formidable hoverer-over-the-heroine) not one of them ever missed or overlooked such sophisticated and wisdom-redolent lines as (on wolf-howling), "The Children of the Night! What music they make!"

And we certainly all knew that however the Count managed his blood-taking in bedroom or boudoir, or gothic crypt or art nouveau subcellar, it just had to be the most eerily thrilling, exotically titillating, mindbending, creatively soulsmirching experience there was to be had in the entire universe. I call upon the ladies!

If history insists that Vlad have vampire lineage, I'm confident it can be arranged by having him belong to some low offshoot or by-blow of the Dracula family. But in the Main Line? Never!

And if there must be an anal component to vampiristic activities perhaps it can be left up to the inventiveness of writer and film director (*Rabid*, *The Brood*) David Cronenberg, who shows remarkable talents in this direction, according to David Chute in his challenging article, "The Horror, the Horror," in the "Boston After Dark" section of *The Boston Phoenix* for

October 30, 1979: "Cronenberg has created a school of 'venereal horror' that is absolutely unique. His *They Came from Within* features turd-shaped parasites that stir up uncontrollable frenzies of lust in their victims and that are passed on--through any and every orifice--during sexual intercourse."

And in any case it is highly questionable that Count Dracula can be descended from Vlad since there is an ever-growing body of evidence that the Count's own vampiristic lifetime extends back centuries or even millenia before the birth of that late Dark Ages crumb. (I am now also thinking of the Count as an hypothetical Archlord of Vampires who may or may not be identical with Stoker's title character.)

Here I am very happy to announce that, to my way of thinking, the *best*, the most germinal, and the most productive contribution in the great flood of Dracula research and invention is that to be found in Chelsea Quinn Yarbro's three novels *Hotel Transylvania*, *The Palace*, and *Blood Games*.

In brief, Ms. Yarbro identifies her Archvampire with the long celebrated mystery figure of the early Eighteenth Century the Comte de Saint Germain, who was widely reputed to have possessed the elixir of life, been able to levitate or fly, have had mastery of other lost ancient arts, and to have hobnobbed with the great of all previous ages (vampire traits all, when you reflect upon them, and most surely aristocratic ones!) He was also involved in the beginnings of Rosicrucianism and the precursor of (or conceivably identical with) Joseph Balsamo, the Count Cagliostro, the equally celebrated and similar mystery figure of the late Eighteenth and early Nineteenth Centuries.

In Ms. Yarbro's redaction of the legend his name becomes Ragoczy Sanct' Germain Franciscus, a highly civilized and humanitarian wanderer of the ages, who truly loves his "victims," whose blood-taking is never fatal, whose gentle yet

virile caresses are restorative (he can heal mixed-up ladies quite as competently as Travis McGee)--oh, I could go on for quite some time about how "right" he is as the vampire king, except I hear voices saying, "Leiber, you're coming to us pretty late with this news."

Right enough. But at least I'm honest about that and making up for omissions. Moreover, the way it happened is somewhat interesting in itself.

Robert Graves's *I, Claudius* (together with its sequel *Claudius the God and His Wife Messalina*) is a book that's had a longlasting effect on my thinking and writing, both as regards the rationale of the historical novel and the deepening of my interest in the early Roman Empire. So when Masterpiece Theater brought it successfully to the TV screen, I was loud in my praises to all and sundry. Hearing that Quinn was doing a book about vampirism in Nero's Rome, I repeated my spiel to her next time I met her, and was surprised when she told me she couldn't look upon Claudius as a sympathetic character (as Graves does) after what she'd read about him in Tacitus and elsewhere.

I was so impressed by this rogue opinion (and by the uncomfortable fact that I hadn't read Tacitus on Claudius) that I went to the *Annals of Imperial Rome*, where I discovered that Tacitus' material on Claudius covered only the last four years of his reign, the earlier sections are lost--one reason I hadn't bothered to read Tacitus earlier, I told myself somewhat satisfiedly. So I read it now and it seemed the familiar stuff, mostly about the fall of his young wife Messalina, prototype of the licentious wanton woman, whose amatory exploits included competitions with prostitutes, gang-bangs by gladiators and other roughnecks, etc., until they could no longer be concealed from her stupid old husband. True, his stupidity had been at times extreme, such as when he once divorced her temporarily and married her off to another man. But that had been a joke of sorts, hadn't it?--and also a pseudo-logical attempt to protect himself from a fortuneteller's prediction that Messalina's husband would shortly suffer a serious mishap. Moreover, Graves accepted this interpretation.

I also reread Suetonius' account of Claudius in his *Lives of the Twelve Caesars* and found nothing to change my (Graves's, really) view of Claudius as a purposefully eccentric old scholar blinded to

some things by his infatuation for his beautiful teenage wife.

So, it remained to read *Blood Games*, which begins rather anticlimactically some time *after* Nero played the lyre or kithara or whatever while Rome burns--and also after a statement by Ms. Yarbrow to the effect that she wasn't pushing any pet interpretation of real history, grinding any philosophic ax, in her book.

The main line of the book, it turned out, is a love affair between Sanct' Germain and a young Roman noblewoman, whose elderly husband is a sadomasochist who can only enjoy her after seeing her brutalized by gladiators and similar types. He forces her into all sorts of prostitution.

It was as if scales had dropped away from my eyes, truly. Her book, you see, made me vividly conscious of something I'd really known for a long while, both from other reading I'd done in these areas and by what small experience of life I'd had there and reliably heard of myself: that there is a sort of man who enjoys thinking (and perhaps seeing) his wife prostituted and brutalized. I'm quite convinced that at least *some* cases of wife-swapping begin with this sort of itch.

Of course this says nothing about Claudius and Messalina--they're both dead and gone long before *Blood Games* gets underway, but what it implies is tremendous: a whole new feminist interpretation of Messalina that any future historian will have to give serious consideration before accepting any of that exciting erotic guff about her being the most depraved woman in history, as if she did every bit of it all by herself. I won't say I accept the new view fully myself--there are all sorts of middle ground views possible and, remember, Quinn doesn't state it explicitly anywhere (strictly, I can't call it *her* theory)--but on the whole I am inclined to think that Messalina was what she was because that was what the sexist world around her, especially including her husband, wanted her to be.

I don't know exactly how far this goes, but you sure could throw light on a lot of sensational history with it! (Theodora, anyone?)

So, anyhow, to Quinn Yarbrow not only a prize for her highly constructive and very civilized additions to the Dracula Legend, but also a special award for her sidelights on the Claudius-Messalina marriage.

I was surprised, touched, and



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very much pleased by Stephen Fabian's "Rescue in Lankhmar" cover for *FN* #23--one of the finest depictions I've ever seen of Fafhrd, the Gray Mouser, and their ancient city (nice, friendly-looking rats, too)! There's more of his fine art in this area to be seen in his wraparound cover for and *Swords and Deviltry* folio in *Whispers* #13-14.

By Kos, Issek, and Mog, I think I'll seize this opportunity to say out my own opinions of depictions of my heroes and of related matters, and proper modesty be damned!

Tim Kirk's covers and inside drawings for my two recent *Whispers* Press books (*Rime Isle* and *Heroes and Horrors*) are certainly equally fine as Fabian's *FN* cover. Also, Kirk's early Ballantine *Ring* calendar has the best all around imaging of the Tolkien scene and characters that I know--certainly the best hobbits!

But, by a rather thick hair, my own favorites remain the strangely striking covers and inside illustrations Emsh did for *Fantastic*: October 1962; January, February, May 1964.

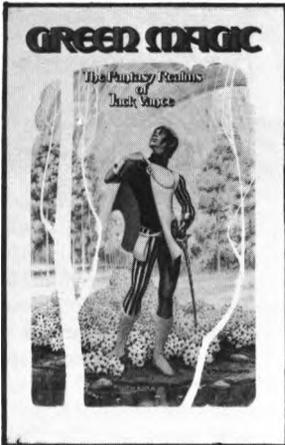
Especially fine, unassuming, and atmospheric are Stephan Peregrine's colored illustrations for the Don Grant book *Bazaar of the Bizarre*. Most promising!

Also, I *do* like the moody, atmospheric Jeff Jones covers that Ace has stuck with for the first five books. While on *Swords and Ice Magic* Michael Whelan has given us a sensitive and very acceptable study of the two heroes.

Of course there will always be a high place in my heart, but in my hard judgment, too, for Martha McElroy Fischer's early Nehwonian charcoals but these are only slowly getting into print. One is in Robert P. Barger's *The Silver Eel*, where I also find noteworthy the drawings of Gene Day, Jim Pitts, and particularly John Mayer.

As for hard sculptures, there's nothing compares with the

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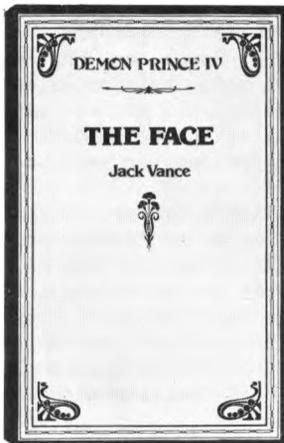


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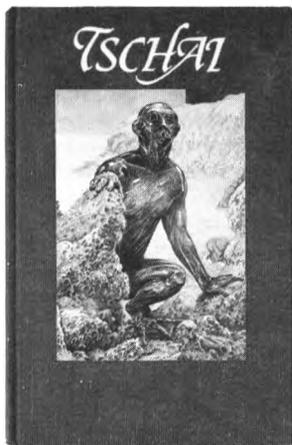
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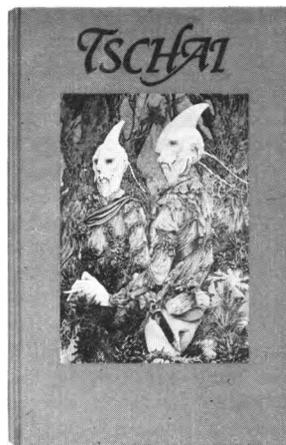
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exciting action-packed bronzes of Dale Enzenbacher, who also did the Gandalf statuette for that award.

In soft sculpture, the best are the Fafhrd and Mouser dolls by Susan Dexter, whose other works in the medium include several McCaffrey dragons (some in that author's possession), numerous fine hobbits and other *Ring* characters, and a strong Frank Langella Dracula. Miss Dexter is versatile, does typewriter art, too. Ballantine has just accepted and will be publishing her novel *The Ring of Al-laire*, first of a sword and sorcery trilogy.

And speaking of first novels (and this time no sort of modesty whatever would or could hold me back) allow me to mention my son Justin Leiber's hard-SF *Beyond Rejection*, to be released this October by Ballantine. How many father and son science fiction novelists do you know of, dear reader? I'm curious, because I've been gathering information on *one* pair.

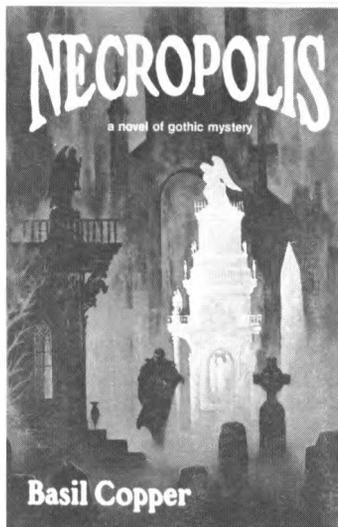
Justin and I were both born in Chicago, have been actors, play chess (he *go* also), published mimeographed magazines (*Manticore* and *New Purposes*), and have bachelor's degrees from the University of Chicago, his a simple BA, mine an eye-blinking PhB--an uncommon degree granted at the time to students majoring in pilosophy or psychology, as I did. He later matched me there, too, by getting a B. Phil. Oxon. after two years at Oxford while a member of the faculty of Lehman College, New York City. He'd earlier gone on to get his PhD in philosophy at Chicago. I'm the psychologist, ha-ha.

I've stayed a neophyte in philosophy, though I once intended seeking a higher degree there, but as nearly as I can understand it, Justin's chief philosophic field is the structure of mind (human, animal, alien, etc.) as evidenced from linguistics. His science fiction contributions have been articles, chiefly relating to his philosophic specialty, in *Galileo* and *Starship (Algol)* and an introduction to the Gregg edition of *The Worlds of Fritz Leiber*.

He's currently Associate Professor of Philosophy at Houston University, and for several months was a full active member of the Cougar Guard (the student organization which cares for and handles the university mascots)--an occupation not unrelated to his studies and his novel. I have letters from him covering this recent period which still curl my hair; sample: "The joy of rubbing the chops of a

(Continued on page 30, Col. 3.)

Specialty Publishers



(Artist: Stephen Fabian)

ARKHAM HOUSE

Scheduled for early June availability from Arkham House is *Necropolis*, a new gothic mystery novel by Basil Copper. Set in England during the gaslight era, private detective Clyde Beatty is asked by a young woman to investigate the death of her father under mysterious circumstances. The novel includes some exotic and very real settings: Brookwood Cemetery in Surrey, a funeral train known as the Ghost Train that ran from Waterloo-road to Brookwood Cemetery in Victorian times, and the London Necropolis and National Mausoleum Company (which still exists).

The 352-page Gothic novel is the thickest volume Arkham has published in some time and is set in a special typeface. The book sports a color dust jacket illustration and interior line illustrations by Stephen Fabian, including an extremely attractive frontispiece and title page illustration by Fabian. The price is \$12.95, in cloth binding. Arkham House, Sauk City, WI 53583.

PHANTASIA PRESS

Last year Sid Altus and Alex Berman at Phantasia Press began a somewhat daring publishing program of issuing very limited, deluxe clothbound editions of new novels by name authors prior to their first trade hardcover publications. Their first title, released in December, was *The Ringworld Engineers* by Larry Niven, published as a trade hard-

cover by Holt, Rinehart & Winston in March. Priced at \$30, it sold out its 500-copy printing in a very short period of time.

This year, they have announced for late summer release a 500-copy, deluxe first edition of *The Humanoid Touch* by Jack Williamson, again priced at \$30 (signed and numbered) and preceding the trade hardcover from Holt, Rinehart & Winston. (See FN #20 and #24.)

Based upon their success with the *Ringworld* volume, Phantasia recently announced two new pre-trade release deluxe first editions and both are blockbusters.

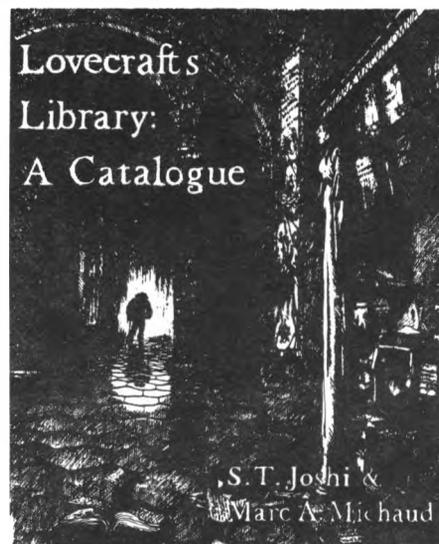
The first will be *The Magic Labyrinth* by Philip Jose Farmer, the fourth and final novel in his Riverworld series, scheduled for trade release by Berkley in June (see "Trade Books" this issue). The Phantasia Press edition, slated for early May release, will be a deluxe, boxed edition, with a full color wraparound dust jacket illustrated by Alex Schomberg. It will be limited to 500 signed and numbered copies and will be priced at \$30.

Planned for late summer release is a 725-copy numbered and signed edition of *Firestarter* by Stephen King, preceding the fall trade hardcover from the Viking Press. The slipcased collector's edition will feature a full color wraparound dust jacket illustrated by Michael Whelan and will be priced at \$35.

On all of the above titles, payment must accompany the order and a 20% discount is allowed on any order for five or more copies of one title.

Phantasia also reports that the contractual difficulties surrounding their planned "World of Tiers" series by Philip Jose Farmer have been resolved. The first title in the five-volume set, *The Maker of Universes*, will be available late this summer in a 1,200-copy edition, 200 of which will be signed and numbered by the author and provided in a slipcase. Both will sport a full color wraparound dust jacket by Doug Beeckman. The regular edition will be priced at \$15 and the special edition at \$25.

Phantasia Press, 13101 Lincoln St., Huntington Woods, MI 48070.



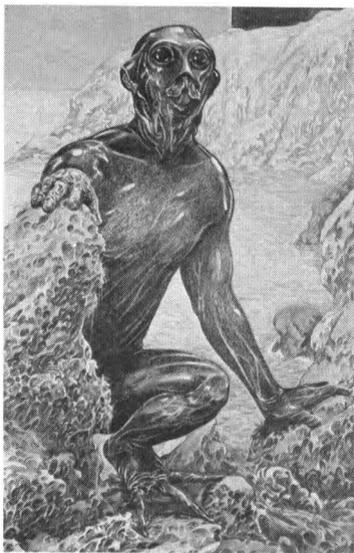
NECRONOMICON PRESS

Marc Michaud at Necronomicon Press has announced two new publications of interest to Lovecraft devotees. *An Index to the Selected Letters of H. P. Lovecraft* by S. T. Joshi is a subject index to the Lovecraft letters contained in the five-volume *Selected Letters* published by Arkham House between 1965 and 1976. Included are appendices for illustrations, correspondents and an errata list. Price is \$5.95.

Lovecraft's Library: A Catalogue by S. T. Joshi and Marc Michaud is a listing of the nearly 1,000 titles contained in Lovecraft's personal library, including bibliographic details. Also featured in the catalogue are cross-references between the titles and mentions of them in Lovecraft's writings. Also priced at \$5.95.

Lovecraft Studies is the title of a Lovecraft magazine published by Necronomicon, the first issue of which appeared last fall. The second issue, for spring 1980, is just out, edited by S. T. Joshi and containing articles about Lovecraft and his work. Single copies are priced at \$3 and two-issue subscriptions (including #1 and #2) are \$5.

An associational item of interest now available is a Necronomicon Press paperweight made of Lucite and featuring the Necronomicon Press cat-and-book logo. \$5 each or one free with



Available now from Underwood/Miller is *The Servants of the Wankh* by Jack Vance, at left, and due out shortly is *The Dirdir* by Jack Vance, the second and third volumes in Vance's Tschai series. (Artist: David Ireland)

any order for at least \$15 worth of Necronomicon publications. Necronomicon Press, 101 Lockwood St., West Warwick, RI 02893.

