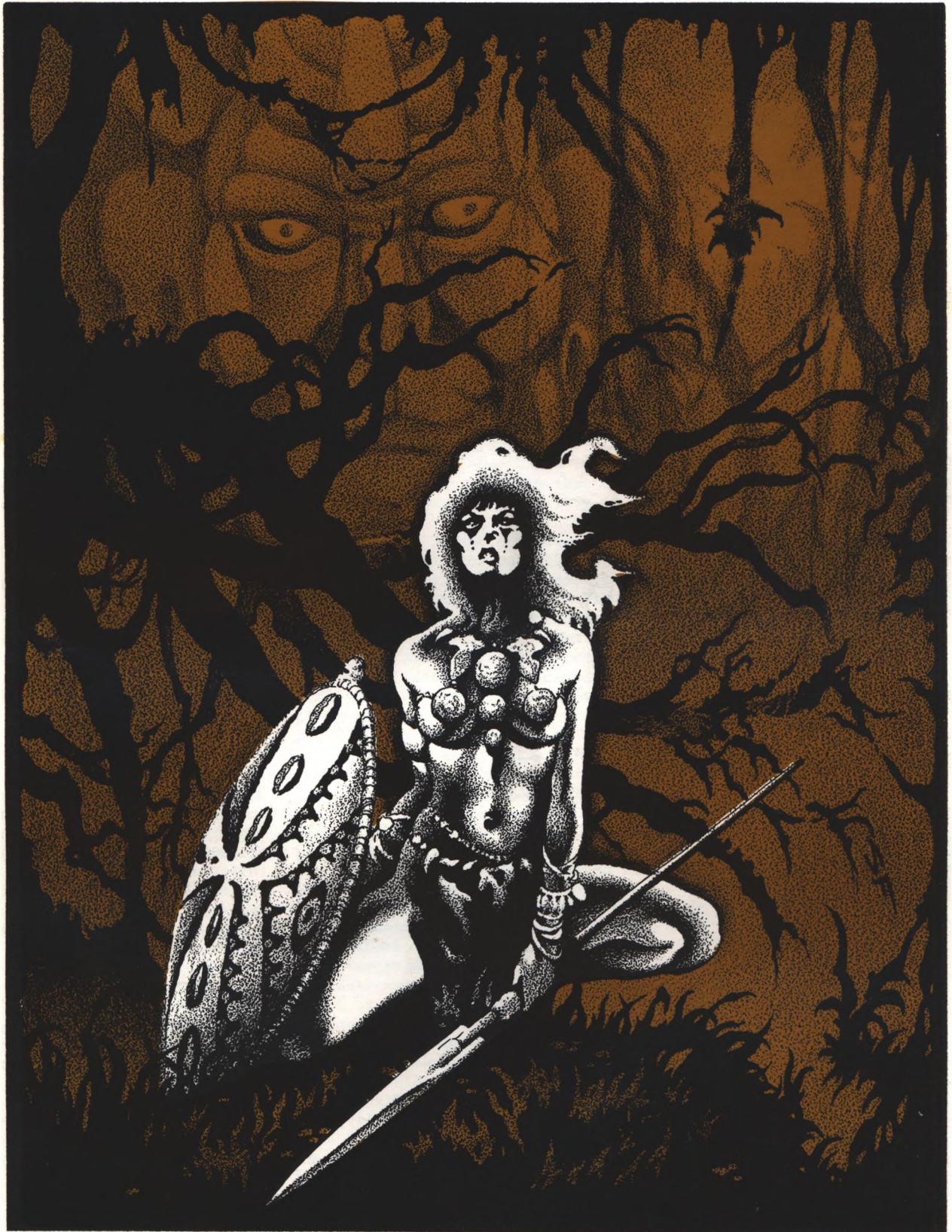


fantasy newsletter

\$1.50



september

no. 28

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Editorial

I'm continually receiving letters from people asking me, "How in hell do you manage to do it every month?" or something to that effect. There are months when I wonder about that myself--depending upon how a particular issue happens to fall together. Sometimes it's with a crash, but fortunately, the pieces generally fit into place fairly easily. And after a while, even a dummy like myself can get this thing worked out to a science. This month, for some reason, everything came in late. The columns by Doug Winter, Karl Wagner and Bill Warren all arrived during the last week of my monthly cycle (now I know how you women in the audience feel), which necessitated some fast footwork on layouts.

We have quite a bit of variety this issue. Doug Winter's "Shadowings" column this issue is a thought-provoking one and says some things about heroic fantasy that have needed saying for a long time. I'll be mildly surprised if it doesn't have half of Conan fandom assembled on my doorstep in a few weeks. Karl Edward Wagner hasn't really switched hats with Mike Ashley--it just looks that way. Karl decided to write one of those "what I did on my summer vacation" type columns while, coincidentally, Mike has been too busy to get a column in. Although most of the fan publications Karl mentions have been covered in *FN* before, it serves as a nice (not to mention entertaining) update on Britain's very active fan scene. Meanwhile, Gerry de la Ree offers us a glimpse at what it was like to be a fan forty years ago. By way of contrast, Dell associate editor of SF and fantasy, James Frenkel, offers us a glimpse into the future at Dell Publishing Co. And, Bill Warren tells us what's coming down the pike in the way of new films. If I didn't know Bill better, I'd swear he's putting us on with some of the crazy titles he lists..."Divorce Vampire Style"?

Some things in general:

As those of you who have ordered those "complete sets" of *FN* #1-19 recently already know, they sold out pretty quickly. I've been filling orders with sets of #1-17 and #19 (which are the same price: \$9) for a few weeks now. Currently, issues 13-17 are very low in stock and on the endangered species list.

A number of readers have asked what "all those funny numbers" mean after your name on the mailing label. As you note, there are two codes following your name, separated by a slant (/). The number on

(Continued on page 30, Col. 3.)

fantasy newsletter

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Shadowings

by Douglas E. Winter

"Heroic fantasy" is a particularly apt genre description because its modifier explicitly recognizes the preeminent role of character in this fiction. The heroic fantasy character serves as the focus for the personalized sense of adventure that is the genre's principal appeal; yet he or she is also a device of continuum, because heroic fantasy seemingly demands sequels, trilogies or series, and character repetition rather than thematic progression is a long-established tradition.

It may thus seem strange that heroic fantasy, as a literature of character, has a poor track record as a literature *about* character. For each Kane, Elric, Fafhrd and Grey Mouser, there are countless protagonists whose depth is little more than a name and a motive for blood-letting; and even most of the premier "characters" of heroic fantasy are undeveloped husks in the broader context of contemporary literature. The reason lies in the genre's incubation in pulp magazines as a fiction of escape, directed to adolescent males, with an emphasis upon action/adventure and a straightforward storytelling style. Artistic considerations were less than secondary; and characters were sketchily realized in order to act as ready surrogates for the reader, operating on a purely visceral level that avoided any mature introspection that might muddle the escapist, youth-oriented intentions of the fiction.

The archetypal protagonist of heroic fantasy's early years has returned this summer in *Conan the Rebel* by Poul Anderson (Bantam, \$2.25). It may be fairly stated that Conan the Cimmerian never really functioned as a literary character, but always held the status of a serial puppet--an embodiment of the non-stop action that was the real subject of Robert E. Howard's fiction. Anderson makes no effort to alter the situation; his Conan moves with mechanistic efficiency, seemingly motivated only by lusts of flesh and for blood, and readers are presumably expected to understand and to identify with his character on the basis of repetitive exposure to previously recorded exploits.

Conan the Rebel can be viewed

as a penultimate "sword and sorcery" novel, an almost cathartic exposition of that aspect of heroic fantasy that has failed to come of age: the dichotomy between good and evil is quickly and resolutely defined; revenge and sexual desire are the premier motives for human existence; women are sexual objects best depicted with a minimum of clothing; and, most important, blood and lives are shed with an obsessive alacrity almost pornographic in nature. To say that it could have been written by Howard would be a backhanded compliment, not only because Anderson is probably a better writer, but also because it would recognize Anderson's failure to address the changes in his audience and in so-called "escapist" fiction that have occurred during the past fifty years.

Whereas *Conan the Rebel* is admittedly serial fiction whose goal is to replicate bygone pulp material, original novels in its tradition--such as Peter Tremayne's *The Fires of Lan-Kern* (St. Martin's, \$10.95)--lack even that excuse. The first installment of a projected trilogy, it is one of those novels in which an incapacitated submarine surfaces to find that the world has changed (this time, England has reverted--or evolved--to Celtic days). The plotting is painfully predictable, and the characters one-dimensional and interchangeable with those of countless similar books.

Samarkand by Graham Diamond (Playboy, \$2.25) exemplifies the degree of lifeless abstraction possible in such backward-looking pursuits of escapism. A simplistic Arabian Nights piece, *Samarkand* recounts with few surprises the fall of that fabled city to Mongol Hordes, and its recapture by the Princess Sharon, who leads a band of hill tribesmen whose ancestors were the city's original rulers. Like most of Diamond's work, the text is technically well-written, but the characters' lack of depth and emotion produces a flavor of reportage rather than fiction.

John Morressy's *Ironbrand* (Playboy, \$2.25), on the other hand, is the inevitable exception, surviving weak characterization by combining a moderately original plot with a brisk writing style

that literally propels the reader through this compact epic. Three brothers are dispatched by their dying father to reclaim three kingdoms taken from their family in ages past by the evil Cairn lord. With the aid of magical swords and the beneficent Dark Prophet, the brothers--at a steep price--overcome the riddlesome sorceries that control their distinct, but interconnected, fates. Morressy's vivid narrative makes this novel a winner; and would-be trilogists should heed the example of this book, which could easily have been expanded, with tiresome results, into more than a single volume.

This summer also marked the return of Thomas Covenant, in a sense Conan's antithesis as heroic fantasy's most well known "anti-hero." Yet *The Wounded Land* by Stephen Donaldson (Del Rey, \$12.95) and its predecessor volumes hold a more important distinction, because--unlike traditional heroic fantasy in which action is the subject--the Chronicles of Thomas Covenant the Unbeliever are novels about *character*.

The Wounded Land is an unmitigated triumph, both as a sequel and on its own terms. Covenant is brought to the Land ten of our years--thousands of Land-years--after the defeat of Lord Foul in



The Power That Preserves. Foul has regathered his strength and corrupted the Land with the Sunbane, a cyclical series of plagues; and total destruction of the Land seems imminent. Covenant's situation is complicated by the presence of Linden Avery, a female doctor brought with him to the Land. Although Donaldson introduces more action than in the original trilogy, as well as a realistic grimness more reminiscent of good horror fiction than typical heroic fantasy, *The Wounded Land* remains an introspective apologue whose landscapes offer haunting reflections of the characters' psychologies. And the presence of Linden Avery is an effective device: she must re-experience Covenant's prior struggle to believe in the Land's reality, while Covenant must strive to overcome Foul's renewed corruption as well as to accept that her role may now be more important than his.

Like Donaldson's novels, Elizabeth Boyer's *The Sword and the Satchel* (Del Rey, \$2.25) clearly has roots in the works of J. R. R. Tolkien; but unlike Donaldson, Boyer is unable to transcend the heavy yoke that Tolkien seems to place upon many heroic fantasy novelists. Despite a somewhat refreshing Scandinavian setting and a fair increment of light-hearted material, her first novel recounts an overly familiar magical quest by a transparently derivative band of adventurers to remove the evil bane of an eternal winter.

A second triumphant return of heroes occurs in *A Storm of Wings* by M. John Harrison (Doubleday, \$8.95), the sequel to *The Pastel City*, which was first published some nine years ago. This is one of those rare sequels that actually bests its progenitor. Such memorable characters as Tomb the Dwarf, Cellur the Birdman and Methvet Nian resurface eighty years from the close of *The Pastel City* to face a strange accidental invasion of the dying Earth by giant locust-like insects. The apotheosis of "sword and sorcery," *A Storm of Wings* is a sustained *tour de force* of style, in which these characters, although colorful, are mere elements of the surreal landscape of the Evening Culture that is the true "character" in Harrison's narrative. Readers accustomed to slapdash action should consume *A Storm of Wings* with patience, or they surely will be disappointed. It is well worth the effort.

The summer also saw the introduction of several new heroic fantasy protagonists similarly indicative of the genre's evolution as a

literature about, and not simply of, character.

The Shadow of the Torturer by Gene Wolfe (Simon & Schuster, \$11.95) is a stunning celebration of character that is without doubt the best heroic fantasy novel in recent memory. The first installment of "The Book of the New Sun" tetralogy, *The Shadow of the Torturer* begins the narrative of Severian, a young journeyman of the torturer's guild who will become the ruling authority of a future "Urth." Severian betrays his guild's oath by granting merciful death to a "client," and he is expelled to serve as a simple executioner in a distant city. His sojourn, which takes him for the first time beyond the citadel housing his guild, comprises much of this book and, apparently, of the series. Wolfe displays the same stylistic talent that has characterized his superb short fiction—recently collected in the highly recommended *The Island of Doctor Death and Other Stories* (Pocket, \$2.95); but the novel's emphasis upon Severian's superbly realized character, as well as its ironic touches, make it something truly special.

Like *The Shadow of the Torturer*, both *Lord Valentine's Castle* by Robert Silverberg (Harper & Row, \$12.95) and *The Snow Queen* by Joan Vinge (Dial, \$10.95) involve the rise of a protagonist of humble means to a status of ruling power—surely a comment on the psychological needs of our times. *The Snow Queen* concerns Moon Dawntreader, a young fisherfolk woman and the clone of Snow Queen Arienrhod, who hopes to prolong her reign by making Dawntreader her successor. The novel's complex plot is fully comprehensible only in retrospect; but its major fault is the failure of the leading characters to spark emotional involvement by the reader. Despite charming romance and admirable prose, Vinge's unconvincing characterizations render *The Snow Queen* less than a complete success.

On the other hand, *Lord Valentine's Castle*, Silverberg's first novel in four years, is a major disappointment. Lord Valentine, the ruling "coronal" of the planet Majipoor, awakens on a sunny hillside, completely amnesiac and lodged in a new body. Through dreams that reveal his true identity, he reluctantly decides to regain his throne from the usurper corrupting Majipoor in his old body. Even the least perceptive reader should have guessed Valentine's predicament within the first ten pages; and the narrative moves with an undue leisure at times reminiscent of a

travelogue. Absent and sorely missed are the power and imagination of Silverberg's best works, which rejected genre conventions; only Silverberg's stylistic acumen and ambitious extravagance forestall a complete disaster.

A unique heroic character is presented by Chelsea Quinn Yarbro in *Ariosto* (Pocket, \$2.25), an unheralded classic that seems to have escaped the eye of most readers and reviewers. The novel is a character study involving several levels of "reality": the historical Renaissance, in which Ariosto wrote *Orlando Furioso*; the novel's alternate Renaissance, in which history has changed but is recognizable (including an Italian colony in America); and, within the alternate Renaissance, a fantasy written by a poet named Ariosto about another alternate Italy and America with a hero-warrior named Ariosto. As the book progresses, Ariosto's apparently mundane existence among the courtly intrigues of the fictional Renaissance begins to parallel the mounting supernatural conflict of Ariosto's fantasy. This is Yarbro at her best, and her sympathetic characterization of Ariosto is a thoughtful and lyrical tribute to this minor poet.

Also unheralded is *All Darkness Met* by Glen Cook (Berkley, \$1.95), one of those books that you almost hate to love. The third and apparently final installment in the "awesome Dread Empire series," this novel and its predecessors, *A Shadow of All Night Falling* and *October's Baby* (released by Berkley this past December and March) are adorned with some of the worst cover art and maps ever seen. Cook's plotting is labyrinthine and often confused, and his ambitious attempt to document years of continent-sweeping warfare succumbs to necessary superficiality; but the key word here again is *character*. Cook presents a cast of wacky, almost satirical would-be heroes and gods that must be read about to be believed. Their antics give these books a life of their own that proves them enjoyable beyond any expectation.

All told, this has proved an excellent summer for heroic fantasy, both from the reader's perspective as well as from the viewpoint of the genre's desperate need for maturation and critical recognition. Novels such as *The Wounded Land*, *A Storm of Wings* and *The Shadow of the Torturer* confirm that fictional escapism does not require an abandonment of intellectual and artistic aesthetics, nor of the compelling

(Continued on page 12, Col. 3.)

The Outlook:



Dell Publishing Co., Inc.

by James R. Frenkel
Associate Editor

Dell's fantasy line began formally in October of 1979 with the publication of *Another Fine Myth* by Robert L. Asprin. Since then we've published one fantasy title each month. Starting with June, however, we've cut down a bit on our SF and fantasy schedule, and we'll be publishing somewhere between six and eight fantasy titles a year in the immediate future.

Before October we were publishing fantasy under our science fiction imprint, and such books as *Land of Unreason* by L. Sprague de Camp and Fletcher Pratt, *Master of Hawks* by Linda E. Bushyager, *The Door Into Fire* by Diane Duane, *Darker Than You Think* by Jack Williamson, as well as our Michael Moorcock titles--*The Eternal Champion* cycle and the *Chronicles of Castle Brass*--and our Lin Carter novels and *Flashing Swords!* anthologies, are now considered part of the fantasy list at Dell. As various books are reissued in upcoming months and years, they will bear the fantasy imprint and logo, which was designed by our Art Director, Bruce Hall.

Our past policy will continue. We'll publish an eclectic list, not favoring any particular sub-genre of fantasy, but offering a wide array of books for the tastes of all of our readers. Ranging from heroic fantasy to high fantasy, from medieval tales to futuristic urban fantasy, from the mannered prose of a Katherine Kurtz to the modern slickness of a Diane Duane, Dell's fantasy will have only a single unifying factor, and that's our insistence on entertaining stories that our readers will enjoy. My own tastes in fantasy are catho-

lic. If there's an author we have not yet published, it's not necessarily because I don't like his or her style; style is a matter of personal preference, and my standards for style are flexible--if the style gets in the way of the story, then it is too evident; yet there are many stories where style is extremely important to the telling, and in such cases there will be differences of opinion among readers.

Such books as *Born to Exile* by Phyllis Eisenstein, *Wall of Serpents* by L. Sprague de Camp and Fletcher Pratt, the aforementioned *Another Fine Myth* by Robert L. Asprin, *Who Fears the Devil?* by Manly Wade Wellman, *The Incredible Umbrella* by Marvin Kaye, *The Fortunes of Brak* by John Jakes, and *Hasan* by Piers Anthony, all have style and tone unique to themselves. Each book has been enjoyed by readers who write in to tell us how much they enjoyed this or that particular book. We'll never try to make all our fantasy the same, any more than we'd try to make all of our science fiction read like it was written by a single author. We try to make the covers of the books speak for their contents. Again, as with our SF, we're trying to make it easy for readers to know what they're buying by what appears on the cover. The Dell Fantasy logo is our way of promising quality in entertainment. What kind of entertainment should be conveyed by the cover.