UNDERWOOD/MILLER

Available now from the publishing team of Tim Underwood and Chuck Miller is the first cloth-bound edition of *The Face* by Jack Vance, the fourth volume in his five-volume "Demon Prince Cycle" (and the first to be hardcoverd by Underwood/Miller). The book, issued without a dust jacket, is bound in a deluxe, grained blue and black cloth, with title and author stamped in red and gold scrollwork on the cover and spine. The 224-page volume is printed on acid-free stock and features four interior line illustrations by Randy Broecker (who, coincidentally, did the back cover to this issue of *FN*). The edition is limited to 700 copies, of which 150 are signed by the author. The regular edition is priced at \$15 and the signed edition at \$25.

Forthcoming are the remaining volumes in the series: *The Star King*, *The Killing Machine*, *The Palace of Love* and *The Book of Dreams*. The first three titles were originally published by Berkeley in paperback in 1964 and 1967; *The Face* was a DAW Books release last year.

Also available at this writing is the second Underwood/Miller volume in the Tschai or "Planet of Adventure" series by Jack Vance, *Servants of the Wankh*. Also issued without a dust jacket, the book is bound in library quality cloth with

a color plate affixed to the cover, illustrated by David Ireland. The cover illustration is reproduced in one color as the book's frontispiece and additional interior line illustrations are provided by Joe Pearson and James Schull. The 212 page volume is printed on acid-free stock and is limited to 1,000 copies, of which 111 are signed by author and illustrators with a special bookplate. Copies of the regular edition are priced at \$15.95; the signed edition, priced at \$25, is sold out.

Also out, although not seen at this writing is volume three in the matched series, *The Dirdir. The Prume*, volume four, is due out this summer. Volume one in the series, *City of the Chasch*, is still available at \$15.95. Address orders to: Chuck Miller, 239 North 4th St., Columbia, PA 17512.

CRAWFORD SOCIETY

The F. Marion Crawford Society, publisher of the semi-annual Crawford journal, *The Romanist*, has announced the publication of two limited edition F. Marion Crawford publications.

The first, available now, is *Seeking Refuge in Torre San Nicola* by John C. Moran, an introduction to the life and works of Crawford, including an appreciation by Russell Kirk. The illustrated volume is limited to 150 numbered copies.

The second volume in "The Worthies Library" will be *Francesca da Rimini*, an historical tragedy by Crawford set in Italy in 1289. Written in 1902 and

published in French, this will be its first English language edition, translated by Marcel Schwob and includes the original introduction by Crawford, translated by Allene S. Phy. The illustrated volume will be limited to 200 numbered copies.

Unfortunately, I have no information about the format of these volumes. Each is priced at \$5, postpaid. The F. Marion Crawford Memorial Society, Saracinesca House, 3610 Meadowbrook Ave., Nashville, TN 37205.

ODYSSEY PUBLICATIONS

Just out from Odyssey Publications is *The Duende History of the Shadow Magazine* by Will Murray, a large format trade paperback priced at \$7.95. Included in the 124-page book is a long and detailed history, "The Men Who Cast the Shadow" by Murray, a new Shadow novelette by Walter B. Gibson ("Blackmail Bay"), a complete index of Shadow stories (including working and published titles, author, and submission and publication dates), interviews with Walter B. Gibson and Theodore Tinsley, and additional contributions by Bob Sampson. The volume is profusely illustrated with cover reproductions, photos and artwork by Frank Hamilton and sports color illustrated covers by Hamilton and Robin Storesund. A nice companion volume to last year's *Shadow Scrapbook* and devoted exclusively to the magazine Shadow. When ordering from Odyssey, add 75¢ for postage. Odyssey Publications, P. O. Box G-148, Greenwood, MA 01880.

GERRY DE LA REE

Available from Gerry de la Ree is *Lovecraftian Ceremonies*, described as "seven occult dramas for the magical performer" by Stephen Minch. The digest size paperback, published by Bob Lynn and distributed by de la Ree, is illustrated by Stephen Fabian, limited to 500 copies, and priced at \$10. Gerry de la Ree, 7 Cedarwood Lane, Saddle River, NJ 07458.

SF BOOK CLUB

Science Fiction Book Club selections for spring (May-June) are *Serpent's Reach*, a new science fiction novel by C. J. Cherryh, and *Star Trek - The Motion Picture* by Gene Roddenberry. (Continued on page 30, Col. 3.)

Trade Books



(Artist: Vincent DiFate)

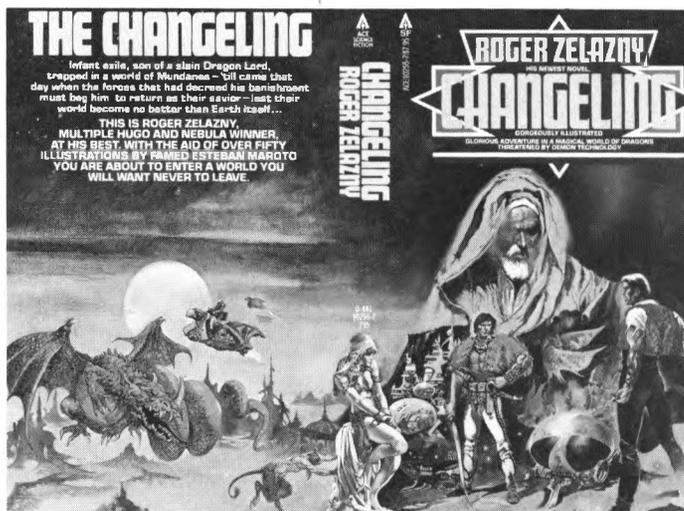
BERKLEY BOOKS

On tap for June from Berkley Publishing Group is the final volume in Philip José Farmer's Riverworld epic, *The Magic Labyrinth*. And, according to my contact at Berkley, this is (at long last) the conclusion: "Richard Burton, Mark Twain, Cyrano de Bergerac, Hermann Goering, Peter Frigate, Joe the neanderthal, and King John continue their journey to the head of the fabulous River. The final truth of Riverworld is found in this complex and entertaining novel--the answers to the questions surrounding mankind's 'second chance' at life." Price will be \$11.95.

An update on the Berkley titles I reported last issue: *Ascendancies* by D. G. Compton is now a June title, priced at \$12.95. *Wizard* by John Varley never was a May title (that's when it goes to the bindery), but will be out in July; I'll have more on that next issue. Berkley Publishing Group, 200 Madison Ave., New York, NY 10016.

And, an additional note: a number of earlier Berkley titles have now been remaindered according to a recent Publishers Central Bureau catalog. Included are *Vector Analysis* by Jack C. Haldeman II, *The Earth Book of Stormgate* by Poul Anderson, *The Hostage of Zir* by L. Sprague de Camp, *Watchtower* by Elizabeth A. Lynn, *The Dosadi Experiment* by

(Artist: Estaban Maroto)



Frank Herbert, *Children of Dune* by Frank Herbert, *Alicia II* by Robert Thurston, *The Moon is A Harsh Mistress* by Robert A. Heinlein, *Red Nails* by Robert E. Howard, *The People of the Black Circle* by Robert E. Howard and *The Hour of the Dragon* by Robert E. Howard. All are priced at \$2.69 except for *Hour of the Dragon*, which is \$2.98. Publishers Central Bureau, 1 Champion Ave., Avenel, NJ 07001.

ACE BOOKS

Slated for June publication by Ace Books as a \$7.95 trade paperback is a new fantasy by Roger Zelazny entitled *Changeling*. Set on an alternate parallel world where magic works and technology is feared, the novel involves the exchange of two boys from each world (ours and theirs). The book features a luscious wraparound cover painting and 50 interior illustrations by Estaban Maroto.

An update of sorts: As noted last issue, Lynn Abbey's *The Black Flame* was originally scheduled for March release (see FN #23) and then delayed until May; it may yet be delayed till June due to manuscript problems. This means there was no March trade paperback release from Ace. Expected out in April, although not seen at this writing, is *The Patchwork Girl* by Larry Niven, as reported in FN #24. Ace Books, 360 Park Ave. South, New York, NY 10010.

HOUGHTON MIFFLIN

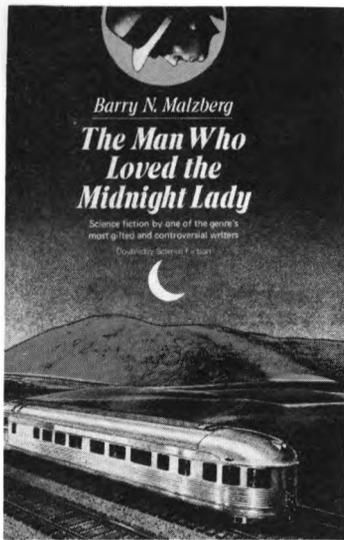
Coming from Houghton Mifflin in June is an unusual original anthology of mystery stories entitled *Who Done It?* edited by Isaac Asimov and Alice Laurence.

Those who enjoy solving mysteries will also enjoy solving who wrote the stories--there are 17 of them by well-known mystery writers--because the authors' names have all been coded. Included are John Ball, Robert Bloch, Michael Gilbert, Edward Hoch, John D. MacDonald, Florence Mayberry, Bill Pronzini, Ruth Rendell, Lawrence Treat and Janwillem van de Wetering. Introductions to each story are provided by editor Asimov, along with a key to breaking the code to discover who wrote them. Only someone with Asimov's sense of humor could come up with something this fiendish... Price will be \$9.95.

An item of associational interest that appeared in late March is *Breakthroughs: Astonishing Advances in Your Lifetime in Medicine, Science and Technology* by Charles Panati. The title pretty well summarizes the contents: a collection of short articles on what to expect between now and the end of the century. Price is \$12.95. Houghton Mifflin Co., 2 Park St., Boston, MA 02107.

SCHOCKEN BOOKS

June releases from Schocken Books include two titles by Jill Murphy aimed at ages 8-12, about Miss Cackle's Academy for Witches and the misadventures of Mildred Hubble in her attempts to learn such things as spells and broomstick-riding. *The Worst Witch*, originally published in Great Britain, and its sequel *The Worst Witch Strikes Again*, will be illustrated hardcovers, priced at \$6.95 each. Schocken Books, 200 Madison Ave., New York, NY 10016.



(Artist: Michael Flanagan)

DOUBLEDAY

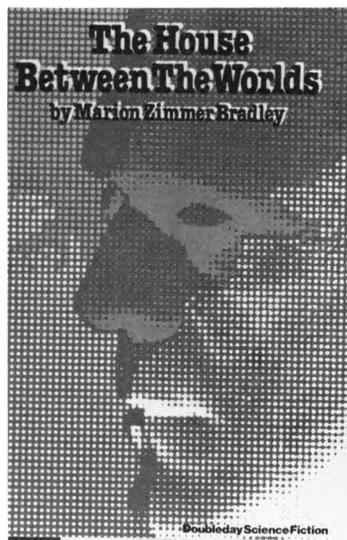
Coming in June from Doubleday are two new science fiction novels: *Beta Colony* by Robert Enstrom and *An Enemy of the State* by F. Paul Wilson. *Beta Colony* is an Earth settlement in the far distant future to which a convicted criminal is banished. He is kidnapped by savages who draw their power from a mysterious energy source known as The Flame. The Wilson title is a new novel of the LaNague Federation and a prequel of sorts to his earlier *Healer* and *Wheels Within Wheels*.

A general fiction release "for all ages" in June is *The Haunted Dolls*, an anthology of horror stories involving dolls, edited by Seon Manley and Gogo Lewis. Included are stories by Nathaniel Hawthorne and Agatha Christie, accompanied by 44 b&w line drawings.

A March release that made its appearance in early April is *The Magazine of F & SF: A 30 Year Retrospective* edited by Edward L. Ferman. The book is a 310-page anthology of 19 of the best stories from *F&SF*, plus a few poems, a Feghoot and three Gahan Wilson cartoons. Included are an interesting essay on how *F&SF* began by editor Ferman and "F&SF At 30" by Isaac Asimov.

Released at about the time this issue goes to press is a new collection of 30 stories (including a couple of essays) by Barry N. Malzberg entitled *The Man Who Loved the Midnight Lady*. Each story in the collection is accompanied by an afterword by Malzberg.

Also out, or due out very shortly as this issue goes to press, is a new science fiction novel by Marion Zimmer Bradley



(Artist: Roger Zimmerman)

entitled *The House Between the Worlds*. The novel is about the discovery of a new mind-expanding drug claimed to enhance extra-sensory powers. Ultimately, it is found that the drug actually projects its user into other dimensions.

Perhaps by now, gentle reader, you are wondering why I have not mentioned prices up to this point. Dept. of Bad News: with inflation, Doubleday has apparently increased its standard book price to an even \$10. That is the price on each of the three April releases covered above. Although Doubleday's earlier catalogue lists the prices on all three of the June releases noted above as \$8.95, I suspect they will be priced at \$10 when published.

A fourth title scheduled for an April 25th release is the second volume of Isaac Asimov's autobiography, *In Joy Still Felt*, covering his life from 1954-78. This will be a massive 840-page volume with 36 photographs and a catalog of his books. The price will be \$19.95. Doubleday & Co., Inc., 245 Park Ave., New York, NY 10017.

GREGG PRESS

New Gregg Press reprints due out in May in library editions are as follow: *Messiah* by Gore Vidal, with a new introduction by Elizabeth A. Lynn and priced at \$13; *The Continuous Katherine Mortenhoe* by D. G. Compton, with a new introduction by Susan Wood and priced at \$15; *Space War Blues* by Richard A. Lupoff, with introductory material by Lupoff, Harlan Ellison and Dell editor Jim Frenkel, priced at \$15; *Galaxies* by Barry N. Malzberg, with

For the Lupoff, Malzberg and Wilhelm titles, these represent first hardcover editions. All are printed on acid-free stock and feature buckram bindings. Gregg Press, G. K. Hall & Co., 70 Lincoln St., Boston, MA 02111. new introductions by Malzberg and Marta Randall, priced at \$12.50; *The Mile-Long Spaceship* by Kate Wilhelm, introduced by Susan Wood and priced at \$13; and *The Humanoids* by Jack Williamson, with an introduction by F. M. Busby and priced at \$13.50.

HARPER & ROW

Due out from Harper & Row (and possibly out in some areas) as this issue goes into distribution is the eagerly-awaited first edition of Robert Silverberg's blockbuster fantasy epic, *Lord Valentine's Castle*, reviewed elsewhere in this issue. It should be noted that the Harper & Row edition is revised from the *Magazine of F & SF* serialization and, incidentally, sports a nice wraparound dust jacket painting by Ron Walotsky. Price is \$12.50. Harper & Row, 10 East 53rd St., New York, NY 10022.

THE DONNING COMPANY

Last issue, I covered The Donning Company's *Starblaze* releases due out through August, consisting of one new title each month. As noted, *Takeoff!* by Randall Garrett appeared in March: a 247-page trade paperback collection of parodies from the *SF* magazines ranging from 1955 to 1978. The volume is illustrated by Kelly Freas and is priced at \$4.95. Next on the agenda, for April, is the second volume in Robert Lynn Asprin's humorous "Myth" series, *Mythconceptions*. The Donning Co./Publishers, 5041 Admiral Wright Road, Virginia Beach, VA 23462.

DOVER PUBLICATIONS

Out from Dover Publications is a new collection of *The Best Supernatural Tales of Arthur Conan Doyle* selected and introduced by E. F. Bleiler. Included among the 15 stories in the 302-page trade paperback are: "The Bully of Brocas Court," "The Captain of the *Polestar*," "The Brown Hand," "Lot. No. 249," "The Ring of Thoth," "The Leather Funnel," "The Silver Hatchet," and "J. Habakuk Jephson's Statement." Price is \$4.00. Dover Publications, Inc., 180 Varick St., New York, NY 10014.

PLAYBOY PRESS

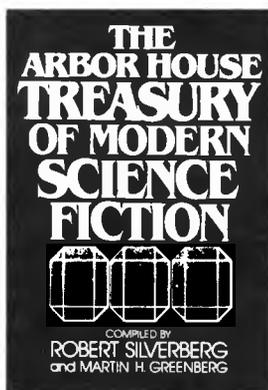
Slated for a late April release from Playboy Press is a hardcover anthology of the best stories from *Galaxy* magazine, *Galaxy: Thirty Years of Innovative Science Fiction*, edited by Frederik Pohl, Martin H. Greenberg and Joseph D. Olander. This is a thick 465-page volume reprinting 25 stories, most featuring a special introduction and memoir by the author, in addition to an introduction by Pohl, an essay by *Galaxy* founder Horace Gold, and a special memoir by *Alfred Bester*. Rounding out the anthology is a complete index to the magazine (October 1950 to May 1979) covering fiction, articles and book reviews.

The 25 stories are: "Coming Attraction" by Fritz Leiber, "To Serve Man" by Damon Knight, "Betelgeuse Bridge" by William Tenn, "Cost of Living" by Robert Shekley, "The Model of A Judge" by William Morrison, "The Holes Around Mars" by Jerome Bixby, "Horror Howce" by Margaret St. Clair, "People Soup" by Alan Arkin, "Something Bright" by Zenna Henderson, "The Lady Who Sailed the Soul" by Cordwainer Smith, "The Deep Down Dragon" by Judith Merril, "Wall of Crystal, Eye of Night" by Algis Budrys, "The Place Where Chicago Was" by Jim Harmon, "The Great Nebraska Sea" by Allan Danzig, "Oh, To Be A Blobel!" by Philip K. Dick, "Founding Father" by Isaac Asimov, "Going Down Smooth" by Robert Silverberg, "All the Myriad Ways" by Larry Niven, "The Last Flight of Dr. Ain" by James Tiptree, Jr., "Slow Sculpture" by Theodore Sturgeon, "About A Secret Crocodile" by R. A. Lafferty, "Cold Friend" by Harlan Ellison, "The Day Before the Revolution" by Ursula K. Le Guin, "The Gift of Garigolli" by Frederik Pohl and C. M. Kornbluth, and "Overdrawn at the Memory Bank" by John Varley. Price is \$10.95. Playboy Press, 747 Third Ave., New York, NY 10017.

ARBOR HOUSE

An even more massive anthology published in April by Arbor House is *The Arbor House Treasury of Modern Science Fiction* compiled by Robert Silverberg and Martin H. Greenberg. Weighing in at 754 pages, it reprints 39 classic SF stories by major talents in the field. When I previewed this in the April *FN*, I had space for listing only page one of the two-page contents; following is a list of the remaining stories rounding out the volume's contents:

(Artler & Balaban, Inc.)



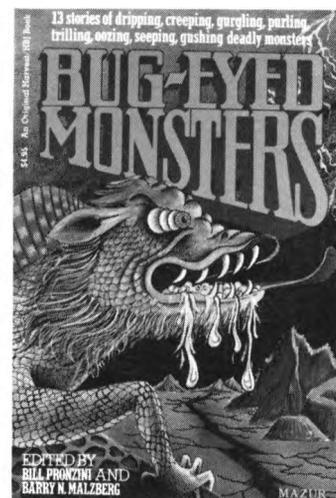
"Day Million" by Frederik Pohl, "Hobson's Choice" by Alfred Bester, "The Gift of Gab" by Jack Vance, "The Man Who Never Grew Young" by Fritz Leiber, "Neutron Star" by Larry Niven, "Imposter" by Philip K. Dick, "The Human Operators" by Harlan Ellison and A. E. Van Vogt, "Poor Little Warrior!" by Brian W. Aldiss, "When It Changed" by Joanna Russ, "The Bicentennial Man" by Isaac Asimov, "Hunting Machine" by Carol Emshwiller, "Light of Other Days" by Bob Shaw, "The Keys to December" by Roger Zelazny, "Of Mist, And Grass, And Sand" by Vonda N. McIntyre, "A Galaxy Called Rome" by Barry N. Malzberg, "Stranger Station" by Damon Knight, "The Time of His Life" by Larry Eisenberg, "The Marching Morons" by C. M. Kornbluth, "The Women Men Don't See" by James Tiptree, Jr., and "The Queen of Air and Darkness" by Poul Anderson.

The book is available in both hardcover and trade paperback editions, priced respectively at \$19.95 and \$8.95. Arbor House Pub. Co., Inc., 235 East 45th St., New York, NY 10017.

HARVEST/HBJ

A Harvest original trade paperback published by Harcourt Brace Jovanovich in March is *Bug-Eyed Monster*, an anthology of "BEM" stories edited by Bill Pronzini and Barry N. Malzberg. Included are 13 stories plus a small portfolio of cartoons by Gahan Wilson: "Stranger Station" by Damon Knight, "Talent" by Robert Bloch, "The Other Kids" by Robert F. Young, "The Miracle of the Lily" by Clare Winger Harris, "The Bug-Eyed Musicians" by Lawrence M. Janifer, "Puppet Show" by Fredric Brown, "Wherever You Are" by Poul Anderson, "Mimic" by Donald A. Wollheim, "The Faceless Thing" by Edward D. Hoch, "The Rull" by A. E. Van Vogt, "Friend to A Man" by C. M. Kornbluth, "The Last One Left" by editors

(Artist: Rudy Mazur)



Malzberg and Pronzini, and "Host-ess" by Isaac Asimov. Price is \$4.95. Harcourt Brace Jovanovich, 757 Third Ave., New York, NY 10017.

FAWCETT COLUMBINE

A spring release from Fawcett Columbine in the nonfiction department is *Extraterrestrial Civilisations* by Isaac Asimov, previously published in hardcover by Crown. The 288-page trade paperback is priced at \$5.95. Fawcett Books Group, 1515 Broadway, New York, NY 10036.

THE DIAL PRESS

Published in early April by the Dial Press is the long-awaited new fantasy novel from Joan D. Vinge, *The Snow Queen*. The novel concerns a corrupt Snow Queen (Arienrhod) whose 150 year rule of Tiamat is about to end. As the planet's twin suns bring about the end of Winter and the Snow Queen's impending ritual sacrifice, she plans for immortality via a cloned heir. This is a thick 560-page novel priced at \$10.95 and sporting a dust jacket painting by Leo and Diane Dillon. The Dial Press, 1 Dag Hammarskjold Plaza, New York, NY 10017.

CAPRA PRESS

A recent publication from Capra Press is *Starship Invincible*, a collection of three stories from the '30s by Frank K. Kelly. Included are "Crater 17, Near Tycho" and "The Radium World," in addition to the title story, plus a new foreword by the author. The 144-page trade paperback is priced at \$4.95. Capra Press, 631 State St., Santa Barbara, CA 93101. *

Elliot: Can you discuss the process of inventing an imaginary world, one that is both interesting and believable? How do you go about the actual task of constructing such a world?

Kurtz: Constructing an imaginary world is both easier and more difficult than the uninitiated might think. A lot depends on how large a story you have to tell, how far-ranging you're going to be in your story-telling--a lot of things. For a world that's going to show up in more than one book, one almost has to have a map. I have one, and I try to be very scrupulous about putting new places on it, as I use them in the stories. This is the only way to avoid geographic inconsistencies. I also keep genealogies, since so many of my characters are

Camber of Culdi where Cinhil's first son is baptized. I didn't have a Latin translation of the ceremony at home, and I nearly went crazy finding one. I did a lot of that kind of research on excommunication and ordination, too. My references to horses are largely gleaned from actual experience, when it comes to talking about their behavior. As for experimentation, in a way, I've done some of that. I recall that when I was writing that scene in *Deryni Checkmate*, where Morgan has been drugged with merasha and has fallen down the chute under St. Torin's shrine, and he's coming to-- I got down on the floor and tried out that passage, to see what he really would have seen. Often, when I'm sitting at my typewriter, I'm making the facial expressions and gestures of my characters, as I

Orphan Annie" for my grandparents. Around elementary school age, the boy across the street and I (and later, my younger sister) used to play knights and queen, and we rode stick horses with intricate harness, and carried cardboard shields. I remember a yellow cloak made out of an old chenille bedspread. Of course, Florida was too hot and humid to do much in the way of dressing up outside, at least in the daytime, but I'd draw pictures at night, and tell my friend to imagine that this was how we really looked. It wasn't until I came to California and discovered the Society for Creative Anachronism (SCA) that I really discovered the joys of historical costuming. I learned to sew when I was around seven or eight, and long ago reached the point where I'm not afraid to tackle much of

- Tapestries of Medieval Wonder -

Part Two

related in some way; I keep lists of members of different groups, with ages and any distinctive features such as the color associated with their magic, if they're Deryni; drawings of ground plans of buildings where my characters spend a lot of time, especially if I plan for them to go back there again; coats of arms; places mentioned but not yet placed on the map; who's associated with what lands. I'd be lost if I didn't keep my lists. I also do time-lines of events, as I've found out that's the only way for me to keep my interwoven plots and subplots from getting hopelessly tangled. The key to the whole thing is consistency; and this is the key. I don't care what kind of world one is writing about.

Elliot: Do you do extensive research in the course of writing a novel? Is all your research of a library nature? Do you ever do any personal experiments in order to understand a problem you're writing about?

Kurtz: I do some library research. I haunted the Loyola Library, the week I was working on the scene in

write about them. Of course, all the background on hypnosis is authentic, too. My training as a hypnotist goes back many years, and my interest even farther. Hypnosis is not quite as versatile a tool for us as it is for the Deryni, but it's useful, nonetheless.

Elliot: The Deryni universe is clearly distinguished by your mastery of historical costuming. Have you read extensively in this area? Have you made many medieval costumes? Have you ever worn such costumes? Has your practical experience in this area enriched your fiction?

Kurtz: I guess I've always been interested in costuming. I've always loved to wear costumes, and make them. Perhaps this goes back to having fairy tales read to me as a child, before I could even understand what my mother was saying. I'm told that she read to me from the time I was an infant in arms, and that on my second birthday, I recited the entire poem of "Little

anything, so far as a sewing project is concerned. Sewing medieval clothing is a little different, though, since you don't work with patterns, in the usual sense. That took a little getting used to; and I've had my share of disasters, and done my share of ripping out. But making and wearing medievals, as we call them in the SCA, is still one of my favorite ways to unwind. And, of course, making and wearing these clothes teaches you a lot about what one could and could not do while wearing them, and the reasons for some of the design features. These range from use intended for the garment, type of fabric available, width of fabric available--for, you have to remember that in the very early medieval times, the size of the loom was limited, so when you had to hand-weave every piece of fabric, you were going to want to make optimum use of that piece, and you weren't going to want to cut it anymore than necessary. Remember that the lady of the manor was responsible for clothing the entire household. She might have ladies to help her with the spinning and weaving and sewing, but this was pretty much a year-round occupation, just

keeping clothing on everybody's back. When you have to go through that, you use and re-use every scrap of fabric, and cut down adult clothing for the children, and so on. We re-cycle clothes today, too.

Elliot: There are at least three, if not more, major themes in your fantasy: First, there is nothing wrong with being different; different does not necessarily imply bad; Second, power in itself is neither good nor evil; it is how one uses it; and Third, it is not good to misuse the gifts one's been given; instead, one has an obligation to use them as wisely as possible. Could you explain each of these themes in the context of your fiction?

Kurtz: I think you've stated the themes very well. The first theme gets down to the basic notion of prejudice, I suppose. We encounter all kinds of prejudice today--racial, religious, ethnic, social class. The point is, prejudice is so unfair. It isn't right to judge an individual on the basis of a group to which he belongs, especially if it's something over which he has no control. I suppose we could say that there are some areas of prejudice over which a person *does* have control, like religion or social class, since, at least in theory, a person could change his religion or make a million dollars and bring himself up to a better social class. But things like skin color, or Deryniness--these can't very well be changed. Furthermore, it isn't right to expect that people should have to change. None of these things I've mentioned hurt anybody else, in themselves. Certainly, things can be misused--but the qualities, in themselves, are neutral.

As for the second theme, the amoral nature of power, it's the use of power which takes on moral coloring. Atomic energy is an obvious modern example: the bomb vs. nuclear medicine. Or, to shade the judgment a little, a reactor which goes critical--power intended for good but gone astray--versus a well-run nuclear generator which benignly produces energy to power a whole state. Getting into the more human resources, we might use the example of a brilliant scientist doing research in bacteriology. He can look for a cure for cancer, or he can develop items for bacteriological warfare. The same genius, but turned to different ends. Among the Deryni, the contrasts are even more obvious, some of them using their enormous power to protect, some to destroy; some to heal, some to sub-

vert the weak. Wencit of Torinth, for example, without his drive to regain what he felt was his, by whatever means possible, might have turned out quite differently. There was enormous power and potential there; yet he ended up as just so much cooling corpse--and it had to be that way.

Finally, the theme of using one's gifts wisely. I think this is a definite area which carries over into our lives. Everyone has various potentials, but they have to be realized. First, one has to recognize that they've got these potentials; and then, one has to develop them. Cinhil is probably the best example in the books. He fights like hell to avoid doing and being what he was born to do and be. The problem with Cinhil is that he was born to do and be several things, and the society in which he lives can't handle him doing both. He's led a peaceful and fulfilling religious life for most of his years when we first encounter him. He's a good priest and contemplative. He could have spent the rest of his life behind the cloister walls, and been perfectly content. He probably would have made a positive contribution to the life of his religious community, too. But he's also a prince of the royal blood, the only one left. And there comes the time when the need for him in this other, secular role, is greater than the need for him to stay in his monastery. You'll recall that poignant conversation he has with Archbishop Anscom, the night he's to be married to Megan, in which the Archbishop points the new duties that call. And Cinhil knows that Anscom is right, at least in his head. But he never manages to convince his heart, and that plagues him for the rest of his life, though he does attain a measure of personal fulfillment, once he resumes his priestly offices in private--especially once he confides in Alister-Camber and has someone with whom to share this aspect of his life.

Elliot: You've written extensively on the genetic code of Deryni inheritance. What is the basis of the code? How does it operate? What surprises does it hold?

Kurtz: The notes on genetic aspects of Deryni inheritance were a first crack at figuring out how the powers are transmitted. In the beginning, I postulated the Haldane potential being carried on the Y chromosome,



which would endow all males of the line with the capability to have Deryni-like abilities put on them. This is consistent with what I'd developed in the beginning, concerning the Haldanes. Genetically speaking, there's no reason that all Haldane males couldn't assume Deryni powers; but because they've been told that only the king can hold the power at any one time, they think that the others can't. We'll see, in a later book about Kelson, that this is not true. Conall will learn this lesson very tragically. This particular potential is only male-linked, so we won't see any women receiving a magical potential in this manner. As for actual Deryni inheritance, I had originally envisioned it as being a single factor transmitted on the X chromosome, but I've realized, since I wrote that original speculation on genetics, that there have to be multiple factors involved. We know, for example, that the Healing factor is a separate one, that not all Deryni can heal. In fact, only a small percentage of Deryni can heal. The Healing factor also seems to be preferential for males, though we'll see a few female Healers. Rhys and Evaine's fourth child, a daughter named Jerusha, will be a born Healer. But there are definitely multiple factors at work here, because even Rhys and Evaine's children aren't all Healers. Two of the four are--a boy and a girl. One of these days, I'm going to sit down and rework the genetic theory covering this. I suspect that the factors involved are more like the ones that determine eye color, for example. You can get different degrees of involvement. And, of course, inherited Deryniness is definitely a potential. Born Deryni still have to be trained to realize their abilities. Otherwise, you get people like old Bethane, who learn just enough to be dangerous. We'll see a little of Gabrielite training of



Deryni, some of them Healers, in *Camber the Heretic*. It's a shame the Gabrilites had to be wiped out, because they were really impressive people. We could use some of them around today.

Elliot: In the course of writing the Deryni fantasies, you've wrestled with the problem of logic and consistency. Is this a major worry in a series as vast and as complicated as yours?

Kurtz: A lot depends upon how large your concept is for the universe you're developing. Authors who set out to write one book, with no thoughts of continuing in that universe, tend to write themselves into corners and out of the possibility of sequels. If they later decide to do a sequel, they may have a rough time of it. *Dune Messiah* is a good example of this. Frank Herbert wrote a monumental masterpiece in *Dune*, but he wasn't thinking in terms of a sequel. By the time he went on to do *Dune Messiah*, he had a lot of corners to write himself out of, and the book suffers as a result. But he planned ahead for *Children of Dune*, and that book, while not as good as *Dune*, was infinitely better than *Dune Messiah*. Then there are authors who drive their readers crazy by not worrying whether every little detail is consistent from book to book, so long as each book is consistent within itself. Marion Zimmer Bradley, who is one of my very favorite people, does this a bit in her Darkover books, and it's certainly understandable, considering the vast time span over which she's written the books. Some of the inconsistencies she merely shrugs off. There's one, however, that I love, where she explains away a differing account by saying that this particular character was under a great deal of stress

at the time a specific incident occurred, and he may not have remembered exactly how it happened, that his memory may have been mercifully blurred. It takes a rare and special talent to pull off that kind of escape from inconsistency, and Marion is an expert.

Elliot: In the course of reading the Deryni series, one cannot help but be impressed by the meticulous attention to detail (e.g., costuming). Is this talent an outgrowth of your training as an historian? Do you consider this a trademark of your writing? Is there the possible danger of loading the reader down with too much detail?

Kurtz: I don't think my attention to detail is so much a product of my historical background as it is just a part of me. I'm a very visual person. I have a vivid imagination, especially for scenes and colors and sounds. Some people have commented that the opening of *Deryni Rising* reads as though written for the screen--which is interesting, since I'm in the process of selling that book to a major producer for a feature film. I didn't necessarily have that in mind when I wrote it, though. That's just the way I saw it. If anything, it's the result of the scientific observation I was taught before I ever entertained the idea of being either an historian or a writer. Certainly, it's possible to go into too much detail. But it's not so much how *much* you tell, as *how* you tell it, that makes the difference. A good description, if it's properly balanced with action and dialogue, can be a great asset to creating the proper atmosphere in a story. If it's overdone, it can drag the whole thing down. Oddly enough, I've been criticized both for too much and not enough description. I suspect that the too-much advocates are the ones who are not strong visualizers themselves--and there's nothing wrong with that--and they really *do* get bogged down with too much detail that they just can't see in their minds' eyes. Early on in the books, about the time I was starting the Camber books, Lester del Rey called me on omitting some of that detail, though. As I recall, I'd talked about setting Wards Major several times, in the course of several books, and tried a short-hand description of what happens in that process. Lester came back and said, "Katherine, you have to remember that some of your readers are picking up any given book for the first time, and they may not have read the expanded version of what is old-

hat to you, by now. Besides, they love your magic. They want it in all its details. So don't short-change them." He's right, of course. The trick is to retell those things that have become familiar to me, in ways that are fresh and won't bore me or my faithful readers, yet will still give that first-time excitement to the reader who is encountering it for the first time.

Elliot: Can you discuss the genesis of the Deryni series? How did the idea come about? How did it develop?

Kurtz: The original idea for the series--or, I should say, the idea which later led to the Deryni concept--came from a dream I had back in about 1965. That was just the ghost of the story later told in *Deryni Rising*. Jehana was the one who had to assume the dead king's power, and Kelson was an infant in arms. There was also the possibility of a romantic interest between Morgan and Jehana. I wrote that in a short story called "Lords of Sorandor," which I've since published in the *Deryni Archives*, a magazine put out by some fans under my supervision. It was that story which I described to Stephen Whitfield, in an expanded version. And reading that story today, it's interesting to see what parts got translated almost intact in the final novel, and what things changed radically. I can't tell you where the Deryni themselves came from. They weren't in "Lords of Sorandor," at least by name. I wish I could remember how I discovered them, but it's been too long, and I've been too intimately involved with them for too long, to be able to recapture that discovery process. It really is more of a discovery process than a creative one, by the way. My readers have remarked, but not before I'd realized it myself, that at times, it's as though I'm recounting real history, not just telling a story I've made up. It's enough to make one wonder if it isn't possible, perhaps, to tap into another dimension. Maybe there really *are* Deryni, somewhere, somewhen. When one of those characters takes a storyline and runs, it certainly seems like there's something at work besides mere imagination.

Elliot: Many avid readers of fantasy, particularly those who enjoy the Deryni series, can cite several very strong lead characters in your work. What makes characters, such as Morgan, or Duncan, or Cinhil, so memorable?

Kurtz: I suppose the major differ-

ence between my characters and a lot of other fantasy characters is that mine are full of very human foibles and faults, even the heroes. By the time you've gotten to know a Morgan or a Duncan, you know a lot about what makes them tick. They're complex. And the heroes aren't all white, and the villains aren't all black. I'd say that the ones my readers identify most closely with are Morgan, of course, Duncan, Derry (which was something of a surprise to me, since he started out as a very minor character), Rhys, Evaine, and Camber. I feel closest to Camber, myself, with Duncan probably a close second. Camber is sort of a Deryni Thomas More, in many respects, with a lot of extra added attractions. He's an extremely ethical man who has to deal with situation ethics a great deal of the time, and it bothers him, even though he really believes he's doing the right things for the right reasons. Cinhil is another character that I feel I know very well, though I don't like a lot of the things about him. He goes a long way, from the time we first see him living in his monastery until he dies in *Camber the Heretic*. So does Camber, for that matter. Camber is very real for me. I'd know him if I ran into him on the street. (I should. He's peered over my shoulder at the typewriter often enough!) I'm very fond of Rhys, too, though I don't understand what makes him tick, as well as I do Camber. And Evaine is like me in many respects, especially her passion for learning about things and solving puzzles.