As we have in the past, we'll continue to illustrate some of our books with black-and-white drawings by popular artists. And our covers will continue to be painted by some of the best artists in the field:

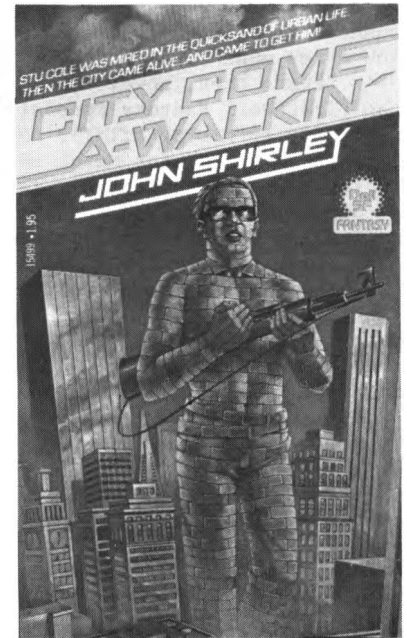
Milo Cintron, Richard Lon Cohen, Richard Corben, Leo and Diane Dillon, James Fox, Ken Kelly, Rowena Morrill and Boris Vallejo and others. Over the next year or so we'll introduce several new artists whose work we're sure you'll find attractive and vividly engaging to the eye.

Following is a partial list of books we'll be publishing in the next year or so. We may well add to this list as time goes on, so don't be surprised if this is an incomplete report.

First things first. *City Come A-Walkin'* by John Shirley, a fast-paced urban fantasy of the future, is about to be published, marking Shirley's first Dell appearance. Not your conventional fantasy, *City Come A-Walkin'* is the suspenseful tale of San Francisco in the grip of a Mafia-run electronic credit conspiracy, fought against by a dance-club owner and a singer, and masterminded by the living incarnation of the City itself. Powerful stuff!

In coming months we'll publish a wide variety of fantasy, from such urban-contemporary fantasy as *City Come A-Walkin'* to the more traditional fantasy of Michael Moorcock, whose '*Chronicles of Castle Brass*' we'll be reissuing in three volumes, *Count Brass*, *The Champion of Garathorm* and *The Quest for Tanelorn*, in February through April next year.

Also coming soon will be two new *Flashing Swords!* volumes edited by Lin Carter. The first, *Flashing Swords! #5*, will feature a big new novella by Roger Zelazny, as well as original tales by C. J. Cherryh, and by three other fantasists. This



volume will be published in the late summer, 1981, with Volume 6 to follow a few months thereafter.

Before then, however, will come the first Dell Fantasy Special, *Too Long A Sacrifice* by Mildred Downey Broxon, scheduled for March 1981 publication. Most properly called a contemporary Celtic fantasy, this epic tale spans 1400 years from the time the bard Tadhg and his wife, the healer Maire are cursed to the lifting of that curse during the current troubles in Ireland. What goes between those events fills the book in one of the most suspenseful and exciting adventures we've seen in a long time. Ms. Broxon, or Bubbles, as she's known in fandom, has had one previous book published, *The Demon of Scattery*, which she wrote with Poul Anderson, but *Too Long A Sacrifice* is totally her own, and we're very proud of it, proud enough to make it the first-ever Dell Fantasy Special.

Also coming from a relatively new writer are two books, the first of which is *The Door Into Shadow*. The author, Diane Duane, is currently nominated for the John W. Campbell Award for best new writer in the field, and her first novel, *The Door Into Fire* elicited high praise and much response from crit-

ics and readers alike. *Door Into Shadow* is the second in a series of four books, and it will appear sometime in the summer of 1981. We--among others--can't wait!

Her second book upcoming will first be a Delacorte Press hardcover under the aegis of the Young Adult division. Called *So You Want to be A Wizard?*, it's a contemporary tale of an adolescent girl who really wants to be a wizard. When she comes across a how-to guide in the library, she starts her training, and begins to delve into dangerous matters which are not easily resolved. We're told this is the first book in a trilogy; when the first novel appears, the reasons for the trilogy will become quite clear.

Also coming from the Delacorte Young Adult division will be Jane Yolen's first YA novel, *Pit Dragon*. Based on her upcoming story in Orson Scott Card's *Dragons of Light* anthology, *Pit Dragon* is the heartwarming story of a boy and his (fighting) dragon, raised from an egg in a bog.

On a totally different note, there's *Deathbird Stories* by Harlan Ellison, which we'll be reissuing this November. Brilliant, emotionally heady tales of trauma and transformation, *Deathbird Stories*

is Harlan's best collection of stories, with a beautiful wraparound cover by Leo and Diane Dillon.

Also in a modern mode, though quite different, is *The Point Man* by Stephen Englehart. We'll be publishing this next fall (1981) and we expect it to be a pretty hot item. Taking place in San Francisco, its main characters are a disc jockey whose lion statue is stolen, and a wizard named Cornelius. Elemental magic and dark forces combine to make this a fastpaced, suspenseful drama that will not be soon forgotten.

There are other books down the line. Linda Bushyager is working on a new fantasy, as is Phyllis Eisenstein working on more Alaric material. And there's a book called *Lilak* by Clair Noto and Roy Thomas, an heroic medieval fantasy, that should be finished soon.

There'll be other news, and other books for next year's *The Dell Outlook*, but for now, the news is that we're pleased to be in the fantasy market, and we hope that readers will continue to give us the positive response that we've received over the last year, since we formally began our fantasy line.

-- James R. Frenkel
Associate Editor

Have You Lost Out On These Unique Items . . .

. . . RIVERWORLD WAR by Philip Jose Farmer (5 unpublished chapters from THE MAGIC LABYRINTH, in a 500 copy signed edition); THE DREAM WEAVER by Jane Yolen (stories by a F&SF favorite, illustrated with full color plates by Mike Hague); THE BOOK OF THE DUN COW when it was first published in hardcover; SHERLOCK HOLMES AND THE THEATRICAL MYSTERY (150 copy numbered edition); and much more including unusual fanzines like *Nyctalops*, *Farmer-Age*, *Fantasy Tales*, *Pandora*, *The Weird Tales Collector*, *The Doc Savage Club Reader*, *The Dr. Who Review*, *The Armchair Detective* and many many more!

If so, then you have not been receiving our monthly annotated catalogs of science fiction, fantasy, mystery and pulp material. We stock all of the major new books, paperbacks and fanzines

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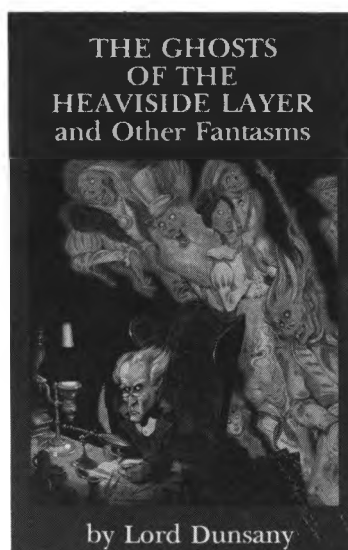
Teaching Science Fiction: Education for Tomorrow edited by Jack Williamson has appeared from Owlswick Press, as previewed last issue. Following a preface and introduction by Carl Sagan and editor Williamson, the volume is divided into three broad areas. "The Topic" consists of seven essays: "On Teaching SF" by Ursula K. Le Guin, "SF and Society" by Isaac Asimov, SF and research by Leon Stover, relating the humanities to the hard sciences (which SF does) by Robin Wilson, literary traditions of SF by Thomas D. Clareson, an overview of SF writers by Alexei and Cory Panshin, and "Women and SF" by Susan Wood.

"The Teachers" is a collection of 14 essays on such subjects as SF at the primary grade level, at the secondary level, in the English department, in the science department, etc. The writers are Barry B. Longyear, Elizabeth Calkins and Barry McGhan, Mark R. Hillegas, Carolyn Wendell, Stanley Schmidt, Patricia S. Warrick, Leon Stover, Martin H. Greenberg and Joseph D. Olander, Robert Plank, Andrew J. Burgess, Robert E. Meyers, Kate Wilhelm, Vonda N. McIntyre, and Dave Samuelson, Gary Goshgarian and Dennis Livingston.

"The Tools" is made up of four contributions: SF and the movies by James Gunn, "Staging a Minicon" by Robert Barthell, a bibliography of 98 representative 20th century SF works compiled by Alexei and Cory Panshin, and a bibliography of reference works compiled by Neil Barron. Add to that an index.

The 261-volume features a library quality cloth binding with illustrated boards and is priced at \$15. An excellent volume for the teacher (especially one just getting into SF), definitely of value to the librarian and of interest also even to experienced fans and collectors. A note to the latter: although some of the chapters on teaching will not be of interest, the volume is not overly academic in nature.

Now scheduled for August 1st publication by Owlswick is *The Ghosts of the Heavyside Layer and Other Fantasms* by Lord Dunsany, a 352-page collection with a color jacket and 20 interior illustrations by Tim Kirk, priced at \$20. See last issue's preview for the



Artist: Tim Kirk

contents. Owlswick Press, Box 8243, Philadelphia, PA 19101.

PHANTASIA PRESS

An update on recent and forthcoming Phantasia Press releases. The 500-copy special signed edition of *The Magic Labyrinth* by Philip Jose Farmer is now out-of-print. Currently at press and scheduled for late July shipment is a 725-copy special signed edition of *Stephen King's Firestarter*, priced at \$35. The 500-copy deluxe first edition of *The Humanoid Touch* by Jack Williamson is scheduled to go to press shortly, priced at \$30. Also due to be at press shortly is Philip Jose Farmer's first novel in the World of Tiers series, *The Maker of Universes*; the 200-copy signed and numbered edition will be priced at \$25 and the 1,000-copy trade edition at \$15. For details on all of these, see FN #25. Phantasia Press, 13101 Lincoln St., Huntington Woods, MI 48070.

ARCHIVAL PRESS

Archival Press recently announced the acquisition of U.S. publication rights to the Modesty Blaise novels by Peter O'Donnell. Planned for October publication is a hardcover edition of *The Silver Mistress* featuring 20 full page illustrations by Enrique Romero. It will be priced at \$9.95. Planned for next spring is *Last Day in Limbo*.

Currently available is the third volume in the Archival Press Poetry Series edited by William H.

Artist: Virgil Finlay

The Sixth Book of Virgil Finlay



Edited by Gerry de la Ree

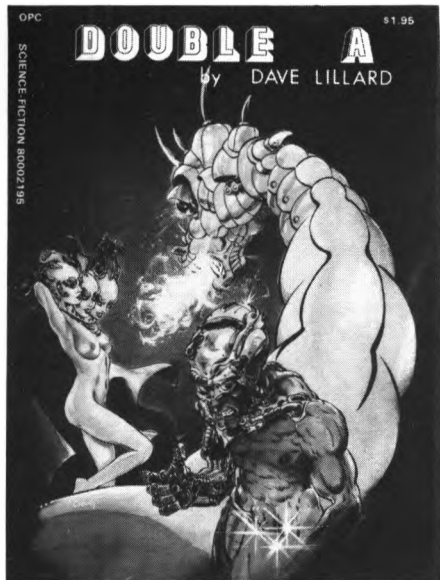
Desmond, a collection of 33 poems by the poet Chase entitled *Listening for Water*. Price is \$2.95. The previous two volumes in the series were *The Egg Shape* by Michael Palma and *The Lone Ranger and the Neo-American Church* by Jane Lunun Perel. Archival Press, Box 93, MIT Branch, Cambridge, MA 02139.

GERRY DE LA REE

Planned for November publication by Gerry de la Ree is *The Sixth Book of Virgil Finlay*, a collection of the eighty cover illustrations that Virgil Finlay did for astrology magazines during the last decade of his life. This will be de la Ree's eleventh hardcover art portfolio and is uniform in format with its predecessors. It will be limited to 1,300 copies and priced at \$15.75. Gerry de la Ree, 7 Cedarwood Lane, Saddle River, NJ 07458.

ROBERT WEINBERG

Due out in August from dealer and publisher Robert Weinberg are *Pulp #12*, a special issue on the Western pulps, and *Pulp Classics #21*, containing a detailed history of *Secret Agent X* by Tom Johnson and *Will Murray*, including cover reproductions to all 41 issues. Bob didn't indicate any price or format, but the former is usually a 36-page digest size magazine at \$2 and the latter a 100+ page trade



paperback at \$5.50.

Planned for publication later this year are *Weird Menace* #6, containing "Dance of the Skeletons" by Norvell Page plus two additional stories and a Stephen Fabian cover, and (probably in late '80) *Incredible Adventures* #3.

Bob also provides an update on his progress in publishing *Mike Ashley's* 50-year index to *Astounding/Analog*, which will include interviews and other material in addition to the index: "The manuscript is on hand and is massive! Tentatively, I think the book will page out to 320 pages, 8½" by 11", hardcover. Having gone over Mike's work, I think that without doubt this is the best done, most comprehensive index ever planned in the field. Tentatively, I have it priced at \$25, but suspect it will run \$29.95, still a bargain when you look at the page count. I will accept orders for the book at \$25 if they mention *Fantasy Newsletter*, but I doubt if it will be ready till late this fall."

Bob recently completed his move, so note the new address:

15145 Oxford Dr., Oak Forest, IL 60452.

OMNIBUS PUBLISHING

I recently received a flyer from Omnibus Publishing Company, along with a cover proof to one of their titles, promoting a series of trade paperback science fiction novels priced at \$1.95 that are allegedly comparable to \$4.95 trade paperbacks. Two releases announced for May are *Collin* by Eve Linkletter ("was he an android or the next step in creative evolution?") and *Double A* by Dave Lillard (described as SF adventure). Also available is a hardcover edition of *Space for Hire* by William F. Nolan, limited to 2,250 copies and priced at \$9.95. Sorry, but I don't have any additional details at this writing. Omnibus Publishing Co., P. O. Box 23127, Detroit, MI 48223.

BURNING BUSH PRESS

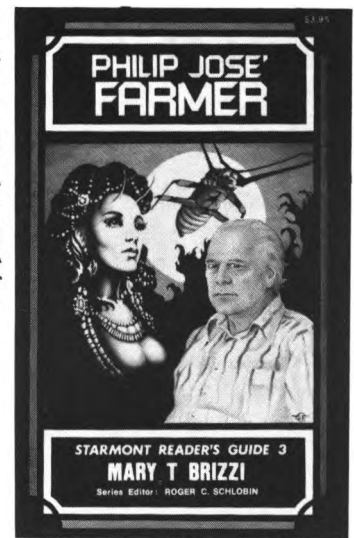
Due out shortly from The Burning Bush Press is a slim little pamphlet entitled *Waiting for Gomot* by "Officer Joe Beckett (as transcribed from the original crayon by Mark E. Rogers)." A previous version of this appeared in the 1975 fanzine, *The Hunting of the Snark* #3. The pamphlet will contain seven pages of text plus a biography and portrait of the author, is limited to 170 signed and numbered copies, and is priced at \$2.00, postpaid.

Erwin H. Bush has also announced plans for a new magazine, *Philosophical Speculations in SF and Fantasy*, and is seeking submissions. Write him for details. The Burning Bush Press, P. O. Box 7708, Newark, DE 19711.

STARMONT HOUSE

Just out from Starmont House is volume three in the 'Starmont

Artist: Stephen Fabian



Reader's Guide' series, edited by Roger C. Schlobin: this one, a reader's guide to the works of Philip Jose Farmer written and compiled by Mary T. Brizzi, an associate professor of English at Kent State University. The 80-page trade paperback with a Stephen Fabian cover painting, features a biography of Farmer, a bibliography of selected works by Farmer, a bibliography of critical works about him, and essays on *The Lovers*, the World of Tiers series, "Riders of the Purple Wage," his Riverworld novels and a general essay on other works. Price is \$3.95. Starmont House, P. O. Box 851, Mercer Island, WA 98040. Note the new address.

CRAWFORD BIOGRAPHY

A recent publication of the F. Marion Crawford Society is *Seeking Refuge in Torre San Nicola* by John C. Moran, published under 'The Worthies Library' imprint. The volume is an 86-page trade paperback about the life and works of F. Marion Crawford, as both a romantist and a writer of supernatural and horror fiction. Included is



The Bridge of Catzad-Dum and Other Stories

by Mark E. Rogers

This is a collection of three short stories: The Horns of Hel, a Norse tale of horror; Never Mind, a SF thriller; and The Bridge of Catzad-Dum, the first published story from *The Adventures of Samurai Cat*. This digest-sized book is available in a numbered (450 copy), signed edition, that includes five interior B&W illustrations and a B&W cover (see the July *Fantasy Newsletter*) by the author.

Also available is the 1st separate publication of the existential play-parody, *Waiting for Gomot*, by Officer Joe Beckett (transcribed from the crayon by Mark E. Rogers). This slim pamphlet includes the full 7-page play, plus a biography of the late author and a portrait of him by the transcriber. It is limited to 170 numbered copies, signed by the transcriber and posthumously by the author.

The cost of *The Bridge of Catzad-Dum* is \$5.00 + \$.75 p&h, while *Waiting for Gomot* is available for \$1.50 plus \$.50 p&h. For more information or to order, write:

THE BURNING BUSH PRESS

P.O. Box 7708

Newark DE 19711

Please make checks out to the publisher, Erwin H. Bush

an introduction by *Russell Kirk*. A good introduction to F. Marion Crawford; limited to 150 copies and priced at \$5.00. F. Marion Crawford Society, Saracinesca House, 3610 Meadowbrook Ave., Nashville, TN 37205.

NORTHWOODS PRESS

Available from Northwoods Press, according to a recent flyer, is *Hidden Places, Secret Words*, an anthology of fantasy poetry edited by *Anita Anderson* and illustrated by *Nick Forrest Evangelista* and *Anita Loreta Anderson*. Sorry, but I have no information regarding the size or format. Price is \$2.95 in softcover and \$9.95 in hardcover. Add 75¢ for postage. Northwoods Press, P. O. Box 249, Stafford, VA 22554.

SF BOOK CLUB

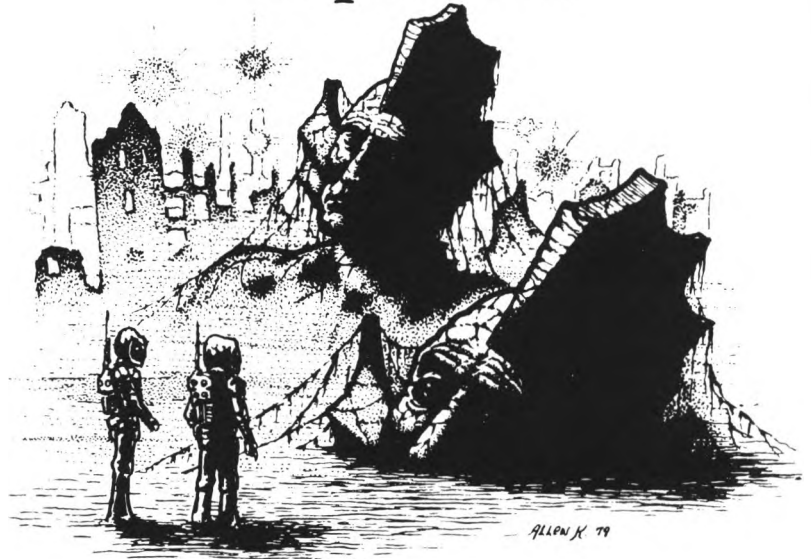
August featured selections from the Science Fiction Book Club are *The Snow Queen* by *Joan Vinge*, member's edition priced at \$4.50, and *The Empire Strikes Back* by *Donald F. Glut*, at \$2.49. The former was published by The Dial Press in April at \$10.95 and the latter was a May paperback original from Del Rey (which makes this the first hardcover edition). Alternates include *The Best of Omni Science Fiction* edited by *Ben Bova* and *Don Myrus*, at \$6.50 in hardcover, and *The House Between the Worlds* by *Marion Zimmer Bradley*, at \$3.50.

September selections are *The 1980 Annual World's Best SF* edited by *Donald A. Wollheim*, at \$3.50 and *Cachalot* by *Alan Dean Foster*, at \$2.49. Both were paperback titles from DAW and Del Rey in May, which makes these editions the first in hardcover. Alternates are *Voorloper* by *Andre Norton* in hardcover at \$4.50 and *The Golden Man* by *Philip K. Dick*, at \$5.98. The former is an Ace original trade paperback release for September (see "Trade Books" this issue) and the latter is a collection of 15 stories published by Berkley in February. SF Book Club, Garden City, NY 11535.*

A Correction

Harrison Watson, Jr. of Westfield, NJ, writes in to note that the DAW edition of *The Many Worlds of Magnus Ridolph* by *Jack Vance*, published in April (see FN #23), contains two stories that did not appear in the 1966 Ace edition: "The Sub-Standard Sardines" and "To B or Not to C or to D." At the time the April issue of FN went to press with the DAW information, the book had not yet been released.

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ALTERNITIES

Trade Books



Artist: Frank Fraazetta

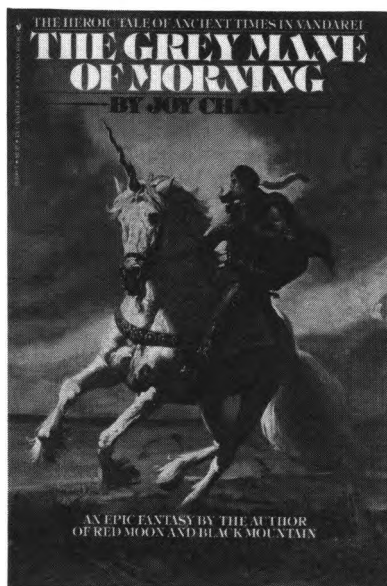
BANTAM BOOKS

Bantam Books recently announced its fall trade paperback releases. Planned for September release are three new art volumes. *Frank Fraazetta: Book Four* edited by Betty Ballantine will appear under the Peacock Press imprint in the same format as the previous three volumes, featuring 31 full color pages and five new b&w drawings. It will be priced at \$8.95.

Wanted! by Eric Seidman is a humorous portfolio of artwork by approximately 20 different artists, consisting of "Wanted" posters for alien criminals. The 48-page trade paperback is printed on heavy paper and measures 11" by 16". It contains 22 color posters and is priced at \$8.95. Although listed for September, it should be available in August.

The third "art volume" is *Star Trek Maps*, which consists of an 8½" by 11" full color envelope containing a 32-page navigational guide and four 29" by 41" maps. Price is \$8.95.

Last--but far from least--is Bantam's October trade paperback: *The Grey Mane of Morning* by Joy Chant. Published in 1977 by Allen & Unwin in the U.K., this will be the first U.S. publication of her heroic fantasy prequel to *Red Moon and Black Mountain*. Included in the 352-page, 6" by 9" volume are 15 full page b&w illustrations by British artist Martin White. It will be priced at \$7.95. Bantam Books, 666 Fifth Ave., New York, NY 10019.

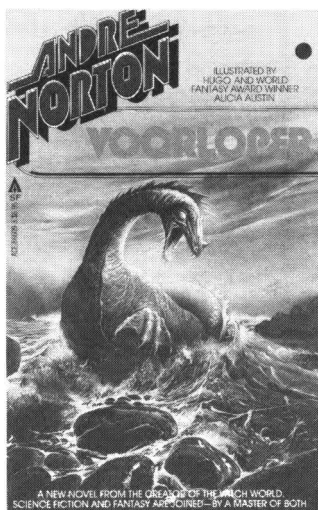


Artist: Sharp

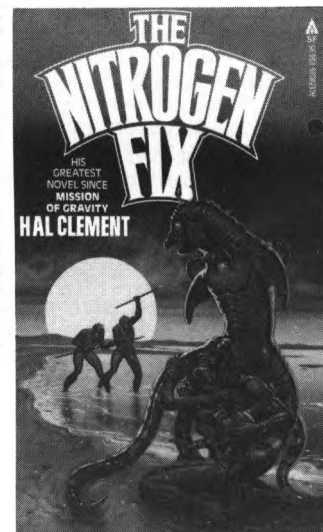
ACE BOOKS

Coming from Ace Books in September are two original science fiction novels that will appear in heavily illustrated trade paperback editions, priced at \$6.95. *The Nitrogen Fix* by Hal Clement details the ultimate ecological disaster on a future Earth where mutated plant life has "fixed" the planet's atmospheric oxygen and humans are reduced to a nomadic population of outcasts supervised by tentacled aliens. The 288-page book will contain 30 interior illustrations by Janet Aulisio.

Voorloper by Andre Norton, illustrated by Alicia Austin, is about a colony planet named Voor and a mysterious "Shadow" that



Artist: David B. Mattingly



wipes out isolated settlements of colonists and frontiersmen who had hoped to carve out new lives for themselves. A wanderer and his son and daughter set out to learn the secret of the Shadow Death. Ace Books, 51 Madison Ave., New York, NY 10010.

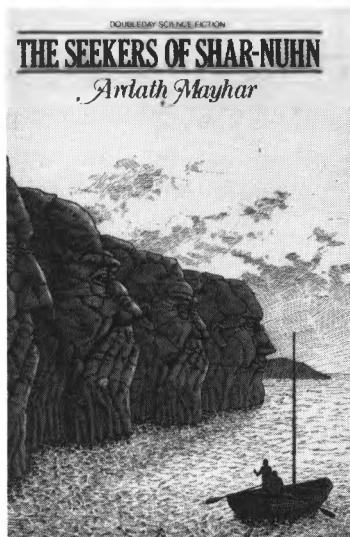
HARPER & ROW

Coming from Harper & Row in mid-August is the latest in Robert Silverberg's original anthology series, *New Dimensions 10*--which, oddly enough, follows by one month the publication of *New Dimensions 11* as a Pocket Books original. Included in *New Dimensions 10* are: "Holy" by Orson Scott Card, "Animals" by John Kessel, "Amadeus" by Carter Scholz, "Growing Up on Vlin" by Sydelle Shamah, "Deletions" by Joseph V. Francavilla, "The Breath Amidst the Stones" by Bruce Taylor, "A Chrysalis Unbroken" by Peter Santiago C., "Mare Somniorum" by Stephen W. Potts, "Circus" by Marta Randall, and "A Presidential Tape" by Felix C. Gottschalk. Price is \$10.95.

Due out in early August is a new hardcover edition of *The Left Hand of Darkness* by Ursula K. Le Guin, priced at \$11.95. This will be the first hardcover reprint since the 1969 Walker edition. Harper & Row, 10 East 53rd St., New York, NY 10022.

DOUBLEDAY

July titles that have been released by Doubleday, as previewed in FN #26, are *The Seekers of Shar-Nuhm* by Ardath Mayhar (\$8.95) and *Wild Seed* by Octavia Butler (\$10). The Mayhar novel is a sequel to her earlier *How the Gods Wove in Kyrannon* and is set in the same fantasy world. It concerns the heroic ef-



Artist: Bruce Schluter

forts of a man and his foster son in "an epic battle against the evil that threatens a world." *Wild Seed* is a prequel to her earlier Patternist novels, *Mind of My Mind*, *Patternmaster* and *Survivor*. The "Wild Seed" of the title is another immortal, Anyanwu, whom the 4,000 year old Doro treats as a "wild seed" among his entourage of psychically talented witches.

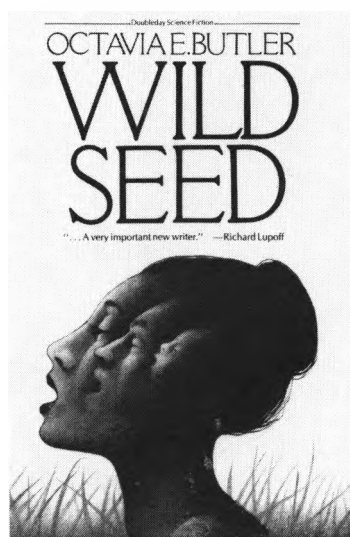
Scheduled for September release are two new anthologies and a novel. The novel is an SF one by Thomas F. Monteleone entitled *Guardian*, priced at \$8.95. Set on a world of feudal city-states, it concerns the quest of four people "to restore the past Golden Age with the help of a lost Artificial Intelligence. But *Guardian*, the electronic sentinel, dreams of a New Age..."

Mad Scientists: An Anthology of Fantasy and Horror, edited by Stuart David Schiff (\$10), is a reprint anthology of contemporary and vintage stories on the theme suggested by the title. Included are contributions from Ray Bradbury, Robert Bloch, Edgar Allan Poe, H. P. Lovecraft, Arthur C. Clarke, Frank Belknap Long and others.

The World Fantasy Awards: Vol. Two edited by Stuart David Schiff and Fritz Leiber (\$10) is a collection of prize-winning and runner-up stories from the second and third World Fantasy Conventions. Included are "Jerusalem's Lot" by Stephen King, "There's A Long, Long Trail A-Winding" by Russell Kirk, "Belsen Express" by Fritz Leiber, and "The Whimper of Whipped Dogs" by Harlan Ellison, among others. Doubleday & Co., Inc., 245 Park Ave., New York, NY 10017.

ST. MARTIN'S PRESS

A Lost Tale by Dale Estey is



Artist: John Cayea

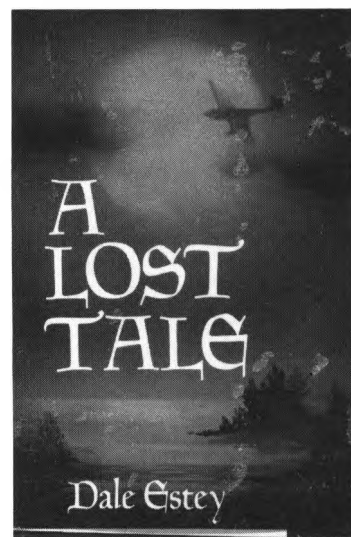
a new SF/fantasy novel due from St. Martin's Press in early August that appears to combine Celtic fantasy with a World War II setting. "On the Isle of Man the supernatural is as commonplace as a military jeep; magic presences are as familiar to the country folk as their local parson or gravedigger or midwife. As the tide of violence and evil unleashed by Hitler threatens their homeland, the sturdy Manx Druids call on all their other-worldly powers to join forces with William Stephenson (The Man Called Intrepid) and British Intelligence to prevent the Nazis from stealing the secret of the atomic bomb." Price is \$9.95.

HOUGHTON MIFFLIN

Slated for September release by Houghton Mifflin is the first paperback publication of John Gardner's adult fairy tale, *In the Suicide Mountains*. Published in hardcover by Knopf in 1977, the story is about a magical dwarf, a maiden, and a poet-prince—all bent on suicide, who meet in the Suicide Mountains. The \$5.95 trade paperback will include 20 full page b&w illustrations by Joe Servello.

Also scheduled for September is *Sherlock Holmes: The Published Apocrypha*, selected and edited by Jack Tracy. The volume is a 320-page collection of Holmes short stories by a variety of authors, including plays and parodies that have appeared over the years. Included are some stories by Arthur Conan Doyle that were found among his papers. Price is \$11.95.

A juvenile release for September is *The Werewolf Family* by Jack Gantos, a humorous, contemporary story about a family of werewolves, illustrated by Nicole Rubel. Aimed at ages 4-8, the book is priced at



Artist: Lydia Rosier

\$8.95. Houghton Mifflin Company, 2 Park St., Boston, MA 02107.

GREGG PRESS

Gregg Press has announced two SF and fantasy releases for August. *The Worlds of Frank Herbert* will be the first hardcover reprint of this 1970 collection of nine of his stories, with a new introduction by William M. Schuyler, Jr. Price is \$13.50. *The Swords Trilogy* by Michael Moorcock—containing *The Knight of the Swords*, *The Queen of the Swords*, and *The King of the Swords*—will also see its first hardcover edition, with a new introduction by Richard Gid Powers. It will be priced at \$17.95.

Gregg has also introduced a series of children's books ("The Magical World of Children's Literature"), reprinting a number of classic works for children. One title of interest here is *Mistress Masham's Repose* by T. H. White, reprinted from the 1946 Putnam's first edition, featuring the original illustrations by Fritz Eichenberg. The volume also includes a new introduction by Ann A. Flowers





Artist: Stephen Fabian

and is priced at \$9.95. Gregg Press, 70 Lincoln St., Boston, MA 02111.

COLLIER BOOKS

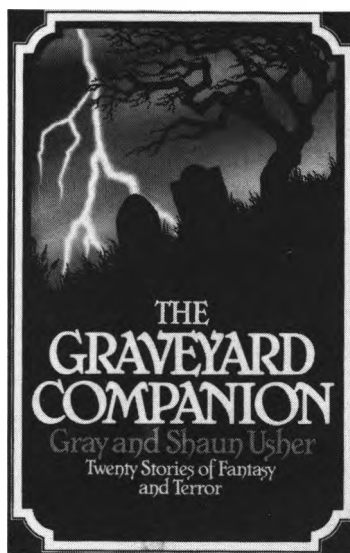
Due out in early August from the Collier Books division of Macmillan are two trade paperback volumes of the 'Best of Soviet SF.' *New Soviet Science Fiction*, introduced by Theodore Sturgeon, is an anthology of 14 stories by Soviet SF writers. The authors included in the 297-page volume are Ilya Varshavsky, Kirill Bulychev, Dmitri Bilenkin, Gennady Gor, Vladen Bakhtinov, Anatoly Dneprov, Vladimir Savchenko, Mikhail Emtsev and Eremai Parnov, and Vadim Shefner. Price is \$4.95.

The second volume collects two short novels by Arkady and Boris Strugatsky: *Far Rainbow* and *The Second Invasion From Mars*. Price is \$3.95. Both have appeared in hardcover editions from Macmillan. Macmillan Pub. Co., Inc., 866 Third Ave., New York, NY 10022.

CENTAUR BOOKS

Two trade paperbacks that appeared from Centaur Books in June are *The Black Wolf* by Galad Elf-landsson and *Out of the Storm* by William Hope Hodgson, both priced at \$4.95. The former is an exact reprint of the hardcover Donald M. Grant first edition, published last fall. Included are all of the illustrations from the original by Randy Broecker.

Out of the Storm, however, is different from the Grant original (published in 1975) in that it includes only the fiction from the original volume--seven stories of the sea by William Hope Hodgson--exactly as it appeared in the Grant edition. Included are all of the



Artist: Honi Werner

original Stephen Fabian interior illustrations, except the frontispiece. In place of the original *Hannes Bok* dust jacket illustration to the Grant edition, Centaur has commissioned a new wraparound color cover painting by Fabian.

Back in *FN* #20, I noted Centaur's plans for publishing a new, deluxe illustrated fantasy volume entitled *Kingdom of the Dwarfs*. Written by Robb Walsh and illustrated by David Wenzel, the \$8.95 trade paperback is now scheduled for October publication and will feature 25 pages in full color. Centaur Books, Inc., 799 Broadway, New York, NY 10003.

ELSEVIER/NELSON

A June release from Elsevier/Nelson books is *The Graveyard Companion*, a collection of 20 stories of fantasy and terror by Gray Usher and Shaun Usher. None of the stories by this father and son team has previously appeared in print. The 185-page collection is priced at \$8.95. Elsevier/Nelson Books, 2 Park Ave., New York, NY 10016.

VINTAGE BOOKS

A late May release from Vintage Books is the first trade paperback edition of *The Flight to Lucifer: A Gnostic Fantasy* by Harrold Bloom. The novel, variously described as a philosophical romance and an anti-utopian fantasy, was published in hardcover last year by Farrar, Straus & Giroux. Price is \$4.95. Vintage Books/Random House, 201 East 50th St., New York, NY 10022.

ATHENEUM/ARGO

Atheneum Publishers has listed its fall lineup of new titles for children and young adults. Due in

September under the Argo Books imprint are *Caves of Fire and Ice* by Shirley Rousseau Murphy (\$9.95) and *The Mudhead* by Josephine Rector Stone (\$8.95). The Murphy title is the fourth in her planned five-volume series set on the planet Ere. The first three were *The Ring of Fire*, *The Wolf Bell*, and *The Castle of Hape*. *The Mudhead* is a science fiction novel about a young boy whose parents work in the interplanetary service and his adventures after the family lands on a primitive world.

Releases under the Atheneum imprint, all due in September, include the following: *Lovely Vassilisa* (ages 4-9) is a Russian folk tale similar to the Cinderella story, retold by Barbara Cohen and illustrated by Anatoly Ivanof, priced at \$9.95; *Demons at My Door* (ages 11 up) by Barbara Morgenroth, is the story of a young girl haunted by demons, priced at \$8.95; *Shadows on the Wall* (ages 11 up) by Phyllis Reynolds Naylor is the story of a young boy and his mysterious connection with ancient Rome, priced at \$8.95; and *The Girl With the Silver Eyes* (ages 8-12) by Willo Davis Roberts is about a young girl with telekinetic powers, priced at \$8.95. Atheneum Publishers, 597 Fifth Ave., New York, NY 10017.

SCRIBNER'S

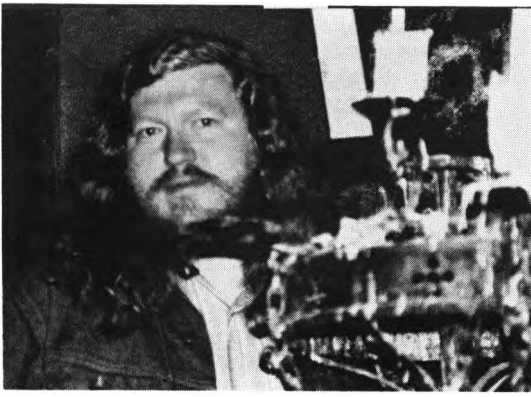
A juvenile release from Scribner's for September is a new edition of the classic children's story, *Peter Pan* by J. M. Barrie, illustrated in color and b&w by Trina Schart Hyman. "Probable" price on the 192-page book is \$14.95. Charles Scribner's Sons, 597 Fifth Ave., New York, NY 10017.



("Shadowings" by Douglas E. Winter. continued from page 4.)

humanity and emotional depth that developed characterization can create; indeed, such novels are clear evidence that these qualities can only enrich the escapist art form. The lessons of Conan and his compeers--both good and bad--have been learned; it is time for heroic fantasy to leave its past, and to progress toward its potential as a unique and contemporary literary form.

-- Douglas E. Winter



(Photo by Carl Hiles)

ON FANTASY

by Karl Edward Wagner

Fantasy Rules OK in UK

*Being an Actual Account of How I Spent My
Summer Vacation, Including an Eye-Witness
Report on Tadpolecon 2*

Packing for two weeks in London is easy: throw a few changes of clothes into a flight bag, then throw the flight bag into either of the two empty suitcases you're taking along. A bottle of Jack Daniels will go nicely in there with the clothes, and the suitcase will help protect it from breakage. Then, off to the airport, to the echo of well-wishes from friends and parental admonitions to "do something *this* time other than just hang around pubs and bookshops."

The tube from Heathrow drops us off near our hotel just off Russell Square. At the hotel desk some letters from British friends and a book catalog await us; no word from the Queen, so we decide to snub her: pubs and bookshops it is. At Peter's Bar the first effects of Britain's 22% inflation and the sinking U.S. dollar are felt: a pint of real ale costs 49p (with the pound at \$2.35). Nothing for it but to dispense with all frills and stick to essentials: pubs and bookshops. Gee, Mom, we tried...