Elliot: Speaking of your characters, one wonders how you went about selecting their names. Did you select names that were prominent in this period? Did you invent many of the names? How did they originate?

Kurtz: I collect names. Whenever I go to a foreign country, I look for books on "What to Name Your Baby." I have them from England, Wales, Scotland, Cornwall, and Ireland, to name but a few. I like the Celtic flavor, and I like formal-sounding names. I hate nicknames, for the most part, especially the diminutives--Bobby, Johnny, Billy, Tommy. Yuch! The fastest way I know of, to get my fur bristled the wrong way, is to call me Kathy. So many people think they're indicating friendliness by calling a person by a nickname, even when they've been introduced by a given name. When I introduce myself as Katherine Kurtz, it's because I think of myself as Katherine, and I want to be called

that. If I wanted to be called Kathy, I'd introduce myself that way. That's one of my few pet peeves. I always call someone by the name they want to be called. Names are very important. I would never name a child of mine a name that could be corrupted by unthinking clods--at least not a name that could have a diminutive ending put on it. My little nephew's name is Graham, for example. No way you're going to put a "y" ending on that and have it sound like a cutesy name. And I have a half-sister named Brenda. Again, no way to shorten that badly. As for my characters' names, I use historical names and made-up ones. I'll often use a less common spelling, like Brion. Occasionally, a character will address another by a shortened form, such as Alister addressing Jebediah as Jeb in a casual situation--but not a diminutive!

Elliot: Most science fiction and fantasy writers steer clear of religion as a major theme in their work. Yet, the Deryni fantasies are heavily steeped in religion, drawing extensively on custom, myth, ceremony, etc. Why do many writers in the field avoid this subject? Why do you place such important emphasis on religion? Do you have a particular view of religion or approach to religion that you attempt to incorporate into your writing?

Kurtz: It isn't particularly surprising to me that science fiction writers tend to steer clear of religion in their stories. I think the modern trend is to feel that somehow religion, especially in the realm of faith, is increasingly unimportant in the light of scientific sophistication. People brought up in a technological age, especially those with a strong scientific education, tend to distrust anything they can't see or measure. They view religion as the opiate of the masses, a psychological crutch which the progressed man doesn't need anymore. They think that organized religion, with its myths and customs and ceremonies, is out of date in these modern times. And if it's out of date now, it will surely be out of date in the future. Hence, when you encounter religion as a salient point in most science fiction, it's in the context of either a decadent civilization or a primitive planet where the progressed Earthmen are going to release the natives from theocratic bondage. Perhaps this is a harsh judgment, and there are exceptions to this generalization, but this is my impression. Even when most science fiction writers do

try to deal with religion in a meaningful way, they come up short because they try to invent an alien religion without realizing what religion really means, and they aren't able to get into the emotional range of what religion is all about. The result is that the religions *do* come out as shallow and unsophisticated, thereby proving the writers' theories that religion is an unimportant appendage of human psychology, and not worthy of the sophisticated and educated modern man. Fortunately, some science fiction writers do eventually reach the point of some of their really advanced scientist brothers and sisters, who have discovered that, in the long run, they *have* to acknowledge some universal Creative Force. Beyond a certain point, the most sophisticated scientists seem to come to the almost unanimous conclusion that there has to be Something to account for the majesty and order of the universe. This is basically a return to the foundation of religion, albeit in a more nebulous, less formal manner. Unfortunately, when most people reach this undeniable acknowledgement of that Great Something, when they've experienced the Great Awe, they become inarticulate about it. Theologians will write about it, but scientists generally don't. That's a shame, because I think they could give us some beautiful insights, from their unique point of view.

I am surprised, though, that more fantasy writers don't deal with religion, since they tend to have a liberal (as opposed to a hard science) education, and should have been exposed to human history in greater depth than one would expect of a scientist. Given a historical orientation, it's almost impossible not to realize that the Church in the middle ages, especially, was the single, overpowering influence that touched the life of every man, woman and child, even more than kings and warriors. Since most fantasy writers draw heavily on a medieval or quasi-medieval background, it's amazing that so many of them ignore this important point. Again, perhaps it's because they're uncomfortable talking about something which is really so close to the human center, whether you're talking about Judeo-Christian religion or the gentler aspects of the Old Religions. Modern man doesn't often have time to seek a mystical experience; and I think this is reflected in what is being written today, not just in fantasy and science fiction, but in all kinds of literature. Drug culture used this quest for the mystical as an excuse for their

activities, but drugs have a tendency to become the end rather than the means. Some people are discovering that a mind-high is much better than a drug-high, and with no nasty side-effects, but achieving this state only with your own head takes a lot more discipline and control than just popping a pill or lighting up a joint or shooting up something. I don't take drugs; I don't even like to take an aspirin unless it's really necessary. But I've had some experiences that were absolutely mind-boggling. The mystical experience is something that still gives me shivers of sheer awe. I suppose I've drawn a little on that in the Camber books, especially. Remember, I told you that there was a lot of me in Camber. I've used this religious approach in the Deryni books both because of the historical framework and because I guess I want to try to share a little of the magic of what religious experience can be. And if you put that kind of thing in a fantasy novel, people who ordinarily would be a little skittish about acknowledging this part of them, in their modern, scientific educations, are often able to taste it just a little. And some of them go on and explore further on their own. Religion can be the opiate of the masses, as some folks charge; but if you take it a few steps beyond dogma and get to the archetypal foundations, the mystery of existence, you can find something that is valid and has meaning, at different levels for different people. The outward form isn't that important. Personally, I'm most comfortable in a Judeo-Christian framework similar to what I describe in the books; but I can also be comfortable in any of a number of other frameworks. People may call their gods by different names, and acknowledge Him or Her different ways; but it all goes back to the Source, in the end. There are many valid paths to the Godhead.

Elliot: Has the Deryni series bridged the gap between the fantasy audience and the mainstream audience? Are there tangible signs that mainstream readers are buying and enjoying the books? Do you aspire to branch out into other fields? If so, which ones?

Kurtz: I think it has, to a certain extent. I've had reports that people who never read fantasy before have picked up my books and gotten hooked on them, and then started branching out to other fantasy and science fiction. People who like straight historical fiction also like the books. They've also been

great for getting junior high and high school kids to start reading--kids who've never read a whole book before in their lives. I've had some amazing reports from teachers who use the books as catalysts for getting kids to read. I do plan to do other things besides the Deryni, though. I mentioned the book on the medieval sheriff. I also have a couple of mainstream-type projects that I'm going to do one of these days.

Elliot: Some critics have argued that the early Deryni books are not as deftly written as the later ones. Would you agree? If so, why?

Kurtz: Of course, the earlier Deryni books are not written as deftly as the later ones. I wrote *Deryni Rising* in 1969; I was ten years younger and less experienced then. Also, *Deryni Rising* was a much simpler book, in terms of plot and characters, than any of the later ones. People don't usually realize, until I point it out to them, that *Deryni Rising* is very unusual in that it all takes place in little more than twenty-four hours, other than the opening chapter. There's just so much you can do in twenty-four hours, especially if it's a first novel and you're still finding your literary balance. If I were writing *Deryni Rising* today, there are some things I'd add; and when the film version eventually comes out, folks will see some things added. It doesn't change the basic story; but the script is much more the way the story would have gone, if I'd written it today. It's a bit expanded, shows a little more of the relationships between Morgan and Brion and Kelson. We actually see Morgan before he goes off to Cardosa, and a little of his relationship with Kelson. It's going to be great fun. As for progress, I would certainly hope that the later books are the better ones. If they aren't, it means that I haven't been learning my lessons as an author. I'm told, for example, that *Saint Camber* is the best one to date, and I have to agree. I like that book very much. I still re-read passages from time to time and think to myself, "Wow, that's neat. Did I really write that?" And the neatest part of all is that I did! If I didn't enjoy writing so much, I wouldn't do it. It's nice that other people like to read what I've written, but if it didn't please me, too, I certainly wouldn't spend all those hours behind the typewriter.

Elliot: In what sense could it be said that you've grown as a writer?

Can you see clear signs of improvement in your work? What do you do better today than when you began writing? What areas still require further effort?

Kurtz: Language seems to be the thing that's criticized most by reviewers. They seem to think that fantasy has to be full of thee's and thou's and lots of archaic language. That can be good, if it's done well, but it can make a book limp along very badly if it isn't just right. From an objective point as I can manage in answering that charge, I would have to say that I'm not J. R. R. Tolkien or C. S. Lewis, and I don't think it's valid to criticize the Deryni books because my language is not theirs. I try to keep blatant modernisms out of the language, but I *am* writing for modern readers, and communication is sometimes more important than formal style. There are those who can handle this epic language beautifully, and I admire them for it; but I don't think that the stories I have to tell would benefit from being couched in that form. I could cite Mary Stewart's Merlin books as beautiful examples of language handling. And there's a novel called *The White Hart*, by Nancy Springer, that will be coming out from Pocket Books shortly, that's marvelous. But I don't think either of those ladies could tell the Deryni series as well as I can. Different kinds of tales call for different ways of telling. Still, I am aware of the fact that my language usage bothers some folks, and I'm trying to broaden the epic sweep of what I'm doing.

Elliot: Since your full-time profession is not writing, do you find sufficient time to write every day? Can you keep to any kind of regimen? Does this haphazard approach impair your skill and/or productivity?

Kurtz: Right now, it's difficult, if not impossible, to write every day. I probably average a couple of nights a week, and at least one day a weekend, with occasional bursts of writing binges when I'll turn out forty or fifty pages in a weekend. I can do editing during my lunch breaks at work, but it isn't the best way to try to write novels. I'm really looking forward to the day when I'll be able to write only what I want to write, and on the schedule I set. Hopefully, I'll be able to spend a certain amount of time each day reading and doing research, as well as writing, once the writing business is full-time.

Elliot: In recent years, writer-editor Lester del Rey has come in for considerable criticism, owing to what some critics have called his "crass commercial motives." On the other hand, you have said of del Rey: "I admire and respect him tremendously. I couldn't ask for a better mentor at this stage of my career." What explains the wide divergence of opinion surrounding del Rey?

Kurtz: I don't know that much about the charges of "crass commercial motives" surrounding Lester. I do know that I've enjoyed working with him tremendously, and feel I've learned a great deal from him. I read a lot of his work during my formative years, and it's very satisfying to be working with him now, as I build my place in the genre. His instincts about the Deryni have been very good, for the most part, and the few disagreements we've had have always been resolved to the betterment of the books and in a manner which has not been personally negative for either of us. We like and respect each other as craftsmen. I can't imagine why there's such a wide divergence of opinion about him.

Elliot: Speaking of your fans, you once stated: "My fans have been very good to me. They have rewarded my attention to them with astonishing loyalty and devotion." How has this affection manifested itself? How does an author repay such a show of appreciation?

Kurtz: Fans provide an author with positive feedback on his or her work. They also provide an interaction that isn't possible while the author is actually sitting behind the typewriter. This is important, especially when one occasionally runs into glitches and needs reassurances. Fans also give one different perspectives, which sometimes lead to new ideas. One of the things I've done recently is to work with a couple of Los Angeles fans to produce a Deryni magazine. I hesitate to call it a fanzine, since it's really more of a journal on things Deryni, and it's a bit higher caliber than the average fanzine. It's called *Deryni Archives*, and I think one of its most important functions is that it helps span the gap between books. Fans can get very anxious and impatient when they have to wait one-to-two years between books; but since that's the best I've been able to do, so far, the *Deryni Archives* provides a showcase for their efforts and a way for me to keep them abreast of the latest developments and my current

plans. It does take a bit of time that some could argue might be better spent actually working on more books; but there's got to be a balance, for the readers' sakes. Fanmail is another direct vehicle of communication between an author and his or her public. I get a fair amount, some of it forwarded through Ballantine and some of it sent direct, and so far, I've managed to answer all of it personally. It may take a while, at times, but I think it's important, if a fan takes the time and effort to write, that the author make some kind of response. It's dismal to send off those letters and just have them vanish in the abyss. I don't know how long I'll be able to keep up the personal letter answering, but I'm certainly going to try to keep some line of communication open.

Elliot: For the past several years, you've been an officer and member of the Society for Creative Anachronism. What motivated you to join the organization? Has your association proved enlarging in terms of your writing? What programs does the group sponsor? Are you still an active member?

Kurtz: To really explain the Society for Creative Anachronism would take far more time than we have today, but briefly I'll say that it's an educational, non-profit corporation whose function is to re-create the positive aspects of the middle ages as they existed in western Europe. We put on tournaments and feasts and revels, study the various art forms--calligraphy, illumination, music, dance, costuming--and practice them. There are branches in nearly every part of the country, and some outside the continental United States. Part of the idea of the SCA is tied in with the concept called "living history," in which one learns by doing. Most of what I know about medieval fighting techniques, for example, has been learned from watching it in an SCA context. I write ceremonies for the SCA, gleaned from historical research--and then get to actually see them done by real people. Hence, a lot of the pageantry I write about in the books, I've seen and helped stage in the SCA. This is very valuable. When I dedicated *Camber of Cildi* partly to the "good folk of the Society for Creative Anachronism, without whom this book would have been finished far sooner but far less well," I wasn't kidding. I've spent a lot of time with the SCA, but I've also gotten a lot out of it. I feel that it's been a good investment. I've been the equiva-



lent of a Prime Minister or Chancellor; I've been a reigning Princess and Queen; I've been a Herald. I've known the awfulness of watching my champion slain in the lists--and of seeing him win me a Crown. I've made and worn clothing of the period. I've cooked medieval meals and produced calligraphed and illuminated scrolls, done galliards and montards and bransles and pavaues and Scottish dances. I've also seen the real devotion of modern-day knights to their vows of chivalry, helped them plan vigils the night before they were to receive the knightly accolade, sat on a grim Court of Chivalry called to chastise a knight who had not lived up to his vows in the SCA context. I've also made medieval bardings for my horse and tilted at rings and the quintain, though I've never jousting at a human opponent. (The SCA doesn't approve, and the horses aren't crazy about it, either.) All of these experiences have enriched my existence and made me better able to write about these things.

Elliot: Asked about the chief differences between male and female fantasy writers, you stated that the best epic fantasy today is being written by women. What accounts for this fact? Which writers come most readily to mind? Is there a major difference in the kind of fantasy being written by women as opposed to men?

Kurtz: I can't explain why the best fantasy is currently being written by women. It's simply been my observation that this is true, at least for the kind of fantasy I like to read. One can start with Anne McCaffrey and Andre Norton, go on with Patricia McKillip and Tanith Lee and C. J. Cherryh and Marion Zimmer Bradley, and wind up with a

(Continued on page 31, Col. 1.)

The British Scene

by Mike Ashley

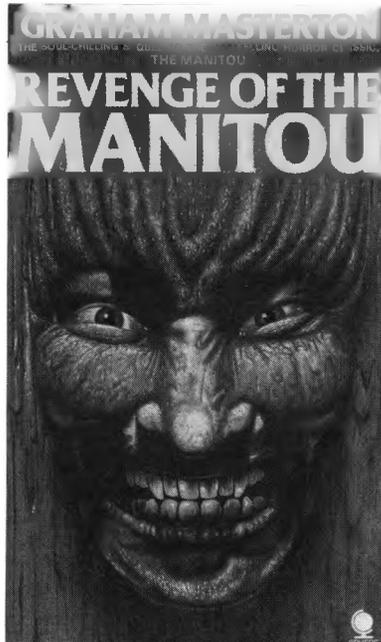
It's becoming increasingly obvious that there is considerably more fantasy in print in Britain than one realises, but it's not being marketed as such. As lead novels for each month these books carry considerable promotion but are overlooked by the majority of devotees because they are not genre classified. Call it inverted snobbery if you like, but I still like my fantasy wrapped as fantasy. After all, who'd sell dog food in a milk bottle? A survey of some of the March releases gives some idea of what else is available.

Pan's lead title was *The Far Arena* by Richard Ben Sapir (£1.25) wherein the frozen body of one of Ceasar's greatest gladiators is brought back to life. The idea, now so hackneyed in SF (remember "The Ice Man" by William Withers Douglass, 1930, and for that matter ERB's "The Resurrection of Jimber-Jaw," 1937?), is now receiving major promotion in the mainstream!

From Fontana comes *The Second Son* by Charles Sailor (£1.50), reviewed in FN #21. Also from Fontana comes *The Greythorn Woman* by J. H. Brennan (£1.25), described as a historical romance with a strong psychic element. Under this by-line Brennan has written a number of books on the occult, but will be better known to U.S. readers for his stories in *Analog* and *F&SF* as *Herbie Brennan*.

From Penguin, besides *Seamus Cullen's Astra and Flondrix* (£1.50) as reported in FN #20, comes *The Flounder* by Gunter Grass (£1.95), described as a "Rabelaisian masterpiece" about a fish with magical powers which has been responsible for male supremacy since the Stone Age!

Jonathan Fast's The Inner Circle, from Magnum (£1.25), is described as a "thriller," which seems an even more all-encompassing genre than SF. The novel concerns Hollywood where a number of stars have died in mysterious circumstances as the result of an Indian "death cult." Jonathan Fast is the son of *Howard Fast* who, *Spartacus* aside, is well known in the SF field for stories like "The First Men" and "The Large Ant." Jonathan has also appeared in the SF field, having one of the most popular stories in the first issue



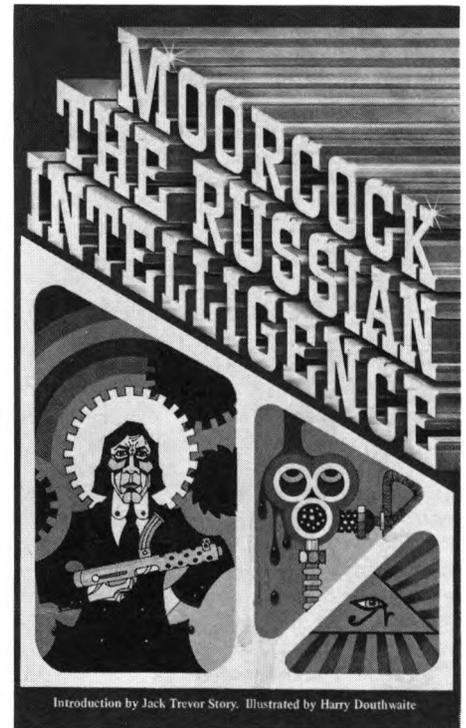
March and April British releases: *Revenge of the Manitou* by Graham Masterton, from Sphere Books, and *The Russian Intelligence* by Michael Moorcock (previously *Printer's Devil*) from Savoy Books.

of *Asimov's SF Magazine*, but I doubt any of this will come out in the promotion campaign. Also from Magnum comes a satirical novel *The Right Honourable Chimpanzee* (£1.25) about a chimpanzee who becomes British Prime Minister. The byline "David St. George" masks the identities of journalist *David Phillips* and Bulgarian playwright *Georgi Markov* whose mysterious murder by poisoned umbrella a couple of years ago made headline news.