That day Barbara and I get together with some old friends in British fandom: Steve Jones, Jo Fletcher, Carl Hiles. Steve is an artist of the Virgil Finlay mode whose work has appeared in numerous British publications; he is better known in the U.S. as one of the editors of *Fantasy Tales* and of *Fantasy Media*. Carl has recently assumed editorship of *The British Fantasy Society Bulletin*, having previously edited *The Starship Explorer Organisation Newsletter*. Jo is a lovely Girl Reporter who keeps Steve from biting his nails. They are planning a party at Jo's flat in Whitstable the next weekend for some forty of their friends from the British fantasy scene. Between the rounds of pints, the latest issues of *Fantasy Media* and *The BFS Bulletin* also make the rounds.

Fantasy Media is the British equivalent to *Fantasy Newsletter*. It is published five times a year,

and Steve gave me the latest (their seventh) issue, dated May-June 1980. The issue runs to 28 pages (being on that odd-sized 8x12-inch format) and is nicely photo-offset with smallish print and lots of photographs. Along with the usual news on books, magazines, writers and fantasy-related events, the issue contains an article on the new Virgin Books, one on SF in Germany, an interview with Manly Wade Wellman, as well as reviews and coverage of films, TV and comics. *FM* covers U.S. news as well as European, and it is definitely worth subscribing to. U.S. subscriptions are sent by air at \$15 for five issues (blame postage rate increases for the price --British subscribers may purchase at £3.00 for five issues.) Send to 194 Station Road, Kings Heath, Birmingham, B14 7TE, England. *FM* is jointly edited by Steve Jones, David Sutton, Jon Harvey and Gordon Larkin--all of whom have been active in the British Fantasy Society.

Carl gave me a copy of his first issue of *The BFS Bulletin*, dated May-June 1980 (Vol. 8, No. 1), which sports an excellent cover by Dave Carson--a reduction of his limited print Lovcraft poster. The next issue will have a Fabian cover. The *Bulletin's* 16 digest size pages are crammed with news about BFS happenings and the fantasy field in general, an article on Tanith Lee, an interview with Dave Carson (illustrated with several pieces of his work), scads of reviews of books, small press, films and TV, and music, more art and photos, a letter column, and still more news. Carl's editorship is definitely off to a good start. The *Bulletin* is published bimonthly and is sent to members of the British Fantasy Society.

Which brings us to the British Fantasy Society itself. The BFS has been around for quite a few years now and it is the only organization of its kind--its membership being comprised of fans, writers

and artists with a serious interest in the fantasy genre. Along with the *Bulletin*, the BFS also publishes *Dark Horizons*, a literary journal (a recent issue included the prologue to Ramsey Campbell's latest horror novel, *To Wake the Dead*, which I selected for *The Year's Best Horror Stories: Series VIII*--this a year in advance of the novel's publication). In addition, the BFS sponsors their annual Fantasycon, which predates the so-called World Fantasy Convention held in the U.S. Fantasycon VI will be held over the weekend of October 3-5 this year (it's usually held in February) in Birmingham (England, of course). Guest of Honor will be Ramsey Campbell, with Special Artist Guest Jim Fitzpatrick. It is at the Fantasycon that the BFS presents its annual British Fantasy Awards--the only representative awards presently given in the fantasy field.

Anyone with more than a trivial interest in the fantasy genre should consider joining the British Fantasy Society--and it is absolutely essential for fans of the genre who want to keep up with what's happening in the rest of the world (yes, they really do publish books outside the U.S.). Fortunately, membership in the BFS is not restricted to residents in the U.K. U.S. fans can join for \$12.50 annually, checks payable to the British Fantasy Society, and may be sent to Paul Ritz, P. O. Box 6485, Cleveland, OH 44101. British fans pay £5.00 to Rob Butterworth, 79 Rochdale Road, Milnrow, Rochdale, Lancs. OL16 4DT, U.K. Send in your membership now while you can still vote on the British Fantasy Awards for Fantasycon VI.

The next day we meet up with George Hay, one of the Old Guard British fans, whose activities include a few SF novels in the early '50s, several anthologies, and a guiding hand in the formation of Britain's science fiction counterpart to the BFS. More recently,

George has drifted toward fantasy, championing some important reprints of rare works from Dunsany, de la Mare, and Aickman. One recent project is a book entitled *The Necronomicon*, which he edited for Neville Spearman. For a change, this is not another of those rip-offs that keep coming out to capitalize on the title. It's...well, maybe you'd best decide that yourself. It includes articles by Colin Wilson, Angela Carter, and L. Sprague de Camp, along with a working grimoire by Robert Turner. It is not available in the U.S. and the original hardcover is now out of print --however, Corgi has just reprinted it in paperback at £1.25 if you're interested.

That evening we end up at Dave Carson's flat, where Norma (wearing a pink foil jump suit) serves us chili that incinerates the myth of bland British cooking. Dave's flat is decorated with his drawings and sculptures, books and other artifacts (I was quite taken by the desiccated human arm hanging against the wall). Sympathetic as only an Irishman can be, Dave gives me a sculpture he has carved of a crouching ghoul. Like Steve Jones, Dave is an artist whose work has seen little publication outside the U.K. Again, to the loss of U.S. fans. However, you *can* obtain one of his limited and signed Lovecraft prints direct from Dave for 70p (better make that about \$3 from the U.S. to cover postage) at 30 Barons Court Road, London, W.14, England. The print depicts HPL in the midst of his creations; it's one of the nicest Lovecrafty prints I've seen, and a steal at this price.

The next few days see four major bookfairs spread over five London hotels. These are periodic gatherings of bookdealers from all across Britain (and from such distant lands as California). While almost all of their stock is related to other fields--rare bindings, topography, history, illustrated editions, modern first editions, etc.--a few fantasy books surface at these things, and sometimes even at bargain prices. It is enough to draw most of London's SF/fantasy book dealers, and I spend the next several days being elbowed at the bookfairs and meeting with dealer friends to discuss books and book-hunting to the detriment of London's beer supply. Not much of interest surfaces--most of the books being priced far too high (sound familiar?). A really shabby copy of Ed Earl Repp's *The Radium Pool* (FPCI, 1948, and still in print last I looked) is hailed as a rarity and priced at £20.00 at one stall. A

few bargains (very few) do turn up, but my best buy is a really clean second printing of Machen's *The House of Souls* for £5.00.

But the occasion is a good excuse to get together with some good friends who deal in out-of-print fantasy books. Beer flows, I produce my want list, friends laugh and point, offer some for sale, suggest additions. More beer flows. I can't offer you a beer, but I can introduce you to them.

John Eggeling runs Phantasmagoria Books (8 Colwell Road, London, SE 22). He has recently expanded his shop and has perhaps the largest stock of older SF and fantasy books in England. John's prices are very reasonable, and he often turns up rare items during his bookhunts through out-of-the-way towns and shops. Ted Ball and Dave Gibson have recently moved their Fantasy Centre to a new shop (157 Holloway Road, London, N.7 8LX). Along with out-of-print books, they carry a lot of new material, including a large selection of new and used paperbacks. Formerly lead guitarist for Savoy Brown, Martin Stone (122 Cannon Street Road, London, E.1) sells books in between gigs. His catalog includes a large selection of detective fiction and modern first editions as well as out-of-print SF/fantasy titles. In a basement shop just off Piccadilly Circus, George Locke operates Ferret Fantasy Ltd. (shop address is 30 Sackville Street, however, his mailing address is 27 Beechcroft Road, Upper Tooting, London SW17). In addition to his extensive stock of out-of-print SF/fantasy and detective books, George publishes limited editions himself under the Ferret Fantasy imprint. If you don't have a copy of his hardcover collection of three Nigel Kneale teleplays (*The Year of the Sex Olympics & Others*, £4.25), by all means buy one before it goes out of print. George's most recent publication is *A Spectrum of Fantasy* (£36.00), being a detailed bibliography of his personal collection. It's a valuable reference tool, for those who can afford a copy. After a few sessions with these friends, my want list is fifteen books shorter and our hotel room is starting to look like the reading room of the British Museum. John Eggeling no longer puts out catalogs, but the others do, and your want list is certain to take a beating from any of them.

Pubs in London open at 11 in the morning, then close at 3 in the afternoon, before reopening at about 6 in the evening. For some reason these strange hours puzzle most

American tourists, although I've always thought the logic to be obvious: this lets you have a break from drinking so that you can browse through the bookshops with a clear conscience.

As a change of pace from all those shelves of rare and musty tomes, London has two large shops that specialize in in-print SF and fantasy material. In Soho there's Dark They Were and Golden Eyed (9-12 St. Anne's Court, London W1V 3RG), and just across Charing Cross Road is Forbidden Planet (23 Denmark Street, London WC2). Both shops stock just about everything that is in print in the U.S. and U.K. in the way of SF/fantasy paperbacks, magazines, comics, fanzines, film and TV material, etc. Will Eisner of *Spirit* fame was having a signing party at Forbidden Planet the day we were by, while Christopher Priest held court at Dark They Were the weekend before. While you may have trouble catching these autograph sessions by mail, both shops do a lot of mail order business, and you'll be surprised how many excellent fantasy paperbacks are only available in British editions.

In between bookshops, more friends come by to visit, and Peter's Bar takes on the atmosphere of a two-week-long fantasy con. Ramsey Campbell stops in and signs his most recent horror novel, *The Face That Must Die* (Star Books, 95p). Across the street from us is his hardcover publisher, Millington, who will be bringing out Ramsey's next one, *To Wake the Dead*, very shortly. Millington's editor, Tom Tessier (toasted in absentia, as he was back in the U.S. just then), has recently had published his own second horror novel, an extremely disturbing werewolf novel entitled *The Nightwalker*. Michael Parry, best known for his numerous horror story anthologies (mostly available only in Britain), comes by and talks about some of the film scripts he's been working on of late. Francesco Cova, editor of the Italian fanzine, *Kadath*, drops by and tells us about his plans to increase the English language fiction content of *Kadath*; the next issue (#3) will include two new stories by Brian Lumley. (Subscriptions are \$15 for four issues; order from Francesco Cova at Corso Aurelio Saffi 5/9, 16128 Genova, Italy.) Manly Wade Wellman and his wife, Frances, arrive at our hotel--in London to celebrate their 50th wedding anniversary. Our agent, Leslie Flood, comes by to see us and tells Manly that he is about to close a British hardcover sale of Manly's recent SF paperback,

The Beyonders.

That weekend we all go down to Whitstable, on the Kentish coast, where Steve and Jo have planned a large party for their friends. David and Sandra Sutton have come down from Birmingham, and Steve and Dave use the occasion to debut their latest issue of *Fantasy Tales* (#6, dated Summer 1980). *Fantasy Tales* is a high quality semi-prozine, being Britain's equivalent to *Whispers*. The current issue includes stories by Wellman and H. Warner Munn (both reprints) and new fiction by Frances Garfield (Mrs. Wellman), Joe Schifino, and others, as well as verse and a letters column. Artists include Jim Fitzpatrick, Jim Pitts, Steve Fabian, Andrew Smith, Randy Broecker, David Lloyd, and Dave Carson. Copies are available at 78p or \$3 from Steve Jones, 33 Wren House, Tachbrook Estate, London, SW1V 3QD (this includes postage). Issues #4 and #5 are still available. This is an excellent magazine and if you haven't seen it yet, order a copy now.

Jo and Steve had decided on barbecued chicken, and as the imported American chef, I get to do the honors, helped out by Carl Hiles and Chuck Burnett. By the time the smoke clears, the party has grown packed with folks from British fantasy fandom. The garden definitely resembles a fantasy convention in full roar, and Steve passes out con badges that he has designed for the occasion--TadpoleCon 2. I wash the smoke out of my throat with imported Jim Beam, attack a chicken leg, and mingle. The Wellmans are busy signing copies of *FT* and eating the cake Jo and Steve had baked for their 50th anniversary. Mike Ashley--whose *Who's Who in Horror & Fantasy Fiction* is a must-have reference book for any fantasy fan--is present, as is *emigre* journalist Ken Kessler. Jon Harvey and Gordon Larkin are there, completing the *Fantasy Media* quaternion. Jon also publishes the Spectre Press fantasy chapbooks. Dave Reeder is here, also signing copies of *FT* #6; he and Dave Carson (also present) are co-editing a new British semi-prozine, *Fantasy Macabre*. Another of the BFS crowd, Brian Mooney, who had a story in *FT* #5 and another in a forthcoming *Pan Book of Horror*, is present, as is George Budge, who's brought ten pounds of haggis to the party. Peter Valentine Timlett, best know to U.S. fans for his 'Seedbearers' trilogy, complains about two unsold novels of late; we agree that the British publishing picture is a bleak one just now. John Stewart and Jim Pitts, two of the best of the new crop of British

fantasy artists, are there with their ladies. For a change, U.S. fans have had a chance to see some of their work of late: John's in various Whispers Press publications, notably Bloch's *Strange Eons*, and Jim's there as well, along with his illoes for Michael Parry's epic fantasy anthology, *Savage Heroes*. TadpoleCon 2 is a great success, and somehow most of us survive to return to London.

Back in London for a final week of bookhunting and drinking with friends. John and Anna Stewart invite us to dinner; John has enough edged weapons on his walls to withstand a Viking attack. The Eggelings have us over, before taking off on a holiday/bookhunting expedition to the Isle of Mann. George Hay recommends a new book, *The Flight to Lucifer* by Harold Bloom (Faber, £4.95). Leslie Flood has us out to his house in the country.

John Hale and the infamous Charles Peltz come by for beer and literary discussions. U.S. fan, Linda Karrh, looks us up for a reunion.

I stop by Coronet, my British publisher, to see how Kane is doing with them. They show me a cover for their next Kane book, *Death Angel's Shadow*, due in September; I fight back tears. Their fifth Kane, *Dark Crusade*, is set for next April. For the hardcore completist, the Coronet Kane books differ from the Warner editions in two cases: the Coronet *Darkness Weaves* was typeset separately from the Warner edition (the others are printed from the Warner pages) and there are minor differences in the text, while the Coronet *Death Angel's Shadow* includes the introductory poem omitted by Warner. I'm sure

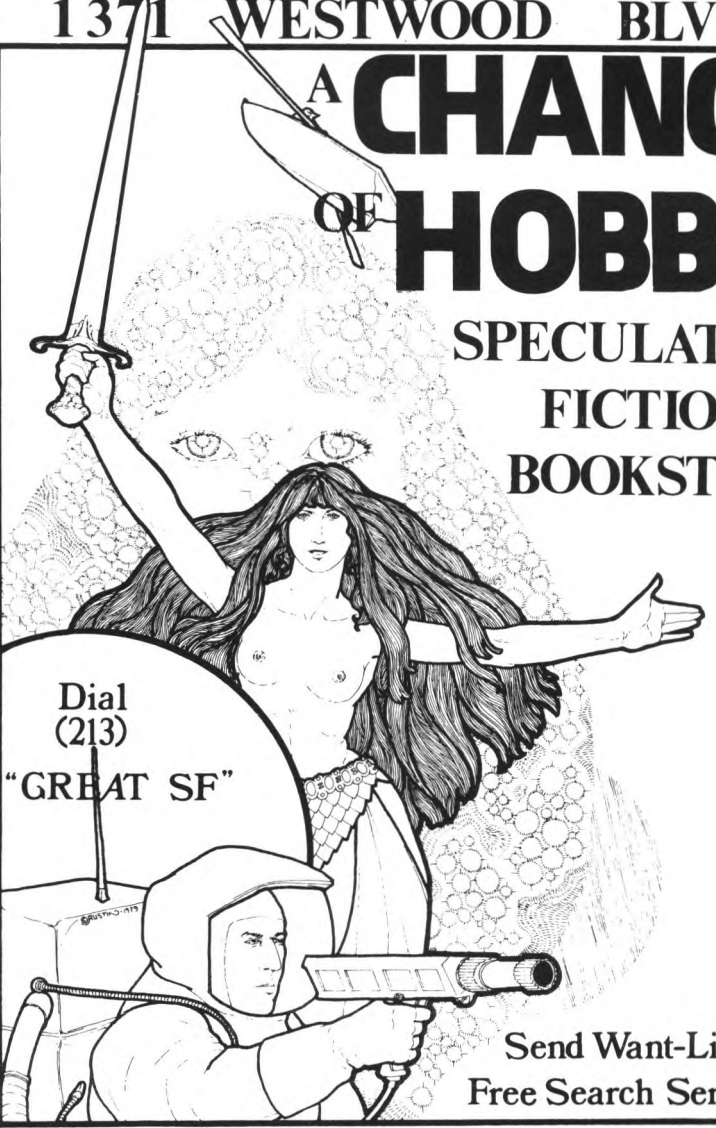
(Continued on page 30.)

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WARREN'S NEWS & REVIEWS

film news by Bill Warren

Now that *The Empire Strikes Back* is making the expected tons of money, big budget science fiction is again--or still--considered a viable investment. Although *The Black Hole* and *Star Trek - The Motion Picture* did well at the box office, especially in the opening weeks, returns began to fall off after a relatively short time. The near-disaster of 1941 indicated that special effects alone weren't enough to put a movie over, and that even Steven Spielberg's name was not the drawing card that many expected. But *Empire's* long lines, plus the good returns on *The Shining* have given encouragement to many producers.

Warner Bros. has therefore announced production on *I, Robot*, and Harlan Ellison was told by Edward and Mildred Lewis, producers of the film, to begin final rewrites on his script on July 7th. Irvin Kershner, who directed *The Empire Strikes Back*, is apparently on the verge of signing to direct *I, Robot*. But inasmuch as nothing he did before *Empire* indicated that he would be capable of or interested in science fictional material, his being sought for the Asimov-Ellison movie is just more evidence that the tendency in Hollywood among unimaginative film bakers is always to grab onto any elements of a trend. *Empire* is a hit; maybe Kershner was responsible, so grab him for our roughly similar project. Never mind that he didn't direct *Empire* particularly well. It had robots. That's all that's important.

From what I've heard of Ellison's script, it sounds lively, imaginative and novel. He used the overall structure of *Citizen Kane* as his model for the adaptation of Asimov's book, the same way William Friedkin used the structure of *2001* as the shape for *The Exorcist*. If *I, Robot* is the hit that it deserves to be, judging from scanty evidence far in advance of even preproduction, Harlan Ellison will at last be accepted as a major, bankable talent in film writing. He admits himself that most studios see him as "a troublemaker;" he insists on his vision of the script being filmed; he writes stuff that's hard to film in the first place; and he personally doesn't fit the mold of an "acceptable writer."

Then there's that lawsuit. But I suspect that as long as Ellison controls his tendencies toward flaying the audience, and as long as he is treated fairly and honestly he could and will be relied upon to create filmable and profitable material.

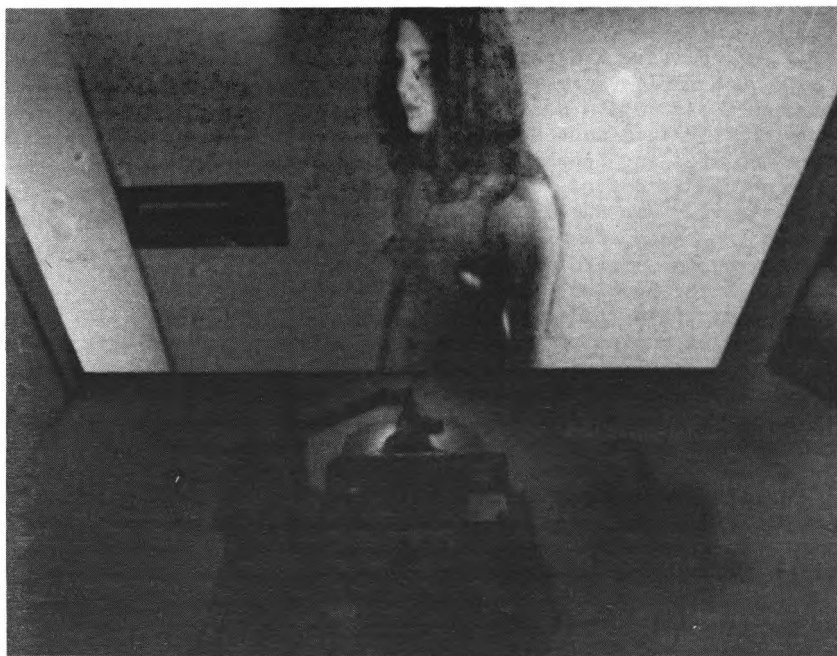
Furthermore, again if *I, Robot* is made and is a hit, then other classic SF writers would possibly be approached. A great deal of science fiction, especially that of the 1940s and '50s, is great material for movies--but until someone dips a toe into that particular pond, until a producer takes a chance with that kind of material and turns a profit, most SF movies will be written directly for the screen.

Grayson Productions, Inc., headed by Ashley D. Grayson, long a fan of science fiction and fantasy, hopes to film *Starhunt*, adapted by the author himself from David Gerrold's novel *Yesterday's Children*. *Starhunt* will be relatively low budget, and because the producers are aware that it's hard to get good visual values on a low budget, other aspects of *Starhunt* are being emphasized. This is a wise decision, and could open the doors for

other SF films of lower-than-astronomical cost. Again, someone has to prove it can be done before anyone else will try; Grayson and his company look like the right people for the job.

Starhunt is about an elderly space battlewagon, *The Roger Burlingame*, which finds itself in pursuit of what seems to be an enemy ship. But which also seems to vanish just as they get within striking distance. The problem, of course, is that if there *is* no ship they'll be in trouble back at base; if there *is* a ship and they leave the area, the enemy will pursue *them*. I'm told Gerrold's novel was originally structured as a *Star Trek* story, but that he totally rewrote it when he turned it into a novel. The story also seems to owe something to a 1950s WWII story, *The Enemy Below*, which has a plot quite suitable for shifting to a space adventure setting.

Andy Probert has prepared several preproduction paintings and will probably be serving as production designer for *Starhunt*. Grayson hopes to sign veteran director Gerd Oswald to helm the picture. Oswald directed many episodes of *The Outer Limits* and at least two of *Star*



A scene from Sam Grossman's *A Date With Kris*, to be produced as a feature, *Outlaw Zone*. In a futuristic Hollywood, a young man falls in love with a girl on his television screen.

Trek, but *Starhunt* would be his first space adventure film. (His earlier *Agent for H.A.R.M.* can be classified as science fiction.) I'm not the admirer of Oswald that Grayson is--in fact, I think most of his films are second-rate--but his *Outer Limits* episodes were often quite interesting. Perhaps science fiction brings out the best in Oswald. Let's hope so. I sincerely wish Grayson Productions, David Gerrold and the others involved the best of luck with *Starhunt*.

Another low-budget film of some interest is *Outlaw Zone*. This is to be written and directed by Sam Grossman, produced by Peter Shanaberg, designed by Harold Michelson, photographed by Irv Goodnoff, and scored by Don Preston. The stars signed are Scott Baio and Barbara Bach (of *The Spy Who Loved Me*).

The basic plotline is less than promising, however, and I do recall that Grossman worked on the script of *The Visitor*, a film I loathed. *Outlaw Zone* is a repressed-future story, similar to 1984, *THX 1138*, *Beyond the Time Barrier* and even Woody Allen's *Sleeper*. In Grossman's film, a young man living in Hollywood--the future seems composed of city-states--is led to fall in love with a girl by means of a wall-size television screen, the dominant feature in everyone's little cubicle. In this future, as in most of this nature, love is frowned on, although sex is permitted. But someone is experimenting with Marty Holly-Blue to see if he can indeed be made to fall in love.

Of course he does, and tries desperately to make his way across polluted Hollywood to where his Ideal Woman lives. He doesn't make it, however, and is hauled off by free men to the Outlaw Zone in Pasadena (apparently pollution doesn't extend that far). But he still longs for that woman back in Hollywood, and his desire eventually leads to a climactic battle.

As I said, this storyline sounds familiar and less than promising. But there is good reason to expect that *Outlaw Zone* will be better than the mere outline indicates. Grossman has already finished a short based on the first portion of the script. This film, *A Date With Kris*, was made for the American Film Institute. The short is very good. To his hackneyed idea, Grossman has brought imagination, a sense of humor, and a true visual flair. Not all of his actors were good, but the short itself is intelligent and entertaining. I expect the same of the feature.

Since *Jaws 2* made an undeserv-



One-upping *Jaws* is the forthcoming *Alligator*, about a giant alligator that grows up in the sewers of a city and emerges to terrorize the populace.

edly huge amount of money, and despite the fact that justice sometimes still works and *Nightwing* and *Prophecy* were flops, *Alligator* has been filmed. Inside sources and the press release tell me that for some unknown reason the fact that the film is about a colossal alligator that bursts out of the ground (from the sewers below) and eats people is being heavily played down in the interests of building up and emphasizing the characterization and realism. The press release says *Alligator* "is a story set in realistic surroundings, which makes the narrative so much more believable, and terror so much more convincing."

Yeah, I'll bet.

The plotline seems inspired, if that's the word, by the storyline of *Jaws*. A police detective in a small town investigates a series of savage killings and disappearances; he eventually learns that a giant alligator (apparently a baby that grew to colossal proportions in the sewers; let's not speculate on its diet) is scuttling around swallowing the populace.

The thirty-foot alligator is usually played by two men in an alligator suit, but sometimes by huge, manipulated props, including a head which is towed by a boat. Judging from the stills, the illusion is pretty good, although there is a rather shell-like appearance to the head.

The cast includes Robert Forster, Michael V. Gazzo, Dean Jagger, Henry Silva and Jack Carter (I hope he's an early victim; I detest him). The script was by John Sayles

and *Alligator* was directed by Lewis Teague. The film may be in release as early as this summer.

Cheech and Chong's Next Movie, which is Cheech and Chong's next movie, concludes, as did *Roadie*, on a science fictional note. Cheech's cousin (played by Cheech) takes Chong for a wild ride in the country where they meet a flying saucer and its crew of beautiful women and, more importantly, its cargo of dope.

Here's a rundown on titles--just the titles, mind you--of a flock of films announced, in production, and/or ready for release. I'll have more word next time on some of them. *Alien Encounter... Batman... Superman II... Superman III... The Creature from the Black Lagoon... Ultraman the Jupiter Effect... Shoo Be Doo Be Moon... The Robots... The Children... Evilspeak... Dr. Jekyll and Ms. Hyde... Divorce Vampire Style... The Demolished Man... Jolly Roger, Son of the Crimson Pirate... The Micro Men... Moebius Man... The Space Warriors... Spacecoach... Spaceport... X Bomber, Battle of the Galaxy... Star Flight One... Star Riders... Star Fox... Two Guys from Space... Two in the Stars... The Space Vampires... The Gendarme and the Aliens... The Monster Club... Monster Island... Thongor and the Valley of the Demons... The Gendarme and the Revenge of the Aliens... The Search at Loch Ness... The Monster of Loch Ness... Nightfall... Dolphin Island... Do Androids Dream of Electric Sheep?... Time Slip... Nightmare City... The Boogey Man... The Fright... Inseminoid... Scared to Death... Carnibal Holocaust... Carni-*



Cheech and Chong in a science fiction scene from their next movie, *Cheech and Chong's Next Movie*.

bal Terror...Alien on Earth Watch Out...Star Godzilla...The Beastmaster.

My wife Beverly and I went to Zuma Beach at night a few weeks ago. We were invited there by Joe Dante, who was on location for *The Howling*. We hung around for a while, until Joe asked if we'd like to be extras. Is a pig's ass pork? I asked suavely. So we wound up standing for several fascinating hours behind Patrick MacNee, Dee Wallace, John Carradine and others while they filmed scenes for a barbecue sequence.

I've mentioned previously that *The Howling* is about werewolves. I won't mention several further surprises the film has in store. Rob Bottin, who did the monsters in *Humanoids from the Deep* and *The Fog* is creating some werewolf makeups for *The Howling* that could prove to be quite exceptional. For one thing, he is planning on doing some live transformations, using hydraulics and flexible masks. As far as I can recall, all other werewolf films which have featured on-screen transformations have accomplished such changes by means of lap dissolves, mattes, or other special effects.

I liked Joe's *Piranha* very much. It had a liveliness, self-awareness and energy that most *Jaws* imitations lacked totally. Joe and John Sayles, who wrote *Piranha* and *The Howling*, love to acknowledge their sources (most characters in *The Howling* are, at Joe's suggestion, named after directors of previous werewolf movies). Unlike most filmmakers, they aren't just aware that they are making monster

movies, they like to make monster movies. Except for the very last shot, which is of a nature I dislike, the script of *The Howling* is funny, exciting and scary (far better than the novel). It's almost certain to be something special.

Rob Bottin and His Bag of Tricks

In *Tanya's Island*, a Canadian film probably due to be released in the U.S., one of the three central (almost only) characters is a blue-eyed ape. The suit was designed by Rick Baker and built by Rob Bottin; mime Don McCleod wears the elaborate suit. The ape and McCleod's performance, as well as the beauty of the leading lady, give *Tanya's Island* a boost it sorely needs, for the pretentious, bogus movie would be almost a total disaster without them.

Tanya's Island seems to be derived from the story of Beauty and the Beast. The variation presented here probably sounded good in discussions around the planning table, but it becomes achingly obvious and labored on the screen.

Tanya (D. D. Winters) and her artist lover named—with thudding significance—Lobo (Richard Sargent—not the American actor of that name), are on an unidentified tropical island. He's become bored and is thinking about going back to wherever it is they came from. Tanya encounters a placid ape of an unknown species and forms a friendship with the snarly but gentle animal. Lobo, a totally unsympathetic and irrational character, assumes on the basis of no evidence

whatsoever that Tanya is having sex with the monkey.

A war breaks out between Lobo and the ape, which Tanya calls Blue because of its eyes (which look gray in the film), with Tanya as the prize. As Lobo escalates the war, building first a cage to put Blue in and later a barricade to keep Blue out—he's inventive, at least—he becomes more and more animalistic himself. He rapes Tanya in view of Blue who, later on, rapes Tanya himself (anally, it seems). This degeneration of Lobo into a beast-like state seems to be the only idea the film had.

But, inadequate as that is, it is given a distinctly unpleasant twist by having the entire film apparently a fantasy by Tanya. The story is framed by a sequence in a modern city in which Tanya tries to get back together with Lobo who has thrown her over for no good reason. Strange clues imply that the film is both her memory of a real incident on a real island, and a total fantasy. But in any event, why would someone make a film about a young woman whose fantasy is that she is raped by a man and an animal? We are shown no reason, given no psychological basis, for believing Tanya wants to have this fantasy. The film seems, to put it mildly, sexist.

Alfred Sole previously proved himself a very promising director with the poorly-received *Alice*, *Sweet Alice* (whose earlier title, *Communion*, was much better). That Hitchcock pastiche showed flair, wit and imagination—all of which are lacking in *Tanya's Island*. Apparently Sole was at the mercy of producer Pierre Brousseau (who tossed out an earlier draft of *Tanya's Island* by Mick Garris and Sole which did feature humor), whose hand rests heavily on this boring, overworked film. It's not likely to get much distribution, which is both justified and something of a pity. The Bottin-Baker ape suit should be widely seen. The film is due to be extensively re-edited.

Less well done were the suits Bottin built for *Humanoids from the Deep*; the heads and hands were good, but the rest of the suit seemed imitative of the Gill-Man. I saw *Humanoids* several weeks after it was released. This film made a name for itself partly from being a smash hit for New World Pictures and Roger Corman, and partly because its director, Barbara Peters, violently disowned the picture for several sequences showing the sea monsters ravishing bare-breasted women. She hadn't shot those scenes herself; they were added later to

give the film some box office clout and to make the picture longer.

But it's unlikely that *Humanoids from the Deep* ever had anything to offer, even before those scenes were added. In the material which was all hers, Peters shows a total inability to create coherence or characters. The picture is cut in such a strange way that there is no sustained dialogue by anyone, the plot seems incoherent, and even a well-staged fight sequence is so peculiarly filmed that it becomes bizarrely confusing.

The story seems borrowed in equal parts from *Piranha* and *Creature from the Black Lagoon*. Mutated salmon apparently were devoured by coelacanths--which the actors pronounced with a hard initial "C"--which mutated into man-shaped monsters intent on raping young women. The efforts made to explain how or why fish would (a) become man-shaped and (b) become capable of breeding with women are feeble or nonexistent. The last shot is a blatant plagiarism of a sequence from *Alien*.

The film has no shocks, no imagination, no intelligence behind it. The acting, especially by Doug McClure and Ann Turkel (whose part has been reduced drastically in editing) is poor. Even Vic Morrow, usually good, is mediocre here, though he fares better than most. The story is set on the Pacific coast in a salmon-fishing town. I grew up on the Pacific coast in a salmon-fishing town, and although the cameraman does a good job of capturing the look and feel of the region, the director and writer fail to create characters that in any way resemble the kind of people who live there. (*Humanoids* was shot in Fort Bragg, California.)

The monster suits themselves are pretty good. As I said, the heads and hands aren't bad. They certainly look better than the likes of *The She-Creature*, a 1950s equivalent. But their massive exposed brains look silly, and the long arms on some of the suits (one of the suits?) call attention to the fact that on the other suits the arms are of normal length. The picture is brutally violent and gory, but it isn't really sexist in the way Barbara Peters claims. It's just a bad movie--and it's largely her fault.

Let's Do the Time Warp Again

When older brother Michael struck it big with his production of *The China Syndrome*, Peter V. Douglas decided to try his hand at producing a movie. His film, *The Final Countdown*, certainly doesn't

compare to Michael's picture, but it's a moderately good time-travel film that is hamstrung by its own premise. Under Don Taylor's limp direction, the picture never comes to life, and the outcome is all too predictable.

While cruising off Hawaii, the U.S. atom-powered aircraft carrier *Nimitz* encounters a cerise, vertical, Maurice Binder whirlpool in the sky and is swept back in time to December 6th, 1941. The captain (Kirk Douglas--Peter V.'s father) has to decide whether or not to obliterate the Japanese fleet advancing on Pearl Harbor, since the *Nimitz* certainly has the armament for the job.

In pictures like this, the outcome is unquestionable. Whatever decision the captain makes, he will not be able to destroy that fleet because that would raise tremendous questions in the minds of the presumed-to-be dopey audience. So naturally, near the end of the film, that time warp whirlpool rushes down on the *Nimitz* again, and sweeps it back to the same time it left. (Why? Kismet, I suppose.)

It's too bad the makers of *The Final Countdown* (the title is misleading and meaningless) didn't have the nerve to make their movie really imaginative. What would have happened if the *Nimitz* had destroyed that Japanese fleet and remained in 1941? The picture might have had an intriguing lady-or-the-tiger ending, in that case. Here these guys are, knowing they have altered the course of future history--but they come from a future in which that alteration did not take place. The film could have concluded with them wondering just what the hell will happen next.

Or, try this one: the time warp comes back after they've destroyed the fleet and returns them to a future they did not come from--a future in which an anachronistically mighty ship had halted the attack on Pearl Harbor in 1941. I'm sure any of you could come up with clever endings.

But not Douglas and his battery of writers--David Ambrose, Gerry Davis, Thomas Hunter, Peter Powell. They were afraid of that kind of story. They remain content to fiddle around with ideas and never really confront them. Oh, they try a little game involving James Farentino and Katherine Ross, which I'm sure they considered daring, but it doesn't amount to much.

The Final Countdown resembles nothing so much as a cross between a Navy recruiting film (there is a lot of moderately interesting footage on how the *Nimitz* operates) and

one of the lesser episodes of *The Twilight Zone*. Instead of tackling time-travel paradoxes, instead of trying something novel, something mind-stretching and amusingly imaginative, *The Final Countdown* cops out.

As it is, aside from the footage about the *Nimitz* itself and Kirk Douglas' workmanlike but hardly inspired performance, there's little in *The Final Countdown* to either recommend or condemn. Martin Sheen is literally along for the ride, which suits me fine; he's not much of an actor.

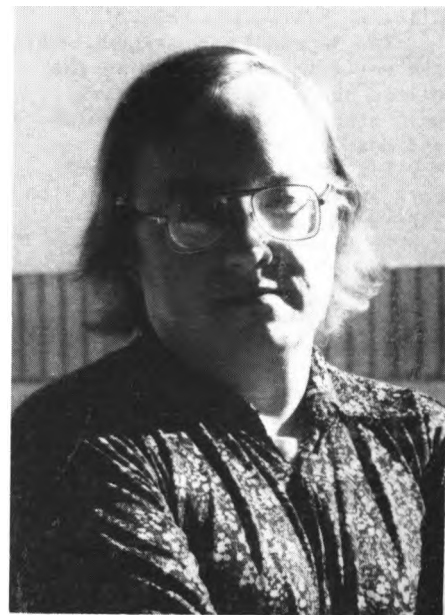
-- Bill Warren

Bill Warren has written for a number of professional and semi-professional film journals, has worked on Forrest J. Ackerman's "Famous Monsters of Filmland," and was Walt Lee's principal assistant on his "Reference Guide to Fantastic Films." He is occasionally consulted by studios on SF and horror films and has been a frequent guest on KPFK's "Hour 25" radio show ("which is the most entertaining work I've ever had").

In addition to branching out into fiction, he is currently a freelance film researcher and reviewer. At this writing, he is midway through a four-year research project on behalf of the Hollywood Film Archive.

Educated at the University of Oregon and holding a MS in Library Science from UCLA ("though I lasted only one year as an actual librarian"), he and his wife Beverly live in Los Angeles.

He enjoys receiving letters from readers at: 2150 N. Beachwood Dr., #4, Hollywood, CA 90068.



A Man to Remember

by Gerry de la Ree

Manly Wade Wellman is a man to whom I owe a lot.

Wellman moved to my home town of Westwood, N.J., in 1940 when I was fifteen years of age and had been a science fiction buff for about three years. At that time Wellman was one of the leading writers in the science fiction field, and prior to that time, had been a popular contributor to *Weird Tales*.

It was almost an oddity that he would wind up in Westwood--a small town of 4,500 people--where one of the few SF fan organizations in New Jersey, the Solaroid Club, had been formed in 1939 and where was being published a fan magazine, *Sun Spots*.

Rod Gaetz, Roy Plotkin, and myself were all about the same age and were, at that time, editors of *Sun Spots*. Meetings were generally held on a monthly basis on the lawn outside the Gaetz home. The three of us lived on the same short street--Bogert Place--within one hundred yards of each other. Most of the other members also came from the same general area.

Wellman, his wife Frances, and infant son Wade took up residence on Clinton Avenue, which was cross-town from Bogert Place and a good mile-and-a-half distant. When we discovered we had a science fiction celebrity in our midst, we were naturally overjoyed, quickly enlisting him in the Solaroids.

In the ensuing years, we would make periodic pilgrimages to the Wellman abode, and he, in turn, would hike to Bogert Place to attend most of our meetings.