April is a good month for fans of supernatural fiction. As reported in FN #21, NEL will be issuing *James Herbert's The Spear* in paperback (£1.00), which was well received in hardback last year. Corgi will be releasing *The Piercing* by *John Coyne* (£1.00), a rather more sexually explicit story of spiritual possession, whilst Fontana's entry will be *The House Next Door* by *Anne Rivers Siddons* (£1.00) another in the line of possessed houses books.

From Sphere in April comes *Revenge of the Manitou* by *Graham Masterton*, but more about Mr. Masterton in the Author Spotlight below.

Science fiction fans will not be disappointed with one of April's



paperback releases either. From Pan comes *Arthur C. Clarke's* last novel, *The Fountains of Paradise* (£1.25), a double story of the space-elevator and ancient Ceylon, and considered by many to be one of Clarke's best books.

Savoy Books is a relatively new enterprise founded by artist and bookdealer *Dave Britton* with writer *Michael Butterworth*. 1980 will be a big year for Savoy's SF and fantasy ventures. As already reported in FN #22, January saw Savoy editions of *Henry Treece's The Great Captains* and *The Golden Strangers* (the covers reproduced, incidentally, were by *Michael Heslop*). Two more Treece books will be reprinted: *The Dark Island* (March) and *Red Queen, White Queen* (May), both with Heslop covers. Also planned for March is *Michael Moorcock's The Russian Intelligence*. Originally published by Compact Books in 1966 as *Printer's Devil* under the pseudonym *Bill Barclay*, it's a humorous sequel to *The Chinese Agent* and stars the "non-super-sleuth" *Jerry Cornell*.

Further May titles are *The Tides of Lust* by *Samuel Delany* and a reprint of *The Trouble With Harry* by *Jack Trevor Story*. Titles by

Michael Moorcock, Harlan Ellison, Charles Platt, Langdon Jones and M. John Harrison are planned for later this year, of which more in later columns.

Another new enterprise is Virgin Books, a sideline of Virgin Records. Details of their initial publications are still highly secretive, but house editor Maxim Jakubowski settled rumors that the venture had suffered a financial cut. "There has been no financial setback, just a drastic change in policies before we in fact even started; this means we will be doing less books per year but will be spending more promoting these." So, we await future revelations.

Author Spotlight

Robert Aickman has a new collection due from Gollancz later this year. Titled *Intrusions*, it features six new stories, one of which, "The Fetch," is also scheduled for Hugh Lamb's *New Tales of Terror* (see FN #20). Most of Mr. Aickman's new stories are short novels in their own right, including "The Stains" in Ramsey Campbell's *New Terrors I* (see FN #21) and "The Model," which Mr. Aickman regards "as one of the best things that I have ever written, if not the very best; but it is extremely difficult to sell, being about 35,000 words in length and in a manner not expected of me (indeed, I can think of no very exact comparison)." In addition, Edward Gorey has agreed to illustrate it. I must say that I'm baffled. Here we have Robert Aickman, one of the greatest living writers of supernatural fiction with a short novel that he finds hard to sell! Wake up you publishers out there.

That's not all. John Brunner's new novel *Players at the Game of People* is also failing to find a publisher. "I'm afraid I have another *Quicksand* on my hands, or *Squares of the City*--both of which were rejected time after time," Brunner reflected. "I am far from despondent, but it is a pity that this kind of thing can still happen after such a long time. It's a strange book, as I've told many people, but it's solid." Brunner's description of the book is that it isn't quite SF and yet includes a lot of SF elements. In the meantime, Brunner has been working on a massive historical novel, *Steamboats on the River*, which he reckons will occupy most of his time in 1980. All that is currently in the pipeline is a short story, "The Man With A God That Worked," slated for a future issue of *F&SF*.

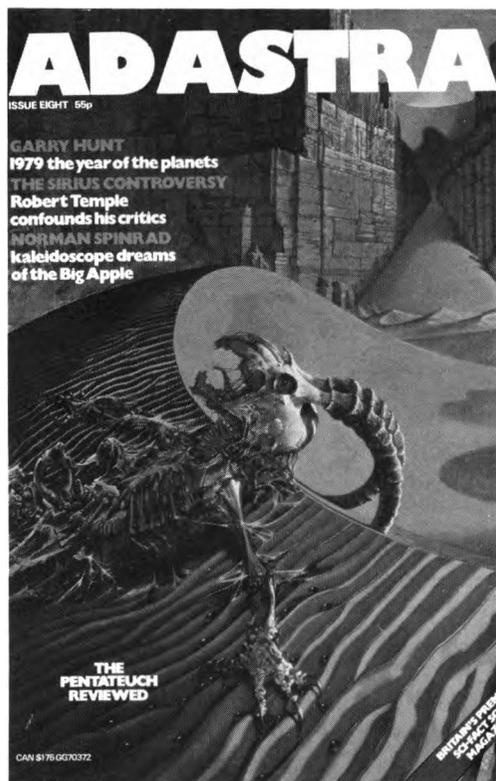
One author who apparently has no problem placing his work is Basil Copper. An update on the information supplied in FN #21. His new collection of macabre stories, *Voices of Doom*, is now scheduled for April publication from Hale (UK) and St. Martin's Press (U.S.). His Sphere volumes have been brought forward a month as follows: *Great White Space* (October 1980), *Here Be Daemons* (November) and *Necropolis* (January 1981).

Over the last couple of years Graham Masterton has had an astonishing impact on the field. Since selling his first novel *The Manitou* in 1974 (published in 1976), he has completed a further eight, most in the horror/fantasy field, including *The Djinn* (Pinnacle/Star, 1977), *The Sphinx* (Pinnacle/Star, 1977), *Charnel House* (Pinnacle/Sphere, 1978), and *Devils of D-Day* (Pinnacle/Sphere, 1979). His latest book, a sequel to his first, is *The Revenge of the Manitou*. He is currently working on a novelisation of John Huston's film *Phobia*, and a new horror novel *The Devil's Chair*. HPL fans may be interested to know that he is also considering "writing the absolute ultimate H. P. Lovecraft-type novel."

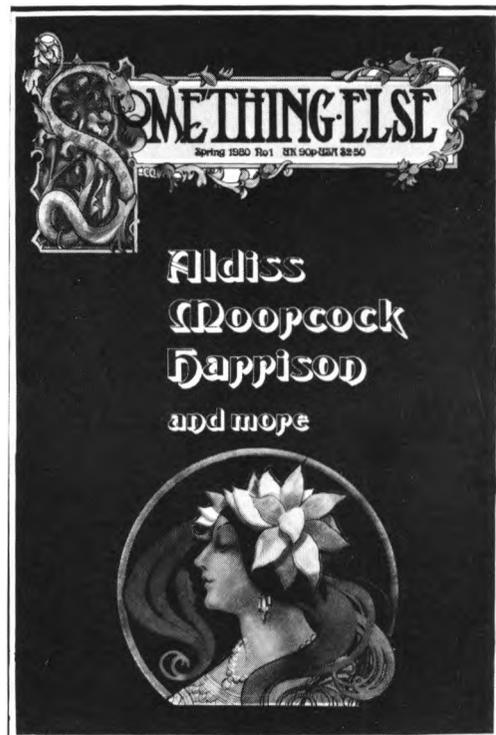
A correction to the E. C. Tubb information given in FN #22. Dobson's published *The Luck Machine* a month earlier (February 29th, to be exact). It's much like the Ted Tubb of old, and I could imagine it as a lead novel in *Science Fantasy*. It concerns a machine that can harness the force of luck--both good and bad--and what happens when the machine falls into wrong hands. What makes this book a novelty is that every one of the names used for the characters is a Tubb pseudonym, and it becomes fun spotting them.

Magazine News

It's been a long time since Britain could boast three SF magazines, though I must hasten to add that not one is an SF magazine in the *Analog/F&SF* sense. *Ad Astra* is the most conventional, edited by James Manning and now creeping toward its tenth issue. The eighth, pictured here, was released in February with a feature article by Dr. Garry Hunt on "The Year of the Planets," a speculative piece on SF in the 1980s, "Where To Now?", and articles by Robert K. Temple and Norman Spinrad. Issue nine, which should appear in April, will be a special Russian issue. Lead feature is by Boris Belitzky on the Russian space programme; there will be an interview with the *Stru-*



Two popular British science fiction and fantasy magazines: *Ad Astra*, now in its eighth issue, released in February; and *Something Else*, the first issue of which recently appeared (originally planned as *Issue One*). Both are approximately bedsheet size in format, measuring 8½" by 12", the latter featuring color interior illustrations.



gatsky brothers, and an article by Yuri Koptev on the Golden Pisces Constellation. Other articles will be on microprocessors, and Dan Dare, with fiction by Tony Richards and Howard Schoenfeld.

A new magazine is *Something Else* edited and published by Charles Partington (and craftily renamed since I reported it as *Issue One* in FN #22). *Something Else* is a very attractive large size magazine with colour interiors including a James Cawthorn "Elric" centre-spread. Contents include "Three Evolutionary Enigmas" by Brian W. Aldiss, "Dinosaur Destruction Day" by Andrew J. Ellsmore, "The Sudden Embodiment of Benedict Paucemanly," an excerpt from M. John Harrison's new fantasy novel *A Storm of Wings*, an extract from *The Russian Intelligence* by Michael Moorcock, and "Nosferatu's Ape" by Charles Partington.

Charles Partington also publishes *New Worlds*, of which issue #217 should be ready in April. Edited by Phil Meadley and Richard Glyn Jones, it will feature a story by Michael Moorcock called "Going to Canada," an extract from "Rat Hunting" by Brian Plummer and "Zeitgeist" by William Gibson.

Paperback Roundup

Twice a year *The Bookseller* produces a hernia-threatening issue of nearly a thousand pages detailing books planned to appear during the next season. It's the best opportunity you get to trace SF and fantasy books coming not just from established publishers in recognisable packages, but also from more obscure firms and labelled as general fiction. As I mentioned earlier, there are any number of books appearing each month that the fantasy fan is liable to overlook because it looks like something else.

So, I've done a roundup of potential titles to at least make you aware of what exists. The list isn't exhaustive, but includes books from both SF and general lists. I'll concentrate on the paperbacks this month (in addition to those I've covered), and look at the hardcovers next time.

Granada Publishing, in various guises, is Britain's biggest publisher of SF and fantasy in paperback, especially under the Panther and Mayflower imprints.

Panther's March titles included *Winter of the World* by Poul Anderson (previously a Signet paperback in 1976) and *The Manna Machine* by Rodney Dale and George Sassoon. April leads with *Enemies of the System*, a short novel by Brian W.

Aldiss which you may remember was published complete in the June 1978 *F&SF*. Aldiss' strident voice has been evident on the radio recently because of the publication of his non-SF novel *Life in the West*. It was noticeable in a recent interview how he bristled when the interviewer remarked, "Of course, this isn't science fiction, it's a serious novel..." Aldiss quite rightly took him to task over that, but it only goes to show that whoever said SF was accepted as literature now is leading a very blinkered existence. Two reprints in April are *Samuel Delany's* collection, *Driftglass*, and *James Blish's* short novel, *Get Out of My Sky*. Now I come to think of it (he says, taking a sideways glance at the Reginald biblio.), I don't think Blish's novel has had a solo paperback printing before, though it was included in a *Leo Margulies* anthology of the same name. The story was originally written for one of *Fletcher Pratt's* Twayne Triplets back in the early 1950s, but was never used. Still, if you've read *Asimov's* "Sucker Bait" and *Poul Anderson's Planet of No Return*, then you're well on the way to knowing what this one's about.

May sees two more tried and trusted reprints, *The Andromeda Strain* and *The Terminal Man* by Michael Crichton, but I'm looking out for *Brain Fix* by Chris Boyce. Boyce was co-winner of the Gollancz/Sunday Times SF Competition back in 1975 with *Catchworld*, and he contributed several very original stories to *Impulse* in the days when Britain had regular SF magazines. I'll be looking at Boyce's work in a later column.

June will include *Isaac Asimov's More Tales of the Black Widowers* and *Ursula K. Le Guin's The Eye of the Heron* and, at last, *Piers Anthony's Steppe*. Now this is probably the least successful of his novels, in fact, I found it pitiful compared with such diadems as *Macroscopic* and *Hasan*. Nevertheless, I'm sure Anthony completists (and war-gamers) will be interested in this one, if only because, so far as I can be sure, it's never been published in the U.S. There was a hardcover edition in the UK from Millington in 1976, but I've never seen a U.S. one. No doubt someone will tell me otherwise--and please do--but I think this makes it unique amongst Anthonyana.

To round out the half-year for Panther, July sees the first UK paperback edition of *Frederik Pohl's* already classic *Jem*.

Under the Mayflower imprint, March saw *Michael Parry's* anthology

Christopher Lee's Omnibus of Evil whilst April featured *Alfred Hitchcock's Moose Report*, both full of standard fare. May brings *The Bond*, labelled as "a chilling novel of the supernatural" by *Max Erlich*--and I think the title gives 90% of the plot away to most of us. June features *The Adventures of Una Persson and Catherine Cornelius in the 20th Century* by *Michael Moorcock*, a book I'd defy anyone to label or categorize.

An item of associational interest appeared in March from Penguin Books, *The Greenlander* by *Mark Adlard*. Adlard, apart from being a worthy SF critic and reviewer, produced the T-City trilogy at the start of the 1970s (*Interface*, *Volteface* and *Multiface*). I remember that in about 1975 he gave up what at the time seemed a secure and well paid job in the steel industry in order to write full time. (Considering the current steel dispute perhaps he wasn't so rash.) At that time he was talking about writing a novel on whaling, and this is it. It appeared in hardback last year to much critical acclaim, and it's now receiving major promotion. Adlard has promised further whaling novels, so I hope he isn't lost to SF altogether. I'll try and find out for a future column.

Scheduled for May are *Web*, *John Wyndham's* lost novel, and *The Starchild Trilogy* by *Frederik Pohl* and *Jack Williamson* in a single volume.

There's a consistency of quality in Pan's SF titles that always makes me keep an eye out for any Pan volume. In April, apart from *Fountains of Paradise*, *Arthur C. Clarke's* threatened last novel, there is *Vertigo* by *Bob Shaw* (previously published in 1978 by Gollancz). This is a novel-length sequel to a 1974 short story (variously entitled "Dark Icarus" or "A Little Night Flying") set in a future where the invention of an anti-gravity harness has given the individual the freedom of the air. In May comes the first paperback edition of *Christopher Priest's An Infinite Summer*, a collection of five novelettes: "Whores," "Palely Loitering," "The Negation," "The Watched," and the title story.

From Fontana, April sees *The 13th Fontana Book of Great Horror Stories* edited by *Mary Danby*, whilst in the SF line, June sees a reprint of *Michael Moorcock's Behold the Man*, plus the fiction/non-fiction anthology, *The Book of New Worlds*.

(Continued on page 31, Col. 2.)

Events & Awards

WORLD FANTASY CON

The Sixth World Fantasy Convention will be held October 31-November 2, 1980, at the Marriott-Hunt Valley Inn in Baltimore, MD. The Guest of Honor this year is *Jack Vance*, Special Guest Artist is *Boris Vallejo*, and Master of Ceremonies is *Robert Bloch*.

Membership in the convention will again be limited to 750 attending members this year; priced at \$20 prior to September 1 and \$25 thereafter. (Although it is likely that the convention will sell out prior to that date.) Supporting (non-attending) memberships are \$7.00. Dealer tables, priced at \$25 before September 1 and \$35 thereafter, will also be severely limited. For those interested in advertising in the program book, the ad deadline is July 15.

Reader Ballots for nominations for this year's World Fantasy Awards have been distributed; members of this year's convention as well as the previous two years are eligible to nominate. The top two nominees in each of seven categories will be placed on the final ballot and winners will be selected by a panel of judges. The judges this year are *Stephen R. Donaldson*, *Frank Belknap Long*, *Andrew J. Offutt*, *Susan Wood* and *Ted White*. All reader ballots must be submitted, postmarked no later than June 28. They should be addressed to Peter D. Pautz, 68 Countryside Apts., Hackettstown, NJ 07840.

For information about this year's art show, contact Joe Mayhew, 6000 67th Ave., Apt. #104, East Riverdale, MD 20840.

Memberships and other correspondence should be addressed to convention chairman Chuck Miller at 239 North 4th St., Columbia, PA 17512. Or phone (717) 684-2925 between 9 a.m. and 5 p.m.

BALROG AWARDS

The 1980 Balrog Awards for excellence in the fantasy field were presented at FOOL-CON III, April 6, in Overland Park, Kansas. Nearly 400 ballots were cast for the awards from fans in more than 40 states and six foreign countries. The convention was attended by approximately 1,200 people, most of them local Kansas and Missouri fans. Guests of Honor included *Anne McCaffrey*, *Stephen R. Donald-*

son, *Patricia McKillip* and *Paul Allen*. Special guests and guest artists were *Lee and Pat Killough*, *Carl Sherell*, *Tim Kirk* and *Jann Frank*.

Listed below are the winners in each category, followed by the first three runners-up in parentheses:

Best Novel: *Dragondrums* *Anne McCaffrey*, Atheneum. (*The Stand* by *Stephen King*, Signet; *Harpist in the Wind* by *Patricia McKillip*, Atheneum; *Strange Eons* by *Robert Bloch*, Whispers Press.)

Best Short Fiction: "The Last Defender of Camelot" by *Roger Zelazny*, from *Asimov's SF Adventure Magazine*. ("Sand Kings" by *George R. R. Martin*, from *Omni*; "The Button Molder" by *Fritz Leiber*, from *Whispers*; "The Fane of the Grey Rose" by *Charles de Lint*, from *Swords Against Darkness IV*.)