His first article for *Sun Spots* appeared in the August, 1940 issue and was entitled "A Short Glance at Fandom." Among other things, he said: "My average day, even the hottest, must see around 3,300 words written, including revisions. That means I rise fairly early, take breakfast, stick together my first thousand words in the morning; run errands, go for a tramp or otherwise relax in the early afternoon, try to do another chunk in mid-afternoon; finish up in the evening in time to untangle my thoughts and smooth them out in time to sleep well . . . I am greatly pleased to be made a member

of the Solaroids. But, like any professional writer, I hope to make use of my fellow members. I want hunches, ideas, scientific discussions and arguments, usable in the vast amount of fiction I write."

He wasted no time in putting his suggestion into action, paying cash (\$3.50) for each idea or plot he could use in a story. (\$1.50 went to the member suggesting the idea and \$2 went to the club treasury.)

One of the ideas he bought resulted in a short story, "Space Chore," which appeared in the August, 1941 issue of *Thrilling Wonder Stories*. In this yarn he used members of the club as characters, altering their names slightly.

In 1941, Otto (Eando) Binder, then at the peak of his science fiction career and riding the crest of the popularity of his Adam Link series, moved to nearby Englewood. A third SF writer, Joseph J. Millard, also moved to Westwood about this time and became the third professional writer in our midst. Millard's career in science fiction was rather brief, but he had about a dozen stories published, including a popular novel, "The Gods Hate Kansas," in *Startling Stories* for November, 1941. Millard also wrote three stories for *Thrilling Wonder* using the pseudonym of N. J. Westwood. At the time many fans thought this was a Wellman pen name.

Wellman, at the time, was a large, almost portly man who in addition to his writing career enjoyed reminiscing about his football days and enjoyed attending local high school gridiron contests. He had straight black hair, sported a trimmed black moustache, and usually puffed on a pipe or occasionally a cigar.

Wellman was thirty-seven years of age when he arrived in Westwood. Born in Angola, he had worked as a reporter for various Kansas newspapers, made his first sale to *Weird Tales* in 1927, and became a full-time freelance writer in 1934. He was outspoken about his Southern heritage and enjoyed rehashing The Civil War.

By coincidence, it is was in the spring of 1941 I got my start as a sportswriter for a weekly newspaper. Wellman was always

quick to recall his own newspaper experience and I was fortunate to acquire from him advice on writing that would stand me in good stead. In fact, sportswriting would soon become my career and remain so until my retirement at the end of 1972.

Wellman also did his best to assist me in the writing of fiction, which was my goal at the time. Like many young science fiction fans, I dreamed of making a living in the field.

As was the case with Otto Binder, Wellman was adding to his income by writing for the comics, which were then what would in later decades come to be known as the "Golden Age." One of my short stories, "Triumph of Time," struck Wellman as being saleable. We worked on it, writing and rewriting. Since the story involved the Empire State Building, Manly even went to the trouble of investigating the towering structure on one of his trips to New York so that the facts in the story would make sense.

Finally he placed the story for me and it appeared in the centerfold of *Minuteman Comics* #1. I received a check for \$15 and that check stub went into a frame and hung on a bedroom wall for several years.

At one point, Wellman found he was overloaded with work. Knowing that Gaetz and I were interested in writing, he allowed us to at first plot out and then write two installments of *Captain America*. In all honesty, he did the final rewrite, but the stories appeared essentially as we had created them. The payment for each was \$60, of which Wellman took \$30 and Gaetz and I \$15 apiece. This was good money for 16-year-olds in 1942!

The patience with which Manly Wellman worked with me in that period of my life left a lasting impression, and in years to come I would often recall it when I had the opportunity to work with some young would-be sportswriter.

Wellman's method of writing was interesting. He set up his workshop in the basement, where he would ease his large body into an overstuffed chair. He had a typewriter table built so that it would

slide right up against his stomach. And he'd just lean back and pound away at a rapid rate.

Mrs. Wellman always supplied soda--Royal Crown Cola, if memory serves--when any of us dropped by for a visit.

Wellman was present at a meeting of the Solaroids in the summer of 1941 when some of the New York Futurians made a trek to Westwood. Attending were Don Wollheim, Cyril Kornbluth, Robert (Doc) Lowndes, Bob Studley and John Michel.

The Solaroid Club dissolved in the summer of 1942, although I kept *Sun Spots* going on an irregular basis for several years after that.

Wellman was still a resident of Westwood when he won first prize in a short story contest run by *Ellery Queen's Mystery Magazine*. His story concerned an American Indian detective.

One of the last things I recall about Wellman in New Jersey was our trip to Baker Bowl in New York to watch Columbia University play Rutgers. Wellman, who had attended Columbia in 1927, proved an enthusiastic fan. I can still hear his rebel yell!

It was Wellman who first interested me in the writings of Lafcadio Hearn, loaning me his copy of *Fantastics and Other Fancies*. He saw, I think, in the prose pastels I was then attempting to write a similarity with some of the pieces in this particular book.

He also introduced me to the scholarly works of Montague Summers--loaning me his copies of "The Vampire" and "The Werewolf"--as well as to the writings of Charles



Gerry de la Ree, Manly Wade Wellman and Frances Wellman at the first World Fantasy Convention in Providence, RI, November 2, 1975. (Photo by Eric Carlson)

Fort. Although when he turned over to me the Fort book, he admonished: "Just don't take this stuff too seriously!"

In turn, I loaned him the recently published Stanley G. Weinbaum book, *The New Adam*. I still recall when he returned it, stuffed into his huge jacket pocket and slightly squashed. It took me years, as I recall, to get the book back into shape.

After Wellman moved to North Carolina in 1946, close to the Southern haunts that he so often talked about and so truly loved, we were out of touch for many

years. He disappeared from the science fiction scene and turned to other fields of writing. In more recent years, however, we renewed our acquaintance, twice meeting at fantasy conventions and by swapping letters.

But it was never a case of "out of sight, out of mind" for me with this man. Because he was present at a time in my life when I needed him and he took the time to pay attention to a teen-age kid. I'll never forget that.

-- Gerry de la Ree

Magazines

MAGAZINE OF F & SF

The September *Magazine of F&SF* will feature a novella by Felix C. Gotschalk, "Among the Cliff-Dwellers of the San Andreas Canyon," and a novelette by Eric Norden, "The Curse of the Mhondoro Nkabele," along with six short stories: "The Fear That Men Call Courage" by James Patrick Kelly, "The Sleep of Trees" by Jane Yolen, "Wave By" by Dennis O'Neil, "In the Name of the Father" by Edward P. Hughes, "Getting Back" by Jeffrey W. Carpenter and Barry N. Malzberg, and "Spidersong" by Susan C. Petrey. In addition to the usual features, *Algis Budrys* review books and the cover is by Barclay Shaw for the novella.

ASIMOV'S SF MAGAZINE

Scheduled for the September issue of Isaac Asimov's *SF Magazine* are the following stories: "A Tale of Two Cities" by Jack C. Haldeman II, "No Vacancy at Aleph-Null Inn" by Martin Gardner, "Niche on the Bull Run" by Sharon Webb, "A Spaceship Built of Stone" by Lisa Tuttle, "Hot Pursuit" by John M. Ford, "When Chessmen Walked" by Tim Colley, "A Pestilence of Psychoanalysts" by J. O. Jeppson, "Guardian" by Jeff Duntmann, and "Rare Bird" by Sharon Webb. Articles are "On Playing Roles: A Second Look" by John M. Ford and "On Designing an Interstellar Spaceship" by Milton A. Rothman. Cover is by Alex

Schomburg.

NEW SCIENCE MAGAZINES

According to a recent article in *Business Week* on "The Hot New Competition in Science Magazines," Time, Inc. will be launching a new science magazine this fall entitled *Discover*. According to *BW*, *Discover's* editors are considering the inclusion of one or two stories in each issue, based upon the success of Bob Guccione's *Omni*. The latter seems to have levelled off to a consistent 900,000 circulation and Guccione is planning to spin off two new magazines from it. *

Book Reviews

The Vampire Tapestry by Suzy McKee Charnas. Simon & Schuster, New York, August 1980, 293pp. \$11.95

There is always a certain amount of trepidation when approaching a new vampire novel. Too often an author will rely on vague memories of Bela Lugosi and Christopher Lee for his models, Bram Stoker for his folklore, and *Weird Tales* for his atmosphere. What results is generally an illogical, ill-resolved rehash of every story told over a campfire over the past three or four centuries (with a smattering of sex thrown in to prove how contemporary the author is, how in tune he is with the marketplace).

It takes, frankly, real talent not surprisingly akin to artistry to develop a vampire character at the same time real (i.e., believable) and unnerving. It hasn't been done all that often. Chelsea Quinn Yarbro's Saint-Germain is one, Tanith Lee's Sabella another. It also takes that same artistry to successfully intrude the vampire into contemporary settings without throwing all that we believe we know into a cocked hat. Just as it is essential that we suspend our disbelief in vampires for the sake of the story, we must also maintain that belief in the here and now so to underscore the horror/threat/compassion (depending on the author's point of view toward the vampire) which that vampire necessarily engenders simply by his (now accepted) existence.

Edward Weyland is just such a vampire: a character given such life that he shreds the traditional image simply by his living, by the sheer force of his personality. He is real. He exists. And he's different.

But the credit goes not to Weyland and his (for want of a better word) adventures; it all belongs to Suzy McKee Charnas. *The Vampire Tapestry* does not fully succeed as a novel because it is actually a series of novelettes linked together, characters other than Weyland dropping in and dropping out as the stories unravel. It *does* succeed, however, in making us forget that minor (and I do mean minor) flaw through the superb handling of not only plot but words. There is effective horror, to be sure, but there is also (and more importantly) a pervading sense of threat, of at times unnerving suspense, that could have very easily become trite and impotent had some-

one with lesser skills than Ms. Charnas attempted this book. Whether one agrees or not with the author's vision of a vampire is something to be discussed *after* the book is done. During, however, there is only Weyland, his victims and his accomplices ... and the delightful emergence of Ms. Charnas as a major fantasy writer.

-- Charles L. Grant

Operation Misfit by E. Hoffman Price. Del Rey Books, New York, August 1980, 288pp. \$1.95

The year is 2080. Human life on Terra has merged into one vast computerized society where everyone has everything and even those who don't think they do because the bigwigs of Terra's "democracy" keep them all in line with subliminal audio-visual stimuli. Life in the great Plastic Apple goes on, until Roderick David Garvin, a chronic spaceman/shit disturber, decides it's time to opt out--snark the computers into giving him a ticket to the hinterlands, cop a spaceship and light out for Saturn. It's a good plan until it falls through and Garvin winds up as a political exile on Mars.

But his tampering with the computers has scuppered the entire propaganda program, causing a complete reversal of conservative, anti-exploration sentiment among the Plastic Populace. And Garvin suddenly becomes *too* troublesome to be tolerated. The government's answer is Operation Misfit--the flight to Saturn that Garvin has always wanted, but with an incompetent crew that will ensure its one-way status.

Standard fare, you say? Well, yes and no. E. Hoffman Price has been around too long to write just standard space-opera. Under the trappings is some solid drama and a generous slice of the author's eighty-two years of life. Soon after returning to Mars as the commander of the Saturn-bound spacecraft, Garvin defends the honor of a native Martian girl, receives an invite home as thanks, and begins to notice striking similarities of race, custom and language between her people and the Uighur Turks of Asian Terra.

It's not difficult to figure out the rest--the ship makes it to Saturn; Garvin triumphs over incompetency, sabotage and mutiny;

they begin the return trip and make a startling discovery--but one suspects that Price is not after any laurels for plot brilliance. It's Garvin who is of primary interest; Garvin and the four luscious women who share a bed with him during the course of the narrative. That the author loves and respects his female characters is obvious. His ladies are intelligent, fiery, independent and, furthermore, Price holds forth the proposition that Womankind is possessed of a superior intuitive understanding of life in general than is the male of the species; thus endowed, they become foils to Garvin's well-intentioned chauvinism.

Operation Misfit won't bowl you over, but it will make you stop and think a bit--about our plastic society, prejudice, tolerance, respect and loyalty. No doubt it's all been said before, yet Price is kind with his hard-won wisdom, and quite honestly, the human race *does* stand in need of gentle prodding every now, then and sometimes.

-- Galad Elflandsson

Songmaster by Orson Scott Card. The Dial Press, New York, July 1980, 338pp. \$10.95

"You are a little pot full of songs," said the teacher, "and when you cry, the pot breaks and all the songs spill out ugly. Control means keeping the songs in the pot, and letting them out one at a time."

The teacher in Orson Scott Card's latest novel is speaking of music and control. Music equals control in *Songmaster*. The book's premise: Music as Perfection. If you will Sing you become a god, a Purity. Card appears to know a lot about music, as evidenced in his earlier short stories that led to his novel.

The main character of *Songmaster* is the delicate boy Annsett who never quite touches the ground throughout the novel. He is a Songbird, a little boy god, a cruel sort, the light glancing through his hair, his eyes ever round with wisdom. Men and women sigh with adoration whenever in contact with this creature.

Annsett comes to the Songhouse after having been stolen from his home on another planet. He is found by an ex-Songbird, a woman whose goal in life is to find the child who will become the Songbird to the Emperor of the Galaxy. She finds Annsett and brings him to the Songhouse, a convent of sorts, complete with smooth stone walls and

a legion of inhabitants dressed simply, a holiness about the eyes, their voices singing endlessly, bouncing off the walls and one another. It's an order, a sacred entity that demands of its truest members an exacting obedience, all because Music is the key to their universe.

We are shown the evolution of Annsett from child to adult in the land outside of the Songhouse, in the halls of Mikal's palace and the halls of other places. We meet the lives of those he sings most clearly to: Mikal, the tormented emperor, and his successor, Riktor Ashen; Josif, the bisexual who loves both Annsett and Kya-Kya, a scarred ex-inhabitant of the Songhouse. All of these characters are sketched thoroughly except Kya Kya who is discarded, along with Josif, near the end, when Card's writing assumes a "hurry, hurry, we're almost to the end" air.

Annsett's musical gift at the start of the novel is his ability to see the music in others and to sing it back to them. Supposedly he learns to sing his own songs, but I don't think he ever does. Supposedly we should come to love this blessed Songbird by book's end. I could not. He never became real to me, nor did he reach Otherness. Although I did grasp a faint tune toward the end of the book.

-- Melissa Mia Hall

The Light-Bearer by Sam Nicholson.
Berkley, New York, July 1980,
217pp. \$1.95

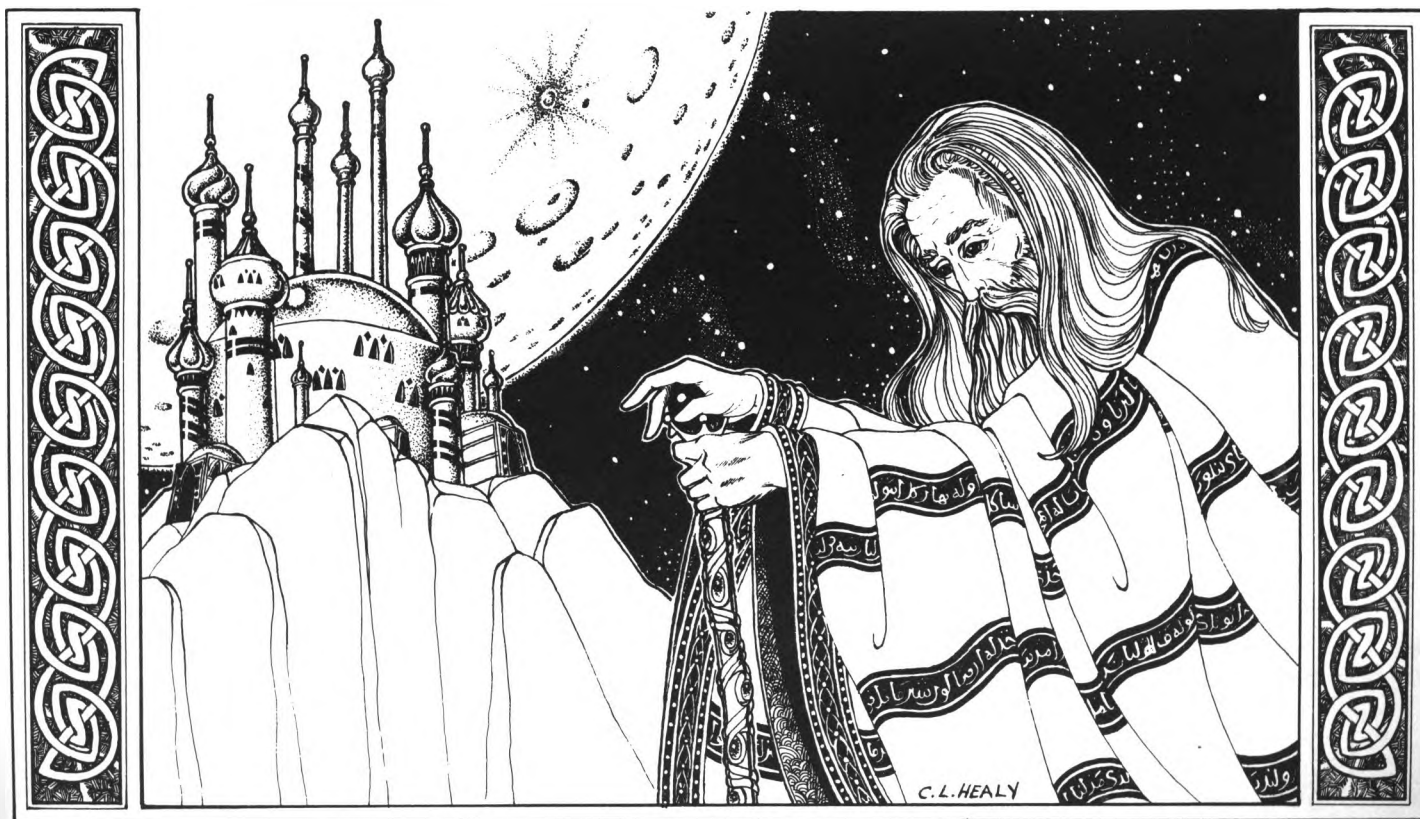
Although the beginnings of a mature mingling of heroic fantasy and science fiction can be traced at least to Jack Vance's *Big Planet* (first published in 1952), only in recent years has the increasing popularity of fantasy catalyzed a torrent of novels that treat traditional science fiction themes and constructs with the stylistic and emotional perspectives of fantasy. Recent major novels such as M. John Harrison's *A Storm of Wings* and Gene Wolfe's *The Shadow of the Torturer* are stunning examples of a renascent "swords and planet" fiction in which, among other things, aesthetic considerations are of equal importance as adventure-oriented plotting.

The Light-Bearer is feather-weight material in the context of these developments, and seems in fact an untimely throwback to pulp fiction. The setting is a superficially-drawn evocation of the Arabian Nights, with the science fictional element of a monitoring spaceship in orbit, whose benevolent crew oversees but never interferes directly with the development of the planet's inhabitants. Zeid ben Amfi is a young, idealistic prince who has been educated on the spaceship to assist the planet's "proper" evolution, and who is known as the

Light-Bearer because of the magical technology he has received. Although betrothed by court arrangement to Coral Bud, the swashbuckling daughter of a pirate lord, Zeid declines marriage because he is infatuated with an illustration of the beautiful princess Fire Lotus. He is dispatched by his wizard father to persuade the princess to lend her "seed" to the production of clone-like pleasure objects, and Coral Bud fortuitously accompanies him in order to be returned to her father. That romance will develop between Zeid and Coral Bud is a foregone conclusion from the early pages, and the novel's minor dramatic tension concerns the drawn-out sojourn to the quite anticlimactic face-to-face meeting between Zeid and Fire Lotus.