Best Collection/Anthology: *Night Shift* by *Stephen King*, Signet. (*The Book of Munn* by *H. Warner Munn*, Outre House; *Amazons!* edited by *Jessica Amanda Salmonson*, DAW; *Alchemy and Academe* edited by *Anne McCaffrey*, Del Rey.)

Best Poet: *H. Warner Munn*. (*Steve Eng*; *Joseph Payne Brennan*; *Frederick J. Mayer*.)

Best Artist: *Michael Whelan*. (*The Brothers Hildebrandt*; *Judy King Rienets*; *Tim Kirk*.)

Best Amateur Publication: *Fantasy Newsletter*. (*Whispers*; *Space & Time*; *Fantasy*.)

Best Professional Publication: *Omni*. (*Magazine of F & SF*; *Starlog*; *Swords Against Darkness*.)

Outstanding Amateur Achievement: *Paul Allen* for *Fantasy Newsletter* and "Of Swords & Sorcery." (*Wendy Pini* for fantasy illustration; *Gordon Lintner* for 10 years of *Space & Time*; *Gerry de la Ree* for fantasy art book series.)

Outstanding Professional Achievement: *Anne McCaffrey*. (*Fritz Leiber*; *Ursula K. Le Guin* tied with *Stephen King*.)

SF Film Hall of Fame Award: *Star Wars* tied with *2001: A Space Odyssey*. (*Forbidden Planet*; *Alien* tied with *The Day the Earth Stood Still*.)

Fantasy Film Hall of Fame Award: *Fantasia*. (*King Kong*; *Wizards*; *Lord of the Rings*.)

The final Special Balrog Award, selected by a panel of judges that included the guests at the convention, was awarded to *Ian* and *Betty Ballantine* for their out-



standing contributions to the fantasy and SF field over the past 40 years.

TABA

A new series of awards introduced this year are The American Book Awards (TABAs), sponsored by the Association of American Publishers. The awards, to be presented May 1 in New York City, cover 13 categories of general reading: Autobiography, Biography, Children's Books, Current Interest, First Novel, General Fiction, General Non-Fiction, History, Mystery, Religion/Inspiration, Science, Science Fiction and Western.

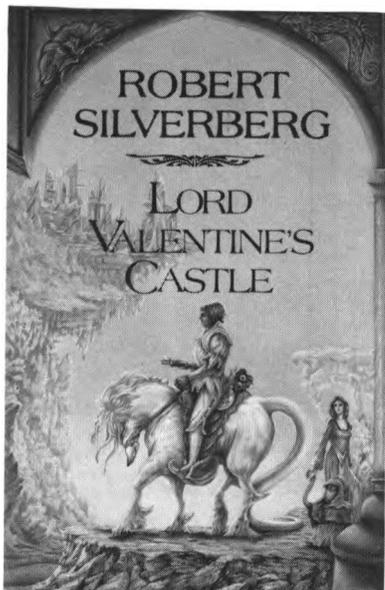
Nominees for the awards were announced in March and include the following under separate listings for hardcover and paperback: *Engine Summer* by *John Crowley* (Doubleday), *On Wings of Song* by *Thomas M. Disch* (St. Martin's), *Jem* by *Frederik Pohl* (St. Martin's), *Janissaries* by *Jerry Pournelle* (Ace, hc), *Juniper Time* by *Kate Wilhelm* (Harper & Row), *Tales of Neveryon* by *Samuel Delany* (Bantam), *Dreamsnake* by *Vonda McIntyre* (Dell), *The Star-Spangled Future* by *Norman Spinrad* (Ace), *The Persistence of Vision* by *John Varley* (Dell), and *The Book of the Dun Cow* by *Walter Wangerin, Jr.* (Pocket Books).

Nominees of interest here in other categories include *A Swiftly Tilting Planet* by *Madeline L'Engle* (Dell) in Children's Books, and *The Infernal Device* by *Michael Kurland* (Signet) in Mystery.

The nominees were selected by individual nominating committees for each category, consisting of authors, booksellers, critics, editors/publishers and librarians. Nomination ballots are being sent out to approximately 2,000 profes-

(Continued on page 31, Col. 3.)

Book Reviews



Lord Valentine's Castle by Robert Silverberg. Harper & Row, New York, April 1980, 444 pp. \$12.50.

Lord Valentine's Castle invokes dreams--a tapestry of visions and musings. You turn the pages and absorb detail after detail, quest after quest, feeling the color, the warmth of an imaginary creation that never disintegrates into Tolkien's Middle Earth or Lindsey's Arcturus.

I would call it science-fantasy, although Silverberg unhesitatingly refers to it as a fantasy. Working with the imagery of gardens and dreams, he has concocted a pleasant, sometimes brilliant book. He brings us Valentine, a king whose face has been stolen as well as his royal memories. Valentine is a man searching for his rightful identity. He undergoes the rigors of quest because he must or he will never regain his identity. It's a classic story, competently treated, escaping cliches and boredom through a deft handling of background and characterization.

Silverberg chooses seemingly simplistic devices to carry the story forward and his characters, for the most part, are not easily forgotten; such as a many-armed Skandar named Zalzan Kavol (Gibor in the *Magazine of F&SF* version, but the book editors thought it sounded too much like the infamous Gabor woman), a vroomish lizard named Deliamber (one of my favorites), and marvelous creatures called Shapelifters that are wonderfully ominous. He focuses primarily on a troop of jugglers who take in Valentine and become his

'boon' companions.

Juggling is a key word in describing this work. Never has juggling been so lovingly depicted. After finishing this book, I wanted to become a juggler--to attain transcendence through action and to reach goals by discerning dreams from reality.

Yet I also felt a little uncertain when I finished this book. If there's a flaw in this novel, it is its smoothness and a feeling that at times the author was not at all comfortable with some of his creations. For example, the innocuous Carabella, the pretty lover of Valentine. Ever dreamlike, this was one character that never stepped forth whole and touchable. She was more like a wraith of Valentine's mind, never really there.

In conclusion, I felt that the entire book was a sprawling dream, intact with moments of startling significance, especially within "The Book of the Isle of Sleep" and in "The Book of the Labyrinth." There were also moments of fragile uncertainties when the Silverbergian control slipped and direction was lost.

I was deeply grateful for *Lord Valentine's Castle* since I love his work so much and had been hurt by his premature withdrawal from the field some years ago.

But I keep thinking there is something he has not said which he must say. And I lean forward, waiting for the next juggling show to commence. In *LVC*, he dropped a few tosses...although, as his hands flew, I smiled.

-- Melissa Mia Hall

The Orphan by Robert Stallman. Pocket Books, New York, March 1980, 240pp. \$2.25

I confess to instinctive dislikes of novels that deal with the standbys of supernatural horror fiction: vampires, werewolves, mummies, etc. And with that dislike, it takes a considerable job by an author to overcome my tendency to skim whenever I'm confronted with something that has been covered hundreds of times before. What I'm hunting for, aside from a decent literary style abysmally absent in most of today's genre writing, is the new twist, the "ear" for fear, the conviction that this particular book is different and is worth my time.

The Orphan is indeed differ-

ent. And it is indeed worth anyone's time. It is, in fact, the first novel in a projected trilogy about a werewolf who appears in a farmer's hayloft one night, a werewolf all of five or six years old who calls himself Robert Lee Burney. But it isn't a joke. The lycanthropy is real, just as the boy is real, and the story concerns the boy/werewolf's realization that to survive he has to adapt: "There is much I do not know about the world I have been living in. I must learn to read, know more about humans and their ways, what they are capable of."

Yet age is not the prime difference here; it is the obvious concern of the author for his character. This is not a slobbering, hairy-faced, slow-dissolve monster we're dealing with--it's a creature that lives, fears, and *feels*. And to get from one persona to another Stallman intermingles both first person (the werewolf) and third (its human counterpart) so effectively that once the technique is recognized, it's forgotten. The werewolf learns about humans; yet to abstract one segment from the other would be to destroy a most delicate, more intricate tapestry that should neither be dissected nor analysed but simply enjoyed. And to miss this would be to miss one of the impending marvels of the contemporary fantasy scene. Mr. Stallman has much to do if he hopes to match the excellence of this volume with those to follow.

-- Charles L. Grant

Cold Moon Over Babylon by Michael McDowell. Avon Books, New York, February 1980, 292pp. \$2.50

and

The Nebulon Horror by Hugh B. Cave. Dell Pub. Co., New York, March 1980, 238pp. \$1.95

There are any number of criteria for a successful supernatural horror novel. Among them, however, are the creation of an atmospheric tension that creates in the reader a tension conducive to good fright, and characters who live, at least on the printed page. Simply giving characters names and physical descriptions isn't good enough; they have to have backgrounds, moods, feelings...in other words, everything you and I are made of, and then some. The best books exploit these (in the best sense of the word), and the middlin' to worst ignore them.

Of the two books in this review, *Cold Moon Over Babylon* is by

far the best. McDowell's first novel (*The Amulet*, Avon, 1979) was a mishmash of characters smothering what might have been a fine idea, perhaps one too large for his skills at the time. *Babylon*, however, succeeds admirably because, simply put, the man can write. Boy, can he write!

A backwater town in Florida's panhandle. A young girl is murdered, and the murderer (revealed soon enough, but not disastrously) is beset by a number of inexplicable (to him) events that culminate in a devastating sequence of revenge-oriented scenes that not until the last moment make clear that we are, indeed, dealing with the supernatural here. It's not an original plot. But the *people* are, and the world they live in is as real as any writer can make it. This makes the difference; this heightens the horror, creates the tension, allows the reader to overcome the slow pacing in order to find out *what comes next* because *we care*.

Another Florida town, however, fails to invoke that suspension of disbelief that is so vital in fantasy fiction. Hugh B. Cave's *Nebulon Horror* is, unfortunately... nebulous. The World Fantasy Award winning author knows how to tell a story, make no mistake about it; and his last year's *Legion of the Dead* proves it. Here, however, there is no sense of *place*, no real sense of *time*, and certainly little sense of *people*. What there is, is the evil-children-in-the-hands-of-an-evil adult theme. A good theme, by the way, when all is working well and, as Cave has outlined, an interesting one. So interesting that I was continually frustrated by the possibilities lost as the story moved on. Possibilities for scenes that would scare the pants off you, possibilities for character examination, and possibilities for...the frustration returns.

The Nebulon Horror seems, directly one begins it, an outline more than a complete novel. Those possibilities mentioned above would have lent themselves to a much longer book, and more successful--at least artistically. Though the usual Cave touch is here in that pages turn and his expertise in voodoo is used to good cause (though not effect), he's lost something along the way. Bigger may not always be better, but this is one case where the reverse would have been true. McDowell, for all his excesses, managed to hang onto that "something": the people, and the atmosphere. While Babylon the town exists, Nebulon is only a

blotch on the map; while there is fear in Babylon, in Nebulon there is only curiosity.

Which is not to say that *The Nebulon Horror* is a complete failure. In a younger writer it would have been noted as a good try; but coming from a man whose stature in the field leads us to expect more, it's close enough to be disappointing.

I should also note that the cover art for *Babylon* is superb, a perfect rendering of the sleepy, Southern community/area within; the cover for *Nebulon*, however, should be banned--it makes the book look cheap, hackneyed, and third-rate. Somebody over at Dell ought to be shot, and Cave ought to be furious.

-- Charles L. Grant

The Nebulon Horror by Hugh B. Cave.
Dell Pub. Co., New York, March 1980, 238pp. \$1.95

Of doors and misunderstood children...a horror that is more of a sorrow than anything else. The bright red cover sports an eye-catching Boris Vallejo cover and a teaser that reads: "A small town, an old house, and the evil legacy that became...*The Nebulon Horror*." I was a little nervous considering this book. There have been so many Stephen King clones and books over-manipulating the idea of demon children. But swallowing my anxiety, I decided to read this novel because of the name of the author.

In *Nebulon Horror*, Cave returns to using revenge as the primary force behind the evil lurking in Gustave Nebulon's old house and the elusive children whose eyes turn red after dark. It's a familiar horror device which Cave used in two of his most popular pulp tales, "Murgunstrumm" and "Horror in Wax."

The story appears relatively simple: Old man who does not want to die studies occult ways of returning, traps a woman into doing his will before he dies, and after his death does, in fact, return, to use children as messengers and deliverers of revenge on a town that he felt did not appreciate him enough.

But, it's not really all that simple. Cave provides twists and turnings throughout the story. The possessed children are so cunningly drawn, you can't help wondering if they became Nebulon's apprentices willingly.

Told from the various viewpoints of Nebulon citizens, Cave

displays a pared down form that reminds me of newspaper writing. He uses words sparingly in a journalistic style that never wavers from carrying the plot to its finish--a finish that was achingly apropos and which I will not give away here.

The occult happenings are described with an admirable attention to detail and I came away feeling it was all authentic and could have happened. But oddly, I was never frightened throughout the entire book--intrigued, perhaps, but never did I feel the intense shiver; one I have felt, for instance, in the work of Stephen King or Shirley Jackson or Henry James.

That's why I call it the "*Nebulon Sorrow*"--that's how I feel about it essentially. It was an interesting book that read quickly and was enjoyed. I don't know if that's bad or not. If you feel that you have to be frightened by a horror story, this book is not for you; but if you enjoy a straightforward, journalistic report of something eerie--it is.

The ending was delightful--just the thing for people who have a slight paranoia about children.

-- Melissa Mia Hall

What Rough Beast by William Jon Watkins. Playboy Press, New York, March 1980, 192 pp. \$1.95

What if the Abominable Snowman were an alien visitor from another world? What if the Abominable Snowman had telepathic abilities and, therefore, was able to avoid human efforts to capture it? What if the Abominable Snowman were an Abominable Snowwoman? William Jon Watkins has written a novel that considers all of these possibilities and more.

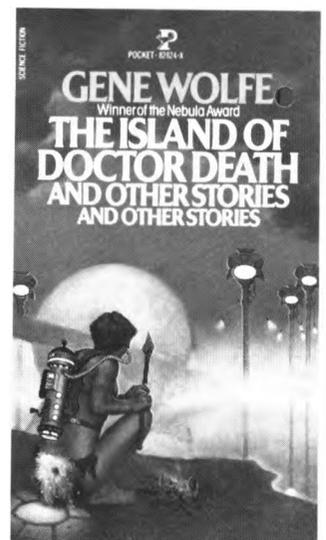
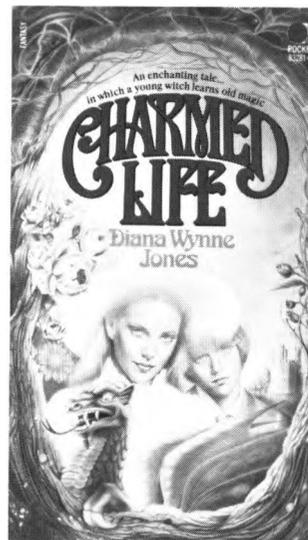
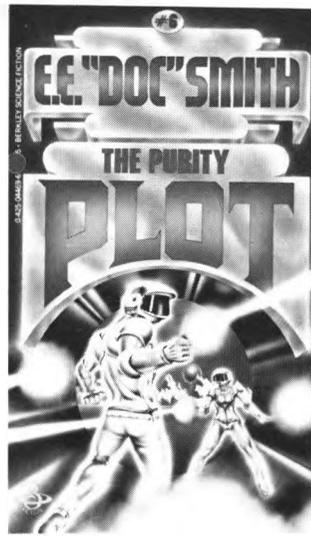
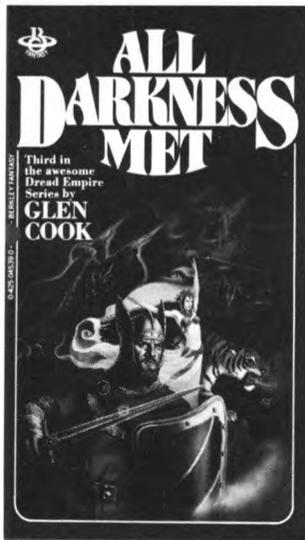
A hot-shot scientist named Hockmark has developed a super computer called SLIC 1000. SLIC is a data integrator, which is to say that it can put together a lot of information that doesn't appear to be related, like a human brain. To impress the board of directors at Comwebco, where Hockmark works, the outspoken scientist decides to put SLIC 1000 to a real test of ingenuity; the task of locating and capturing the Gillipeg Giant (our female counterpart of the Abominable Snowman).

Though Watkins is certainly no stylist, he can tell an interesting story. Watkins writes action-oriented stories which means that he says what he has to say in

(Continued on page 27, Col. 3.)

Paperbacks

Cover artists: "All Darkness Met" by Kinyuko Craft; "The Island of Doctor Death and Other Stories" by Don Maitz.



BERKLEY BOOKS

Coming from Berkley in June is the final novel in Glen Cook's "Dread Empire" trilogy, *All Darkness Met*, in which the final battle takes place, "the war-child wields the sword of truth and the Star Rider's dread secret is at last revealed." Price will be \$1.95.

Another June original is the 6th novel in the "Family D'Alembert" series by Stephen Goldin and Edward E. "Doc" Smith, entitled *The Purity Plot*. Along with the new volume, Berkley will be reprinting for the first time the four volume "Skylark" series by E. E. Smith: *The Skylark of Space*, *Skylark of Valeron*, *Skylark Three*

and *Skylark Duquesne*, all with uniform cover designs and illustrations by John Solie. All five books are priced at \$1.95.

Rounding out Berkley's June releases is another three-in-one volume bringing together for the first time the three novels in Ben Bova's "Exiles" trilogy: *Exiled From Earth*, *Flight of Exiles* and *End of Exile*, all originally published by Dutton. It's entitled (appropriately enough) *The Exiles Trilogy* and will be priced at \$2.50.

AVON BOOKS

Thousandstar by Piers Anthony is an Avon original slated for June; a science fiction novel set in a far corner of the Milky Way where an ancient site is discovered that may contain technology far beyond that of any known civilization. Price is \$2.25.

A second Avon original, billed as a romance, is *Lord Hap* by Marilyn K. Dickerson, at \$1.95. A novel about reincarnation set in contemporary and 16th century England, a London antique dealer travelling to an ancient castle drives off a cliff, to be saved by the spirit of her 16th century lover.

A reprint up for June is *Why Call Them Back from Heaven* by Clifford D. Simak, priced at \$1.95.