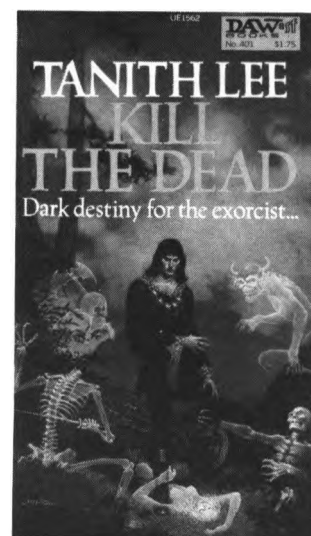
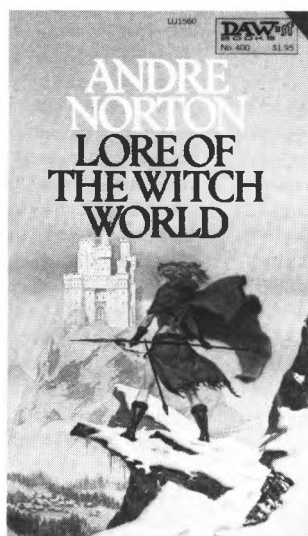
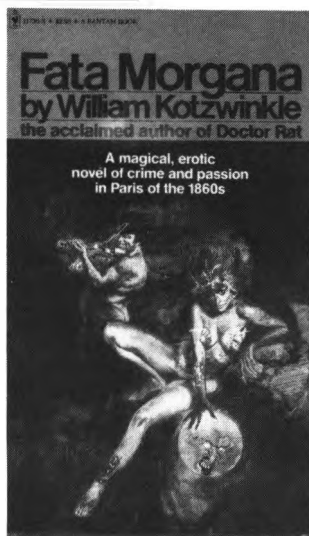
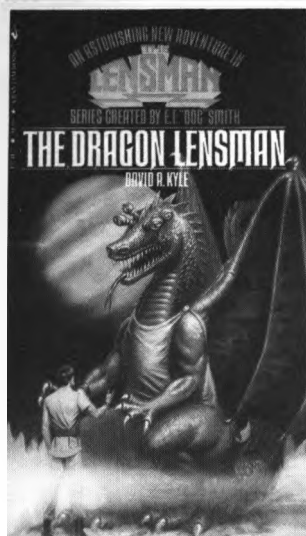
The Light-Bearer is innocuous entertainment--the type of mindless melodrama that has passed as science fiction since the genre's embryonic years. With minor editing, it would be good juvenile fiction; but as an adult novel, it is eminently forgettable.

-- Douglas E. Winter



Paperbacks

Cover artists: "Fata Morgana" by Kassm; "Lore of the Witch World" by Michael Whelan; "Kill the Dead" by Don Maitz.



DEL REY BOOKS

Del Rey releases this month include two new Star Wars volumes. *Han Solo and the Lost Legacy* is Brian Daley's third novel in the series, priced at \$2.25. The previous two were *Han Solo at Star's End* and *Han Solo's Revenge*; all three will be available in a boxed set entitled *Exploits of Han Solo*, at \$6.45. Also scheduled is *Once Upon a Galaxy: A Journal of the Making of 'The Empire Strikes Back'* by Alan Arnold, detailing the filming of the movie (\$2.75).

Two additional SF originals for September are *Beyond Rejection* by Justin Leiber and *A Cold Wind*

from Orion by Scott Asnin. The former is about a man who awakens to find that his mind has been illegally implanted in a new body; a first novel from the son of Fritz Leiber. The latter concerns the problems that result from a satellite placed in Earth orbit, carrying a deadly nuclear cargo. Both are priced at \$2.25.

Reprints include *A Hostage for Hinterland* by Arsen Darnay, *A Jun-gle of Stars* by Jack L. Chalker, and *Rain in the Doorway* by Thorne Smith, all priced at \$2.25. The Smith title is the fifth in Del Rey's reprint program of the humorous Topper fantasies.

BANTAM BOOKS

The Dragon Lensman by David A. Kyle (\$1.95) is the first novel in a new authorized series of Lensman volumes continuing the space opera saga begun by E. E. "Doc" Smith. This first volume stars Worsel the Velantian.

Scheduled for its first paperback appearance is *Fata Morgana* by the much-acclaimed William Kotzwinkle (\$2.95), published in hard-cover by Knopf. The novel is a fantasy about crime, magic and eroticism, set in Paris in 1861.

A mainstream release for September is *The High Tower* by John Tomerlin (\$2.25), about a corporate complex in the near future that controls every aspect of its employees' lives.

DAW BOOKS

Leading off DAW releases in

September is a new collection of Witch World stories by Andre Norton entitled *Lore of the Witch World*. The \$1.95 volume (#400 in the DAW series!) gathers together all of the previously uncollected short stories and novelettes of the Witch World and features one new story, "Changeling."

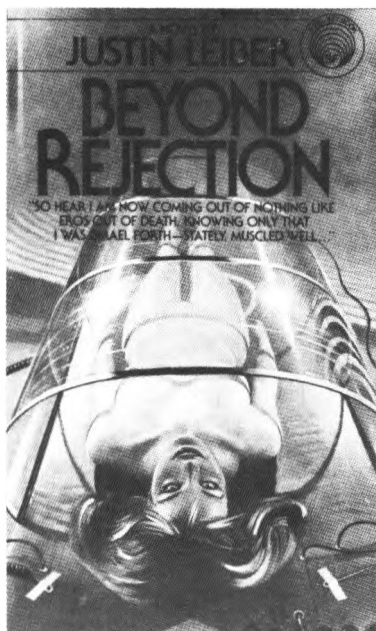
Kill the Dead by Tanith Lee (\$1.75) is a novel of exorcism about a ghost-killer who confronts a witch who refuses to remain dead and her living sister. *Nopalgarth* by Jack Vance (\$2.25) is a 3-in-1 volume that reprints three short novels by Vance: *The Brains of Earth* (retitled *Nopalgarth*), *Son of the Tree*, and *The Houses of Iszm*.

A science fiction original is *Star Loot* by A. Bertram Chandler, his latest John Grimes space adventure in which Grimes becomes a pirate. Price is \$1.75. The reissue this month is *Drinking Sapphire Wine* by Tanith Lee, at \$1.75.

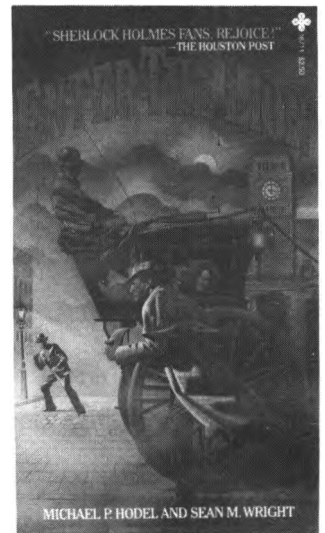
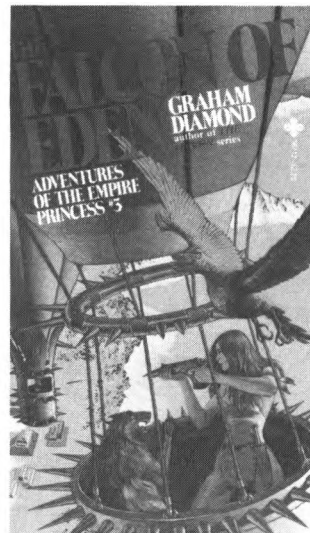
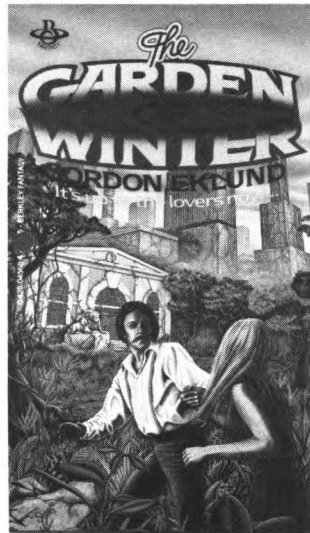
SIGNET

The Dark is James Herbert's newest contemporary supernatural thriller, due in September from Signet, at \$2.95. A malignant force that operates in darkness causes people to go crazy (e.g., a little girl sets her home on fire and smiles as her mother burns to death), terrorizing the populace of a city.

Making its first paperback appearance in September is *Blood Games* by Chelsea Quinn Yarbro, her third novel of the Comte de Saint Germain (*Hotel Transylvania*, *The Palace*), set in ancient Rome and



Cover artists: "The Garden of Winter" by Barclay Shaw; "The Falcon of Eden" by Walter Velez.



priced at \$2.75.

A reissue is *The Nine Billion Names of God*, a collection of 25 stories by Arthur C. Clarke, priced at \$1.95.

BERKLEY BOOKS

Two original SF novels due from Berkley in September are *The Garden of Winter* by Gordon Eklund and *PSI Hunt* by Michael Kurland. Although listed as fantasy, the former sounds more like SF: it's about a post-technological Earth of the 21st century in which two factions clash—one favoring technology and the other opposing it. *PSI Hunt* is about a young Navy lieutenant who discovers a secret society dealing in parapsychological devices that could be used to destroy the U.S. Both are priced at \$1.95.

The Barbie Murders is a new collection of stories by John Varley, priced at \$2.25, that includes the following: "Bagatelle," "The Funhouse Effect," "The Barbie Murders," "Equinoctial," "Manikins," "Beatnik Bayou," "Good-bye, Robinson Crusoe," "Lollipop and the Tar Baby," and "Picnic on Nearside."

Slated for its first paperback publication is *Malafrena* by Ursula K. Le Guin, a mainstream novel set in Orsinia, published in hardcover by Berkley/Putnam last year. Price is \$2.50.

Also featured for September are six Robert A. Heinlein reprints with new covers: *Stranger in A Strange Land* (\$2.75), *The Past Through Tomorrow* (up to \$3.25), *I Will Fear No Evil* (\$2.50), *Time*

Enough for Love (\$2.75), *Starship Troopers* (\$1.95), and *The Moon is A Harsh Mistress* (\$2.25).

PLAYBOY PRESS

Coming from Playboy Press in September is Graham Diamond's third volume in "The Adventures of the Empire Princess," *The Falcon of Eden*, priced at \$2.25. The previous two volumes were *Lady of the Haven* and *Dungeons of Kuba* (plus an initial volume not counted in the series, entitled *The Haven*).

Also scheduled is a new Sherlock Holmes novel, *Enter the Lion*, by Michael P. Hodel and Sean M. Wright. Set in 1875, it is about a British government attempt to re-establish the Confederacy in the U.S. and is billed as an adventure in the Conan Doyle and Jules Verne tradition. Price is \$2.50.

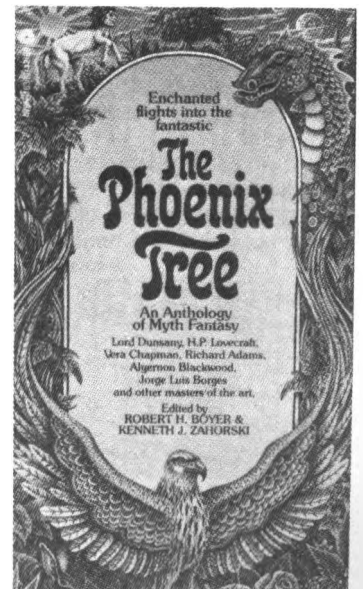
DELL PUBLISHING CO.

Dell science fiction releases for September consist of two classic reprints: *The Dreaming Jewels* by Theodore Sturgeon and *A Mirror for Observers* by Edgar Pangborn. The Sturgeon title has previously appeared in paperback as *The Synthetic Man*. Both are priced at \$1.95.

AVON BOOKS

The Phoenix Tree is the newest anthology from the editing team of Robert H. Boyer and Kenneth J. Zahorski, who previously edited the two-volume *Fantastic Imagination* for Avon. Included in the \$2.50

paperback are both recent and vintage stories: "The Banished King" by Frank R. Stockton, "Ixion in Heaven" by Benjamin Disraeli, "The Moon Slave" by Barry Pain, "The Rose and the Cup" by Kenneth Morris, "The Mistress of Kaer-Mor" by Evangeline Walton, "The Twilight of the Gods" by Richard Garnett, "The Shield-Maiden" by Verner von Heidenstam, "The Valley of the Beasts" by Algernon Blackwood, "Witches' Hollow" by H. P. Lovecraft and August Derleth, "The Goose Girl" by Eric Linklater, "Nina Sol" by Felix Marti-Ibanez, "The Bridge of the Man-Horse" by Dunsany, "The Circular Ruins" by Jorge Luis Borges, "The Thread" by Vera Chapman, "Night Rider on A Pale Horse" by Galad Elflandsson, and an excerpt from *Watership Down* by Richard Adams.



The Pocket Books F & SF Page

The PB kangaroo really has something to jump up and down about this month: back in print is that wild and crazy classic, *The Butterfly Kid*; a new collection of vintage Leiber; Elgin's three Coyote Jones novels in one big volume; Damon Knight's *Best*. And a first in the fantasy field: two stunning covers from the wraparound art for *The Silver Sun*, the second in a great new fantasy trilogy (watch for the third volume in early 1981!).--DGH

Heroes & Horrors

Fritz Leiber

Edited by Stuart David Schiff

Fantasy, horror and sheer terror join in an unforgettable showcase of Fritz Leiber's genius--the thrilling Nehwon of Fafhrd and the Gray Mouser--the brooding menace of "Dark Wings"--the grim brilliance of "Belsen Express"--nine chilling enchantments by the multiple award-winning master of dark dreams. "There isn't anyone else around who can produce the same touch of fear..." --Roger Zelazny. Cover by the renowned Michael Whelan.

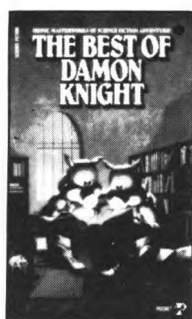
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The Best of Damon Knight

Damon Knight

The wry humor of Hugo winner Damon Knight mixes aliens, time travel, robots and superhumans into classic and chilling cosmic cocktails--including the deadly little masterpieces "To Serve Man," "Not With a Bang," 20 other famous yarns, with fascinating introductions. "...a writer of importance...whose works will be a new and perhaps jarring experience for many people."--Barry N. Malzberg.

83375-8/\$2.50



The Silver Sun

Nancy Springer

Riding a mysterious white horse, spellbinding young Hal enters the land of Isle--where unearthly magic is his only weapon against a tide of evil, and friendship is Hal's key to unlocking the secret of a grand and mythic prophecy. THE SILVER SUN is the second book in an epic work, with all the heroic adventure, magic and romance that led legions of fans to fall in love with *The White Hart*, and won Nancy Springer the acclaim of the top writers in fantasy. "Three cheers...for a genuinely new fantasy writer!"--Anne McCaffrey. "...one of the best fantasies I have read in a long time."--Andre Norton. "...the kind of book I rave about."--Marion Zimmer Bradley. Sequel to *The White Hart*, THE SILVER SUN features very special cover art by Carl Lundgren.

83496-7/\$2.50



POCKET BOOKS

David G. Hartwell, Director of Science Fiction

The Butterfly Kid

Chester Anderson

A quiet Greenwich Village day--only there's a kid creating butterflies! Real ones, right down to their pretty, fluttering wings--butterflies that signal the wittiest, wildest invasion ever. Chester Anderson (king of the Village) and his rag-tag hippie troupe are all that stand between Earth and the dread Giant Deep-Blue Lobsters from Outer Space, in this outrageous Hugo nominee!

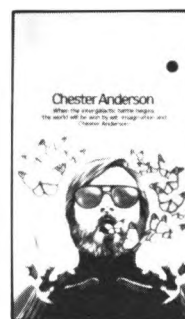
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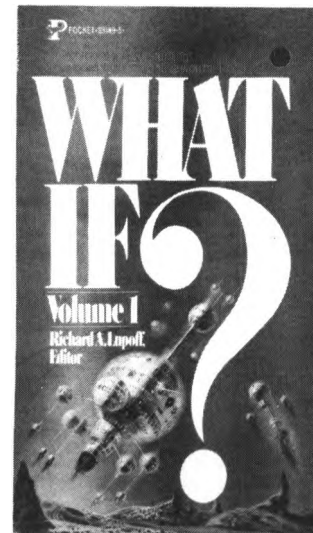
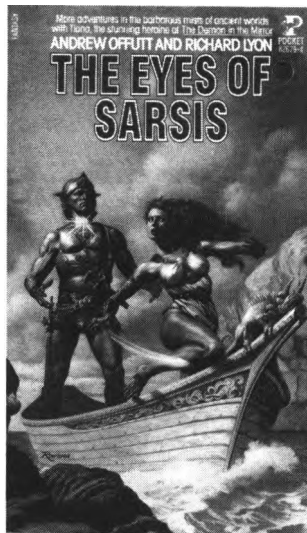
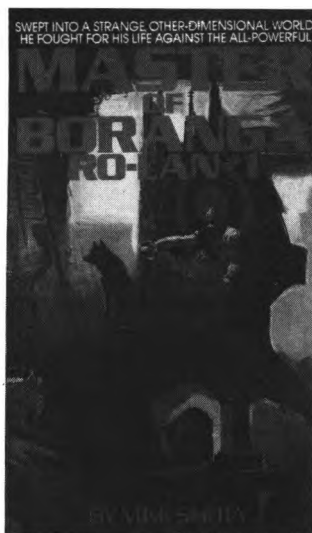
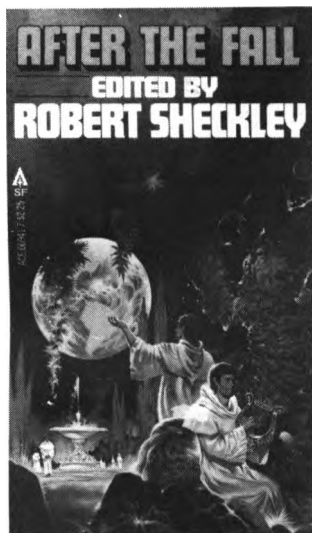
Communipath Worlds

Suzette Haden Elgin

Call in Coyote Jones, the star-hopping troubleshooter of the telepathic Com-worlds --when a psychic vibration threatens to destroy a planet--when a remote, hostile world hides a secret that could ruin the Federation--when a murder plot shakes a culture of woman-hating poets. Three top-notch novel-length adventures starring the hero Michael Bishop hails as "an engaging and admirable creation...very satisfying fare, indeed."

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Reprints for September include *The Jade Unicorn* by Jay Halpern, a contemporary thriller about a series of New York City murders that involve satanic rituals; this is its first paperback publication, at \$2.50. A science fiction reprint is *Hell's Pavement* by Damon Knight (also titled *Analogue Men*), priced at \$1.95.

ACE BOOKS

On the books for September release from Ace is Fred Saberhagen's fourth Dracula novel, *Thorn*, in which Dracula meets up with a girl in New Mexico whom he loved five centuries before. Price is \$2.75. The previous titles in this series were *The Holmes Dracula File*, *An Old Friend of the Family*, and *The Dracula Tape*.

After the Fall is an original anthology consisting of humorous "end of the world" stories edited by Robert Sheckley (\$2.25). Included are stories by Harlan Ellison, Roger Zelazny, Philip Jose Farmer, Harry Harrison, Ian Watson, Bob Shaw, Thomas M. Disch, William F. Nolan and editor Sheckley.