POCKET BOOKS

Pocket Books originals for June include *The Island of Doctor Death and Other Stories*, a new col-

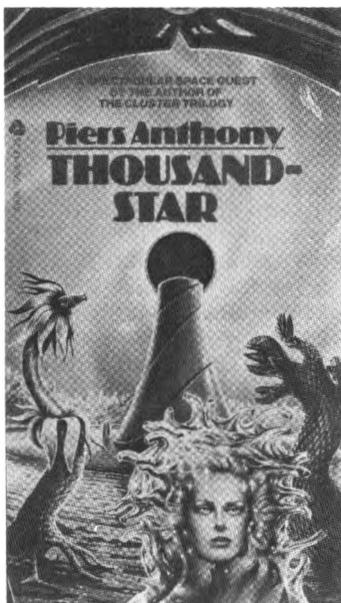
lection of stories by Gene Wolfe (including the Nebula-winning title story), and *The Clone Rebellion* by Evelyn Lief. The latter is a novel detailing the day when clones rise up against their human masters. The Lief novel will be priced at \$2.25 and the Wolfe collection (a thick 416 pages) at \$2.95.

A third original this month, priced at \$2.50, is *Phobia* by Thomas Luke, a psychological thriller that will tie in with the Paramount movie. Briefly, it concerns a doctor who is treating five patients (previously criminals) for phobia problems; when they begin to die, the survivors are suspected of murder.

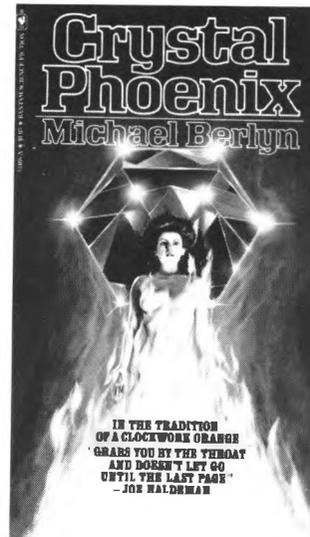
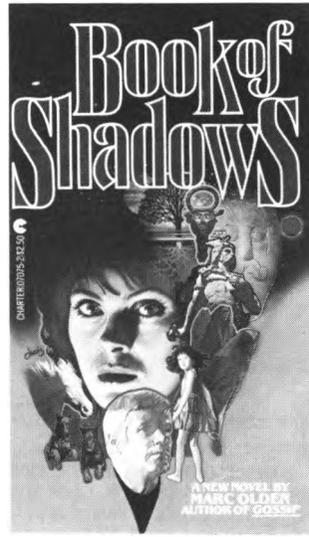
First paperback editions this month include *Juniper Time* by Kate Wilhelm, published in hardcover by Harper & Row a year ago, and *Charmed Life* by Diana Wynne Jones, published by Greenwillow. The latter is a novel about magic, set in Edwardian England. Priced at \$2.50 and \$2.25, respectively.

A nonfiction title is *The Challenge of the Spaceship* by Arthur C. Clarke, in which the author speculates about future scientific developments. Originally published in hardcover by Harper & Row, this revised edition will be priced at \$2.50.

Reissues this month are *West of Honor* by Jerry Pournelle, at \$2.25 and, under the Archway imprint for young readers, *The Ghost Next Door* by Wyllie Folk St. John, at \$1.75.



Cover artists: "Orion's Sword" by Vincent DiFate;
 "The Death God's Citadel" by Doug Beekman.



ACE BOOKS

A paperback original from Ace in June is *Orion's Sword* edited by *Reginald Bretnor*, an original anthology comprising the third volume in Ace's "The Future at War" series. Among the new stories and articles included are: "Inside Straight" by *Poul Anderson*, "In A Good Cause" by *Isaac Asimov*, "Superiority" by *Arthur C. Clarke*, "Steel Brother" by *Gordon R. Dickson*, "Time Piece" by *Joe Haldeman*, and "Inhuman Error" by *Fred Saberhagen*.

A second new anthology is *The Best of Destinies* edited by *James Baen*, featuring the best of the first year of *Destinies*. Included is material by *Poul Anderson*, *Joe Haldeman*, *Gregory Benford*, *Jerry Pournelle*, *Larry Niven*, *Frederik Pohl*, *Roger Zelazny*, *Dean Ing*, *G. Harry Stine*, *Charles Sheffield* and *Roger Zelazny*. Both anthologies are priced at \$2.25.

Two titles making their first mass market paperback appearances this month are *A Stone in Heaven* by *Poul Anderson* and *The Illustrated Harlan Ellison*, both priced at \$2.50. Both were previously trade paperbacks, the former from Ace and the latter from Baronet. A reissue for June is *Naked to the Stars* by *Gordon R. Dickson*, at \$1.95.

Book of Shadows is an original occult suspense novel by *Marc Olden* that will appear under the Charter imprint in June, at \$2.50. Set in contemporary New York City, it concerns a visit to Central Park by a group of Druids in search of the Book of Shadows who end up terror-

izing a group of tourists.

Another reprint under the Tempo label is *Alice in Wonderland* by *Lewis Carroll*, priced at \$1.25.

BANTAM BOOKS

Scheduled for June from Bantam Books as a Bantam original is *Crystal Phoenix* by *Michael Berlin*, an SF novel of the future in which death is a repeatable, even vicarious, experience, provided one maintains the payments on his memory crystal. Price will be \$1.95. Originally scheduled for June, but postponed, is *A Life in the Day of ...and Other Stories* by *Frank M. Robinson*.

ZEBRA BOOKS

The Sign of the Raven is the third volume in *Poul Anderson's* "The Last Viking" trilogy, retelling the saga of *Harald Hardrede*, last of the Viking Kings. The novel will appear in June from Zebra Books, priced at \$2.50.

DEL REY BOOKS

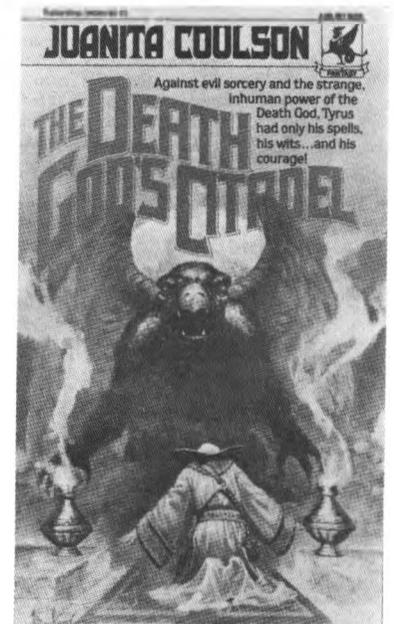
Coming from Del Rey in June is a new fantasy by *Juanita Coulson*, set in the same fantasy world as her previous *The Web of Wizardry* and entitled *The Death God's Citadel*. Price will be \$2.25.

Two first paperback editions will be *Han Solo's Revenge* by *Brian Daley*, previously a Del Rey hardcover and priced at \$1.95, and *A Tolkien Compass*, a nonfiction collection of studies and interpretations of Tolkien's work, edited by

Jared Lobdell and priced at \$2.50. Along with the new Han Solo title, Del Rey will be promoting its three previous Star Wars titles, *Star Wars* by *George Lucas*, *Splinter of the Mind's Eye* by *Alan Dean Foster*, and *Han Solo at Star's End* by *Brian Daley*, all priced at \$1.95 each.

Additional reprints and reissues for June are *The Long Tomorrow* by *Leigh Brackett*, at \$1.95, *Dying Inside* by *Robert Silverberg*, at \$2.25, and *The Compleat Enchanter* by *L. Sprague de Camp* and *Fletcher Pratt*, at \$2.50.

A Del Rey trade paperback release for June that I wasn't able to cover back in FN #22 is *The Empire Strikes Back Sketchbook* by *Joe*



The Pocket Books F & SF Page

May 1980

"Now and in the months to come we will present a spectacular array of books that will delight you with their appearance and satisfy your desire for more and better science fiction and fantasy. We'll be using 'The Pocket Books F & SF Page' to tell you about them. Look for us here and wherever paperbacks are sold." DH

The Best of Walter M. Miller, Jr.

Walter M. Miller, Jr.

Many people are unaware that Walter M. Miller, Jr., author of the Hugo Award-winning novel, *A Canticle for Leibowitz*, is one of the great SF short fiction writers.

Now, together for the first time, are fifteen of his best short stories, long out of print and collected from all the major science fiction magazines of the '50's. Among the gripping and startling tales are "Crucifixus Etiam" and the Hugo Award-winning "The Darfstellar."

Miller is currently working on the sequel to *A Canticle for Leibowitz*. #83304/\$2.95

The Space Vampires

Colin Wilson

"Excellent... a fast-moving, plausible piece of superior science fiction."--Los Angeles Herald-Examiner

Strange aliens are transported to earth, and Captain Carlson discovers that they are energy vampires whose seductive embraces are fatal. Carlson works toward their destruction--all the while fighting his own erotic attraction to the most beautiful vampire of all!

"Thoroughly intriguing."--Chicago Sun-Times

#83637/\$2.25



Hundreds of years hence, with technology lost and humanity in spiritual chaos, the Blessing Papers remain--and they could still save the world. But suddenly, inexplicably, they are gone. One man unwittingly possesses the key to the secret and comes to understand that he is inextricably involved in a drama that affects the future of the world.

"Enthralling, an elegant novel... full of color and rhythm," raved Janet E. Morris. *THE BLESSING PAPERS* is the first book of *The Blessing Trilogy*. It features a spectacular fantasy cover painting by Carl Lundgren, whose cover for *The White Hart* is garnering awards. #83219/\$2.50

The Blessing Papers

William Barnwell

Three From The Legion

Jack Williamson

The Legion of Space, The Cometeers, One Against the Legion--THREE FROM THE LEGION, published together for the first time! It's Jack Williamson's adventure trilogy about the swash-buckling Legionnaires.

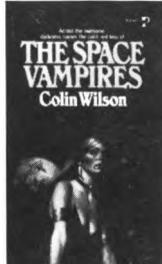
Jack Williamson is a Grand Master of Science Fiction--a citation awarded only four people in 40 years. A Science Fiction Book Club Selection. #83372/\$2.95

Islands

Marta Randall

From Marta Randall, author of *Journey*, comes *ISLANDS*, a Nebula Award nominee.

Unsuccessful immortality treatments destine a woman to grow old among the Immortals. Their lives are beautiful and exciting, and there is no place for her in their sparkling cities. Her refuge is ocean exploration and there she discovers a special room containing a power the Immortals had lost... and if she can but learn it, that power will transform the world. #83411/\$1.95



POCKET BOOKS

David G. Hartwell, Director of Science Fiction



Johnston and *Nilo Rodis-Jamero*. This will be a 96-page collection of production sketches for the movie, priced at \$5.95.

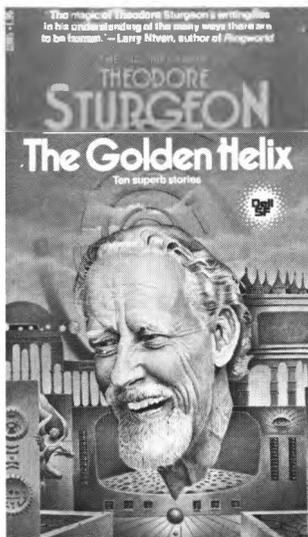
DAW BOOKS

Leading off DAW releases for June is *Marion Zimmer Bradley's* newest Darkover novel, *Two to Conquer*. "The warrior-outlaw known as Wolf seeks to create havoc, doubling his might through the use of a physical/psychic double from far away Terra--and only the victory of the Compact, harnessing the terrible energies of the matrix, can stop him." Price is \$2.25.

Two new heroic fantasy novels are *Crown of the Sword God* by *Manning Norvel*, his third novel for DAW, and *Lin Carter's Zanthodon*, the second volume in his new series about the underground world of Zanthodon. A reprint new to the DAW label in June is *The Languages of Pao* by *Jack Vance*, first paperbacked by Ace in 1964. All three volumes will be priced at \$1.75. The reissue for June, priced at \$1.95, is *Ironcastle* by *J. H. Rosny* as retold by *Philip Jose Farmer*.

FAWCETT BOOKS

On tap for June from Fawcett as a Gold Medal original is *Geo. W. Proctor's* second published novel, *Shadowman*. This is an SF novel set on the planet Tula which everyone thinks is a utopia, until the Tula



leader discovers that criminals on Earth are being given brain wipes and then being sent to live on Tula. Price is \$1.95.

A Morbid Taste for Bones by *Ellis Peters*, a \$1.95 Popular Library reprint, is about three medieval monks who are plagued by strange visitations while on a pilgrimage in search of the sacred bones of a Welsh village's virgin saint.

Another reprint appearing under the Fawcett Crest imprint is *2020 Vision*, edited by *Jerry Pournelle* and containing eight prophetic visions of the year 2020. Included are stories by *Ben Bova*, *Larry Niven*, *Harlan Ellison*, *Poul*

Anderson, *Dian Girard*, *David McDaniel*, *A. E. Van Vogt* and *Norman Spinrad*. Priced at \$2.25.

DELL BOOKS

New titles from Dell this month are *The Golden Helix*, a new collection of stories by *Theodore Sturgeon*, and the first paperback edition of *The Bug Wars* by *Robert Lynn Asprin*, published in hardcover by St. Martin's last year. Among the ten stories included in the Sturgeon collection are "The Man Who Lost the Sea," "And Now the News...", "The Clinic," "And My Fear is Great," "The Skills of Xanadu," "Yesterday Was Monday," "The Dark Room," "The Ultimate Egoist," and the title story. The former will be priced at \$1.95 and the latter at \$2.25.

PLAYBOY PRESS

Scheduled for its first paperback publication this month from Playboy Press is *Death in Florence* by *George Alec Effinger*, originally published in hardcover by Doubleday in 1978.

PINNACLE BOOKS

No new titles of interest this month, but Pinnacle will be reprinting *The Coming of the Horseclans*, the first novel in the horseclans series by *Robert Adams*. Price will be \$1.95. *

(Editorial ... continued from page 2.)

shock to find myself being awarded not one, but two Balrog awards for *Fantasy Newsletter* when I quite frankly had not expected to win in either of the categories for which I'd been nominated. It was quite an honor, too, and I'm grateful to the people who voted me those awards.

A greater honor, though, was having the opportunity to play a small role in awarding the special tenth Balrog award to Ian and Betty Ballantine. Despite the voluntary offer to withdraw from the voting by three guests whose works have been published by Ballantine Books, the vote of the judges was unanimous. And I couldn't be happier with the selection. It's not enough to say that Ian and Betty Ballantine have contributed much to the field over the past forty years; as editors and publishers they have had a profound impact upon the fantasy and science fiction field as we know it today.

A note on back issues: *FN #16, 17* and *20* are temporarily back in print, although quantities are somewhat limited. The only issue currently out of print is *FN #18*, however, I do have some less-than-good copies that are complete and fully legible. While quantities last, I will be offering complete sets of *FN #1-19* (all of the issues published in the old 12-page newsletter format) for those who want them at \$9; that's the same price you would normally pay for the 18 "in print" issues. Fewer than 30 complete sets are available, so please specify what you want when ordering. Also relatively low in stock are issues #13-15, 20, 23 and 24.

-- Paul C. Allen

(Book Reviews

continued from page 23.)

the fewest number of words actually needed to say it, uses short chapters in which lots of things happen all at once, and allows the reader to get the real gist of the novel via the dialog. His books are heavy on dialog and light on long descriptions and explanations. There is nothing wrong with this at all; there are plenty of readers who like short, action-oriented novels. But for readers who most enjoy style and characterization in the books they read, Watkins' work may not be at the top of the "must read" list.

This is one of the better Playboy Press releases I have come across. The story is brisk in pace and a very attractive Dean Ellis cover doesn't hurt it either. Good light reading. Recommended.

-- David Pettus

The Fan Press

NYCTALOPS

JANUARY 1980

NYCTALOPS

Harry Morris recently published his 15th issue of *Nyctalops*, perhaps the field's most respected magazine devoted to Lovecraftiana. Featured in the the issue are two articles, "Terror and Horror in the Case of Charles Dexter Ward" by *April Selley* and "The First Literary Copernicus" by *Lee Weinstein*; "Visit to Innsmouth," a short story by *Phyllis Rose*; "Blood of A Poet," a speech by *Jean Cocteau*; and "The Ghostly Kiss" by *Lafcadio Hearn*," along with a portfolio by *J. K. Potter*. Additional contents include numerous poems, a letters column and a brief review section.

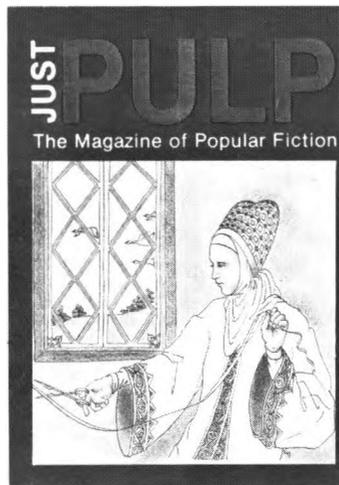
The 48-page, 9½" by 12" magazine is single copy priced at \$2.50. Harry O. Morris, Jr., Silver Scarab Press, 502 Elm St. S.E., Albuquerque, NM 87102.

JUST PULP

Just Pulp, a digest size magazine of general fiction that occasionally features some fantasy, is currently in its ninth issue which features the following stories: "If You've Got the Saddle" by *John D. Nesbitt*, "The Man Who Couldn't Kill A Sparrow" by *Robert G. Weaver*, "The Contestant" by *Gary Sloan*, "The Furies" by *Stephen Lewis*, "A Strange Case" by *Deborah Shipley*, "Silver Stir" by *Patrick Leahy* and "Black Saturday" by *Edward Zorensky*. The 112-page, illustrated issue also features a lengthy selection of poetry by a number of writers. Single copies are priced at \$1.50 and subscriptions are 4 issues for \$5. P. O. Box 243, Narragansett, RI 02882.

PAPERBACK QUARTERLY

One magazine I haven't covered in these pages in quite a few months is *Paperback Quarterly*, a quarterly digest magazine for collectors of old paperbacks--whether fantasy, SF or otherwise. Now in its 8th issue, *PQ* regularly features articles on early paperback editions of popular authors, old paperback publishers (many now defunct), indexes to paperback series, and artists who did many of the paperback covers of the '40s. Each issue is generally profusely illustrated with cover reproductions to some really scarce old



(Artist: J. K. Potter)

paperbacks.

The current issue features articles on the Saint Mystery Library, Rex Stout's novels in the old Dell mapbacks, the Bonibooks of the late '20s and early '30s, "Selling Culture with Paperback Covers," and an article on some of the sexier paperback covers of the '40s.

The 56-page issue is priced at \$2; subscriptions are \$8 per year. Recommended if you're into old paperbacks. Pecan Valley Press, 1710 Vincent St., Brownwood, TX 76801.

THE COMICS JOURNAL

I don't usually cover comics here, but *The Comics Journal*, one of the news bibles of the comics field, recently published a "Winter Special" issue (#53) of interest here. It cover features a very long (nearly 40-page) and very candid interview with *Harlan Ellison*. The issue runs a thick 148 pages (dream on, Allen...) and is priced at \$3. I'd recommend adding 50¢ for postage. The Comics Journal, 196 West Haviland Lane, Stamford, CT 06903.

FANTASY

Just out from the Fantasy Artists Network is the 5th issue of *Fantasy*, a quarterly magazine published by and for fan artists that features market news, lists of upcoming conventions and art shows, "How to" articles for the fan artist, and profiles of various artists. Included in this issue is



an article on photographing art, a profile of artist *Eddie Jones*, a portfolio of work by *David Zlotky*, an article on animal anatomy, how to package artwork for shipping, an introduction to art shows and cons, and a number of other columns providing useful information for the artist.

The 44-page issue sports a three-color cover by *Michael Roden* and is priced at \$2.50. Subscriptions (actually an annual membership in the network) are \$8 for 4 issues. *Fantasy* has come a long way in its first year of publication and appears to me to have become an extremely useful tool for the fan artist. Fantasy Artists Network, P. O. Box 5157, Sherman Oaks, CA 91413.

EMPIRE

A useful tool for the writer (fan or pro, I suspect) is *Empire - for the SF Writer*, now finishing up its fifth year of publication with issue #19. Included in the 20-page issue are the following: "Science Fact & Fiction: Concerning Hamlet's Mistake and its Importance to the SF Writer" by *Charles Sheffield*, "One Card Trick Deserves Another" by *Orson Scott Card*, "Getting a Good Price for Your Soul" by *Darrell Schweitzer*, "Retief and the Triffid Snatchers" by *Steven G. Spruill*, "Proleptic Leap" by *John Shirley*, "The Articulate Eye: Schenck's Mer" by *Don D'Amassa*, "SFWard Ho!" by *Stephen Goldin*, and a critique of a short story by *David Dvorkin*, *Gregory Benford* and *Eric Vinicoff*. (The story, inci-

dentially, is "Crazy Diamonds" by G. S. Axelrod.)

Empire is published quarterly and priced at \$6 per year. Single copies are \$1.50. *Empire SF*, Box 967, New Haven, CT 06504.

FRIENDS OF DARKOVER

Available from the Friends of Darkover is *Tales of the Free Amazons*, a new 76-page anthology of stories based upon the Free Amazons of *Marion Zimmer Bradley's* Darkover. Included are the following stories: "The Tracker" by *Lynne Holdom*, "Free Lance" and "The Meeting" by *Nina Boal*, "The Banshee" by *Sharrie n'ha Verana*, "Cast Off Your Chains" by *Margaret Silvestri*, "Ecological Impact" by *Patricia Mathews*, "This One Time" by *Joan Marie Verba*, and an excerpt from a forthcoming novel by *Marion Zimmer Bradley* entitled *Thendara House*. Although there is no price noted in the anthology, I suspect it is priced at \$3, the usual price for an issue of *Starstone*. Friends of Darkover, Box 72, Berkeley, CA 94701.

VISIONS

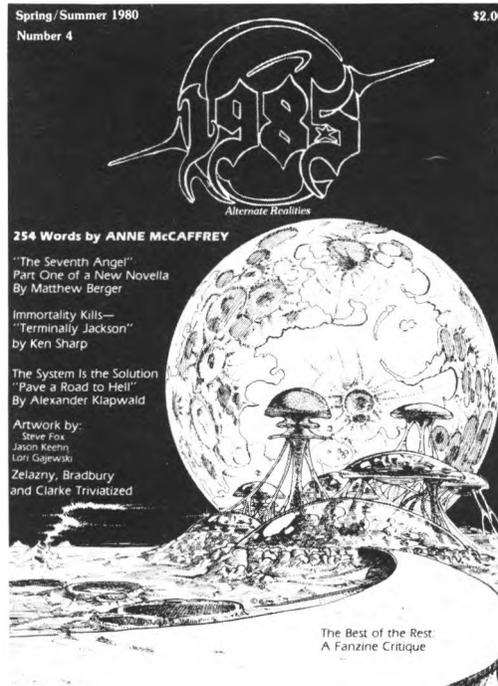
Star & R Graphic Productions recently published a portfolio of the artwork of *Ken Raney* entitled *Visions: The Art of Ken Raney*. The 32-page portfolio is nicely printed in a sepia tone on a textured cream stock with heavier covers and reproduces more than 60 primarily fantasy illustrations in a variety of sizes. The price is \$3. Star & R Graphic Productions, 314 W. Douglas, Ellsworth, KS 67439.

DERLETH SOCIETY

Fans of the late August Derleth may find of interest The August Derleth Society, which issues a quarterly newsletter containing memoirs about Derleth, letters by and about him, and news about Derleth-related activities. The current issue, #11, features a reprinted memoir by *Frederick Shroyer*, part 2 of a memoir by *Sam Moskowitz* and "Derleth On Art" by *Bill Dutch*, in addition to news about society activities. Memberships are a very reasonable \$3 per year and should be addressed to The August Derleth Society, George Marx, 20E Delaware Pl., Chicago, IL 60611.

HONOR TO FINUKA

A magazine for fans of Jack Vance's works is *Honor to Finuka*, now in its second issue (not counting a preliminary #0 that



went out free). The 32-page issue contains an index to reviews of Vance's works, loads of letters, reviews and news. Price is \$1 or 4 issues for \$4. Older readers, please note the new address: Kurt Cockrum, 309 Allston, #6, Boston, MA 02146.

1985

1985 - *Alternate Realities* is a fiction magazine that has been around for a couple of years now. The 4th issue, just published, leads off with a brief essay by *Anne McCaffrey* appropriately entitled "284 Words" and contains the following stories: "The Seventh Angel" by editor *Matthew Berger*, "The Platoon" by *Philip Schuth*, "Pave A Road to Hell" by editor *Alexander Klapwald*, "Farther From the Heart" by *Jeff Patterson*, "A Trillion Miles From Never" by *Jim Dixon*, "A Lithwethan Searching" by *Andrew Andrews* and "Terminally Jackson" by editor *Ken Sharp*. Also included are reviews and a trivia quiz. The 44-page issue is priced at \$2.50 while subscriptions are \$6 for three issues. *Alexander Klapwald*, 475 Rosedale Ave., White Plains, NY 10605.

STARSHIP

Contents of the current issue of *Starship* (#38) include the following: "The Scenes of Life" by *Isaac Asimov* (an excerpt from his autobiography, *In Joy Still Felt*, due out as this issue goes to press), a profile of Hal Clement by *Brian M. Fraser*, part two of "The Silverberg Papers" by *Robert*

Silverberg, "Very Near to My Heart" by *Richard A. Lupoff* (his 1979 Westercon GoH speech), "The Imaginers & Other Reflections" by *Frederik Pohl*, "Film Diary" by *Robert Stewart*, and *Susan Wood's* first column as *Starship's* new book reviewer, "Worlds Out of Words." The issue sports a full color *Mike Hinge* cover illustration. *Starship* is now single copy priced at \$2.50, while subscriptions are \$8 for 4 quarterly issues. P. O. Box 4175, New York, NY 10017.

WAX DRAGON

Out from Irvin L. Wagner is his second issue of *Wax Dragon*, a 16 page digest size issue that features the following stories: "Blackelven" by *Charles R. Saunders*, "Specter in the Buried Chambers" by *Jessica Amanda Salmonson*, "First of the Litter" by editor *Wagner*, "The Half-Scalan" by *An-Clovis*, and an article on the use of the deus ex machina in fantasy fiction by *John L. Leland*. Artwork is by *William Church*, *Randy Holmberg*, *Brian Pavlac* and *Steve Swenston*. *Wax Dragon* is available by subscription only at \$3 for 4 issues. Irvin L. Wagner, 123 S. Ruggles St., Bronson, MI 49028.

Last issue, I noted the return of Gary Hoppenstand's excellent fantasy fiction magazine, *Midnight Sun*, with issue #5. Gary has a new address: 5733 Milbank Road, Apt. F, Columbus, OH 43229.

Michael L. Cook's fantasy advertiser, *The Age of the Unicorn*, will be changing publishers effective with the June issue. Following issue #7, for April, *The Unicorn* will be incorporated into J. Grant Thiessen's *Science Fiction Collector*. Cook notes, however, that he plans to continue publication of his digest size mystery fiction magazine, *Skullduggery*. For details on both magazines, see FN #24.

In FN #21, I incorrectly noted that Sandra Miesel would be replacing Richard Lupoff as book reviewer for *Starship*. In fact, *Susan Wood* is the new reviewer and I've been meaning to run her letter here for some time now. Review copies of small press publications may be sent to her at: Dept. of English, University of British Columbia, 2075 Wesbrook Mall, Vancouver, B.C., Canada, V6T 1W5.

Finally, a note for newer readers: all fan press items mentioned here are offset printed and 8½" by 11" in format unless otherwise noted. And, when writing, say you read about it in FN! *

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FANTASY AND S-F POETRY: Need many zines, books and booklets in this field. ALSO: articles, book reviews, re: F&S-F verse, will buy Xeroxes and pay postage. Will gratefully acknowledge in coming *scholarly* reference work. Poet's biographies, bibliographies, reviews of their published collections desired. Query first. Steve Eng, Ordway House, Nashville, TN 37206.

MYSTICON July 4-6, 1980. Blacksburg, VA. GOH Gordon Dickson. \$7 till May 15, \$9 after. Box 12294, Roanoke, VA 24024.

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("The Bantam Outlook"
continued from page 3.)

As part of our fall trade program, we'll also be publishing *Wanted!*, a collection of 22 full color poster paintings of the future's most dangerous and notorious aliens, illustrated by 15 of SF's most talented artists. Each alien will have an accompanying black-and-white "wanted" poster, giving the details of such crimes as energy theft and sludge-mongering, as well as aliases, M.O. and distinguishing characteristics. Ed Naha, an editor at *Future Life* magazine, wrote the text for the posters. Ed's first novel, *The Paradise Plot*, is scheduled for publication as a Bantam original in November, 1980. We'll round out the group with a package of full color *Star Trek Maps*, intricately detailed stellar charts with an accompanying manual, showing the zones of activity covered by the Starship *Enterprise* during its five year exploratory mission.

I should also note that Bantam will be publishing its first hardcover in September. While Tom Robbin's new novel *Still Life with*

Woodpecker is not strictly fantasy, we think it's a book that will appeal to many of you.

Looking a bit farther ahead, we'll be bringing into print some very special books: Tom Disch's *On Wings of Song* and M. John Harrison's *The Centauri Device* are scheduled for August, *The Dragon Lensman* (an authorized continuation of E. E. "Doc" Smith's beloved "Lensman" series) and William Kotzwinkle's macabre fantasy *Fata Morgana* are scheduled for September. *Homeworld*, the first volume in a new SF trilogy by Harry Harrison, and Robert Nye's erotic fantasy *Merlin* will follow.

And, in 1981, there'll be reprints of such highly-praised hardcovers as Ursula Le Guin's *The Beginning Place*, Robert Silverberg's *Lord Valentine's Castle*, and Walter Tevis' *Mockingbird*. Michael Berlyn and Paul Preuss will both be represented by new novels, and we'll be reissuing Janet Morris' "Silistra" series with new covers.

It all adds up to an exciting and varied list with the emphasis on quality. We recognize that fantasy and science fiction are among the most vital areas of publishing,

and we're proud to be contributing to them.

-- Sydney Weinberg
Bantam Books

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

loudly purring cougar while she nuzzles your chest and neck has depth." The Cougar Guard, you see (their captain is a young woman named Karen, incidentally), like Heidelberg duellists, pride themselves on their scars.

And--yes--there is a big ET feline in *Beyond Rejection*. And there's a lot of juicy stuff about programming old minds into bodies. I try to allow for parental bias, of course, but I must say that the day I read *Beyond Rejection* was the proudest of my life so far.

This spring Justin is spending the week break helping out at the apes and language lab (Roger Fouts) at the University of Oklahoma, working in particular with Moja, seven year old female newcomer. I just heard from him this morning; sample: "Moja buttons and unbuttons my shirt, laces and unlaces my shoes; signs 'hug' and hugs."

-- Fritz Leiber

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

(Specialty Publishers
continued from page 8.)

The former is slated to be a DAW paperback and is priced at \$2.98, the latter at \$2.49 (1¢ below the Pocket Books edition published last December).

And, in miscellaneous notes this issue, Russ Cochran reports a significant delay in the publication of his third and final volume in the *Edgar Rice Burroughs Library of Illustration*. Due to complicated copyright problems involving the Burroughs artwork Frank Frazetta did for the Doubleday and later Ace editions of Burroughs' novels, he is unable to include that artwork in his third volume at this time. He recently distributed a questionnaire to *Library* subscribers asking for a vote: publish now without the Frazetta artwork in question or wait until the copyright problems are resolved. The latter course would mean an additional delay, possibly running into years. *



(Interview: Katherine Kurtz
continued from page 17.)

new writer, like Nancy Springer. Some of these women also write science fiction, or mix science fiction and fantasy, but their common point is that they all write *good* fantasy. I should also mention Mary Stewart and Evangeline Walton, of course; and I've undoubtedly left out some important ones. I think, perhaps, that women tend to be more intuitive, as opposed to being hard-science oriented--more concerned with people rather than things and events; and perhaps it's this which gives us a slight edge in writing the kind of fantasy I enjoy. Notice that I qualify good fantasy as the kind that I enjoy, which is entirely subjective. But that's what counts in reading tastes, in the long run. Sometimes one can tell why one likes a particular work; sometimes one can't--but one can almost always say whether one likes or doesn't like it. It's greatly a matter of personal taste. Not that I don't like and admire some of my male colleagues, like Poul Anderson--far from it. But some of the things most hyped in the past have been things I've enjoyed the least--and they have tended to be written by men. I can't explain the correlation.

Elliot: Finally, what plans do you have for the Deryni series in the future? Will it continue to expand indefinitely? Do you see an end-point in sight? Will you be disappointed when that end comes?

Kurtz: I have at least another six-to-eight books to do in the Deryni series, though I expect to do some other things along the way, too. And if more ideas come along for more Deryni books, I'll do them, too, as long as I continue to enjoy writing them. In addition to the three-book sequences on Morgan's childhood and origins, and what happens to Morgan and Duncan and Kelson two-to-three years after the

first trilogy, I'd like to do a book just about Deryni magic, excerpting all the ceremonies and procedures and going more into the theory and such. I think that could be a very interesting project, and one which I know that a large number of my readers are interested in. There are all kinds of possibilities. I don't see any definite end in sight--partly because that would mean a cessation of the creative processes. When you create a whole world, if you've created it in multiple dimensions, you can't help but have it continue to generate more stories. There's always the question cropping up, of, "What happened then?" Or, "What happened before that?" Or, "What about So-and-So?" The concepts and characters will vary, and the way I look at them, as I grow in my awareness and in my skill at transmitting that awareness to my readers; but the possibilities are extensive. I see other, non-Deryni projects on the horizon, and perhaps they will eventually take precedence over the Deryni; but if they do, it will only be because I have grown into other areas of concern, and have other tales to tell, and other lessons to teach, and other wonders to discover.

-- Katherine Kurtz &
Jeffrey M. Elliot

(All photos courtesy of Katherine Kurtz.)

("The British Scene"
continued from page 20.)

A reprint I'm looking forward to in April is *The Gate of Worlds* by Robert Silverberg from Magnum Books. Gollancz published a hard-cover edition as a juvenile in 1978, and indeed, it was as a juvenile that it was originally published by Holt, Rinehart & Winston in the U.S. in 1967, but somehow I've managed to miss it all along. It's an alternate history, this time set in a world where the Black Death of 1348 decimated Europe leaving the Turks in control and an America that remained non-westernized. It's supposed to be one of Silverberg's better yet most overlooked works.

A variety of classic reprints are finding their way onto the shelves. Ram Publishing have decided to issue the entire works of Jules Verne in paperback starting in April with *Michael Strogoff* and *The Mysterious Island*. I must say that I'm surprised I wasn't put off SF for life when I first encountered Verne with *Twenty Thousand*

Leagues Under the Sea and *From the Earth to the Moon*, two of the most boring books I've ever read. Salvation came in the shape of *Journey to the Centre of the Earth* and then *Clipper of the Clouds*, so it'll be interesting to see them in print again. I'll keep you informed.

Oxford University Press are having a similar drive with their "World Classics" series, and needless to say, a number of the old gothics will see a new airing. The first, in March, was Mary Shelley's *Frankenstein*, always worth a read. In May comes a quartet: *The Monk* by M. G. Lewis, *Selected Tales* by Edgar Allan Poe, *The Mysteries of Udolpho* by Ann Radcliffe, and a new one to me, *Eirik the Red and Other Icelandic Sagas*, translated and edited by Gwyn Jones. The June titles will include William Morris's *The Wood Beyond the World*, though this is a more elaborate and costly (£1.95) edition retaining many of the original decorations and illustrations.

A few other titles in the "World Classics" series that may interest readers are *After London; or, Wild England* by Richard Jefferies, originally published in 1885 and portraying an England lapsed into barbarism (and not far off by the looks of it), *The Complete Shorter Fiction* of Oscar Wilde, and *Sherlock Holmes: Selected Stories* by Conan Doyle--all March releases. I don't suppose there are many who will have overlooked the fact that Doyle comes out of copyright after this year and I hope that in the deluge of Doyle that'll follow publishers won't overlook his many excellent weird tales in favour of endless variants of Holmes and Watson. "Start her up, Watson, for it's time we were on our way..."

-- Mike Ashley

(Events & Awards
continued from page 21.)

sionals who will vote for the awards.

Additional awards are planned for seven more categories: Art/Illustrated Books, General Reference Books, Poetry, Translation, Book Design, Cover Design and Jacket Design.

The 1980 American Book Awards cover books written, translated or designed by Americans and published in the U.S. during 1979. *