Reissues for September include *This Immortal* by Roger Zelazny (\$2.25), *The Defiant Agents* by Andre Norton (\$1.95), *Exiles to Glory* by Jerry Pournelle (\$2.25), and *The Fuzzy Papers* by H. Beam Piper (\$2.25). The last is a 2-in-1 volume reprinting *Little Fuzzy* and *Fuzzy Sapiens*. A nonfiction reprint is *The Health Hazards of Not Going Nuclear* by Dr. Petr Beckmann, at \$2.50.

Under the Tempo imprint, watch

for the first in a new series of Flash Gordon novels, *Massacre in the 22nd Century*, written by David Hagberg and priced at \$2.25.

Scheduled under the Charter imprint is Barry Sadler's fourth novel about Casca, the eternal mercenary. This one is set in WW II and is entitled *Panzer Soldier* (\$1.95). The first three in this series took place in more heroic fantasy settings and were: *The Eternal Mercenary*, *God of Death*, and *The War Lord*.

ZEBRA BOOKS

Coming from Zebra Books in September is *Master of Boranga* by Mike Sirota, billed as 'Ro-Lan #1' in a new series of SF/fantasy novels. This was originally scheduled for May release and sports a cover different from that previewed in FN #24. Also slated is a reissue of *Transmigranon* by John Shirley, bearing a new cover illustration. Both are priced at \$1.95.

Since I haven't been able to cover Zebra for a couple of months, here's a quick update: on tap for July is a reprint of *Rogue Sword* by Poul Anderson and coming in August is a reissue of *Oron* by David C. Smith. The former is \$2.25 and the latter, \$1.95.

FAWCETT BOOKS

The Hidden Magic of Uxmal is a Fawcett Gold Medal original due in September, by Enrique Hank Lopez. The fantasy novel is about a lawyer who travels to Mexico's Yucatan jungle in search of Uxmal, a woman

rumored to be 500 years old. There he discovers a utopian paradise. Fawcett describes it as "a magical tale reminiscent of *Lost Horizon*." Price is \$2.25.

PINNACLE

New titles from Pinnacle for September include a new Sherlock Holmes novel, *Sherlock Holmes and the Sacred Sword* by Frank Thomas, and *House of Scorpions* by Jory Sherman, the sixth volume in his 'Chill' psychic investigator series. Also scheduled is a reprint of *Swords of the Horseclans* by Robert Adams, the second volume in his Horseclans series. Prices are, respectively, \$2.50, \$1.75, and \$1.95.

A July release I was unable to report on a couple of issues back is *The Phoenix Man*, volume five in Jory Sherman's 'Chill' series, at \$1.75.

POCKET BOOKS

Two Pocket Books originals due out in September are *The Eyes of Sarsis* by Andrew J. Offutt and Richard K. Lyon, and *Dangerous Games* by Marta Randall. Both are sequels to earlier novels. *The Eyes of Sarsis* is the first of two heroic fantasy sequels to *Demon in the Mirror* (Pocket, 1978), continuing the adventures of their sword-wielding heroine, Tiana Highrider. *Dangerous Games* is the sequel to Randall's earlier SF novel, *Journey* (Pocket, 1978). A shorter version of the

(Continued on page 30, Col. 2)

The Fan Press

MEGAVORE

J. Grant Thiessen recently published his ninth issue of *The Science Fiction Collector*, now combined with *The Age of the Unicorn* and retitled *Megavore: The Journal of Popular Fiction*. The format and editorial approach of *SF Collector* remains virtually unchanged, except for the addition of a 16-page advertising insert on lighter weight paper, and an editorial emphasis on mystery fiction as well as SF and fantasy.

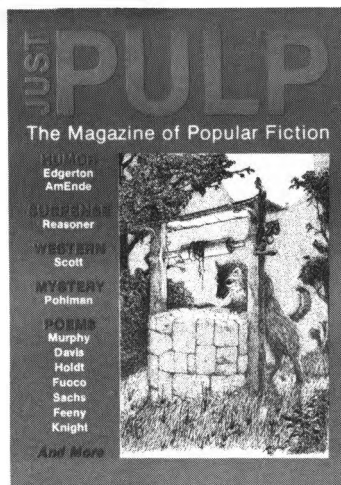
Features in the 64-page issue include a detailed Avram Davidson bibliography, an index to the Canadian edition of *Uncanny Tales*, and four short articles on mystery writers and series. As usual, the issue is well illustrated with a number of cover reproductions. Single copies are priced at \$2 and subscriptions to the bimonthly are \$10 per year via bulk rate, \$18 per year first class. J. Grant Thiessen, Pandora's Books Ltd., Box 86, Neche, ND 58265.

FANTASY

Fantasy: The Fantasy Artists Network Magazine is a quarterly publication aimed at amateur and professional artists that regularly features news and "how to" articles particularly helpful to the semi-pro or beginning illustrator. The current issue, #6, includes articles on photographing artwork, how to draw swords for 'swords & sorcery,' an article on anatomy and another on job hunting, in addition to profiles of artists Dave Archer and Jeanne Gomoll. Add to that a number of market and convention reports for the artist, as well as other news. As you might suspect, the issue is heavily illustrated. Single copies are \$2 and annual memberships (including 4 issues of *Fantasy*) are \$8. P. O. Box 5157, Sherman Oaks, CA 91413.

RIVERSIDE QUARTERLY

About a year and a half ago, I was pleasantly surprised when *Riverside Quarterly* #24 appeared in my mailbox, following a hiatus of about three years. Now, issue #25 has mysteriously appeared, dated March 1980. The 68-page digest issue features articles on Delany's *Dhalgren* and *Triton*, Silverberg's



Downward to Earth, Romanian science fiction, Soviet SF fandom, juvenile SF of the '30s (American), and humor in the fiction of H. P. Lovecraft. Also included are a number of reviews and quite a bit of poetry. Single copies are \$1 and subscriptions are \$4 for 4 issues. Leland Sapiro, Box 367, Garden City, NY 11530.

JUST PULP

As noted here in previous issues, *Just Pulp: The Magazine of Popular Fiction* is a quarterly fiction magazine that occasionally features some fantasy. Included in the 10th issue are a suspense story, "Season of Storms" by James M. Reasoner and a mystery story, "The Case of the Homonymic Reliquiae" by M. David Pohlman, in addition to two humor stories, a western and quite a bit of poetry. *Just Pulp* is neatly and attractively presented in a 126-page digest format and is reasonably priced at \$1.50 per copy. Annual subscriptions are \$5. P. O. Box 243, Narragansett, RI 02882.

EXTRO

As noted in previous issues of *FN*, another British news magazine, in addition to *Fantasy Media*, is *Extro* (formerly titled *Popular Music & SF Journal*), published eight times a year and devoted to music as well as fantasy and SF. Featured in issue #6, just out, is a profile of Ursula K. Le Guin, an interview with Robert Sheckley, and two short stories: "When the Dream Dies, What of the Dreamer?" by Graham Andrews and "Troizen" by Anthony

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Number 9

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Rimington. In addition to news, the issue contains a couple dozen book reviews and several media reviews in its 36 pages. Single copies are \$1.80 and annual subscriptions are \$15. The U.S. agent is Ms. M. A. Singer, 68-61 Yellowstone Blvd., #304, Forest Hills, NY 11375.

KARL WAGNER BIBLIO

Available from Joe Marek is a highly detailed, 32-page bibliography of works by and about Karl Edward Wagner. Included in the mimeographed and illustrated publication are separate bibliographies of Wagner's fiction, poetry and nonfiction, articles about the author, a series index, and an index to periodicals, along with a letter from Wagner. The price is one measly dollar postpaid and well worth it for Wagner fans. Joe Marek, 2405½ South 13th St., Omaha, NE 68108.

PAPERBACK QUARTERLY

A nonfiction magazine that occasionally features articles of interest to fantasy and SF fans is *Paperback Quarterly*, devoted to the history of paperback books. The current issue, #9, features articles on the early Alfred Hitchcock Dell anthologies, "plantation" novels, a profile of and interview with Michael Avallone, and "The Mike Shayne Caper" by Bernard A. Drew, in addition to some shorter articles. Single copies of the 60-page digest size issue are \$2 and annual subscriptions are \$6. Pecan Valley Press, 1710 Vincent St., Brownwood, TX 76801.

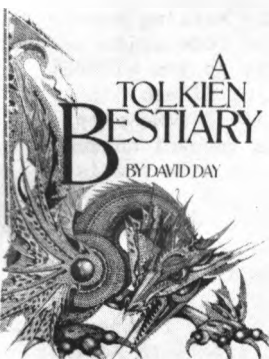
The Westmarch Chronicle

special price money payment

VOLUME 4, NUMBER 1

MAY / JUNE 1980

THE WESTMARCH CHRONICLE is the bimonthly newsletter of The Tolkien Fellowships, discussion groups devoted to the enjoyment and study of the writings of J.R.R. Tolkien. It is written by editor/publisher Bernie Zuber, except for items by credited contributors. Subscription is \$4.00 for 6 issues (1 year). Please make checks payable to Bernie Zuber. Address: c/o Mail for The Tolkien Fellowships, P.O. Box 8853, San Marino, CA 91108. Telephone: (213) 791-1411. The rights to individual articles and illustrations revert to the writers and artists after publication. Copyright © 1980 by Bernie Zuber.



A TOLKIEN BESTIARY by David Day. Published by Ballantine Books, New York. Copyright 1979 by Mitchell Beazley Publishers, Ltd., London. 287 pp. 8" x 10 3/4". 36 full color illustrations, 108 in black & white. Hardcover, \$19.95. Paperback edition due out in 1980.

A REVIEW OF THE TEST BY JACQUES

The creation of rich and varied worlds of the imagination seems to call forth the making of catalogues, concordances, glossaries, and indexes. In what fantasy and science fiction fans generally call "mainstream" literature, there are such guides to the works of Jane Austen and the Brontë sisters, to Thomas Hardy's Wessex, and, closer to fantasy, to the poetry and prose of William Blake. Some of these works have literary or critical merit; others are intended strictly as convenient references for the student or researcher. Science fiction and fantasy have been provided with a large number of such works: A Guide to Barsoom: the Mars of Edgar Rice Burroughs, edited by John Flint Roy; The Darkover Concordance, edited by Walter Breen, and including several short pieces by the author of the Darkover series, Marion Zimmer Bradley (one of the few examples concerning "works in progress"); several glossaries of Robert E. Howard's Hyborian Age, compiled chiefly by L. Sprague de Camp; Bjo Trimble's Star Trek Concordance; and, of course, Robert

The dust jacket design by Ian Miller. All illustrations in this issue are from A TOLKIEN BESTIARY. They are copyright © 1979 by Mitchell Beazley Publishers. Reprinted for review only.

NEWSLETTERS

An update on some special interest newsletters:

The Westmarch Chronicle is the bimonthly newsletter of The Tolkien Fellowships. Contents generally feature reviews of recent Tolkien and Tolkien-related publications, news about forthcoming items of interest, and a brief column of recent and coming events from fellowships throughout the U.S. Each issue generally runs 8 pages and is illustrated. The current issue is Vol. 4, No. 1 for May-June 1980, and is principally devoted to reviews of *A Tolkien Bestiary* by David Day. Subscriptions are \$4 per year. Checks payable to Bernie Zuber, P. O. Box 8853, San Marino, CA 91108.

The August Derleth Society Newsletter is published quarterly and recent issues have been running between 20 and 28 pages. Its contents generally consist of reminiscences about Derleth by fans and pros, brief articles about August Derleth's interests and haunts, correspondence between Derleth and others, and news about society activities and publications of interest. Annual membership is \$5 and includes a soon to be published Derleth bibliography in addition to the Newsletter. The current issue is Vol. 3, No. 4 for June. George Marx, 20E Delaware, Chicago, IL 60611.

The Darkover Newsletter is an irregular publication of The Friends of Darkover and is designed principally to serve as a communications

forum for the various Darkover "Councils" throughout the U.S. as well as Darkover fans in general. Most issues run close to 30 pages and include news of new and forthcoming works by Marion Zimmer Bradley, activity reports from various councils, a column by Jacqueline Lichtenberg ("The Keeper's Tower"), a letter from Bradley, an occasional article or two and numerous letters of comment. Price is \$1 per copy and the current issue is #21. In addition to the newsletter, the Friends publish a fiction magazine (*Starstone*--#4 should be out soon) and have issued a number of one-shot publications. Friends of Darkover, Box 72, Berkeley, CA 94701.

SKULLDUGGERY

Due to pressing publication schedules in the genealogical and historical fields, Michael L. Cook has announced the demise of his relatively new mystery fiction magazine, *Skullduggery*. To close out subscriptions, Michael recently published two issues for May and June (#3 and #4), each running 56 digest size pages.

The contents of #3 are: "The Proper Time to Die" by B. F. Watkinson, "The Threat of Nostalgia" by Jon Breen, "The Golden Bear" by James M. Reasoner, "Rake-Off" by Lewis Shiner, "Buried in the Paper" by Hal Charles and "The Ropes" by Paul Harwitz.

Stories in #4 are: "Melisande's Ghosts" by Melanie Liven-good-Tem, "Forced Retirement" by C. Bruce Hunter, "Peter's Principles" by Hal Charles, "The Adventure of the Vanishing Viscount" by W. Ritchie Benedict, "The Sleuth" by B. F. Watkinson, "A City Full of Thieves" by Margaret B. Maron, "Pursuit" by Charles R. Ingram and "Huitzilopochtli" by Joe R. Lansdale.

Subscriptions to *Skullduggery* were formerly \$8 for 4 issues and I suspect these two latest (and last) can be had for \$2 per copy. Michael L. Cook, 3318 Wimberg Ave., Evansville, IN 47712. On a personal note, Michael has asked me to mention (in response to inquiries) that he recently suffered a heart attack, but is doing fine now.

FANFARE

In 1963, California comics fan Bill Spicer began publishing an innovative (for its time), high



quality, comic strip fanzine entitled *Fantasy Illustrated*. It went through seven issues and, with #8, became *Graphic Story Magazine*, with a new emphasis on criticism as well as comics. In 1974, it ended with issue #16 when its editor ran out of things to say (or so he says).

In 1977, the elusive and talented Spicer emerged again with *Fanfare* #1, a magazine devoted to just about everything, subtitled "The Magazine of Popular Culture and the Arts." The first two issues featured a fair amount of material of interest to fantasy and SF followers; the third, just out, does not but nevertheless merits coverage here. It contents include such diverse subjects as: "TV Animation in Japan," an article on the record industry, "The Philosophy of Man-Thing," a collection of old photographs depicting the year 1984, two articles on beauty pageants, a long and well illustrated profile of Will Elder, and a number of shorter articles. The 68-page magazine, with full color covers, is priced at \$2.50.

I think what we have here is an enormously talented, but equally frustrated editor who puts together an extremely attractive and highly professional magazine...but who can't quite make up his mind what he wants to write about. If your tastes are truly omnivorous or if you enjoy looking at pretty magazines, you may want to give *Fanfare* a try. Bill Spicer, 329 North Ave. 66, Los Angeles, CA 90024.

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Just PULP, The Magazine of Popular Fiction. Fantasy, Adventure, Mystery, Suspense; we have it all. Copy \$2.00. P. O. Box 243B, Narragansett, RI 02882.

"Worlds Lost...Time Forgotten" a science fiction magazine created by new writers and artists. Works for vol 3 being accepted. SASE for spec sheet. Copy of vol 1 or 2 \$3 each/both \$5. J Smith Rt 2 Box 234 Alhambra, Ill. 62001.

WRITING FANTASY? Consulting Agent with published clients seeks full-length novel mss. SASE to LITERATI GCPO Box 2624, New York, NY 10163.

NEW BOOKS-10% OFF. Current titles, paperbacks and hardcovers, brand new *mint* editions. SF and fantasy, and horror. Send SASE for list. THE BOOK FACTORY, 45 Vale Avenue, Cranston, RI 02910.

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

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Science Fiction & Fantasy books and pulps for sale from private collection. Includes fine pulps, Arkhams, Gnome, Fantasy Press, Prime. Howard material. Send stamp for detailed list to Isher Bookshop, 1950 So. Williams, Denver, CO 80210. Or call 733-7066.

(Editorial

continued from page 2.)

the left indicates the last issue on your subscription. (If it's "28", you'd better hurry up and renew.) The number (or letters) to the right can be safely ignored; they are part of a code I've devised to simplify sorting envelopes for mailing. The code tells me how to mail your copy to you without having to check my files.

Incidentally, I send people two subscription renewal notices. The first goes out with the issue before your last one and if you renew shortly after it arrives, you can rest assured you won't miss an issue. If you wait for the final notice with your last issue, you will probably receive the next one late--a fact of life with monthly magazines.

It makes life easier for me when you renew a few weeks early. All I have to do is change the number on your label. If you renew late, it means pulling your file card and making out a new label, then stuffing the envelope and setting it aside for a separate mailing. So renew early...

As long as I'm on the subject of subscriptions, I may as well warn you that *FN's* price will be increased soon...probably in the fall. Existing subscriptions won't be affected, so you can save some money by renewing early. Since mapping out this magazine format a year ago (in fact, it was last July I began putting things together for the January issue), the cost of producing and delivering *FN* has very nearly doubled. Fortunately, some of that increase has been absorbed through growth--this issue will have a circulation of close to 3,000 copies.

As long as I'm on this soapbox let me close with another subject you probably don't want to hear about. When you respond to an editorial mention or an advertisement in *FN*, please tell the person that you read it in *Fantasy Newsletter*. It *does* help. One advertiser ran a full page ad here two months ago--here and nowhere else. He was thus able to directly gauge the results and included a note with his payment indicating he was very pleased with those results.

Actually, notes like that are not rare--you are a very responsive readership, as many people have indicated to me. So please help *FN* to grow by letting people know you read about them here. End of sermon...see you in four weeks!

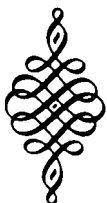
-- Paul C. Allen

("On Fantasy" by Karl Edward Wagner continued from page 15.)

they'd love to sell you copies if you write for their catalog at 47 Bedford Square, London, WC1 3DP.

Time to return. The two empty suitcases are bulging with books, far past the red line on the weight limit, and need a mighty-thewed barbarian or three to pick them up. More books to pack. When Barbara leaves the room, her suitcases gain thirty pounds. Still more... Hope she doesn't miss these old clothes. Groaning, straining, we start toward Heathrow. One last quick stop: must buy lots of postcards of Buckingham Palace, the Tower, and such--so folks will see that we did more than just hang around pubs and bookshops this time.

-- Karl Edward Wagner



(Paperbacks

continued from page 27.)

novel appeared as a novella in the April issue of *F&SF*.

What If? edited by Richard A. Lupoff is the first volume in a new reprint anthology series consisting of stories that Lupoff feels deserved to win the Hugo Award, but didn't (for whatever reasons). No contents listing available at this writing, but this will be a thick paperback featuring one story for each year since 1953, when the Hugo Awards were first presented.

Another SF release for September is *The Man in the Darksuit*, billed as a futuristic mystery, by Dennis R. Caro. It appears to be a humorous, sexy mystery ("under the covers" investigator type) with SF trappings. A reissue is *The Best of Robert Silverberg*, collecting ten of his stories.

A mainstream release of possible interest to some is *Phobia*, a psychological thriller by Thomas Luke, scheduled for motion picture release in October from Paramount. Sorry, but there are no prices on the covers proofs I have to all of these titles. *



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